

# Salvation by the Feminine Voice:

## Voice of Narrative Address and Reader Expectations from Chapter 1 of *The Tale of Genji*

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### I

Chapter 1 of *The Tale of Genji*, called “Kiritsubo”, begins with an indeterminate indication of the time of the fabula:

What imperial era was it, I wonder, but, among a number of consorts, nyōgo and kōi, there was a lady by far the most favoured, though she was not of the highest rank.

Different from the decisive rendering, “Once upon a time...”, of the opening of preceding tales, such as *The Tale of Ise*, or *Tale of the Bamboo Cutter*, this work gives the reader cause for frustration from the very beginning, due to the lack of information stressed by the faltering diction, while motivating him or her to compensation, by reading further with flights of the imagination. It should be noted, however, that the initial ambiguous expression imposes a realistic frame on the entire story, even though the setting is of the superlative kind, using the term in Japanese, “oon toki”, for the “imperial era”; that short but heavy word with repeated back vowels [o] impresses on the reader’s mind the mimetic nature of the narrative concerning the old Japanese court and the surrounding aristocratic society. The softened but challenging discourse has succeeded in functioning as a symbolic rendering; the ambiguity pushed the critics to identify the period with the actual reign of the Emperor Daigo.<sup>7</sup>

In the succeeding expression, within a sphere of reality, positivity and negativity are mingled; the beloved lady, the mother of the hero, is not of the high-

est rank, though she is the most favoured by the Emperor Kiritsubo. Testifying to Riffaterre's matrix theory,<sup>3</sup> the initial expression sums up the development of the story which designates one truth: at any time, some are to be chosen as Fortune's favourites, despite their innate shortcomings, such as the hero, the Shining Prince, and his wives, Murasaki, the Akashi Lady or Suetsumu-hana.

*The Tale of Genji* was created by Murasaki Shikibu, tutor (*nyōbō*<sup>4</sup> in Japanese) to a consort of the Japanese Emperor Ichijō (A.D.980-1011), Shoshi, in the early 11th century. Though she "had written a fair amount by the time she entered service with Shoshi",<sup>5</sup> it can be considered that, as a detached observer, she was able to gather useful information especially on politics and court ceremonial for the completion of *The Tale*. She also left a poetical record of her days in service, *The Murasaki Shikibu Diary*. According to Richard Bowring:

Her name is a combination of part of a title that her father once held, Shikibu, meaning 'Bureau of Ceremonial', and a nickname, Murasaki, which is a reference to her main female character in the *Genji*, and which . . . may have been bestowed upon her by a witty courtier.<sup>6</sup>

Her real name is unknown, indeed, like most of the characters in her tale, and other women except the imperial consorts at that time. As for the political situation suggested in the work:

The Japan of Murasaki Shikibu's day was dominated by one clan, the Fujiwara, and in particular by one man, Fujiwara no Michinaga (966-1027). His chief asset was a carefully designed network of marriage ties to the imperial family, which he manipulated to great effect: he became, among other things, brother-in-law to two emperors, uncle to one, uncle and father-in-law to another, and grandfather to two more . . . The crown-

ing glory for Michinaga came in 1008, when [his daughter] Shoshi gave birth to a son [of the Emperor Ichijō], so placing the Fujiwara leader in a powerful position . . .<sup>11</sup>

Despite the fact that Murasaki's family shared a common ancestry with Michinaga and was proud of its literary heritage,<sup>8</sup> the family was on the margin of the political world of the ruling Fujiwara clan.

The glorious hero in *The Tale* is modelled on the "Omnipotent", Michinaga,<sup>9</sup> but the author does not forget to cast criticism through the voice of the narrator on the hero who never ceases to shift from one woman to another, for example, in Chapter 3, using the term "insincere" (196).<sup>10</sup> She held the position of an ironical observer as a stagehand to the political play in the old Japanese court; she served her Princess, supporting her as a cultural source. Some critics claim that Chapter 1 was not written first; well conceived and structured,<sup>11</sup> it contains all the important elements to be developed in the following discourse divided into 53 chapters.<sup>12</sup> It is relevant to think that, when the author was engaged in creating Chapter 1, she had already written some other chapters including "Wakamurasaki" (Young Lavender) which is believed to have been finished firstly owing to its resemblance to Section 1 of the preceding narrative work, *The Tale of Ise* (both heroes find their ideal women, peeping through the hedge), and that she had established the structure for the entire work in her mind. The first chapter attests to her art of maturity, combining the "prosaic" section for narrating events in an accelerated way<sup>14</sup> with the lyrical section "occupying almost one-third of the chapter"<sup>15</sup> for psychological description featured by the "moonlight" (103); the lyrical section is in the middle of the entire chapter, like the moon casting its softened light in the midst of the autumnal dark sky.

The typically narrative section gives a summary of a 12-year period, in

order to introduce the hero, the Shining Prince: passionate love between the Emperor Kiritsubo and the hero's mother, birth of the hero, death of his mother and grandmother, appearance of the young, beautiful stepmother and growth and Initiation of the hero who is given the name Genji.

The most tragic event in human reality, death, is successively indicated (four times) in the first chapter. Reaching the scene of the funeral of the Kiritsubo Lady, the mother of the hero, who dies young and is burnt to "ash" (101), the reader is trapped by the ineffaceable image of the grey air mingling with the scattering and floating ash and "smoke" (100) which come from the dead bodies under cremation, followed by the ritual of Buddhism, and fill the world of *The Tale* with sadness:

When the time came for the funeral to begin, the girl's mother cried out that the smoke of her own body would be seen rising beside the smoke of her child's bier. She rode in the same coach with the Court ladies who had come to the funeral. The ceremony took place at Atago and was celebrated with great splendour. So overpowering was the mother's affection that so long as she looked on the body she still thought of her child as alive. It was only when they lighted the pyre she suddenly realized that what lay upon it was a corpse. Then, though she tried to speak sensibly, she reeled and almost fell from the coach, and those with her turned to one another and said 'At last she knows.' (W, 10)<sup>18</sup>

On the other hand, the social system, which affects the life of the characters and the top of which is occupied by the emperor from the same family, remains highly stable, despite the political ambition suggested by the Emperor Kiritsubo's first consort, the daughter of the Minister of the Right, who succeeds to expel Genji from the capital in Chapter 12, though temporarily, and by the

Minister of the Left who expresses his utmost delight in the marriage of his daughter to Genji. Different from the neighboring country, China, where radical social change has often been witnessed – in the Tang dynasty, for example, as is indicated by the Chinese poem quoted in *The Tale* – , the empire of the author does not experience crises in the established social framework. The “eventless” life of the noblest men and women who pass time, enjoying elegant play, such as *Kangen* (playing of musical instruments) or *Shiika* (making and exchanging poems) or being entangled in simultaneous love affairs, like our hero, represents their euphoric social conditions; they are therefore directly affected by the invincible law of life and death. In other words, especially in Chapter 1, the natural process of the alternation between life and death is much stressed, having an image of the grey air of death expanded in a cosmic space of potentiality, and without an artificial, intermediary cause of death, such as assassination or war. The unusual early decease of the Kiritsubo Lady is even brought by the grey atmosphere in the court. The connection between air and death is emphasized from the very beginning; the chapter proceeds to tell about the illness of the Lady in the first paragraph:

.Thus her position at Court, preponderant though it was [by the excessive favour of the Emperor], exposed her to constant jealousy and ill will; and soon, worn out with petty vexations, she fell into a decline, growing very melancholy and retiring frequently to her home. (W, 7)

Despite the phrase indicating the mental cause of her death, “worn out with petty vexations”, added by the translator, the relationship between the jealousy of the other consorts and the Kiritsubo Lady’s sickness is ambiguous. In the original, using an interrogative sentence, the narrator casts doubt over her own interpretation: “Did she become seriously ill, because she was over-

whelmed by other consorts' hatred?" (93) They do not use poison or slash at the Lady. The cause of her serious sickness is concealed by the morbid atmosphere filling the court. What is certain is that the death was conveyed through the air, a principal element of nature, though the change in the unusually accelerated natural process from life to death suggests the influence of the imperial system in crisis, latently, owing to the Emperor's love of the Kiritsubo Lady at its extreme. Behind each consort, there is a political figure, a father, like Fujiwara no Michinaga, or a family.

In the opening chapter, the reader's imagination is drawn to the sky where the grey air floats without any obstacle but softened light, the symbolic image of the universal law of life and death; in the "moonlight" section in the middle of the chapter, the narrator shows the Emperor who "looks at the autumnal sky" (102), "remembering" (102-103) the days with the Kiritsubo Lady. He represents the silent philosopher who ponders on the inconstancy of the world. The chapter does not mention the color of the clear sky in the daytime, the blue; the only related term used to express the grandmother's state of mind which she wishes "cleared" (106), if only partially, is overshadowed by the dominating "darkness" in her mind and her modest and metaphoric expression; she knows the impossibility of the clearing.

Moreover, the individuality of each character is apt to be dissolved into generality and is shadowed firstly by the social role. S/he is often given an appellation, according to his or her position; Kiritsubo, for example, is the name of the room which the hero's mother occupies in the court during her lifetime.

Some main characters show close resemblance, due to the inter marriage within the family of an aristocratic society in a small, isolated country. The stepmother of the hero, the Fujitsubo Lady, "is just similar to" (119) the Kiritsubo Lady, so that the Emperor chose the former as one of his consorts, after

the death of the latter; Ken Akiyama suspects the same ancestry for the two ladies.<sup>19</sup> Murasaki, whom Genji plunders from her grandmother's house to raise her as his ideal wife, closely resembles her aunt, the Fujitsubo Lady; embracing a profound love toward his stepmother, with whom he is to commit adultery, he seeks for her substitution. (Chapter 5)

The description of the characters' features lacks explanation of individual beauty. The narrator emphasizes the personal beauty of the main characters, repeating the adjectives, "beautiful" (*utsukushi*; 98, 119, 120, 122, 124), "flamboyant" (*nioiyaka*; 98), "pure" (*kiyora*; 94, 113, 121), "incomparable" (*tatoenkatanashi*; 120), or "admirable" (*medetashi*; 101, 119). These vague epithets are far from indicating differentiation in their subtle facial expressions; the narrator hardly tells in what way they are beautiful. She concentrates on appraising their merits.

Other formal features of the discourse also help to impress the image of ambiguity dominating the entire work. Firstly, the narrative voice often eliminates the subject of the sentence. The reader must know the subject by the context or the Japanese honorifics attached to the verb placed at the end of the sentence; they are classified by the hierarchical order into three categories. The Emperor's action is embellished by those of the highest rank: "setamō" or "sasetamō"

The sentences tend to be long, as observed by Takuya Tamagami,<sup>20</sup> blurring recognition of their structure, which may have caused difficulty for the translator:

Her [i.e. the Kiritsubo Lady's] father, who had been a Councillor, was dead. Her mother, who never forgot that the father was in his day a man of some consequence, managed despite all difficulties to give her as good an upbringing as generally falls to the lot of young ladies whose parents

are alive and at the height of fortune. (W, 7)

The above excerpt from Waley's version correctly indicates the connection of "young ladies" and their "parents" who "are alive"; in the Japanese original, however, it takes time to understand "whose" those "parents are". Upon first reading, it is possible to relate the Kiritsubo Lady's capable mother to those parents, due to the order of words: her mother, the modifying clause "whose parents are alive", and "young ladies". The history of the reception of *The Tale* indicates the oral transmission of the work,<sup>21</sup> which must have rendered the narrated passage more confusing.

The lack of subjects also scrambles the territory of the actors; the Japanese original corresponding to the following translated part induces the reader to interpret the thought "all the honours heaped upon her had brought with them terror rather than joy" is embraced by all the people surrounding the Kiritsubo Lady, whereas, in the English version, the subject is confined to the Lady:

Thus, though his mistress [i.e. the Lady] could be sure of his protection, there were many who sought to humiliate her, and she felt so weak in herself that it seemed to her at last as though all the honours heaped upon her had brought with them terror rather than joy. (W, 8)

The influential narrative voice is inclined to dissipate the limitation of individuals who are given, instead, the image of shadows.

## II

The color of the image of the atmosphere filling the work, grey, is produced from the combination of black and white; if black represents negativity or



death, the contrasting white corresponds to positivity or life. The grey smoke produced from the burning corpses mingles with the air and the remaining ash returns to earth. The corpse returns to nature, the origin of the fertile motherly existence. Death nourishes life, or from death life is produced. Death, that is, the most tragic event from the point of view of individualism, is not entirely negative, considering the totality of the system of alternation between birth and death. The enveloping atmosphere represents the potential of death to return to life. In contrast, light expanded by the young hero and the Fujitsubo Lady symbolizes life concretized in form:

they [children of the first consort] were no match for Genji, who was so lovely a boy that people called him Hikaru Genji or Genji the Shining One; and Princess Fujitsubo, who also had many admirers, was called Princess Glittering Sunshine. (W, 18)

Their independently piercing rays of light are naturally related to the sun, the throne in the cosmic universe. According to the principle of the real world, the air with dust makes light visible and shining to the world below through reflection. The symbolism concerning life and death expressed in Chapter 1 can be interpreted in a way that does not belie the reader's mimetic expectation: the life force takes form with the aid of death. The latter is closely connected to the former; energy from the cosmic space changes death to life. Under the effect of the scrambling discourse mentioned above, flights of the imagination are further stirred, to consider that the air as death which is full of potential metamorphoses itself to the central sun, after mingling with the darkness of the cosmic space. Rebirth is impressively suggested in Chapter 1: after the death of the frail Kiritsubo Lady, Princess Fujitsubo, who shows a close resemblance to the former, radiantly appears, like a shift of the moon shad-

owed by clouds and the sun of revelation. The reader understands all the constituents in the universe as ascribed to oneness, which leads to Buddhist ideas.<sup>21</sup>

The ambiguous narrative discourse gives physicality to the grey air, confusing the semantic implications with its formal features. The reader is induced to identify the air with the "grey" discourse of indeterminacy. The stylistic feature supports and impresses the semantic content. The reader is further pushed to seek for physicality in the narrative voice, whose sound is conveyed in the air, due to the frustrating insufficiency in the death of potentiality; s/he wishes to immediately grasp the solid token of life in the feminine voice. A large discrepancy between the floating air and the concrete human body cannot be negated, even though the former has much potential. And immediately behind the expansion of the voice, as its source, there is a feminine figure, the narrator. The lost individuality of the particular person cannot be restored by the shapeless air which mingles the elements from the corpses, though, in fact, it gives hope, suggesting the possibility of revived death. The tone of the unified voice, as the representation of the grey atmosphere, is soft, gracious, sad but consoling; it is rewarding and reliable.

The narrative voice is highly procreative as the motherly existence, in that it creates the long narrative work of more than 50 chapters. In the image of water, the enveloping air saturated with humidity, as is common in the Japanese climate, is also related to motherhood, like the sea in the sky; it induces tears of sadness. The air is changed to water in the observer's eyes. The voice is even omnipotent, because, without the voice, the entire world would disappear. Presenting the color grey, the ambiguous voice always asserts its presence, through self-negation; the rhythmic elements in the discourse often ascribed to the number of syllables<sup>23</sup> provide, though inconspicuously in the continuous long line, an image of dancing light. The voice indicates its poten-

tial, continuing the rambling story of 54 chapters. Moreover, it is marked by perfectibility, representing the embodiment which death in the air lacks.

The narrator presents the image of the universal law of death and life, dissolving the individual into her grey voice. The imperfect, shadowy characters represent their universality and individuality. Conceiving each character in her grey zone, she offers them the potential to continue rebirth, that is, eternal life. The misty voice is merciful, and gives consolation and salvation, if not strong encouragement, even to modern readers who suffer from the limitation of individuality.

### III

The symbolic season for *The Tale of Genji* is autumn, as suggested by Haruo Shirane<sup>21</sup>; in particular, the evening of that falling season when the pale moon fills the world with a lonesome mood which induces tears from the "dweller" in nature, like "dewdrops" (102) of the season, by its expanding influential loneliness, without making the dweller conscious of the hidden psychological reason. This kind of enveloping atmosphere is called "mono no aware (103)" and is the principal element which constitutes Murasaki Shikibu's aesthetics. The season is, indeed, sorrowful, but latent positivity will be raised. Autumn, which places itself between summer and winter, combines life and death and is endowed with totality, though approaching the latter negative state and having to wait through one season for the revival of spring.

In Chapter 1, the lyrical, descriptive part which suddenly slows the flow of time, by filling it with sorrow and memory of the grandmother of Genji, in order to eternalize the short time, has that grey, but "highlighted" season as its background. The grandmother who mourns over the death of her daughter, facing the messenger from the Emperor Kiritsubo, presents negativity, but she

finds relief from the torment in expressing her feelings to her confidant:

"It would have given me great pleasure to look in upon him," said Myobu, getting up to leave. The child was asleep. "I should have liked to report to his royal father. But he will be waiting up for me, and it must be very late."

"May I not ask you to come in private from time to time? The heart of a bereaved parent may not be darkness, perhaps, but a quiet talk from time to time would do much to bring light. You have done honor to this house on so many happy occasions, and now circumstances have required that you come with a sad message. The fates have not been kind. All of our hopes were on the girl, I must say again, from the day she was born, and until he died her father did not let me forget that she must go to court, that his own death, if it came early, should not deter me. I knew that another sort of life would be happier for a girl without strong backing, but I could not forget his wishes and sent her to court as I had promised. Blessed with favors beyond her station, she was the object of insults such as no one can be asked to endure. Yet endure them she did until finally the strain and the resentment were too much for her. And so, as I look back upon them, I know that those favors should never have been. Well, put these down, if you will, as the mad wanderings of a heart that is darkness." She was unable to go on. (S, 9-10)

For this scene, one of the attendants of the Emperor Kiritsubo is sent with a letter to the house of the grandmother where his son, Genji, stays under her custody after the death of the Lady. The Emperor wishes to hear of his son and asks her to send him back to the court.

This impressive part allows the reader to recognize the assemblage of the aesthetic elements minutely prepared for the grey world. The narrator sets up a "tasteful" (*okashi*; 102) "evening with moonlight" (*yūzūkuyo*; *ibid.*) whose air

has transparence close to vacancy after the passing of the unusual "strong wind" (nowaki; *ibid.*), though it shows the dark color of the sky. That kind of beautiful evening, "suited best for the elegant play of musical instruments" (102-103) invites a profound thought of a lonely person.

Moved by the memories of Kiritsubo, he decides to send for his son at his grandmother's mansion. In a deserted state, the place is characterized by naturalness with "shrubs" (103) and moonlight.

The art of language indicated by the letter from the Emperor including a piece of waka using an appropriate metaphor and two pieces exchanged between the grandmother all in tears and her confidant presents its refinement to the highest degree, and, in addition, the elegant dialogue between the two ladies which envelops deep sorrow and severe criticism by the euphemism should be noted. The thoughtful attitude of the messenger who allows the grandmother to express her mind is also admirable.

In this section, the floating air of death is changed to softened moonlight, the symbol of the Kiritsubo Lady, which envelops the house of the grandmother and induces her tears and those of the interlocutor. The narrator says: "the sky is totally cleared, with the moon declining." (108) The close connection between the air changed partly to cloud, moonlight and tears is beautifully expressed by the waka piece of the Emperor who creates it after listening to the report of the messenger:

The autumnal moon

Induces even the tears of the person on clouds;

How could the planet be clearly seen

From that house within shrubs

In the world below?

In the fruitful season, perfect embodiment is realized. Due to the unusual, objective transparency, a feature of Japanese autumn, the reader's imagination is turned toward cosmic space, and is invited to meditate upon the principle of life and death related to the whole universe.

The eternalizing scene ends with a revival of the body of the Kiritsubo Lady through conveyance of the fragrance which remains from her lifetime, caused by the presentation by the grandmother to the Emperor of the hidden treasure: the Lady's wardrobe and a set of her used combs.

In a tendency toward aestheticism and formalization, the shift of a waka piece of 31 syllables and the prose makes up the fundamental structure of the entire work; a short poem crystallizes the scene presented by the prose, like a dewdrop which symbolizes a large amount of tears in the piece created by the grandmother in the part mentioned above.

In the same vein, an example of court ceremony is rendered with heaviness by the abundance of ornaments: the Emperor Kiritsubo orders adornment of the prestigious occasion of the Initiation of Genji, with all the treasure in storage.

When the Emperor Kiritsubo gives permission to the Minister of the Left to marry his daughter to Genji, the Emperor's will is expressed in a metaphoric rendering of a piece of waka; knowing that his wish is fulfilled, the Minister immediately conveys his great joy by an answering piece and his dance performed in the courtyard. Praising his elegant expression, the Emperor gives the Minister a horse and a hawk. The theatrical exchange is conducted without hesitation and with utmost naturalness.

The obsession to make form, which leads to a strong desire for rebirth, is also revealed in the respect for divination. The Emperor, who worries about the future of his son, sends him to the reputed fortune-teller from Korea who says:

'He has the marks of one who might become a Father of the State, and if this were his fate, he would not stop short at any lesser degree than that of Mighty King and Emperor of all the land. But when I look again – I see that confusion and sorrow would attend his reign. But should he become a great Officer of State and Councillor of the Realm I see no happy issue, for he would be defying those kingly signs of which I spoke before.' (W, 15-16)

Taking into consideration the words of "certain doctors wise in the lore of the planets and phases of the moon" (W, 16), the Emperor finally makes the decision that his son "should be made a Member of the Minamoto (or Gen) <sup>25</sup>Clan" (ibid.); he does not want to "set the child adrift upon the world as a prince without royal standing or influence upon the mother's side." (ibid.) He thought:

'My own power is very insecure. I had best set him to watch on my behalf over the great Officers of State.' (ibid.)

At last the Shining Prince will be a commoner, given the name "Genji"

The grey atmosphere occasionally takes a more sensible form of wind and cloud; in contrast to wind which may attack the "dweller" in nature by its aggressive move, like unexpectedly assaulting death, cloud is related to the emperor and the imperial court: the former's prestigious standing is compared to the height of the sky and the throne is considered to be on clouds. The emperor is called "the person on clouds" (*kumo no uebito*; 108), the court, "the place of clouds" (*kumoi*; 115). These expressions suggest a great potential in the grey atmosphere. The smoke coming from the Kiritsubo Lady's body and other corpses burnt in the opening chapter may be regarded as metamorphos-

ing into many characters in a complicated human relation in the following chapters. According to Shirane,

The *Genji* unfolds over seventy-five years, three generations, and four imperial reigns, and presents over 500 characters.<sup>16</sup>

The opening chapter is a source for the succeeding formalization. The names of the two main female characters are symbolic: the common latter element – *tsubo* – means jar or container, and the former elements designate the names of plants known for the energy of growth: rapidly developing paulownia (*kiri*) and wisteria (*fuji*) with abundant blooms. The initial chapter is, in a sense, focused on presenting the five original elements of the universe according to Chinese thought through the objects of utmost significance in the chapter: tree, fire, earth, gold (symbolized by the treasure in the court) and water.<sup>17</sup>

#### IV

In a world where alternation between life and death is under primal emphasis beyond the interests of individuals or social convention, even adultery is not rejected; the Emperor Kiritsubo appears to be unaware of the forbidden relationship between Genji and his consort, the Fujitsubo Lady, who gave birth to the future Emperor Reizei. (Chapter 7) Even a person of highest rank must obey the law of life, and the Prince's passion shifting from one woman to another is permitted generously, as in the liberated world of Greek mythology, the great rendition of the universally expanding life force becoming the principal motif of the entire work. In fact, the narrator presents her story within the framework of reality, though the invincible law gives the impression of abstraction, following the pattern of ambiguity in the work.



The conflict between individuality and universality innate in human beings is dissipated by the narrator's feminine voice; she casts a veil over the individuals with shortcomings by her capable narration and sends them to the world of equality from the lower world in the hierarchy represented by the classified honorifics. And emphasizing the connection between all the elements of the world, animate or inanimate, by coloring the air of intermediary and communication, the author attempts to overcome the limitation of individuality. The author, who draws the reader's attention ultimately to the narrator's feminine voice and her presence, has a high degree of self-consciousness; endowed with talent, but lacking the corresponding political power, she may have difficulty in expressing herself in her corner of aristocratic society. Listening to the soft, therapeutic feminine voice of the narrator, the author of the tragic comedy seeks to offer consolation and salvation to herself; her successful truth-claim made through a most aesthetic and original rendering is above all for herself, an element under the ruling of the Fujiwara clan which is dominated, in reality, by the universal law of life and death.

Chapter 1 ends with an indication of the provenance of the nickname of Genji, "Hikaru the Shining One" (W, 20); indicating that it "was given to him by the Korean fortune-teller" (ibid.), the conclusion offers a wide scope for *The Tale* to be continued in the 53 remaining chapters. At the same time, the narrator stresses the image of her "grey" world, conveying a glaring source of light to the foreign territory and mitigating its conspicuous image; her story must be developed within the "real" world for which the balance of positivity and negativity offers the everlasting driving force.

## Notes

1. See the definition by Bal 5.
2. See Akiyama 3-4 and Fukazawa 8.
3. See Riffaterre 36.
4. Bowring 4 states: "Murasaki acted as cultural companion-cum-tutor," as every "nyōbō" was required to.
5. Bowring 4.
6. Ibid. 5.
7. Ibid. 2-3.
8. Ibid. 4.
9. See Tamagami 103.
10. The number refers to the page of *Genji Monogatari* (Akiyama, et al., eds.).
11. See Shirane 45.
12. See Ishida and Shimizu 10.
13. See Shirane 45-47.
14. See Tamagami 87.
15. Shirane 121.
16. See Tamagami 131.
17. Arthur Waley did not translate the Japanese word for "ash"
18. The number refers to the page of the translation by Waley (abbreviated as W). S means the translated work by Edward Seidensticker.
19. See Akiyama 11.
20. See Tamagami 85.
21. Ibid. 136.
22. See Bowring 8.
23. See Kifune 25.
24. See Shirane 123.

25. "Minamoto" and "Gen" represent the two Japanese pronunciations of the Chinese ideogram: 源.
26. Shirane 120.
27. See "Gogyō". *Kokugo dai jiten*.
27. The "truth-claim of self's sense of order" (Valdés 140).

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