詩は夢の橋：源氏物語における日本美学

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西洋の『源氏物語』研究においては，日本でかつ世界で最初の小説『源氏物語』には，なぜ795の歌があることかということを問題にしている。その問いに対し，西洋文学と日本文学とでは，「詩」というものに基本的な違いがある，すなわち，西洋の詩は叙事詩（エピック）から発展し，ナレーションの要素が大事であるのに対し，日本の詩は感情を表現することがナレーションよりも重要であると論じられている。日本の詩は特に短い。俳句及び短歌は，わずか一，二文である。したがって，ストーリーを語ることは出来ない。しかし，『源氏物語』には，そのような詩が795ある。この数は，現代の読者から見ると，驚くほど多い。そのため，「この多くの詩は物語の中でどのような役割を果たすのか」ということを西洋の研究者達は長い間論争してきた。本稿は西洋でなされた，様々な『源氏物語』研究を分析する。さらに，西洋の文学理論を用いて，次の点を考察する。『源氏物語』における「叙事詩の美学」がどのように表現されているか。その叙事詩が物語上どのような役割を持つのか。そして，日本文学の素晴らしさが，西洋の研究者達によって，理解され，その真価を認められることは可能であるか。以上の点について，比較文学の視点から探りたい。

Lyric as the Bridge of Dreams: *Genji Monogatari* and Japanese Aesthetics

S. Louisa Wei

No one can read Murasaki Shikibu's *Genji Monogatari* without being fascinated or frustrated by the "795 poems interwoven with the prose at almost every turn:" "What are they doing here? How do they function, and why are they so necessary?"(1) These questions may accompany Western readers throughout the process of reading the text, though Japanese readers would most likely take these poems for granted since early Japanese prose writing "emerged against a background of poetry, and always had to face the fact that it was considered of inferior status."(2) When Earl Miner emphasising that "it is [the] lyricism that provides the basis for classical Japanese poetics, as it does not for Western,"(3) he may be considered to be exaggerating the difference between the two traditions. However, the recognition of this lyricism is probably the most necessary step in laying a solid ground for both Japanese poetic and aesthetic studies. In this essay, I shall examine the lyric elements in both the narratology and the aesthetics of *Genji,* explicate some implications of such a "lyric-aesthetics" in terms of Western literary theory, and, finally, address the fundamental question about the possibility of a comparative poetics.

It might seem surprising for Western scholars, but early Japanese prose narratives(4) had been composed to contextualize poems in order to make them better understood. They had often been read "as a *waka* sequence accompanied by prose in the *Monogatari* or *nikki* style."(5) In such a circumstance, a *monogatari* can always be approached in two ways: when prose is considered as the "main narrative," and lyric poetry a subgenre, the function of lyrics is nothing but an ornament which adds flavour to the writing; but when the entire work is read as a *waka* sequence, lyrics are in a controlling position while prose plays a less important role. However, these two approaches are often combined in the studies of *Genji* when critics employ terms such as "prose in poetry"(6) or "lyric mode" in prose(7) to

describe the narrative. They avoid to take polemic standpoints since the text itself resists such clear-cut distinction between poetry and prose.

In *Genji,* most lyrics are written in letters. In a society where women are physically hidden, letters become the most important means of communication.[8] Through the numerous exchanges of poems, "the norm of dialogue" is established by lyrics.[9] Examining the narrative closely, we can see that the "inner thought" of characters is usually given by the omniscient narrator in the form of direct speech, while the actual "characters' speech" is articulated in lyrics.[10] Therefore, in the narratology of *Genji,* the characterisation relies very much on lyrics, as does the dialogization of different subjective voices. These lyrics written in letters are also used as a free textual device to bridge the temporal or spatial gaps between scenes and events.

Bowring sees another "function" of lyrics which "dominates all others [in *Genji*]: Murasaki Shikibu uses it to crystallise the essence of a particular relationship or situation."[11] He uses the poems *Genji* and Fujitsubo exchange after she conceives to show how the ellipsis of the adultery is "crystallised" through their poems. However, Bowring does not explain what his "situation" means, and his example can also be seen as showing the dialogic function of these poems. Interestingly, the word "crystallised" is also used in Shirane Haruo's approach to the "lyric mode," though in a different way. Shirane sees this "lyric mode" in *Genji* as the distinctive feature that makes the entire narrative more "scenic" than "panoramic."[12] He uses the scene of Myobu's visit to the house of Kiritsubo's mother to explain how "the natural setting" or "the landscape" often "becomes infused with the character's feelings, and then, at a climactic point, nature and human circumstance are merged and *crystallised* through the poetry."[13] Hence, how a circumstance can be crystallised when it is merged with nature becomes the problem in both lyrics and the rest of the text.

Apparently, Shirane attempts to explain the frequent employment of "natural settings" or landscape descriptions in prose narrative as the extension of the "lyric mind." He observes the affinity between poetry and prose in *Genji*'s "lyrical and elegiac nature" in which "landscapes become the states of mind."[14] The infusion

of human feelings into the landscape is not unique in Japanese lyrics, though a Japanese poet usually goes further than a Western poet. When William E. Rogers discusses the three genres of epic, drama and lyric in Occidental poetics, he points out that the "reciprocity of mind and world in the interpreted lyrical work has an interesting implication, namely that it is impossible for the lyrical mind to present itself as detached from the lyrical world in the way that it is possible in drama or epic."(15) If such "a reciprocity between subject and object... is the characteristic of Romanticism," the fusion of this reciprocity characterises Japanese lyrics: there is an "eternal moving dialectic between the emotions of the poet and the sights that inspire his feelings."(16) Rimer and Morrell observe that "however learned the waka poets may have been, they never lost their understanding of the necessity for direct observation as a basis for their art."(17) This "direct observation," sometimes perceived as a kind of "directness in the language" by Western scholars, is not as straightforward as it appears to be. It reflects an artistic effort made to retrieve the landscape through lyric images which are more "real" than the actual landscape. The "eternal moving dialect" in *Genji* is not only between "the emotions" and "the sights," but also between the versification and the making of the entire narrative. If the landscapes are encoded in lyric images, these descriptions in the prose narrative are these landscapes spelled out—it is not a mere interpretation of lyrics, but rather, it provides contexts for these "landscapes" in lyrics to be better received. These "landscapes" can be not only the natural scenery set in four seasons, but also landscape paintings (such as *Genji*'s sketches of Suma and Akashi), and even mental landscapes of memories. In *Genji,* a constant interaction between lyrics and prose narratives forms a sequence in which characters are always in the process of "being moved, responding, being moved, responding."(18) Characters are often moved by natural landscapes and respond in lyrics; then other individuals will be moved by these lyrics and also respond in lyrics; then the whole process repeats itself.(19) This sequence is not quite a plot, though it carries on the narrative; what seizes the heart of a reader in *Genji* is not the suspense of a thriller story but an atmosphere which attracts the reader to experience a sequence of emotional ups and downs. In such a process, whether the circumstance is "crystallised" or not is not as

important as whether a kind of mood or atmosphere is produced; it is this atmosphere or state of mind that makes the audience ready to be moved deeply.

The reason for the fusion between human feelings and natural landscapes can be traced back to the Taoist master Zhuangzi's belief that "Nature holds the largest and absolute beauty" and "only when human beings dissolve themselves within Nature, can they reach the absolute freedom and harmony."[20] This thought was developed into a climax point during the Song China, marked by the rise of the genre of landscape poetry and landscape painting. It is not surprising that the Heian literature which was in many aspects greatly influenced by Song China, mirrored the Chinese use of images in a suggestive rather than merely metaphoric way, and the fusion between mental landscapes and natural landscapes. While Taoists believe that only when one dissolves oneself within Nature, may one obtain an absolute freedom, such a state of dissolution is an "essential pre-condition of enlightenment" for Zen Buddhists.[21] Although Zen was developed in a period after *Genji*'s time, the Taoist influence had already been combined with the Japanese Shindo before the Heian period. Actually, the Japanese developed this emphasis on "one's ego" being "transformed into the datum of nature" as a pre-condition for "aesthetic experience."[22] This emphasis implies the Eastern privileging of "nature" and "pathos" as the essence of all communication.

This intention is more explicitly expressed in the famous works of Motoori Norinaga (1730-1801), who sees the entire work of *Genji* as an expression of *mono no aware,* which loosely means "the affectingness—the pathos—of things."[23] Interestingly, Norinaga's interpretation of *Genji* has always been considered one of the best for over two hundred years. Critical works focusing on the studies of narrative techniques, chapter orders and social aspects can never compete with Norinaga's reading which not only goes into the heart of the work, but also reflects the Japanese aesthetics in general:

> There have been many interpretations over the years of the purpose of this tale. But all of [them] have been based not on a consideration of the novel itself but rather on the novel as seen from the point of view of Confucian and Buddhist works, and thus

> they do not represent the true purpose of the author. ... Good and evil found in this tale do not correspond to good and evil as found in Confucian and Buddhist writings. ... Generally speaking, those who know the meaning of the sorrow of human existence, i.e., those who are in sympathy and in harmony with human sentiments are regarded as good ; and those who are not aware of the poignancy of sentiments are regarded as bad. ... [A] mong the varied feelings of man's reaching to things—whether good, bad, right, or wrong—there are feelings contrary to reason, however improper they may be.[24]

The word *aware* was originally an exclamation of any "intense feeling, but later came to designate sadder and even tragic feelings."[25] In *Genji,* it is presented in the "fundamental tension between the aesthetic Eros of attachments to beautiful things and the aesthetic sensitivity to the passing of things (*mujokan*)."[26] *Mono no aware* lies in human beings' restless and everlasting searching and longing, and their constant and inevitable losing and grieving. This is why the aesthetic of *Genji* is considered as "the splendor of longing" (Field) or "the aesthetic of discontent" (Marra), and linked to "a world view in which the individual seems to have lost the will, power, or desire to control his or her destiny" (Watsuji Tetsuro).[27] Characters in *Genji* are usually sentimental and sensitive in perceiving the beauty in nature, other individuals and art works, but they seldom take actions against their destiny. They master what they can, such as the elegant art of *miyabi* (courtliness)[28], but when things seem out of control, i.e., when *Genji* has to go on his way of exile, or when Murasaki becomes very sick, they simply let things go—simply let the fate take over control—all they do is to completely surrender! However, the *aware* never goes as far into the state of depression, since consolation is paradoxically found when the beauty of desperation is perceived.

The aesthetic of *Genji* can also be seen as one built on two pairs of quasi-oppositions. On one hand, there seems to be an opposition between *mono no aware* and *miyabi*:" while *miyabi* is concerned with external, social, and ritualistic forms of beauty and elegance, *mono no aware* focuses on the internal, emotional response of the individual."[29] On the other hand, "nature and love are opposed; the first is circular and orderly, the second, linear and disruptive."[30] I see these two opposi-

tions as "quasi-oppositions," because the distinction between the two pairs of concepts is really not clear-cut. While the real master of *miyabi* has to know the *aware* of things, the beings who knows *mono no aware* must know the beauty and elegance of *miyabi*; while love can destroy the social order, it is part of human nature which has its own nature. Also, to know *mono no aware* in Nature, one has to be in love: love makes a heart sensitive, and it is this sensitivity which makes the knowledge of *mono no aware* possible.

This aesthetic of *Genji* has often been seen as a celebration of "feminine sensibility."(31) In *Shibun Yoryo* (1763), Norinaga argues that *mono no aware* is based on "womanly" qualities as opposed to those "manly traits—resolution, strength, and detachment."(32) Norinaga argues that "it is these 'feminine' and 'fragile' qualities, particularly tenderness, vulnerability, and a capacity to reveal emotion, that Murasaki Shikibu explores and that become heroic characteristics."(33) There are at least three reasons behind the early development of this feminine aesthetics in Japanese literature, which is often absent in other literatures until a much later time. First, Japanese women played an important role in poetry composition from the earliest time, and it was women who started the *monogatari* literature. In the Heian period, noble women not only had access to education, but also had time and financial independence making it possible for them to write.(34) Second, the lack of an epic tradition(35) in a way reinforces the lyric tradition, and thus sentiments and emotions are privileged over actions and reason/rationality, which are expected from an epic hero. The third and probably most fundamental reason is both Taoist and Confucian resistance to the desire of winning:(36) it is not only against the use of physical strength to solve disagreement, but also against argumentation which was developed very early in Western rhetoric. For the ancient Chinese philosophers, "the true Sage keeps his knowledge within him, while men in general set forth theirs in argument in order to convince each other."(37) In *Dao De Jing* (or *Tao Te Ching*), Laozi also overtly emphases the *yin* side of the Chinese dualism, namely, the feminine, the quiescent, the receptive, tenderness and the hidden. He believes that though the *yin* things are tender and humble, they know how to gain from *yang* and therefore maintain a life that is more everlasting.

Japanese aesthetics is indebted to Laozi in its "esteeming the hidden or merely suggested as higher than the obvious or boldly exposed."[38]

While the "feminine sensibility" is expressed in terms of *mono no aware,* the hidden and the profound—*yugen*—is "emerged paradoxically from incomplete expression."[39] The old Japanese word for "incompleteness," *fugu,*[40] was related to imperfection in forms. The favour over the "incompleteness" is well expressed by Kenko in his essays written around 1330:

> It is typical of the unintelligent man to insist on assembling complete sets of everything. Imperfect sets are better. ... Leaving something incomplete makes it interesting, and gives one the feeling that there is room for growth. Someone told me, "Even when building the imperial palace, they always leave one place unfinished." In both Buddhist and Confucian writings of the philosophers of former times, there are also many missing chapters.[41]

As we can see from Kenko's discussion, "incompleteness" is where the meaning grows. Japanese lyrics are very brief in Western eyes. It is not exactly the language itself that allows more meanings in a brief statement, as Rimer and Morrell suggest.[42] It is the belief that "the best poem" is an "understatement" leaving "much unsaid" while "conjuring a vision in the mind of the recipient".[43] This "understatement" is expanded to a great extent in *Genji*: it not only contains blank and missing chapters during the narration,[44] it also ends with an open chapter in which "there is nothing that approximates absolute closure."[45] This last chapter is named "The Floating Bridge of Dreams" and its heroine Ukifune's name means "floating boat." The book ends when she escapes from the two men who split *Genji*'s outer splendor and inner sensitivity but cannot compare with him. Ukifune's fate is indeed like a drifting boat on a roaring river. When the reader comes to such an end, s/he cannot put down the book with relief: this is why *Genji* has inspired so many stories after its time.[46] To borrow Derrida's words, this is indeed "the end of the book and the beginning of writing."[47]

The idea of "incompleteness" is also important because it marks the Japanese parting from Chinese writings characterised by their symmetrical devices and

overall balance. For instance, the greatest Chinese classical novel *The Story of the Stone* contains not only a perfectly symmetrical narrative structure which forms a cycle of return, but also numerous carefully designed doubles and pairings between characters. Although *Genji* cannot compete with *Stone*'s formal perfection in terms of narrative devices or techniques, its beauty lies in the cohesion between its formal incompleteness and its lamentation over the imperfection of things. Apparently, the resistance to the Chinese emphasis on symmetry and regularity was deep-rooted in Japanese poetry even before the emergence of prose narrative. As Keene points out, "the relentless insistence on parallel expression, so natural to the Chinese, was normally antithetical to the Japanese, despite occasional experimentations."[48] Critics more or less agree that the lack of parallelism in Japanese poetry is due to the fact that the Japanese language does not have the monosyllabic nature of Chinese, which makes the wide use of strict parallelism possible.[49] Another explanation for this lack of parallelism is because "Japanese do not much take to the clear-cut oppositions, or rather distinctions" which are "required for parallelism."[50] Miner derives from this point, (certainly bearing in mind the fusion between the mind and the world,) that in Japanese lyrics, "the distinction between 'signifier' and 'signified' in western thought is blurred."[51] This statement may alarm some critics as attempting for a clear-cut distinction between Eastern and Western poetics, (to return to an early point at the beginning of this essay,) while others think that it points to the fundamental question of a real understanding between the West and the East.

The importance of lyric elements in Japanese aesthetics is recognised by Umehara Takeru in his famous claim that *Kukinshu* and *Genji* shaped "the Japanese perception of beauty" and "established the foundation of Japanese aesthetics."[52] While Kukinshu's elegiac nature is carried on in *Genji,* the latter provides a larger and more continuous scale for the reader to enjoy poetry in a story. Prose and poetry are in harmony since they share the same aesthetic principles, namely, the fusion between mind and world, the sensitivity in sentiment, and the beautiful incompleteness in expressions or representation. Facing such a lyric-aesthetics, Western scholars find it hard to come to terms with a text like *Genji* that

shows a resistance to "resolution or rationalization."(53) It does not aim to provide a solution or to establish a reality of rationality, but rather it allures the reader to fall into a world of *aware,* inviting him/her to experience the up and downs of moods. When such a text lays the foundation for Japanese aesthetics, then it is the "pathos" that is privileged over the logos. Developed from *Genji* are the four basic moods, which provide the ground for Japanese aesthetic experience in general:

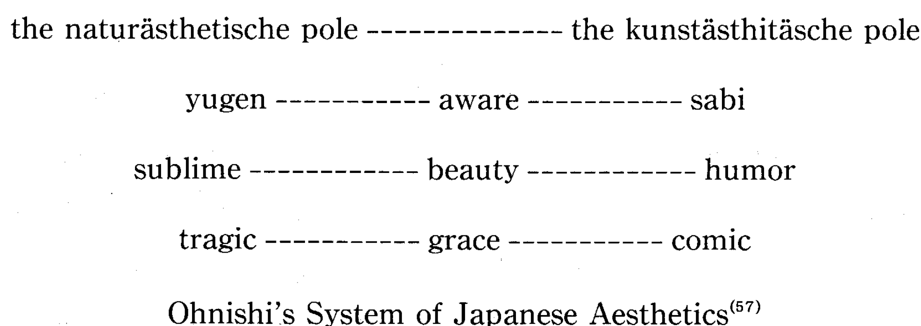
> When the mood of the moment is solitary and quiet it is called *sabi.* When the artist is feeling depressed or sad, and in this peculiar emptiness of feeling catches a glimpse of something rather ordinary and unpretentious in its incredible "suchness", the mood is called *wabi.* When the moment evokes a more intense, nostalgic sadness, connected with autumn and the vanishing away of the world, it is called *aware.* And when the vision is the sudden perception of something mysterious and strange, hinting at an unknown never to be discovered, the mood is called *yugen.*(54)

In Japanese minds, these four moods are interwoven with each other. People say "*wabi sabi*" to combine the mood of *wabi* and *sabi* since they feel that the *aware* of isolation inevitably follows old age. On the other hand, the profound knowledge one achieves in an old age (after seeing and experiencing many *aware* and *wabi*) can be cherished since it helps them to understand *yugen* in terms of its enjoyable idleness. The "moods" are of decisive importance in Japanese aesthetics since they enable the appreciation of different kinds of beauty. In the composition of poetry, the mood "produces and at the same time is produced by the image, which is not to be used as an ornament but to point at the Tao or self-nature, a mysterious totality of the inner and outer nature."(55)

These concepts are in perfect cohesion though they are not built on dualism, even the dualism in the Chinese sense, in which opposites are not opposites but complementary aspects that maintain an equilibrium and lead to the Oneness. Even when Keene discusses these terms under his headings of "suggestion, irregularity, simplicity and perishablity" in his article titled "Japanese Aesthetics", he still strikes Western scholars by his approach:

> The title of Professor Keene's paper started me off the wrong foot. Aesthetics, from my traditional, Western point of view, is that philosophical discipline concerned either with the analysis of the nature and status of beauty as such (whether in nature or art), or with the analysis of the nature and status and function of fine art (painting, sculpture, poetry, music, fiction, drama, etc.). The history of aesthetics in the West is, at least in part, the history of diverse theories concerning the nature of beauty or the nature of art. ... Against this general background, I seem to assume that a paper entitled "Japanese Aesthetics" would be concerned with theories of beauty or theories of art which have appeared in the course of the history of Japanese philosophy or Japanese philosophical reflection.[56]

McCarthy's reflection is typical in its expectation of theories. However, in Japanese literary history, the most distinctive feature is the freedom in approaching concepts borrowed from religious or philosophical terms. If we examine how the concept of *yugen* is developed, as revealed by Andrew T. Tsubaki's article on *yugen,* we would know that the difference lies in the fact that later Japanese artists or scholars adapt words from early times, take them into their own entity, experience them and shape them in a way which helps them to get into their own best state of mind, and articulate them in a different metaphorical way that they feel more in touch with the heart of the matter. When different meanings are allowed and even celebrated under one term, any categorical distinction (which lays the ground for theories) become impossible. When Japanese concepts are put into a system which imitates the West, as shown in the following diagram, concepts on both sides seem to be distorted:



Ohnishi's System of Japanese Aesthetics[57]

The questions are: does Western terminology really help to describe the Eastern

thoughts or does the Western "representation of the Other" merely turns the other "into a variant of [its] own image?"(58) Also, does Eastern thought still speak for itself in Western languages? Is it fair to say that the Japanese "were rather poor in aesthetic reflection"(59) just because they did not systematise their reflections and concepts? In the famous conversation between Heidegger and a Japanese inquirer, the Japanese expresses his urgent need for concepts. Heidegger replies: "Do you seriously regard this incapacity as deficiency of your language?"(60) He certainly sees the danger in blurring the differences and discriminating against Eastern ways of thinking. However, both Heidegger and the Japanese show their almost pessimistic scepticism about the possibility of a real mutual understanding.

When discussing the "differences" between the East and the West, scholars often encounter difficulties in defining their terms because the presuppositions are never the same in different language realities. However, bearing the difference between languages in mind, a comparative poetics can be very fruitful. I hope that I have contributed to the understanding of both the aesthetics in *Genji* and Japanese aesthetics in general through this essay, whose title, "lyrics as the bridge of dreams," can be understood as a metaphor for Japanese aesthetics.

《注》

(1) R. Bowring, *Murasaki Shikibu: The Tale of Genji.* Cambridge, 1988, 67.

(2) Bowring, 69.

(3) E. Miner, H. Odagiri, and R. E. Morrell, *The Princeton Companion to Classical Japanese Literature,* Princeton, 1985, 5.

(4) I take this term from Miner, *Princeton Companion,* 11, referring to the narrative in the genre of *monogatari. Monogatari* is written in the past tense. The word itself means "the telling of things".

(5) Konishi Jin'ichi, *A History of Japanese Literature,* v.2, Princeton, 1984, 256. *Waka* is the basic form for Japanese poetry and is written in five lines, consisting of a 5/7/5/7/7 syllabic division. *Nikki* is written in present tense. The term is often translated as "diary" but can also be fictional writing.

(6) When trying to answer why the huge number of poems in *Genji* can work well with the rest of the narrative, Bowring draws the reader's attention to the language of Japanese poetry. He points out that "in simple terms a Japanese poem is a statement thirty-one syllables long. With no rhyme and no word stress, the Japanese language created its special version in a direction that is surprising and somewhat difficult to grasp" (Bowring, 67). This statement is quite accurate when it stands alone; but when it is looked as one of the answers to his question, it points to a wrong direction: it seems to imply that the affinity of poetry and prose in Genji is due to the lack of

a "lyricism" in Japanese poems— they are prose like "statements". Authur Waley's translation which "blends the poetry into the prose rendering" deals with the problem in a similar manner. (See J. T. Rimer and R.E. Morrell, *Guide to Japanese Poetry,* Boston, 1975, 86.) This assumption is wrong because: first, it denies the lyricism in Japanese poetry which is not presented by formal features such as rhyme and word stress; second, it cannot explain the vast use of lyric poems in Chinese prose narratives since the distinction between poetry and prose is quite obvious in Chinese writings, and Chinese lyrics do not lack "lyricism" of any kind.

(7) Shirane Haruo, *The Bridge of Dreams: A Poetic of the Tale of Genji,* Princeton, 120.

(8) Long before the Heian period (794-1186), poetry had already become the basic education for both men and women, and the ability to compose poems was one of the essential criteria in judging one's background, intelligence and taste.

(9) Bowring also sees this "dialogic nature" in poems produced in isolation, including 52 by Genji, 19 by Kaoru and 11 by Ukifune. Because "the norm is dialogue", he states, "these poems have the effect of emphasising the loneliness of the character who produces them, as if only half the expected amount of poetry had been produced" (Bowring 73-75).

(10) I use "characters' speech" according to Noguchi Takehiko who draws the voice structure of Genji as four boxes, one inside the other. The innermost box is "inner thought", then comes "characters' speech", "standard narrative" and the outermost box is "authorial intrusion". See Noguchi, "The Monogatari Substratum" in E. Miner ed. *Principles of Japanese Literature,* Princeton, 1985, 137.

(11) Bowring, 71. Bowring's use of the poems Genji and Fujitsubo exchanged after their adultery as an example to show how the missing information in the ellipsis is "crystallised" through their dialogic poems. This example seems to narrow down his general statement and falls back to one of his former points when he discusses the "norm of dialogue" in lyrics.

(12) Shirane, 120.

(13) Shirane, 122. Emphasis mine.

(14) Shirane, 121.

(15) W.E. Rogers, *Three Genres and the Interpretation of Lyric, Princeton,* 1983, 68.

(16) Rimer and Morrell, 14.

(17) Rimer and Morrell, 19.

(18) E. Miner, *Japanese Linked Poetry,* Princeton, 1979, 8.

(19) Miner also uses the description of Genji's landscape paintings (in "The Picture Contest" chapter) as an example. These landscapes of Suma and Akashi produced in the state of isolation during his exile move the viewers deeply and remind them of those dark days when they lost the Shining prince's company. See Miner, Japanese Linked Poetry, 7.

(20) Li Zehou, "Zhuangzi Meixue" in *Zhongguo Wenhua yu Zhongguo Zhexue,* Beijing, 1986, 59. Translation mine.

(21) Lin Jyan-lung, "Pound's 'In a Station of the Metro' as a Yugen Haiku" in Paideuma, 1992, 21 : 1-2, 181.

(22) W.R. LaFleur, trans. and cites in *The Karma of Words: Buddhism and the Literary Arts in Medieval Japan,* Berkeley, 1983, 102-103.

(23) N. Field, *The Splendor of Longing in the Tale of Genji,* Princeton, 1987, 298.

(24) D. Keene, trans. and cites in *Seeds in the Heart: Japanese Literature from Earliest Times to the Late Sixteen Century,* New York, 1993, 489-490.

(25) Miner, Odagiri and Morrell, 290.

(26) R. Pilgrim, "The Tale of Genji in a Religio-Aesthetic Perspective" in E. Kamens ed. *Approaches to Teaching Murasaki Shikibu's The Tale of Genji,* New York, 1993, 48.

(27) Shirane, 123.

(28) There is a different definition for miyabi. "The Myogisho, a dictionary of the Heian period, defines the word miyabi with the characters kan (leisure) and ga (refinement)." Marra thinks that the term "refers to the spiritual and intellectual freedom which leads to the contemplation and appreciation of the beauty of the natural order." See M.Marra, *The Aesthetics of Discontent,* Holununu, 1991, 49.

(29) Shirane, 31.

(30) Field, 300.

(31) I borrow this term from Keene's discussion in the second chapter of his *Landscapes and Portraits: Aprreciations of Japanese Culture,* Tokyo, 1971.

(32) Shirane, 31.

(33) Shirane, 31-32.

(34) Professor Sonja Arntez suggests that this historical aspect is echoed in Virginia Woolf's A Room of One's Own, in which she claims that the condition for a woman to be able to write includes "a room of her own" and "five hundred pounds a year."

(35) Although a few scholars have discussed the "epic element" in Japanese literature, these discussions are often considered as a Western imposition. The most epic-like Japanese literary work is Heike Monogatari. However, it does not belong to the mainstream and its influence cannot be compared with Genji at all. V.H. Viglielmo's argument that Genji's "exquisite sensibility to nature give him an almost godlike quality" seems distorted and irrelevant, since this "sensibility" is just the opposite of the actions expected in an epic hero. See Viglielmo, "The Epic Element in Japanese Literature" in A.-T. Tymieniecka, ed. *The Existential Coordinates of the Human Condition: Poetic-Epic-Tragic,* Dordrecht, 1984, 197.

(36) The most important Taoist masters are Laozi and Zhuangzi. Laozi is a contemporary of Confucius, and Zhuangzi was active a few decades later. Their works were written in 5th to 4th century B.C., and have been influencing both Chinese and Japanese thinking since then.

(37) This is Zhuangzi's idea cited in R.T. Oliver, *Communication and Culture in Ancient India and China,* Syracuse, 1971, 181.

(38) A.T. Tsubaki, "Zeami and the Transition of the Concept of Yugen: A Note on Japanese Aesthetics" in *The Journal of Aesthetics and Art Criticism,* 1970, vol.30, 56.

(39) Konishi, *A History of Japanese Literature,* v.3, 185.

(40) This word in modern Japanese means "disable".

(41) Keene, trans. *Essays in Idleness: The Tsurezuregusa of Kenko,* New York, 1967, 70.

(42) Rimer and Morrell, 15.

(43) This is Shunzei's idea cited by Konishi in *A History of Japanese Literature,* v.3, 185.

(44) In most Japanese and Chinese versions of Genji, there is a blank chapter after "The Wizard" which only bears a title: Kumogakure ("Hidden/Lost in the Cloud"). Most scholars agree that Murasaki Shikibu leaves the chapter blank because she does not want to depress the reader by writing about Genji's death right after the lengthy description of Murasaki's death. See Feng Zikai's Chinese transla-

tion, Yuanshi Wuyu, Beijing, 1980, 887fn. The missing chapter refers to a chapter titled Kagayaku hi no miya ("Splendor of the Shining Princess") which Fujiwara no Teika believes was originally between the Kiritsubo ("The Paulowia Court") chapter and the Hirikana (The Broom Tree) chapter since the textual gap between these two chapters is so obvious in terms of both theme and tone. See Gatten, 33.

(45) Shirane, xx.

(46) A. Gatten, "The Order of the Early Chapters in the Genji Monogatari" in *Harvard Journal of Asiatic Studies,* 41 : 1, 1981, 5. Also see J. E. Goff, "The Tale of Genji as a Source of the No: Yugao and Hajitomi" in *Harvard Journal of Asiatic Studies,* 42 : 1, 1982, 177. Renga is "linked poetry".

(47) J. Derrida, *Of Grammatology,* Baltimore, 1981, 6.

(48) Keene, "Japanese Aesthetics" in *Philosophy East and West,* 14 : 3, July 1969, 294.

(49) A. H. Plarks, "Where the Lines Meet: Parallelism in Chinese and Western literatures" in *Chinese Literature: Essays, Articles, Reviews* 10, 1988, 47.

(50) Miner, *Comparative Poetics,* Princeton, 1992, 93.

(51) Miner, *Comparative Poetics,* 93.

(52) Umehara Takeru, *Nihon no Kotengeino 3: Noh—Chusei Geino no Kaika,* Tokyo, 1970, 135. Translation mine.

(53) Okada, *Figures of Resistance,* Durham, 1991, 287-8.

(54) A. Watt, *The Way of Zen,* New York, 1966, 181-182.

(55) Lin, 181.

(56) H. E. McCarthy, "On Donald Keene's 'Japanese Aesthetics'" in *Philosophy East and West,* 14 : 3, July 1969, 310.

(57) Takeuchi Toshio, "Ohnishi's Aesthetics as a Japanese System" in *The Journal of Aesthetics and Art Criticism,* 1965, 7. Ohnishi's system is presented by the diagram on page 16.

(58) R. H. Okada, "Domesticating The Tale of Genji" in *Journal of American Oriental Society,* 110 : 1, 1990, 70.

(59) Takeuchi, 24.

(60) M. Heidegger's *On the Way to Language,* 2.

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