THE THEME OF THE DESCENT IN
THE TALE OF GENJI AND THE RAMAYANA

By

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This is a comparative study between *The Tale of Genji* and *The Ramayana* which are masterpieces of Japanese and Indian literature, in the theme of the descent of the heroes, Genji and Rama. There are two types of 'descent': one is the external descent which is exile, and the other is the internal descent which is lament. The latter seems to be more important and more profound in the meaning, especially from the Japanese viewpoint. In terms of the theme of the work, the Wakana chapter of *The Tale of Genji* is one of the most important chapters because of its consensus of meaning and interpretation.

Although the comparative study between Japanese and Indian literature is very rare, except for Buddistic studies, I would like to make an attempt to search for a new possibility in the study field of literature by starting to examine the heroic powers of Genji and Rama.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>I. Heroes in <em>The Tale of Genji</em> and <em>The Ramayana</em></td>
<td>3</td>
</tr>
<tr>
<td>A. The Heroes's Power</td>
<td>3</td>
</tr>
<tr>
<td>B. The Heroes's Characteristic Features</td>
<td>8</td>
</tr>
<tr>
<td>II. External Descent: Exile</td>
<td>12</td>
</tr>
<tr>
<td>A. Exile to the Seashore and the Mountains</td>
<td>14</td>
</tr>
<tr>
<td>B. The Motif of the Exile Returning and Succeeding</td>
<td>28</td>
</tr>
<tr>
<td>III. Internal Descent: Lament</td>
<td>35</td>
</tr>
<tr>
<td>A. Sita's Ordeal</td>
<td>36</td>
</tr>
<tr>
<td>B. Wakana no maki</td>
<td>47</td>
</tr>
<tr>
<td>IV. Conclusion</td>
<td>70</td>
</tr>
<tr>
<td>Notes</td>
<td>78</td>
</tr>
<tr>
<td>Appendices A and B</td>
<td>90</td>
</tr>
<tr>
<td>Bibliography</td>
<td>106</td>
</tr>
</tbody>
</table>
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INTRODUCTION

This is a comparative study between a masterpiece of Japanese literature and a masterpiece of Indian literature, in terms of plot and literal themes. I started to read The Ramayana two years ago, and at first I saw little which reminded me of The Tale of Genji. The only parallel I saw was Rama's exile to the mountains which may parallel Genji's exile to the seashore. In reading the story of Rama after his return from exile, I was unable to dismiss the similarity with the Wakana chapters which deal with Genji's inner conflict in the later life. This is one of the most important chapters of The Tale of Genji when Japanese scholars consider any thematic problems of the work.

It can be said that the Wakana chapters are riddles. If one may ask himself whether Genji leads a happy life or not, he could say that Genji is very happy in worldly sense, but he is not very happy in his inner psyche. After a setback, namely an exile, throughout his life he slowly ascends in the rankings of the Heian court until finally he reaches the highest possible rank for a commoner. However, suddenly, a dark shadow is cast over his life and he can never recover from this setback. The turning point comes in the Wakana chapters. Why does Genji have to suffer in his later life, is a question that has puzzled me since I first read the work. This is the main reason why the story of Rama drew my attention. Of course, The Ramayana is not able to answer this question, but at least it may give us a hint as to
a more universal viewpoint to that question.

In the field of comparative literature, there are two kinds of comparisons: one is the comparative study between two related works despite the difference in culture and language, and the other is the comparative study between unrelated works in different culture and language. This paper belongs to the latter category. Therefore, we must always keep in mind that each work is entirely different from the other. Although I sometimes emphasize similar aspects to reveal similarities, it is not the purpose of this paper to show that both works are, in fact, similar.

In the field of comparative literature, we should be especially careful in choosing a method of study. To avoid unnecessary confusion, I have focused on the main characters of The Tale of Genji and The Ramayana, Genji and Rama, and not any peripheral characters. Also, because there is an immense difference in historical and cultural backgrounds between these two works, I have chosen to deal with thematic topics, such as, 'the theme of descent.' There are two types of 'descent' in this paper: one is the hero's exile, and the other is the hero's inner conflict in his later life.
A. THE HEROES'S POWER

Unlike ordinary people, heroes enter their stories in a somewhat more fantastic and unusual way than non-heroes. This is true with Genji and Rama, the main characters of The Tale of Genji and The Ramayana. Rama's father, King Dasaratha of Ayodhya, performs an auspicious horse sacrifice, when he is blessed with a son. One year after Rama was born with divinely signs:

In the meantime six seasons (each consisting of two months) rolled away after the sacrifice was over. Then on the ninth lunar day (of the bright fortnight) of Chaitra, the twelfth month after the conclusion of the sacrifices) when the asterism Punarvasu (presided over by Aditi) was in the ascendant and (as many as) five planets (viz, the Sun, Mars, Saturn, Jupiter and Venus) happened to be exalted (appeared in the zodiacal signs of Meṣa or Aries, Makara or Capricornus, Tula or Libra, Karka or Cancer and Mina or Pisces respectively) and Jupiter in conjunction with the Moon appeared in the zodiacal sign of Karka, mother Ḫusalyā (the eldest wife of Daśaratha) gave birth to a highly blessed son named Śrī Rāma, who was (no other than) the Lord of the universe, the adored of all the (three) worlds, the delight of Ikṣvāku's race, who represented one-half of Lord Viṣṇu and was endowed with auspicious divine marks in that he had eyes tinged with red, possessed exceptionally long arms and ruddy lips and a voice resembling the sound of a kettle-drum. Ḫusalyā shone brightly with that son possessed of immense glory (even) as Aditi (the mother of gods) with Indra (the wielder of a thunderbolt), the foremost of gods.
The description of Genji's birth is more ordinary and abstract than that of Rama's. However, in fact, he was also born under unusual circumstances. Genji's father, the emperor, infatuated with his mother, regardless of her weak power in the court. His affection is so abnormal that it calls for social condemnation. Indeed, Genji was born as a result of this unusual love. The tension finally causes the death of Genji's mother three years after Genji's birth. Therefore, the description of Genji's birth contains a great uncertain situation in it:

It may have been because of a bond in a former life that she bore the emperor a beautiful son, a jewel beyond compare. The emperor was in a fever of impatience to see the child, still with the mother's family; and when, on the earliest day possible, he was brought to court, he did indeed prove to be a most marvelous babe.  

Rama and Genji grow up showing outstanding talents; they are almost God-like figures. Northrop Frye classifies heroes by their power in his book *Anatomy of Criticism: Four Essays*:

1) the hero as a divine being, superior in kind both to other men, and to the environment of other men;

2) the hero of romance, superior in degree to other men and to his environment;

3) the hero as a leader, superior in degree to other men, but not to his natural environment;

4) the hero as one of us, superior neither to other men nor to his environment;

5) the hero belonging to the ironic mode, inferior in power or intelligence to ourselves.
If we place Rama and Genji against this scale, we can safely locate them between category 2 and 3. To define both heroes's power more clearly, first let us look at Frye's definition of category 2:

If superior in degree to other men and to his environment, the hero is the typical hero of romance, whose actions are marvellous, but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability once the postulates of romance have been established. Here we have moved from myth, properly so called, into legend, folk tale, Marchen, and their literary affiliates and derivatives.

Rama's power is so great that sometimes it affects nature herself. For example, in the combat scene between Rama and the demon King Ravana, Rama's wrath affects nature:

On seeing the furious countenance of the virtuous Rama, all beings were seized with terror, the earth shook, the mountains, frequented by lions and tigers, trembled, the trees swayed to and fro, the ocean, that land of rivers, was agitated and flocks of crows, braying like donkeys, described circles in the sky on all sides.

Compared to Rama, Genji has less power on nature herself. But, although it is rare, he does, at times, seem to affect nature. The following quote which is taken from the chapter 'An Autumn Excursion,' in which he dances 'Waves of the Blue Océan,' demonstrates his influence over nature.
The forty men in the circle of the flutists played most marvelously. The sound of their flutes, mingled with the sighing of the pines, was like a wind coming down from deep mountains. 'Waves of the Blue Ocean,' among falling leaves of countless hues, had about it an almost frightening beauty. The maple branch in Genji's cap was somewhat bare and forlorn, most of the leaves having fallen, and seemed at odds with his handsome face. The General of the Loft replaced it with several chrysanthemums which he brought from below the royal seat. The sun was about to set and a suspicion of an autumn shower rustled past as if the skies too were moved to tears. The chrysanthemums in Genji's cap, delicately touched by the frosts, gave new beauty to his form and his motions, no less remarkable today than on the day of the rehearsal. Then his dance was over, and a chill as if from another world passed over the assembly.  

Both heroes' powers seem to be half-god on the one hand, and half-human on the other. However, they are not divine beings. Even Rama who is believed to be an incarnation of the God Vishnu, considers himself a human. As a matter of fact, from the very beginning of the story he must be born as a human in order to destroy the demon King Ravana whom only men and animals can kill because of the divine promise he received previously. In The Ramayana it is told that the gods tormented by Ravana appeal to Vishnu:

At that time, the immortal Vishnu, Lord of the World, attired in yellow, bearing the conch, discus, and mace in his hands, appeared mounted on Vainateya, like unto the sun above the clouds. Wearing bracelets of gold, adored by the Gods, he took his place beside Brahma, and all the Celestial Beings, having paid homage to him with hymns, prostrated themselves before him and said:-
'O Madhusvdana, for the good of all creatures, we address this prayer to thee! The Monarch Dasanatha who reigns in Ayodhya, O Lord, a virtuous and liberal prince whose lustre equals the Rishis, has three consorts whose chastity, good qualities, and renown distinguish them. O Vishnu, do thou incarnate in them by dividing thyself into four parts! Become a mortal and the Vanquisher in combat of Ravana, the powerful tormentor of the world who cannot be slain by the gods. Intoxicated by his excessive strength, the Rakshasa Ravana has enslaved the gods, Gandharvas, Siddhas, and great Rishis. Those Gandharvas and Apsaras who were sporting in the Nandana Wood, were driven out by that monster Ravana. We have come with the ascetics to demand his death. Siddhas, Gandharvas, and Yakshas, implore thy protection, O God, Destroyer of thine enemies, thou art our supreme refuge! For the destruction of those hostile to the gods, do thou resolve to descend into the world of men!

To a certain extent, both heroes’s capacities seem to belong in category 2, but not entirely. Let us look at Frye’s category 3:

If superior in degree to other men, but not to his natural environment, the hero is a leader. He has authority, passions, and powers of expression far greater than ours, but what he does is subject both to social criticism and to the order of nature. This is the hero of the high mimetic mode, of most epic and tragedy and is primarily the kind of hero that Aristotle had in mind.

Rama and Genji are superior to other men, but they are not free from social criticism and the natural order. If they were, they would not have been exiled, and suffered. In the broader view, the heroic powers of Rama and Genji are on the same scale in Frye’s classification.
B. THE HEROES'S CHARACTERISTIC FEATURES

Rama and Genji are half-god, half-human like figures. They seem to have come from a more auspicious world. This is related to the fact that the opening stories of those heroes are begun by prophecies. Because prophecies connect the upper world with the lower world. \(^{11}\)

In *The Ramayana*, Rama's birth is predicted a long time before his actual birth by the sage Sanatkumana:

>'As a result of the sacrifice, King Pasaratha will have four sons, each of limitless valour. These sons will be renowned throughout the world and will increase the glory of their dynasty.'\(^{12}\)

The outline of Genji's life is related by a Korean physiognomist when Genji is still very young:

>'It is the face of one who should ascend to the highest place and be father to the nation,' he said quietly, as if to himself. 'But to take it for such would no doubt be to predict trouble. Yet it is not the face of the minister, the deputy, who sets about ordering public affairs.'\(^{13}\)

This is not a very straightforward nor exact prediction, but later what the physiognomist predicted turns out to be correct.

Thus, Rama and Genji are introduced to us as partly divine beings. Both of them are almost spotless figures. This is part of reason why Rama and Genji sometimes seem aloof to us. They are not characters who evoke much of our sympathy. In other words, we cannot put ourselves in their positions, or try to share their feelings. However, on the other hand, both
heroes have limited powers, in spite of their superiorities. Thus increases the complexity and interest in their stories. For instance, after the prediction by the Korean physiognomist:

Somehow news of the sage's remarks leaked out, though the emperor himself was careful to say nothing. The Minister of the Right, grandfather of the crown prince and father of the Kokiden lady, was quick to hear, and again his suspicions were aroused.

Genji is the second son of the emperor by his minor wife. Because of his outstanding abilities and the emperor's affection for him, he is deeply involved in a rivalry with his elder brother who has powerful maternal support. Genji comes to be generally regarded as a rival to the throne which finally prompts his father to decide that, for his own safety, he should become a commoner. However, because Genji becomes the son-in-law of the Minister of the Left, he continues to be involved in court circles even after that.

In the case of Rama, although he is the principal contender for the throne, he is also, nevertheless, involved in some rivalry. Among his three brothers, Bharata, born soon after Rama, is his most important rival. His birth is described as follows:

Bharata, endowed with the essence of heroism, was born of Śākeyi, and he was possessed of every grace and formed from a quarter of Vishnu.
In spite of their brotherly love, Rama tells Sita, after it has become clear that his father is exiling him, "Do not speak in praise of me in Bharata's presence . . . . "16

Both Rama and Genji, then, are exiled because of rivalry within their respective royal families. In both cases their stepmothers or, to be more exact, the mothers of their rival brothers, have an active hand in their exile. From the beginning of these two heroes's lives, they both have worldly power and generally are so superior to other men that they always remain in contention, passive or otherwise, for the throne. We can see, then, that it is no mere coincidence that Rama and Genji were both born princes; the epic-like genre to which The Ramayana and the Tale of Genji belong demand, not only that the heroes be of truly "heroic" dimensions, but also that they should undergo a life of conflict and trial--which is more than amply provided by the vicissitudes of life at court.

There is one more important feature to be noted in the characters of both heroes: namely, great and courteous benevolence. Genji, as mentioned earlier, is "so superior of mien and disposition that few can find it in themselves to dislike him." Seeing him, "Not the sternest of warriors or the most unbending of enemies could have held back a smile."17 By nature he is placid and gentle. Rama also is said to be slow to anger, fully self-controlled and benevolent to all beings. Not a single battle nor
war he experienced was caused by his own act of violence. He is extremely faithful in carrying out his duty. In *The Ramayana*, he himself said "I, who am by nature gentle, who have subdued my senses and who exercise mercy, ...." Rama and Genji, unlike heroes such as Krishna of Indian mythology or Susanō of the *Kojiki*, the first written account of Japanese mythological history, do not violate the laws of society.

This benevolent quality of both heroes, in its psychological and philosophical implications, has a great bearing on the theme of this thesis. Rama was a hero of the battlefields and Genji a hero of the Heian court, but their stories are not merely exciting tales of supermen. They go deeper than that: both heroes suffer a profound internal ordeal as well as an external test of character.
CHAPTER II
EXTERNAL DESCENT: EXILE

An epic hero's life usually starts gloriously. He is outstanding among his fellow men and, for a while, the course of his life seems to go on without difficulty. Then, suddenly, there comes a change for the worse. He must leave his homeland and enter a new and different world. His subsequent adventures are not only important, but are indispensable to the course of a hero's life.

Both Eastern and Western literature abound with accounts of lives of this pattern. The religious hero Gautama the Buddha bids farewell to the palace and wanders about as a beggar. The Greek hero--such as, for instance, the Odysseus of Homer's Odyssey--is sent forth to explore heaven, the underworld, and magical places. He meets with many adventures on his way back to Ithaca from Troy: a battle with the warlike Eicos, and encounter with the Lotus Eaters, a visit with Circe, a descent into Hades, an escape from Sirens, a sojourn for seven years with Calypso, a shipwreck and so forth. Similarly, the old Japanese chronicle, the Kojiki, relates the adventures of certain heroes: Susanō's killing of the eight headed serpent (八頭大蛇), and Yamato Takeru's adventures and conquests of the eastern region and of the southern Kumaso tribe. In fairy tales we are also told of the hero's adventures, adventures in which he usually obtains superior power or good fortune. Joseph Campbell, in his book The Hero with a Thousand Faces, states:
A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.  

The new world into which the hero ventures takes many forms. As Joseph Campbell says:

This first stage of the mythological journey -- which we have designated the 'call to adventure' -- signifies that destiny has summoned the hero and transferred his spiritual center of gravity from which the pale of his society to a zone unknown (sic). This fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom under ground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of unimaginable torments, superhuman deeds, and impossible delight.

Rama and Genji also enter new worlds. For both, the call of adventure comes in terms of an 'exile': Rama is exiled to the mountains and Genji to the seashore.

It will be useful to examine the exile of the two heroes, one Indian and one Japanese, to see how the pattern of their adventures takes shape and how this pattern compares with that of other adventure stories elsewhere in the world.
A. EXILE TO THE SEASHORE AND THE MOUNTAINS

All the sad, exotic things along the way were new to him. The Oe station was in ruins, with only a grove of pines to show where it had stood.

"More remote, I fear, my place of exile than storied ones in lands beyond the seas."²¹

The above lines are from "Šuma," a chapter that starts with the line, "For Genji life had become an unbroken succession of reverses and difficulties" ²² and goes on to reveal how his life has changed completely. The once happy prince is now an exile. He makes no announcement of his departure, and leaves the capital, the centre of his world, by boat, with only seven or eight trusted retainers. His destination is Suma, for the Heian nobles a strange faraway land. In Suma his life undergoes a change. He announces himself as "a disciple of Buddha" and spends his time chanting sutras. His house there is strange and exotic compared to that in the capital.²³ Its fence is "of plainted bamboo and the pillars are of pine and the stairs of stone."²⁴ On the seashore he lives a sad and quiet life. He feels that his exile is in a strange and alien land. The people, the customs, and even the natural environment are all new to him:

The bright, open seashore showed him to wonderful advantage. The sea stretched placid into measureless distances. He thought of all that had happened to him, and all that was still to come.²⁵

Genji has come to think about life and the world more than before. Exile is his worst ordeal, but it gives him an opportunity to refine his character.
Later we discover that his exile is a very important stage in his life.

Rama's case is also dramatic. Just before he is crowned he is suddenly told to go into exile by Queen Kaikeyi. Rama prepares for his banishment serenely. Although he is shocked, he does not show it:

Walking on foot with Sita (Rama's wife) the two brothers conversing, reached the Mountain Chitrakuta, frequented by herds of elephants and deer, rendered melodious by flocks of birds and abounding in fruit and roots.  

Rama, his brother Lakshmana and his wife Sita, all clothed in robes of bark, go deep into the forest and cross the Ganges and the Yamuna rivers. Finally they build a hut on the Mountain Chitrakuta. Rama erects altars in the hut.

The places to which both heroes are exiled are wild areas with few people, but there are many animals and plants. Rama and Genji can be considered to have come from the upper world to the place of their exile, a lower world. Compared to the realm of human society, where they used to live, the Mountain of Chitrakuta and the bay of Suma are wild and unchartered wildernesses.

Northrop Frye mentions these kinds of "primary narrative movements" in literature in The Secular Scripture:

From the beginning the poetic imagination has inhabited a middle earth. Above it is the sky with whatever it reveals or conceals; below it is a mysterious place of birth and death from whence animals and plants proceed, and to which they return. There are therefore four primary narrative movements in literature. These are first,
the descent from a higher world; second, the descent to a lower world; third, the ascent from a lower world; and fourth, the ascent to a higher world. All stories in literature are complications of, or metaphorical derivations from, these four narrative radicals.

The exile of Rama and Genji can be seen in terms of the second movement, a descent to a lower world.

Lakshmana accompanies his brother Rama into exile. His best friend and his devotee, he loves Rama "as his very self, he is, as it were, a second Rama." Frye points out that twins, or doppelganger figures, are very prominent in descent imagery.

Frye also mentions metamorphosis, saying, "Animal companions are frequent in descent themes, as part of the pattern of metamorphosis." In this context, it is interesting to note that Rama allies himself with monkeys and bears to kill the demon king. Animals are, after all, a natural part of that lower world to which the heroes have been exiled.

In a lower world the hero has to face many difficulties. But an important point of the descent to a lower world is that the hero obtains good fortune through his ordeals. His grievous misfortune turns out to be fortuitous in the end. It is ironic that when the hero experiences endless misfortunes he obtains his "ticket" to the upper world.

Let us consider the case of Genji. An extremely bad storm hits Suma, so bad that the lightning and thunder seem to announce the end of the world. Then, when a gallery adjoining Genji's room is struck by
lightning, he is frightened almost out of his wits. "There are no words -- 'lonely' and 'forlorn' seem much too weak -- to describe his feelings." Furthermore, mysterious things begin to happen. An unknown man comes to him in a dream and tells him that the court summons him. Genji thinks it must be the king of the sea who takes a fancy to handsome men. Finally, in a dream he has after the storm, his late father comes to him and warms him not to stay in Suma. After all this, Genji decides that he must leave.

As Ken Akiyama says, "Genji shows his mysterious power by being exiled...", the same storm hits the city, and his late father has also appeared in Genji's elder brother's drama in ill humor. Because of this bad dream and the storm, Genji's brother, the emperor, comes to have sore eyes, and eventually allows Genji to return to the city.

Thus, everything that happened helps Genji with his return to the city. The storm, the God of Sumiyoshi, the other countless Gods (八百万の神), Heaven (天), the king of the sea (竜王), and Genji's late father; these things come up in "Suma" and "Akashi" which deal Genji's exile. Finally, following the suggestions of his father's ghost, Genji decides to move to the Akashi coast. There he meets a young girl, the daughter of a former governor of Harima (明石入道), who is destined to become the mother of Genji's only daughter. For Heian nobles, daughters were very important, because through them the father might become father-in-law to an Emperor and thus gain a measure of control over court politics.
When Genji learns that a daughter has been safely born, he rejoices and remembers what the fortune teller had once told him: that he would have three children, and two of them were certain to become an emperor and an empress. For Genji the most extravagant hopes of the Heian nobles are to come true.

Now let us look at Rama. He falls into the depth of despair when he becomes informed of Sita's disappearance. This is one of the rare occasions in which he shows emotion:

> There is none in the world I deem more wretched than I; misfortune after misfortune follow each other in uninterrupted succession; it is breaking my heart. Surely, formerly I either designed or executed innumerable evil acts and now their fruit has matured and greater and greater calamities beset me! The loss of my kingdom, separation from my relatives, the parting from my mother, the remembrance of these things add to the sum of mine unhappiness.

Rama, who showed no sign of distress even when he knew he was to be exiled, despairs in this way. Uncontrollable anger strikes him. He tells Lakshmana,

> O Lakshmana, my virtues shall be overshadowed today, as thou shalt soon witness, and my wrath be manifest in the destruction of the demons and all created beings.

Thus Rama's wrath leads him to the slaying of Ravana.

The Gods help Rama as much as possible. They lend him a chariot, a charioteer, and Indra's bow when he engages in the fight with Ravana. Thus Rama accomplishes his aim with aid from the upper world. But the relationship between an upper world and a lower world in *The Ramayana* is more dynamic than that of the Genji. Here we have to remember the
fact that the Gods created the dwellers in the woods to assist Rama. We could say Rama's exile is a planned action. This plan of the upper world is revealed by some of the characters.

Bharata decides to ask his brother, Rama, to return to the city and become king instead of him. On his way to Rama's place of exile, he is entertained by the great Rishi, Bharadvja. He tells Bharata,

O Bharata, thou shouldst not reproach Kaikeyi; Rama's exile will prove a source of great good to the Gods, the Danavas and the pure-souled Rishis here. 39

Charioteer Sumantra also tells Rama,

O hero, offspring of Raghu Race, thine exile in the forest with Vaidehi and thy brother will earn thee a destiny equal to victory over the Three World. 40

In The Ramayana and The Tale of Genji, then, we see the same pattern: exile brings good fortune. However, one may raise questions: why is the hero's exile necessary for the working out of their destinies? Why are the themes of descent and ascent important?

To answer these questions, we have to discuss the cause of the exile. Rama's exile is caused by two boons given to his stepmother, Queen Keikeyi. They are granted by King Dasaratha because she saved his life when the king was seriously wounded during the conflict between the Gods and the Asuras. The Queen demands the enthronement of her son, Bharata, and Rama's banishment for the period of fourteen years. Queen Keikeyi used to be a
good mother to Rama, and, at first, she is very pleased to know he would become king. It is interesting to see how the Queen has her mind changed by the suggestion of Manthara.  

For the Queen is only a woman who wanted her own son to become a king.

The King, Dasaratha, listening to the Queen's demand, loses his mind. The scenes describing how Rama's exile is acceded to by his father under pressure of the Queen are full of psychological complications.

Groaning, the King, like unto one without support, whose heart had been enslaved by that woman beyond all measure, fell down before the Queen, who stood at a distance, so that he could not touch her feet; and he appeared like one who has lost his wits.

It is true that the king had to be faithful to his words. Also, Rama knew and repeatedly said that loyalty to one's father's words is a rigid duty.

But we have to note what Rama said to Lakshmana:

O Son of Sumitra, it is destiny one should recognize in my banishment and later in my regaining of a lost kingdom.

Man's passions sometimes drive him unreasonably. Even if he knows it he cannot help it. After all, that is destiny.

To make this matter clearer we shall examine the problem concerning the cause of Genji's exile. The Tale of Genji does not mention any precise causes for his exile. It is partly because The Tale of Genji is a courtly love story that most of the scenes that are described are those of Genji's private life, and likewise his official life is generally only hinted
at throughout most of the tale. Lady Murasaki tends to reveal little when it comes to very important matters. From studies by Japanese scholars, one thing, however, is clear: Genji's exile has something to do with his secret love affair with his stepmother, Fujitsubo. They had a son, prince Reizei, who grew up as Genji's younger brother. To secure Reizei's future enthronement, Genji had to be exiled to Suma. This is one unanimous interpretation of his exile. In "Suma" Genji muses,

> I can think of a single offence for which I must undergo strange, sad punishment, and because of it I tremble before the heaven. Though I would not care in the least if my own unworthy self were to vanish away, I only hope that the crown prince's reign is without unhappy event.

However, one has to consider the difficulty of whether Genji's stepmother, Kokiden, knew that Reizei was Genji's son. No, she did not. Very few people knew of it.

Genji's love affair with Oborozukiyo and the political situation of that time could also, in part explain Genji's exile. Abe, who studied Genji in exile in his book, *Genji monogatari kenkyū josetsu*, examined the cause of Genji's exile from all possible aspects: politics, history, literary tradition, and so on. Then he concluded by pointing out a motif of old tales called, "Exile returning and succeeding."
We have to conclude that the answer to the question why Genji left the city and went to Suma cannot be found anywhere else but, that the author planned to construct the stories of Suma and Akashi according to the plan, "貴経流離談", as long as we cannot get any reasonable answers. 46

We find the same motif in old Japanese tales beginning with the Kogiki and the Nihon Shoki. Toshikage's story of Usubo monogatari and Narihira's trip to the east of Ise monogatari are examples. We can also see this motif in western literature. The exile returning and succeeding is a dominant motif in a hero's accomplishing his goal in spite of great difficulties, and then living a happy life.

This motif is said to originate from the rite of passage (成人式). 47

In this rite, a person is given a prophecy by his forefather. Similarly, in the motif, exile, returning, and succeeding, the hero is relieved from his ordeal by meeting his dead ancestor, just as the deceased fathers of Rama and Genji appeared to them. Let us look at these scenes.

After Rama killed Ravana, his late father, King Dasaratha, appeared standing in his aerial car, and said:

Far from thee I do not prize the heaven in which I dwell with the Gods, O Rama, this is the truth! O Most Eloquent of Men, the words addressed to me by Kaikeyi, which were designed to effect thy banishment, have never been erased from mine heart! Embracing thee and Lakshmana and beholding thee well and happy, I am delivered from mine affliction as the sun when the mist has been dispelled. 48

Then he added:
The term of thine exile is over, thy vows honoured, and further, by slaying Ravana on the battlefield, thou hast gratified the Gods. Thy task is accomplished; thou hast won infinite renoun, O slayer of Thy Foes; now, installed as king, mayst thou with thy brothers live for a long time!\textsuperscript{49}

The appearance of the late father leads the hero to a new world. Return and success are now waiting for him. Also, in this scene, we note that Rama's father himself is saved from anxiety. Before his appearance to Rama, King Dasaratha has not enjoyed his life in heaven.

Turning to Genji's meeting with his father, we find that the howling tempest attacks Suma, and finally lightning struck Genji's rooms. He is then moved to a building at the back, a kitchen or something of that sort, where he is crowded together with many people whom he does not usually see or speak to. After the confusion that almost drove everyone made, Genji is exhausted and dozes off. In his dream his late father appears to him. This dream eventually brings him happiness again. Genji's father also appears in the emperor's dream and stares at him. The emperor, Genji's elder brother, is obsessed by this bad dream. After his illness he decides to allow Genji to return to the capital. Also, at his father's suggestion, Genji moves to Akashi, meets a girl, and becomes the father of the future empress. Again we find the same pattern as we did in the story of Rama. The late fathers are from the other world and are subject to that world. The heroes go through an ordeal at the risk of their lives, after which their late fathers appear and announce their return to the world.
To support my contention, I would like to quote the following lines describing Genji's dream and his father's part in it:

The old emperor came to him, quite as when he had lived. "And why are you in this wretched place?" He took Genji's hand and pulled him to his feet. "You must do as the god of Sumiyoshi tells you. You must put out to sea immediately. You must leave this shore behind."

"Since I last saw you, sir," said Genji, overjoyed, "I have suffered an unbroken series of misfortunes. I had thought of throwing myself into the sea."

"That you must not do. You are undergoing brief punishment for certain sins. I myself did not commit any conscious crimes while I reigned, but a person is guilty of transgressions and oversights without his being aware of them. I am doing penance and have no time to look back towards this world. But an echo of your troubles came to me and I could not stand idle. I fought my way through the sea and up to this shore and I am very tired; but now that I am here I must see to a matter in the city."

And he disappeared.

Thus far we have seen how the stories of the heroes's exiles follow the motif of the exile returning and succeeding. It is clear that the motif is dominant in both stories. But I would like further to point out that both stories are more than mere model patterns of the motif. I shall suggest two points for this discussion. The first point is the nature of exile, and the second is that neither of the stories ends with an account of the heroes's return and success. These arguments will become the main focus of the following chapter of this thesis. In the present chapter, however, I would like to pay attention to the later stories of the events befalling the heroes after their return from exile.
We can come to understand the heart of the cultures by considering the causes of the heroes's exiles. For Rama, it is "Dharma" (धर्म). For Genji it is "fate" (運命) as understood by the Buddhists. These concepts are essential parts of each of the respective cultures. Rama decided to dwell in the forest to follow his father's words; he is faithful to his father's words because it is Dharma. King Dasaratha had to follow the cruel request of Queen Keikeyi because he had granted her two boons, and he could not violate his promise. In Indian thought, man can contribute to the maintenance of the cosmic order by an absolute fidelity to the solemn word. Rama, on some occasions, mentions the destiny of human beings. But what made his exile possible in the story is the concept of Dharma -- the highest aim of a man.

When we think about Genji's exile, we notice that a dark shadow covers the story. Genji often claims that he is innocent, but always he fears one thing: his sinful love for his stepmother, Fujitsubo. Their son is growing up as Genji's father's son. This obsession becomes a fundamental motivation of his retirement to the seashore. In the strictest sense of the term, we may not call his retirement to Suma exile, because The Tale of Genji does not say anything clearly about the subject. But, it seems quite possible that Genji has decided to leave the capital before the final decision is made at court.

However that may be, Genji is living in fear of the consequences
of his sinful act. In Japanese thought, such a sinful act arises as a result of deeds in a past life, and is therefore unavoidable as long as the succession of human incarnations continues.53

In many stories following the motif of the exile who returns and succeeds, the causes of exile are external, and always forced by some outside power. However, in The Ramayana and The Tale of Genji, we can see internal causes as well as external ones. We can interpret this aspect as an evolution in the genre. This is probably one reason people hold both works in high regard.

So far, the discussion has centered on the two heroes's exile. To clarify the parallel elements in both cases, it is useful to consider the table on page 27.
RAMA  

stepmother's intrigue and concept of Dharma (भूल)  
mountains abound with animals and plants  
Sita's abduction and the war with Ravana  
Brahma and the Gods  
King Dasaratha  
destruction of the demons

GENJI  

(step)  
stepmother's intrigue and concept of fate (宿世)  
(exiled place)  
seashore, remote, exotic  
(ordeal)  
storm  
(aids)  
the God of Sumiyoshi  
the other countless Gods  
the King of the sea  
the ghost of the emperor  
(appearance of forefather)  
the late emperor  
(fortune)  
mariage and the birth of a daughter
B. THE MOTIF OF THE EXILE RETURNING AND SUCCEEDING

To make the point of our discussion clearer, I shall introduce the story of Toshikage in The Tale of Utsubo (Toshikage's story also follows the same motif). The Tale of Utsubo is said to date from the middle of the tenth century, approximately one hundred and fifty years before the Genji was written.

This tale is the longest literary work written before the Genji. Its main story is about a koto (a kind of harp or zither) belonging to Toshikage Kiyohara, whose instrument and skill are handed down to his daughter and grandson. In part, the main plot is about the courtship of beautiful Princess Ate. Actually, this work focuses on the role of art in life, and the author tries to convey the glory of music and its supreme value in life.

The first main character we meet in this tale, Toshikage, obtains divine kotos in a remote land and learns koto music from the heavenly beings there. Thus, Toshikage's story belongs to the motif of the exile returning and succeeding.

The Tale of Utsubo begins by telling a fantastical story which is very brief, taking up only a little more than twenty pages in the Nihon Koten Taikei text. Lord Kiyohara and his wife, who is a princess, have an only son. When their son, Toshikage, is still very young, he is so
outstanding in his intelligence that the emperor requests the prominent scholars of that age to examine his knowledge. Toshikage passes those difficult examinations in Chinese without any difficulty. It is impossible to find anyone to rival him in intelligence and physical attractiveness. His parents love him very much, but when he reaches the age of sixteen, he is appointed as an envoy to China. Because of the great danger involved in this sort of trip in those days, his parents are grief stricken. The three Japanese envoy ships are hit by a gale on their way to China, which shipwrecks two of them. But, Toshikage's ship is driven away and onto the seashore of Hashi (probably a country situated near China, which some scholars identify with one of the South Sea islands, or even Persia). From the seashore, a white horse takes him into the grove of a fairyland, where he meets three people playing the koto, and with whom he studies until he has learned all of their music. The following year he hears the sound. In the third year he reaches a place where an Asura (Sanskrit, a demon usually living in the sea) is cutting down a huge divine tree. When Toshikage asks him if he could have a piece of wood to make a koto, the Asura becomes angry, and almost eats him. But, Toshikage is saved by a divine child, with a message on a golden card from heaven, riding on a dragon. Toshikage then obtains three kotos from the Asura, and resumes his journey to the west. In the third year he sees a heavenly maid descending from the sky.
She names his best two kotos, "Nan hū" (the south wind), and "Hashi hū" (the wind of Hashi), and suggests that he go to see her seven children living to the west. This place is described as being east of India, and learn more about koto music there. Toshikage again goes toward the west and meets seven people living on seven mountains. They play Toshikage's kotos and the sound reaches the country of Buddha.

Buddha thereupon appears in front of Toshikage and the seven people, telling them of their former lives and predicting that one of the seven people will be born as Toshikage's descendant. 58

Toshikage then returns to Japan after twenty-three years absence and informs the emperor of his journey. Impressed by his story, the emperor grants him a high rank. Toshikage then marries a noble lady, and has a daughter to whom he teaches his koto music. Whenever he plays his koto, miracles take place. 59 When his daughter turns fifteen, he becomes ill, but before he dies, he gives her the two kotos named by the heavenly maid. Toshikage's story ends in this way.

The materials of this story may have been picked up from those parts of the Buddhist canon describing the world of heavenly beings and remote imaginary lands. But if we look at this story more closely, we will notice that it follows the same motif as The Ramayana and The Tale of Genji. The golden message card brought by the divine child told Toshikage that he would be reborn in the future as a descendant of the
heavenly maiden. It was also predicted that one of her seven children would become Toshikage's grandchild. In other words, the heavenly maid and the seven people whom Toshikage met in the latter part of his journey take the same roles as that of Genji's late father and King Dasaratha.

Through his journey Toshikage obtains the divine kotos and learns koto music, which brings him and his progeny great fortune. In the last chapter of this tale we are told that in his newly built tower Toshikage's grandson Nakatada teaches his daughter Inumiya the koto music which has been handed down from Toshikage. One year later, on the last day of the instruction, all the people, including the emperor and the empress, gather around the tower. There, countless numbers of people are all struck with admiration at the divine koto music. The tale ends by stating that the world seemed to become a paradise because of the divine music.

I would like to point out that the main idea of The Tale of Utsubo is set up in the story of Toshikage. All the glory and the miraculous phenomena are made possible by the effort which Toshikage had exerted during his journey to the west. Thus the Genji and The Ramayana are not unusual in dealing with the theme of the hero who is suffering. There are numerous other works on this subject.

Because the motif of the exile returning and succeeding is also dominant in many Indian literary stories, I will next discuss two Indian stories that illustrate this motif. One is the great Indian epic, The
Mahabharata, and the other is the story of Krishna, The Bhagavata Purana.

The Mahabharata's main story begins by telling of the origin of the Pandavas and the Kauravas. King Dhrtarastra restores the Pandavas Kingdom. The Pandavas are then challenged by the Kauravas to a gambling match with the provision that the losers should spend twelve years in exile in the forest, and the thirteenth year incognito. Yudhisthira of the Pandavas, who is weak in gambling loses the match and goes to the forest with his brothers and his wife, Draupadi. After having spent the stipulated period in exile, the Pandavas return to reclaim their kingdom from the Kauravas who refuse. This finally starts the war between the Pandavas and the Kauravas. The fighting which lasts eighteen days, takes place on the historic plain of Kuraksetra. The Kauravas are all killed and the Pandavas succeed to the kingdom. The exiled and victorious Pandavas then finally regain their prosperity. When Yudhisthira finishes ruling his kingdom, he proceeds to the Himalaya Mountains and enters heaven where the Pandavas and the Kauravas are finally reconciled.

We can also see the same motif in the story of the supreme Godhead Krishna. Krishna once spent part of his life in exile. He lived among cowherds apart from his parents and returned to court only after accomplishing his goal of killing the demon king. 61

Some fifty years or more before the battle between the Pandavas and the Kauravas, Queen Pavanarika of the Yadavas gives birth to a demon
son named Kansa. Both the number and atrociousness of his crimes increase, while he conquers the nine divisions of the earth. At last Earth appeals to the Gods. Therefore Vishnu himself plucks one black and one white hair out of his head. The black hair becomes the eighth child of Devaki, niece of King Ugrasena of the Yadavas. The white hair becomes Balarama, the seventh son of Devaki. The eighth son, Krishna, is born in a very dangerous situation, for Kansa is waiting to kill him. At the wedding of Krishna's parents, Kansa heard the voice from heaven saying that the eighth son of Devaki would cause his destruction. In order to save Krishna, Vasudeva sets out for Gokula, carrying the baby across a river. Krishna, with his brother Balarama, are raised by his foster parents Nanda and his wife Yasoda.

Krishna grows up as a son of a cowherd, during which time he has a double existence: on the one hand, he is an ordinary boy, and on the other hand he is the Supreme God. Demons often attack him, but they are easily defeated. However, one day while Kansa is still in search of his enemy, he finds out the truth from a sage. Kansa then assembles his demon councillors and decides to decoy Krishna to a town called Mathura. But, Krishna and Balarama enter Mathura, and kill Kansa and all his demons. Having accomplished his destiny, he finally meets his true parents and returns to court.
Krishna's story goes on: His marriage; his battles against the rest of the demons; his exploits in the battle of Kuruksetra; the destruction of Dwaraks; and, his departure to heaven. The real turning point in his life, however, and his greatest accomplishment, is his killing of Kansa and the devils, and his consequent departure from the world of the cowherds to take his rightful place as a prince. Here too we see the motif of the exile returning and succeeding.

So by having examined how other Indian and Japanese tales follow the common motif of the exile returning and succeeding, we can see that these tales go beyond the normal pattern of the motif and tell of the hero's later mourning and 'internal descent' of unhappy personal lives.
CHAPTER III
INTERNAL DESCENT: LAMENT

A hero who has overcome obstacles, and accomplished his aim returns from exile to his homeland. He is not only an outstanding man whom his fellow men follow and adore, but also a man of experience. He has done what other people cannot do: With great difficulty he has accomplished the destiny which the upper world has assigned to him. Therefore, he now knows life and its value better than before. He is in a position to lead his people.

After his return, a hero leads a happy, comfortable life which is the exact opposite of his exiled life. All the things that he has lost are regained. But, in The Ramayana and The Tale of Genji alike, while both heroes are leading satisfactory lives, a process of internal ruin begins. This ruin comes in the form of the crises of the hero's married life, which are a real disgrace to a hero. They cannot expect aid from the upper world anymore, because these are personal problems. The problems which Rama and Genji underwent in their later days are different from each other. Rama's grief is caused mainly by the loss of his wife Sita. But Genji's lament shows more complexity. This is partly because their married lives and social customs were different, for example, Genji has more than one wife, Rama has one. However, on the other hand,
both stories are similar in dealing with the problems of the hero's lives. Also, this kind of trouble can be a real disgrace to the hero and distressing thing which anyone would like to avoid.

The unhappy endings of *The Ramayana* and *The Tale of Genji* are not surprising within the context of world epic literature, and both of these tales are characterized by the unsuccessful married life of the hero in his later days. Beyond this very basic similarity of unhappy personal lives, the tales differ in nearly every detail.

Both the mode of action and motivation of each hero are quite distinct and reflect a different literary structure and a different cultural base. This is particularly evident if we examine the aspects of the stories which concern the heroes' laments in their later days with special attention to the underlying theme of suffering after return.

Thus far I have compared both stories point by point. But I shall not continue with this method in the following section, because the problems I shall discuss are more complicated and profound than those of the exiles.

A. SITA'S ORDEAL

Rama, after killing Ravana, sends a message to Sita who is detained in Asoka grove. Because Sita is overpowered by excessive joy, she cannot immediately answer on hearing the news of Rama's victory from Hunuman who has brought Rama's message. Then Rama commands that she be
brought to him after she has bathed her hair. When she arrives, Rama makes her walk on foot in the presence of the monkeys which is an insulting way to treat a noble lady. Lakshmana and the monkeys, distressed to hear Rama's order, soon hear him speak harsh words to Sita:

What man of honour would give rein to his passion so far as to permit himself to take back a woman who has dwelt in the house of another? Thou hast been taken into Ravana's lap and he has cast lustful glances on thee; how can I reclaim thee, I who boast of belonging to an illustrious House? The end which I sought in re-conquering thee has been gained; I no longer have any attachment for thee; go where thou desirest!

He adds, "Turn to Lakshmana or Bharata, Shatrughna, Sugriva or the Titan Bibishana, make thy choice, O Sita, as pleases thee best."

Thereafter she undergoes a fire ordeal to prove her conjugal fidelity. She says,

As my heart has never ceased to be true to Raghava, do thou, O witness of all Beings, grant me thy protection!
As I am pure in conduct, though Rama locks on me as sullied, so thou, O Witness of the Worlds, grant me full protection!

Then she enters the flames of the pyre. From people witnessing it, there rises a terrible cry.

Then Brahma and the Gods appear. Brahma proclaims Rama's divinity and praises him. At the same time the god of fire rises up with Sita and announces, "Sita is pure and without taint, do thou receive
Maihili; it is my command that she should not suffer reproach in any way."

On hearing these words Rama is delighted (he knew of his wife's fidelity, but he was afraid that there would be rumors among his people). In his following words to the Chief of Gods we find his real intention:

On account of the people, it was imperative that Sita should pass through this trial by fire; this lovely woman had dwelt in Ravana's inner apartments for a long time. Had I not put the innocence of Janaki to the test, the people would have said: 'Rama, the son of Dasaratha is governed by lust!' It was well known to me that Sita had never given her heart to another and that the daughter of Janaka, Maithili was ever devoted to me.

Then he declares:

Her purity is manifest in the Three Worlds; I could no more renounce Maithili, born of Janaka than a hero his honour.

Rama is an alert and brave hero. He is endowed with "buddhi" (_operand accent; ), wakeful vigilance, and capacity for immediately acting upon what comes within one's purview. This capacity is the hero's principal source of this power.

Sita's fire ordeal parallels the story of Sakuntala of The Mahabharata. Sakuntala is also at first rejected by her husband, King Duhsanta even though he knows that she has been faithful. This story goes as follows:

One day King Duhsanta, hunting in the forest, finds the hermitage of Kanva on the bank of the river Malini. There he meets Kanva's adopted
daughter, Sakuntala. She explains her own birth, that she is a daughter of Visvamitra and Menaka, and Kanva adopted her after her mother deserted her. Duhsanta succeeded in seducing Sakuntala, but she demands that her son be his heir. She gives birth to a son of boundless might. When her son reaches the age of sixteen, Kanva tells his students to take her and her son to Duhsanta, but Duhsanta refuses to recognize either her or her son. Sukuntala becomes angry and departs. Then a celestial voice tells him that the boy is his son. The king, delighted, speaks to his chaplain and councillors,

Listen, good sirs, to what the Envoy of the Gods has spoken! I myself knew very well he was my son. But if I had taken him as my son on her word alone, suspicion would have been rife among the people, and he would never have been cleared of it. Then he accepts his son and wife.

In both stories, the heroes feel confident of their wives' purity, but they have to deny first their wives because of their people. However, Rama's attitude towards Sita is severer than that of Duhsanta towards Sakuntala. Later in the "Uttara Kanda" which describes Rama's life after his return to the city of Ayodhya, we see a very sad ending. There we find that Rama did in fact abandon Sita in the forest, even though she was pregnant.

In the great Indian epic, The Mahabharata, we find an abridged
story of Rama. It ends by telling of his sacrifice of a horse after his return to Ayodhya. There is no episode having to do with Sita's abandonment. For example, R. Antoine mentions in his book, Rama and the Bards, that the epic ought to end in the happy union of Rama and Sita, but goes on to say that since the epic is in fact a quest for an answer to the mystery of human existence, The Ramayana does not end happily.

We shall look in some detail at Sita's abandonment. After returning to Ayodhya, Rama and Sita enjoy happiness again. But one day Rama realizes that his people are talking about him and his wife. His friend says that everywhere the people talk, and that they say,

What pleasure can his heart experience in possessing Sita whom Ravana formerly held in his lap, having borne her away by force? How is it that Rama was not filled with aversion for her after she had been taken to Lanka and conducted to the Ashoka Grove, where she was left to the mercy of the Titans? We shall now have to countenance the same state of affairs regarding our own wives, since what a king does, his subjects follow.

At hearing these words, Rama is stricken with grief. He summons his brothers and commands Lakshmana to take Sita to the hermitage of Valmiki. Although he says firmly,

Yea, I swear to thee by my two feet, by my life, that those who seek to make me alter my resolve in any way or oppose my desire, I shall deem to be mine enemies.
we can see that he is deeply distressed. He tells Lakshmana, "See there­fore in what an ocean of grief I have fallen! There is no misfortune greater than this!"78

In the past, Rama, as an exile, has been attacked by misfortune from the outside.  But, now he has to suffer deep torment internally. This time he has no enemy to attack, no misery outside himself. He is torn between Dharma and his love for Sita. Eventually he chooses Dharma. It is possible to make the statement that Rama's Dharma is that he abandon his wife.

Rama has been considered the symbol of Dharma:

Rama's noble example of devotion to duty to his father, and to his people, as well as Sita's long-suffering fidelity to Rama, have been looked to as religious and ethical ideals down through the ages. Rama is seen as the embodiment of Dharma, and his triumph over wicked Ravana, as the overcoming of vice (Adharma) in order that virtue and the moral law might prevail in personal and public life.80

The word "dharma" (धर्म) may be translated, 'right behavior, conformity to law, virtue, truth, or righteousness'. But, it is not easy to define this word satisfactorily. There is no God in the center of the world in Indian thought. Instead, there is man and Dharma. In other words, Dharma is not an abstract idea. It has much to do with man; it is a dynamic concept concerning the relationship between man and the world. Man has to sustain the world by following Dharma. Usually it has two principal ideals: the organization of social life; and the organization of an individual's
life. Societies do not remain the same. Neither does the role of the individual. Ancient Indian tradition speaks of four ages (Krita, Treta, Dvapara, and Kali), characterized by successively decreasing physical and spiritual purity. Therefore, no one can give a consistent definition of Dharma, which covers all four ages.

If one tries to find an exact definition of Dharma in The Ramayana, he fails because of its comprehensive nature. Sometimes Rama himself seems to be inconsistent; for example, in "Ayodhya Kanda", when Bharata comes to persuade Rama to return to the city, Rama says, "I consider loyalty to one's word to be the most rigid personal duty and the essence of all the virtues." Later he abandons Sita even after having declared in "Yadha Kanda" that he would not renounce Sita even in front of Brahma.

Rama, as the embodiment of Dharma, gives, we can say, practical examples of Dharma. In ancient India, the normal form of the state was monarchy, and it is clear that, for Rama, his duty as a king is more important than his duty as a husband. According to The Mahabharata, in the golden age of stateless society, kingships were not necessary because the people were all conscious of their duty. But, later on, men fell into a state of spiritual lassitude, and spiritual knowledge and righteous conduct diminished. Then the Gods went to Brahma for aid. He formulated the first system of law. Vishnu created Virajas, who became the first king.
The main duty of a king was the protection of his subjects and the control of evil elements, and his happiness lies in the happiness of his subjects. This was the ideal kingship of ancient India. Therefore, Rama has to be aware of what is going on among his subjects and must show them an ideal way of living before seeking his own happiness.

In considering Sita's ordeal we also have to take into account the position of women in ancient India. Unfortunately, their position was not very high. An old legend said Brahma created women to seduce men (Mahabharata). The Ramayana also repeatedly emphasized the importance of the virtue of a wife (Sita follows Rama on his exile, and, after being abducted by Ravana, keeps her chastity at the risk of her life). The society insisted rigidly on the chastity of women, and a wife accused of adultery was deserted by her husband. But this did not mean a dissolution of their marriage; after a certain course of expiation she was to be re-instated in her former position. 83

However, here we might remember Sita was innocent (because of a curse, Ravana could not love a woman who did not like him). And, Rama knew very well that his wife was faithful. Even if the duty of king might prevail over the duty of the husband, still we cannot fully accept Rama's attitude towards Sita after his victory over Ravana. The Rt. Hon. Srinivasa Sastri interprets this problem from a slightly different point of view. He says:
It is difficult for us to understand this extreme rigour of the law. That is Rama's eternal glory. At the risk of being misunderstood, at the risk of being sometimes condemned as an human being, as a man harsh even to the wife who was typical of all the virtues of womanhood, Rama stood true to the abstract conception of dharma. We can probably say it is Rama's eternal glory that made him abandon Sita. We cannot however overlook his deep mourning.

When Sita is abandoned on the banks of the Ganges, Valmiki offers his protection to her. After awhile, Sita gives birth to two boys, Kusha and Lava. Years later Valmiki commands Kusha and Lava to recite The Ramayana near Rama's pavilion. The people of the town are surprised to see them, because they look just like Rama. When Rama recognizes them as his sons, he sends for Sita.

When Valmiki returns with Sita, he says to Rama in his assembly,

With my five senses and my mind as the sixth meditating amidst the forest waterfalls, Sita's innocence was revealed to me. That lady of irreproachable and pure conduct, to whom her lord is a God, will give proof of her good faith, O Thou who didst fear public condemnation!

Rama asks Valmiki to forgive him for having abandoned Sita because of fear of rumours among the people. He indicates his desire to be reconciled with Sita by Valmiki's support.

Rama's reign has been an ideal one: his age is the golden age. Men live to enjoy happiness for a thousand years; trees bear fruit and
flowers perpetually. Rama is the best of all kings. However, one thing
has been distressing him, namely, Sita's banishment. After Sita's
banishment, Rama has remained faithful to her. On ceremonial occasions,
he has a golden statue of Sita placed beside him.

After all those years he now wants to recover Sita, who accom­
panied by Valmiki, stands quietly. Then she says, "If, in thought, I
have ever dwelt on any but Rama, may the Goddess Madhavi receive
me." 86

Sita is one of the loveliest women that world epics have ever created.
She is gentle and charming but, on the other hand, she is also endowed with
an unbending spirit. She is not, however, a strong person compared to
Rama. In The Ramayana she is a heroine who has fragile sensitivity and
feminine weakness. 87 For example, when she was reproached by her
husband, she started trembling, overwhelmed with shame after Ravana's
destruction (her reaction is quite different from that of Sakuntala in a
similar situation (pp. 39)). It is probably because she was too devoted to
her husband that she showed little sign of anger. She is a lovely figure,
but in the story her own radiance is overshadowed by Rama and his brilliance.
But this time, she asked the Earth Goddess to restore her. It might be
possible to interpret her words as her final protestation. This is the only
scene in which she shows her independent will.
The Earth Goddess appears and takes Sita in her arms. Then they descend into the earth, where she originally came from. In the sky, the underworld, and on earth, all beings rejoice and exult to see this miracle. All except one person. Among all the monkeys and sages crying out, Rama stands in tears, deeply distressed. He says he is experiencing agony unknown to him thus far. He cries out, addressing the Goddess,

"Bring back Maithili (Sita) on whose account I am distraught! If thou failest to return Sita to me in her original form, I shall plough thee up with thy mountains and forests and shall destroy thee so that nothing but water remains."

But Rama is not an ordinary man. Soon after the outburst Brahma appears and appeases him. Brahma tells him to recall that he is Vishnu, the invincible hero, and he will be reunited with Sita in heaven. Thus reminded, Rama controls his temper and dismisses the assembly. He returns to the hut of Valmiki with his sons and there spends the night lamenting for Sita.

It is rare for Rama to show human emotion. But he shows it another time in "Yuddha Kanda", when he is on the way to Lanka, the city of Ravana. Rama and the monkeys have to cross the sea to reach Lanka. In order to ask the aid of Sagara, the Lord of the Sea, he sleeps for three nights on the seashore. But Sagara does not appear. Rama becomes angry and shoots arrows at the sea. Seeing this, Lakshmana rushes to him, crying,
'"Stay! Stay!" Also the heavenly creatures cries out, "Hold! Hold! Do not act thus". Lakshmana takes hold of Rama's bow, and says,

Thou hast no need to act in this wise to accomplish thine end and bring Sagara to subjection, O Foremost of Heroes. Thy peers do not permit themselves to be overcome by anger. Call to mind the forbearance of virtuous men.

This is one of the few times we see that there is a conflict within Rama, between his divine consciousness and his human emotions.

After Sita's descent into the earth, the end of the story of Rama is at hand.

Rama's life is filled with brilliant exploits. But can we say that he is happy? He is exiled and returned after accomplishing his aims. But he has to abandon his wife and he is never able to take her back. Why do we see a lamenting hero at the end of his story?

In The Tale of Genji we see Genji lamenting in his later life. This is not because of any connection between the stories, but because both stories were written by different authors, in different countries, and at different times. It is because they share a universal theme.

B. WAKANA NO MAKI

After Genji's return from exile, another turning point comes in his life while he is enjoying the fruits of his past labours. A new crisis, the destruction of his marriage, approaches Genji slowly but surely. Genji, however, internalizes his grief more than Rama does. Rama at least has
means, an ordeal by the fire, by which he might preserve his marriage by testing Sita and happily resume the union. But Genji can do nothing to prevent his world from collapsing. Consequently, the God-like Genji is driven into a world of misery while no one notices it, not even Genji himself.

After returning to the capital, Genji leads an idyllic life. As a symbol of his glory, he builds the Rokujo mansion for his wives and daughters. The courtly story develops by using scenes of the Heian calendar for each season. Most of the dreams of Heian nobles come true for Genji.

At the beginning of the chapter, "The First Warbler", the New Year's festivals at the Rokujo mansion are described:

New Year's day was cloudless. There is joy inside the humblest of hedges, as the grass begins to come green among patches of snow and there is a mist of green on the trees while the mists in the air tell of the advent of spring. There was great joy in the jeweled precincts of Genji's Rokujo mansion, where every detail of the gardens was a pleasure and the ladies' apartments were perfection.  

Then the vista changes as the spring has deepened and the spring garden of Genji's most beloved wife, Murasaki, reaches the height of its beauty:
It was late in the Third Month. Murasaki's spring garden was coming ever more to life with blossoms and singing birds. Elsewhere spring had departed, said the other ladies, and why did it remain here? Genji thought it a pity that the young women should have only distant glimpses of the moss on the island, a deeper green each day. He had carpenters at work on Chinese pleasure boats, and on the day they were launched he summoned palace musicians for water music. Princes and high courtiers came crowding to hear.

Indeed his Rokujo mansion seems to be an earthly paradise itself. All seems to be going well for Genji.

He meets a lady in Akashi and consequently becomes the father of a little princess. When informed of her birth after returning to the capital, he thinks of his little daughter, who he hopes might become an empress in the future, and should not grow up in Akashi, far from the capital. He solves this problem by adopting the little princess, as his wife Murasaki's daughter. Presently, the Lady of Akashi, mother of the little princess, moves into the Rokujo mansion with her own mother from Akashi. Genji's daughter has an ideal childhood under the care of Murasaki.

Genji's family continues to prosper. His son, Reizei, is crowned Emperor. His other son, Yūgiri, by his wife Aoi, has grown up to display outstanding intelligence. Presently this prominent young man marries his cousin, Kumoi no kāri, after overcoming various difficulties, and he leads a happy life. Later his daughter, the princess, is married to the emperor who succeeded Reizei.
Meanwhile, Genji temporarily adopts Tamakazura, the daughter of Tō no Chūjō and Yugao: Tō no Chūjō is Genji's best friend and Yugao his former lover. Tamakazura is at first accepted as Genji's daughter. The story of her courtship proceeds in a very complicated way. Although having grown up in Kyūshū, far away from the capital, she is endowed with beauty and intelligence; many noblemen, therefore, vie for her hand in marriage. Genji himself feels amorous affection towards her. Eventually, she marries one of her suitors, Higeuro, who is a solid but insensitive man. Tamakazura's story is a comical and cheerful one, resembling that of a Shakespearean comedy in which complete harmony is achieved in the end.

The "Wisteria Leaves" chapter presents the climax of Tamakazura's story and marks the height of Genji's glory. By that time he is approaching his fortieth birthday — in those days people used to start celebrating longevity at the age of forty. A little later he is accorded honours equivalent to those of a retired emperor, when the currently reigning Emperor and his father, the Suzaku Emperor, visits Genji's Rokujo mansion:

The emperor paid a state visit to Rokujo late in the Tenth Month. Since the colours were at their best and it promised to be a grand occasion, the Suzaku emperor accepted the invitation of his brother, the present emperor, to join him. It was a most extraordinary event, the talk of the whole court. The preparations which occupied the full attention of everyone at Rokujo, were unprecedented in their complexity and in the attention to brilliant detail.
Genji's inner world also changes as he is enjoying his period of glory. He is freed from the agony he has suffered through his youth: his stepmother, Fujitsubo, dies. He withdraws to a meditation room where he can spend the day in tears. It is spring, but in the evening light wisps of cloud are the colour of a dull gray. A verse comes to his lips: "A rack of cloud across the light of evening / As if they too / these hills / wore mourning weeds". After Fujitsubo's death a bishop tells the Emperor, Fujitsubo's son, about the secret of his birth. He then knows his real father is Genji.

In the following chapter, "New Herbs: Part One and Two", one of the longest in the entire romance, the tone of the story changes completely. For Genji faces one of the great turning points in his life. This crisis begins with his marriage to a young princess, the third daughter of Suzaku. Presently she gives birth to a boy who, Genji knows, is not his son. On the surface, this does not seem to change his world. He appears to continue to flourish. However, deep in his mind, he is distressed and tormented because he has to conceal his sorrow. This situation is completely different from that of his exile. Now his misfortune becomes an internal matter, much like that of Rama's. When he spent his exile in Suma and Akashi he was a young ambitious man in his twenties. He overcame his misfortune and returned like the usual hero of epics the world over. But this time he is mortally wounded by an invisible enemy.
Genji’s high position has required his marriage to the Third Princess. Meantime, he has the women at Rokujo and Nijo whom he is looking after, and among whom Murasaki is his most beloved. Although she is the daughter of a prince, her social standing is not sufficiently high to be Genji’s legal wife. Then, too, the Suzaku Emperor has been ill since his visit to Rokujo, and is thinking about taking holy orders. But before he can do so, he has to choose a husband for his favourite daughter, the Third Princess. At first he prefers Genji’s son Yugiri, but he gives up that idea because Yugiri has already settled down and is leading a stable married life. Finally he decides on Genji.

"It is not easy for me to make the request," the Suzaku Emperor tells Genji,

and not easier for you, I am sure, to be the object, but might I ask that you take the girl in your very special charge and, quite as you think appropriate, find a husband for her? Suzaku suggests delicately that Genji take his daughter as his wife.

This request comes as a shock for Genji’s wife Murasaki, but no one can turn down a royal request, even Genji.

It was a tempest out of the blue which there was no escaping, Murasaki was determined that she would not complain nor give any hint of resentment. She knew that neither her wishes nor her advice would have made any difference. She did not want the world to think that she had been crushed by what had to come.

Another shadow was cast over Genji’s world. The solemn melancholy youth Kashiwagi has been one of the suitors of the Third Princess
and cannot give up his pursuit. Genji, after all, cannot ban an affectionate young man from his world.

One pleasant day in the Third Month, a group of young people are playing football (蹴鞠) at Rokujo. Kashiwagi takes his place with his best friend, Yugiri, under a fine cherry tree in full bloom. He glances over toward the Third Princess's rooms. Suddenly a pretty Chinese cat, pursued by a larger cat comes running out, and in the process pulls back a curtain. In the dark room he sees the Third Princess turning to look at the cat; she has the charm of youth.

In those days, noble ladies did not show themselves. They lived behind curtains surrounded by their women. This incident is taken to show the princess's carelessness. But, Kashiwagi has fallen impossibly in love with her. He obtains the Chinese cat and cherishes it, because it reminds him of the image of the Third Princess.

Meanwhile Genji's world is also disintegrating in another way. Although he treats the Third Princess, who is very young and still immature, as his lawful wife, he loves Murasaki more than anyone else. However, Murasaki's confidence and her married life are unsettled by the presence of the princess. Consequently, she states many times that she wants to become a nun, but Genji will not allow her to do so. She is not young any more, but she becomes more beautiful year-by-year. One lonely night she has her women read old stories to her. She notes that in those
stories, men with amorous ways always settle down with one woman in the end. Later, thinking about her uncertain life, she cannot sleep. Then, during the night, she is seized with violent chest pains. These do not go away, and she becomes severely ill. Genji, very concerned about her illness, spends most of his time beside her.

Kashiwagi was married to the Second Princess who is a half sister of the Third Princess. But still he is not able to forget the Third Princess. One night he takes advantage of Genji's absence and visits the Third Princess. On that night he dreams of his cat, and in his dream he seems to have brought it back to the princess, which is a prediction of the birth of his son. Genji later found out about this visit through a letter from Kashiwagi to the princess which she carelessly has left laying around.

Owing to this lapse, the lives of the two young people collapse. Kashiwagi, thinking he cannot live on with Genji's anger, becomes weaker and weaker because of nervous anxiety. The princess takes religious vows after giving birth to a son. Soon after that Kashiwagi dies. The whole court regrets his passing; even Genji feels sad about Kashiwagi's short life.

All of the people are quite convinced, however, that Genji is very pleased to have a son born of a princess while he is in his later years. Genji, however, is not happy in the midst of all of the excitement. He is lamenting and remembering the misconduct of his younger days. He
is now in the same position that his father was in, and he is terrified by the thought that retribution has no doubt come because of his misdeeds, just as when he was in exile, he was frightened by the idea of fate (善世).

When the little boy reaches his fiftieth day, Genji comes and views him. While Genji is holding him in his arms, he can say nothing and reveal nothing:

The little boy was charming, especially the smiling, happy eyes and mouth. Would not everyone notice the resemblance to the father? Genji thought of Kashiwagi, unable to show this secret little keepsake to his grieving parents who had longed for at least a grandchild to remember him by. He thought how strange it was that a young man so composed and proud and ambitious should have destroyed himself. His resentment quite left him, and he was in tears.100

The end of Genji's portion of the story is at hand. Murasaki dies without even fully recovering from her illness. The world seems to be slipping through his fingers.

Again a bright spring has come, but it is dark for him. He utters the verse, "And why has spring so graciously come to visit. A lodging where there is none to admire the blossoms?"101 "I have always had everything", he tells Murasaki's women,

That was the station in life I was born to. Yet it has always seemed that I was meant for sad things too. I have often wondered whether the Blessed One was not determined to make me see more than others what a useless, insubstantial world it is. I pretended that I did not see the point, and now as my life comes to a close I know the ultimate in sorrow. I see and accept my own inadequacies and the disabilities I brought with me from other lives.102
Finally, Genji's own death is only hinted at by the chapter title: Kumo Gakure (Hiding Behind the Clouds). There is only the title for this chapter, no text.

Both "Uttara Kanda" (The Ramayana) and "Wakana" (The Tale of Genji) which deal with their respective heroes' lamentation, have a similar structure. Neither of them follows the themes of the preceding chapters, and in both of them the tone of the story changes. Both begin by telling of the past; the main stories are preceded by passages dealing with some aspect of the hero's past life. In other words, these parts are a kind of introduction to the central stories about the heroes in which they undergo an internalized ordeal, namely, the collapse of their marriages. The heroes' past and the glory of their past become the basis of new stories. Therefore it is possible to say that the heroes' lamentation in their later days is neither a mere repetition nor a new version of the ordeals of their youth. It is a new and more profound problem which grows out of their past.

The marriage with the Third Princess which should have marked the high point, becomes instead something which at first disturbs the peace of his inner world and finally destroys his world. It is just like one drop of water on a still pool causing ripples to spread in even widening circles. In this tale all the important characters live in a miniture society of the court around Genji. The relationships among
these people greatly contribute to the reader's enjoyment of this tale. Sometimes the author puts herself into the minds of these characters, and describes Genji from their points of view. Murasaki and Kashiwagi, even the Third Princess, keep their own places in the tale so that it can even be said that the real important characters are the women surrounding Genji, not Genji himself. In that way Genji's world is close to that of ours. The people around us are more important than we realize.

The Ramayana on the other hand presents a different sort of literary accomplishment. The Ramayana which achieves literary perfection in its beautiful verses, focuses mainly on Rama's life. As it is shown in Sita's ordeal by fire, here the divine couple of Rama and Sita are always the central figures of the tale and a focus of public interest. Compared to this Rama stands just like a shining sun in his epic, Genji is more like the moon, shining but somehow weaker and more sensitive. These differences reflect the descriptions of their lamentations. All the description of each event in The Ramayana is much more straightforward than in The Tale of Genji. It is so distinctly different that sometimes Genji gives the impression that he lives in shadowy parts of the world. In dealing with the same sort of themes each work has its own original approach. However, the literary structures of the concerned parts have some basic similarities. I shall discuss this next.

The Ramayana consists of seven Kandas: Bala Kanda, Ayodhya Kanda, Aranya Kanda, Krish Kindha, Sundara Kanda, Yuddha Kanda, and
Uttara Kanda. The last, "Uttara Kanda", which recounts the tale of Rama's victory over Ravana, begins by retelling the story of Ravana, of the origin of the Rakshases which Ravana belongs to, and of Hunuman's childhood. These stories of the past occupy the first half of "Uttara Kanda". Then comes the part in which Rama hears of the people talking about Sita. In this Kanda the whole life story of Ravana, whom Rama has defeated, is introduced by the Sage Agastya. Rama, who is the victorious king of Ayodhya, listens to the story of Agastya.

Rama's glory is again retold in this story of his past victories, and this becomes an introduction to the upcoming story.

Almost half of "Uttara Kanda," consists of a series of the stories from the earlier part of The Ramayana as mentioned above. Compared to that the portion of the past story in "Wakana" is small and presented mainly in the conversation.

The first part of "Wakana" is a series of long conversations between the Suzaku Emperor and various other people. These conversations completely change the tone of the book. The Suzaku Emperor is in poor health and is eager to find a good son-in-law in the husband for his favorite, the Third Princess. The conversations concern his daughter's marriage. First he talks with his son, the current emperor, then with Yūgiri, Genji's son whom he wants to be his son-in-law. The women of the Suzaku Emperor's house have all gathered
for a look at this handsome young man and they praise him. But, the older women say that Genji was more handsome at the same age. The Suzaku Emperor overhears these women, and remarks to them,

Yes, Genji was unique. But why do you say 'that age'? He has only improved as the years have gone by. I often say to myself that the word 'radiant' was invented especially for him. 104

Then he continues, "He (Genji) grew up at court and he was our father's favourite, the joy and treasure of his life". 105

Then the Suzaku Emperor summons the nurses of the Third Princess. They prefer Genji to Yugiri because they say Yugiri is very devoted to his wife and nothing can pull him away from her. One of them says,

I should think that chances might be better with his father. It would seem that Genji still has the old acquisitive instincts and that he is always on the alert for ladies of really good pedigree. I am told that he still thinks of the former high priestess of Kamo and sometimes gets off a letter to her. 106

The Suzaku Emperor is told of Genji's irresistible attractiveness and then he remembers Oborozukiyo, one of his own wives who once had an affair with Genji. He decides on Genji.

Genji is not the character whose actions carry the plot here. It is Genji's past that is used by the Suzaku Emperor to make his judgment. Although Genji is not very pleased with this marriage arrangement, it is also true that the Third Princess is the niece of his stepmother Fujitsubo,
the woman whom he longed for all during his youth; consequently, the princess is not without interest to him.

Genji's past is also emphasized in "Wakana" by the story of the old man of Akashi who is the father of the Lady of Akashi and grandfather of the Akashi Princess. He is well-bred and, in fact, a cousin of Genji's late mother. In the year the old man's daughter, the Lady Akashi, was born, he had an auspicious dream in which he supported the blessed Mount Sumeru in his right hand, and on both sides of the mountain the sun and the moon were pouring a dazzling radiance over the world. His daughter's future became his life. He withdrew to the countryside because there was a limit to what he could do in the capital. Every year he had his daughter make a pilgrimage to the Sumiyoshi Shrine. When Genji spent his exiled days in Suma, the old man was excited because his dream had come true.

Genji and Lady Akashi learn from the old man's long last letter that he believed in a dream and spent his life trying to fulfill it. The Lady Akashi now knows why her father has been ambitious, and shows her father's letter to Genji:

The old man had been thought impossibly eccentric and wholly unrealistic in his ambitions. Genji had been in bad conscience about the whole Akashi episode. The crown princess's birth had seemed to tell of a bond from a former life, but the future had seemed very uncertain all the same. He now saw how much that one fragile
dream had meant to the old man. It had the apparently wild ambition to have Genji as a son-in-law. Genji had suffered in exile, it now seemed that the crown princess might be born.  

Hearing the news that the crown princess has given birth to a baby boy, the old man made his way into the mountains.

Michio Fukazawa points out that in later life Genji must pay the price for his glorious past. He mentions:

It is not unreasonable to conclude that the downfall would be meaningless without the descriptions of his glorious youth.  

The happiness and glory which both of the heroes obtained through exile later turns out to be the cause of their lamentation. Rama took Sita back, thus risking his life; but still he had to abandon her later because he was king. Genji, also having achieved all the glory he wanted, finally married a lady of the highest rank, but it was she who caused him trouble.

Now we must turn to a fundamental problem: how to interpret the lamentation of the heroes. It is without doubt very difficult to give an exact answer. But, some examination of the writers themselves may help to illuminate this problem.

We do not even know the given name of the author of The Tale of Genji. We call her by the popular name which we may presume was used at the Heian court. She left a diary: Murasaki shikibu nikki (The Diary of Murasaki Shikibu). From it we can gather what sort of person
she was. Also, it is not difficult to understand why she wrote about the hero's lamentation in his later life. But, before proceeding to this discussion, I would like to explain under what circumstances her diary was written, because it will make my argument clearer.

Lady Murasaki went to court around the middle of the first decade of the eleventh century to join the service of Empress Shoshi. Her diary covers about two of the years at court (1008-1010), during which period she was sometimes a tutor for the empress. The main events in her diary are the birth of two sons to the empress. These births were very important events in Heian politics. The empress's father, Michinaga, who was the head of the most powerful clan of nobles in the Heian period, had been eagerly awaiting the birth of a grandson which would give him a very stable position at court, since he would be a grandfather to a future emperor. Thus, Michinaga secured a position of unshakable power in Heian politics because of his grandsons. Therefore, the events which Lady Murasaki's diary deal with are crucial ones, and the object of everybody's interest. (As one would expect with such important events, there were some very luxurious ceremonies surrounding the births, but there is no need to discuss them here.)

Lady Murasaki saw those important events, was impressed, and took pleasure in her mistress. Her admiration was probably the motivating force for her writing her diary. But, she was the kind of introspective
person who could not completely give herself up to luxurious court life. Two contradictory feelings were interwoven in her diary: attachment to court life and detachment from it.

It is not certain when her diary was written, although it was probably when Murasaki was about thirty years old, not long after the birth of the princes.  

She was very intelligent: it is even said that she was a genius. But, she was not very lucky in her personal life. She is said to have been married in her early twenties to a distant old kinsman, Nobutaka Fujiwara. But, her married life did not last long, for in a few years he left her alone with a daughter. It seems that she started writing The Tale of Genji after she became a widow. As she wrote The Tale of Genji, it became so famous and popular that she was requested to come and live at the court by Michinaga.

At court she continued to write successfully. But, it was also true that she was not leading an ordinary life as a woman. This situation gives a unique perspective to her diary. On the one hand she was very proud of living at court, but on the other hand, she always felt sad and isolated. The more she enjoyed her life at court the more deeply she became distressed by her own introspection.

In her diary she described the Emperor's visit to the Tsuchimikado mansion which Michinaga owned. Among the accounts of lavish ceremonies, she left her descriptions of the bearers of the Emperor's cart:
The royal cart has arrived. The music performed on boats sounded superb. When the royal cart drew up to the stairs of the mansion, I saw the bearers ascending the stairs with their backs bent and bowed uncomfortably. When they reached the top they then had to kowtow. But, seeing them reminded me that I am in the same position as they are. Even in court there is limit in rank, so I observe that court life is not easy.

When this Emperor's state visit was approaching, she wrote a poem on looking at ducks (水鳥) on the lake of Michinaga's garden:

Ducks on the water . . .
Am I the same as those ducks?
Living in a fluid world.

Then she added:

They look like they are enjoying themselves, but in reality, I think, they are suffering. I can see my own self in them.

These two quotes show her to be such a pessimistic person that the reader might get the impression she might commit suicide or perhaps take holy orders. In fact she mentioned that she was interested in taking religious vows. Although Japanese scholars doubt that part of her diary is her interpolated letter, in this part we learn that she was not quite able to decide to leave the world. She stood in between. She could not abandon this world, even though she found life meaningless. But she said that she experienced so much misery that she now thought of becoming a man. Nevertheless she was afraid that she might not be able to maintain her vows once she took them. This world still held her:
Now, I should say what I want to do. So far I have avoided saying disagreeable things. No matter what other people say, I would like only to study the sutras, following Amitabha Buddha's suggestions. I have reached the state where nothing in this world matters to me. So I should not wait to become a nun any more.

But I am afraid that even if I took religious vows, I might waver satori (liberation). That is the only reason why I hesitate to take vows. I am reaching the age that one takes vows. If I wait any longer, it will become difficult to read the sutras. Also I might become lazy.

Although it might sound like I am superficially religious, in fact that is all that I pay attention to these days.

However, there is no certainty that a sinful person like myself can ever reach satori. Because I must have been so bad in my previous existences that that is why I never have been able to accomplish anything good in this life. So I cannot help but take a pessimistic view of my chances for satori.

It is interesting to remember that a person such as this wrote the _Genji:_ exile, return, and lamentation. The _Genji_ is fiction, but Genji's world is Murasaki's world. Murasaki observed the things happening in the outside world with the eyes of a writer. But she remained deeply introspective. It was natural for her to look into her hero's inner world and examine his inner motivations. She tells us that self-consciousness and individualism are not ideas that were created in the twentieth century. She would not have been satisfied with giving _The Tale of Genji_ a happy ending. More importantly, however, this introspective person was
wandering between two worlds, the world of individual and that of the outer
world. She did not find it easy to decide whether she should take religious
vows or not. This is possibly because she was attached to the world of
human emotion. For her, we can say, the examination of the inner world
of man's psyche was too important to cast away for her own enlightenment.
No one knows what became of her later. Eventually she might have taken
religious vows. But at least around the time when she wrote The Tale of
Genji, she was still uncertain whether she should take vows or not.

The author of The Ramayana, Valmiki, is said to have written a
philosophical work: The Yoga Vasistha (or The Maharamaya). Although
there is some doubt as to the latter, I will be assuming that they have the
same author, and will be using both The Ramayana and The Yogavasistha to
illustrate Valmiki's personality.

The Yogavasistha is a work of philosophy. It states that the funda-
mental idea of the universe is that this world is only the imagination of
the Logos (Cosmic Mind). Just as the consciousness of a dreamer appears
as a dream, the Supreme Consciousness appears as this world. Therefore,
this world is as unreal as a daydream. Valmiki put it quite succinctly,
"In reality there is no world. There is no world. There is Brahma alone
..." 110 Thus, the ultimate state of liberation for human beings is
attained by becoming one with the reality of this world, and thus free from
all desire and action.
In *The Yogavasistha*, the importance of human effort is emphasized. According to this work there is nothing like destiny and our previous efforts are our destiny. *The Yogavasistha* says, "There is nothing in the world which cannot be achieved by men by right sort of efforts..." If we summarize *The Yogavasistha*, it can be said that this is a work emphasizing man's efforts and his possibility of attaining liberation through efforts within the framework of the Supreme Cosmic Order.

In *The Ramayana*, Valmiki is not only its composer, but also a character. For example, he was the person who offered protection to Sita when she was abandoned in the forest. This might contradict Narada's story about Rama, which is told at the beginning of the epic. When Valmiki first heard of Rama's story from Narada, Rama had already died. Narada clearly says, towards the close of his short story about Rama, "he (Rama) returned to his celestial abode, Vaikuntha." But we should forgive him because he was so devoted to his story that he wrote himself into the plot. However, the point which needs attention here is that, as the existence of Narada's story shows, Valmiki is not likely the author of *The Ramayana* in the strict sense of the word. But, probably he did write the finest version of the story of Rama which had been handed down by oral tradition.

It is dangerous to consider the stories concerning Valmiki in *The Ramayana* as real. They are more or less legendary stories. We
know next to nothing about him. However, those stories of Valmiki might give us some hints about how and why he composed *The Ramayana*.

Next I would like to introduce how Valmiki enters the epic as an author and one of the characters.

Valmiki created the metrical form called 'Shloka' in which he composed his poetry, *The Ramayana*, out of his personal experience; for example, he saw a hunter shooting a male bird of a pair of Krauncha birds in the forest. Looking on the sight, he was deeply touched by the cry of the female bird and incensed by the deed of the hunter. Then he said,

Hunter, having slain this bird in the midst of enjoyment with its mate mayst thou seek in vain for a resting place forever.

Soon after that, he noticed the words he had just said out of anger comprised a poem, with four stanzas, each of equal syllables which would be called 'shloka' (grief).

The immediate motivation for his composing *The Ramayana* was his grief and despair at seeing a bird being killed. Here we see a cycle of the cosmic order, and the individual world (microcosm). Man exists in the world, community, society, and universe, each having an individual consciousness. Lady Murasaki was wandering between the enlightenment of Buddha's world and her own still emotional world. As far as the composition of literary works is concerned, we might be able to locate the mystery of literary composition in the conflict within an author between
the individual world and the outer world. Emotion can mislead man and become a most powerful obstacle to enlightenment. But still Valmiki and Lady Murasaki see in emotion one of the most beautiful things in this world. Rama and Genji are not completely free from their emotion, a fact that might attract readers.
CHAPTER IV
CONCLUSION

Thus far we have discussed the heroic cycle: exile and return, and lament in The Ramayana and The Tale of Genji. But how may we interpret the literary meaning of this heroic cycle? What motivates the two heroes throughout their ordeals? What necessitates the external and internal descents? Both Charles Moorman in King and Captains and Joseph Campbell in The Hero with a Thousand Faces approach these issues only partially.

In King and Captains, Moorman distinguishes two value systems in heroic literature, that of the king and that of the hero. He contrasts Achilles's life with Agamemnon's in the Iliad. Achilles who is at first calm and responsible, becomes a victim of his own unyielding fury. Agamemnon, on the other hand, moves from selfish wrath to a sense of the responsibility of his office. Moorman further studies these sets of values in the Odyssey, Beowulf, The Song of Roland, The Nibelungenlied, The Icelandic Sagas, and The Arthur Legend, and says:

Thus the king—Agamemnon, Charlemagne, Arthur—in creating his nation and later in exemplifying its image, must leave its active defense to lesser, or at any rate to less idealized, figures, to Achilles or Roland or Gawain, that (sic) these are indeed less idealized men; though they are heroes, they are essentially subjects rather than kings and as such bear the faults of general humanity, particularly an overweening pride, a king of hubris, in their own ability. They are
essentially egotistical; their own reputation, their own honor is to them of supreme importance. Unlike the kings, they never place national safety or national honor above their own safety and honor. Hence they sacrifice nation to self and bring down upon committees and Round Table the tragic results of their price. 120

When we apply Moorman's two sets of heroic values to the two kinds of descent, we may observe that in their exiles Rama and Genji have heroic qualities, and in their lamentable later days they have kingly qualities; Genji taking a kingly position becomes a central political figure in his later days. Therefore their descents may be interpreted as a process of a transit from hero to king. Moorman points out that in Odysseus we can see the link of the two kingly and heroic values, because Odysseus has both qualities. 121 Moorman considers the wandering of Odysseus to be an educational process through which his character is developed. After reaching Ithaca Odysseus resumes his legitimate position as a king.

Similarly, the descents of our heroes's lives may possibly be considered to be a sort of educational process; however, Moorman's two sets of values do not fully explain two important aspects of the meaning of the two descents. Unlike Odysseus, in our heroes's later lives their sense of responsibility as kings does not necessarily promise them personal happiness. And, unlike Odysseus, in their later days Rama and Genji are not heroes of action and consequently their ordeals are internalized. Moorman's theory provides a useful approach to the
characters of Rama and Genji; however, it can not fully encompass these two laments.

The heroic cycle, exile-return, is interpreted as a process of awareness of universal oneness by Joseph Campbell. He states:

And so, to grasp the full value of the mythological figures that have come down to us, we must understand they are not only symptoms of the unconscious (as indeed are all human thoughts and acts), but also controlled and intended statements of certain spiritual principles which have remained as constant throughout the course of human history. Briefly formulated, the universal doctrine teaches that all the visible structures of the world—all things and beings—are the effects of a ubiquitous power out of which they rise which supports and fills them during the period of their manifestation and back into which they must ultimately dissolve.

The purpose of a hero's adventure is to open the door to a world of super-consciousness, a world whose dimension is forgotten in everyday life. The ultimate universal power, Campbell says, is known as energy in science, Mana to the Malansians, Wakonda to the Sioux Indians, Shakto to the Hindus, and the power of God to the Christians. The hero represents the claims of the superconsciousness. His adventures and return are a micro-cosmic cycle of the discovery of oneness with the cosmic power.

Although Campbell's theory concerns only an external descent, it may imply the possibility of internal descent being a continuing process through which the awareness of unity with superconsciousness is achieved.
In both lamentations it is apparent that the dimensions of Rama's and Genji's worlds have changed after their returns from exile, and that they both delve deeper into the inner worlds of existence. However, can we describe this change as an awareness of unity with superconsciousness? Rama's and Genji's laments seem to be too personal to lead to an enlightenment of this sort. I would suggest that Campbell's theory approaches only the philosophical aspects of these two laments.

When we consider external and internal descents from a broader perspective, we may observe one important difference between them in the appearance of aid from the upper world. In exile divine intervention and aid are numerous and indispensable. But in lament divine intervention works negatively (Sita's descent to the earth, awareness of retribution of Genji). Divine messages and intervention seem to cease to appear in the heroes' stories. Whenever a man starts thinking of his world as independent of an upper world, the mythological age is over, and a new era begins. Therefore, a fuller interpretation of the descents of Rama and Genji is to consider their descents as a literary accomplishment which ushers in the coming new world of literature. In this new world all the characters are free from divine intervention, and instead, their inner senses, their psyches largely govern their stories. It may be said that The Ramayana and The Tale of Genji open the door to modern literature.
The Earth Goddess receives Sita and descends into the earth. Of course unhappy endings are not unusual in epics of the world. For example, we can recall Gilgamesh's grief and that the ending of the Mahabharata was somewhat pessimistic. But those heroes do not seem to suffer internalized ordeals, they remain active till the end of their stories, and keep fighting. Everyone wonders at it and is amazed at seeing such an incredible thing happen before their very eyes. In the midst of all this excitement Rama is terribly depressed, for he has lost his last hope. Brahma tells him that he will rejoin Sita in heaven. Rama is alone in this scene, isolated emotionally from other people and even the Gods, no one can really understand his feeling or grief. This scene in "Uttara Kanda" describing Sita's descent into the earth parallels the scene in "Kashiwagi" in which Genji is holding a baby boy in his arms, born of the Third Princess.

Genji is almost in tears, but not because of all the excitement around him. He is mourning, thinking about the irony of fate. While looking at a charming little boy in his arms, he remembers the father, Kashiwagi, who while he was still a youth had destroyed his life. Genji is not in a position to criticize the young man, because Genji suffered the same sort of sinful love in his youth.
In these scenes both Rama and Genji seem to have lost their radiance. The griefs that heroes suffer are different in the kind. Rama is tortured by the feeling of his loss. Genji is stricken down by awareness of retribution. However, compared to their exiled days, one thing is missing in these scenes. That is, the aid from the upper world, the powers which saved them before.

In those scenes both heroes are completely isolated characters. No one there tries to understand the real feelings of the heroes. They stand alone in those scenes. Invisible shadows creep the heroes and remind us of the transitory nature of both human life and its deeds. They cannot expect any aid from the upper world. It seems that the divine power which rescued them from their exile is now working against them. Their destinies are already fulfilled. The later lives of Rama and Genji are more peaceful on the surface, but at the same time they are wounded deep inside. It is because both stories deal with the problems concerning the respective hero's married life. They are left with an awareness of the transitory nature of human life and deeds.

It goes without saying that because The Ramayana and The Tale of Genji are the literary masterpieces of two distant geographic areas and distinctly different culture, they have no direct literary relationships. The relationships discussed in this essay are merely implications of comparative study. Another important aspect of the comparative approach
to the study of literature, however, is to enlarge the overall understanding by highlighting contrasts. There appear to be two main differences between the stories: the influence of the oral tradition, and the quality of the heroic theme.

The Ramayana apparently has been passed down in the oral tradition, but The Tale of Genji basically a work by one author. Although The Tale of Genji is not completely free from the influence of oral tradition, it can be concluded that this is the work of Lady Murasaki. Contrarily, Valmiki is a legendary author, perhaps the last and best editor of the story of Rama. The tones of both epics are quite different from each other. The Ramayana is much more straightforward than the Genji. It is probably partly because of the difference in language and literary style. In old Japanese, sentences are long and quite often the subjects are omitted. The Ramayana following the oral tradition is written in verse and we could call The Tale of Genji a work of poetic prose.

As previously noted, The Ramayana is the story of a hero of the battlefield, and The Tale of Genji is the story of a hero of the Heian court. For this reason the author of the Genji does not give much space for Genji's exiled days. No matter how important the incidence of exile in Genji's life is, both the author's and the reader's interest focus on court life, while in The Ramayana Rama's life in exile seems to be most important.
In examining the causes of the action in both *The Ramayana* and *The Tale of Genji* we can see an interesting difference. In *The Tale of Genji* we find the action full of psychological implications, whereas in *The Ramayana* we find that an action tends to have one cause. For example, Rama's stepmother had an active hand on his exile, but in the case of Genji's exile the author implied at least three causes: first the political situation, second Genji's lapse with one of the emperor's wives and finally Genji's obsession caused by his secret love affair with his stepmother. Also, Genji's lament in his later days is brought up by three main things: Kashiwagi, his beloved Murasaki's illness, and his awareness of retribution for the action of his youth. Contrarily, in *The Ramayana* the rumors of the people are the direct cause of Sita's abandonment. Lady Murasaki employs multiple causes for each event and at the same time some psychological implications that goes with the event, e.g., the fear of retribution. When we know what Genji is really afraid of, the meaning of his misfortune becomes oppressive. In real life several factors are always entangled and cause more than one result. Human life can never be as simple as a hero's life. I think it is clear that Lady Murasaki tried to convey the meaning of a real life through her work, and this is why one can say that *The Tale of Genji* is more than a courtly love story.
NOTES


4Ibid., pp. 33.


6Seidensicker, pp. 133, 134.


8When Sita underwent an ordeal by fire, Brahma appeared and inquired Rama of his intention, asking, "How art thou unaware that thou thyself art the Chief of the Gods?" To this Rama answered, "I deem myself to be a man, Rama, born of Dasaratha; who then am I in reality? From whence have I come? Let the Grandshire of the world inform me." (Shastri, III, pp. 339).

9Shastri, I, pp. 39.
10 Frye, pp. 34.


12 Shastri, I, pp. 29.


14 Seidensticker, pp. 15.

15 Shastri, I, pp. 45.

16 Ibid., pp. 232.

17 Seidensticker, pp. 13.

18 Shastri, pp. 136.


20 Ibid., pp. 58.

21 Seidensticker, pp. 230.


23 Tō no Chūjō who visited Genji in Suma admired Genji's house: "He was soon admiring Genji's rustic house which seemed to him the most extraordinary place to be living in. He thought it more like some legendary hermit's hut in a Chinese book than a real cottage". Arthur Waley, trans.,

24 Seidensticker, pp. 244.

(Koten taisei, Genji, II, pp. 49)

25 Seidensticker, pp. 246.


28 Shastri, I, pp. 46.

29 Two heroes of the ten chapters, Kaoru and Niou are examples.

30 Secular Scripture, pp. 115.

31 Seidensticker, pp. 250.

32 The whole import of the dream was that the dragon king had taken a fancy to him and wished to detain him yet longer on the shore of his domains. He became very depressed and from this time onwards took a dislike to the particular part of the coast in which he had chosen to reside. (Waley, pp. 254.)

This parallels Bharata's dream (chapter 69, "Ayodhya Kanda"). In this dream King Dasaratha appeared in faded clothing.


Seidensticker, pp. 273.

Shastri, II, pp. 131.

Ibid., pp. 136.

Shastri, I, pp. 380.

Ibid., pp. 288.

Ibid., chapter 7, 8, 9.

Ibid., pp. 193.

Ibid., pp. 220.


Seidensticker, pp. 226.


Eiichi Mitani, "Genji monogatari ni okeru minkan shinkō to 'plot' to no kankei: kishu ruritan no genshitsu ni tsuite," Kokubungaku, June 1966, pp. 45, 46.
When Toshikage reached the age of sixteen, a mission to China was sent. This time, talented people were appointed as an envoy and a deputy envoy, and Toshikage was chosen. His parents were overwhelmed with grief.

On the plate it said, "The latter third of the wood is to be given to a Japanese, Toshikage." Asura was so surprised that he knelt down
bowing to him seven times. Asura said, "Oh, you will become a child of heavenly maiden in the future." *Ibid.,* pp. 42.

58...この山のお孫、七人にあたる人を、三代の孫に得べし。

...and you shall have one of these seven people as your grandchild." *Ibid.,* pp. 48.

"Toshikage received Seta hū and started playing a song called, 'Tai kyoku'.

No sooner had his music sounded than the tiles of the palace scattered like flowers. Then he played another song. Although it was the middle of the Sixth Month (in the midst of the summer), huge flakes of snow, miraculously, started falling." *Ibid.,* pp. 52.

60We have to note that the seven people told Toshikage that they descended into this world because of sinful acts in their previous lives in heaven. We are reminded of the fathers of Genji and Rama, and the fact that they did not enjoy their lives in the other world.

61"It is a gentle exile. Kṛṣṇa, a god who descended to be born a prince, now lives as cowherd--and is content. Instead of statesmanship, he learns herdmanship; instead of the refined arts of courtly life, he learns to play a simple bamboo flue; instead of the many arts of war, as would befit his royal birth, he learns (as we shall see) the manly acts of love." Kenneth E. Bryant, *Poems to the Child-God: Structures and Strategies*

62 He was transferred from Devaki's womb to that of his father Vasudeva's other wife, Rohini who had been sent to Nanda, a leading cowherd of Gokura.

63 Vasudeva left Krishna at Nanda's house and returned with the baby girl of Nanda. Kansa killed this baby girl but she became the goddess Devi and told him that his enemy was born elsewhere.


66 Ibid., pp. 336.

67 Ibid., pp. 338.

68 Ibid., pp. 341.

69 Ibid., pp. 341, 342.

70 Ibid., pp. 342.


As to relationship between the story of Rama and Valmiki's Ramayana, J. A. B. Buitenen concludes (in the Introduction of The Mahabharata) as follows: "The only conclusion that seems reasonable concerning the relationship between the story of Rama and Valmiki's Ramayana is that the former is a summary of a fully expanded Ramacarita which, after its contents were fixed in the story of Rama, underwent further development, acquired a new beginning and a new end, attracted subsidiary elements, and became known as the original poem (adikavya) of Valmiki." (pp. 213).

Some claim that the concerned parts are interpolations.


Shastri, III, pp. 522.

Ibid., pp. 525.

Ibid., pp. 524.

The Ramayana gives one solution to Rama's misfortune. That is, Vishnu was formerly cursed by Bhrigu to be born into the world of men and then live separated from his consort for many years. See, "Uttara Kanda," chapter 51.

81 Ibid., pp. 223.

82 Shastri, I, pp. 415.


85 Shastri, III, pp. 616.

86 Ibid., pp. 617.

87 S. L. N. Simha mentions: "Sita is a glorious model of purity, chastity, devotion to husband, courage, silent suffering, forgiveness and practical sense. Indeed, one sometimes gets the feeling that Sita is the most impressive character in the Ramayana. *Ramayana for the Modern World* (Bombay: Bharatiya Vidya Bhavan, 1965), pp. 83.

88 Shastri, III, pp. 618.

89 Ibid., chapter 98.

90 Ibid., pp. 50.

91 एतं द्विनां द्वेद्वैस्तवाय सम्पत्त्वेन शीर्षस्मयक्यन्।
भवाविधिं क्रियेन्ति न यान्तियां विद्य भवान् प्रज्वलु साधुत्तमस्।

92 Seidensticker, pp. 409.

93 Ibid., pp. 418.


95 Seidensticker, pp. 534.

96 Ibid., pp. 340.

97 Ibid., pp. 549.

98 Ibid., pp. 550.

99 Koten taikei, Genji, III, note 382.

100 Seidensticker, pp. 650.

101 Ibid., pp. 723.

102 Ibid., pp. 724.

103 In The World of The Tale of Genji (Tokyo: Tokyo Univ. Press, 1964) Ken Akiyama points out that the plot of "Wakana" is carried forward by those conversations.

104 Seidensticker, pp. 540.

105 Ibid., pp. 541.

106 Ibid., pp. 541.

107 Ibid., pp. 578.

109 Since Heian diaries were not day by day diaries. For example The Sarashina Diary by Takasue Musume is her memories.


111 Ibid., pp. 9.

112 In The Ramayana Lakshmana says, "The weak and the cowardly are subject to fate, but valiant souls who are masters of themselves, do not bow to destiny. That hero who by his spirited efforts is able to overcome destiny does not fail in his undertaking; destiny is powerless before him."

   Shastri, I, pp. 223.

113 Ibid., pp. 8.


115 Thereafter the august Sage Valmiki beheld a pair of soft-voiced Krauncha Birds fearlessly disporting themselves in love, whereupon a hunter of vicious habit and evil intent slew the male bird in the presence of the ascetic. The female deprived of her yellow-crested companion, who but now, had been spreading his wings in the act of love to please
her, perceiving him to be bleeding and crying out in distress, began to lament piteously.

Shastri, I, pp. 9, 10.


117It is quite reasonable for Valmiki and Lady Murasaki to create heroes who are outstanding among other people, but subject to the natural order.


120Moorman, pp. 168.

121My contention that Odysseus goes through a transformation from hero to king links the Odyssey with Iliad, where the two sets of values appear as in two figures, Achilles and Agamemnon. And just as in the Iliad the origins of Achilles in myth and Agamemnon in his story help Homer to support his dual role in the poem.

Ibid., pp. 51.

122Campbell, pp. 257.
APPENDICES
APPENDIX A

pp. 5 前の世にも、御ちぎりや深がりけむ、世なく清らなる、王の在のご御みさへうまれ給ひぬ。
Saki no yo ni mo, on chigiri ya fukakarikemuru, yo ni naku kiyora
naru tama no wonoko miko sahe umaretamahinu.

Nihon koten bungaku taikei, Genji monogatari (Tokyo:
Iwanami shoten, 1958), I, pp. 28.

pp. 6 木だがき紅葉のうけに、四十人の垣代、いひ知らず吹き立てたるものゝ音ども
にあひたる松風、「まことの深山よろし」と聞いて吹き(き)まよひ、色へに散
りかた木の葉の中より、青海海の輝き出でたる様、いとあそろしきまで見えか
ざしの紅葉、いだう散り透けて、顔のにひくにけおされる心ちちはば、御前な
る藤を折れて、左大将さがへ給る。夕暮れかゝる程に器色ばかりうしぐれて、
空の気色さへ見りかがほならばに、さらは、いみじき姿に、葉の色々移るひ、えなら
ぬをかざして、今日は、足たき手を盡くしたる、入彼の程、そゝひる寒く、この世のこと
ゝも思えず。

Ko-dakaki momiji no kage ni, yonju nin no kaishiro, ihi-shirazu
fukitatetaru mono no ne domo ni ahi taru matsu kaze, "Makoto no
miyama oroshi," to kikoete fuki-mayohi, iro-iro ni chirikafu ko-no-ha
no naka yori, seikaiha no kagayaki idetaru sama, ito, osoroshiki
made miyu. Kazashi no momiji, itau chiri sukite, kaho no nihohi
ni ke osaretaru kokochi sureba, Omae naru kiku wo worite, Sa-daishō
sashikahetamafu. Hi kurekakaru hodo ni, keshiki bakari, uchi-shigurete,
sora no keshiki sahe mi-shiri gaho naru ni, saru wa, imijiki sugata ni,
kiku no iro-iro utsurohi, e naranu wo kazashite, kyō wa, matanaki te
wo tsukushitaru, iriaya no hodo, sozoro samuku, kono-yo no koto
tomo omohezu.

Ibid., pp. 274.
「国の親となりて、帝王の、上なき位にのぼるべき相おはします人の、そのた
にて見れば、亂れ霞ふることやあるん。朝廷のかためとなりて、天の下助
くら方にて見れば、『斯の相たちふべき』」

"Kuni no oya to narite, teiō no kami naki kurai ni noborubeki so
owashimasu hito no, sonata ni te mireba, midare urefuru koto
ya aram. Ohoyake no katame to narite, ame (no) shita tasukuru
kata ni te mire ba, mata, sono sō tagafubeshi."

Ibid., pp. 44.

Kono miko mitsu ni naritamafu toshi, on-hakamagi no koto, Ichi no
miya no tatematsurishi ni otorazu, Kura-zukasa, Wosame-dono no
mono wo tsukushite, imijiu sesasetattiafu. Sore ni tsukete mo, yo
no soshiri nomi ohokaredo, kono miko no ooyuke mote-owasuru
on-katachi, kokoro-bahe, arigataku mezurashiki made mietamafu
wo, e sonemiahetamawazu. Mono no kokoro shiritamafu hito wo,
"Kakaru hito mo, yo ni ide owasuru mono narikeri." to asamashiki
made, me wo odorokashitamafu.

Ibid., pp. 30.
Muhon shinnō no, gesaku no yose naki ni te wa tadayowaseji. Waga mi-yo mo ito sadame naki wo tada udo ni te, Ohoyake no on-ushiromi wo suru namu, Yukusaki mo tanomoshige naru koto" to, oboshi sadamete, iyo yo michi michi no zae wo narawasase-tamafu. Kiwa koto ni kashikoku te, tada-udo ni wa itoatarashikere do, shinnō to naritamahina ba, yo no utagahi ohitamahinubeku monoshitamahe ba, sukuyō no kashikoki michi no hito ni kangahesasetamafu ni mo, onaji sama ni mōse ba, Genji ni nashi tatematsurubeku, oboshi okitetari.

Ibid., pp. 44, 45.

Karísome no michi ni te mo, kakaru tabi wo narahitamawanu kokochi ni, kokoro bososa mo, wokashisa mo, mezurakanari. Ohoe dono to ihikeru tokoro wa, itaku arete, matsu bakari zo, shirushi narikeru.

Kara kuni ni na wo nokoshikeru hito yori mo i(ku)he shirarenu ihei wo ya semu

Ibid., II, pp. 30.
Umi no omote, ura ura to nagi-watarite, i(ku)he mo shiranu ni, koshi kata yusakaki, oboshi tsuzukerarete.

Ibid., pp. 52.

"Ito kokoro bososhi" to ihe ba orokanari.

Ibid., pp. 61.

"Tada, kaku omohikakenu tsumi ni atari haberu mo, omohitamahe awasuru koto no hito fushi ni, sora mo osorosiu nam haberu.
Woshige naki mi wa, naki ni shite mo, Miya no mi-yo dani, koto naku owashimasa ba."

Ibid., pp. 24, 25.
Koin, tada, owashimashishi sama nagara, tachtamahite,

"Nado, kaku ayashiki tokoro ni wa, monosuru zo."

to te, on-te wo torite, hiki. tatetamafu.

"Sumiyoshi no kami no michibikitamafu mama ni, haya,
funadeshite, kono ura wo sarine."

to, notamawasu. Ito, ureshikute,

"Kashikoki on-kage ni, wakaretatematsurinishi konata, sama-zama
kanashiki koto nomi ohoku habere ba, ima wa kono nagisa ni, mi
wo ya sute haberina mashi."

to, kikoetamahe ba,

"Ito, arumajiki koto. Kore wa, tada, isasakanarulu, mono no mukui
nari. "are wa kurahi ni arishi toki, ayamatsu koto nakarishika
do, onozukara, okashi a(ri)kere ba, sono tsumi wo ofuru hodo,
itoma nakute, kono-yo wo kaherimizaritsure do, imijiki urehe ni
shizumu wo miru ni, tahe gatakute, umi ni i(ri), nagisa ni nobori,
itaku kōjinitare do, kakaru tsuide ni, Dairi ni sosubeki koto aru
ni yori namu, isogi noborinuru."
to te, tachi-saritamahinu.

Ibid., pp. 61, 62.

pp. 52 年たちがへるあしたの空の気色、なごりなく憂らぬうらながげさには、数ならぬ
垣根のうちだに、夢闇の草、若やかに色つづきはじめ、いつしかとげだっ霞に、
木の芽もうちふりおのつから、人の心ものびらかにそ見ゆるかし、ましていとめる
主をしる御前には、庭まりはじめ見どころ多く、みがきし給へる御方々の
有様、まねびたてもも、言の葉足らしくなる。
Toshi tachikaheru ashita no sora no keshiki, nagori naku kumoranu
urarakesa ni wa, kazu naranu kakine no uchi dani, yuki-ma no kusa,
wakayakani iro-zuki hajime, itsu shika to keshiki datsu kasumi ni, ko
no me mo uchikeburi, onozukara, hito no kokoro mo nobirakani zo miyuru
kashi. Mashite itodo, tama wo shikeru omahe wa, niwa yori hajime mi-
dokoro ohoku, migaki-mashitamaheru on-katagata no arisama, manebitatemu
mo, koto no ha tarumajiku namu.

Ibid., pp. 377.
Yayohi no hatsuka amari no korohohi, Haru no Omahe no arisama, tsune yori kotoni tsukushite nihofu hana no iro, tori no koe, hoka no sato ni wa, "Mada furinu ni ya!" to, mezurashiu, mie kikoyu. Yama no kodachi, naka jima no watari, iro masaru koke no keshiki nado, wakaki hitobito no, hatsuka ni, kokoro-motonaku omofubekameru ni, Kara meitaru fune, tsukurasetamahikeru, isogi sauzokasetamahite, oroshi hajimesasetamafu hi wa Uta zukasa no hito meshite, fune no gaku seraru. Miko-tachi, Kandachime nado, amata mairitamaheri.

Ibid., pp. 395.

pp. 52 三月の二日あまりの頃には、春の御前の有様、つねれよりつくついてにふる花の色、島の霧、ほかのさとは、『まだくずれにや』と、珍らか見聞、山の木立、中島のわたり、色まぶしの花の色など、わが人への、ほっそり、心もとなく思ふ、とあるるに、唐めいた舟、つくらせぬ魚い。いとぎさそうがせ結びて、おもし始めさせ結びて、日は、雅楽寮の人言して、舟の楽せらる、御王達、上連部など、あたま参り縄へり。

Kanazuki no hatsuka amari no hodo ni, Rokujō in ni mi-yuki ari.
Momiji no sakari ni te, kyō arubeki tabi no mi-yuki naru ni, Suzaku In ni mo onshōsoko arite, In sahe, watari owashimasubekere ba, yo ni mezurashiku, arigataki koto ni te, yo(no) hito-domo, kokoro wo odorokasu. Aruji no Ingata mo, mi-kokoro wo tsukushite me mo aya naru on-kokoro-mouke wo, sesasetamafu.

Ibid., III, pp. 204.
Irihi sasu mine ni tanabiku usu-gumo wa mono omofu sode ni iro ya magaheru

Ibid., II, pp. 231.

Katawara itaki yuzuri nare do, "Kono, iwakenaki nai shinnō hitori, tori-wakite hagukumi oboishite, sarubeki yosuga wo mo, on-kokoro ni oboshi sadamete, azuketamahe" to kikoemahoshiki wo.

Ibid., III, pp. 236.

Kokoro no uchi ni mo, "Kaku, sora yori ide kinitaru yō naru koto ni te, nogaretamafu kata naki wo, nikuge ni mo kikoenasaji. Wa(ga) kokoro ni, habakaritamahi, isamuru koto ni shitagahitamafubeki. Onoga-dochi no kokoro yori okoreru keso ni mo arazu. Samukarubeki kata naki mono kara, wokogamashiku omohi musubohoruru sama, yo(no) hito ni, mori kikoeji.

Ibid., pp. 240.
Ito, nani gokoro mo nau monogatarishite, warahitamaheru, mami, kuch-tsuki no utsukushiki mo, "Kokoro shirazaran hito wa, ikaga aramu, naho, ito yoku, nikayohitarikeri" to mitamafu ni, "Oya-tachi no, 'Ko dani are kashi' to, naitamafuram ni mo, e misezu, hito shirezu, hakanaki katami bakari wo, todome okite, sa bakari omohi agari, ooyuketarishi mi wo, kokoro mote ushinahitsuru yo" to, aware ni oboshikere ba, 'mezamashi' to, omofu kokoro mo hiki kaheshi, uchi-nakaretamahinu.

_Ibid._, IV, pp. 39, 40.

**pp. 59**

I (ga) yado wa hana mote-hayasu hito mo nashi nani ni ka haru no tazune kitsuram.

_Ibid._, pp. 195.

**pp. 59**

この世については、飼かず思ふべきこと、をさへあるまじや、高さ身には生まれながら、又、「人よりも、殊に口惜しき契りにありけるかな」と思ふ事絶えず。世のはかなく憂きを知らずすべく、何んの、あやて給へざ身ならべし。それを、しみて、知らず顔にながらふれば、かく今はのたべ、近き末に、いみじき、事の閉じめを見つに、宿世のほぼも、みづがる心の際も、残りくも見果て、心安きに。
Kono yo ni tsuke te wa, akazu omofubeki koto, wosa-wosa arumajiu, takaki mi ni wa umare nagara, mata, "Hito yori mo, koto ni kuchioshiki chigiri ni mo arikeru kana" to omofu koto tahezu. Yo no, hakanaku uki wo shirasubeku Hōtoke nado no, okitetamaheru mi narubeshi. Sore wo, shihite, shirazu gao ni nagarafure ba, kaku, imawa no yūbe chikaki sue ni, imijiki, koto no tojime wo mitsuru ni, sukuse no hodo mo, mizukara no kokoro no kiwa mo, nokori naku mi hatete, kokoro yasuki ni.

Ibid., pp. 198.

Makotoni, kare wa, ito, sama koto narishi hito zo kashi. Ima wa mata sono yo ni mo nebi masarite, "Hikaru to wa, kore wo ifubekini ya" to miyuru nihohi nam, itodo, kuwawaritaru.

Ibid., III, pp. 218.

Miya no uchi ni ohi idete, Teiō no kagiri naku kanashiki mono ni shitamahi, sabakari nade kashizuki, mi ni kahete oboshitarishika do.

Ibid., pp. 218.
Kano In koso, naka-naka, nahô, ikanaruni tsukete mo, hito wo yukashikokuoboshitarukokorowataezumonose sasetamafunare.

Ibid., pp. 220.

その中にも、やむことなき御願ひ深くて、前賢院なたさも、いまに忘れがたくこそ、さとい絶ふなれ。

Sono naka ni mo, yamugotonakeon-negahifukakute, Saki no Saiinnado wo moimo, ima ni wasure gataku koso, kikoetamafunare.

Ibid., pp. 220.

pp. 63「あざく、ひがしへに、すずしに高き心ざしあり」と、人も答え、われながらも、「なるべき従仏を、かどにてもするかな」と思ひ(事は)これの尼の生まれを給し時に、裂(り)ふかく思ひ知りにしかど、目のまえに見ぬあなたの事は、おぼつがたくこそ、思ひなれたり。ささら、かかるためにありて、あなたがちにはのや وأنしなりさり。まこざまにいみじき目を見たつまれひきも、この人一人のためにたれおありけり。

"Ayashiku, higa-higashiku, suzuronitakokorozashari" to; hitomo togame, mata, ware nagara mo, "Saru majiki furumahi wo, kari ni te mo suru kana" to omohishi koto wa, ko(no) kimi no umaretamahishi toki ni, chigi(ri), fukaku omohi shirinishika, me no mahe ni mienu anata no koto wa, obotsukanaku koso, omohi-wataritsure. Saraba, kakaru tanomi arite, anagachiniwanozomishinarikeri. Yoko-zamani imijiki me wo mi, tadayohishi mo, kono hito hitori no tame ni koso arikere.

Ibid., pp. 297, 298.
The Yogasūtra

pp. 70 Vastutastu jagannāsti sarva brahmaiva kevalam || (4.101.20)

Vastutastu jagannāsti sarva brahmaiva kevalam

Na tadastite jagatkāre śūkṣmānirnāpātinaḥ |

Yaṭpau-rusena śūkṣmā na sāmāśādyate janaḥ. || (3.11.16)

Na tadastite jagatkāre subhakarmanupātinā, yatpau-rusena suddhena

na sāmāśādyate janaḥ.
Sampō E Kotoba and The Ramayana

In Sampō E Kotoba there is the story of the benevolent prince Shudana (須大那) of Shakuhara (折済羅園). This is a story of one of Buddha's former lives, originating a Buddhist canon called, '太子須大那經' (Taishi Shudana Kyō). Interestingly this has some similarities to The Ramayana.

Sampō E Kotoba was written in 984 by Tamenori Minamoto (源為憲). Tamenori was a contemporary of Lady Murasaki. The story belongs to the genre of the exile returning and succeeding, as modified by Buddhist Doctrine.

The following five points from the story of prince Shundana show some similarities to the plot of The Ramayana.

1. Prince Shudana gives a white elephant to another king. Because the elephant is a treasure of his country. The minister insists that Shudana should be exiled into the mountains for twelve years.

2. The king tells Shudana to leave the country and go into Mt. Dantoku (檀德の山) in northern India.

3. Shudana's wife asks him to take her with him. Shudana's mother and all the people of his country lament at his departure.

4. In the mountain, for his wife and his two children he builds three huts. One day an ugly old man from Kiru, a distant country comes and asks if he could have Shudana's two children to be servants for
his young wife. Later the same man comes asking for Shudana's wife. Shudana also gives the old man his wife. In fact the old man is the god Taishaku.

5. The god then grants a boon which allows Shudana and his family to return to their country.

Presumably, this story is influenced by old Indian folk tales which also might have been influenced by The Ramayana.
APPENDIX B

Ramayana
(1) Bala Kanda (77 chapters), (2) Ayodha (119), (3) Aranya (75),
(4) Kishkindha (67), (5) Sundara (68), (6) Yuddha (130), (7) Uttara (111)
(about 1600 pages, Hari Prasad Shastri, trans. The Ramayana of Valmiki)

<table>
<thead>
<tr>
<th>(1)</th>
<th>(2)</th>
<th>(3)</th>
<th>(4)</th>
<th>(5)</th>
<th>(6)</th>
<th>(7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>exile</td>
<td>Sita's abduction</td>
<td>the war with Rayana</td>
<td>first fire ordeal</td>
<td>return</td>
<td>Story of the past</td>
<td>Sita's abandonment</td>
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</table>

Turning points in life (descent and ascent)

Tale of Genji
41 chapters (about 734 pages, E. Seidensticken, trans. The Tale of Genji)

Ch. 12, 13
Suma, Akashi

Ch. 34, 35
Wakana

<table>
<thead>
<tr>
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<th>(2)</th>
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<tbody>
<tr>
<td>state visit of the emperor</td>
<td>past</td>
</tr>
</tbody>
</table>

Turning points in life (descent and ascent)
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Articles:


Indic Literature

Books:


Article: