CONCEALMENT AND REVELATION
IN THE TWO WORLDS OF GENJI MONOGATARI
AN ANALYSIS AND TRANSLATION OF THE "HANACHIRUSATO" CHAPTER AND THE INTRODUCTORY PORTION OF THE "SUMA" CHAPTER

by

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Genji monogatari (The Tale of Genji) is a romance consisting of fifty-four chapters. It was written during the golden age of the Heian period, around, or shortly after, 1000 A.D. by Murasaki Shikibu, a lady-in-waiting serving at the imperial court. The tale depicts the life of a hero, Prince Genji, from boyhood to manhood and old age. Following his death the story relates the rivalry between Genji's grandson, Prince Niou, and his friend, Kaoru, believed by the world to be Genji's son.

The long, episodic nature of Genji, along with certain structural aspects, have led some scholars to call the tale a romance. A further justification for this assertion is that the action of Genji revolves around two worlds. One is the idyllic, social world in which all the characters participate. The events which occur in this world—festivals, religious rituals, games, contests, music, and poetry—comprise the external world. Underlying the external action is another world—one of inner conflict, mental suffering, and uncertainty. This hidden, subjective world forms the internal world of Genji. The action of the tale progresses when the concealed emotions, identities, and behaviour of individual
characters are revealed and thus transposed into the external world.

In *Genji*, it can be shown that the internal world is externalized through the use of conventions that may be related to a universal concept of romance. These conventions include the use of the archetypal hero and other character types, natural symbolism and cyclical time, social rituals, and the romantic quest. In *Genji* the means through which the characters express their inner feelings are the *waka* verses interspersed throughout the text. Finally, irony, fear, and pathos in the theme of tragic descent and the absurd in the theme of comic ascent are elements of romance which perform a vital role in revealing the internal world of *Genji*.

Chapter One of this thesis is intended to show, within the framework of romance, that the real and controlling action of *Genji* belongs to the internal world of the story, and that the force which impels the story from the beginning to the end is the concealment and revelation of the internal world in relation to what happens extraneously.

How the inner structure of *Genji* is organized to ensure the progress of the story, by revealing what is
concealed at crucial moments in the narrative, can be illustrated by analysing a small portion of the *Genji* text. Chapter Eleven, "Hanachirusato" ("The Orange Blossoms"), has been described by one scholar as "pointless". On the contrary, a careful analysis of the text indicates that the concealed action of this deceptively simple chapter is vital to the progress of the tale. As a translation and interpretation of the text will demonstrate in Chapter Two of this thesis, "Hanachirusato" performs three important functions in *Genji*. First, it reveals the identity of Reikeiden as a major character type. Secondly, the inner action makes "Hanachirusato" a transitional chapter, in which the hero, Genji, emerges from boyhood to manhood. Thirdly, in this short chapter may be seen an extension of the recognition theme in Chapter Ten, "Sakaki", where Genji more clearly "sees" the consequences of his actions, and realizes his own identity mirrored in the image of Reikeiden.

Although Chapter Twelve, "Suma", is a popular section in *Genji*, most attention has been paid to the climactic middle and ending, and little scholarship has been devoted to the less dramatic introductory portion. An exegesis and translation of this small section in Chapter Three of this thesis aims to show how the revelation
of things concealed works to create a sense of anticipation and foreboding leading to the real and emotional storm at the end of "Suma". By explicating the function of concealment and revelation in "Hanachirusato" and in the introductory portion of "Suma", in terms of conventions derived from romance, it can be seen that these two segments are important in unifying the general romantic structure of Genji monogatari.
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CHAPTER ONE

CONCEALMENT AND REVELATION IN THE
TWO WORLDS OF GENJI MONOGATARI

I. Introduction

At the end of the tenth and the beginning of the eleventh century a brilliant culture flourished at the court of Heian Japan. With the decline of the T'ang dynasty (618-907) cultural, political, and religious influence from China waned, allowing Japanese art and literature to evolve independently. Court poetry, written in Chinese and in particular the waka 七言 verse form of thirty-one syllables had dominated Japanese literature for several centuries. More recent classics, upon which the aspiring poet relied for thematic inspiration and guidance in learning the rules and techniques of composition, were the Kokinshū 古今集 (Collection of Ancient and Modern Times), an imperial poetic anthology compiled around A.D.905 and Ise monogatari 伊勢物語 (The Tales of Ise), commissioned sometime in the tenth century. The former contains over
one thousand waka poems classified under headings such as spring, autumn, travel, and love. Many of the verses are accompanied by a brief comment about the origin, the author or the topic of the verse. The latter, *Ise monogatari*, has been called an *uta-monogatari* ówki meaning "poetic-tales". It includes over one hundred waka verses of which many are attributed to the poet Ariwara Narihira in rapy (825-880), and are also found in the *Kokinshū*. To each *uta* or "poem" is attached a *monogatari* 物語, a term which in this context can best be described as a short "story" or "narrative" usually written in prose. The prose, however, is more often than not subordinate to the poetry.

Toward the latter part of the Heian period (794-1185) a phenomenal change began to take place in the development of Japanese literature. While noblemen were conducting the affairs of state in Chinese and painstakingly composing poetry in the Chinese manner, their female counterparts, writing spontaneously in the vernacular, were creating a new type of literature distinctly their own. Although poetry had lost none of its impetus, prose written in Japanese gradually became a significant means of literary expression, and the emergence of two new literary genres took place. One was the *nikki* 日記 (poetic diary) and its close cousin the *zuihitsu* 随筆.
(miscellaneous essay). The Nikki could be partly fictional or largely true and is predominantly prose interspersed with poetry. The most notable of these diaries include: Izumi shikibu nikki (The Diary of Izumi Shikibu) and Kagero nikki (The Gossamer Years).\(^5\) The most outstanding and widely read zuihitsu today is Makura no soshi (The Pillow Book), written by Sei Shonagon.\(^6\) It contains her random impressions written in a witty and often biting prose about the people, customs, behaviour, and rituals that comprised her daily life at the imperial court.

Another type of literary writing, the one which is the subject of the remainder of this essay, was the monogatari which is thought to have been inspired, at least in part, by Ise monogatari. These monogatari were often long popular romances, in which the poetry was secondary to the prose. The greatest surviving example of this type of literature is the Genji monogatari (The Tale of Genji),\(^7\) thought to have been written by Murasaki Shikibu (c.978-1016),\(^8\) a lady-in-waiting serving at the court of Emperor Ichijō.\(^9\)

Essentially a romance, this monogatari is comprised of fifty-four extant chapters, the first forty-one of
which are chiefly concerned with the life of a romantic hero, Prince Genji. The story relates Genji's progress from youth to maturity, his love affairs, his political and social achievements, and the sadness that darkens his private life. The narrative is enlivened by the charm and grace of social and domestic life at court, in what may be taken as an idyllic rendition of what was familiar to Murasaki Shikibu when she resided at the imperial palace.

In terms of its influence on the writings of Murasaki Shikibu's contemporaries and on all later generations of Japanese artists and writers, Genji monogatari is to Japanese literature what the Bible or the Iliad are to Western literature. It deserves this position in Japanese literary history because, as Seidensticker points out in the introduction to his new English translation of the tale, it is a "romance which is more than a romance, in that it shows believable people in real situations." So far as scholars are aware few precedents may be found for Murasaki Shikibu's creative ingenuity, and the credit seems to be largely hers for showing such amazing psychological insight and for achieving a degree of realism that makes her characters and her story come alive.
Genji monogatari may qualify as a romance, considering that it is set in a time and place remote from the present, ordinary world where an idealized character, the hero, pursues a "romantic quest", in this case, love. The hero, Genji's, search for love requires him to undertake an actual and metaphorical journey where he must suffer hardship and pain before he may happily fulfill his quest. But the appeal of this tale transcends that of just any romance or story about love when the author's power of imagination becomes apparent. The "aliveness" that the reader may sense in the action of Genji derives from the romantic framework of her story. This framework is remarkably akin to universal concepts of romance which, by means of the author's skilful technique, make her fiction seem like truth.

A principal element of romantic structure that runs consistently throughout Genji is that the action of the story revolves around two worlds. One is the idyllic, social world in which all the characters participate and are identified in the eyes of society. The making of social relationships and the formal events such as festivals, religious ceremonies, funerals, contests, games, and concerts, where meetings occur, comprise the external action of the story.
The second world lies beneath that of the external action. It is a world of inner conflict, mental suffering, and uncertainty. In this hidden, subjective world the real identity of the protagonists, one which society does not see, may be found. This second world is also one of secret relationships and illicit deeds that result in inner feelings of guilt, regret, fear, and anxiety. The action of the story may be thought to progress when concealed identities, behaviour, relationships, and feelings of individual characters are revealed and thus transposed into the external world. When the internal world is externalized, this in turn may trigger a chain of emotional reactions which seems to affect other characters and, consequently, make external events and relationships happen. Concealment and revelation of the two worlds contained in a romance create the force which impels the story from the beginning to the end. How Murasaki Shikibu manages to reveal the internal world of the tale can be understood by, first, considering the universal structure of romance and, then, how Genji fits into that scheme. It will also be useful to examine a portion of the Japanese text in order to discover how the general concepts of romance are employed to reveal what is concealed, thus making Murasaki Shikibu's imaginary world seem real.
II. Some Universal Concepts of Romance According to Northrop Frye

In the Secular Scripture and the Anatomy of Criticism, Northrop Frye explained what he thinks to be the common attributes of romantic fiction. Using the Bible as a primary source and example, he structures his arguments on what he believes to be the cyclical nature of romance, that being the universal cycle of birth, growth, death, and rebirth. According to his theory, a romance contains an ideal world or society. An archetypal hero is born into this world. The hero is superior to the normal human being in appearance, personality, and abilities. His life can usually be seen in terms of a cycle which has several stages. The first stage is one of youth and innocence. To illustrate, Frye cites Adam's life with Eve in the Garden of Eden where they live in harmony with nature and have no knowledge of pain or evil. In Greek mythology or in romances, such as Daphnis and Chloe, the garden is replaced by a pastoral setting and a gentle occupation, such as tending goats or sheep. In the fairy tales we are familiar with as children, like Sleeping Beauty, the princess remains ignorant of the curse placed upon her at birth, and spends her childhood in a world where all sharp
instruments have been eliminated.

The second stage in the cycle is prompted by the hero or heroine's contacting an evil force, which causes him or her wittingly or unwittingly to disobey a law of nature or society. Whether the hero has committed the crime of his own free will or not, is of no consequence. He must accept the burden of guilt, and his punishment, whether just or unjust, is to lose the status that identified him in his society.

The hero's loss of identity usually means his loss of childhood and exile from his innocent, happy world to one that is less than ideal. Frye calls the hero's fall to a lower world, his "descent". As he explains it descent may mean both a physical and metaphorical death for the hero. Adam and Eve, having eaten the forbidden fruit, are banished from their idyllic surroundings in the garden, and enter a world of pain, hardship, and discovery of the unknown. Often, in a Greek romance, the hero's peaceful existence is broken by an invasion of pirates who abduct the heroine and force the hero to go in search of her. In a tale like Sleeping Beauty, the innocent princess, intrigued with the poisoned needle the evil witch gives to her, pricks her finger and falls into the darkness of sleep.
A romance centred on the hero's descent is called a tragic romance. In tragedy, as Frye goes on to explain, the hero's descent takes him on a journey to a real or figurative underworld in pursuit of a "romantic quest". His fall may be an external one, where he actually visits hell or Hades, the giant's dark cave, or Poseidon's realm beneath the sea. It may also be an internal, mental descent which leads him to despair and to a metaphorical death.

The quest, too, may be external or internal. In simple romances or fairy tales, the hero's external quest is to search for missing treasure or rescue a kidnapped princess. The hero who has an internal quest goes in search of wisdom in order to reach manhood. In the Bible, Adam and Eve experience both an external and an internal descent, as well as an external and internal quest. They are cast bodily out of the garden into the ordinary world where their quest is to make it as civilized as the garden they had enjoyed. Internally, their quest is the general quest inherent in Christianity, the search for salvation and life after death.

Tragic descent is usually accompanied by violence and, in some myths and fairy tales which usually contain elements of romance, the hero undergoes a series of dangerous adventures before he attains the object of his quest.
Under these circumstances, the quest is normally fulfilled with the aid of a good fairy type character in fairy tales, a god or goddess in Greek mythology, or God the Father in the New Testament. The good fairy or fairy godmother, who represents "goodness" as opposed to the "evil" of the witch, ensures that the hero will carry through his adventures in safety by providing him with the necessary magical equipment. She is a stabilizing element in the story, remaining constant and predictable when the world surrounding the hero seems to be falling to pieces. She does not have the power, however, to prevent the peril which the hero will confront, from happening. In the *Twelve Dancing Princesses*, for instance, an old woman tells a soldier that the task of finding out how the twelve princesses wear out the soles of their shoes every night is easy, as long as he remembers not to drink the wine that will be given to him. She supplies him with a cloak that will make him invisible, and he succeeds in passing, unobserved, into the magic kingdom along with the princesses, thus discovering their secret.16

In the *Odyssey*, Ulysses is guided on his long journey home by his patron goddess, Athena, but he cannot reach his homeward quest until he has gone through all the perils preordained for him. In the New Testament
Christ, after he has descended to the ordinary world, prays in the garden of Gethsemane: "My father, if it be possible, let this cup pass from me; nevertheless, not as I will, but as thou wilt" (Mathew 26:36-39). In order to atone for the original sin of Adam and Eve, it has been pre-determined that he will suffer crucifixion, death, and descent into hell.

The resurrection of the hero into a world higher than the one he has descended to is the final stage of the cycle. Frye calls this stage the hero's "ascent". In the myth of Christ, the hero as saviour ascends to heaven and opens its gates, securing a place there for the rest of mankind when his journey on earth is complete. Christ has then earned the right to his new identity, to sit at the right hand of God his father.

Ascent, as opposed to tragedy, is joyful, often fraught with cunning and comedy. Ulysses, on his long, homeward journey, tricks his adversaries and, in the end, wins back his kingdom and his wife. In the Twelve Dancing Princesses, the soldier deceives the princesses by pretending to drink the wine they give him and to fall asleep. Then, wearing his invisible cloak, he steals in behind the princesses as they enter the secret kingdom. The discovery of this nether world releases the princesses from the spell that compelled them to enter it.
Harmony in the ordinary world is restored, and the soldier's marriage to one of the princesses means that the supremacy of good over evil has been restored.

According to Frye's theory, tragic descent and comic ascent bring about revelation of things concealed. The hero's internal fall forces him to discover the difference between good and evil, and the violence of his real or mental perils becomes a means of waking him up and revealing the truth which, in turn, gains him wisdom and maturity.

In ascent, the truth, especially the truth about a hero's identity, is usually concealed until the end of the story. Consequently, it can be seen that the hero has a dual identity, one which identifies him as an ordinary human being, before his ascent, and one that identifies him as a hero, after his ascent. In order to be recognized as a hero he must prove himself to be heroic, and he does this by restoring order into his society. Before the soldier discovers the secret of the twelve dancing princesses, he is just a soldier and nothing more. The same can be said for Ulysses when he arrives in Ithaca and is not recognized by his people as their long absent king.

After the soldier, in the Twelve Dancing Princesses, has broken the spell and his superior qualities have been
recognized, he is allowed to marry a princess and eventually rule over his society. The other candidates who preceded the soldier, and who were unsuccessful in performing the task put before them, were seen to be inferior, and they lost their lives. Ulysses is only recognized as the rightful king of his country when it is discovered that only he has the super-human strength to bend his own bow. The enemies who coveted his kingdom and his wife are eliminated and peace is restored. Thus, in romance, it is against the standards a society establishes to test a hero's special strength, that the truth about a character's heroic identity can be established.

III. The External World in Genji monogatari

In view of what Frye has described as the universal structure of romance—the cycle of birth, growth, death, and rebirth—it may be argued that the external and internal action of Genji monogatari may be similarly interpreted. As the story of each of the principal characters unfolds, the theme of descent and ascent seems to be repeated sequentially throughout the Genji text. One of these sequences which culminates in Chapters Ten through Thirteen and serves a major function in the tale,
I have termed the "Suma sequence". In this sequence, the hero's loss of childhood, his fall from social grace, his exile, and rise again to social prominence is similar to the common romantic pattern outlined above. Let us see, then, how the external and internal worlds of this sequence function in terms of the universal characteristics that constitute a romance.

The external action described in the Suma sequence has its remote cause in Chapter One, "Kiritsubo" ("The Paulownia Court"), where the emperor's favourite concubine gives birth to a son. The mother of the child dies, a victim of spite and jealousy instigated by higher ranking ladies at court. Her child is no ordinary human being. He is uncommonly beautiful, charming, and talented, earning him the name of Hikaru Genji, the "Shining Genji". Throughout his childhood he is spoiled by his father and his father's political allies. During his adolescence he indulges in a number of reckless love affairs, earning him the reputation of a rake. He forms a liaison with his stepmother, the Empress Fujitsubo, a lady whose beauty closely resembles that of his mother. She gives birth to Genji's son, and the child eventually becomes heir to the throne. The guilt Genji feels for cuckolding
his father, and for committing what in his society verges on incest, remains with him for his entire life. This becomes an important catalyst in the progress of the story.

In Chapter Two, "Hahakigi" ("The Broom Tree"), Genji and his male friends gather together on a rainy night. They amuse themselves by discussing the types of women they think would contribute to an ideal relationship. The external quest that seems to prevail throughout the novel is the search for the perfect woman. For some of Genji's friends, the perfect woman must have the qualities that make her superior from an external point of view. She must be socially acceptable in terms of wealth, status, and upbringing. According to the wishes of his father, Genji reluctantly marries such a lady, Aoi, the daughter of the minister of the left. The marriage is never happy. Genji's seemingly endless pursuit of women goes beyond the simple reasons inferred in the external action of the story, and will be dealt with in a discussion of the internal action.

The Japanese characters for Chapter Ten may be read as either Sakagi ("Wisdom Tree") or Sakaki ("The Sacred Tree"). As the first interpretation suggests, this is the chapter where Genji begins to
leave his youth behind, and where his personal difficulties and declining popularity start to make him a wiser person. After his father’s death, Genji’s stepmother plots to get rid of Genji. She hates him and sees his popularity as a threat to her own son, the new emperor. Knowing Genji almost better than he knows himself, she waits for him to do something foolish. For some time Genji has had an affair with Oborozukiyo , the sister of Kokiden. At the end of Chapter Ten, Genji is trapped in the lady’s bed during a violent storm. Seidensticker’s translation of the scene where Genji is caught by the lady’s father, the minister of the right, captures the shock, surprise, and amazement of the characters so amusingly that it bears repeating here:

The thunder stopped, the rain quieted to showers. The minister went first to Kokiden’s wing and then, his approach undetected because of the rain on the roof, to Oborozukiyo’s. He marched jauntily up the gallery and lifted a blind.

"How did you come through it all? I was worried about you and meant to look in on you...."

A cascade of words poured forth. Despite the precariousness of his situation, Genji could not help smiling at the difference between the two ministers [the other is his father-in-law, the minister of the left]. The man could at least have come inside before he commenced his speech.

Flushed and trembling, Oborozukiyo slipped through the bed curtains. The minister feared she had had a relapse.
"My but you do look strange. It's not just malaria, it's some sort of evil spirit, I'm sure of it, a very stubborn one. We should have kept those priests at it."

He caught sight of a pale magenta sash entwined in her skirts. And something beside the curtain too, a wadded bit of paper on which he could see traces of writing.

"What might this be?" he asked in very great surprise. "Not at all something that I would have expected to find here. Let me have it. Give it to me, now. Let me see what it is."

The lady glanced over her shoulder and saw the incriminating objects. And now what was she to do? One might have expected a little more tact and forbearance from a man of parts. It was an exceedingly difficult moment, even if she was his own daughter. But he was a headstrong and not very thoughtful man, and all sense of proportion deserted him. Snatching at the paper, he lifted the bed curtains. A gentleman was lying there in dishabille. He hid his face and sought to pull his clothes together. Though dizzy with anger, the minister pulled back from a direct confrontation. He took the bit of paper off to the main hall (pp. 211-13; Yamagishi, I, pp. 409-11).

The revelation of Genji's affair with Oborozukiyo, as described here, and his consequent disgrace can be viewed as an external fall as seen in the eyes of society. Since his father is no longer alive to protect him, Genji's career at court is apparently ruined, and he loses the respectable status which identified him in his society. To avoid further repercussions should more of his past be revealed, especially his relations with Fujitsubo,
Genji goes voluntarily into exile. In Chapter Twelve, "Suma", after much procrastination and following a series of long farewells to close friends and relations, he goes to Suma, an isolated but scenic place located by the sea. The idea of leaving the luxury and refinement of civilized life in the capital, in exchange for the loneliness and unknown dangers which might befall him at Suma, is like a journey toward death. At least that is what a nobleman such as Genji imagined any life away from the capital to be like. Genji, however, spends nearly two years at Suma much as one would spend time at a seaside resort. He takes on the attributes of a Chinese scholar by writing poetry, painting landscapes, and meditating, while at the same time yearning for life in the capital.

It is during his fall and exile from the world of his childhood, that Genji grows up inwardly and recognizes his new identity as an adult. When Genji leaves the capital, the energy that gave it its vitality goes away too. Society eventually realizes it cannot do without Genji as much as he cannot do without it. Kokiden becomes ill, and the emperor contacts an eye disease. His blindness may symbolize his failure to
recognize openly the injustice of Genji's punishment. 
"Suma" ends with a violent storm which is seen as an expression of the gods' anger for society's unjust treatment of Genji. In the opening section of Chapter Thirteen, "Akashi", Genji dreams of his father telling him to return to the capital, since society, presumably washed by the storm of all its political strife, waits in anticipation of his return.

"Akashi" is about Genji's ascent, his re-instatement into the society he belongs to. Characteristically, however, he delays his return to the capital and detours in the opposite direction, accepting an invitation, after the event of the storm, to stay at the home of an old monk, the former governor of the province where Akashi is situated. "Akashi" is a comical chapter which relieves the tragic mood imposed by Genji's descent in "Suma", and it begins again on a lighter note. The monk, like Circe, detains Genji and entertains him in a grand and ostentatious manner. His motive for doing so is to draw Genji's attention toward his unmarried daughter in the deluded hope that Genji would make her his official wife, notwithstanding the fact that Genji already had one, Murasaki, at home. As much as "Suma" is distinguished by the imminent violence to be faced in
tragedy, "Akashi" is characterized by the cunning and trickery found in comedy. Genji's secret reason for turning his back on the capital and going to Akashi has to do with his curiosity about the young lady he has heard is hidden away there. He happily allows the monk to lead him to his daughter, and forgetting all his fine resolutions made to Murasaki and at Suma, abandons himself to another love affair. When he finally leaves Akashi, the poor lady is pregnant and the monk is left to lament his own foolishness. Genji returns to the capital after the emperor has summoned him twice. He is wealthier and more honoured than ever before and from outward appearances is the happiest of men.

It is clear from the external action that Genji monogatari is different from romances familiar in the West, such as the Arabian Nights, the Three Musketeers, or cowboy stories of early America. It moves slowly and quietly, without the swashbuckling adventures involving sword fights, dramatic chases through rugged terrain, or magic equipment to aid the hero in pursuing his quest. The tale does not resort to any of the forms of physical violence one would expect to find in the fairy tale romances of our childhood such as mutilations, beheadings, torture, or cannibalism. Instead the external world in Genji is coloured by the formal and
domestic life at court. The text is enlivened by descriptions of court functions and religious ceremonies performed in harmony with the order of life and nature. Every aspect of a nobleman's life, from birth until death, involves elaborate rituals: the coming of age ceremony, marriage, and funerals. The passing of the seasons is celebrated with festivals, the wearing of appropriate clothing and colours, poetry, music, and dancing. The ceremonial aspects of life, in which all the characters participate, are a unifying element of their society and become the occasions at which these people meet and make social connections.

On further reading and reflection, however, it becomes apparent that the exciting action of many Western romances is replaced by another kind of action arising from beneath the external world of *Genji*. From the Buddhist point of view, which dominates the entire narrative, the ideal or external world is illusory. It is like a dream, for anything that happens in this world, the passing of the seasons, birth, life, and death, meetings, and separations, reveal the impermanence of life. The external world cannot be real because it is forever changing and transforming life into the present. The real world in *Genji* becomes the concealed internal
world of personal pain and mental suffering for the characters. This is where the main action lies, and where *Genji* becomes "more than a romance" in that it portrays reality in a truly subjective sense.

IV. The Internal World of *Genji monogatari*

The Suma sequence of Genji's journey from boyhood to manhood has been outlined from an external point of view—how Genji's society might have seen his situation, and how a reader who has only read the tale superficially might have understood the story. For the sake of contrasting these two worlds, let us look at the Suma sequence from an internal perspective and find what it conceals.

The opening chapter of *Genji* begins like a typical romance, with a once-upon-a-time introduction, followed by a description of Genji's happy childhood. In his youth he meets certain ladies at court functions and forms social relationships with them. Some of these relationships gradually become intimate and are concealed from the critical eyes of society. One of these relationships in particular, his secret affair with Fujitsu-bo, afflicts him for the rest of his life. The guilt he feels toward his father and his fear that the world
will come to know that the child born to Fujitsubo is not the emperor's son, causing him great mental anxiety. Then, at the end of Chapter Ten, when his affair with Oborozukiyō is discovered, Genji's political future is apparently ruined, and he is, in effect, ostracized from society. To escape this unbearable situation he chooses self-imposed exile to the coast of Suma. Those who sympathize with him blame his troubles on fate and the lack of political support. From the internal point of view, however, those are not the real reasons for his social and political downfall. The society of the capital has become hostile toward Genji, and he certainly wishes to escape the noise caused by the scandal. But inwardly he fears that his illicit relationship with Fujitsubo will be discovered. The responsibilities in his private life have become heavy, and he has ambivalent feelings about running away from all his problems or waiting them out in the hostile atmosphere of the capital. His decision to go voluntarily into exile, before he is arrested and given a much harsher sentence, may seem like an act of courage from an external point of view, but from an internal viewpoint, it may also be seen as a cowardly act, in that he abandons his responsibilities at home in order to punish himself for a crime that no one knows he is guilty of.
Chapter Eleven, "Hanachirusato"（"The Orange Blossoms"）, acts as an interlude between the humorous but dramatic ending of "Sakaki" and the building up of emotion in "Suma". In this chapter he visits Reikeiden, a former concubine of his father. Through the hidden qualities revealed in the character of Reikeiden, Genji recognizes his true identity and realizes that he must pay the price for his actions. As will be discussed in Chapter Two of this essay, "Hanachirusato" is a chapter of revelation bridging Genji's loss of childhood in "Sakaki" with his gaining of manhood in "Suma".

Chapter Twelve, "Suma" is a tragic chapter about retribution and revelation. Genji's external journey to Suma is also an internal one. His social descent becomes metaphorical, one of self-discovery. He goes to Suma in order to expiate the sin against his father. It is there that he sinks into despair only to reach enlightenment at the very end of the chapter. The storm which forms the dramatic climax of "Suma" reflects the violent storm of conflicts in Genji's mind. As the storm subsides, so Genji's problems are resolved when he dreams of his father telling him to go back to the capital.
In contrast to "Suma", Chapter Thirteen, "Akashi" is light and humorous, but again the internal action is the motivating force of the tale. Comic rather than tragic events and cunning rather than passionate feelings reveal the internal action of the story. In the aftermath of the storm Genji's rustic cottage by the sea is badly damaged, and he accepts the hospitality of the Akashi monk. The monk bluntly gives away his reason for inviting Genji to his home, but Genji never divulges his own reason for accepting the invitation. Having heard (in Chapter Five) about the lady of exceptional character hidden away there, Genji plays along with the monk in getting his way with the daughter. Against the objections of the lady's mother, both Genji and the monk plot to make the Akashi Lady accept Genji as a lover. The lady herself is reluctant to take Genji. One night with the blessing of the monk, Genji visits her, using the excuse that he wants to listen to her play the koto, an ability for which she is noted. As it turns out Genji never does hear her play except for a few brief notes on their last night together before he returns to the capital. The lady is the victim of both her father's foolishness and Genji's trickery.
It is appropriate, in view of her role in a chapter about concealment, that the character of the Akashi Lady should itself represent concealment. Because of her low social status and the fact that she grew up in the country it is many years before Genji allows his association with her to be generally known. It also seems apt that since this chapter is about ascent, Genji's rise to manhood and his figurative rebirth back into society should be celebrated by the conception of a child, yet unborn and unknown to the world, but destined to become an empress.

The action in Genji progresses when things concealed are revealed. Revelation as the activating force of the story occurs when the internal action is projected onto the external world. This happens when hidden feelings, for example, become so intense that they are manifested through the external action. This may induce a contagious response wherein the internal action causes an external reaction, which in turn may reveal something concealed and precipitate another chain of action and reaction to happen in the external world.

An important illustration of concealed emotions transposed onto the external world and affecting the movement of the Suma sequence occurs in Chapter Nine, "Aoi" ("Heartvine"). Lady Aoi, the daughter
of the minister of the left and Genji's wife, is seething with injured pride and resentment because Genji neglects her and is consistently unfaithful. Lady Rokujo — 六条御息所 — a woman with an implacable and possessive nature, is indignant because Genji has tired of their affair and has directed his amorous interests elsewhere. Both ladies attend the Kamo festival where the large crowd is more intent on waiting for Genji to ride by in the parade than in the activities of the festival proper. Upon Genji's arrival, there is a great crush of people and carriages. The carriages in which the two ladies are concealed collide, and Lady Aoi allows her retainers to push Lady Rokujo's carriage aside blocking her view of Genji. Lady Aoi is triumphant and Lady Rokujo is humiliated (pp. 160-61; Yamagishi, I, pp. 320-22). The inner feelings of pride, jealousy, and anger which led to this action cause a succession of reactions which result in tragedy. Lady Aoi, weak after giving birth to Genji's son Yugiri — 霧雨 — is possessed by an evil spirit and dies (pp. 168-70; Yamagishi, I, pp. 334-39). The spirit, that of Lady Rokujo, may be seen as an objectification of her tormented hatred and jealousy. Lady Rokujo is not, for a long time, consciously aware of what she has done. Genji's later attempts to
appease her anger come to nothing. After her death he makes her daughter, Akikonomu, empress and consort to his son by Fujitsubo. But toward the end of his life Genji says some unkind words about Lady Rokujo in the presence of Murasaki, and Lady Rokujo's spirit haunts him again by possessing Murasaki.30

In some instances, it may appear that external events create the internal action. In the case of Lady Aoi and Lady Rokujo, however, one must consider the factors that led up to the event. The internal feelings within these two ladies became so intense that they exploded on the surface, thus creating an external situation. It is not the external event of the carriages colliding that makes Lady Rokujo seek revenge on Lady Aoi, but her severe mental depression, certainly fuelled by their unfortunate meeting, but building up so much pressure within that it erupts again.

Another example in the Suma sequence, the event of the storm at the end of "Sakaki", would seem to be the cause of Genji's affair with Oborozukiyo being discovered. But, although the characters in the story frequently blame their troubles on fate, they are free to choose the course of their actions. The discovery of Genji's affair has everything to do with his indiscretion and
lack of self-control and nothing to do with a fateful storm.

Considering what has already been discussed about Genji in terms of romance, it would be useful to see how Murasaki Shikibu interpreted the subject of romance. Her view can be found in a famous passage in Chapter Twenty-five, "Hotaru" (“The Fireflies”). Genji has gone to visit Tamakazura, a young lady to whom he pretends to be her long lost father and whom he has taken under his protection. He finds her absorbed in copying a romance, and teases her by saying that women are foolish to spend so much time reading things which are not true:

He smiled. "What would we do if there were not these old romances to relieve our boredom? But amid all the fabrication I must admit that I do find real emotions and plausible chains of events. We can be quite aware of the frivolity and the idleness and still be moved. We have to feel a little sorry for a charming princess in the depths of gloom. Sometimes a series of absurd and grotesque incidents which we know to be quite improbable holds our interest, and afterwards we must blush that it was so. Yet even then we can see what it was that held us. I think that these yarns must come from people much practiced in lying. But perhaps that is not the whole of the story?" (p.437; Yamagishi, II, pp.431-32)

Tamakazura, sensing the real motive of Genji's visit, refuses to be trapped by his argument:
She pushed away her inkstone. "I can see that that would be the view of someone much given to lying himself. For my part, I am convinced of their truthfulness."

He laughed. "I have been rude and unfair to your romances, haven't I. They have set down and preserved happenings from the age of the gods to our own. The Chronicles of Japan and the rest are a mere fragment of the whole truth. It is your romances that fill in the details.

We are not told of things that happened to specific people exactly as they happened; but the beginning is when there are good things and bad things, things that happen in this life which one never tires of seeing and hearing about, things which one cannot bear not to tell of and must pass on for all generations. If the storyteller wishes to speak well, then he chooses the good things; and if he wishes to hold the reader's attention he chooses bad things, extraordinarily bad things. Good things and bad things alike, they are things of this world and no other (p.437; Yamagishi, II, pp.432-3).

One may surmise from Genji's statement that the storyteller draws from ordinary life, and often from his own subjective experience those "good" and "bad" things which he cannot keep hidden. In Murasaki Shikibu's own tale, it can be shown that the "good" or positive things and the "bad" or negative things, which imply duality, are projected onto a background of romantic conventions such as character types, the romantic quest, natural symbolism, and cyclical time in order to reveal the truth. Genji takes his argument a step further:
But to dismiss them [stories] as lies is itself to depart from the truth. Even in the writ which the Buddha drew from his noble heart are parables, devices for pointing obliquely at the truth. To the ignorant they may seem to operate at cross purposes. The Greater Vehicle is full of them, but the general burden is always the same. The difference between enlightenment and confusion is of about the same order as the difference between the good and the bad in a romance. If one takes the generous view, then nothing is empty and useless." (p.438; Yamagishi, II, p.433).

What may be concealed in a lie is the truth, and a good romance uses the external and internal action as a device to point to the concealed truth. Like a Buddhist parable an internal truth can be revealed by making it external. This is what Murasaki has accomplished in her two worlds of Genji. She has transcended the lies of fiction in her tale by revealing both the positive and negative things of life, and she has achieved this through the use of conventions found in the universal concept of romance.

V. The Duality of Character Types in Genji monogatari

In the idealized world represented in romance, one would expect to find certain character types such as courageous heroes, beautiful heroines, evil enemies, and a number of lesser characters—kings, queens, fairy godmothers, magicians, maids, messengers, and children—
which form the society surrounding the main protagonists. In *Genji*, too, the characters may be seen from the external point of view to represent certain types. For instance, Genji is the hero and Murasaki is the principal heroine. Kokiden and Lady Rokujo may be regarded as villains. Murasaki would appear to typify the good stepmother, while Kokiden seems to represent the wicked stepmother type. Reikeiden, as will be discussed in Chapter Two of this essay, may be seen as a fairy godmother type figure. The place of the magician is taken by the priests who perform exorcisms, recite innumerable sutras and incantations, and perform various other religious services.

Most of the characters in the tale seem to have qualities which may be seen in contrast to those of other characters. Murasaki, for example, is the image of perfect inner and physical beauty. Reikeiden, who is plain but characterized by inner beauty, may be seen as Murasaki's counterpart with regard to physical features. Reikeiden's flexibility to changing circumstances is antithetical to Suetsumuhana (The Safflower Princess) who rigidly resists change. Lady Rokujo's overbearing possessiveness is the opposite of Reikeiden's inner compliancy and constancy.
The minister of the right is fatuous and tactless while the minister of the left is wisdom and discretion personified. Yugiri is cautious and prudent while his friend, Kashiwagi, is impulsive and erratic by nature. Niou, Genji's grandson, and Kaoru, believed by the world to be Genji's son, are the two main protagonists after Genji's death. Each seems to imbibe the two conflicting sides of Genji's nature. Genji's proclivity toward the external, sensual pleasures of life is embodied by Niou, and the spiritual side of his nature can be found in Kaoru, an intellectual aesthete.

The Buddhist clergy is well represented. The Akashi monk, in many ways seems a fool, even a buffoon at times, while the Prince of Hitachi, Genji's half-brother, who never actually takes monastic orders, may represent the erudite Buddhist scholar. The Akashi monk may be silly, but unlike the Prince of Hitachi, he is not such a fool as to forget about his daughter's future welfare. The Prince of Hitachi remains blind to the reality of life outside of his domain at Uji. After his death his two daughters are left with practically no means of material support and little ability to cope with the outside world. The Akashi monk tries to coax his daughter out
of a life of seclusion into the world of the court, while the Prince of Hitachi insists that his daughters, even after his death, should remain recluses.

After the Prince of Hitachi's death, the Abbot at Uji worries too loudly about no longer receiving gifts from his benefactor. The daughters, although they can ill afford it, continue to make offerings to the abbot's temple. This abbot may be seen to represent the greed of the clergy (p. 314; Yamagishi, IV, pp. 366-7). On the other hand, the bishop of Yokawa and his sister, a nun, who take care of Ukifune after she has attempted suicide, may be seen to represent the generosity of the clergy (Chapter Fifty-three, "Tenarai")

By looking at the contrastive qualities of the characters in relation to each other, one may deduce that each character in the tale has a dual nature, one that is external and one that is internal. The external and internal aspects of their personalities may have positive or negative elements that distinguish them as individuals, entities that are more complicated and real than just the simple types they may seem to represent. It is the concealed positive or negative side of a character's identity, when revealed, that causes the story to move forward and make the character's behaviour seem real.
For example, Genji is seen by his society as happy, successful, and respectable. But in the passage from the "Hotaru" chapter quoted above, Genji's hidden intentions toward Tamakazura and the unseemly side of his character are revealed to the lady in a subtle and lurid fashion. Genji has told the world and Tamakazura that he is her father. Tamakazura, however, guesses his deceit by his unfatherly behaviour. When the conversation they have about fiction is read in context, the real truth divulged in this passage is not about fiction, but about Genji's true self. The external discussion about fiction as truth or lies has revealed the concealed "negative" side of Genji's nature, the fact that our hero is a liar and a lecher.

In simple romances the positive and negative aspects that identify the characters may be divided among characters who actually represent the "good" or "bad". The wicked witch in a fairy tale is never regarded as good, and a heroine like Sleeping Beauty could never be imagined as "bad". The good or bad identities of recurring character types in fairy tales or myths leave a fixed image in the mind of the reader and prevent one from seeing that character as human, as having an identity that includes both the good and the bad.
In *Genji monogatari* it is easy to see from the external action that Kokiden is a character who typifies wickedness. Can one see any good in her? After Genji's return from Suma she is defeated, and she fades into the background more an object of pity than of anger. What about Lady Rokujo's malevolent spirit which is blamed for killing possibly three of the ladies in Genji's life? Can she help what she is doing? Can Murasaki be thought of as anything other than good? Was she justified in letting Genji take his infant daughter, the Akashi Princess, away from her mother in order to bring her up herself? And what about Genji? The hero is supposed to be good, but Genji is constantly unfaithful, giving much pain, especially to those he loves the most. In Western mythology, for example, *The Odyssey*, Ulysses is permitted to be unfaithful to his wife. After all, he was many years away from home and he proved his love for Penelope by working so hard to win her back. In that respect Genji is no different. He is the hero, so of course he cannot help it if women are attracted to him and he to them. But Genji is not such a simple character as that. The characters in the tale are more real and human because they manifest both good and bad things which, through their actions, affect the lives of other
characters and, in turn, affect the movement of the story.

In any romance, if there is a hero or heroine who is "good", then there must be an anti-hero, an enemy who is "bad" and tries to prevent the hero from fulfilling his quest. The originality of *Genji* lies in the fact that the real villains in the story are not at all the character types a reader expects to find in a romance. In terms of the external action, it is easy to classify such characters as Kokiden and Lady Rokujo as enemies and leave it at that. But the author dealt much more deeply with her characters. Since every character in *Genji* has a dual identity, one positive and one negative, one face he shows to the external world and one he keeps hidden, then it also follows that each character is his own worst enemy.

For example, Lady Rokujo, from the external, social point of view, is the most accomplished and refined lady of her day, but she is the victim of her own intense jealousy. That jealousy is objectified as an evil spirit which reveals itself to the external world by committing murder. Her internal emotions turn her into a monster, the same kind of monster one finds in a fairy tale except this one is mental rather than real.
Lady Aoi, a lady of high birth and beauty, is just as much a victim of her own pride and resentment as she is of Lady Rokujiō's evil spirit. By projecting her feelings against Lady Rokujiō, in a manner which deeply offended the lady, Aoi had no one to blame but herself for the reaction she received.

A further paradox, here, is that each character may be the victim of his or her superior qualities as well as his foibles. Murasaki, the lady Genji comes to love the most, is the victim of her greatest virtue, her unearthly beauty. Murasaki is never very warm toward Akikonomu, Lady Rokujiō's daughter, whom Genji has made an empress. Long after Lady Rokujiō is dead Genji says a few unkind words about the lady to Murasaki, and the spirit that has haunted Genji's life for many long years rises again and takes possession of Murasaki. Such unrivaled beauty as Murasaki's does not survive a world of suffering and impermanence, and she dies while still in her prime.

If the negative side of each character makes him his own worst enemy, then it follows that Genji as hero is also the anti-hero. In as much as the external, positive elements of his identity—his charm, poetic sensibility, and affection—make him the main protagonist of
the story, his negative qualities make him the principal villain of the tale. This remarkable innovation on the part of the author has two effects on the action of the story. First, when Genji shows the concealed side of his character, his "negative" side, through his external behaviour, he gives pain not only to himself but to those he cares for the most. For instance, Lady Aoi's feelings of injured pride and resentment were caused by Genji's total neglect and lack of consideration for her. Lady Rokujo's severe depression, too, is caused by Genji's lack of constancy. The actions of these two ladies at the Kamo festival may be interpreted as a reaction to Genji's actions, or in this case, non-action. The spirit of Lady Rokujo, in effect, may be seen as an objectification of Genji's thoughtlessness. If he had been more attentive to the feelings of both these ladies, he would not have had to pay the terrible price of seeing them suffer because of his neglect.

The second effect that Genji's hidden nature has on the inner lives of the other characters is that his actions bring out the worst in them. When this happens, the characters reacting to Genji's "negative" side, manifest their emotions externally, impelling the story to move in a tragic direction. For example, if Genji had
been more considerate toward Lady Aoi, she would never have behaved so badly toward Lady Rokujō, and if he had been more sensitive toward Lady Rokujō's feelings, her latent potential for hatred, a feeling she was not aware of, might never have arisen. It can be said that the characters choose their own fate when they have their emotions under control, but when they lose that control and react impulsively to their own and each other's feelings, then they let fate choose them.

By revealing the virtues and foibles of the characters, not only tragic events but also comic events are made to happen. In Chapter Ten, Genji's want of prudence is the reason he is discovered having a love affair with Oborozukiyo. In "Akashi" the monk and Genji try to trick each other. The monk, in his enthusiasm, reveals his motive for inviting Genji to his home, but Genji does not reveal his motive for accepting the invitation. In comedy there must be a victim. In this case it is not only the Akashi Lady who is a victim. The old monk tries to manipulate circumstances so that they will lead to his daughter's brilliant marriage to Genji. His plans backfire, and he too becomes a victim of Genji's guile. He realizes this too late when he trips over a garden stone while his acolytes laugh at him. The stone represents
enlightenment. It may also be seen as an objectification of his own foolishness and, incidentally, of Genji too:

Old age suddenly advanced and subdued him, and he [the monk] spent his days in bed. But when night came he was up and alert.

"What can have happened to my beads?"

Unable to find them, he brought empty hands together in supplication. His disciples giggled again when he set forth on a moonlight peregrination and managed to fall into the brook and bruise his hip on one of the garden stones he had chosen so carefully. For a time pain drove away, or at least obscured, his worries (p.269; Yamagishi, II, p.93).

For Genji, however, his superior qualities as well as his flaws cause him much mental distress. There is a price to be paid for beauty. His beauty and charm often work against him, in that if he had not been so attractive to women, he might not have had such a difficult inner life.

In his paradoxical nature there is also a constancy that surpasses that of other men. He may neglect his ladies but he never forgets them. He takes them under his protection and tries to offer them material security. But his inconstancy cancels out the good every time he does something that causes pain to someone else. His irresponsible actions bind him inextricably to others and the responsibility he faces is retribution for those
actions. Retribution is what the "Suma" chapter is all about. It is what all the characters face once they have lost control of their inner subjective selves.

VI. The Dual Quest in *Genji monogatari*

Just as each character in *Genji* seems to have a double identity, so each one has a dual quest, one external and one internal. Since the external action of the story is mainly concerned with the pursuit of love, it seems reasonable that the external quest of Genji and the characters which people his world involves searching for the perfect partner who will contribute to an ideal relationship. Consequently, the objective search for a happy and harmonious relationship is also the subjective search for peace of mind.

Unlike his friends in Chapter Two, who are attracted to ladies of wealth and high social position, Genji's interests are usually directed toward ladies of relatively humble birth who possess exceptional beauty or talent, but lack the affected and sophisticated mannerisms of their counterparts born and raised under the best circumstances. Despite two unhappy marriages with ladies of the aristocracy, Lady Aoi and the Third Princess, both of whom Genji unwillingly weds,
he of all the characters in the story comes as close as possible to fulfilling his external quest for the ideal woman. Of course all the qualities that fit Genji's standard of perfection could not possibly exist in one woman. The lady who comes nearest to his standard is Murasaki, whom he educates and raises himself as a child, and who as a woman holds the highest place in his affections.

Genji is one who arranges his life so that he can have the best of whatever it has to offer. At his new mansion at Rokujo, he provides a home for several ladies each of whom possesses a rare gift or beauty he admires. Thus, all the outstanding qualities Genji would like to have embodied in one woman are represented in several ladies gathered under one roof. The major drawback in surrounding himself with women of superior character is that he must accept their flaws as well as their merits.

The Rokujo mansion and the group of ladies who preside over it may be regarded in two ways. First, the author is representing an ideal situation that could not have existed in her own real world. In Heian Japan the terms that constituted legal marriage and divorce were vague and often left the woman in a tenuous position. In Genji monogatari two types of marriage institutions
dominate. One is where the wife continues to reside at the house of her parents, retaining her family name, while her husband is expected to visit his wife frequently and be treated as an honoured guest. This was the kind of marriage that existed between Lady Aoi and Genji. Within this kind of arrangement, the husband often maintained his separate residence, and what he did between visits to his official wife rarely left the wife very sure of her husband's affections toward her. The second type of marriage that predominates in *Genji* is where the husband takes his wife to live with him in a separate residence. During the Heian period, if a man divorced his wife or died and if she was left with no family or independent source of income, she often became destitute. It is unusual that Genji should risk the harmony of his domestic life by putting so many ladies together in one house all vying for the attention of one man. The fact that Genji does so, perhaps reflects an awareness on the author's part, herself a widow, of the unstable position the Heian woman held if she had no private means of security.

In relation to the tale, the arrangement that Genji maintains at his Rokujo mansion may be interpreted as an externalization of how Genji would like his world ideally
to be. The Rokujo mansion may represent a microcosm, the small private world of the home. The four principal ladies in Genji's life, Murasaki, Akikonomu, Reikeiden, and the Akashi Lady each occupy a quarter of the mansion. Each one is allotted a garden; Murasaki the spring garden, Reikeiden the summer garden, Akikonomu the autumn garden, and the Akashi Lady the winter garden. Ideally, the ladies represent the harmony of nature transposed onto Genji's domestic life. Nevertheless, despite the fact that Genji in his middle years is able successfully to maintain a peaceful and stable domestic existence, internally he is never able to fulfill his quest for peace of mind.

Viewed within the context of Buddhist thought, most of the characters in the romance including Genji himself, are torn between the external world of illusion and the world of their inner consciousness. They cling to elusive things such as love, beauty, social status, and wealth. They forget that all these things come to pass, that they exist only for the present moment. It is only through the shock of death or intense personal suffering that the characters are awakened to the knowledge that they are gripping nothing at all. Many seek salvation and peace of mind by turning to their inner
lives and taking religious vows. With few exceptions they fail in attaining their quest.

The reason why so many are tragically ineffectual in fulfilling their internal quest is that they cannot control the negative aspects of their identity, their internal weaknesses. Genji is the prime example of this. His foibles of deceit, inconstancy, and cowardice cause so many others to suffer. His past actions always come back to haunt him and the guilt of these actions resting on his conscience torment him all his life. He frequently promises himself that he will cease pursuing women, give up the pleasures of the world, and take monastic orders. But he goes on forming new and more complicated relationships with women, which bind him inextricably to them, because they depend on him not only for material, but also for emotional support. Even after the death of Murasaki, when he is freed of his strongest emotional tie, he cannot summon the courage to break his ties with the external world.

The irony of Genji's character is that he prevents not only himself but others from any hope of gaining salvation. He nonchalantly allows the bitterness in Lady Rokujō's mind to grow to such proportions that her roving spirit, even after death, can never know peace. He
cruelly refuses Murasaki's last wish to take her vows because he cannot bear to part from her body or soul. When she dies shortly afterward, he realizes too late that although he nurtured, raised, and loved her for most of her life he never possessed her. She is gone, body and spirit, and he is left feeling broken and empty.

While the negative elements in Genji's character, deter people from relinquishing the world of pleasure it forces others to do exactly that. Some ladies find Genji's attentions so objectionable that they choose the ultimate and safest escape. Fujitsubo does not become a nun in Chapter Ten (pp.204-06; Yamagishi, I, pp.399-401) so much to repent her sins as to protect herself against Genji's persistent and unwanted attentions. The religious taboo against defiling a nun is so strong that even Genji is dissuaded. The Third Princess takes religious orders out of sheer fright. Genji, in his later years, consents to the ex-emperor's wish and marries his favourite daughter, a girl who is still a child and has little to recommend her except imperial blood. Kashiwagi—a friend of Genji's son Yūgiri, the son of Genji's best friend Tō no Chūjō, and Lady Aoi's nephew—falls in love with the princess. The actions which carried great weight in the internal action of the Suma sequence so many years
before, are repeated once again. Genji, who knows he has been cuckolded, remains silent and accepts the child the princess bears, as his own. Kashiwagi dies of guilt for transgressing against a man he greatly respected, and the princess, frightened by Genji's insidiously mute acceptance of the situation, panics and becomes a nun (pp.641-4; Yamagishi, IV, pp.20-8).

After Genji's death the external and internal quests in the tale are maintained by two new heroes, Niou and Kaoru, who seem to represent the two conflicting sides of Genji's nature. These two become the catalysts in the story each seeking two different kinds of perfection. Niou, Genji's grandson, is charming, affable, and superficial. He is a sensualist and seeks the sort of relationships that occupied Genji's external quest. His friend Kaoru, the son of Kashiwagi and the Third Princess, and believed by the world to be Genji's son, is an aesthete, an intellectual, and of unsociable temperament. His quest resembles Genji's internal search for a spiritual kind of love and fulfillment.

Intriguingly enough, both seek these different kinds of perfection in the same women, the three daughters of Genji's half-brother, the Prince of Hitachi, who lives the life of a recluse at Uji. Like Genji, neither is successful in attaining his quest. Once Niou has had his way with a lady he finds that he is dissatisfied and
bored. The really happy moments of the relationship are too fleeting, and he goes in search of a more inaccessible lady. He lacks the depth to see that his external relationships amount to so little because he cannot make them into internal relationships.

Kaoru is the opposite extreme. For him the external and internal worlds come into irresolvable conflict and he cannot express his love externally.

Like most of the characters in the romance, Genji never resolves his conflicts. The reader is not told whether or not he attained his quest, but knowing his character, one would guess that he never did. Of the important characters who came close to finding some degree of inner contentment, the ones who stand out the most are Yugiri, the Akashi Princess, Reikeiden, and Tamakazura. Yugiri's steadfastness, caution, and patience in the end win him prestige, power, and the two most important ladies in his life. While one may measure Yugiri's positive points and find that father and son are opposite in character, Yugiri's virtues make him pompous and self-righteous. He therefore lacks the endearing qualities that make Genji so easy to like.

The Akashi Princess grows up under the wing of Murasaki, has a happy childhood, an equally happy marriage to the emperor, an innumerable progeny, and settles
complacently into the role of a matron. By the end of the tale, secure in her position as empress dowager, her earlier charm has turned into a humourlessness reminiscent of Queen Victoria in her later years.

Only Reikeiden and Tamakazura do not allow themselves to degenerate into something less than what they have always been. Reikeiden, as will be discussed in the following chapter, is by nature composed and constant. She remains dependable and steady throughout the story. As Yugiri's foster-mother and the guardian of Tamakazura, it would seem that she instilled some of her magic into them.

Tamakazura is the winner in this romance. She is one of the few characters in the tale who can look at her difficulties from a realistic point of view and judge them accordingly. She cleverly evades Genji's amorous attentions and outmanoeuvres his marriage plans for her by marrying a divorced man, not for love, but out of expediency. Hers is one of the few happy marriages in the story, and through her common sense she manages to retain her beauty and the admiration of other men, while keeping her distance. She and Reikeiden, as far as one can tell from the story, never resort to taking religious vows. They have enough control of the
positive and negative aspects within themselves to find at least an internal contentment. But for most of the characters this does not happen. By the end of the romance, where Kaoru is desperately trying to persuade an elusive Ukifune to go away with him, his quest, like that of the other characters, is left in the final chapter, on the "floating bridge of dreams" (yume-no uki-hashi), the bridge that spans the external and internal worlds of Genji.

VII. Natural Imagery and Cyclical Time in Genji monogatari

Nature as a source for symbolic imagery may be interpreted as a major feature in Genji, revealing the internal action of the story in essentially two aspects. First, as a phenomenon belonging to the external world, natural imagery may act as a conventional background against which the characters' concealed identities and emotions are projected. This is particularly exemplified by the many gardens in Genji and the natural objects such as cherry trees, mist, rain, or snow contained in them. Gardens in romance usually symbolize the microcosm of an ideal world as do the gardens at Genji's Rokujō mansion. But in Genji, they also may reflect the character types of the
people who preside over them. For instance, Murasaki's spring garden mirrors her fragile beauty and youth that never seems to age. Reikeiden's garden comes into its own during the summer, the season that represents her maturity and inner contentment. Akikonomu is given the autumn garden, the season related to death. As Lady Rokujo's daughter, the spirit of death seems to linger in her presence. The Akashi Lady is associated with concealment and with the winter garden which lies dormant, hidden under the snow. Winter, preceding the spring, is related to conception and the time just prior to birth or rebirth. Murasaki, who has the spring garden but remains childless, is responsible for raising the Akashi Princess. The gardens thus make up a full cycle.

Secondly, natural symbols—for example; birds, animals, flowers, wind, snow, or the moon, all of which are conventional images in Japanese literature—may be interpreted as the external manifestation of a hidden truth, a character's inner state of mind, or his identity. While the falling cherry blossoms are an objectification of Murasaki's perfect physical beauty, they also evoke the sense that, like her beauty, all things in life are perishable. When her garden is devastated by the storm in Chapter Twenty-eight (pp. 457-466; Yamagishi, III, pp. 43-64) the message is clear and suggests a portent of
her death, which takes place shortly after. Reikeiden is personified in the tachibana, the "orange blossoms", which grow in her summer garden. The blossoms, which traditionally represent constancy and stability, are an external evocation of her personality. Reikeiden is personified in the tachibana, the "orange blossoms", which grow in her summer garden. The blossoms, which traditionally represent constancy and stability, are an external evocation of her personality. 

Akikonomu is associated with the momiji, or "maple leaves", and the fading away of life and colours in her autumn garden.

The Akashi Lady is symbolized by the pine tree, matsu, which also means, appropriately for this lady, "to wait". The lady is also aptly personified in the characters of the epithet, Akashi. The first character means "the dawn" or "enlightenment". "Dawn" may signify birth and the renewal of life as demonstrated by the Akashi Lady bearing Genji a daughter. In its connotation of "enlightenment", Akashi may also mean the place where Genji gained revelation and began his ascent to a higher social order. The second character means "rock" and could indicate both the lady's firmness of character with regard to Genji's treatment toward her and the idea that she may also be seen as a rock weighing on Genji's guilty conscience.

At first it may seem that the garden reveals the identity of each lady. Observed conversely, it is the
lady who reveals the garden. For example, the falling of the cherry blossoms is a conventional symbol in Japanese literature for evoking a mood of sadness caused by an awareness of the mutability of life. In Genji, it may also be perceived that the internal emotions of the characters juxtaposed onto the scene of falling blossoms cause the mood of sadness, not the falling of the blossoms. The blossoms used as a backdrop intensify the emotional impact of the scene while revealing the character's hidden feelings.

In contrast to the garden scenes which are urban and domestic, the seaside in Chapter Twelve, "Suma", provides a different kind of backdrop for the internal action. In romance, the sea like the wilderness is often associated with the hero's death or "descent". In Genji, as in most romances, the sea also comes to have the universal symbolic value of "the lonely sea", kokoro-bosokaran-umi-zura ("the seaside would be lonely"), (Yamagishi, II, p.12, 1.4) and an "alien sea" or unknown sea, shira-zarishi-ōumi (Yamagishi, II, p.52, 1.8), reflecting Genji's yearning for the social life of the capital. It may also be a friendly sea that carries Genji to Akashi, an intermediate place between Suma and the capital where an old monk, aping the luxury of the court, entertains
Genji lavishly.

Other natural phenomena which act as both a backdrop and the objectification of things concealed are the storms that take place at crucial moments throughout the story. The storm at the end of Chapter Ten may be interpreted as the external cause and background of Genji's social downfall (pp.211-13; Yamagishi, I, 409-10). From another point of view, it may also be seen as an objectification of the social disorder that suddenly follows after Genji's misdemeanor has been discovered. All the cats have been let out of the bag.

The storm in Chapter Ten foreshadows that in Chapter Twelve (p.246; Yamagishi, II, pp.52-54). The great storm at Suma serves to reflect the social storm taking place in the capital. Externally, society sees the storm as an objectification of the god's anger for unjustly punishing Genji. Internally, the storm may be taken as a manifestation of the storm in Genji's mind.

The order of nature as it evolves in the external world may be seen in terms of cyclical time. In a romance the cyclical aspect of nature is a unifying element around which the external and internal action revolves. On the surface it may appear that the episodic nature of Genji and the conflicts that disturb the lives of the characters
cause the story to lack unity. But in view of the above analysis, the basic structure of *Genji* as a romance would seem to be cyclical, with not just one cycle but many repeated several times throughout the story. The cycle of birth, descent (death), and ascent (rebirth), outlined here in the Suma sequence, is re-enacted in the "Tamakazura sequence" (Chapters Twenty-two to Thirty-five), the "Kashiwagi sequence" (Chapters Thirty-four to Thirty-six), and the "Uji sequence" (Chapters Forty-five to Fifty-four).

The notion of cycles as evinced in *Genji* differs, however, from that which we are familiar with in the West. According to Christian belief, if one has led a good life, physical death is followed by a spiritual rebirth into a world higher than the one experienced before. Mahayana Buddhism comes close to the Christian idea of salvation by means of rebirth in a heaven. But Hinayana precepts of Buddhism, which predominate in *Genji*, teach that one who dies is reborn into the world from whence he came. How good or bad one's life was in his previous existence determines whether he will be reborn a Bodhisattva, a human being, or a lower creature such as an animal or insect. The only escape from this never ceasing cycle of birth, death, and rebirth is to abandon the
illusory pleasures and responsibilities of this world, and through meditation enter the world of Nirvana, a suspended state where the soul may rest in perpetual peace.37

The cyclical themes in Genji, as in any romance, move in unison with the motion of time and nature. The cycle of the seasons, of day and night, and of the lunar and solar calendar play a vital role in revealing the external and internal worlds contained in the cycle of descent and ascent. Some of the most intense moments, actual and mental, of Genji's waking nightmare at Suma occur during the autumn and often at night when he is alone with himself. The lightest moments happen when Genji rises above his situation at Suma and goes to Akashi. There the season turns into spring, the time of rebirth, renewed hope, the coming together of people, and the forming of new relationships. Then the story progresses when the characters' identities and feelings are projected onto the external world in harmony with the natural order of life, which gives rise to the idea of a cycle.

A romance such as Genji, based on the themes of cyclical time and nature, has continuity precisely because a cycle, although constantly changing, is within itself constantly predictable. Like the Buddhist wheel
of fortune, the outer circle is in perpetual motion while the central axis is perpetually still. Time as evinced by the transformation of life and nature is that outer circle of ceaseless movement, while time reflecting the order and stability of life is the immovable axis around which all things move. A cyclical structure in romance may be seen as an external framework against which the internal actions of the story may be transposed and revealed. It offers a familiar and solid point of reference around which the changing episodes of the story revolve.

Life revolving in cycles, where there is no beginning and no end, creates a timeless quality in *Genji*. This has much to do with the concept of past, present, and future in the tale. A nostalgic feeling for the past pervades the story from the very beginning. In romance real chronological time is unimportant, and Chapter One, "Kiritsubo", begins like a typical fairy tale: "In a certain reign there was a lady...." (p.3; Yamagishi, I, p.27).

The repetition of the past in the present is what makes the present universally felt in *Genji*. The consequences of past actions are brought to bear upon the present lives of the characters and they constantly go
back to the hidden past to find the reasons for their present predicament. Genji does this, for example, in Chapter Eleven, when he visits Reikeiden, a former concubine of his father. What is hidden in the past is revealed in the present and affects the future development of the story as well as the lives of the characters.

The future in *Genji* is the element of hope that the characters cling to. The future has yet to be revealed. While the cycle of life itself is predictable in that the future holds death, namely, that all things perish and are integrated back into the universe, the future also offers an element of expectation, in that what is unknown may turn out to be good.

In *Genji monogatari*, cyclical time keeps revolving back around itself. In as much as *Genji* has no beginning, it has no end either. The Western conception of romance usually prescribes that the hero and heroine must live happily ever after. In *Genji*, the continuity of the story is conceived differently. The last chapter of the tale ends rather abruptly, without any sense of a dénouement. It does not matter whether the author finished her story or whether she alone or someone else tried to finish it. From the Buddhist point of view, life renews itself through nature regardless of human subjective
feelings. Thus, the reader is left to bring the past, present, and future together and either continue or resolve the story for himself.

VIII. Social Rituals and the Visit in Genji monogatari

In Genji monogatari, the natural rhythm of life is also evinced by the religious and social rituals performed in harmony with the seasons and the cycle of human life. Lengthy descriptions of religious ceremonies—those following the birth of a child and his coming of age, marriages, funerals, sutra readings, lustrations, festivals marking different days of the calendar, exorcisms, and the taking of religious vows—form much of the external action. Social rituals performed in accordance with the proper time and season include banquets, games, sports, contests, dancing, poetry, and music. These ritual observances, in which all the characters participate, are what unite them as a society and despite the discord in their personal lives keep them in tune with life.

In Genji, as in the author's own society, those attending these public occasions were expected to adhere to strict rules regarding taste and colour in clothing,
decorative motifs suitable to the event, and the expression of appropriate sentiments through stylized poetry. In short, such events required a highly controlled type of behaviour, one that was furnished by external elegance and decorum and never disturbed by a rude display of internal feelings. The daring and bravuro that is meant to startle and excite the reader of Western romances is replaced in *Genji* by a different kind of daring that occurs when the characters break the formal rules of propriety and expose their true selves, their hidden feelings, and their secret deeds. This happens tragically in the incident where Lady Aoi and Lady Rokujo meet at the Kamo festival. Lady Aoi, by ignoring the rules of common politeness, exposed her hidden feelings and thrust them onto the external action of a public festival.

Another example occurs in the Kashiwagi sequence, in Chapter Thirty-four. Kashiwagi is at Genji's Rokujo mansion and has joined in a game of *kemari* near the quarters of the Third Princess, Genji's wife. He does not really have his mind on the game and is hoping to catch a glimpse of the lady he is infatuated with. He gets his wish, but his obsession for the princess leads to tragedy. The princess gives birth to Kashiwagi's son, Kaoru, whom
Genji acknowledges as his own, and Kashiwagi dies of guilt for cuckolding a man he admired greatly.

Religious and social rituals also provide a background for comical events to occur. In Chapter Twenty-one, the author pokes fun at "good" behaviour during Yūgiri's matriculation ceremony, when he is solemnly introduced to some dried up, old-fashioned, and socially inept Confucian scholars:

The matriculation ceremonies were held in the east lodge at Nijō, the east wing of which was fitted out for the occasion. It was a rare event. Courtiers crowded round to see what a matriculation might be like. The professors must have been somewhat astonished.

"You are to treat him [Yūgiri] exactly as the rules demand," said Genji. "Make no exceptions."

The academic assembly was a strange one, solemn of countenance, badly fitted in borrowed clothes, utterly humorless of word and manner, yet given to jostling for place. Some of the younger courtiers were laughing. Fearing that that would be the case, Genji had insisted that the professorial cups be kept full by older and better controlled men. Even so, Tō no Chūjō and Prince Mimbu were reprimanded by the learned gentlemen.

"Most inadequate, these libation pourers. Do they propose to conduct the affairs of the land without the advice of the sages? Most inadequate indeed."

There came gusts of laughter.

"Silence, if you please. Silence is called for. Such improprieties are unheard of. We must ask your withdrawal."
Everyone thought the professors rather fun. For courtiers who had themselves been to the university the affair was most satisfying. It was very fine indeed that Genji should see fit to give his son a university education. The professors put down merriment with a heavy hand and made unfavorable note of other departures from strict decorum. Yet as the night wore on, the lamps revealed something a little different, a little clownish, perhaps, or forlorn, under the austere professorial masks. It was indeed an unusual assembly (pp.362-63; Yamagishi, II, pp.278-80).

The point here is that neither the professors nor the courtiers behave "properly". The younger courtiers are disrespectful, exposing their ignorance of the past, and the scholars who revere the past expose their ignorance of the present. Yugiri ends up the winner in a backhanded way. His learning earns him much success in later years, but his character always bears a certain pomposity and self-righteousness that could only have been cultivated by the method in which he gained his education. Unlike his father, who suffered his descent and rise to greater wisdom through philandering and other forms of direct experience, Yugiri gains his knowledge via the tortuous path of higher learning, much like earning a degree at today's universities.

Of all the rituals which interlace the external action of Genji, the one having a special significance in terms of concealing and revealing the internal
action, is the visit. Visits to shrines and burial places, ordinary social visits to friends and relations, visits to the emperor's court, the New Year's visit, visits to one's lover, and visitations from dead spirits all play a crucial role in maintaining social and personal relationships. The basis of these relationships, the characters' hidden feelings toward each other, are revealed when they meet and when they part.

The rules of propriety which governed social behaviour for public occasions were no less relaxed in private life. In conducting a love affair, the rules of discretion regarding the visits a man paid to a lady were strictly laid down. He would arrive at night when he would be least likely to attract attention and leave before dawn the next morning. Theoretically, it was also left to the lady to decide the degree of intimacy she wanted to relate to a male visitor. This would be indicated by how many curtains and screens were placed between herself and the visitor when he called. The closer a visitor could sit to the lady the more he knew he was in her confidence. What comprises the adventures in Genji, as opposed to the type of heroic escapades of Western romances, are the amorous excursions. The concept of romance in the West is full of
daredevil action where the hero's super-human strength is tested against the violence of an arch-villain. The excitement or, better still, the raciness in *Genji* is engendered much closer to home, where the hero only gets as far as a lady's residence. There his audacity is often proven when he ignores all the rules of ordinary politeness and forces his way into her bed-chamber. Since *Genji* is the super champion of this type of adventure, he ends up with the choice prizes all under one roof. His heroic strength, if one can call it that, does not rest in physical prowess but in his super-sensitivity as a lover and poet, a quality so irresistible to the ladies in his world.

The perils the hero is likely to encounter in this type of romance are caused by lack of discretion and imprudence rather than physical threat. As *Genji* quickly found out in Chapter Ten, his carelessness and irresolution prevented him from making good his escape before daylight. This was pointed out to him much earlier, in Chapter Four, "Yūgao" (pp. 57-83; Yamagishi, I, pp. 121-174). She is considered to be the first victim of Lady Rokujo's wandering spirit.
The most embarrassing "peril" that Genji encounters occasionally during his peregrinations to the homes of various ladies, is the role of an unwelcome guest. Sometimes he is successful in convincing the lady that his intentions toward her are sincere, but often, as will be seen in the next chapter of this essay, rejection can be pretty hard on a hero's ego.

All of Genji monogatari can be seen in terms of a series of visits, meetings and separations in life and in death. Visits also have a function in revealing the character's external and internal quest. In the Suma sequence, for example, it will be shown in the following two chapters of this essay how Genji's visit to Reikeiden and his farewell visit to Sanjō are related to his greater internal quest for self-knowledge. The external action of Chapter Eleven is about two visits, one where he is an unwelcome caller and one where he is a welcome guest. The idea of a brief visit for the main theme of a chapter at first may seem superficial, but when looked at more closely, Genji leaves Reikeiden's presence having received an unexpected revelation about his identity and the transgression he is being punished for.

The whole introductory portion of "Suma" is a long series of farewell visits and farewell letters that cover
all the visits Genji could not make before his departure into exile. The theme of separation intensifies the sense of foreboding and anticipates the fear and, finally, panic that culminates in the climatic storm at the end of the chapter.

On the lighter side, "Akashi" is an over-extended visit in the opposite direction of home. The monk is the "good host", and Genji plays the part of the "good guest". The misguided host offers everything he has to his guest, including his daughter. The delighted guest politely accepts everything, including the daughter. In this chapter we are back to Genji's quest for the perfect relationship. The relationship he seeks with Reikeiden is platonic, and that he shares with the Lady of Akashi is related to redemption and renewal of life as suggested by the child she conceives.

IX. Poetry as an Affective Element in Genji monogatari

In romance, there is usually an affective means through which the characters express their inner feelings. In Genji this element is conveyed in the waka verses interspersing the text. A waka verse usually consists of clusters of five, seven, five, seven, seven syllables
and is subject to rigorous rules and conventions, originally drawn from the Chinese poetic tradition and from early Japanese anthologies such as the Man'yōshū and the Kokinshū. Like social rituals and visits, poetry became a highly stylized means of communication often judged for elegance and taste rather than for its spontaneity. In the hands of an able poet such as Murasaki Shikibu, however, the waka verse form could be a powerful means of revealing, in concentrated form, the character's inner feelings.

Besides composing verses for public occasions, communication through poetry was an important part of any kind of visit and, here, the rules restricting the technique and style of the verse were harder to ignore. What makes Genji heroic is his gift for composing poetry. Some of his methods in winning a lady may lapse into banality and insensitivity, but Genji's poetic imagination never lets him down.

Poetry evokes a response from the addressee who in turn shows his or her reaction in an answering verse. For example, Genji and Murasaki exchange verses prior to his departure to Suma:

As he combed his hair he could not help noticing that loss of weight had made him even handsomer.

"I am skin and bones," he said to Murasaki, who sat gazing at him, tears in her eyes. "Can I really be as emaciated as this mirror makes
me? I am a little sorry for myself.

"I now must go into exile. In this mirror
An image of me will yet remain beside you."

Huddling against a pillar to hide her tears, she replied as if to herself:

"If when we part an image yet remains,
Then will I find some comfort in my sorrow."

(p.224; Yamagishi, II, p.20)

Of course, Genji, while he is away, breaks his promise to remain faithful to Murasaki. The poem reveals also that the Genji who leaves for Suma will not be the same one who comes back. His identity will change. The image in the mirror is only an illusion, like a dream. Murasaki knows Genji will not remain constant. His image, as seen through her eyes, has faded away even before he is gone.

X. Irony, Absurdity, Fear, Pathos
(Aware) in Genji monogatari

In romance, irony, absurdity, fear, and pathos are common elements that create for the reader a mounting sense of anticipation, the feeling of "what will happen next?" These effects, which are used pervasively throughout the Genji text, become a means of revealing to the
reader and characters alike, a sense of the internal action and thereby inducing an emotive response of suspense and foreboding. Since *Genji* contains few dare-devil or fast paced endeavours to sustain the reader's interest, suspense arises indirectly in a manner frequently found in Japanese literature. Instead of employing these conventional devices to expand and engender excitement for the external action, the author, it would seem, uses them to point the reader toward the internal action, which provides the real motivating force in the story.

Normally, what is ironic elicits a sense of incongruity. Something that is or could have been, is not. Often that "something" is what the reader knows but the main characters do not know, although they may be staring right at it. For instance, whenever Genji and his son by Fujitsubo are seen together in public people marvel and comment at how much they resemble each other in appearance. But unlike the little boy in the *Emperor's New Clothes*, there is no one who dares suggest or even guess the truth. This kind of incident, which contradicts logical expectation, coaxes the reader on because it evokes the sustaining question, "When will the secret be revealed?"

Irony often contains paradox, and in *Genji* what is paradoxical also involves duality—dual identities, dual
quests, dual cycles, and dual imagery. The double identity, the "good" and the "bad" of each character, make him or her a self-contained paradox. As already discussed, the character who stands out as the most paradoxical in the tale, is the hero, Genji. Ironically, he is both saint and reprobate. His actions, good or bad, are therefore what make him the principal catalyst in the romance, and one kind of irony arises when he contradicts the expectations of his positive or negative side, thus revealing a concealed aspect of the internal action.

The best instance of this occurs in the Suma sequence. Often in romantic tragedy the hero is unjustly punished for one crime when he should really have been justly punished for another crime that no one knows about. The irony of the situation is evident in the Suma sequence when Genji pretends he is going to Suma because his affair with Oborozukiyo has been revealed, while at the same time his guilty conscience is forcing him to go because of a different affair that happened in the past. Irony here reveals Genji's deception, both externally to the public and internally to himself.

What is more ironical as the story progresses is that the characters never seem to learn. They repeat
constantly the same mistakes. The Kashiwagi sequence is a tragic repetition of that of Suma. Kaoru is obviously not Genji's son, but the world blindly accepts him as such. Kashiwagi does not die from what the world believes him to have died of. He dies of guilt for having cuckolded Genji. Genji accepts this with bitter irony, knowing that his sin has been truly expiated only then and not at Suma.

Genji's path in life is never straight. His quest for happiness, both externally and internally, causes him to digress in many directions, particularly toward new relationships. Ironically, more often than not, his direction proceeds one step forward and two steps backward. In the case of the Akashi chapter, for instance, he goes in the opposite direction from the capital, forgetting about Murasaki, with whom he most wanted to be reunited, and pursuing a new relationship. His quest itself is ironical in that his dual self will never allow him to achieve both his external and internal quests at once. He must choose, but he always tries to have it both ways, thus bringing trouble on himself and others. Ironically, too, if Genji had not repeated his mistakes and had gone the straight and narrow path, he would not have gained the wisdom of experience. Nor would he have been so
endearing to the reader, who can see the human qualities in him which are lacking in a character such as the pomp­­ous and self-righteous Yugiri. Even Yugiri needed some diversionary activities, however, as when he is occasion­­ally in a sneaky way less virtuous than one might expect, revealing that after all he was his father's son.

What is ironical in Genji can also be seen as absurd. What is looked upon as ridiculous is usually an action or event which contradicts our sense of credulity. For the characters in Genji truth is really stranger than fiction, and when it is revealed to them unexpectedly they accept it usually with a sense of either irony or humour. What allows them to react either way is the author's apparent­­ly remarkable ability to make the characters speak in their own voices and at the same time stand outside of themselves almost existentially. For instance, the con­­fused reasons that lie behind Genji's self-imposed exile to Suma can be seen in several different ways depending upon each character's perspective. It may seem absurd to the reader that no one can see the reason when they see Genji with his son, but then society is blind toward the hero's "bad" side. When he is discovered with Oborozukiyo society becomes blind to his "good" side, making it unsafe for him to remain. To a society that cannot see his real crime, however, it seems absurd to them that
he is going away in the first place. By doing so he seems to be telling the world that he is guilty of something.

Another example can be seen in the passage quoted earlier from "Sakaki", where Genji is discovered with Oborozukiyo. Genji, although aware of the trouble he is in, is also aware of how ludicrous the situation is. He forgets his own precarious position for a minute and compares Oborozukiyo's father with his father-in-law. The characters' ability to alleviate the tension caused by their inner conflicts is revealed by virtue of his or her being able to see the lighter side of the situation.

In the tragic romances familiar in the West, the feeling of fear is awakened by anticipating the perils the hero will confront on his journey into the darkness of unknown lands. Often a good fairy will inform the hero of the hazards to be met, such as giants, multi-headed serpents, and tangled forests. She will give him protective devices such as a magic sword, an invisible cloak, or a flying horse.

In Genji, the monsters and impending violence are mental. They are externalized when the character's fear of the unknown and his uncertainty of what "might" happen cause him to panic and, thereby, expose his true feelings.
The concept of fear in *Genji* is best expressed in the word *imi-ji*, "fear", "sadness", or "anxiety". In the beginning of Chapter Twelve, Genji delays his departure to Suma and takes a long time saying farewell to his friends. The worst horror about travel in ancient Japan was the separation, not from society but from the people with whom one had close personal ties. The author has avoided listing the possible perils of the journey and all the political implications attached to his exile. Instead, one finds employed the theme of separation, the breaking up of close relationships, and the uncertainty of when, if ever, these people will reunite, as a means of creating an atmosphere of unease and foreboding.

As well as *imi-ji* there is another term in *Genji* and in nearly all the noted literary works of this period that scholars never tire of mentioning as being uniquely Japanese and instilling Japanese writing with its pervasive sense of desolation. The word *aware* conveys a difficult to define emotion which may have a combined implication of "sadness", "pity", and "poignancy". I prefer to see this word as being related to the feeling of "pathos", a concept that is universal to tragic romance.
In *Genji*, **aware** can be found in two different contexts. The first involves revelation caused by observing the transience of life, whether it is the falling of the cherry blossoms, the death of a close friend, or one's social fall from grace, all of which evoke a sense of "pathos" or **aware**, the sad realization that all things are perishable. In the Suma sequence, Genji's impending exile is revelation to others of the fragility of life that exists in the external world. Nothing stays the same and all the characters, in the end, through Genji's fall realize their own tenuous hold on life. Since everything from nature to a man's accomplishments and his very life itself are seen as impermanent, the mood of **aware** is all-encompassing in the story, except when it is broken by humour or a sense of the absurd.

**Aware** in Genji's case, however, also has a second connotation, that of self-pity. In the exchange of poems quoted earlier between Genji and Murasaki, Genji is not just philosophizing on the mutability of life, including his own fall from popularity and loss of weight. Genji, throughout the story is his own best champion for self-pity, and he enjoys it immensely when others second-best him in feeling sorry for him. By indicating his change of identity in the mirror, the young and susceptible Murasaki falls for his ploy and does feel a genuine sorrow
at losing him. The reader though is able to see that Genji is very aware of his beauty and is able to look, one might say, narcissistically outside of himself and see how he is mirrored in others' eyes, in this case Murasaki's.

The following analysis in Chapters Two and Three of this essay and excerpts of translations from the "Hanachirusato" chapter and the introductory portion of "Suma" have been chosen to show how concealment and revelation of the internal action in Genji are a motivating force throughout the tale. Because the romance comprises a series of sequences with a sense of a cyclical pattern, it is possible to take any part of Genji as a sample for translation and analysis. The particular chapters of Genji chosen here are analysed because, in spite of the voluminous criticism on Genji in Japanese, Chapters Eleven and the first part of Chapter Twelve have been widely neglected. What is more unfortunate is that negative remarks made by scholars such as Professor Edward Seidensticker about the "Hanachirusato" chapter's being "pointless" do not contribute to constructive criticism about a book which has had relatively little attention in the West. Chapter Eleven is an essential part of this romance, being a transitional chapter which on careful
examination would appear to have a functional place in the overall design of the romance.

The beginning of "Suma", which is often ignored for the faster paced, more spectacular middle and final portions, is also important in preparing the reader for the drama which lies ahead. Its main theme, Genji's separation from his close family and friends, and his inner monologue which reveals his true character are crucial to the building up of foreboding, fear, and final panic at the end of the chapter.

The translations in the following exegesis of "Hana-chirusato" and the first part of "Suma" are not intended to be read as polished translations for relaxed reading. Arthur Waley, in his translation of Genji, successfully achieved this end by capturing the fluidity, graciousness, and flowery phraseology of Murasaki Shikibu's style. This was owing much to the Victorian writing style of Waley's generation as well as to his unique talent for putting his own interpretation into the text. Seidensticker's translation, in comparison, draws out the irony and humour in a terse manner which also does justice to Murasaki Shikibu's romance. The translations that follow in the next two chapters are chiefly intended to illustrate how the text may also be found simultaneously to conceal and to reveal the internal action of the story within the universal framework of romance.
Notes
Chapter One

1 Since the first chapter of this essay is based on an overall reading and interpretation of Genji monogatari, it has been divided into subheadings. Chapters Two and Three are devoted to specific sections of the text and have not been so divided.

2 Modern compilations in Japanese of these two works will be occasionally referred to in this essay. They are Saeki Umetomo, ed., Kokin wakashū, "Nihon Koten Bungaku Taikei" (hereafter NKBT) 8 (Tokyo: Iwanami Shoten, 1958; rpt. 1959) and Sakakura Atsuyoshi, Ise monogatari, NKBT, 9 (1957; rpt. 1959).

3 Uta-monogatari, as a genre, is a combination of prose and verse, which seems to have evolved from the classical tradition of lyrical poetry and developed into a narrative prose form. This in turn culminated with the creation of Genji monogatari in the early eleventh century.

4 As opposed to the male courtier who was educated largely in Chinese and taught to write with Chinese characters, the well-bred lady was normally educated in her
native Japanese language and learned to write in kana, a simplified form of notation derived from the Chinese characters and corresponding to the fifty syllables of the Japanese language. Although some women, such as Murasaki Shikibu, did do the unladylike thing of studying Chinese, it would seem that one of the reasons why the literary efforts of women at this time left such a profound effect on future Japanese literature was their ability to absorb the indigenous elements of their literary heritage, without the encumbrance of a foreign language which precluded spontaneity.


7 Throughout the remainder of this essay, for reasons based on euphonics, I will alternately use *Genji monogatari* or the abbreviated form, *Genji* to refer to this text.
Little is known about the author's real name except that she belonged to a lesser branch of the powerful Fujiwara family. Shikibu probably refers to an honoured position her father held at the royal court, while Murasaki may allude to her principal heroine, Murasaki. Murasaki means literally "purple" or "violet," and this, in turn, could be a reference to the first part of her family name, fuji-, meaning "wisteria" and having a purple colour. Since the name of the author may be confused with the Murasaki in the Genji text, henceforth in this essay the author will be called Murasaki Shikibu and the heroine of our tale, simply, Murasaki.

likely that Murasaki Shikibu either died or retired into a convent between 1025 and 1031, since her name disappears from entries regarding the empress whom she served. Edward G. Seidensticker, trans. *The Tale of Genji*, 2 vols., by Murasaki Shikibu (New York: Alfred A. Knopf, 1977), pp.viii-ix, mentions that Murasaki Shikibu was married in 998 or 999. An only daughter was born in 999 and her husband died in 1001. Seidensticker guesses that she might have died around 1015 in her early forties.

9 After the early death of the Empress Sadako (her reign name was Teishi), Akiko 彭子 (reign name Shōshi) became the consort of the Emperor Ichijō 一条 who reigned from c.986 until his death in 1011. Both imperial ladies represented two rival branches of the Fujiwara family and, consequently, while Sadako was empress and Akiko was the chūgū 中宮 (second imperial consort), two competing female courts were actively trying to win favour from the emperor. The result was that some of the most gifted ladies were asked to wait upon the two empresses. Sei Shōnagon, the author of *Makura no sōshi*, greatly enlivened the court life surrounding Empress Sadako, whereas it appears that Murasaki Shikibu may have been expressly asked to join Akiko's court by virtue of the romance she was writing and for her knowledge of Chinese. It seems she probably
began her service after her husband's death, sometime in 1005 or 1006, and that she continued in Akiko's service perhaps a year or two after the death of the emperor. Akiko superseded her rivals in the affections of the emperor after the death of Sadako, and became the mother of two emperors.

10 In this essay I refer to the "romantic hero" in relation to Northrop Frye's definition in Anatomy of Criticism: Four Essays (Princeton Univ. Press, 1957;rpt.1973), pp.186-206. Frye distinguishes the hero of myth as divine and the hero of romance as human. A romantic hero usually possesses certain qualities such as extraordinary courage, strength, leadership, intelligence, or guile which make him superior to the ordinary human being. The qualities which make a hero "heroic" usually allow him to undertake a series of adventures which ultimately lead to his fulfilling a "romantic quest". Genji, who is neither a king, a military or religious leader, is a hero by rights of his personal charm and attractions which aid him to manipulate people, especially women. In the context of the tale, Genji's adventures are comprised of a series of love relationships, which help him ultimately to consolidate his political power when his son and his daughter become an emperor and empress respectively.

"...much of that which the Japanese themselves prize most highly in their literature seems intolerably flat and insipid to the European taste. The romances—most of them—are every bit as dull as the histories, though in another way:—the histories are too curt, the romances too long-winded. If the authoress of the *Genji Mono-gatari*, though lauded to the skies by her compatriots, has been branded by Georges Bousquet as *cette ennuyeuse Scudéry japonaise*, she surely richly deserves it.

Chamberlain has added, in a footnote, a quotation from an essay by W. G. Aston ("The Classical Literature of Japan," read before the Japan Society, London, June, 1898), on pp. 294-95, which contradicts his own statement and adds a more insightful view about the subject of *Genji monogatari*. Aston also wrote a fairly enlightened chapter about *Genji* in, W. G. Aston, *A History of Japanese Literature* (London: William Heinemann, 1899), pp. 92-103. As Aston rightly says on page 96: "The enormous bulk of the *Genji* will always remain another obstacle to
its just appreciation by European readers." It is not surprising, therefore, that until the first part of Arthur Waley's excellent translation of the tale was published in 1925 (see note below), that Genji had been subjected to some rather narrow-minded points of view.

12 Seidensticker, trans., Genji, p.x.

While Seidensticker's translation of Genji monogatari is the most recent, there have been several other complete and partial translations of the Japanese text into Western languages. The first complete translation is, Arthur Waley, trans., The Tale of Genji, A Novel in Six Parts, by Lady Murasaki (London: G. Allen and Unwin, 1925-33; rpt. 1973). There is a complete German translation, Oscar Benl, trans., Genji Monogatari, Die Geschichte vom Prinzen Genji, 2 vols., von der Hofdame Murasaki (Zurich: Maresse Verlag, 1966). A nearly complete translation in French was done by René Sieffert, Le Dit du Genji, 2 vols., par Murasaki Shikibu (Contes et dits du moyen âge) Les oeuvres capitales de la littérature japonaise (Paris: Publications Orientalistes de France, 1951; rpt., 1978).

Partial translations of the tale, in English, include Kenchio Suyematz, trans., Genji monogatari, the most celebrated of the classical Japanese romances, by Murasaki Shikibu (London: Trubner, 1882; partial rpt., Tokyo:


14 See Frye, Secular Scripture, p.15 and Anatomy, pp.141-6 for references to the Bible as a source of archetypal imagery and metaphor.

15 Frye, Secular Scripture, pp.97-126. In this chapter, Frye describes the cyclical movement of the hero's life and his theory of "descent".


17 Frye, Secular Scripture, pp.127-57.
All chapter titles from the *Genji* text will be given as they are conventionally known in Japanese. They will be placed in quotation marks and not italicized. All the titles in English, which will follow the chapter title in Japanese upon first occurrence, will be taken from Seidensticker's translation of the tale.

Throughout this essay, all references and quotations in English from the *Genji* text are from the Seidensticker translation. The page reference will appear in the text followed by a corresponding reference from the Japanese text by Yamagishi Tokuhei, *Genji monogatari*, 5 vols., NKBT, Nos. 14-18 (1958). All romanized quotations are adapted from the Yamagishi text.

The word, Genji 源氏, is another name for what was originally a branch of the imperial clan known as the Minamoto 源氏. The Minamoto were all descended from an emperor. In Chapter One of the tale, the emperor (see Seidensticker, trans., *Genji*, p. 15), feeling that a royal title bestowed upon his son might incur the hostility of those who feared he would make himself emperor, confers him with the rank of a commoner and the name of Minamoto or Genji. As a commoner, Genji cannot possibly have any claim to the throne. However, as can be seen later in the story, Genji, as the head of his
family, eventually consolidates his power and virtually rules the country. In the text, though, when he is being directly referred to, Genji is usually called Taishō 大将 (leader, general).

Genji's reputation has also enhanced the reputation of the tale. Early Japanese and Western commentators alike have deplored what they call a lack of morals in Genji. For example, Oswald White, "Parting", TASJ, 50, p.83, writes:

What is the subject of the Genji Monogatari? It purports to relate the life history of one whom nowadays I am afraid we should write down, briefly and plainly, a libertine. Hikaru Genji, the hero, is not a person we should care to introduce into our drawing-rooms. But times have changed since the book was written. Remember that it was composed nine hundred odd years ago. Nor is Genji held up to us as a model of propriety. The treatment is perfectly clean and free from coarseness. There is no dwelling upon risky incidents, no treading on thin ice, and, if she could read it, the book might be placed in the hands of your youngest daughter who, by the way, would find it supremely dull and would close the book as wise as when she opened it.

Aston expresses a similar view in, History of Japanese Literature, pp.97-8.

Legend has it in Japan that Murasaki Shikibu wrote the novel in order to inculcate Buddhist doctrine, but to do so, she had to write about the immorality of the court, and therefore, was condemned to hell.
Except for characters of fairly low status, few personal names or pronouns are mentioned in the text of *Genji monogatari*. Who is speaking and who is being spoken about must be inferred from the grammar and the context of the story. Over the centuries the names of the principal characters have become conventionalized. Most of the names have derived, in most part, from the location of a character's residence or from something that has come to symbolize that particular character. For instance, Genji's mother is often referred to as Kiritsubo (Paulownia Court) since she inhabited the Kiritsubo wing of the imperial palace, while Fujitsubo (Wistaria Court) occupied the Fujitsubo wing of the palace. Aoi, Genji's first wife, is associated with the Kamo festival and the aoi vine which symbolizes the festival. Murasaki, the lady who holds the greatest affection in Genji's heart, is so named by virtue of a poem in Chapter Five (Seidensticker, trans., *Genji*, p. 102; Yamagishi, I, p. 212, line 16) which mentions *murasaki*, a variety of plant of the boraginaceous genus, *Lithospermum*, from which a purple dye can be extracted. For further comments about the difficulty of nomenclature in *Genji* see Edward G. Seidensticker, "Chiefly on Translating the Genji," the *Journal of Japanese Studies* (henceforth JJS), 6 (Winter 1980), 34. In this essay, the names of the characters
will accord with those found in Seidensticker's translation of the tale.

22 Genji has two stepmothers. One is Kokiden (so called because she lives in the Kokiden wing of the palace), the daughter of the minister of the right, who loses the emperor's affections in favour of Genji's mother, Kiritsubo. Kokiden's hatred of Kiritsubo is passed on to Genji after his mother's death and is aggravated by the fact that the emperor lavishes most of his affection on Genji rather than upon Kokiden's son, the crown prince.

Fujitsubo is a lady who so much reminds the aging emperor of Kiritsubo that he falls in love with her. She is a much higher ranking lady than Kiritsubo was and, consequently, becomes the emperor's official consort. After the death of the emperor, Kokiden's son becomes the new emperor. It is only after Genji's return from exile at Suma, when his power and popularity are at their height, that the new emperor retires and Genji's son by Fujitsubo, the child believed to be Genji's half-brother, becomes the emperor.

23 See also Waley, trans., Genji, pp.222-3, and for a modern Japanese version, Enchi Fumiko trans., Genji monogatari, 10 vols. (Tokyo: Shinchōsha, 1972), II, pp.262-5. It would be impossible to include
all the elements of Murasaki Shikibu's style—pace, syntax, humour, irony, and a vocabulary rich in nuances and double meanings—in a single translation. To cover every facet of the original, one would have to write a separate translation for each. As it stands, both Waley and Seidensticker have conveyed selected aspects of the narrative extremely well. Although Waley captures the warm, expansive flow of Murasaki Shikibu's tale, he glossed over and expurgated certain parts of the text. He tends also to be somewhat verbose and is not above inserting his own elaborations into an already ornate text. Seidensticker's approach belongs to the succinct and concrete style of writing most appreciated in the English speaking West today. Unlike Waley's translation and Murasaki Shikibu's text, Seidensticker's translation is concise, making it at times too dry and lacking in emotion. Conciseness, however, has given him the advantage, as seen in the passage just quoted, of drawing out the irony and humour implicit in the Japanese version. For an insightful comparison of various Genji translations, see Marion Ury, "The Imaginary Kingdom and the Translator's Art: Notes on Re-reading Waley's Genji," JJS, 2 (1976), 267-94.

24 The Suma seacoast is located along the Inland Sea in what used to be the ancient province of Settsu.
Today, it lies within the modern city of Kōbe. Suma was originally celebrated as a place of exile sometime in the ninth century when one famous courtier, Ariwara no Yukihi-ra (818-893), was temporarily banished there. Since Genji monogatari, it has also inspired other literary works of note such as the Nō play, Matsukaze (The Wind in the Pines), by Kan'ami (1333-1384). Suma, the place and the chapter, will be discussed more fully in Chapter Three of this essay.

25 The Akashi seacoast, in central Japan, was located just west of Suma in the ancient province of Harima. Both Suma and Akashi are now part of Hyōgo Prefecture. By diverting his direction toward Akashi Genji moves further away from the capital, in the east.

Nos. 121-27) evoke the poet's feeling of sorrow as he passes through the Straits of Akashi and leaves his homeland. A famous and anonymous poem from the *Kokinshū*, NKBT, 9, p. 185, No. 409, captures more readily what Akashi came to mean by the time *Genji monogatari* was written:

\[ \text{Hono-bono-to / Akashi-no ura-no / Asa-giri-ni} \\
\text{Shima-gakure yuku / fune-o shi-zo omo} \]

Dimly, dimly
In the morning mist that lies
Over Akashi Bay,
My longings follow with the ship
That vanishes behind the distant isle.

Akashi can also mean the "dawn." The poet evokes the sense of longing someone feels as he or she watches a ship which is carrying a loved one, disappear into the early morning mist beyond Akashi. Akashi, with its connotations of distance, separation, and concealment (behind the islands and mist) fits in well with Genji's own situation.
26 Lady Aoi, Genji's first wife, is already dead when he goes to Suma. Genji leaves the young Murasaki behind when he goes into exile. In Chapter Five, "Waka Murasaki" (Lavender), Genji discovers the child, Murasaki, who is a niece of Fujitsubo, in a mountain retreat, taken care of by her grandmother, a nun. Genji is so taken by her charm and likeness to Fujitsubo that he practically abducts her from the old nun. Murasaki's presence in Genji's mansion at Nijō remains a secret for sometime and Genji educates her into the kind of woman he cherishes the most. Although her social status does not allow her to be anything more than a high ranking concubine, Murasaki is indisputably, throughout the story, the main wife in Genji's household, in every way except a narrowly legal sense. As it turns out, the monk at Akashi underestimates Genji's affection for Murasaki, and his efforts to make Genji take his own daughter as his main wife, are useless.

27 Genji first learns about the Akashi Lady in Chapter Five, when one of Genji's men tries to divert him by telling him about the eccentric monk at Akashi and his ambitious plans for his daughter's future (pp.86-7; Yamagashi, I, pp.180-82).

28 Although, as an infant, Genji lost his mother and lived with his grandmother for some time away from the
court, his childhood was happy in the sense that he was loved by those closest to him. His every whim was granted, and he seemed oblivious to pain and suffering, especially suffering caused to other people by his thoughtless actions.

29 Rokujō is used in two contexts in *Genji*. The Lady Rokujō who becomes Genji's mistress was the widow of a crown prince, the brother of Genji's father. When the crown prince died, Lady Rokujō's prospects for becoming an empress died with him. Her husband's death also left her in the unenviable position of being unable to re-marry, except someone of her own rank. Candidates were in short supply. Genji, recognizing her to be one of the most refined women of her day and taking pity on her situation, gets more involved with her than prudence would allow.

Rokujō also means the "Sixth Ward" of Heian-kyō (ancient Kyoto), where the lady resided. When Lady Rokujō dies and Genji becomes the guardian of her daughter Akikonomu, he acquires her mother's estate and builds his great Rokujō mansion on it.

30 Umehara Takeshi, "The Geneology of the Avenging Spirits," *Diogenes*, 86 (Summer, 1974), 17-30. Umehara suggests that the aim of Japanese art and literature,
since ancient times, has been to appease the "avenging spirit", the spirit of a person who has been wronged or has died tragically. Also, he suggests that Genji's aim in looking after ladies such as Tamakazura (See Chapter Twenty-two) and Akikonomu, was for this very purpose, to appease the spirits of their respective dead mothers. While his theory is correct in relation to Genji, laying it onto the whole of Japanese art and culture is stretching it rather far.

31 Genji takes his infant daughter, the Akashi Princess, away from her mother, the Lady of Akashi, and gives her to Murasaki who has no children of her own to raise. She brings up the princess very successfully.

32 See William H. McCullough, "Japanese Marriage Institutions in the Heian Period", Harvard Journal of Asian Studies, 27 (1967), 103–67. In his essay, McCullough describes three types of marriage institutions which prevailed during the Heian Period: "...*uxorical*, in which they [the man and wife] reside at the house of the woman's parents; and...*neolocal*, in which they occupy an independent house of their own. A...less common type is *duolocal* residence, in which spouses live separately with the husband visiting his wife but not living with her." McCullough also points out that marriages at this time were never of the *virilocal* variety, "...in which
the man and wife take up residence near or at the house of the man's parents" (p. 105).

It may also be pointed out here, that while Genji seeks and finds what he considers to be women, perfect within their limitations, that the opposite may also be true, namely, that Genji represents the ideal man for any woman. This can be seen not only in terms of his personal beauty and charm but with regard to his capacity for affection and munificence.

The incident that finally makes Fujitsubo resolve to become a nun occurs on pp. 195-8 of Seidensticker's translation and in Yamagishi, I, pp. 383-88. Fujitsubo is overcome with horror when Genji, too conspicuously, forces his way into her private apartments. When he forgets to leave before daybreak, Fujitsubo's ladies-in-waiting, in a panic, push him into a closet where he is compelled to spend the rest of the day, unbeknown to Fujitsubo. Toward nightfall, instead of making good his escape, Genji emerges from the closet and the shock of seeing him leaves Fujitsubo prostrate.

The Ukifune sequence, in Genji, may be found in Chapters Forty-nine through Fifty-four. Ukifune is the natural daughter of the Prince of Hitachi and the half-sister of the prince's other two daughters,
Oigimi 大君 and Naka no Kimi 中君. Niou and Kaoru are rivals in gaining the affections of Ukifune. Ukifune, who cannot decide between them, attempts suicide and, finally, to escape her own conflicting feelings regarding the two friends, rejects the world completely and enters a convent. See also Amanda Mayer Stinchecum, "Who Tells the Tale? 'Ukifune': A Study in Narrative Voice," Monumenta Nipponica, 35, 4 (Winter, 1980), 375-403.

The tachibana (citrus tachibana), is also a traditional symbol for evoking the past. An example may be found in an anonymous poem in the Kokinshū, NKBT, 9, p.130, No. 139:

Sa-tsuki matsu / Hana tachibana-no / ka-o kage-ba Mukashi-no hito-no / sode-no ka-zo suru

At the scent of orange blossoms, awaiting the Fifth Month, One thinks of a scented sleeve of long ago.

(Translation by Seidensticker, trans., Genji, p.217.)

Examples, in Western literature, where the sea provides a background for the hero's fall, are many:
The Odyssey, Melville's Moby Dick, a good part of Conrad's works, in particular, Lord Jim, and in poetry, Coleridge's "The Rime of the Ancient Mariner".


38 For a description of relations between men and women in Heian Japan read Morris, World of the Shining Prince, pp.211-61.


40 For example, Victor Hugo's Les Misérables.

41 The root word of imi-ji, imi ื ٢ , means "taboo" or "avoiding something defiled".
CHAPTER TWO

CONCEALMENT AND REVELATION IN THE "HANACHIRUSATO" CHAPTER

Hanachirusato is a strange little chapter, the shortest of the fifty-four, and of scarcely any significance except that it introduces the lady who is presently to occupy the northeast quarter at Rokujo and become Yugiri's foster-mother.

Written by the scholar who spent nearly a decade creating a new, and superb translation of Genji monogatari, this comment is remarkable for its lack of insight. Professor Seidensticker, in the same essay, is even more emphatic when he says that "Pointlessness is characteristic of the chapter, save for the introduction of the lady." Without substantiating his opinion, he declares that "Hanachirusato" is "...a chapter that would scarcely have been missed if it had disappeared...."

It is astonishing, in view of his familiarity with the tale and Murasaki Shikibu's language, that he did not see this seemingly insignificant chapter as crucial to the overall structure of Genji. Considering the Japanese view of aesthetics in art and literature, it is
the oldest and smallest things which, from an external point of view, appear worthless and inconsequential, but have, for those able to discern their internal values, a hidden beauty and merit that far exceeds the superficial brilliance of new, large, and flashy things.4

Upon first reading *Genji monogatari*, one's attention is naturally focussed on the external action which vividly describes the dazzling and decadent life at court; the colourful costumes, the luxury, the pageantry, and the gaiety. But gradually, as the reader proceeds deeper into the text, this world begins to dissolve and an undercurrent of sadness, pain, and death takes its place. The external, objective world of pomp and spectacle becomes elusive, like a dream, while reality is portrayed as the internal, subjective world of personal feelings, hidden identities, and illicit deeds. As the story progresses and things concealed are revealed, it becomes clear that it is the internal action that is generating the main action of the story. Like Japanese art and literature in general, *Genji* does not speak to the reader directly. In order to see the truths inferred by the internal action, a knowledge of pertinent literary conventions and a certain amount of perception is necessary.

"Hanachirusato", in particular, is a chapter which does not shout for the reader's attention. It is
deceptively simple and unobtrusive, like an uncut gem resting between two polished ones, Chapter Ten, "Sakaki", and Chapter Twelve, "Suma". In contrast to the dramatic events of "Sakaki" and the emotional intensity of "Suma", "Hanachirusato" is highly restrained. From the point of view of the external action, nothing seems to happen. One might even have expected this chapter to be the logical place for the author to explain the political intrigues leading up to Genji's disgrace, since she never elaborates on them in Chapters Ten or Twelve. Instead, we are drawn immediately into the private world of Genji's emotions.

"Hanachirusato" opens with Genji feeling sorry for himself. It is the rainy season, and in need of consolation, he takes advantage of a rare break in the clouds to visit Reikeiden, a former concubine of his father. She lives away from court in retirement with her sister, and Genji has long been their benefactor. On his way to her home he crosses the Naka-gawa (Inner River), and passes a house where the sound of a koto arouses his curiosity. Remembering he once knew the lady inside, he sends her a poem comparing himself to the cuckoo nearby who has come back to serenade his lady. This lady, resentful of Genji's long neglect, rebuffs him in an answering verse, pretending she does not recognize
the cuckoo hidden by the misty rains. His feathers ruffled, Genji proceeds to the home of Reikeiden. Genji has neglected this lady too, but instead of complaining, she talks with him about old times. The episode concludes with Genji's brief visit to her sister's quarters.

It has been argued that "Hanachirusato" may have been inserted later than the "Suma" chapter, since the character of Reikeiden was conceived after the Lady of Akashi. The latter is alluded to in Chapter Five, long before she joins the action of the story in Chapter Thirteen, while Reikeiden appears for the first time in the chapter that introduces her, "Hanachirusato". Reikeiden does not play the major role in Genji allotted to Murasaki, Akikonomu, and the Lady of Akashi, but her quiet presence is never far from the main action of the story. For this reason, the simplicity of Chapter Eleven should not deter the reader from examining it more closely and discovering that, in terms of the internal action, "Hanachirusato" is a carefully considered "afterthought" that should not be underrated.

The significance of Chapter Eleven is based on the internal qualities that form the character of Reikeiden and the major role they play in the Suma sequence. In "Hanachirusato" she is described as follows:
...Nyōgo-no on-kewai, nebi-ni-tare-do, akuemade yō-i ari, ate-ni, rōta-ge-nari. Sugure-
te hanayaka-naru on-oboe-koso na-kari-shika-do,
mutsu-shū natsukashiki kata-ni, oboshi-tari-
shi mono-o nado,... (p.217; Yamagishi, I,
p.419, lines 6-8).

...Although she was no longer young, Reikeiden
was sensitive and refined. Indeed, she had not
counted among the fashionable beauties favoured
by his father, but she was a lady whom he
respected for her warmth and understanding.

Throughout the story, Reikeiden is mentioned in similar
terms: kokoro-base-bito, "a person with a gentle disposi-
tion"; tsutsumashi-ge, "modest"; yawara-ka-na-ran-hito,
"one who is compliant" or "flexible"; oira-ka, "calm"; and
ke-shiki-bama-nu, "composed" or "even tempered". While
these internal merits are often stressed, references to
her greatest defect, physical plainness, are also scatter-
ed throughout the tale. For example, in Chapter Twenty-
one, "Otome" 乙 女 ("The Maiden"), we see her through
Yūgiri's eyes in this translation by Seidensticker:
He would sometimes catch a glimpse of her. She was not at all beautiful, and yet his father had been faithful to her. Was it merely silly, his own inability to forget the beauty of a girl who was being unkind to him? He should look for someone of a similarly compliant nature. Not, however, someone who was positively repulsive. Though Genji had kept the lady of the orange blossoms with him all these years, he seemed quite aware of her defects. When he visited her he was always careful to see that she was as fully ensheathed as an amaryllis bud, and that he was spared the need to look upon her. Yūgiri understood. He had an eye for these things that would have put the adult eye to shame. His grandmother was still very beautiful even now that she had become a nun. Surrounded from infancy by beautiful women, he naturally took adverse notice of a lady who, not remarkably well favored from the start, was past her prime, a bit peaked and thin of hair (p.379; Yamigishi, II, p.314, lines 1-12). 11

Given these qualities both internal and external, good and bad, Reikeiden comes to represent what is here meant by internal beauty.

Genji, who is easily captivated by what first meets his eye, shows remarkable perception when he overlooks her external flaws and finds himself attracted to her yō-i 用 意 , "sensitivity" and her ate 貴 , "refinement". Now, in Chapter Eleven, when he is mentally depressed, she is just the sort of person he is naturally drawn toward as a source of consolation. Although Genji's visit to Reikeiden has a lot to do with his immediate problems, it is the long term effects of this visit and this lady's personality on Genji that cause him to seek
her out and look after her interests throughout the course of his life. In his quest for peace of mind, Genji sees in her what he cannot attain for himself, inward calm and stability. Her aura of tranquility may be compared to the aura surrounding a fairy godmother type figure in a fairy tale. The hero goes to her with his problems, and, although she cannot prevent the hero from encountering the dangers that lie ahead of him on his journey to the underworld, she can advise him of them and use some of her magic to help him get past the perils into safety. Her function, then, in the story is also internal. She stands aside while the hero fights the peril for himself. By attaching a warning to the magical equipment she gives to him for his protection, the hero is forced to gain enlightenment through his own mistakes. When he learns to take responsibility for those mistakes, he becomes a man.

Genji's visit to Reikeiden can be viewed in much the same way from an internal point of view. By visiting Reikeiden and hoping somehow to be soothed by the magic of her serenity, he is instead jolted by some unexpected revelations that have crucial consequences regarding the progress of the Suma sequence and Genji as a whole.
First, given the internal qualities that Reikeiden comes to represent, the qualities of other characters who come in contact with her are reflected in her image. In Chapter Ten, the drastically changing circumstances of Genji's life, culminating in a socially devastating scandal, gradually awaken him to certain unpleasant truths about himself and his actions. But it is in Chapter Eleven, where he sees his inconstancy mirrored against the constancy of Reikeiden, that he gains a clearer insight into his changing and maturing identity.

Secondly, instead of finding a direct route to inward contentment, by visiting Reikeiden he is indirectly made aware of the real reason for his punishment. In this context Reikeiden, who is a part of Genji's past, also comes to represent the past. In her presence Genji is reminded of his former actions and that he must pay the price for those actions. Here Reikeiden, who herself does not know the truth about Genji's past, sits back like a fairy godmother, while the hero discovers the consequences of his mistakes for himself.

If Chapter Eleven can be seen as one where the hero recognizes his true identity and the reason for his descent, then it can be called a "recognition" chapter. The "point of recognition" contained in tragedy, when the
hero realizes the full extent of his crime and the punishment he must receive for it, in the Suma sequence, appears to occur in this chapter.

Thirdly, if "Hanachirusato" with the character of Reikeiden as a catalyst may be seen as the climatic point of Genji's crisis before he surrenders to his chosen fate, then it can also be seen as a transitional chapter. This transition can be viewed as both external and internal. The transition is external, in that its position between two dramatically active chapters makes it possible for the hero to reflect upon a past that has caught up with him, a present state of affairs that looks bleak, and a future prospect that seems even worse. Here the reader, too, is allowed to pause and consider Genji's internal situation, while preparing him for the emotional intensity of "Suma".

Internally, Genji's visit to Reikeiden marks a transition to the Suma sequence itself; that is, Genji's gradual transformation from youth to maturity. Reikeiden, as one who represents the past, is crucial to Genji's efforts to bridge the things of the past with his present state of affairs. By talking to this lady, who knew him as a boy, he is reminded of past events that allow him to come to terms with present events. In turn, Genji receives revelation which transforms him from an adolescent to an
adult who must take action and make some important decisions regarding his present and, now, unpromising future.

In order to see beyond the outer appearance of this chapter, one must cut past the external surface in order to find what is concealed within. What reveals the value of this chapter is the imaginative way in which Murasaki Shikibu has apparently employed the universal concept of romance, along with conventions found in traditional Japanese literature. These include the use of character types, the romantic quest, nature, cyclical time, irony, pathos, and absurdity. Let us start with the use of character types and, since this chapter is centred on Reikeiden, it is fitting to begin with her.

The deferential treatment that Reikeiden receives consistently from Genji throughout his life indicates that her role in the story is far from passive. Viewed in terms of the external action, she is first made conspicuous when the author devotes a whole chapter, "Hanachirusato", to her. Later, Genji chooses her as one of the four ladies who will each occupy a quarter of his newly completed mansion at Rokujō. In Chapter Twenty-one "Otome", she moves into the Northeast section of the house, containing the summer garden, on the same night that Murasaki moves into the Southeast section of the
residence (p. 385; Yamagishi, II, p. 322). Also in this chapter, Genji appoints the lady to be Yugiri's foster-mother (p. 379; Yamagishi, II, pp. 313-14). In Chapter Twenty-two, she accepts Genji's request to be the guardian of Tamakazura, and the young woman resides in her wing (pp. 403-4; Yamagishi, II, pp. 364-5). In Chapter Thirty-four, "Wakana" 若菜 ("New Herbs, Part I), the banquet celebrating Yugiri's new appointment at court is held in her quarters (p. 568; Yamagishi, III, p. 275).

In other parts of the story Reikeiden performs various practical and domestic duties. For example, in Chapter Twenty-eight, "Nowaki" 野分 ("The Typhoon") Reikeiden is shown to be accomplished in the dyeing, sewing, and arranging of clothes (pp. 464-5; Yamagishi, III, pp. 59-60). She is also responsible for choosing and laying out Yugiri's clothing as shown in Chapter Thirty-nine, "Yugiri" 朝霧 ("Evening Mist") (p. 683; Yamagishi, IV, p. 109).

Reikeiden would appear to be somewhat older than Genji, since she was a member of his father's court and is able to talk to him about the time when he was a happy child. The lady lives with her sister in retirement, and Genji has eased their impoverishment by secretly providing them with material assistance. That the relationship is nothing more than a meaningful friendship
is emphasized, perhaps most directly, in Chapter Twenty-five, "Hotaru", when Genji, spending the night with Reikeiden, sleeps within her curtains while the lady sleeps outside of them (p.436; Yamagishi, II, pp.429-30). This relationship may seem unusual for a character like Genji, but the reason for its existence can be seen in the importance of Reikeiden as a representative character type and the role she performs in the story.

In Genji's life there are women of superior character who figure prominently in the romance, and there are those of inferior character who enter the story and then fade quietly into the background. Fujimura Kiyoshi, in a chapter of his book, Genji monogatari no kōzo, for example, classifies Reikeiden as a superior type. He compares her to an antithetical character, Princess Suetsumuhana (the Safflower Princess), whom he puts in the category of inferior types. Genji protects both these ladies, and Fujimura believes they probably typify a large number of ladies whom Genji supported, but too many of them would crowd the story.

Externally, the inferior position Suetsumuhana is given compared to Reikeiden, can be understood by the treatment each receives from Genji. He shuts the princess away in a corner of his Nijō mansion, and gives Reikeiden a quarter of his mansion at Rokujō. He
admires the one and ridicules the other. Genji's criteria for judging the worthiness of these ladies seems to have little to do with their only common attribute—physical unattractiveness. Nor does it have anything to do with their pedigree. Genji shuns the princess who is a member of the royal family, and honours Reikeiden who is lower born. The superiority of one character over the other can be seen in what each represents from an internal point of view. Each character has a dual nature. Reikeiden's plainness belies her inner beauty, the fact that she is a composed, refined lady who adapts herself to the changing circumstances of life. On the other hand, Suetsumuhana proves that breeding does not always tell. Not only is she unsightly, excessively shy, and inflexible to change, but she is a source of embarrassment to those, like Genji, who try to help her. In Chapter Twenty-nine, "Miyuki" ("The Royal Outing"), her intentions in sending Genji an outlandish gift of robes that are faded and out of fashion are good, but her act gives cause for derision rather than appreciation. In forcing his attentions on the princess in the first place, Genji mistakenly discovered someone less than the treasure of hidden perfection he had hoped to find. Her continued presence in the story reinforces the kind of perfection that Genji esteems in Reikeiden.
Reikeiden, as a type, also complements the character of Murasaki who epitomizes ideal physical beauty. With regard to the trust and confidence Genji shows toward Reikeiden, she typifies his image of perfect inner beauty. As a result, she poses no threat to Murasaki's relationship with Genji. Both ladies move into Rokujo on the same night and live in harmony next to each other, ensuring the balance of personality so essential to a stable and peaceful domestic life.

Reikeiden is also no cause for worry on Genji's part. Since her appearance is unlikely to attract other men, Genji is not afraid, as he is with his other ladies, to assign her duties that may expose her physically. This is especially true when he asks Reikeiden to be Yugiri's foster-mother. He is being cautious, hoping to prevent a similar incident to that which occurred between himself and his stepmother, Fujitsubo. Despite all his precautions, however, his apprehensions are confirmed when Yugiri, as a young man, catches his first glimpse of Murasaki and falls hopelessly in love with her. The reader is allowed on several occasions to see Reikeiden through Yugiri's eyes, and to compare her with the image he has of his beautiful stepmother. Reikeiden is definitely Murasaki's inferior regarding external appearance,
but beginning with Chapter Eleven, Genji, overlooking this lady's external defects, is sufficiently impressed by her concealed, real beauty as a person to keep her as a true and steady friend.

In "Hanachirusato", the hidden qualities Reikeiden represents are revealed when they are measured against the inferior type of character exemplified by the lady of the Inner River. The episode where this lesser character briefly appears finds Genji going incognito on his way to visit Reikeiden. He passes a familiar place by the Inner River and, hearing the sound of the koto emanating from a house nearby, he stops to listen:

While crossing the Inner River, they could hear the pleasant strains of a koto accompanied by an Azuma koto, issuing vigorously forth from a small house hidden behind a cluster of trees. When they stopped the carriage near the gate to listen, Genji leaned out a little, and the fragrance of a large katsura tree fanned by the breeze reminded him of the Kamo festival of long ago. Observing the captivating charm of this scene, he remembered having seen it once before.16

The music from the koto evokes the past, and Genji remembers that he was once acquainted with the lady who resides in the house. He wonders at the propriety of renewing a relationship he has neglected for so long and, perhaps, how his overtures might be received. He makes up his mind quickly, however, when he cannot resist the urging of a cuckoo's song nearby:

Tada-nara-zu. [Hodo he-ni-keru, obo-mekashiku-
vyä]to, tsutsumashi-kere-do, sugi-gate-ni
yasurai-tamō. Ori-shimo, hototogisu naki-te
wataru-mo, moyōshi-kikoe-gao-nare-ba, mi-kuruma
oshi-kaesase-te, rei-no, Koremitsu ire-tamō
(p.216; Yamagishi, I, p.418, lines 4-6).
A long time had passed, and he hesitated about calling on the lady, wondering if he would be remembered. Suddenly, hearing the song of a cuckoo gave him fresh confidence, and he had the carriage turned around. As usual he sent Koremitsu in with a message.¹⁷

Traditionally the hototogisu (cuckoo)¹⁸ has the connotation of a lover, and seeing this as an opportunity to attract her attention, Genji sends the lady this verse:

\[
\begin{align*}
& \text{Ochi-kaeri / -e-zo shinobare-nu / hototogisu /} \\
& \text{hono katarai-shi / yado-no kakine-ni} \\
\end{align*}
\]

(p.216; Yamagishi, I, p.418, line 7).

Well, here it is again!
That ardent cuckoo
Singing at the hedge
Where once we met so briefly.

Genji compares himself to the cuckoo, who has returned after a long absence to serenade his love. He calls out to the lady, hoping that she will invite him in:

The ladies appeared to be in the Western wing of the main house. Since the voices were ones he recognized from the time before, Koremitsu cleared his throat to let them know he was there, and gave them his message. There seemed to be a bevy of young ladies inside, and they appeared to be in a quandary about who the message came from.

The reaction to his unexpected visit is not as enthusiastic as Genji had anticipated. The lady is annoyed that he should reappear after having forgotten her for so long, and she rejects his proposal by sending him this poem:

Hototogisu / katarō koe-wa / sore-nagara /
ana obotsuka-na / samidare-no sora
(p.216; Yamagishi, I, p.418, line 11).
It may be that cuckoo
Which sang once before
But alas, how can one be sure
Under a rainy sky?

There is a pun implied in the word samidare. It may mean samidare 五月雨, "the rains that fall at the beginning of summer," or sa-midare さ乱れ, "disorder" or "confusion". The lady tells Genji that she is not sure he is the same cuckoo she once knew, because it is difficult to see him through the rain. Since samidare, in its second meaning, could reflect the political disturbance prevailing in the capital, this verse may also imply that Genji's scandal and his subsequent disgrace prevent the lady from wanting to have anything to do with him, socially or otherwise. The text continues:

Koto-sara-ni, tadoru-to-mire-ba, yne-yoshi.
[ue-shi-kaki-ne-mo] -to-te-izuru-o, hito-shire-
u-nu-kokoro-ni-wa, netō-mo, aware-ni-mo omoi-
keri. Sa-mo, tsutsumu-beki-koto-zo-kashi.
Koto-wari-ni-mo-are-ba, sasuga-nari (pp.216-17;
Koremitsu, seeing that their perplexity was deliberately contrived, shrugged it off with: "Too bad. Wrong address!" and left. Although the lady chose to show her resentment by refusing to acknowledge Genji's visit, a tinge of her former affection still remained. Yet, it was natural for her to react the way she did.19

Genji ignored his better judgement and the rules of decorous behaviour in this instance. Perhaps it served him right for acting on impulse and diverging from his intended path.

Genji's visit to Reikeiden offers a sharp contrast to the one by the Inner River, discussed above. The scene itself, of Reikeiden's home and the atmosphere surrounding it, is darker compared to the youth, vivacity, and gaiety that seemed to encompass the previous one:

Arriving at the place he had originally planned to visit, Genji was sorry to find it just as he had imagined, quiet and desolate. He called on Reikeiden, and they talked far into the night about the days gone by.²⁰

Genji receives a cordial welcome here, and neither of the sisters reproaches him for his long absence. As Genji and Reikeiden talk quietly about the past, Genji is surprised to see that the cuckoo has followed him to this house. He composes a verse comparing Reikeiden to the tachibana, the "orange blossoms" blooming in her garden:

Tachibana-no / ka-o natsuka-shi-mi / hototogisu / hana-chiru-sato-o / tazune-te-zo tō
(p.217; Yamagishi, I, p.419, line 14).

Drawn by the scent of orange blossoms
From long ago,
The cuckoo visits
The village of falling flowers.

Genji has paid her a compliment. More cautious this time in what context he compares himself to a cuckoo, he says
that she embodies the past like the fragrance of the orange trees that have attracted him, the cuckoo, to her house.

In her responding verse, Reikeiden is more subtle than the other lady in expressing her displeasure at Genji's neglect:

\[
\text{Hito-me naku / are-taru yado-wa / tachibana-no hana-koso noki-no / tsuma-to nari-kere}
\]

(p.217; Yamagishi, I, p.420, line 5).

The orange blossoms
Have clung to the eaves
Of a house
Quite forgotten by the world.

Reikeiden compares herself to the dwelling forgotten by the past and also, incidentally, by Genji. Like the orange blossoms hanging on the eaves, she has faithfully awaited his return.

The imagery in this exchange of poetry reveals the true nature of Reikeiden's personality and what she represents to both Genji and the tale as a whole. Her inner constancy, symbolized by the orange blossoms, can be juxtaposed against that of the lady by the Inner River. Unlike the other lady, Reikeiden's feelings toward Genji
are genuine, and she does not treat their relationship lightly.

For Genji, Reikeiden also represents the past. Genji's present situation is unstable, and his future is uncertain. He turns to someone associated with the past and his father's court, because the things of the past are finished and, therefore, remain constant:

\[
\]

I should have come to you sooner, since your sympathy is a consolation to me when it is difficult to forget the old days. Coming here though, brings back the problems from the past which only add to the problems of the present. Since people in general tend to change as time goes by, there are few with whom I can reminisce. I imagine, since one cannot divert his
mind from his memories, that it must be that
way for you, even more so than it is for me.\textsuperscript{21}

It is the certainty of Reikeiden's constancy and
the past which she represents that Genji comes to depend
upon when there is so much uncertainty in his life.

The author reaffirms Genji's conviction about Reik­
eiden's character when she comments that "...hito-ni-wa,
ito koto-nari keri\textsuperscript{|}-to, oboshi-kurabe-ra-ru" (p.217;
Yamagishi, I, p.420, lines 6-7) [Compared to other women,
Genji found her to be very different]. The end of the
chapter points out clearly that it is women like Reikei­
den and her sister, who come from an ordinary background,
but whose qualities are above the ordinary, that Genji
most admires:

\begin{verbatim}
Kari-ni-mo, mi-tamō kagiri-wa, oshinabe-te-no
kiwa-ni-wa ara-ru, sama-zama-ni-tsukete,[iū-
kai-nashi\textsuperscript{|}-to obosaru-ru-wa, nakere-ba-ni-ya,
niku-ge-naku, ware-mo hito-mo, nasake-o
kawashi-tsutsu sugushi-tamō nari-keri. Sore-o,
[ai-nashi\textsuperscript{|}-to omō hito-wa, to-kaku-ni kawaru-
mo,[koto-wari-naru, yo-no-saga]\textsuperscript{|}-to omoi-nashi-
tamō. Ari-tsuru kaki-ne-mo, sa-yō-ni-te, ari-
sama kawari-ni-taru atari-nari-keri (p.218;
Yamagishi, I, p.420, lines 11-15).
\end{verbatim}
Of the ladies with whom Genji had had even the briefest affairs, there were none whose merits were of the ordinary; and there were none who did not have some quality worthy of his attention. Consequently, his affection for them was long-lasting. But if a lady changed her mind about him, Genji, at any rate, saw this as the natural course of events, and did not allow himself to feel offended. And so it was, even with the lady behind the hedge, she too would appear to be one who lacked constancy.22

The constancy that Reikeiden exhibits, as opposed to the inconstancy shown by the lady of the Inner River, reveals the dual nature of Genji's own identity. The "good" and "bad" sides of Genji's character, when mirrored against the "good" and "bad" elements manifested by these ladies, show him to be paradoxical. On the one hand, no matter how unfaithful he may be to each lady he has an affair with, he never really forgets her. In this regard, Genji, compared to the lady of the Inner River, is constant. He does not consider the relationship superficial, even if he does fail to pay attention outwardly to her. The true value of the relationship relies
on inner faith and not on an outer show of devotion. After the lady of the Inner River has turned him away from her door, Genji goes on his way contemplating the sincerity of his own feelings regarding relationships with women:

\[
\text{[Ka-yō-no kiwa-ni, Tsukushi-no Go-sechi-ga, } \\
\text{rōta-ge-nari-shi-wa-ya-j-to, mazu oboshi-izu.} \\
\text{Ika-naru-ni-tsukete-mo, on-kokoro-no itoma-naku, kurushi-ge-nari. Toshi-tsuki-o hete-mo, } \\
\text{nao ka-yō-ni mishi-atari, nasake sugushi-tamawa-nu-ni shimo, naka-naka, amata-no hito-no, mono-omoi-gusa-nari} \text{ (p.217; Yamagishi, I, p.418, lines 15-16 and p.419, lines 1-2).}
\]

Of the ladies with a similar social status, he began by recalling the Gosechi dancer of Tsukushi who had indeed been charming. Whoever the ladies he came in contact with were, he could not rest for thinking anxiously about them. In spite of the years and months that passed by, his feelings remained the same toward them, and the ladies themselves could by no means forget him.
While the behaviour exhibited by the lady of the Inner River brings to light the constant side of Genji's character, his inconstancy is exposed when measured against that typified by Reikeiden. From an external point of view, he neglects the duties that one is bound by if the relationship is meaningful. Although his initial devotion may make some ladies happy in the short term, his inability to remain faithful causes them much pain in the long run. However, the lady of the Inner River, Reikeiden, and her sister display similar attitudes, in that they try not to allow this side of Genji's nature to affect them adversely. Their attitudes differ nonetheless, in that the lady of the Inner River will not accept Genji unless it is on her terms, which means an outward display of faithfulness. Reikeiden and her sister, on the other hand, accept Genji on his terms. They value the inner trust and sincerity that has grown out of their relationship, and do not react by becoming victims of self-inflicted jealousy or resentment.

What the character of Reikeiden represents is closely connected to Genji's quest. In paying his visit to her he has an external quest, which is to seek consolation. At present, since the world has turned against him, Genji
realizes that the kind of relationship he needs to foster is not one that leaves him uncertain of the lady's feelings toward him. Thus he distinguishes between ones like the lady of the Inner River who fell short of his standard of perfection and Reikeiden whose ability to give what he needs—comfort and dependability—causes him in later years to reward her so lavishly.

Genji's visit to Reikeiden is also related to an internal quest which yields an unexpected revelation. While he is talking to Reikeiden about old times and the heyday of his father's court, Genji is startled to hear the cuckoo, and wonders if it could be the same one that he heard before:


Genji wept as memories arose one after the other. He heard the familiar song of a cuckoo. Could it be the same as the one behind that previous hedge? He was enthralled by the
thought that it might have followed him there.

"How did it know?" he said inaudibly to himself.

Ika-ni shire-te-ka. ["How did it know?"] alludes to a verse found in the Kokin Rokujō, a poetic anthology of the late tenth century. Here is Seidensticker's translation:

Inishi-e-no / koto katere-ba / hototogisu / ika-ni shiri-te-ka / furu-goe-no suru

We talk of things of old and—how did it know?—The cuckoo calls in a voice known long ago.23

The cuckoo, in this context, may be indicative of Genji's guilty conscience. Talking about the past reminds him of his secret relationship with Fujitsubo and of the offence he committed against his father. In Japanese literature, the cuckoo is not only symbolic of a lover, but it may also be interpreted as a messenger from the underworld.24 Here it seems to suggest the spirit of Genji's father who has returned from the land of the dead, in order to inform his son that he knows his secret.

This short phrase, Ika-ni shire-te-ka, may be seen as the turning point, the "point of recognition" in the
and this alone would justify the inclusion of Chapter Eleven in Genji monogatari. In the presence of a lady who represents stability and a kind of perfection he cannot find in himself, Genji gradually comes to recognize the real reason for his downfall, and that he must accept the consequences of actions committed in the past.

Reikeiden's involvement in Genji's quest is indirect but forceful, both externally and internally. Like the good fairy type figure she may be seen to represent, she listens to all of Genji's troubles, and since she is dependent on Genji for material support rather than emotional support, she can console him without becoming personally or directly involved in his quest. Internally, however, Genji's quest is fulfilled unexpectedly when he sees her as herself. After making his remark about the cuckoo that has followed him to her home, he does not reveal to her his secret guilt, but recites, instead, a verse which uses the cuckoo in a different context. The point is not lost, however. By externalizing her own feelings and expressing her constancy in a responding verse, symbolized by the image of orange blossoms, she projects Genji's defects, his inconstancy which, in turn, further emphasizes the truth about his guilt.
If the action of "Hanachirusato" seems to lack impetus, it is because the real action of the story belongs to the internal world. Instead of a fast-paced adventure the episode of "Hanachirusato" is about nothing more than three ordinary social visits. The first visit by the Inner River was imprudent on Genji's part, and he found himself unwelcome. The revelation brought about by that visit, however, only demonstrated more clearly Reikeiden's virtues, as opposed to those of other ladies of the type represented by the lady of the Inner River. In his visit to Reikeiden and her sister Genji observes the rules of proper conduct, and the reader sees his "good" side:

Nani-ya-ka-ya-to, rei-no, natsukash, katarai-tamo-mo, obosa-nu-koto-ni-wa, ara-zaru-beshi
(pp.217-18; Yamagishi, I, p.420, lines 8-11).

He went quietly and unobtrusively to the Western front of the house, and called on Reikeiden's sister. His visits were few, but since his demeanor was beyond reproach, any bitterness she might have felt was no doubt
completely forgotten. As usual, Genji spoke about one thing or another from the past, but it would seem likely that there was nothing he said which did not come from the heart.

In order to see the real import of this chapter and the excitement it subtly engenders, one has to look closely at the internal action, and suddenly the visit becomes a crucial part of the story, building up anticipation and providing a link between two chapters.

As one may have surmised from the passages and poetry already quoted, nature and natural symbolism are crucial in externalizing the concealed action of "Hana-chirusato". First, natural scenes and phenomena provide an external background against which the internal moods, actions, and identities of the characters are transposed. At the beginning of the chapter, for example, Genji is depressed and decides to visit Reikeiden. It is late spring and it has been raining:

...shinobi-gataku-te, samidare-no sora,
mezurashii hare-taru kumo-ma-ni, watari-tamii.
Nani-bakari-no on-yosoi-naku, uchi-yatsushi-te,
go-zen-nado-mo naku, shinobi-te,... (p. 215;
It was difficult to endure, and on an unusually clear day when there was a break in the clouds, he went to visit them. He left discreetly, without an ostentatious display of attire or a forward retinue of followers.

The expression, samidare, has been discussed earlier as a pun, in relation to the poem Genji receives from the lady by the Inner River. By denoting the overcast weather, samidare also reflects Genji's gloomy feelings. In the verse composed by the lady of the Inner River, cloudy skies and a veil of rain suggested concealment. Here, a rift in the clouds and a burst of sunshine may infer relief from depression and revelation.

Later, at the home of Reikeiden, the truth about Genji's identity and also the truth regarding his punishment are revealed as Genji and the lady talk amid a garden setting:

Hatsu-ka-no tsuki, sashi-izu-ru hodo-ni, ito-do
ko-dakaki kage-domo, ko-gurō mie-watari-te,
chikaki tachibana-no kaori, natsukashū nioi-te,
...(p.217; Yamagishi, I, p.419, lines 5-6).

It was the twentieth day of the fifth month, and the trees loomed tall and dark under the
light of the risen moon. The fragrance of the orange blossoms nearby reminded Genji of by-gone days.

Genji and Reikeiden are discussing the past, the happier days of his father's reign. The dark trees, like shadows, partially revealed in the moonlight, may suggest the unknown wilderness that Genji cannot see into. The moon, a distant and faint source of light, evokes an uncertain future Genji cannot reach. The scent of the orange blossoms, a conventional symbol for the past in Japanese literature, intensifies the feeling of nostalgia and the evanescent moment of Genji's visit there in the present.

The garden landscape, however, is more than just a background for the characters' emotions. When feelings are juxtaposed onto external scenery, then the natural things observed in the scene may be regarded as the objectification of hidden concerns associated with individual characters and their lives. In the poem Genji sends in to the lady of the Inner River, he implies that he is the cuckoo singing by her hedge. In Reikeiden's garden, the cuckoo takes on a different significance. Hearing the same bird again, Genji is shocked into realizing that it may be a manifestation of his dead father.
His reaction does not divulge his secret to Reikeiden. In the verse he recites to her, he continues to pretend that he himself represents the cuckoo.

The scent of the orange blossoms not only symbolizes the past, but also objectifies what Reikeiden’s character represents—constancy and stability. The fact that the orange blossoms bloom in the summer also reflects her maturity, the wisdom and experience she has gained from the past.

The theme of constancy symbolized by the character of Reikeiden, and externalized through the image of the orange blossoms, is crucial when seen in connection with the changing cycle of life and nature around which the Suma chapters are structured. In this chapter, Reikeiden’s constancy brings to mind the unmoving axis around which life is in eternal flux. She is resilient enough to change, as the fragrance of the orange blossoms comes and goes with the seasons; but steadfastly loyal, like the orange blossoms whose roots and branches remain firmly in the same place, always knowing that the flowers and fragrance—like Genji—will return, although not so regularly.

If the character of Reikeiden can be seen as representing a central, unchanging axis around which the cycle revolves, then the "Hanachirusato" chapter can be
regarded as a transitional point in the Suma sequence where Genji sees the world in greater perspective, and recognizes his own identity in that world. The function of this short chapter is simple but crucial, in that it offers a respite for Genji and the reader. For Genji it is like a bridge between his world as a youth, in Chapter Ten, and the world he must face in "Suma" as an adult. For the reader, without "Hanachirusato", the sequence may have seemed incomplete.

Despite the conflicts and anxieties in Genji's life, the natural cycle of time around which the Suma sequence revolves gives unity and continuity to the story. While mention of the season and the time of day put the external and internal events into perspective, the major time cycle that "Hanachirusato" is preoccupied with is the past and how it relates to the present and future. Since Genji's present circumstances are in a precarious state, his mind keeps returning to the past. Life always seemed happier in the past. In this chapter Genji goes in search of the past by visiting Reikeiden. In reviewing the happy events of the past, the unhappy events are also, subconsciously, resurrected.

The nostalgia for the past as represented by Reikeiden in "Hanachirusato", is important to the continuity of the story because, without it, there would be no
story. It is the events—good or bad—of the changeless past, when remembered, which cause the transitional action to happen and the story to move forward. Genji seeks his answers in the past, and finds that he cannot undo the actions he now regrets. The inevitable consequence of his actions is that he must pay the price for them, and thus the reason for the story to continue.

In "Hanachirusato", the feeling of suspense and foreboding imbued in tragedy is intensified when things concealed are revealed through the use of irony, absurdity, fear, and pathos. A general sense of irony can be observed through a cursory reading of the text and some previous knowledge of who and what the characters represent. In order to delve deeper, however, a little more knowledge of the language in the text and some of the conventions the author borrowed from traditional Japanese literature can reveal unexpected forms of irony, absurdity, fear, and pathos that are not immediately recognizable. For example, the first lines in this chapter briefly summarize Genji's ambiguous situation:
Although Genji's personal problems, which were of his own making, persisted, they were further augmented by the troubles brought about in his public life. Thinking a world that only gave him reason to feel depressed, as disagreeable to live in, he thought of getting away from it, but he found he could not abandon his many responsibilities.

The opening word, *hito-shire-nu*, "no one knows" or "a secret" is ironical when seen in its deeper context. By drawing from Japanese classical anthologies, such as the *Manyōshū* and the *Kokinshū*, the author skilfully used the established meaning of this word to externalize the internal meaning of this chapter. *Hito-shire-nu* appears twice in the chapter, and its ironic sense is implicit throughout the text.
First, *hito-shire-nu*, in positive rather than negative construction, brings to mind the events that led up to Genji's disgrace, through this verse found in the *Manyōshū*:

```
Haru-no no-ni / asaru kigishi-no / tsuma-goi-ni /
ono-ga atari-o / hito-ni shire-tsutsu
```

The pheasant seeking its mate
In the spring fields,
Makes its hiding place
Known to all.²⁵

The irony lies in the fact that like the pheasant, Genji revealed foolishly and with a great lack of sensitivity what he most wanted to keep hidden.

*hito-shire-nu* is ironical in another sense when seen in light of a verse taken from the *Kokinshū*:

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Hito-shire-nu / wa-ga kayoi-ji-no / seki-
mori-wa /
yoi-yoi-goto-ni / uchi-mo ne-na-nan
```

The same verse found in the *Ise monogatari* is translated by McCullough as follows:
Would that he might fall asleep
Every night-
This guard
At the secret place
Where I come and go.  

In the tale that accompanies the poem, a man visits a lady secretly, entering and leaving her house through a broken place in the wall. He is discovered, perhaps by her father, and a guard is posted to keep him away. Likewise, Genji is prevented from seeing Oborozukiyo. There is no indication in the story that a guard is actually standing by her door. But, since it would be imprudent of Genji to try and visit her again, she is hidden from him by Kokiden, the guard stationed in his mind.

Going a step further, his indiscretion has not only curtailed his visits to Oborozukiyo, but also to other ladies who, perhaps, no longer wish to associate themselves with someone who has become so unpopular. The irony in the situation can be seen in the double standard perpetuated by society. Before Genji's scandal got abroad, people chose to see Genji as just a naughty boy. Now, popular opinion has moved in the other direction. His behaviour is seen as intolerable, and it seems as if every father in the capital has locked up his daughter.
Irony can be seen in the various connotations brought to bear on the word *hototogisu*, "cuckoo". When Genji compares himself to a cuckoo in the verse he sends in to the lady by the Inner River, he reveals unconsciously the paradox of his character. He forgets that in nature a cuckoo is constant. It may go away, but it will return to sing again at the proper time and season. When and if Genji will call again on a lady must be left to the imagination.

*Hototogisu* reveals the irony further regarding Genji's real crime, if one sees the bird as a symbol of his father's spirit. Genji deceives Reikeiden in a teasing manner, and tells her that the cuckoo represents himself drawn by the nostalgic scent of her orange blossoms. The irony is further enhanced by the use of Genji's inner voice, which reveals the truth to the reader but not to Reikeiden. This is understood by deciphering the implication behind the words *Ika-ni shiri-te-ka* and the *waka* verse it is originally derived from. Once deciphered, the hidden meaning becomes clear, and the real truth is revealed simultaneously with the external lie.

If what is ironical can provoke a smile it may also be absurd. That Genji never seems to learn from his mistakes and forgets to exercise his better judgement is well illustrated by his visit to the lady of the Inner
River. She rejects Genji and leaves him in the embarrassing and absurd position of standing outside cooling his heels. In his enthusiasm he put the cart before the horse, fully expecting her to like his analogy to a cuckoo and to feel no resentment at his long neglect. She sends him away, instead, with his tail between his legs, albeit much enlightened.

Genji also makes himself look ridiculous when, in leaving to visit Reikeiden, he tries to conceal his identity. A person of his notoriety is as conspicuous as a film actor wearing dark sun-glasses and trying to sneak out the back door. Going out without his usual display of finery only makes him look more guilty and conspicuous. Moreover, if the sun is shining, which suggests revelation, then he is bound to be noticed by people who are also taking advantage of the unusually good weather.

To return to the cuckoo again, Genji tries to conceal his identity by referring to himself as the bird, but that is easily seen through. The lady is clever enough to pretend that she does not know who he is, while at the same time exposing the side of his nature that is disagreeable to her. Genji has exposed himself unwittingly externally, and she has exposed him internally.

The mounting sense of foreboding in the Suma sequence begins in "Hanachirusato" and reaches its climax
at the end of the "Suma" chapter. The action of Chapter Eleven is far from violent in the conventional sense of the word, and one would hardly expect to find the element of fear in the narrative. But from the moment that Genji is rejected by the lady of the Inner River, one is aware that things are not likely to go so smoothly for him. By the time Genji has reached the home of Reikeiden, one begins to anticipate that something else is going to happen and, in the tranquil presence of Reikeiden, it does happen, with a gentle jolt. When Genji is suddenly made mentally aware of his true crime the reader knows that, from then on, the tale will progress with that revelation directing the internal progress of the story.

The element of fear in this chapter and in the following one, "Suma", creeps up insidiously. It is built on Genji's feeling of uncertainty about the future and the impoverished circumstances of Reikeiden's life. Beyond the quiet unprepossessing exterior of the story, a new revelation sparks new suspense and the story rides on that suspense until it generates more. At the Inner River Genji risks the peril of breaking the rules of polite behaviour and, with Reikeiden, he realizes that the real peril of breaking rules is the penalty he must inevitably pay for it.
Genji's ambivalent feelings and his sense of insecurity are further dramatized by the sense of pathos, or aware, in the story. Others feel sorry for him, but no one feels more sorry for Genji than Genji himself. He demonstrates this by at long last thinking of his neglected responsibility toward Reikeiden, and deciding to pay her a visit:


Genji's troubles brought to mind Reikeiden, a lady who had resided at his father's court. She was childless and, after the emperor's
death, she was sadly left with no means of support. It seems that only Genji, thanks to the affection for her concealed in his heart, offered his protection. He had once caught a fleeting glimpse of her younger sister at court, and as usual her image lingered in his mind. However, he did not pay much attention to her. Now the lives of Reikeiden and her sister seemed severely straightened. Genji, feeling despondent over his own state of affairs, and having little else to do, was reminded of these ladies suffering the sort of sadness that comes with living in an unpredictable world.  

Who better to seek as a soul-mate, than one who is suffering herself from what might seem like the injustices of the world:

...mina, ito, koto-sara-naru yo-nare-ba, mono -o, ito aware-ni, oboshi-tsuzuke-taru on-
 keshiki-no asa-kara-nu-mo, hito-no on-sama
 -kara-ni-ya, ōku aware-zo soi-keru.
(p.217; Yamagishi, I, p.420, lines 3-4)
Notwithstanding the fact that things had changed drastically in the world he had been accustomed to, Genji persisted in feeling deeply about the effects it had on him. Therefore, it is no wonder that Reikeiden's disposition satisfied his need for a lot of sympathy.

Reikeiden, however, is not deceived. She is in fact one of the few sensible ladies who does not weep copiously over Genji's misfortunes. She offers Genji sympathy, not pity. His quest was fulfilled, though not in the way he expected. He goes away all the wiser for having visited her, and with the realization that he must face his inevitable descent.

If the "Hanachirusato" chapter had never been conceived, as Seidensticker would seemingly have preferred, then the transition from Chapters Ten to Twelve would have been incomplete. As will be seen in the analysis of the first part of "Suma" in Chapter Three of this essay, the author's control of the internal action in her romance is dependent on the introduction of a character, like Reikeiden, who establishes a point of stability in a world that, for Genji, has changed and turned against him. Her presence is important for his gradual progress toward manhood, in that he realizes the true
nature of his crime, and recognizes his own identity in the greater scheme of things. "Hanachirusato", in anticipating the mental perils and internal action to come, serves as a transitional chapter, guiding the direction the rest of the Suma sequence will move in. It is in this context that the following analysis will examine the importance of the introductory portion of "Suma".
1 Seidensticker, "Chiefly on Translating the Genji," JJS, 6, (1980), p. 38. Waley translates the title of Chapter Eleven, "Hanachirusato" 花散里, literally as "The Village of Falling Flowers". Seidensticker, in his Genji translation, calls Chapter Eleven, "The Orange Blossoms" after the tachibana, a type of citrus tree mentioned in two waka poems in this chapter and symbolizing the lady of whom the chapter is about. For Seidensticker's arguments justifying his use of "The Orange Blossoms" as a title, see the above mentioned essay, pp. 38-9. In this essay, I will call Chapter Eleven by its traditional Japanese title, "Hanachirusato".


3 Ibid., p.39.


5 Reikeiden refers to the buildings within the grounds of the imperial palace, where the emperor's concubines resided. The lady who occupies the main part of
the action in Chapter Eleven is traditionally known in Japanese texts as "Hanachirusato", a name derived probably from a poem related to her in Chapter Eleven, and not to the place where she lives. In his translation of *Genji*, Seidensticker calls her the lady of the orange blossoms. Arthur Waley, in his translation of the tale, calls her Lady Reikeiden. Reikeiden is also the first reference to her used in the original text of "Hanachirusato". In the interest of clarity, I will refer to her as Reikeiden throughout this essay.

6 Naka-gawa (The Inner River), is a small river within the city limits of Kyoto. Today it is a culvert running approximately Northwest of the Kamo River, slightly North of the imperial palace (Gosho 御所), and underneath Imadegawa Road.

7 See Chapter One of this essay, note No. 27.

8 For a reference to the point of view that Reikeiden was inserted in the tale later than the Akashi Lady, see Fujimura Kiyoshi 藤村潔, *Genji monogatari no kōzō* 源氏物語の構造 (Tokyo: Ōfūsha, 1971), pp. 384–7.

Reikeiden and her younger sister, San no Kimi 三の君, may be seen as a composite character. Fujimura believes that the author, when she added Chapter Eleven, may have been unsure about how she wanted to
form her character. Fujimura contends that Hanachirusato refers to Reikeiden, since it is she who responds to Genji's poem about Hanachirusato (the village of falling flowers) in the text of Chapter Eleven, and not her sister who appears at the end of the chapter. He mentions also that the lines in "Suma" (p.220; Yamagishi, II, p.12, lines 8-10) refer specifically to Reikeiden and not her sister. Again, in the same lines in Abe Akio, pp.154, lines 13-15 and pp.155, lines 1-2, the editor, in his note No.12, is mistaken when he says that Hanachirusato refers to San no Kimi. Further references in "Suma" to Hanachirusato refer to both sisters, for example, on pp.224-5; Yamagishi, II, p.21, lines 4-10. But, the lady whom Genji glimpses at court is of course Reikeiden's sister (see p.144 of this essay; and also Seidensticker, trans., Genji, p.215; Yamagishi, I, p.417, lines 8-13). However, as Fujimura sees it, the two sisters change places further on in the tale, in "Akashi" and in Chapter Eighteen, "Matsukaze" ("The Wind in the Pines"). It is reasonable to see, in relation to the arguments about the character of Reikeiden, in this essay, that both ladies serve the same function in Genji.
Likewise, it follows that the two sisters should eventually merge into one character. Seidensticker gets around the problem of the sisters by calling Reikeiden, the lady of the orange blossoms when she is first introduced and by continuing to call her that long after she has merged into the character of her sister.

Henceforth, in Chapters Two and Three of this thesis, all romanized quotations, unless otherwise stated, will be cited from the Yamagishi, NKBT, edition of Genji monogatari. Volume I of Yamagishi's text contains Chapter Eleven, "Hanachirusato" (pp.415-20); and Volume II contains Chapter Twelve, "Suma" (pp.9-54). References from these chapters, first from Seidensticker's then from Yamagishi's version, will be indicated in the body of this essay. All translations following the romanized quotations are my own unless otherwise indicated.

My translations, which follow the transliteration of the original Genji text, have been done for the purpose of presenting certain points of interpretation I think are implicit in the text. Since it may be argued that there could be as many translations for as many points of interpretation of this difficult and often ambiguous text, I have, in order to support my analysis, tried to convey the meaning in English, making it impossible at times to match closely the English grammar with the Japanese grammar.
The system of hyphens used in the romanized quotations adapted from the *Genji* text follows that of *Shinmeikai Kogo Jiten* 新明解古語辞典 ed., Kindaichi Haruhiko 金田一春彦 (Tokyo: Sanseido Henshūjo, 1972). The hyphens denote noun phrases, compound words (described with Chinese characters), and derivations (the original form plus the derived form). They are also used between kanji and hiragana, between a word stem and its ending, between a word and a particle, between a verb and the polite particle, between connecting words (verbs in continuative form), and in the conjugation of honorific verbs.

10 References to these words may be found in Yamagishi, ed., *Genji*, II, kokoro-base-bito, p.269, line 1; tsutsumashi-ge, p.269, line 2; yawara-ka-na-ran-hito, p.314, line 4; oira-ka, p.323, line 10; and ke-shiki-bama-nu, p.323, lines 10-11.

Reikeiden's finer qualities are further manifested in Genji's own words, when he talks to Murasaki about his relationships with various ladies in Chapter Twenty, "Asagao" 朝颜 ("The Morning Glory"):

"I have never taken charge of a lady who has had nothing at all to recommend her. Yet the really outstanding ones are rare indeed. The lady in the east lodge [Reikeiden] here is an example of complete devotion and dependability."
I undertook to look after her when I saw her finer qualities, and I have found absolutely nothing in her behavior which I might call forward or demanding. We have become very fond of each other, and would both, I think, be sad at the thought of parting" (p.358; Yamagishi, II, p.268, lines 15-16 and p.269, lines 1-4).

11 A similar passage about Reikeiden, seen from Genji's point of view, is in Seidensticker, trans., Genji, p.411; and in Yamagishi, II, p.380, lines 3-9.

12 Fujimura, Genji monogatari no kōzō, pp.387-92.

To learn how Genji comes to meet Suetsumuhana, read Chapter Six, "Suetsumuhana" (The Safflower). The Suetsumuhana sequence is completed in Chapter Fifteen, "Yomogifu" ("The Wormwood Patch"), when Genji, having returned from exile at Suma, rescues the princess from destitution and installs her in his Nijō mansion.

13 See Seidensticker, trans., Genji, pp.477-78. For a similar episode see also, pp.407-8.

14 This incident occurs in Chapter Twenty-eight, "Nowaki" (The Typhoon), pp.458-59. In the same chapter on p.460, Yūgiri compares Murasaki with Reikeiden.

15 For the sake of clarity and euphony, I will henceforth call Naka-gawa, the Inner River, and the lady whom Genji wishes to call on, there, the lady of the Inner River.
16 The koto, is a horizontal Japanese harp, and the Azuma-goto or wagon, is an ancient variety of this instrument.

The katsura tree, in English is known as a Judas Tree. The flowers bloom before the leaves appear. The Japanese variety is Cercidiphyllum japonicum.

17 The meaning of tada-nara-zu would seem to indicate here that Genji's emotional reaction to the scene was no ordinary one.

Throughout the tale, Koremitsu is Genji's faithful servant and messenger.

18 Hototogisu (cuckoo) Cuculus poliocephalus.

19 The text here is somewhat ambiguous. Sa-mo, tsutsumu-beki koto-zo-kashi. Koto-wari-ni-mo-are-ba, sasuga-nari, could be either Koremitsu's or the author's subjective conclusion. It may be basically interpreted as: "Since this was a reasonable attitude for her (the lady of the Inner River) to take, like it or not, Genji would have to take it that way, and that's that." According to Yamagishi's annotation, p.419, note No.13, the lady's reaction was understandable in that she could possibly have had another lover.

20 Nyōgo, in this context, refers to Reikeiden and not her sister. The word means literally "a court lady."
Koyono-koso, magiru-ru-koto-mo, kazu-so-koto-mo haberikere. According to Yamagishi's interpretation on p.419, note No. 21 for Genji, talking about the past with Reikeiden, instead of obscuring or making him forget old worries, those anxieties are added onto the problems he already has. The passage the above sentence is contained in comes just after Genji discovers the cuckoo has followed him to Reikeiden's home and after the poem he recites to the lady. Reikeiden's presence, then, instead of allowing Genji to forget his troubles causes him to remember his former actions, and realize he must take responsibility for them.

Meaning that Genji's feelings for a lady, once he got to know her, were durable, but since he knew so many ladies, it was impossible for him to meet all of them frequently. Therefore, he did not take offence if ladies, such as the one by the hedge (by the Inner River), did not remain constant in their feelings toward him.


Ikeda states that the idea of the cuckoo as a bird from the underworld is a popular interpretation.


According to Yamagishi's annotation, p.417, Note No.7), yo-no aware-no kusawai-ni-wa, means the equivalent in English to "one kind of sadness," kusawai meaning "sort" or "kind."
Chapter Three

CONCEALMENT AND REVELATION

in the

INTRODUCTORY PORTION OF THE "SUMA" CHAPTER

Nami koko moto-ya / Suma-no ura /
tsuki-sae nurasu / tamoto-ka-na

Here at Suma Bay
The waves shatter at our feet,
And even the moonlight wets our sleeves
With its tears of loneliness.¹

The mention of Suma 須磨 in early Japanese
literature usually gives rise to feelings associated with
romance. Located in what is now the city of Kōbe some
sixty kilometres away from Kyoto, its rough scenic beauty
was frequently praised by the Heian noble and traveller.
It is appropriate, therefore, that it should have a place
in the greatest literary work of that period, Genji
monogatari. The inspiration for Genji's exile to Suma,
which appears in Chapter Twelve of this romance
(pp.219-46; Yamagishi, II, pp.9-54), probably had its
origin in the historical banishment of Ariwara no Yukihiro
在原行平 (818-893), the brother of Narihira, a
poet who figures prominently in the _Kokinshū_ and the _Ise monogatari_. In the passage quoted above from the famous No play, _Matsukaze_ 松風 (The Wind in the Pines), by Kan'ami 香阿弥 (†1333-1384), Suma evokes a sense of forlorn melancholy. In romance, the sea is often symbolic of the underworld, and in _Genji_ the wild and untamed beauty of the Suma coast elicits the loneliness and isolation Genji feels when he is alienated from society, and forced to journey both literally and figuratively to a world that is the exact antithesis of what life in the capital represents.

The Suma episode in Chapter Twelve can be counted among the most popular and widely read portions in the romance. After the hero, Genji, is discovered having an affair with Oborozukiyo, the sister of his stepmother Kokiden, he is socially and politically ostracized. Rather than face further trouble, should more of his past be revealed, he goes voluntarily into exile to Suma. He is reluctant though to leave the comfort and luxury of the capital, and hesitant about breaking the close relationships he has with the numerous ladies in his life. He delays his departure, and almost half of the Suma chapter consists of Genji's paying farewell visits, first to various friends and relations and then to his father's grave. Genji finally departs for Suma,
and arriving there finds that the natural beauty of the place compensates much for his personal sorrows.

Toward the end of "Suma", a great storm arises from the sea and continues into the following chapter, "Akashi". When the gallery of his residence is struck by lightning and burns down, Genji barely escapes to a utility area of the house where he is comically forced to spend the night in the company of some local rustics. He dreams of his father telling him to return to the capital, but he hesitates. Several days later a boat, miraculously it seems, comes to rescue him, and he is conveyed to the neighbouring coast of Akashi, in Harima province where he is welcomed, lodged, and royally hosted by an old monk, a former governor of the province. 3

The dramatic tension that gradually builds up to a crescendo in the storm at the end of "Suma" has its source and motivating power in the first portion of the chapter. Much scholarship has been devoted to the latter part of "Suma" because of the excitement generated by its climactic ending. Regrettably, little attention has been paid to the introductory portion of the chapter. Its external, unobtrusive characteristics belie the internal elements, which are crucial in creating the anticipation and emotional tension necessary to make the conclusion succeed dramatically.
The external action of the first part of "Suma" is similar to that of "Hanachirusato", quiet and unassuming. In the opening passage the reader becomes acquainted with Genji's private thoughts concerning his situation through a Hamlet-like soliloquy, Genji's inward debate with himself. In this internal monologue Genji tries to come to terms with the reality of his predicament, and realizes the necessity of having to make important decisions which he has left unresolved for much too long. He sees that whatever he decides will affect those he is responsible for, in particular the women whom he supports. At the same time, he tries to deceive himself into believing that his problems are not as serious as they seem. Knowing that he cannot ignore his state of affairs, he contemplates voluntary exile in order to escape a society that no longer accepts him. His feelings on the matter are ambivalent. Although he regrets making those closest to him unhappy by his departure, his only wish now is to escape a society that has become abhorrent and to be left alone.

In the second half of the section analyzed here, Genji, having decided to go to Suma, pays a farewell visit to the home of his parents-in-law and his infant son Yūgiri. His wife, Aoi, has recently died, and the household is still in mourning. The career of Genji's father-
in-law has also been ruined because of Genji's disgrace. Genji converses with the minister, exchanges verses with his mother-in-law, Princess Ōmiya, sees his son, and says farewell to his wife's former ladies-in-waiting, particularly one called Chunagon. The theme of this section is that of separation and the uncertainty of whether or not these people will ever meet again in a life that is unpredictable.

"Suma" offers some of the most moving passages in Genji. This is owing not so much to the external action, which some readers may regard as faster and more exciting than other parts of Genji, but to the internal action which is revealed by what happens extraneously. In this context, the introductory portion of "Suma" is vital, since the internal action may be seen as an extension of "Hanachirusato" which flows quietly into the "Suma" chapter, and impels the action to move forward like an electrical current toward its emotionally charged conclusion. Much of the suspense felt toward the middle and end of "Suma" would be lost without Chapter Eleven and the first part of "Suma" since, concealed within the internal world of the text, are the seeds which rise up insidiously, penetrating the external world and causing the unexpected to occur.
There are several significant ways in which Chapter Eleven and the first part of Chapter Twelve interact in order to project the internal action onto the external world. First, Genji's dual identity, the positive and negative aspects of his nature, which have already been revealed in Chapter Eleven, are further emphasized in Genji's soliloquy. This is achieved by the use of an outer voice belonging to the external action and an inner voice belonging to the internal action. As one reads, one can detect that whenever Genji is alone with himself the narrator's voice becomes the hero's inner voice rising from his subconscious.

For example, the outer voice of the soliloquy, which is the narrator telling what Genji is thinking, reviews the most important obligations in Genji's life, those being the ladies who depend on him materially and emotionally. But when Genji is seen to be weighing the advantages and disadvantages of going into exile, he reveals the ambivalence of his true feelings. This, in turn, reveals the paradoxical nature of his character; on the one hand his cowardliness and irresolution, and on the other hand his genuine desire to want not to hurt anyone.

Secondly, this ambivalence seen in the inner and outer voice of Genji's soliloquy, and in the dialogue
later on between himself and his father-in-law, is another aspect which externalizes Genji's inner state of mind. In "Hanachirusato" Genji was made aware of his real crime. Here, in his monologue, he comes to see reluctantly that his path of descent is already decided and that he must accept retribution for his past actions.

Throughout the conversation Genji has with himself, he never states directly his concealed guilt and the real reason for his voluntary exile. His going to Suma has little to do with politics or social scandal. That is the excuse encouraged by Genji in order to justify his departure to others. He also is not going into exile simply because he fears that the repercussions will be fatal for himself, Fujitsubo, and the crown prince, if the truth became known about their relationship. In the soliloquy and in the discussion with his father-in-law, can be detected the voice of Genji condemning himself. Despite the external political and social upheaval, it is Genji's inner conflict that is causing him to move in a direction that others interpret superficially and that the reader is able to discern more deeply.

The series of visits Genji makes, beginning with Reikeiden in Chapter Eleven, then to Sanjō, to Murasaki (pp.223-4; Yamagishi, II, pp.18-21), again to Reikeiden (pp.224-5; Yamagishi, II, pp.21-22), to Fujitsubo
(p.226-7; Yamagishi, II, pp.24-25), and to his father's grave, where he actually feels the old man's presence (pp.227-8; Yamagishi, II, pp.25-26), are not just a means of procrastination. Each visit, through the emotional reactions observed by the characters most affected by Genji's imminent departure, externalizes the hero's concealed guilt. With each visit the theme of separation, of relationships breaking up, and the uncertainty that they will ever be reunited, becomes a form of revelation for Genji and the other characters present. The other characters are made aware of the impermanence of life reflected in what they "see" of Genji's identity and tragic situation, and they react through an outpouring of emotions often expressed in poetry. Genji, observing these reactions, realizes the serious nature of his concealed guilt and the fact that he has hurt the ones he cares for most.

Thirdly, the quest and journey in this chapter have really nothing to do with a place called Suma. Genji's tormented guilt and his tragic descent happen in his mind. Furthermore, the internal action in this introductory portion of Chapter Twelve, reveals that Genji's mental journey in the Suma sequence begins long before he actually sets out for Suma. Each farewell visit Genji makes, the severance of close personal ties and the
revelation of how his past actions have affected others, cause him to see the gravity of his own failings in life. By the time he reaches Suma, where there are no distractions, he is alone with himself and is forced to live with his self-inflicted shame.

Finally, the violence that is inherent in tragedy, in "Suma", is internal and can be seen here in two forms. First, separation from society and friends becomes a form of emotional violence, in that it is inhuman to separate a man from his community. Secondly, the perils attendant on Genji at Suma are mental rather than physical. No one has told him to go into exile in the first place, and no assassination attempts are made on his life. The only physical threat is the storm at the end of the chapter, and in that case, the violence is natural rather than human. The real danger Genji contacts is depression and near nervous collapse, while externally the world of nature is calm and beautiful. Genji has to learn to live with himself.

The climactic storm seen by the world as a manifestation of the god's anger against society for unjustly punishing Genji, from the internal point of view, is really an external objectification of the storm in Genji's mind. Genji's dream of his father in "Akashi" (p.250; Yamagishi, II, pp.61-63), can be seen as a
projection of the knowledge, not so much that his father has forgiven him, but that Genji has forgiven himself. There is no better evidence of this than when Genji goes to Akashi and pursues another lady. Genji's sojourn at Suma eventually brings him enlightenment and marks his transition from youth to maturity. He learns that he cannot escape the past by running away to an isolated place like Suma. As it turns out Genji's past follows him for the rest of his life.

The sense of unease and suspense that builds up from the beginning of "Suma" makes the sudden storm at the end of the chapter seem almost anti-climactic. The real climax happens during the lustration ceremony performed by the fortune-teller on the shores of Suma. Genji sees all his guilt and sins floating away with the doll cast into the sea. He prays for help from the gods and before the service is ended the storm has arisen (pp.245-6; Yamagishi, II, pp.52-54). The inner storm which began in "Hanachirusato" has subsided with the calm before the outer storm begins. The external storm may be seen as an after-shock, the final reaction of the external world against the imbalance of justice in Genji's society.

In "Suma", Genji's progress to mental maturity, the actions which cause reactions which in turn cause
revelation of things concealed, and the ensuing anti-
cipation of "what will happen next," have their source
at the beginning of the chapter with Genji's internal
soliloquy. This scheme, with the sequence of events
which follows, culminating with an external storm, comes
alive because the main characters themselves seem human.
This is achieved brilliantly in the opening passage of
"Suma", where Genji's inner voice seems to be transposed
onto the outer voice used by the narrator, thus exter-
nalizing his ambivalent feelings and dual personality.
"Suma" opens with:

\[
\begin{align*}
\text{Yo-no-naka, ito wazurawashiku, hashita-naki} \\
\text{koto-nomi masare-ba, } \sqrt{\text{seme-te, shira-zu-gao-ni,}} \\
\text{ari-hete-mo, kore-yori-masaru koto-mo-ya}_{-}^{+}\text{-to,} \\
\text{oboshi-nari-nu} \text{ (p. 219: Yamagashi, II, p. 11,} \\
\text{lines 5-6).}
\end{align*}
\]

The situation in Genji's public life became
progressively worse, and outstripped all other
problems. He came to the conclusion that even
if he were to remain in the capital, and pretend
to ignore his problems, still, matters would
only deteriorate.\(^5\)
In Chapter Eleven, Genji recognized the implications of the offence he perpetrated against his father. This, complicated by external political events, has made life difficult for him in the capital. Typically, he tries to ignore his problems, but the reality of his situation becomes unbearable and he is slowly forced into realizing that he must make some adult decisions. The passage continues:

Ka-no Suma-wa, [Mukashi-koso, hito-no sumi-ka
-nado-mo arî-kere, ima-va, ito, sato-banare,
kokoro-sugoku-te, ama-no ie-dani mare-ni-nan] 
-to kiki-tamae-do, [hito-shigeku, hita-take 
-taran sumai-wa, ito, ho-i-nakaru-beshi.
Sari-tote, miya-ko-o, tôzaka-ran-mo, furu-sato
obotsuka-nakaru-beki] -o, hito-waroku-zo,
oboshi-midaru-ru (p.219; Yamagishi, II, p.11, lines 7-10).

He could go to Suma. He had heard (on the one hand) that then, in the past, people had resided there. Now (on the other hand) it was far away from the capital, and it was a lonely place where even fishermen's huts were few. Although (on the one hand) the place was deserted, if it
were (on the other hand) crowded as it once was, this just would not have been what he had in mind. He worried (on the one hand) that, if he were to do as he wished and distance himself from his troubles in the capital (on the other hand) he would feel anxious about the obligations at home, which his people would think unbecoming of him to abandon.6

Genji's ambivalent feelings are stressed by a continuous "on the one hand...but then on the other hand" pattern, which is implicit throughout the passage above. Vacillating between wanting to escape a world that has excluded him and hesitating to leave because of his many obligations at home, he seems to be going round in a vicious circle. Genji's inability to make a definite decision, and his speculations about how a decision either way will affect himself and others in the future, heighten the sense of foreboding and anticipation.

This sense of foreboding and anticipation is also stressed by Genji's feeling of apprehension toward those women who will suffer the effects of his departure. The victims of tragedy are usually women. In the case of Murasaki Shikibu's romance, Genji's flaws cause not only his own downfall, but also cause others to suffer with
him. This is where he may be perceived as the arch-villain of the tale. For example, Genji's decision to go into exile must be taken at the expense of Murasaki, who will be left alone and unprotected:


As matters did not stand well with Genji at present, he continually thought about things from the past and of things yet to come. Although he considered (on the one hand) abandoning the capital, which had become disagreeable to him, he thought (on the other hand) that if he went to live far away now, the implications of doing so would be great indeed. Among these implications was the thought of Murasaki, day and night, feeling pained by his departure.

In romance part of a hero's descent usually entails separation from the heroine. In Genji the main heroine
is Murasaki, and in this case the pain that Genji would suffer not having her with him, and Murasaki's equally anxious feelings on the matter of Genji's departure, are voiced in Genji's private thoughts:

...nani-goto-ni-mo sugure-te, aware-ni, imijiki-o, \[yuki-meguri-te-mo, mata min koto-o, kanarazu\] to, obosan-ni-te-dani, nao hito-hi futsu-ka onozu-kara hedatsuru ori-ori-dani \[ikaga\] to, obotsuka-nō oboe, Hime-gimi-mo, kokoro-bosō nomi omoi-tamaeru-o,...(p.219; Yamagishi, II, p.11, lines 14-16 and p.12, line 1).

More than anything else was his feeling of dread, that even after he were to go off wandering and she were to think a meeting to be certain, he would feel uneasy; for even on occasions when the normal course of events separated them for a day or two he would worry about her, and Murasaki would feel lonely and uneasy without him.

Internal suspense caused by uncertainty and imminent separation is intensified by the unpredictability of the future:
...iku-tose, sono hodo-to, kagiri-aru michi-ni
-mo ara-zu, au-o kagiri-ni hedatari-yukan-mo,
sadame-naki yo-ni, yagate, wakaru-beki kado-
de-ni-mo-ya]-to imijū oboe-tamae-ba,...(p.219;
Yamagishi, II, p.12, lines 1-3).

It could be many years, and it wasn't as if it
were a road without an end. Even if they should
happen to meet sometime in the distant future,
in an uncertain world, he knew that soon they
would have to separate.

Kagiri-aru michi-ni-mo-ara-zu, a "road without an
end," is the future Genji cannot foresee. Separation
from Murasaki would be his real punishment, and he tries
to evade this by wondering if he can take her with him:
"...[morotomo-ni-mo-ya, shinobi-te]-to oboshi-yoru ori-mo
are-do,..."(p.219; Yamagishi, II, p.12, line 3). [He
considered smuggling her out with him...] But Murasaki,
who will suffer if she stays home, will suffer even more
if she accompanies Genji on his journey:

...saru kokoro-bosokaran umi-zura-no, nami-
-kaze-yori hoka-ni, tachi-majiru-hito-mo nakaran
-ni, kō, ro-taki on-sama-ni-te, hiki-gu-shi-tate
-matsuran-mo, ito, tsuki-naku, wa-ga kokoro
-ni-mo, [naka-naka, mono-omoi-no tsuma-naru-
beki-o-nado oboshi-kaesu-o, Hime-gimi-wa [imi-ji-karan-michi-ni-mo, okure-kikoe-zu-dani ara-ba]-to, omo-muke-te, urame-shi-ge-ni, oboi-tari (pp.219-20; Yamagishi, II, p.12, lines 3-8).

The seaside would be a lonely place and, aside from the wind and the waves, there would not even be people with whom to socialize. He knew in his own heart that it would be unsafe to take along such a fragile lady. While he turned all these things over in his mind, he realized that if she went with him she would be a cause for worry. But I (the narrator) believed Murasaki could not bear to face the prospect of Genji leaving without her. She thought that even if the road was difficult she could endure any hardship, if only she might not be left behind.

Not only would it be unsafe to expose such a delicate lady to the unknown dangers that might await him on the journey to Suma, but it would be unjust to expect her to share his punishment. Moreover, if her presence at Suma became common knowledge, in the kind of society Genji moved in, her reputation would be destroyed. Murasaki would not only be exposed to the wind and the waves at Suma but, worse still, to people's malicious gossip.
Genji has to face his troubles alone.

Of the other ladies in Genji's life who will suffer the consequences of his exile, there is Reikeiden:

Ka-no Hana-chiru-sato-ni-mo, owashi-kayō koko
koso mare-nare, kokoro-bosoku, aware-ge-naru
on-ari-sama-o, kono on-kage-ni kakure-te mono-
shi-tamae-ba, imi-jū, nageki-oboshi-taru-sama,
ito, koto-wari-nari (p. 220; Yamagishi, II,
p. 12, lines 8-10).

There was also Hanachirusato (Reikeiden) to consider. His visits to her were few under ordinary circumstances. Her condition was pitiable, and since she depended on Genji's hidden attentions, she would suffer greatly and have very good reason to consider the implications of his departure.

Genji, as a person, is perceived by the other characters in the tale, according to the kind of relationship he has with each one. A society that formerly was willing to excuse his misdemeanours and look only at his good side, now, only sees his bad side. But to the ladies whom he protects, he is still a kind benefactor, whose hidden attentions, although irregular, are not known to those who wish him ill.
Other women, too, think they see more in Genji than is readily discernible, and the author generalizes about the many who will be deeply affected by his departure:


[There were many ladies who seeing Genji casually pass by, without his paying too much attention to them, were secretly disappointed.]

Foreboding intensifies with the awareness that except for his enemies, the whole capital will be lost without Genji. Despite his negative influence on the inner lives of those he is intimately involved with, Genji as the hero, also has a positive influence on his society. His unheroic, human flaws cause harm to others, but his heroic merit as a charming individual with an artistic flair and an exceptional poetic sensibility, contribute a vital energy to his community.

Another lady whom Genji is ironically obliged to assist and advise by request of his deceased father, is Fujitsubo. Having become a nun, she has maintained a cool distance toward Genji. Under Genji's present circumstances her reserve breaks down somewhat: "Nyūdō-no miya-yori-mo, mono-no kikoe-ya, mata, ikaga tori-nasaren-to, wa-ga on-tame, tsutsumashi-kere-do,"
shinobi-tsutsu, on-toburai tsune-ni-are" (p.220; Yamagishi, II, p.12, lines 11-13). [She was careful about how rumours might get spread about, but she wrote frequently and secretly to Genji while remaining in seclusion.]

Fujitsubo's display of warmth toward Genji in the face of his adversity points to two things, one belonging to the external action and the other to the internal action. First, externally, Genji is Fujitsubo's strongest political supporter, and for him to leave the capital weakens her position as the official empress and also that of their son, the crown prince. From the point of view of the external action, the political interests of the crown prince tie both Genji and Fujitsubo together.

Secondly, from an internal perspective, Genji and Fujitsubo cannot, despite their efforts, forget each other:

\[
\begin{align*}
\text{Mukashi, ka-yō-ni, ai-oboshi, aware-o-mo mise-} \\
\text{tamawa-mashika-ba]-to, uchi-omoi-ide-tamō-ni,} \\
\text{sa-mo, sama-zama-ni kokoro-o nomi tsukusu-be-} \\
\text{kari-keru, hito-no on-chigiri-ka-na]-to, tsurō-} \\
\text{omoi-kikoe-tamō} \quad (p.220; \text{Yamagishi, II, p.12,} \\
\text{lines 13-15}).
\end{align*}
\]

He reflected, if only long ago, as now, she had reciprocated his love, and thought with some
bitterness how intense their bond from a previous life must have been.

Fujitsubo has tried to put Genji out of her emotional life by ignoring his amorous advances, while maintaining him as an advisor. She has sought repentance and salvation by taking religious vows, but two things stand in her way toward attaining that quest. First, the two sides of her conflicting nature prevent her from forgetting about Genji. Secondly, the crown prince is also the bond that ties the two of them emotionally together. He is a constant reminder that they both share the same guilt. The way to Buddhist enlightenment and peace of mind requires putting all worldly attachments aside, but Fujitsubo, although she has relinquished many of the external pleasures of life will, like Genji, never attain her quest, since she cannot abandon her emotional attachment to him.

Genji's soliloquy, his soul-searching, belongs to his internal quest, his search for an answer out of a difficult situation. Externally, the narrator tells us what Genji is contemplating, the pros and cons concerning his trouble, while internally he already knows the answer. His self-deception is aptly stated by Cranston: "Murasaki [Shikibu] brings out with incisive insight how he [Genji] can lie to himself, know he is lying to himself and yet at the same time convince himself that he is not lying."
Genji's internal descent to the depths of despair is a gradual and insidious one. While he tries to make excuses either to remain at home or to go away, he knows without thinking about it, that by his actions he has already chosen the only recourse he can take—that is to go away and seek retribution for the crime against his father. Genji tries to deceive himself into believing that the strained situation in the capital will cool down, and everything will become normal again. But he knows subconsciously that this will not happen. What the reader knows of Genji from Chapter Eleven extends to his soliloquy. The reader "knows" the truth and so does Genji, but by allowing Genji to hang onto that one last thread of hope, the author provides suspense and a feeling of unease that gradually increases, as Genji now makes his farewell visits to close friends and relations.

Each visit, the first one only of which will be dealt with here, can be seen as an extension of the visit to Reikeiden in the previous chapter. The visit becomes part of Genji's external and internal quest. Externally, Genji's purpose in calling on his nearest friends and relations is just to say farewell. Internally, having looked for answers in his own conscience, Genji goes in search for affirmation regarding the decisions which will
affect the people he is visiting. The end of each visit brings about separation, and the emotions of the characters involved cause them to react externally, when they realize the transient nature of all life and human affairs. Genji's visits to his father-in-law, Murasaki, Reikeiden, Fujitsubo and then to his father's grave, cause the suspense to grow, to expand, and finally swell into the great storm at the end, when Genji visits the fortune-teller on the beach at Suma.

When Genji goes to visit his parents-in-law and his son, Yūgiri, he enters a house darkened by the recent death of his wife, Aoi. The feeling of death intensifies the mood of sadness created by Genji's imminent exile:


The atmosphere felt forlorn and desolate in the quarters where his wife had once resided. Yūgiri's nurse, and those ladies who had been
in Aoi's service and not gone elsewhere, all came out to greet Genji upon hearing that he was paying them a rare visit. Those women, in particular those who had no close ties, and even the younger less mature ladies, were moved to tears when upon seeing Genji, they felt an awareness of the world's mutability.

Genji's visits are rare but appreciated. These ladies see only his good side, and now that their mistress is dead his impending departure will make their lives seem even gloomier. The scene is made more poignant when Genji puts Yūgiri on his lap:

Waka-gimi-wa, ito utsukushū-te, zare, hashiri-owashi-tari.  

Yūgiri, looking very charming, was happily crawling about. Genji said: "It has been a long time and I feel moved that Yūgiri still remembers me." Everyone was touched to see him with the child on his knee.
Children always reinforce the tragic element in romance. They most often suffer for the sins of the father, but in this instance, Yūgiri's innocent playfulness contrasts sharply with the gloomy feelings expressed by the adults. Genji's father-in-law, the minister of the left enters, and the two begin a conversation, which reveals more by what remains unsaid than by what is actually said:

Otōdo, konata-ni watari-tamaite, tai-men shitaeri.  


karu-beki-o. Ima-wa, yo-no naka haba-karu- 

beki-mi-ni-mo habara-ne-do, ichi-hayaki- 

yo-no, ito osoroshū haberu-nari (p.220; Yamagishi, II, p.13, lines 13-16 and p.14, lines 1-3).

Genji's father-in-law, the minister of the left, came in to meet him. "Although I was thinking you must be bored being confined indoors, I decided that to call on you and talk
about old times might cause rumours to spread. Since I've been in poor health I have not been attending the court and I've returned by emblems of office. If I so much as stretch a leg it becomes a rumour which is apt to be distorted. Now since I no longer command authority, I am disturbed by a world that is quick to criticize."

As a character type, the minister of the left is the direct opposite of the minister of the right. He represents discretion and wisdom derived from experience. In the Suma sequence, the dignified old age of this gentleman is antithetical to the foolish old monk of Akashi, who provides a comical element to the story.

The minister never reproaches Genji for being the cause of his own political ruin. He conceals what he may really be feeling in light conversation and blames illness and old age for his loss of rank and office. By alluding to how his own actions are always under observation, he is gently reminding Genji that those who hold positions of public responsibility must lead exemplary lives. He continues by offering Genji some consolation:

Kakaru on-koto-o mi-tamō-ru-ni-tsukete-mo,
inochi nagaki-wa, kokoro-uku omoi-tamae-raru-
ryu, yo-no sue-ni-mo-haberu-ka-na. Ame-no-
shita-o, sakasama-ni-nashi-te-mo, omoi-tamae-

He was deeply distressed and said: "At the end of a long life, seeing what you are facing makes me wonder if the longer one lives the worse things get. I could never have foreseen this unexpected turn of events to happen in my lifetime. Seeing your present predicament is contrary to all manner of expectation."

The man is being very generous. His sympathy for Genji is genuine, and he puts Genji's troubles before his own. The old man's real courage in face of the fact that Genji has not treated his parents-in-law well, reveals the negative side of Genji's real character. Genji married their daughter, Aoi, and showed his appreciation by being unfaithful to her. She died for him, the victim of his mistress's revenge. After her death he rarely visited the old people and his young son. Now the old man's political career has been ruined together with Genji's. There is no other response that Genji can give except to feebly place the blame on himself: "[To aru koto-mo, kakaru koto-mo, saki-no yo-no mukui-ni-koso}
Genji's dual nature in the presence of the honest old man continues to shine forth. He is not above lying to the minister, and this he does by not revealing the truth behind his self-imposed exile:

(pp.220-21; Yamagishi, II, p.14, lines 9-11).

"A person is obliged to apologize to the imperial court even for a trifling matter, so as not to lose his rank as I have done. And yet, if a person has received a pardon and he goes about his business as usual, even in China, this would be regarded as a grave offence."
Genji's statement reveals two factors. First, the absurdity of a society that punishes the innocent and allows the guilty to go free. Society itself is guilty for incurring injustices on certain individuals while forgetting that no one is blameless of ever breaking a law. In *The Scarlet Letter*, for example, Hester Prynne, by remaining in society and wearing her letter as the external manifestation of her guilt, flaunts the truth that all have their secret guilts.

Secondly, Genji hides the real reason for his voluntary departure with an argument that is not very convincing to those who know him well:

Tōku-hanachi-tsukawasu-beki sadame-nado-mo
haberu-naru-wa, sama koto-naru tsumi-ni ataru
-beki-ni koso, haberu-nare. Nigori-naki-
kokoro-ni makase-te, tsure-naku sugushi-
haberan-mo, ito, habakari ōku, [kore-yori ōki
-naru haji-ni nozoma-nu saki-ni, kono yo-o
nogare-nan]–to, omoi-tamae-tachi-nuru]–nado
koma-yaka-ni, kikoe-tamō (p.221; Yamagishi, II,
p.14, lines 11-16).

"Such a decision to send someone into exile is usually reserved for more serious crimes than my own, but I have decided, though I am innocent, to go voluntarily into exile. Even if
I were to keep going on as if nothing had happened, the insults here might be many. So before I am confronted by a shame worse than this, I think I shall leave the capital." And he explained to his father-in-law the particulars of his journey.

The old man himself is at a loss to understand what sort of crime Genji has committed, that would account for such a severe punishment:


"In the old days, if a crime was committed it was not handled like this. It must be fate, for even among the emperor's own people, this sort of thing occurring--of people being charged for no reason--has happened often. Nonetheless, there had to be a pretext of some
sort in order for one to be charged in the first place. All in all, it is difficult to imagine in your case what the accusations are founded upon."

The minister is likely aware that there is something more behind Genji's desire to leave than he has divulged, but he does not press him. In the wisdom of his old age he probably deems it more prudent to let matters be. By voluntarily going into exile Genji exposes an ulterior motive. For those less sagacious than his father-in-law his arguments for going away may seem justified, but to those closer to him his departure is like an admission of guilt. Unlike Hester Prynne however, what his crime is remains a secret.

The dialogue between Genji and his father-in-law is revealing in what it does not openly reveal. While Genji's monologue exposed his self-deception, his dialogue shows how he was able to deceive everyone else regarding the truth of his situation. The reader sees the truth behind Genji's statements, because of what the narrator has told him, but the minister relies purely on what he knows of Genji's character in making his judgements.

The minister's son, Tō no Chūjō, who is also Genji's best friend, enters and Genji is entertained:

Tō no Chūjō came in. They were served wine and because it had grown late Genji stayed the night. He called on the women who had served his wife and they talked of bygone days.

The reactions of two other ladies in this story, toward Genji's troubled situation, show the extent to which he is able to manipulate some people, but not all:


Among his wife's former ladies-in-waiting, there was one in particular, Chunagon, whom he had secretly admired. He noticed her saddened expression and unobserved by anyone else
he felt drawn toward her. When everyone had
gone to sleep, they sat apart and talked to-
gether. It must have been on her account that
Genji stayed the night.

Chūnagon has a role similar to that of Reikeiden in
that she listens to Genji and offers sympathy without be-
coming emotionally overwhelmed. While the two of them
watch the morning moon sink over the garden, Genji
voices his regrets:

\[
\text{Mata, tai-men aran koto-koso, omoe-ba, ito,}
\text{kata-kere. kakari-keru yo-o shira-de, kokoro-
\text{yasuku-mo ari-nu-be-kari-shi-tsuki-goro-o, sa-
\text{shimo isoga-de, hedate-shi-yo|nado, no-tame-
\text{ba, mono-mo kikoe-zu naku (p.222; Yamagishi,}
\text{II, p.16, lines 7-9).}
\]

"The possibility of our meeting again seems
slight. Life is unpredictable. We could have
become better acquainted these past few months,
but not having foreseen that things would have
turned out the way they have, I wasted the time
when we could have met, and now it is all over."
He was choked with tears.
Genji is sorry that he wasted so much of his youth on trivial divergences, when he could have cultivated more rewarding relationships with worthier ladies such as Chunagon.

Chunagon's reaction to Genji's sorrows can be seen in contrast to that of Yugiri's nurse, Saishō, who hasn't as much self-control. She is sent to Genji with a message from Princess Ōmiya, Genji's mother-in-law:

Waka-gimi-no on-me-no-to-no Saishō-no kimi shi-te, Miya-no on-mae-yori, on-shō-soko kikoe-tamaeri (p.222; Yamagishi, II, p.16, lines 9-10).

...Itsuto-naku [wakare] to iū-moji-koso, utate-haberu-naru naka-ni-mo, kesa-wa naco, tagui-aru majiku, omoi-tameraru-ru hodo-ni-nado hana-goe-ni-te, ge-ni asakara-zu-omoeri (p.222; Yamagishi, II, p.17, lines 4-6).

Yugiri's nurse, Saishō, came in and gave Genji a message from Princess Ōmiya, his mother-in-law...Her feelings seemed truly profound as she said in a tear-choked voice: "One never knows when he will have to say the ugliest of words, 'farewell'. Today I feel it will be even more detestable."
Saishō, like many of the other ladies in the tale, is more vulnerable to the abject appearance Genji is able to show when he wants others to pity him. Chunagon, like Reikeiden, is one of the few ladies who is not so susceptible. She is sympathetic without being noisy about it, and therefore shows more depth of feeling than Saishō.

Princess Ōmiya, as a character type, is the counterpart of her husband. While he is the soul of discretion, his wife is not so adept at hiding her true feelings. Later on in the story her interference causes her son, Tō no Chūjō, to act disrespectfully toward her, and in the end her favourite grandchildren, Yugiri and Kumoinokari, neglect her for being a meddling grandmother. "Mizukara-mo kikoe-mahoshi-ki-o, kaki-kurasu midari-goko-chi, tamerai-haberu-hodo-ni, ito, yo-fukō ide -sase-tamo-naru-mo, sama kawari-taru koko-chi nomi, shi-haberu-ka-na" (p.222; Yamagishi, II, p.16, lines 11-12)

["I would have liked to have spoken to you personally, but while I have tried to restrain myself, I am too distraught. That you have to leave so unusually early reminds me of the fact that things have changed so much"].

Genji responds with a poem:

Tobeyama / moeshi keburi-mo / magō-ya-to / ama-no shio-yaku / ura-mi-ni-zo yuku

(p.222; Yamagishi, II, p.16, line 15).
I am going to the shore
Where the fishermen burn their salt;
Will I confuse the smoke with
That which rose over Toribe Mountain?

Toribeyama is the ancient burial ground where Genji's wife was cremated. There is a pun on the word ura-mi. It can mean ura-mi 至地, the "seashore" or urami 恨み, "regret". Genji is saying that when he goes down to the shore at Suma, he will look regretfully at the smoke of the salt burners and remember his wife, Aoi.

Toward the end of this section, Princess Omiya sends an answering verse:

Naki-hito-no / wakare-ya ito-do / hedataran /
keburi-to nari-shi / kumo-i-nara-de-wa
(p.222; Yamagishi, II, p.17, line 16).

Unless you are under the sky
Where the smoke rose up,
Will not the parting from she who is no more
Become more and more distant?

Princess Omiya is more direct than her husband. She sees Genji's faults clearly and points them out to him. One, is that once he escapes the vicinity of the capital (kumoi has a double meaning, "cloud-dwelling" or "the
imperial palace"), he will certainly forget about his
dead wife as he did when she was still alive. Secondly,
she is also hinting to Genji that under the clouds of
the capital he has responsibilities, in particular toward
his son Yūgiri. She is not as concerned about Genji's
forgetting her daughter as she is about his neglecting
her daughter's son, who is still among the living and in
need of a father. In her message to Genji she begs him
to stay a while longer and see his son once more: "Kokoro
-gurushiki-hito-no i-gitanaki-hodo-wa, shiba-shi_yasurawa
-se-tamawa-de]→to kikoe-tamae-ba, uchi-naki-te,...(p.222;
Yamagishi, II, p.16, lines 13-14) [While your poor little
boy is fast asleep, can you not stay a little longer
until he is awakened?" As she (Saishō) gave this message,
Genji wept].

Genji responds with his poem and with an absent-
minded message:

...Aka-tsuki-no wakare-wa, kō nomi-ya, kokoro-
zukushi-naru. Omoi-shiri-tamaeru-hito-mo aran
-kashi]→to no-tamae-ba,...(p.222; Yamagishi, II,
p.17, lines 1-3).

"Are dawn partings this painful? But there
are those such as yourself who understand
sadness such as this."
"Although I have turned over and over in my mind the things I would like to say, please realize to what extent I am feeling distraught. If I were to see my son I'd probably feel the world to be an inescapable place. I must therefore forbear to make a decision and leave quickly."

The character of Yūgiri performs an important function in this portion of *Genji*. Upon entering Sanjō, Genji, who rarely sees his son, is pleased to see that the child has not forgotten him. While Genji and the minister talk the child is present, playing happily, oblivious to the sadness that surrounds him:

\[
\]
kokoro naku magire-are-ki-te, kore-kare-ni,
nare-kikoe-tamō-o, ̄imi-jī-to oboi-tari
(p.221; Yamagishi, II, p.14, line 16 and p.15 lines 1-3).

He (the minister) reminisced about the reign of Genji's father, and expressed the sentiments that the old emperor had had toward Genji. Talking about all this, he was unable to remove his sleeve from his eyes, and Genji too was unable to maintain his composure. Yūgiri, oblivious to the sadness around him, crawled happily about claiming attention from his father and then from his grandfather.

Yūgiri's character, typifying youth and innocence, in a sense supplies a contrastive element and lends a feeling of light-heartedness to the atmosphere of despair and tragedy that surrounds him. He also represents the past. Genji remembers his childhood as being happier than the present. Yūgiri serves as a reminder of that past, which the two older men are talking about. From the moment that Genji enters Sanjō and throughout his discourse with his father-in-law one is aware of the spiritual presence of Aoi, vicariously, through her infant son Yūgiri:
There is no occasion in which I forget my deceased daughter. With respect to the present sad situation, if she were still alive, how she would likely have grieved. I take comfort in the fact that fortunately her life was short, and she had no sight of this nightmarish situation."

Aoi represents the dead past, while Yugiri, in this context, represents the living present. This is made clear when the minister alludes to what his wife suggests more directly later on—Genji's obligations as a father:

What saddens me more than anything else is that our little one (Yūgiri), staying with us old people, will be separated from you for days and months without being able to soak up the knowledge of his father.

Yūgiri's identity, that of youth and innocence, is juxtaposed onto that of wisdom and old age. Naturally in the end, he benefits more from the wisdom of his grandfather than he ever would have from Genji. In the poems exchanged with Princess Ōmiya and in the above excerpt, the character of Yūgiri representing the present, serves as a hint to Genji that it is the present which must be taken care of, and not the past which is finished.

Throughout Genji, Yūgiri is the "eyes" through which hidden things are revealed. In this portion of the tale his innocence, in contrast to the enlightenment the adults receive, and his liveliness, as opposed to the sadness caused by death and separation, enhance the emotional impact and serve to reveal the internal aspects of the story.

While the most significant part that nature plays in this chapter is during the climactic storm, natural imagery is also important both as an archetypal background and as a means of externalizing the internal action. In
the first part of "Suma" the conventional image of the garden, for example, is used as a backdrop reflecting the emotions Genji is feeling during a time of despair and misfortune:


As the night wore on and dawn approached, the remaining light of the moon was exquisite. The cherry blossoms had flourished and gone, and the movement of the mist covered the garden in white, making the shadows of the trees barely visible. The mist spreading everywhere evoked the sad feeling of autumn. Genji leant against the railing of the veranda and for a while stared into the mist. Chunagon stood watching him by the door. Could she possibly be think-
The season is the end of spring, when the cherry blossoms are past their prime. The scattered petals suggest too that Genji, who once rose to enormous popularity, has plummeted to earth. All that remains are the fallen blossoms of his youth and dreams drifting away with the passing of time. The cherry blossoms evoking the brevity of life also intensify the theme of separation which is about to unfold.

The moments just prior to an event are sometimes more moving than the event itself. While Chunagon stands watching Genji view the garden, time seems almost suspended. The knowledge that they are about to part makes this quiet scene more intense, as their feelings seem to impose themselves on the landscape and cause the mood of melancholy and death. As in Reikeiden's garden in the previous chapter, the shadows of the trees seem to represent a wilderness Genji is descending into. They may also suggest the things that were in the past and the things yet to be. The moving mist that Genji tries to peer through evokes his ambivalent state of mind; he makes a decision and then he changes it. It may also be seen as the future he cannot see into. The feeling of autumn and its association with death reflects Genji's mental depression and the tragedy behind his situation.
It also heightens the feeling that comes with separating from those one is close to. For Genji, parting from his intimate friends and relations and leaving them to go into exile, is like a living death.

The early morning moon slowly disappearing on the brightening horizon may be symbolic of the point of light at the end of the tunnel, the wisdom that Genji has not yet reached. It may also be seen as an objectification of Genji's father, or Genji's guilty conscience, or the "eyes" from above that keep their distance but are always watching him. Its light could represent the remote vision of a higher and better world that Genji cannot immediately attain.

As Genji makes his final farewell, others, seeing him under the moonlight, are affected and react externally: "Ide-tamō-hodo-o, hito-bito nozoki-te mi-tatematsuru. Iri-gata-no-tsuki ito akaki-ni, ito-do, nama-mekashū, kiyora-ni-te, mono-o oboi-taru-sama, tora  cinco-kami-dani naki-nu-beshi" (p.222; Yamagishi, II, p.17, lines 11-13)

[As he was leaving everyone came out to see him off. Under the light of the descending moon Genji appeared more youthful and handsome than ever. Observing his noble aspect under his present state of dejection would have caused even tigers and wolves to weep]. Imagining how tigers and wolves, which symbolize the demonic world, would react to Genji's loss of identity as a member of his society, intensifies the emotional impact
of this sequence and makes the separation more dramatic.

The unity of time and nature in this portion of *Genji* is evinced in the movement of the seasons and the daily cycle. The image of the cherry blossoms past their peak, indicates that spring is over. The process of rebirth—rejuvenation—has ended and the summer of growth has begun. Thus it is for Genji, his childhood has ended and his internal journey toward maturity has commenced.

The feeling of autumn and a pervasive sense of death, evoked when summer has hardly begun, is caused by the characters' emotions being projected onto the garden landscape. Tragedy has lurked in the Sanjō residence for a long time. Aoi is dead, the family faces social ruin, and they are saying farewell to the son-in-law who despite his faults, brought light into their lives. Autumn as an image of death therefore, reflects the death of Genji's lost youth and the road of descent he must journey on.

The theme of separation is stressed by the parting at early dawn. In Japanese literary tradition, dawn is the time of parting, whether from a lover, friends, or a person who is dying. According to the Japanese theories of aesthetics, the cherry blossoms just past
their prime, or the time just before night becomes day, represent the ideal image of beauty. Beauty must die, but the eternal flux of nature ensures that it will renew itself. Thus, as Genji departs, the new light at dawn shining over him, offers a light of hope in a world that has turned oppressively gloomy.

The continuity of life in the introductory portion of "Suma" is closely related to the cycle of birth, growth, death, and rebirth. During Genji's visit to Sanjō one is aware of the life and death cycle in two ways. First there is the element of the past, present, and future; and secondly, there is the image of youth in contrast to old age. The past, which is dead and yet alive in the minds of the characters, is often referred to between Genji and his father-in-law, Genji and Chūnagon, at the banquet with Tō no Chūjō, and between Genji and his mother-in-law. An event in the recent past, where they all shared a common sorrow, was the death of a relatively young Aoi.

The present, the time that really matters, is personified by the child Yūgiri. He is also the hope for the future. Yūgiri's elderly grandfather represents old age. He tries to pass on the wisdom and experience he has gained from the past, which he also represents, on to
Genji, about to enter his middle years. Old age also represents his closeness to death. He therefore, thinks he has no place in the future of his grandson and worries that Genji will not be there to provide that knowledge. 

By juxtaposing Yugiri's youth and innocence against the wise old age of his grandfather, the text has revealed Genji's immaturity. Genji has yet to reach the stage of his father-in-law, but his external and internal descent becomes one of the means by which he will attain it in due course. 

The sense of continuity created by time past, time present, and time future in the tale is linked to the textual narrator's own time perspective, which she uses to give credibility to the past events she is relating. The author's presence as narrator is felt, but she makes it seem as if she is not manipulating the plot. She begins her tale in Chapter One, long in the past, but intervenes periodically to let the reader know that she is writing in her present about events which she directly or indirectly observed long ago. For example, her interruption of the narrative during Genji's soliloquy to let us know how she, like others, felt about Genji's situation makes her story seem more believable:

To places of consequence he only wrote letters without going to too much trouble. Within this correspondence Genji left out nothing that would not evoke feelings of pity in those who read them. Although they were letters in which one would find points worthy of attention, at that time, when I (the narrator) heard them read to me, I was so distressed that I didn't listen to them properly, and didn't pursue them further.

The narrator is like a photographer who is unobtrusively present when the action takes place. She is intimate with the details of character and scene through observation, but she only frames her picture with those "good" and "bad" things which she wishes to divulge to the reader. By indirectly revealing Genji's true emotions in his monologue and juxtaposing these onto how
outside people like herself reacted toward his situation, she increases the emotional impact of the story and makes it more believable.

The element of continuity is further emphasized when the tale of Genji can be observed in the perspective of the reader's own time, our present. The reader, looks into the past through the "eyes" of the narrator. The world she has created is one of the imagination, but she communicates the reality of that world when the reader sees and reacts to the revelation of concealed action in Genji.

The combined sense of irony, absurdity, pathos, and fear in this first portion of the "Suma" chapter serves to create the feeling of suspense that draws the tale to its climactic dénouement. Perhaps the most ironic element in this romance is the paradox of Genji's situation. Genji's real crime is never directly stated, and everyone is mystified as to exactly why he is going away. In Genji's soliloquy and in the dialogue with his father-in-law, it can be seen that society condemns him for a seemingly minor offence, while Genji condemns himself for a graver crime that no one knows about. Instead of waiting to let someone "cast the first stone" Genji leaves surreptitiously while it is still safe to do so:

Genji left the capital not long after the twentieth of the third month. Without letting anyone know when he was going, he left quietly with only seven or eight of his closest retainers.

Few people seem to notice that by leaving in this manner Genji has revealed the fact that he must be guilty of something.

The duality of Genji's nature and his ambivalence, also draw out the irony in the story. Genji wants one thing, and he wants another too. He cannot have both, but the irony, as seen in his soliloquy, lies in the fact that whichever way he chooses he will not be wholly satisfied, and neither will the characters who are affected by his decisions. Genji's good and bad sides are also seen when he is talking with Chunagon. He regrets
not having spent more time with her when it was possible. Now it is too late. Ironically though, the reader knows and Chunagon knows that if he had it to do all over again he would repeat the same mistakes and remain predictably inconstant.

Absurdity is closely connected to irony in *Genji*. The manner in which the characters react to a situation often points to the ridiculous. For instance, the fact that no one is clever enough to open his eyes and suspect what Genji's real crime might be, taxes the reader's credulity. But since this is a story, anything is possible.

Genji, speaking for himself, is able to see how his decisions will affect others, and this too, brings out both that which is ironical and absurd. Genji cannot endure to be separated from Murasaki, but she would be a cause for trouble if he did anything as rash as to take her with him to Suma. It strikes him as ironical that Fujitsubo should bother being friendly toward him now when it is too late. Their situation is absurd in that the harder they try to avoid each other by taking religious vows or going into exile, their emotions tie them inextricably together.
Genji’s surreptitious departure to Sanjō is rather ludicrous for a man of his stature:


Two or three days before leaving, Genji went, under cover of darkness, to visit his father-in-law. To see him hidden in a beat-up, old, wicker carriage that looked like a woman’s, was so pathetic that it made one feel it must all be a dream.

Putting himself in an old carriage makes him look more conspicuous. A man who formerly possessed as much power and popularity as Genji cannot easily escape the scrutiny of others. By such an action as deliberately trying to hide himself, he is exposing his shame.

In the context of the carriage can also be seen the element of pathos. Superficially, others are affected by seeing such a noble, handsome man exposed to the vicissitudes of time and life. This is also the case in the final lines of this introductory section, where not
only tigers and wolves could be affected by Genji's tragedy, but everyone else around him as well:

Mashite, iwakenō owaseshi hodo-yori, mitatematsuri sometsे-shi-hito-bito nare-ba, tatoshie-naki on-ari-sama-o [imi-ji]-to omō
(p.222; Yamagishi, II, p.17, lines 13-14).

Some of the serving women who came to see him off had known Genji since childhood. They thought there was no comparison to the wonder of his beauty as he now looked under these tragic circumstances.

...tori-soe-te, aware nomi tsuki-se-zu, idetamai-nuru nagori, yuyushiki-made naki-aeri
(p.222; Yamagishi, II, p.18, lines 1-2).

The feeling of sorrow was inexhaustible, and the unresolved feelings after parting only served to intensify the grief as they all wept together.

People pity Genji, but he is not above enjoying the attention. Genji's choice of an old carriage as a conveyance to Sanjō is perhaps deliberate, but it reveals his ability to look outside of himself and predict the
reaction of others who will see him. He is not wrong in that assessment.

He is not wrong either when he writes letters to various people and writes them in such a way that the readers cannot help but react by feeling sorry for him. The narrator herself is distressed enough by what they say to reveal her own emotions.

In his soliloquy Genji imagines how others will be upset by his departure, especially Murasaki who adores him. He is sorry they will be left unprotected, but one cannot help detecting a bit of an inner smile of satisfaction on his part in the realization that he will not be forgotten if he goes away. The purpose of his visits has the same effect. Seeing everyone's reactions to his impending departure makes him aware that he will be missed and that he, Genji, is not alone in feeling sorry for Genji.

Finally, the element of fear that emanates from Genji's inner psyche in his monologue and increases as other characters reveal their anxiety by reacting to Genji's troubles, adds an element of disquiet to the story that carries it to its eventual conclusion. The sense of unease is created by the incongruity and ridiculousness of his situation, and also from the
feeling of pathos created by the internal means of violence, that of separation and the uncertainty of a reunion. This uncertainty as to what the future may bring, the internal peril of the story, provides the suspense in the tale and contributes in projecting the reactions that in turn reveal the chain of concealed emotions, identities and actions of the characters.

This small portion of "Suma" is vital to the course which the rest of the Suma sequence will follow, and to subsequent portions of the tale as well. It reveals only a part of that chain of reactions that follow one upon the other, building up to the final external and internal storm at the end of the Suma sequence. The feeling of expectation, that something is going to happen which is skilfully constructed by the author through the theme of external and internal separation, causes the characters to react and expose their feelings onto the external world, thus causing revelation to occur.
Notes
Chapter Three


2 The famous poem expressing Yukihira's feeling of loneliness at Suma is found in the Kokinshū, NKBT, p. 296, No. 962. It is also quoted in Matsukaze. Here is Royall Tyler's translation from Twenty Plays of the Nō Theatre, p. 27:

Wakura-ba-ni / tō-hito ara-ba / Suma-no ura-ni mo-shio: tare-tsutsu / wabu-to kotae-yo

"If ever anyone
Chances to ask for me,
Say I live alone,
Soaked by the dripping seaweed
On the shore of Suma Bay."
This poem is also alluded to in the "Suma" chapter on p.231 of Seidensticker's translation.

3 These events at Akashi are partly foreshadowed in Chapter Five. See note No.27 in Chapter One of this essay.

4 In the original Genji texts there are no punctuation marks or divisions in the narrative to indicate direct speech. In his edition of Genji, Yamagishi has divided those parts of Genji's soliloquy where he appears to be thinking or speaking to himself, with square brackets. Another editor might have divided these sentences differently. In my own translation and interpretation of the "Suma" text, I have copied Yamagishi's punctuation and divisions in the transliteration of the text, and have generally tried to follow them in conveying Genji's inner thoughts, or what I refer to in the essay as his inner voice.

5 Since it is impossible to convey the overlapping layers of the narrator's voice and Genji's voice, in English, I have translated the following passages in the third person, leaving the narrator to describe what Genji was thinking.

6 Genji's monologue is almost circular in syntactical and semantic structure. This pattern is conveyed through contrasting elements in the text such
as, mukashi, "then" and ima, "now". In the passage just quoted, "...tamae-do...ran-mo..." indicates the ambiguity of Genji's feelings regarding his situation. Although my own additions of "on the one hand...but then on the other hand" may make the translation seem awkward, they have been inserted in order to convey some of the ambiguous meaning implied in the original text.


8 In tragedy, innocent children are often made to pay for their father's crimes. For example, in Medea, by Euripides, Jason casts aside his wife Medea in order to marry another, and Medea takes her revenge by murdering her children. In Sophocles' Oedipus the King, Oedipus blinds himself, and his wife and mother, Jocasta, hangs herself. This leaves their children practically orphans wearing the stigma of their parents' crimes.

9 According to Yamagishi's interpretation of this passage, a person, Genji included, is responsible for all things, consciously or subconsciously, done in a previous life. He carries the responsibility of his former actions into his present life.

10 Hito-no kuni-ni-mo, literally means "people's country". It was taken, however, by early commentators to mean "China".
The implication in the latter part of this passage is that even though one is not deprived of his status, it does not mean he is not guilty. In other words, he should not go about as if nothing had happened.
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