

On the Ideational Differences among  
the Three English Translations of  
*The Tale of Genji* in Terms of the System of  
Transitivity in the Systemic-functional  
Grammar

系統 - 機能文法の Transitivity System を枠組みとした  
源氏物語の3つの英訳に見られる観念的意味の差異について

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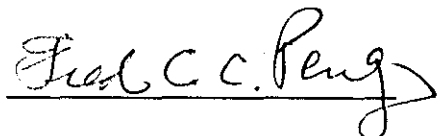
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## Introduction

The aim of the present study is to explain the differences among the three different English translations of the Japanese text called *The Tale of Genji*. Nowadays many Japanese books are translated into English. They are categorized into literature, social sciences, cultural books, etc. This situation of translations may reflect the great attention that is being paid to Japan and its culture as a result of the drastic growth of Japanese economy. As a Japanese I welcome the fact that many Japanese works are available for non-Japanese through the English language because the more people outside of Japan understand Japan or Japanese culture, the better they can communicate with the Japanese and vice versa.

At book stores in Japan, where foreign books are sold, many Japanese books in English translation are available. The most interesting phenomenon which stands out at such book stores is the variety of translations from the same original text. For example, the novel *Botchan* written by Soseki Natsume is translated into more than three versions. *Genji*

*Monogatari* or *The Tale of Genji* is also translated by three different translators. A simple glance of these translations of the same text will immediately reveal that they are different from each other; however, it is not so easy to tell how these translations differ.

The purpose of this study is to identify the differences of English among the translations of the text and to explicate the ways in which these three translations differ. In order to accomplish the aim of the study I chose a linguistic framework, the system of transitivity which is a theory that realizes the ideational metafunction within Systemic-functional Grammar. This study consists of five chapters.

Chapter one presents previous studies. In this chapter I will review several studies and approaches to discourse.

Chapter two is concerned with the analytical framework. I will use the transitivity system of Systemic-functional Grammar as the analytical tool. Here the fundamental knowledge of the transitivity system and the notion of PROCESS will be introduced.

Chapter three provides the outline of the data which will be analyzed in the present study. The data are taken from the three different translations of *Genji*



*Monogatari* or *The Tale of Genji* which was one of the greatest novels in the history of Japanese literature.

Chapter four provides the analysis of the data and discussion. This chapter consists of three parts: (1) the procedure of analysis, viz., how to assign the processes in the data, (2) the general view of the result of accounting for the processes among the three translations, and (3) the analysis of each process. Here I will describe the differences among the three translations in terms of the frequencies of processes as well as the manipulation of the processes.

Chapter five provides a conclusion of the study. In this chapter the knowledge acquired from the analysis of data will be summarized. The contribution which the present study makes will be also described as well as the application of the knowledge from the study to English teaching.

## Chapter 1 Previous Studies

### 1.1 Discourse Analysis

Discourse analysis has become one of the most attractive topics in linguistics lately, and the term is now used to include a wide range of investigations concerning linguistic materials beyond the sentence. Many linguists are thus trying to come to grips with what constitutes acceptable discourse analysis or how discourse functions in relation to other relevant fields of linguistics, such as sociolinguistics, psycholinguistics, neurolinguistics, formal linguistics and computational linguistics.

In the field of sociolinguistics, discourse analysis concentrates on the structure of social interaction manifested in conversation as well as the function of speech to maintain human relationships in society. In neurolinguistics and psycholinguistics, studies on discourse pertain to the issues related to both comprehension and production of discourse; e.g. how a child recognizes discourse, how much the patients whose brains were damaged lose the ability to produce

acceptable discourse. Investigators on discourse in formal linguistics are concerned with the structure of discourse; that is the syntactic relationship between the sentences. Formal linguists construct the sequence of sentences and judge the acceptability in terms of truth-values depending on their own native intuition. This way of approach does not deal with the spoken or written data obtained from actual conversations or interactions. Some computational linguists try to produce models of discourse processing in order to apply the knowledge to machine translation.

The purposes of investigations have something in common which is to clarify the complexity of the unit larger than the sentence. It is certain that many aspects of discourse research will contribute to develop not only linguistics proper but also the relevant disciplines concerning language as behavior because language is manifested in actual conversations or written texts.

## 1.2 The Various Approaches to Discourse Analysis

Although there exist several approaches to discourse analysis depending on the purposes intended, they, in general, can be divided into two. According

to Candlin (1985: x), the first is to characterize the speaker/writer meaning. It is accomplished through describing the structure of a suprasentential text by imposing some framework upon the data. The structure oriented investigations concentrate on discovering sequential relationships among the sentences in a discourse. Therefore, this approach is based on the idea that certain rules or regularities can be established to account for what constitutes an acceptable discourse.

The second is to explain the function of a discourse in the context of its use. The proponents of this approach aim to offer a characterization of how the participants of a discourse undergo the the process of interpreting the meaning in the discourse; put differently, they describe how the participants manipulate the discourse in order to accomplish the purposes intended such as persuasion, negotiation, or making a proposal. Thus the functional approach takes into consideration not only the social background to which the participants belong, but also the relationship among the participants in the discourse and the environment where their interactions actually occur. Those factors pertaining to human interactions in a discourse are referred to as the context of

situation (Peng 1986).<sup>1</sup>

The two approaches are also different in the procedures of dealing with data. The structural approach presumes that data are products wherein the function or the meaning of data are taken for granted. This type of research rarely pays attention to actual spoken utterances; rather, it focuses on written texts or model texts invented by researchers depending on their intuition. This is a static way of investigation. Text linguistics, pragmatics, studies on discourse from the viewpoints of formal linguistics and computational linguistics can be categorized into this type of inquiry.

On the other hand, the functional approach to discourse analysis presumes that discourse is a matter of process which is manifested in a social institution. Therefore, it deals with natural conversations or written texts obtained from what actually happened between interlocutors or between writers and readers. This type of research not only focuses on the sequence of sentences or in other words, the structure, but also equally takes other factors such as the context of situation into account. This is a dynamic, i.e. functional, way of investigation. The approaches to discourse analysis in the fields such as socio-

linguistics, anthropological linguistics, psycholinguistics and neurolinguistics can be classified into this functional camp of investigation.

The following citation from de Beaugrande and Dressler (1981: 15) summarizes how to carry on discourse analysis:

Whereas the conventional linguistic question might be: "What structures can analysis uncover in a language?", our question would be rather: "How are discoverable structures built through operations of decision and selection, and what are the implications of those operations for communicative interaction?"

Linguists analyzing discourse or other topics in linguistics, thus, must try to consider the structure and the function as two complementary facets, and treat them as a whole in order to clarify what discourse is.

### 1.3 Terminology: *text* and *discourse*

In discourse analysis, two terms are frequently used to refer to the data that are subject to analysis; they are 'text' and 'discourse'. The former is used to indicate written passages or printed records, such as monologues, letters and academic papers whereas the latter is chosen to imply spoken language or actual

utterances, such as arguments, debates and conversations (Coulthard 1985: 3).

The distinction between the two terms may originate from the different nature of the two linguistic representations in terms of their manners of production, their forms and their functions in actual language behavior. Brown and Yule (1983: 4-19) explicate the differences between the two modalities as follows:

- (1) The speaker can use paralinguistic or kinesic effects in order to reinforce what he wants to mean.
- (2) The speaker can monitor both what he is saying and the recipient's reaction in the context of situation in which he is involved, so the speaker can plan the next appropriate utterance depending on what he is monitoring, simultaneously uttering his current words.
- (3) The writer, on the other hand, can have much time to accomplish what he intends to mean. He can manipulate what he has already written or change his intention about what he is going to write.
- (4) The writer cannot have immediate feedback and simply imagines the reader's reaction although

he is free from interruption by the recipient and pressure to continue talking.

(5) Spoken language is essentially transitory and written language is designed to be permanent; the main function of the former is to establish and maintain human relationships whereas that of the latter is to store verbal records which permit communication over time and space.

(6) Written language contains densely packed information whereas spoken language contains more interactive markers. The former is well structured by the use of a set of metalingual markers to explicate relations between clauses (e.g. connectors) and heavily modified noun phrases. The latter, on the contrary, is less structured because it contains generalized vocabulary items, the short chunks of speech and frequent repetitions of the same syntactic patterns.

These different characteristics between spoken language (discourse) and written language (text) invoke an impression that the spoken record is a dynamic process whereas the written record is a static product.



However, the distinction of the two terms 'text' and 'discourse' is not so consistent in the field of inquiry. German researchers (e.g. de Beaugrande and Dressler 1981: 3), use 'text' to imply both spoken language and written language as follows:

A TEXT will be defined as a COMMUNICATIVE OCCURRENCE which meets seven standards of TEXTUALITY. If any of these standards is not considered to have been satisfied, the text will not be communicative.

These two German scholars do not limit the meaning of the term 'text' to the written material, but expand the meaning to include the whole linguistic record which satisfies the seven standards such as cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality regardless of the way in which the linguistic record is represented.

On the other hand, some other investigators like to use 'discourse' to label what the German scholars call 'text'. In this camp are Hoey(1983) who uses 'discourse' to refer to written materials and Stubbs(1983: 9-10) who also uses 'discourse' to refer to the data obtained from both written language and spoken language. Brown and Yule(1983: 24) use 'discourse' as a general term for both spoken records

and written records, but they also define 'text' as the term which refers to the verbal record of a communicative act.

According to Brown and Yule(1983: 24) the distinction between 'text' and 'discourse' does not necessarily mean how the record is manifested, viz., written or spoken; rather, it reflects the different approaches for analysis. They (Brown and Yule 1983: 24) distinguish the static approach from the dynamic one as follows:

Although there are claims that cohesive links in texts are used by text-producers to facilitate reading or comprehension by text-receivers (cf. Rochester & Martin 1977, 1979; Kallgren, 1979), the analysis of the 'product', i.e. the printed text itself, does not involve any consideration of how the product is produced or how it is received. We shall describe such an approach as deriving from a text-as-product view. This view does not take account of those principles which constrain the production and those which constrain the interpretation of texts.

In contrast to these two broadly defined approaches, the view taken in this book is best characterized as a discourse-as-process view. The distinction between treating discourse as 'product' or 'process' has already been made by Widdowson (1979b: 71). We shall consider words, phrases and sentences which appear in the textual record of a discourse to be evidence of an attempt by a producer (speaker/writer) to communicate his message to a recipient (hearer/reader). We shall be particularly interested in discussing how a recipient might come to comprehend the producer's intended message on a particular occasion, and how the requirements of the particular recipient(s), in definable circumstances, influence the organization of the producer's discourse. This is clearly an approach which takes

the communicative function of language as its primary area of investigation and consequently seeks to describe linguistic form, not as a static object, but as a dynamic means of expressing intended meaning.

The static approach mainly focuses on the structure of the product itself whereas the dynamic approach does not confine discourse investigation to structural analysis, but is very deeply concerned with the communicative function of language. Therefore, in adopting the discourse-as-process view by Brown and Yule, I shall use the term 'discourse' in the following presentation to refer to the verbal records regardless of whether the data is spoken or written.

#### 1.4 Various Attempts of Discourse Analysis

Discourse is, as I mentioned before, a realm of interest in several fields, such as sociolinguistics, psycholinguistics, neurolinguistics, etc. Because the inquiry is interdisciplinary, there is no unified method of investigation. In this section I shall briefly review the approaches to analysis.

*Conversational analysis* pertains to spoken conversation. This is the analysis of conversational structure and organization (Coulthard 1977: 59).

Conversational analysts focus on the relationships between pattern of speaking and social roles or groups: "how people adapt their language behavior in certain group encounters; how speaking conventions are established or changed; how social dominances emerge in speaking; and so forth" (de Beaugrande and Dressler 1981: 19). For example, Sacks, Schegloff and Jefferson (1974) describe how people take turns in conversation and that turn-taking is constrained in a society.

The emphasis of conversational analysis is "on what can actually be found to occur, not on what one would guess would be odd (or acceptable) if it were to do so" (Levinson 1983: 287). Because their main concern is to explicate how the members of society utilize to interpret and utter in conversation within their own society, conversational analysts concentrate on inductive description of natural conversations.

While conversational analysis mainly deals with conversations in spoken language, *discourse analysis* deals with both spoken and written language. Stubbs (1983: 1) defines discourse analysis as follows:

Roughly speaking, it refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges of written texts.

Several scholars (Levinson 1983; Crystal 1985) emphasize that the purpose of discourse analysis is to find rules which distinguish well-formed discourse from ill-formed or to find other rules which govern permissible discourse. Such scholars focus on the structure of discourse such as coherence of discourse and cohesion of utterances.

However, not all discourse analysts are narrowly concerned with the structural aspect of discourse. Brown and Yule(1983: 24) advocate the importance of functional investigation of discourse. For example, Peng(1983) explicitly shows how to analyze the function of discourse using a joke. He proposes that the function of discourse depends on: who the sender of a discourse is; who receives the discourse; what the content of the discourse is; the context of situation in which the discourse is involved.

*Pragmatics* is concerned with discourse from the formal viewpoint. It deals "only with those aspects of context which are FORMALLY encoded in the STRUCTURE of a language; they would be part of a user's pragmatic competence" (Crystal 1985: 240). This approach to discourse is related to philosophical and logical notions. Levinson(1983: ix), in his introductory book to pragmatics, explicitly mentions such an approach as

follows:

Consequently this book is quite conservative in scope and approach, and considers the main topics in a particular tradition of work. This is the largely Anglo-American linguistic and philosophical tradition that builds directly, for the most part, on philosophical approaches to language of both the logical and 'ordinary language' variety. ... The would-be pragmatist must understand these issues in depth, if he or she is to understand the background to a great deal of current research in both linguistics and philosophy.

The studies in pragmatics include aspects of deixis or what pronouns or demonstratives refer to, presuppositions, speech acts, conversational structure, and conversational implicature.

*Stylistics* is yet another approach which has been dealing with the style in texts. In the literary field, stylistics is concerned with the various characteristics of literature such as the genres of literary work and the styles of individual writers. However, in linguistics it investigates the varieties of language and tries to accounting for the particular choices by individual or social groups. Sinclair and Coulthard (1975: 8-9) indicate that there are two approaches in stylistics as follows:

There are two major approaches within stylistics. One, concerned particularly with narrative, begins

with the concept of a complexly organized text and attempts to show structure in terms of narrative, not linguistic, units. The analysis is based on the breakdown of the topic or content into episodes and events on which operations analogous to combination, transformation, embedding, and so on, can be performed (Chatman 1969, Todorov 1966, Barthes 1966). The other approach, beginning with the idea that the text has been carefully composed, looks at the grammatical choices the author has made, and discusses their literary effects and effectiveness (Halliday 1971, Sinclair 1966). Such analyses usually restrict themselves to the clause and below, although Short (1970), in examining conversation in literature, noted lexical cohesion in successive utterances by different speakers.

The following presentation can be categorized into discourse analysis in the framework of Brown and Yule (1983) and Peng (1983), because I will focus not only on the structural differences among the data but also on how these structural varieties occur. The following presentation can also be categorized into stylistics in terms of the second approach by Sinclair and Coulthard (1975), because I will discuss literary effects and the effectiveness of the data.

## Chapter 2 Analytical Framework

### 2.1 How to Analyze Literary Discourse

As mentioned in the previous chapter the present study can be categorized into discourse analysis as well as stylistics in terms of the functional approach to discourse, because the study aims to describe how the three translations of the same text differ, and how the differences among the three translations cause different literary effects. In order to accomplish these aims of the study, therefore, the way of analysis takes an important role because it must clearly reflect the stylistic differences among the data. What kind of analysis is appropriate to the present study?

Leech, Deuchar and Hoogenraad (1982: 159) advocate that there is no unique technique to analyze literary discourse, but they list several features to be analyzed concerning literary discourse. These features are studied under the headings, such as LEXIS, GRAMMAR, FIGURE OF SPEECH, COHESION AND CONTEXT. Lexis indicates words or the vocabulary. In this heading analysts pay attention to how far the vocabulary is formal or



informal, complex or simple, archaic or dialectal words, etc.

Under the heading of grammar, one analyzes how the sentences are constructed, what kind of complexity can be found, what kinds of clause structure or phrase structure are prominent. Under the heading of figures of speech analysts take notice of regularities and irregularities which are used as metaphor or irony. Finally under the heading of cohesion and context, how sentences are placed, or how whole discourse is organized in relation to the context in which the discourse is involved.

Among the four headings, a lexical study has been already carried out (Bowring 1988; Cranston 1978) concerning the three translations of *The Tale of Genji*. Therefore I will focus on grammar as the next step, because the other two headings of analytical features, viz., figure of speech and cohesion and context are studied on the basis of grammatical analysis.

## 2.2 Systemic-functional Grammar

It is grammar that the present study takes as the analytical framework. This means that patterns of clauses and phrases are studied in the following

presentation. However, what kind of grammar will be appropriate as the analytical framework in the present study?

Wienold (1978) reviews some grammatical approaches to literary discourse. For instance, in 1960s generative grammar was frequently applied to stylistic analysis of literary discourse. The grammar was used to study the style of poetry in particular. The studies of literary discourse in the framework of generative grammar discussed poeticalness linked to grammaticalness, however, such attempts did not explain the functions of literary discourse (Wienold 1978).

From the viewpoint of the functional approach, another kind of grammar, viz., FUNCTIONAL GRAMMAR is appropriate because the grammatical theory is based on the idea that every kind of discourse is functional in the sense that it is used for some purpose in a society. Halliday, in the introductory section of his book (1985: xiii) indicates as follows:

(1) It is functional in the sense that it is designed to account for how the language is used. Every text---that is, everything that is said or written --- unfolds in some context of use; furthermore, it is the uses of language that, over tens of thousands of generations, have shaped the system. Language has evolved to satisfy human needs; and the way it is organized is functional with respect to these needs --- it is not arbitrary. A functional grammar is essentially a 'natural'

grammar, in the sense that everything in it can be explained, ultimately, by reference to how language is used.

Therefore, in a functional grammar, meaning is considered as the principle. In conventional grammars, such as generative grammar, one tries to explain the forms of words, the form of sentence, then tries to consider the meaning. However, in a functional grammar, one thinks meaning for the first. Halliday (1985: xiv) also says as follows:

In a functional grammar, on the other hand, the direction is reversed. A language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized. The question is rather: "how are these meanings expressed?" This puts the forms of a language in a different perspective: as means to an end, rather than as an end in themselves.

The theory of functional grammar is based on the SYSTEMIC theory. It is "a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options" (Halliday 1985: xiv). Therefore, it is possible to refer to the functional grammar as SYSTEMIC-FUNCTIONAL GRAMMAR.

This presentation aims to explicate the functional differences of discourse, therefore, the present study

will follow the framework of Systemic-functional Grammar. In the following sections I will introduce the methodology, one that is actually carried out in systemic linguistics. I will not be able to introduce the whole methodology of the theory in systemic linguistics for obvious reasons; rather, I will focus only on the methods of description related to a particular concept called 'system' based on both M. Berry(1975) and M.A.K. Halliday(1985).

### 2.3 Clause

In English grammar there are several grammatical units often referred to as sentence, clause, group, word and morpheme for the purpose of linguistic analysis. The clause is recognized as an important unit in this presentation because it functions as the representation of processes (which will be explained in later sections).

A clause is identified by its own structure and function. The structure is said to consist of one or more of the elements: such as Subject, Predicator, which is the verb part, Complement and Adjunct. The following examples can be easily identified as clauses.

Ex.1 John loves Mary.

Ex.2 George is listening to the radio.

Ex.3 Children like jelly.

In these examples, *John, George, Children* function as Subjects whereas *loves, is listening to, like* function as Predicators. *Mary, to radio, jelly* function as Complements.

Two clauses may be combined into one sentence. In this case there exists the relationship of modification between the two clauses.

Ex.4 When Mary returned from New York, John met her at the airport.

In this example, both *When Mary returned from New York,* and *John met her at the airport* are clauses. The former clause modifies the latter clause.

The same relationship can be found in the following examples, too.

Ex.5 Arriving at the airport, she found that the airplane had already taken off.

Ex.6 Admitting what you say, I still think you are wrong.

Ex.7 Turning to the right, you will find the bank  
on your left.

In traditional English grammars, the underlined portions of these examples would not be considered as clauses. However, they can be interpreted as having the same meaning of the following underlined clauses.

Ex.8 When she arrived at the airport, she found that the airplane had already taken off.

Ex.9 Although I admit what you say, I still think you are wrong.

Ex.10 If you turn to the right, you will find the bank on your left.

*Therefore, Arriving at the airport, Admitting what you say, Turning to the right* are considered to have the kind of structure which is characteristic of a clause. Systemic-functional Grammar deals with such stretches as clauses.

#### 2.4 Metafunctions of the Clause

The Systemic-functional theories of linguistics treat meanings as functions in lexico-grammar, which

are realized by distinct grammatical systems that underlie varying grammatical structures depending on the entry conditions. Three such functions are referred to as IDEATIONAL, INTERPERSONAL and TEXTUAL, which are metafunctions at the entry of the clause.

The IDEATIONAL metafunction is concerned with our experience of the world. In other words, it treats the clause as representation. The ideational function of the clause is to represent 'process' such as actions, events, and processes of consciousness, and relations.

The INTERPERSONAL metafunction deals with the exchange of meaning between speaker/writer and hearer/reader. Thus the clause may be realized in such forms as statements, questions, offers and commands.

The TEXTUAL metafunction is concerned with how message of the clause is represented in the text by taking into consideration the context of situation in relation to the other metafunctions.

For instance, the following clause expresses the three metafunctions.

Ex.11 Michael broke the window.

The ideational meaning of *Michael broke the window* is

that *Michael* has performed the action of breaking, that *broke* means the process which occurred between *Michael* and *the window*, and that *the window* is what suffers the process. The interpersonal meaning of this example expresses that *Michael broke the window* is a statement. The textual meaning provides that this clause is concerned with *Michael*. In other words, it is *Michael* that the speaker/writer of this clause is going to talk about.

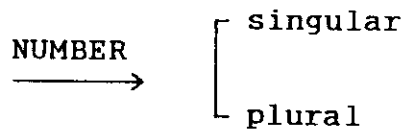
In the following presentation I will take up the ideational function of the clause, which is concerned with patterns of experience. This function is deeply related with the meaning differences in translations.

## 2.5 Systems

The ideational function of the clause is related to 'systems'. They are terms of choices available in the grammar of a language.

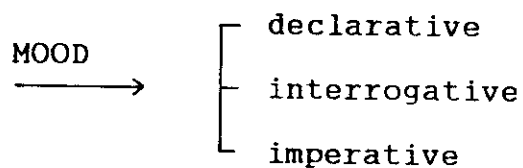
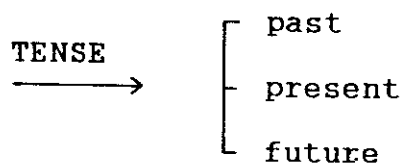
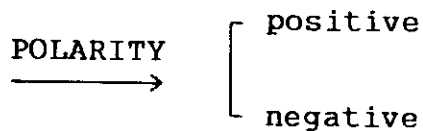
For example there is 'a system of number' in English grammar. This system provides the choice between singular(e.g. window) and plural(e.g. windows). This system are illustrated as follows.





(This figure means that in the system of number there is the choice between singular and plural.)

There are other kind of systems such as the system of polarity, the system of tense, the system of mood, etc. The system of polarity is the choice between positive and negative, and the system of tense provides the choice between past, present and future. The system of mood is the choice among declarative, interrogative and imperative. These systems are also shown as follows.



A system, therefore, is considered as a list of choices. In other words, it is a list of meanings between which the grammar of a language is able to distinguish. English grammar, then, distinguishes singular from plural in a system of number, and distinguishes present from past in the system of tense.

Although the terms in a system are distinct, it does not necessarily mean that the terms have nothing in common. Rather, the terms in a system are common by virtue of the system. Singular and plural are obviously distinct, but they commonly refer to the number. Therefore, the terms in a system express contrastive meaning within the common area of meaning.

Systems have three characteristics. The first one is that the terms in a system are mutually exclusive. Thus the selection of one term in a system excludes the selection of any other terms in the system. The second one is that a system is finite. This means that a system consists of a certain countable number of terms. The last one is that the meaning of the terms in a system depends on each other. Therefore, if the meaning of one of the terms in a system is changed, the meaning of the other terms in the system will also change.

## 2.6 The System of Transitivity

The system of transitivity is also one of the systems in the grammar of English. This system provides the choices between the different types of process that are recognized in English, and the structures by which they are expressed.

The representation of processes consists of three components; (1) the process itself which is realized as a verbal group; (2) participants in the process, viz., someone or something involved in the process, which are realized as nominal groups; (3) circumstances associated with the process such as time or places concerning the process, which are realized as adverbial groups or prepositional phrases. In the following example, *Michael* and *the window* are participants in the process, and *broke* is the process itself. The last element *by accident* functions as the circumstance.

Ex.12 Michael broke the window by accident.

In English grammar there are choices between different types of process. The process *broke* in the example above is a physical process. However there are

other types of process.

Ex.13 I saw John yesterday.

Ex.14 This computer is quite expensive.

The process *saw* is not a physical process, but rather a mental process, and *is* cannot be accounted for as a physical process or a mental process. Instead, *is* must be considered as a relational process.

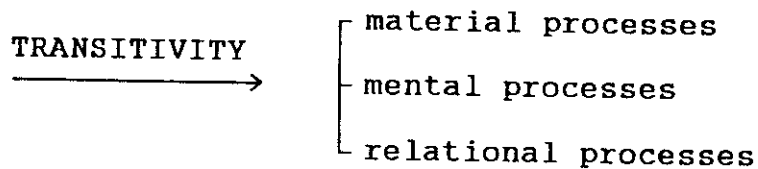
Similarly, there are choices between different types of participants as well as different roles of participants. In the examples above, on one hand, *Michael*, *I* and *John* are human whereas *window* and *computer* are non-human. On the other hand, *Michael* and *I* each function as the 'doer' or 'actor' of the process whereas *window* and *John* are the targets or the goals of the process.

There are also choices between different types of circumstance. For instance, *by accident* is the circumstance of 'reason', and *yesterday* is the circumstance of 'time'.

The system of transitivity includes these choices and choices between different ways of combining processes, participants and circumstances.

## 2.7 Types of Process

In the system of transitivity there exist three terms which are the three main types of processes, viz., MATERIAL processes, MENTAL processes and RELATIONAL processes. This system can be illustrated as follows.



### 2.7.1 Material Processes

Material processes imply that some entity does something or that something happens. Examples are as follows.

Ex.15 John broke the window by accident.

Ex.16 Michael fell down.

Material processes are represented by the combination of ACTOR, PROCESS and GOAL. The ACTOR means the one that does the deed, viz., the 'doer' of the process. The PROCESS means process itself, which is realized by a verbal group. The GOAL is the second

participant of the process, which is some entity or something acted upon by the process. The examples Ex.15 and Ex.16 can be illustrated as follows.

Ex.17    John        broke        the window by accident.  
          ACTOR        PROCESS      GOAL

Ex.18    Michael      fell down.  
          ACTOR        PROCESS

### 2.7.2 Mental Processes

Mental processes are psychological processes such as feeling, thinking and seeing. Examples are as follows.

Ex.19    I saw Mary yesterday.

Ex.20    John loves Mary.

Ex.21    I believe you.

The representation of mental processes consists of SENSER, PROCESS and PHENOMENON. The SENSER means the conscious being that is feeling, thinking or seeing. The PROCESS is process itself which is realized by verbal group. The PHENOMENON is what is felt, thought or seen. Examples, therefore, can be presented as follows.

Ex.22 I            saw            Mary            yesterday.  
         SENSER        PROCESS            PHENOMENON

Ex.23 John           loves           Mary.  
         SENSER            PROCESS            PHENOMENON

Ex.24 I            believe        you.  
         SENSER            PROCESS            PHENOMENON

Mental processes can be subdivided into the three types such as PERCEPTION, AFFECTION and COGNITION. The PERCEPTION pertains to 'seeing', 'hearing', 'listening', etc. The AFFECTION expresses 'liking', 'fearing', 'wishing', etc. The COGNITION is concerned with 'thinking', 'knowing', 'understanding', 'believing', etc. Examples are as follows.

Ex.25 I            saw            Mary            yesterday.  
         SENSER        PROCESS:PERCEPTION    PHENOMENON

Ex.26 John           loves           Mary.  
         SENSER            PROCESS:AFFECTION    PHENOMENON

Ex.27 I            believe        you.  
         SENSER            PROCESS:COGNITION    PHENOMENON

### 2.7.3 Relational Processes

Relational processes are processes of 'being', and the meaning is that something is. Examples are as follows.

Ex.28 Tom is my brother.

Ex.29 The festival is on Friday.

Relational processes are subdivided into the three types; INTENSIVE, CIRCUMSTANTIAL and POSSESSIVE. The INTENSIVE type means 'being' or 'x is a'. The CIRCUMSTANTIAL type means 'being in/on/up/at, etc' or 'x is at a'. The POSSESSIVE type means 'having' or 'x has a'. Examples are as follows.

Ex.30 Tom is my brother. (INTENSIVE)

Ex.31 The festival is on Friday. (CIRCUMSTANTIAL)

Ex.32 I have a computer. (POSSESSIVE)

The relational process is realized by one of two modes such as ATTRIBUTIVE mode and IDENTIFYING mode. The ATTRIBUTIVE mode means 'a is an attribute of x' whereas the IDENTIFYING mode means 'a is the identity of x'. The distinguishing feature between the two modes is that the identifying mode is reversible (a is x/x is a), whereas the attributive mode is not.

In the attributive mode, the clause of relational process consists of CARRIER, PROCESS and ATTRIBUTE. The CARRIER means some entity, and the ATTRIBUTE means quality, circumstance or possession, which are ascribed



to the CARRIER. Examples are below.

Ex.33 Tom is my brother.  
CARRIER PROCESS:INTENSIVE ATTRIBUTE

Ex.34 The festival is on Friday.  
CARRIER PROCESS:CIRCUMSTANTIAL ATTRIBUTE

Ex.35 I have a computer.  
CARRIER PROCESS:POSSESSIVE ATTRIBUTE

In the identifying mode, the representation of relational process is carried by combination of IDENTIFIED, PROCESS and IDENTIFIER. The IDENTIFIED expresses token(intensive), phenomenon(circumstantial) and owner(possessive), whereas the IDENTIFIER represents value(intensive), circumstance of time or place etc.(circumstantial), and possession(possessive). Examples are as follows.

Ex.36 John is the prime minister.  
IDENTIFIED PROCESS:INTENSIVE IDENTIFIER

Ex.37 Tomorrow is the 13th.  
IDENTIFIED PROCESS:CIRCUMSTANTIAL IDENTIFIER

Ex.38 Michael owns the computer.  
IDENTIFIED PROCESS:POSSESSIVE IDENTIFIER

The clauses of identifying mode have also another kind of grammatical function, which is realized by TOKEN and VALUE. The TOKEN is sign, name, form, holder



Ex.42     The child     is crying.  
             BEHAVER                          PROCESS

#### 2.7.5 Verbal Processes

Verbal process are processes of saying. This type of processes is realized by combination of SAYER, PROCESS and QUOTED or REPORTED. The SAYER expresses some entity which puts out signal, whereas the QUOTED and the REPORTED are things which are verbalized. Examples are as follows.

Ex.43     John     said,     'I am happy'.  
             SAYER                          PROCESS                          QUOTED

Ex.44     John     said     that he was happy.  
             SAYER                          PROCESS                          REPORTED

The distinction between the QUOTED and the REPORTED depends on whether what is verbalized is directly quoted or indirectly reported.

In verbal processes there can be two other participants other than SAYER, QUOTED and REPORTED. They are RECEIVER and VERBIAGE. The RECEIVER is the one to whom the verbalization is addressed. The VERBIAGE is the verbalisation itself. An example follows.

Ex.45     He     told                     me  
          SAYER     PROCESS:VERBAL RECEIVER  
  
          the way to the station.  
          VERBIAGE

#### 2.7.6 Existential Processes

Existential processes represent that something exists or that something happens. These clauses are typically expressed by the verb 'be', or some other verbs which mean existence such as 'exist', 'arise'. A nominal group following process functions as EXISTENT. The EXISTENT may be either an ENTITY or an EVENT.

Ex.46     There is                     a book on the desk.  
          PROCESS:EXISTENTIAL     EXISTENT:ENTITY

Ex.47     There was                     a terrific accident  
          PROCESS: EXISTENTIAL     EXISTENT:EVENT

The following figure will summarize the system of transitivity.

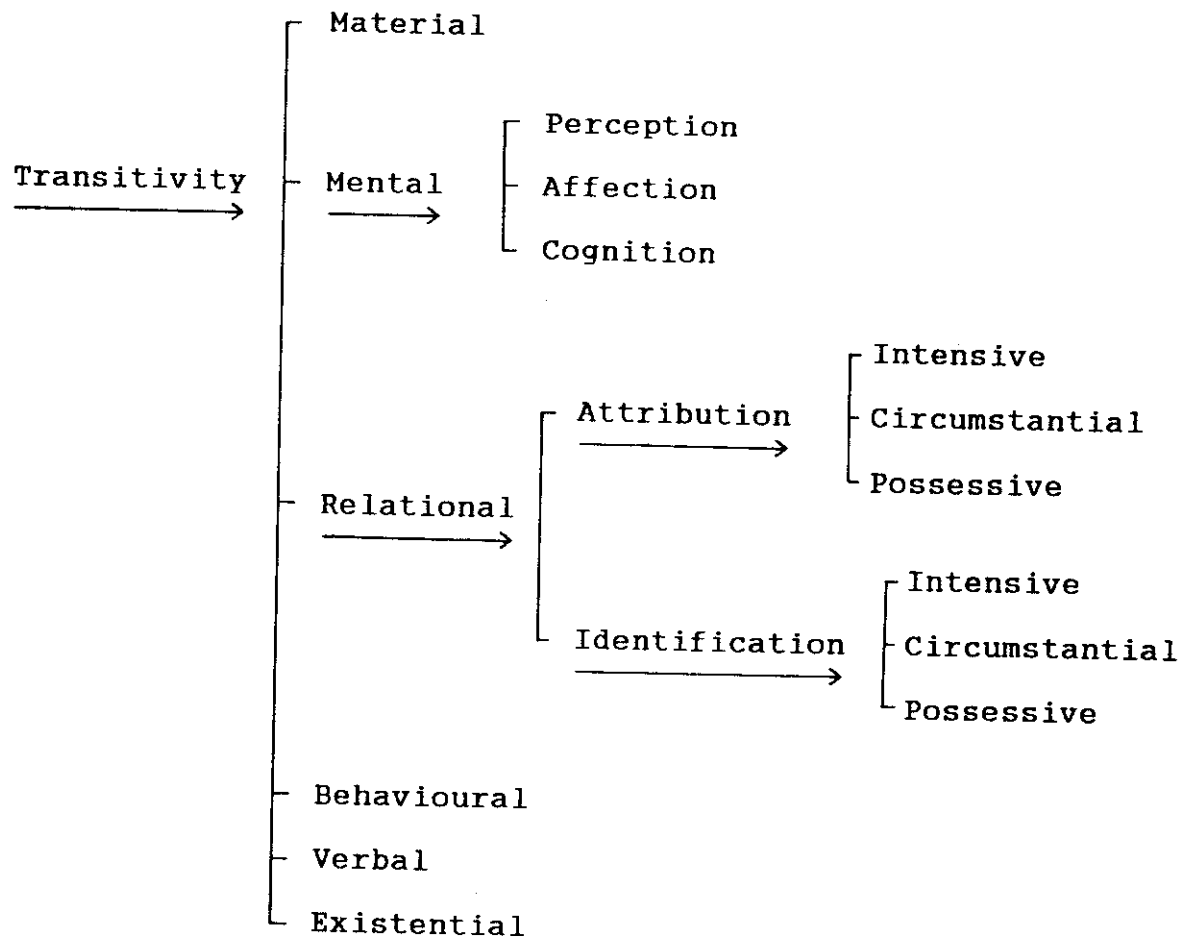


Figure 1: The system of transitivity

## 2.8 Other Participants

In the previous section types of process and their participants are introduced. However there are other participants in a clause. They are BENEFICIARY, RANGE, INITIATOR, INDUCER, ATTRIBUTOR and ASSIGNER.

The BENEFICIARY means "the one to whom or for whom the process is said to take place" (Halliday 1985: 132), and it appears in material processes and verbal processes. The BENEFICIARY, in material process, is either RECIPIENT or CLIENT. Halliday (1985: 132) explains as follows:

(a) In a material process, the Beneficiary is either Recipient or Client. The Recipient is one that goods are given to; the Client is one that services are done for.

In the following examples *Mary* is the RECIPIENT whereas *me* is the CLIENT.

Ex.48 John gave Mary a ring.

Ex.49 John bought me lunch yesterday.

When the BENEFICIARY appears in a verbal process, it functions as the RECEIVER which has been already explained in 2.7.5.

The RANGE means "the element that specifies the range or scope of the process" (Halliday 1985: 134). This participant occurs in material processes, mental processes and verbal processes. Halliday (1985: 134) explains as follows:

In material process, the Range either (i) expresses the domain over which the process takes place, or (ii) expresses the process itself, either in general or in specific terms. There is not, in fact, a sharp line between these two; they really lie along a single continuum.

In the following examples *the mountain* is the RANGE which expresses the domain over which the process takes place whereas *tennis* is the RANGE which expresses the process itself.

Ex. 50 Mary climbed the mountain.  
(Halliday 1985: 134)

Ex. 51 John and Mary were playing tennis.  
(Halliday 1985: 135)

In mental process, the RANGE can be represented as the PHENOMENON which has been already in 2.7.2., because the PHENOMENON functions as a specification of the process. In verbal process, RANGE is manifested as the VERBIAGE which has been already introduced in 2.7.5.

INITIATOR, INDUCER, ATTRIBUTOR and ASSIGNER mean

causative elements. The INITIATOR occurs in material processes, and it functions to make the ACTOR do something. The INDUCER appears in mental processes, and it also functions to make the SENSER sense something. In the following examples *Mother* is the INITIATOR whereas *She* is the INDUCER.

Ex. 52 Mother made me clean off the table.

Ex. 53 She convinced me that she was honest.

The ATTRIBUTOR and the ASSIGNER appear in relational processes. The ATTRIBUTOR functions to make the CARRIER be something (INTENSIVE type), to make the CARRIER be at (CIRCUMSTANTIAL type) or to make the CARRIER have something (POSSESSIVE type). The ASSIGNER functions to assign the VALUE to the TOKEN. In the following examples *She* is the ATTRIBUTOR whereas *They* is the ASSIGNER.

Ex. 54 She makes me happy.

Ex. 55 They call the dog Tom.



## Chapter 3 The Data

### 3.1 The Three Translations of *The Tale of Genji*

In this comparative analysis I used the first chapter of three different translations of *Genji Monogatari* or *The Tale of Genji*. Each of them was published at different times. *The Tale of Genji* was first translated by a Japanese named Kencho Suematsu, which was published in 1882. The second translation was done by Arthur Waley in 1935. The latest translation was published in 1976, which was done by Edward Seidensticker.

These translations were re-published as paper backs by Charles Tuttle Publisher. The present study is based on the following editions of the three translations of *The Tale of Genji*:

- 1) Suematsu, Kencho 1974  
*Genji Monogatari*, first Tuttle edition,  
Tokyo: Charles E. Tuttle

2) Waley, Arthur 1970

*The Tale of Genji*, first Tuttle edition,  
Tokyo: Charles E. Tuttle

3) Seidensticker, Edward G., 1978

*The Tale of Genji*, first Tuttle edition,  
Tokyo: Charles E. Tuttle

Suematsu's translation is a book of 227 pages, including an introduction. Waley's work consists of two volumes, amounting to 1135 pages. Seidensticker's translation also consists of two volumes, amounting to 1090 pages.

The reason why I chose the translations of *The Tale of Genji* as the data is twofold. The first reason is that the stylistic difference must be found among the three translations because they were published originally in different environments. This means firstly the stylistic difference due to translators; among the three translators Suematsu is the only Japanese while the others are westerners. The styles of the English language among the native speakers of English and the non-native speaker of English must be different also, because the non-native speaker cannot be free from the influence of his native language, in

this case, Japanese.

The different periods of time in the publications should also be counted as what causes the stylistic differences of the three translations. The first translation which was published in 1882 may reflect English in the 19th century, while the other two translations reflect English in the 20th century. The latter translations are also influenced by the previous translation. For example, Waley made use of the Suematsu's translation as a reference, and Seidensticker confessed in his introduction of his translation that he used Waley's translation as a reference. Therefore, there are similar expressions or translations as well as differences among the three works. Because the latter translators felt uncomfortable in the first translation, that is why Waley and Seidensticker re-translated *The Tale of Genji*.

The second reason is that *The Tale of Genji* is important not only in Japanese literature but also in the literature of the world. *Genji Monogatari* or *The Tale of Genji* is the supreme classic novel in the history of Japanese literature, and it is appreciated in the world because the novel was translated in several languages such as English, French, German, and Chinese.<sup>2</sup>

### 3.2 *The Tale of Genji*

*The Tale of Genji* was written by Murasaki Shikibu or Lady Murasaki who was a member of the celebrated Fujiwara clan which virtually dominated the history and culture of the Heian period. The story was partially written in 1008 and it was not completed until 1022.

*The Tale of Genji* is a biographical novel of Prince Genji who lived for the quest of love. This story describes the court life of Japan in the 11th century. The central theme of *The Tale of Genji* is the many loves of Prince Genji who is the son of the Emperor. In the story, therefore, little violence or action can be found, and human emotion and the beauties of nature are explored throughout the pages. However, the underlying motif of the novel is the fleeting nature of life in a transient world of beauty and grace. As the story proceeds, it draws attention to the vanity of life and the nature of the world, which are based on Buddhism.

The complete *Genji Monogatari* or *The Tale of Genji* consists of fifty four chapters. Waley and Seidensticker cover the whole fifty four chapters, but, Suematsu's work does not. He cut out several chapters, and confessed in his introduction as follows: "In

translating I have cut out several passages which appeared superfluous, though nothing has been added to the original" (Suematsu 1974: 16). This is the reason why Suematsu's translation is much shorter.

Since Suematsu omitted several chapters for his translation, I decided to use the very beginning chapter for analysis; the first chapter cannot be omitted from any novel.

### 3.3 Previous Attempts to Compare the Translations of *The Tale of Genji*

There are several previous studies that discuss the differences among the translations of *The Tale of Genji*. For instance, comparing Waley's translation and Seidensticker's translation, Bowring (1988: 78)<sup>3</sup> reports that Waley translated the original story into a non-Japanese setting. This means that Waley uses words and phrases that transpose the reader into a Western setting, such as 'porticos', 'terraces', 'sit on chairs', etc. However, the Japanese, in the Heian period when *The Tale of Genji* was written, rarely sit on chair and their houses had had few 'porticos' and 'terraces'.

Bowring also provides a general comparison of the

two translations. He (Bowring 1988: 79) describes them as follows:

The first thing to note is that Seidensticker's version was very much needed: it is in general far closer to the original, is far more accurate, and gives us a better picture of the ironies of which Murasaki Shikibu was capable. It is undoubtedly less romanticised and should be accepted henceforth as the standard translation. Waley, of course, was himself a genius with words, English words, and his version not only made Japanese literature famous, but is a work of art in its own right.

Cranston (1978) reviews Seidensticker's translation referring to Waley's translation and the original text. Cranston picks up the same passages from the two translations and the original text, and compares the length of sentences, rhythm of sentences, and the vocabulary. He points out that Seidensticker's translation includes drier and brisker vision than Waley's translation.

Inoue (1982) reviews Waley's translation referring to the original text. Although he appreciates the Waley's version, he points out several errors in Waley's translation, which originate from Waley's extended interpretation of the original text.

Kitamura (1987) compares Waley's translation and Seidensticker's translation. She describes how the two translators express the narration of the original story.

She also points out the stylistic differences between the two translations in terms of vocabulary, structure of sentence and paragraph. The summary of her analysis indicates as follows: (1) Seidensticker transposes vocabulary of the original text into common English nouns whereas Waley uses English words which he made by himself; (2) Waley uses verbs which represent 'doing' or 'action' whereas Seidensticker tends to use the 'be' verb; (3) Waley uses many of compound sentence and complex sentence whereas Seidensticker mostly uses simple sentence; (4) Waley expresses the continuous flow of the story by long paragraphs whereas Seidensticker puts an action or event into one paragraph.

Ury (1976) minutely discusses Waley's translation from artistic view points. He compares Waley's work to Benl's German translation, and explains Waley's approach to his translation.

These previous studies provide the differences between Waley's translation and Seidensticker's translation, or characteristics of the two translations in terms of linguistic style and literary aesthetics. However there is no comparative study in which equally deals with the three translations of *The Tale of Genji*, or focuses on the same chapter of the three

translations. The present study, therefore, is the first trial to discuss the differences among the three translations equally by citing one whole chapter.



## Chapter 4 Analysis and Discussion

In this chapter I will describe the result of my analysis, and discuss the interpretation of the analysis. This chapter consists of three sections: (1) procedure, (2) general view, and (3) individual processes. The first section pertains to the way I analyze the data by quoting some examples. The second one will show the overview of the result of analysis. The last section will describe each process in terms of the combination of the participants and process as well as the environment where the process is used.

### 4.1 Procedure

#### 4.1.1 Two Steps of Analysis

As was mentioned in the previous chapter, the data in this present study are cited from the first chapter of three different translations of *The Tale of Genji*, which is originally named as *Kiritsubo*. The three translations are in the three volumes of Appendix. Appendix Volume One contains the extract of "The

Chamber of Kiri" from Suematsu's translation and the analysis, while Appendix Volume Two contains the extract of "Kiritsubo" from Waley's translation and the analysis. Appendix Volume Three consists of the extract of "The Paulownia Court" from Seidensticker's translation and the analysis.

The procedure of analysis has two steps. In the first step, every process is assigned to one of the six processes, viz., the material process, the mental process, the relational process, the verbal process, the behavioural process, and the existential process. In this analysis I assigned the participants and processes only, leaving the other element, viz., the circumstantial element unanalyzed. Therefore, the analytical sections of three Appendixes will show ACTOR, GOAL, RECIPIENT, CLIENT, RANGE and INITIATOR in the material process, SENSER, PHENOMENON and INDUCER in the mental process, CARRIER, ATTRIBUTE, TOKEN, VALUE, ATTRIBUTOR and ASSIGNER in the relational process, SAYER, QUOTED, REPORTED, VERBIAGE and RECEIVER in the verbal process, BEHAVER in the behavioural process, and ENTITY or EVENT in the existential process. As far as circumstantial elements are concerned I will consider them only when the circumstantial elements play important role in the crucial portion of the processes.

The results of the analysis are available in the Appendix from Volume One to Volume Three. The sample of the analysis will be shown as follows. (The Appendix volume number, the page and the line numbers, following the quoted data, mean the address where the identical data can be found.)

Ex.56

(1) In the reign of a certain Emperor, whose name/  
CARRIER

is/ unknown/ to us, there was/, among the  
P:REL:INT ATTRIBUTE P:EXIS:ENTITY

Niogo and Koyi of the Imperial Court, one who,/ though  
SENSER  
EXIS:ENTITY →

she/ was not/ of high birth/, enjoyed/  
CARRIER P:REL:CIR ATTRIBUTE P:MEN:AFF  
→

the full tide or Royal favor. //  
PHENOMENON

(Appendix Vol.1:p.31:11.1-5)

In the example above the processes and participants are surrounded by two slashes and an underline such as       /, and below the underline the name of the process or the name of the participant is added.

Since I use the abbreviated form for labeling the processes, the names of the processes in Ex.56 are represented as P:REL:INT and P:EXIS:ENTITY. The form P:REL:INT actually means PROCESS:RELATIONAL:INTENSIVE TYPE. The notational convention adopted in the Appendixes is completely illustrated in an introduction of each Appendix.

The second step of analysis was to count the number of processes. Here the number of all processes as well as the number of each process, for instance, the number of material processes are compared. In addition to that, the numbers of the sub-types of processes were also counted; for instance, the number of AFFECTION type of mental process, the number of COGNITION type of mental process, the number of INTENSIVE type of relational process. The result of counting the number of all processes will be accounted for in the second section of this chapter, and result of the number of sub-types of processes will be presented in the third section of the chapter.

#### 4.1.2 Two Approaches of the Analysis

Although the number of processes indicates some differences among the three translations, it is also

the fact that there are differences which cannot be revealed by the statistical approach, viz., counting the number of processes and the number of participants in the processes. Therefore, I will also consider the environment in which a certain type of process occurred and how the process was used in the following analysis. Other than the number of processes I will try to describe whether or not there are differences of the environment where a certain type of process occurs among the three translations, or whether or not there are characteristics in the usage of processes or participants.

In summary, the analysis consists of two approaches. One pertains to countable differences in terms of the number of processes; the other is concerned with invisible differences on the surface of the statistical approach. The latter aspect should be described on account of the data in the three translations.

#### 4.1.3 How to Assign the Process

There is one presupposition. This is concerned with the way to label the process. Most processes are represented by verbs, but there are also many complex verbal groups which represent processes. There are two

types in the complex forms of the process. The first type is the combination of verbs which are expressed by auxiliary plus verb or verb plus verb. The second type is the combination of verbs plus nominal groups or prepositional groups. (The second type will be dealt with in the following section.) Examples are as follows:

Ex.57

Sometimes \they/ \would soil/ \the skirts of her →  
ACTOR P:MAT GOAL  
attendants./

(Appendix Vol.1:p.37:1.10)

Ex.58

\she/ \might be allowed to leave./  
ACTOR P:MAT

(Appendix Vol.1:p.40:1.8)

In the case of auxiliary plus verb it is the verb that represents the process; therefore the decision of labeling the process depends on the verb. In the case of verb plus verb, the main process itself depends on the last verb. In Ex.58 the process depends on the last verb *leave*. Therefore in such a case decision was based on the last verb.

However the combination of the verbal group are not always analyzed as a set which represents a process. Sometimes it must be analyzed as two independent processes as follows:

Ex.59

$\frac{\backslash \text{she/}}{\text{ACTOR}}$       $\frac{\backslash \text{proceeded/}}{\text{P:MAT}}$       $\frac{\backslash \text{to deliver/}}{\text{P:MAT}}$       $\frac{\backslash \text{the Imperial}}{\text{GOAL}} \rightarrow$

message:/---

(Appendix Vol.1:p.51:l.8)

In this case the verb *proceeded* and another verbal group *to deliver* were analyzed as different sets of processes, because the second verbal group *to deliver* functions as one of circumstantial elements which represent the purpose of the material process *proceeded*. To clarify the relationship between the process and circumstantial elements the example should be re-analyzed with the mark for circumstantial elements.

Ex.60

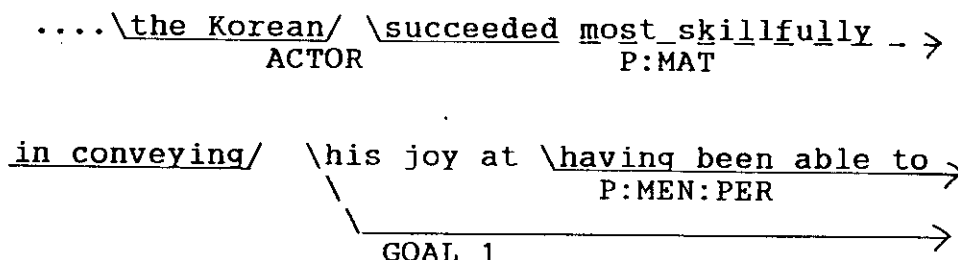
$\frac{\backslash \text{she/}}{\text{ACTOR}}$       $\frac{\backslash \text{proceeded/}}{\text{P:MAT}}$       $\frac{\backslash \text{to deliver/}}{\text{P:MAT}}$       $\frac{\backslash \text{the Imperial}}{\text{GOAL}} \rightarrow$   
CIRCUMSTANTIAL: PURPOSE  $\rightarrow$   
message:/---/

To summarize these cases, auxiliary plus verb should be analyzed as a set, verbal group, and it can be also said that if the relationship between verb and verb is "hypotactic" (Halliday 1985), the combination of two verbs is analyzed as a set of the verbal groups. On the other hand if the relationship between verb and verb is "paratactic" (Halliday 1985), the two verbs should be considered as two different sets of verbal groups.

#### 4.1.4 Marked Process

Other than the hypotactic relationship and the paratactic relationship, there is another type of combination of the verbal groups, for instance, the combination of the verbal group plus nominal group. An example is as follows.

Ex.61





observe/ \ such a countenance/ on this the eve of  
PHENOMENON

\_\_\_\_\_→  
his return to his own land/.....

(Appendix Vol.3:p.87:1.10-p.88:1.3)

(Other examples can be found in Appendix at Vol.1:  
p.48:1.4; at Vol.3:p.54:1.8, p.70:1.2, p.87:1.10,  
p.89:11.5-6, p.99:1.12)

In this example the process is represented by the verb *succeeded*, but the real process depends on the prepositional phrase *in conveying*. Thus the judgement of labeling the process depends on the prepositional phrase. For this type of combination, I will use the term MARKED PROCESS. Therefore, the process which depends on the prepositional phrase should be analyzed as the MARKED material process. The characteristic of the marked process is that the process depends on something other than the verbal group. In the marked material process the process depends on circumstantial elements which are represented by nominal groups or prepositional groups.

The marked type of process is not limited to the material process. There are marked mental processes, marked verbal processes and marked behavioural

processes. In the case of marked mental process the realization is as follows:

Ex.62

\Of this/      \the Emperor/      \was fully conscious,/  
PHENOMENON      SENSER      P:MEN:COG

(Appendix Vol.1:p.35:11.6-7)

(Other examples can be found in the Appendix at Vol.1: p.38:1.3, p.48:1.4, p.53:11.2-3, p.53:1.7, p.25:1.5, p.65:1.5, p.83:11.4-5, p.84:1.3, p.95:1.6, p.95:1.8; at Vol.2:p.32:1.11, p.35:1.10, p.38:1.4, p.38:1.11, p.40:1.1, p.48:1.7, p.55:1.9, p.67:1.4, p.81:1.4, p.84:1.9, p.95:1.3, p.99:1.1, p.101:1.10, p.111:1.1; at Vol.3:p.33:1.3, p.50:1.9, p.83:1.11, p.88:1.9, p.89:1.7, p.89:1.11, p.94:1.1, p.97:1.1, p.103:1.2, p.108:1.9, p.109:1.5, p.110:1.4.)

This kind of mental process is represented in the form of the verb be plus adjective. This type of process can be analyzed as the relational process, but if the ATTRIBUTE of relational process is an adjective, such as *careful*, *aware*, *conscious*, or *anxious*, which is concerned with the mental situation, the process is not relational but MARKED MENTAL PROCESS.

In the case of MARKED VERBAL PROCESS, the form is

different from the forms of marked material processes and the forms of marked mental processes. A typical case of marked verbal process is as follows:

Ex.63

\she/      \gave utterance,/  
SAYER      P:VERB

(Appendix Vol.1:p.76:11.6-7)

(Other examples can be found in the Appendix at Vol.1: p.39:1.12, p.86:1.9, p.96:1.7; at Vol.2:p.45:1.4, p.83:1.7; and at Vol.3:p.87:1.5)

This type of combination can be analyzed as PROCESS plus RANGE in terms of material process. However, when the process is realized by the combination of the verb *give* and nouns such as *speech*, *utterance* and *answer*, I assigned it to the marked verbal process.

The MARKED BEHAVIOURAL PROCESS is realized by the combination of verb plus prepositional phrase. An example is as follows:

Ex.64

\she/      \burst into uncontrollable weeping./  
BEHAVER      P:BEHAV

(Appendix Vol.2:p.58:11.3-4)

## 4.2 The General View

In this section I shall compare the number of all processes, then discuss what the differences in the number of processes among the three translations indicate. The table is as follows: (The left column of the table stands for each type of process, and the numbers indicate the frequencies of the type of process that can be found in each translation. The frequencies of the type of process are statistically assessed by  $\chi^2$ , and the values are shown in the right column.)

TABLE 1: The number of processes among the three translations of *The Tale of Genji*

	Suematsu	Waley	Seidensticker	$\chi^2$ ( $\phi = 2$ )
MAT	281	321	293	$\chi^2 = 1.58$
MEN	137	199	177	$\chi^2 = 2.70$
REL	227	249	293	$\chi^2 = 5.60$ (p. < 0.1)
VERB	88	103	84	$\chi^2 = 1.87$
BEHAV	19	40	23	$\chi^2 = 6.11$ (p. < 0.05)
EXIS	26	28	33	$\chi^2 = 0.59$
TOTAL	778	940	903	

First, what this table shows obviously is the difference of the total number of processes. Suematsu uses about 160 processes less than Waley. However, there is not such enormous difference in the number of processes between Waley's translation and Seidensticker's translation. In other words, Suematsu's translation is prominent in the smaller number of processes.

Second, the TABLE 1 shows two statistically significant differences in terms of the frequency of process. The differences are found at the columns of the relational process and of the behavioural process. The frequencies of the relational process among the three translations are significantly different ( $p < 0.1$ ). The frequencies of the behavioural process are also significantly different ( $p < 0.05$ ). According the table, as far as the relational process is concerned, it can be said that Seidensticker uses more of relational processes whereas Waley uses less of the process than the other two translators. It can be also said that Waley uses more behavioural processes than the other two translators.

From the result above it follows that there can be inferred two possible reasons why the difference of the total number of processes among the three translations is caused. One is that Suematsu omitted to translate

several portions. This idea can be supported from Suematsu's confession in his introduction. It is obvious that he omitted several chapters in his translations of *Genji Monogatari*. Although Suematsu did not confess whether or not he omitted several descriptions in the first chapter, the smaller number processes may reflect that he omitted several scenes in the first chapter. Suematsu's omission can be verified in the following examples. They are cited from the same portion of the original text.

Ex.65 (Suematsu's translation)

(5) In due course, and in consequence, \we/ \may  
 SENSER

suppose,/ \of the Divine blessing on the sincerity  
 P: MEN: COG PHENOMENON

of their affection,/ \a jewel of a little prince/  
 GOAL

\was born/ to her. \The first prince \who/ \had  
 P: MAT GOAL

Id: TOKEN

been born/ to the Emperor / \was/ \the child of  
 P: MAT P: REL: INT Ir: VALUE

Koki-den-Nioqo, the daughter of the Udaijin(a great

officer of State). / \ Not only \ was /  
P:REL:INT  
ATTRIBUTE ----->

\ he / first in point of age, / but \ his influence /  
CARRIER CARRIER

on his mother's side / \ was / \ so great that  
P:REL:INT ATTRIBUTE ->

\ public opinion / \ had almost unanimously fixed upon /  
ASSIGNER P:REL:INT  
----->

\ him / as \ heir-apparent. / / \ Of this / \ the Emperor /  
TOKEN VALUE PHENOMENON SENSER

\ was fully conscious, / and \ he / only \ regarded /  
P:MEN:COG SENSER P:MEN:COG

\ the new born child / with that affection which \ one /  
PHENOMENON ACTOR

\ lavishes / on a domestic favorite. Nevertheless,  
P:MAT

\ the mother of the first prince / \ had, / not unnaturally  
CARRIER P:REL:POS

\ a foreboding that unless \ matters / \ were managed /  
GOAL P:MAT  
ATTRIBUTE ----->

adroitly \her child/ \might be superseded/  
GOAL P:MAT

\by the younger one./ / \She,/ \we/ \may observe./  
ACTOR CARRIER BEHAVER P:BEHAV

\had been/ \established at Court before any other  
P:REL:INT ATTRIBUTE

lady/ and \had/ \more children than one./  
P:REL:POS ATTRIBUTE

\The Emperor,/ therefore, \was obliged to treat/  
ACTOR P:MAT

\her/ with due respect, and \reproaches from her/  
GOAL PHENOMENON

always \affected/ \him/ more keenly than those of any  
P:MEN:AFF SENSER

others.

(Appendix Vol.1:p.34:1.8-p.36:1.7)

Ex.66 (Waley's translation)

..... In due time \she/  
ACTOR

\bore/ \him/ a little Prince \who/, perhaps because  
P:MAT CLIENT CARRIER

in some previous life \a close bond/ \had joined/  
ACTOR P:MAT



\them/, \turned out/ \as fine and likely a man-child  
 GOAL P:REL:INT ATTRIBUTE

as \will/ \might be/ \in all the land./  
 CARRIER P:REL:CIR ATTRIBUTE

\The Emperor/ \could hardly contain himself/ during  
 SENSER P:MEN:AFF

the days of waiting. But when, at the earliest

possible moment, \the child/ \was presented/ at Court,  
 GOAL P:MAT

\he/ \saw/ \that \rumour/ \had not exaggerated/  
 SENSER P:MEN:COG SAYER P:VERB PHENOMENON

\its beauty./ \His eldest born prince/ \was/  
 VERBIAGE Id:TOKEN P:REL:INT

\the son of Lady Kokiden, the daughter of the Minister  
 Ir:VALUE

of the Right/, and \this child/ \was treated by/ all  
 GOAL P:MAT

with the respect due to an undoubted Heir Apparent

But \he/ \was not/ \so fine a child as the new  
 CARRIER P:REL:INT ATTRIBUTE

prince/; moreover \the Emperor's great affection for  
 INDUCER

the new child's mother/ \made \him/ feel/ \the boy/  
 SENSER Id:TOKEN  
 P: MEN:AFF PHENOMENON →

\to be/ in a peculiar sense \his own possession.//  
 P:REL:INT Ir:VALUE

Unfortunately \she/ \was not/ \of the same rank as  
 CARRIER P:REL:CIR  
 ATTRIBUTE →

the courtiers \who/ \waited/ upon him in the Upper  
 ACTOR P:MAT  
 →

Palace/, so that despite his love for her, and though

\she/ \wore/ \all the airs of a great lady/,  
 CARRIER P:REL:CIR ATTRIBUTE

\it \was not/ \without considerable qualms/ that  
 P:REL:CIR ATTRIBUTE  
 CARRIER - - - - - →

\he/ now \made/ \it \his practice/ \to have/  
 ASSIGNER P:REL:INT Ir:VALUE P:REL:POS  
 Id:TOKEN - - - - - →

\her/ by him not only when there \was to be/  
 ATTRIBUTE P:EXIS:EVENT  
 →  
 →

\some entertainment/, but even when \any business →  
EXIS:EVENT CARRIER

of importance/ \was/ \afoot/. // Sometimes  
P:REL:INT ATTRIBUTE

indeed \he/ \would keep/ \her/ when \he/  
CARRIER P:REL:POS ATTRIBUTE BEHAVER

\woke/ in the morning, \not letting \her/ go/ back  
P:BEHAV ACTOR  
P:MAT

to her lodging, so that willy-nilly \she/  
Id:TOKEN

\acted/ \the part of a Lady-in-Perpetual-Attendance./  
P:REL:INT Ir:VALUE

(3) \Seeing/ \all this/, \Lady Kokiden/ \began to →  
P:MEN:PER PHENOMENON SENSER P:MEN:AFF

fear/ \that \the new prince/, for whom \the Emperor/  
Id:TOKEN CARRIER  
PHENOMENON →

\seemed to have/ \so marked a preference/, \would  
P:REL:POS ATTRIBUTE P:REL:INT

if \she/ \did not take care/ soon be promoted/  
SENSER P:MEN:COG

\to the Eastern Palace/. / But \she/ \had/,  
 Ir:VALUE CARRIER P:REL:POS

after all, \priority over her rival/; \the Emperor/  
 ATTRIBUTE SENSER

\had loved/ \her/ devotedly and \she/ \had borne/  
 P:MEN:AFF PHENOMENON ACTOR P:MAT

\him/ \princes/. \It \was/ even now chiefly  
 CLIENT GOAL P:REL:INT  
 Id:TOKEN ----->

\the fear of her reproaches/ that \made/ \him/  
 Ir:VALUE P:REL:INT CARRIER  
 ----->

\uneasy about his new way of life/.  
 ATTRIBUTE

(Appendix Vol.2:p.35:1.5-p.38:1.10)

Ex.67 (Seidensticker's translation)

(4) \It \may have been/ \because of a bond in a former →  
 P:REL:CIR ATTRIBUTE  
 CARRIER ----->

life/ that \she/ \bore/ \the emperor/ \a beautiful son. →  
 ACTOR P:MAT CLIENT GOAL  
 ----->

a jewel beyond compare./ / \The emperor/ \was/  
 CARRIER P:REL:CIR

\in a fever of impatience \to see/ \the child, still →  
P: MEN: PER      PHENOMENON  
ATTRIBUTE →

with the mother's family//; and when, on the earliest

day possible, \he/ \was brought/ to court, \he/  
GOAL      P: MAT      CARRIER

\did indeed prove to be/ \a most marvelous babe./  
P: REL: INT      ATTRIBUTE

\The emperor's eldest son/ \was/ \the grandson of →  
Id: TOKEN      P: REL: INT      Ir: VALUE

the Minister of the Right./ \The world/ \assumed/  
SENER      P: MEN: COG

\that with this powerful support \he/ \would one\_ \_ →  
Id: TOKEN  
PHENOMENON →

day be named/ \crown prince//; but \the new child/  
P: REL: INT      Ir: VALUE      CARRIER

\was/ \far more beautiful./ On public occasions  
P: REL: INT      ATTRIBUTE

\the emperor/ \continued to favor/ \his eldest son./  
SENER      P: MEN: AFF      PHENOMENON

\The new child/ \was/ \a private treasure/, so  
CARRIER      P: REL: INT      ATTRIBUTE

\to speak/, on which \to lavish/ \uninhibited →  
P:VERB P:MAT GOAL

affection./

(5) \The mother/ \was not/ \of such a low rank as →  
CARRIER P:REL:CIR ATTRIBUTE

\to attend/ upon the emperor's personal needs./ In  
P:MAT

the general view \she/ \belonged to/ \the upper →  
CARRIER P:REL:POS ATTRIBUTE

classed./ \He/ \insisted on/ \having/ \her/  
SAYER P:VERB P:REL:POS ATTRIBUTE  
REPORTED →

always beside him/, however, and on nights when there

\was/ \music or other entertainment/ \he/  
P:EXIS:EVENT EXIS:EVENT SENSER

\would require/ \that \she/ \be/ \present./  
P:MEN:AFF CARRIER P:REL:INT ATTRIBUTE  
PHENOMENON

Sometimes \the two of them/ \would sleep/ late, and  
BEHAVER P:BEHAV

even after \they/ \had risen/ \he/ \would not let →  
ACTOR P:MAT INITIATOR P:MAT

\her/ go./ Because of his unreasonable demands \she/  
ACTOR CARRIER

\was widely held to have fallen/ \into immoderate  
P:REL:CIR ATTRIBUTE

habits/ out of \keeping/ \with her rank./  
P:REL:CIR ATTRIBUTE

(6) With the birth of the son, \it \became/ \yet  
P:REL:INT  
CARRIER

clearer/ that \she/ \was/ \the emperor's favorite./  
ATTRIBUTE Id:TOKEN P:REL:INT Ir:VALUE

\The mother of the eldest son/ \began to feel/  
SENSER P:MEN:AFF

\uneasy./ If \she/ \did not manage/ carefully,  
ATTRIBUTE BEHAVER P:BEHAV

\she/ \might see/ \the new son/ \designated/ \crown  
SENSER P:MEN:PER Id:TOKEN P:REL:INT Ir:VALUE  
PHENOMENON

prince./ \She/ \had come/ to court before the  
ACTOR P:MAT

emperor's other ladies, \she/ \had once been favored/  
PHENOMENON P:MEN:AFF

over the others, and \she/ \had borne/ \several of his  
ACTOR P:MAT GOAL

children./ However \much her complaining/ \might →  
PHENOMENON

trouble and annoy/ \him/, \she/ \was/  
P:MEN:AFF SENSER Id:TOKEN P:REL:INT

\one lady whom\he/ \could not ignore./  
SENSER P:MEN:COG  
Ir:VALUE

(Appendix Vol.3:p.34:1.1-p.37:1.3)

The three examples(Ex.65, Ex.66 and Ex.67) contain the birth of Genji, his beauty, the Emperor's affection to him, the first prince, lady Kokiden or the mother of the first prince and her anxiety concerning Genji. However, comparison of the three examples reveals several omissions in Suematsu's text. The first one is concerned with the Emperor's impatience to see Genji. Waley and Seidensticker, after the birth of Genji, continue to describe how the Emperor was looking forward to seeing the new born baby as follows:

Ex.68 (Waley's translation)

\The Emperor/ \could hardly contain himself/ during  
SENSER P:MEN:AFF

the days of waiting. But when, at the earliest

possible moment, \the child/ \was presented/ at Court,  
GOAL P:MAT



\he/ \saw/ \that \rumour/ \had not exaggerated/  
SENSER P:MEN:COG SAYER P:VERB  
PHENOMENON →

\its beauty/./  
VERBIAGE

(Appendix Vol.2:p.35:1.10-p.36:1.2)

Ex.69 (Seidensticker's translation)

..... \The emperor/ \was/  
CARRIER P:REL:CIR

\in a fever of impatience \to see/ \the child, still>  
P:MEN:PER PHENOMENON  
ATTRIBUTE →

with the mother's family//; and when, on the earliest

day possible, \he/ \was brought/ to court, \he/  
GOAL P:MAT CARRIER

\did indeed prove to be/ \a most marvelous babe./  
P:REL:INT ATTRIBUTE

(Appendix Vol.3:p.34:11.3-7)

However there is no equivalent description of Ex.68 and Ex.69 in Suematsu's text. Another example of Suematsu's omission pertains to the description of the rank of Kiritsubo or the mother of Genji and is of how the Emperor loved her. Waley's and Seidensticker's

descriptions are as follows.

Ex.70 (Waley's translation)

Unfortunately \she/ \was not/ \of the same rank as  
CARRIER P:REL:CIR  
ATTRIBUTE

the courtiers \who/ \waited/ upon him in the Upper  
ACTOR P:MAT

Palace/, so that despite his love for her, and though

\she/ \wore/ \all the airs of a great lady/,  
CARRIER P:REL:CIR ATTRIBUTE

\it \was not/ \without considerable qualms/ that  
P:REL:CIR ATTRIBUTE  
CARRIER

\he/ now \made/ \it \his practice/ \to have/  
ASSIGNER P:REL:INT Ir:VALUE P:REL:POS  
Id:TOKEN

\her/ by him not only when there \was to be/  
ATTRIBUTE P:EXIS:EVENT

\some entertainment/, but even when \any business  
EXIS:EVENT CARRIER

of importance / was / afoot / .  
 P:REL:INT      ATTRIBUTE      //  
 Sometimes

indeed he / would keep / her / when he /  
 CARRIER      P:REL:POS      ATTRIBUTE      BEHAVER

woke / in the morning, not letting her / go / back  
 P:BEHAV      ACTOR  
 P:MAT

to her lodging, so that willy-nilly she /  
 Id:TOKEN

acted / the part of a Lady-in-Perpetual-Attendance /  
 P:REL:INT      Ir:VALUE

(Appendix Vol.2:p.35:1.1-p.37:1.10)

Ex.71 (Seidensticker's translation)

(5) The mother / was not / of such a low rank as  
 CARRIER      P:REL:CIR      ATTRIBUTE →

to attend / upon the emperor's personal needs. / In  
 P:MAT

the general view she / belonged to / the upper →  
 CARRIER      P:REL:POS      ATTRIBUTE

classed / He / insisted on / having / her /  
 SAYER      P:VERB      P:REL:POS      ATTRIBUTE  
 REPORTED →

always beside him/, however, and on nights when there

\was/  
P:EXIS:EVENT      \music or other entertainment/  
EXIS:EVENT      \he/  
SENSER

\would require/  
P:MEN:AFF      \that \she/  
CARRIER      \be/  
P:REL:INT      \present./  
ATTRIBUTE  
PHENOMENON

Sometimes \the two of them/  
BEHAVER      \would sleep/  
P:BEHAV      late, and

even after \they/  
ACTOR      \had risen/  
P:MAT      \he/  
INITIATOR      \would not let  
P:MAT →

\her/ go./  
ACTOR      Because of his unreasonable demands \she/  
CARRIER

\was widely held to have fallen/  
P:REL:CIR      \into immoderate  
ATTRIBUTE →

habits/ out of \keeping/  
P:REL:CIR      \with her rank./  
ATTRIBUTE

(6) With the birth of the son, \it \became/  
P:REL:INT      \yet  
CARRIER →

clearer/ that \she/ \was/ \the emperor's favorite./  
ATTRIBUTE      Id:TOKEN      P:REL:INT      Ir:VALUE

(Appendix Vol.3:p.35:1.5-p.36:1.6)

But nowhere can such a translation be found in Suematsu's translation.

These two omissions in the translation by Suematsu are consequently reflected in the number of processes. Ex.65, Ex.66 and Ex.67 are equivalent to the same portion of the original text; however, due to several omissions by Suematsu, the numbers of processes in the three translations differ from one another as follows.

TABLE 2: The number of processes of three examples, Ex.65, Ex.66 and Ex. 67.

Ex.65(Suematsu)	Ex.66(Waley)	Ex.67(Seidensticker)
18 PROCESSES	33 PROCESSES	36 PROCESSES

The number of processes in Suematsu's work is just half of that in Seidensticker's work. (Other examples of omission in Suematsu's translation can be found in Paragraph 8 of Appendix Vol.1 (p.4:1.1-p.5:1.5), and in Paragraph 14 of Appendix Vol.1 (p.7:1.11-p.8:1.1). )

Another possible reason which explains the different numbers of processes between Suematsu's translation and the other translations is that Waley and Seidensticker added several descriptions which are not mentioned in the original text. It can be postulated that those two native speakers of English

supposed that they had to complement appropriate expressions for the benefit of the reader who does not know Japanese, the logic of the language, and Japanese culture. Perhaps, they thought that they should complement their translations with added passages which might have gone unnoticed if they had translated the original text directly. An example of the addition is as follows:

Ex.72 (Waley's translation)

\Such/          \was/          \the letter/, and  
 Id:TOKEN      P:REL:INT      Ir:VALUE

\many instructions/ \were added/ to it together with  
 GOAL                                  P:MAT

a poem \which/ \said/ \ 'At the sound of the wind  
 SAYER      P:VERB                                  QUOTED →

\that/    \binds/    \the cold dew/ on Takagi moor,  
 ACTOR    P:MAT    GOAL →

\my heart/    \goes out/ to the tender lilac stems.' /  
 ACTOR                                  P:MAT

(16) \It \was/    \of the young prince/ that \he/  
                                 P:REL:CIR                                  ATTRIBUTE                                  SAYER  
                                 CARRIER →

\spoke/ in symbol /;  
P:VERB

(Appendix Vol.2:p.62:11.3-7)

(Other examples of addition by Waley and Seidensticker can be found in Appendix at Vol.2:p.44:11.8-10, p.86:11.7-10, p.102:11.5-7, and at Vol.3:p.33:11.7-8, p.35:11.6-8, p.58:1.3)

In this example Waley tries to explicate what the preceding poem means in the clause *It was of the young prince that he spoke in symbol*. However, in the other two translations there are no equivalent expression to Waley's supplement *It was of the young prince that he spoke in symbol*. Examples are as follows:.

Ex.73 (Suematsu's translation)

(21) \Such/ \was/ \the brief outline of the →  
Id:TOKEN P:REL:INT Ir:VALUE

letter,/ and \it/ \contained/ \the following:/---  
CARRIER P:REL:POS ATTRIBUTE

\ "\The sound of the wind/ \is/ \dull and drear/  
CARRIER P:REL:INT ATTRIBUTE  
QUOTED →

Across Miyagi's dewy lea, →

And \makes \me/ mourn/for the motherless deer  
 SENSER  
 P: MEN: AFF

\That/ \sleeps/ beneath the Hagi tree."  
 BEHAVER P: BEHAV

\She/ \put/ gently \the letter/ aside, and \said,/   
 ACTOR P: MAT GOAL P: VERB

"\Life and the world/ \are/ \irksome/ to me; and  
 CARRIER P: REL: INT ATTRIBUTE  
 QUOTED

\you/ \can see,/ then, \how reluctantly \I/ \should,  
 SENSER P: MEN: COG ACTOR  
 PHENOMENON

\present/ \myself/ at the Palace.  
 P: MAT GOAL

(Appendix Vol.1:p.55:1.7-p.56:1.6)

Ex.74 (Seidensticker's translation)

..... \A poem/ \was appended/ to the letter,  
 GOAL P: MAT

but when \she/ \had come/ to it \the old lady/ \was no ->  
 ACTOR P: MAT SENSER

\longer able to see/ through her tears:  
 P: MEN: PER



\"At the sound of the wind, \bring/ \dews/  
P:MAT GOAL  
QUOTED

to Miyagi Plain,

\I/ \think/ \of the tender haqi/ upon the moor./  
SENER P:MEN:COG PHENOMENON

(Appendix Vol.3:p.59:11.4-9)

The difference of the total number of processes among the three translations in TABLE 1 is explained by the two possible reasons viz., omission by Suematsu and addition by Waley and Seidensticker. Therefore, the different number of processes indicates the different way of organizing translated discourse: that is, the total number of processes clearly suggests how much the translator transposes the original text into his translation by omitting to translate several passages or complementing the translation with his own invented passages.

The difference of total number of processes deeply reflects the literary value. This means that Suematsu's translation is evaluated less than Waley's translation and Seidensticker's translation because of omission. Kitamura(1987) describes her reason why she excludes

Suematsu's translation in her comparative study of translations of *The Tale of Genji*. She points out that Suematsu's work is not a complete translation of the original story.

TABLE 1 also shows the significant difference among the frequencies of relational processes among the three translations. The statistical assessment indicates that Seidensticker uses more of relational processes than the other two translations. This difference is important from the viewpoints of comparing Waley's translation and Seidensticker's one. These two works are complete translations, but the frequency of relational processes is clearly different. Kitamura (1987) points out this difference in a different way; as mentioned she describes that Seidensticker uses more numbers of the verb 'be' than Waley, and that Waley tends to use verbs which represent material or mental processes. The reason why Seidensticker uses more relational processes is that he uses the relational process in a portion where the other two translators use another kind of process. Examples are available at the following sections concerning material processes and relational processes.

The Seidensticker's frequent use of relational processes also provides the stylistic characteristic.

Kitamura(1987) and Cranston(1978) point out that the style in Seidensticker's translation is brisker than Waley's translation. Kitamura describes that this is because Seidensticker assigns the essence of his translation to the nouns, and that consequently the impact of every noun is so strong. The frequent use of relational processes by Seidensticker, therefore, supports Kitamura's explanation of the stylistic characteristic of Seidensticker's translation: that is, Seidensticker focuses on the participants of the relational process, such as CARRIER, ATTRIBUTE, TOKEN and VALUE in his translation.

The statistical difference concerning behavioural processes is prominent as well as the difference of relational processes. The result of statistical assessment indicates that Waley uses more numbers of behavioural processes. This means that Waley tries to describe events by focusing the characters of the story. Waley actually tends to use behavioural processes in order to describe what the Emperor does. Examples will be cited and discussed in the section of behavioural processes.

The sheer difference in the numbers of processes itself does not fully account for the stylistic differences among the three translations. Therefore in

the following section I will consider the minute points of each process in terms of the combination between the process and the participants.

#### 4.3 The Analysis of Each Process

##### 4.3.1 Material Processes

Material processes mean that something happens or some one does something. Thus the material processes in the three translations express what happened or what the characters did in the story. Are there any different points among the three translations in terms of the material processes?

To clarify the difference in the processes, I analyzed the participants of the material process. In order to discover whether or not there are differences concerning the usage of ACTOR among the three translations, I focused on the number of ACTOR. The following two tables show the frequencies of ACTOR.

TABLE 3 : The frequencies of ACTOR

	Suematsu	Waley	Seidensticker	$X^2$ ( $\phi=2$ )
+ HUMAN	131	145	142	$X^2 = 0.64$
- HUMAN	37	57	51	$X^2 = 1.81$
TOTAL	168	202	193	

This is the table that indicates the number of ACTOR in each translation. The ACTOR can be roughly classified into two; (1) + HUMAN and (2) - HUMAN. The first one means ACTOR which represents a character in the story, such as the Emperor, Genji, and his mother. The second one means ACTOR which stands for non-human beings, such as a window, a gift, an insect, etc.

According to TABLE 3 the assessment of  $X^2$  shows no significant difference among the three either. It is, of course, obvious that the number of ACTOR in Suematsu's work is smaller than the other two, but this is because the total processes in his translation are fewer than in Waley's and Seidensticker's works.

Although the ratio of the human ACTOR and that of the non-human ACTOR is almost similar, but this might not always mean that the three translations have the same content of ACTOR. Therefore at the next stage, I listed the varieties of ACTOR and the frequencies.

TABLE 4 : The varieties and frequencies of human ACTOR

	Suematsu	Waley	Seidensticker	$\chi^2$ ( $\phi = 2$ )
Emperor	30	23	39	$\chi^2 = 4.63$ ( $p < 0.1$ )
Genji	19	26	19	$\chi^2 = 1.19$
Kiri- tsubo	11	19	22	$\chi^2 = 3.0$
Mother of Kiri- tsubo	15	15	12	$\chi^2 = 0.59$
Myobu	13	14	12	$\chi^2 = 0.91$
Fuji- tsubo	5	2	3	
Others	38	46	35	$\chi^2 = 1.51$
TOTAL	131	145	142	

TABLE 4 shows the name of characters in the story in the left column, and the frequencies of them in the middle column. The right column shows the value of  $\chi^2$  test. According to this table there is a statistically significant difference among the three translations, which is found at the column of the Emperor. The value of  $\chi^2$  test concerning the Emperor indicates that Waley uses less numbers of the Emperor as ACTOR in material processes ( $p < 0.1$ ). Suematsu and Seidensticker uses the Emperor as ACTOR most frequently whereas Waley uses Genji as ACTOR at the most.

Does the statistical result mean that Waley omits to translate what the Emperor does? Or does Waley use another process to translate what the Emperor does instead using the material process? The answer to these questions will be obvious at the analysis of the behavioural process. Waley uses more number of behavioural processes instead the material process, when he translates what the Emperor does. Examples are shown at the analysis of the behavioural process.

As far as the non-human ACTOR is concerned there can be also found several differences among the three. The following table will show the varieties of non-human ACTOR and the numbers. In the left column there are labels which I invented in order to classify the non-human ACTOR. MENTAL MATTER stands for the nouns which express emotions, such as *sorrow*, *thought* and *sense of sadness*. TIME stands for the nouns concerning *time*, *weeks* and *months*. CEREMONY stands for the nouns which are related to ceremonies, for instance, *the funeral* and *the exorcism for the sick*. WORD stands for the nouns, such as *message* and *the words*. EVENT stands clauses and nouns, for instance, *that he was not even permitted to see her off*, and *the parting*. NATURAL MATTER stands for the nouns concerning the nature or natural phenomenon, such as *the moon* and *autumn*

*tempests*. Finally SITUATION stands for the nouns which convey situational sense, such as *misfortune* and *the beauty*.

TABLE 5: The varieties and frequencies of non-human ACTOR.

	Suematsu	Waley	Seidensticker	$\chi^2 (\phi=2)$
MENTAL MATTER	5	8	7	$\chi^2 = 1.70$
TIME	6	11	4	
CEREMONY	2	1	1	
WORD	1	1	4	
EVENT	11	16	17	
NATURAL MATTER	5	9	6	
SITUATION	4	4	0	
Others	3	7	7	
TOTAL	37	57	46	

In the TABLE 5 there is no statistically significant difference among the three translations, but there is an interesting column in the table. That is about SITUATION. In the following examples which are cited in the same portion of the original text Suematsu uses nouns concerning SITUATION whereas Seidensticker does not.



Ex. 75 (Suematsu's translation)

..... Indeed, \his bride, →  
CARRIER

Lady Aoi(Lady Hollyhock), / though \her position/  
ACTOR

\insured/ \her every attention/ from others, \had/  
P:MAT RANGE P:REL:POS

\few charms for him,/ and \the Princess Wistaria/ much  
ATTRIBUTE Id:TOKEN

more frequently \occupied/ \his thoughts./  
P:REL:CIR Ir:VALUE

(Appendix Vol.1:p.101:11.7-11)

Ex. 76 (Seidensticker's translation)

\His bride/ too \was/ \beautiful/, and \she/  
CARRIER P:REL:INT ATTRIBUTE CARRIER

\had had/ \the advantage of every luxury/; but \he/  
P:REL:POS ATTRIBUTE SENSER

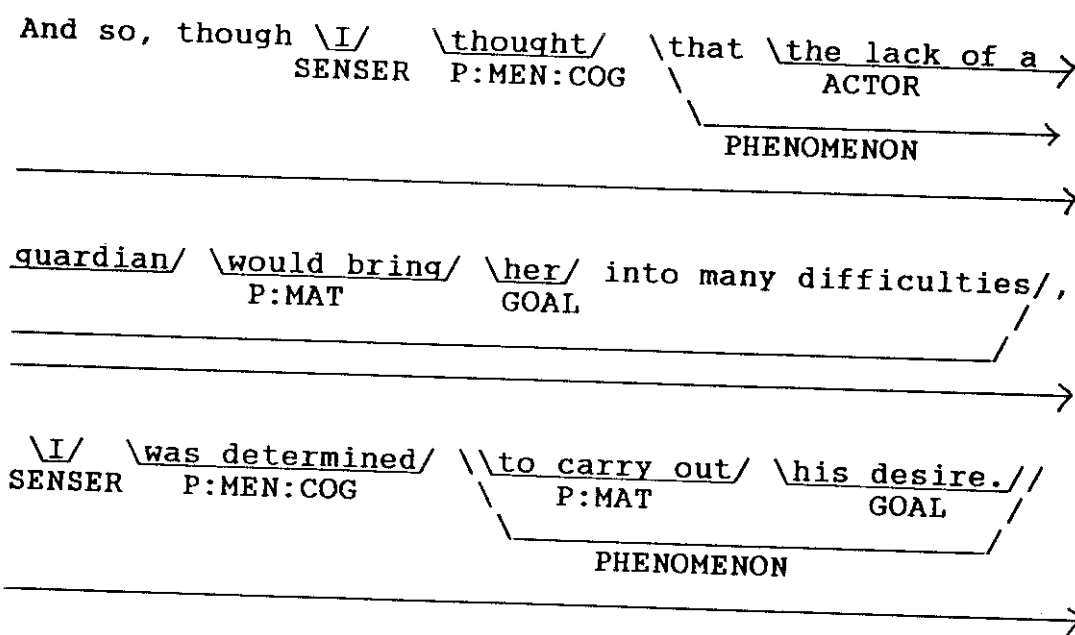
\was not at all sure/ \that \they/ \were meant/  
P:MEN:COG CARRIER P:REL:CIR  
→  
PHENOMENON

\for each other./  
ATTRIBUTE

(Appendix Vol.3:p.108:11.7-10)

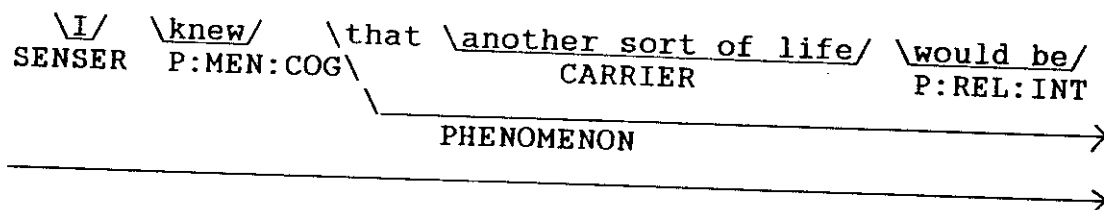
In Ex.75 and Ex.76 Suematsu uses *her position* as ACTOR whereas Seidensticker does not use a material process. Instead, he uses a relational process in the clause *she had had the advantage of every luxury*. In the following examples, Waley uses *the lack of a guardian* as ACTOR of material process, however, Seidensticker uses a relational process in the clause *another sort of life would be happier*.

Ex. 77 (Waley's translation)



(Appendix Vol.2:p.67:ll.2-4)

Ex. 78 (Seidensticker's translation)



\happier/ for a girl without strong backing/, but \I/  
ATTRIBUTE SENSER

\could not forget/ \his wishes/ and \sent/ \her/ to  
P: MEN: COG PHENOMENON P: MAT GOAL

(Appendix Vol.3:p.64:11.1-4)

Material processes are used to express the action of happening in the story, but sometimes they are used to express mental states. In such a case ACTOR or GOAL is no longer a person or something live, but a certain emotion or a state of mind such as pleasure, sorrow, or resentment, which is treated as an ACTOR or a GOAL. In the following example the GOAL *the Emperor's thoughts* has a mental meaning.

Ex.79 (Suematsu's translation)

..... And to her alas! \the Emperor's  
GOAL

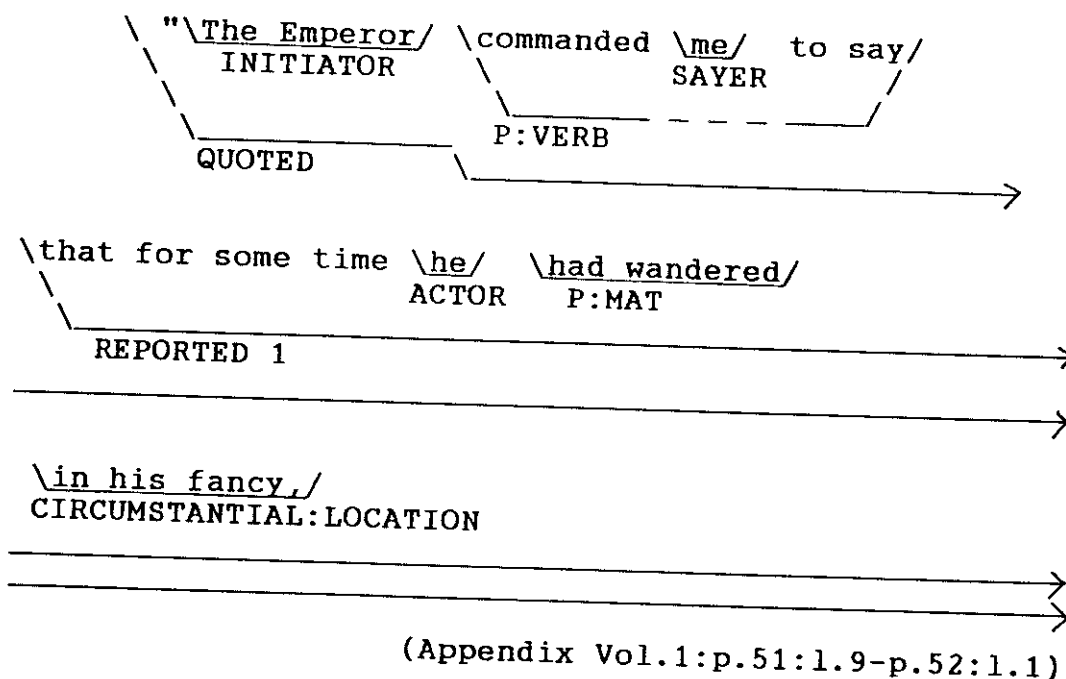
thoughts/ \were now gradually drawn./ though \he/  
P: MAT SENSER

\could not yet be said to have forgotten/ \Kiri-Tsubo./  
P: MEN: COG PHENOMENON

(Appendix Vol.1:p.88:1.13-p.89:1.3)

Even in the case that a human is an ACTOR,  
material process expresses the mental situation or the  
mental state. Examples are as follows:

Ex.80 (Suematsu's translation)



(Another example can be found in the Appendix at  
Vol.3:p.55:1.9-p.56:1.1)

In this case, the participant and process of the clause  
viz., ACTOR and PROCESS *he wandered*, do not have the  
capability to express the mental state, but the other  
element, in this case the circumstantial element,  
viz., *in his fancy* as CIRCUMSTANTIAL:LOCATION which  
represents the mental meaning. This kind of expression

is used as a rhetorical expression, and can depict the mental situation of a character in the story vividly.

Waley frequently uses material processes rhetorically to express mental states. An example follows:

Ex.81 (Waley's translation)

For \sounds and sights/ \reached/ \her/ but faintly,  
ACTOR P:MAT RANGE

(Appendix Vol.2:p.45:1.5)

The example is quoted from the portion that describes how Kiritsubo is weak in health. This clause can be semantically equal to the PERCEPTION type of mental processes which represents *hearing*, but Waley does not use the mental process using her as SENSER. The reason why he use material process is that he intends to convey how the character is seriously ill. Waley tries to convey that Kiritsubo is too weak to hear the sounds spontaneously. In the same portion of the other two translations there are no expression equivalent to Ex.81. Another example is as follows:

Ex.82 (Waley's translation)

'*At the sound of the wind* \that/ \binds/  
ACTOR P:MAT  
QUOTED

\the cold dew/ on Takagi moor, \my heart/  
GOAL ACTOR  
  
\goes out/ to the tender lilac stems.'  
P:MAT

(Appendix Vol.2:p.62:11.5-7)

This is a poem which conveys how the Emperor thinks of his son. Waley also uses material process and *my heart* as an ACTOR. However, in the same poem, the other two translators use mental process as follows:

Ex.83 (Seidensticker's translation)

"*At the sound of the wind,* \bringing/ \dews/  
P:MAT GOAL  
QUOTED

to Miyagi Plain,

\I/ \think/ \of the tender hagi/ upon the moor."  
SENSER P: MEN: COG PHENOMENON

(Appendix Vol.3:p.59:11.7-9)

Ex.84 (Suematsu's translation)

"\The sound of the wind/ \is/ \dull and drear/  
CARRIER P:REL:INT ATTRIBUTE  
QUOTED →

Across Miyagi's dewy lea,  
→

And \makes \me/ mourn/for the motherless deer  
SENSER  
P: MEN:AFF  
→

\That/ \sleeps/ beneath the Hagi tree."  
BEHAVER P:BEHAV  
→

(Appendix Vol.1:p.55:19-p.56:1.2)

(Other examples can be found in Appendix at  
Vol.2:p.65:11.6-7, p.75:11.6-8, p.76:1.3, p.83:1.11-  
p.84:1.2, p.99:1.9)

#### 4.3.2 Mental Processes

Mental processes convey what one feels, what one thinks or what one senses. The ratio of mental process to all processes is not significantly different from one translator to another. (See TABLE 1)

Mental processes are divided into three types, viz., AFFECTION, COGNITION and PERCEPTION. The ratio

of the three types to the number of all processes does not show significant differences among the three translations.

TABLE 6: The ratio of the three types of mental process

	Suematsu	Waley	Seidensticker
AFF	41/134 (29.9%)	67/197 (32.8%)	58/177 (32.9%)
COG	64/134 (47.0%)	89/197 (46.0%)	88/177 (49.7%)
PER	29/134 (23.1%)	41/197 (21.2%)	31/177 (17.3%)
TOTAL	134	197	177

TABLE 6 shows the frequencies of each sub-type of mental process and the ratio to the whole number of mental process. According to this table the ration of each sub-types in the three translations is very similar. The ratio of AFFECTION type is about 30%, and the ratio of COGNITION type is 50%. The ratio of PERCEPTION type is 20%. The number of sub-types of mental process does not show any difference, but it does not always mean that the three translators use mental process in the same way. Therefore, I will consider whether or not there is any difference concerning the manipulation of each sub-types of mental



process among the three translations.

#### 4.3.2.A AFFECTION Type

In the AFFECTION type of mental process emotions of the characters are mainly mentioned. The following table will show the varieties of SENSER or who senses the emotion, and frequencies of them.

TABLE 7: The frequency of SENSER in the AFFECTION type of mental process

	Suematsu	Waley	Seidensticker	$\chi^2 (\phi=2)$
Emperor	12	24	17	$\chi^2 = 0.71$
Mother of Kiritsubo	4	2	4	
Kiritsubo	5	2	2	
Other ladies	2	3	2	
Kokiden	1	3	3	
Genji	0	4	2	
Others	12	14	14	$\chi^2 = 0.33$
TOTAL	36	54	44	

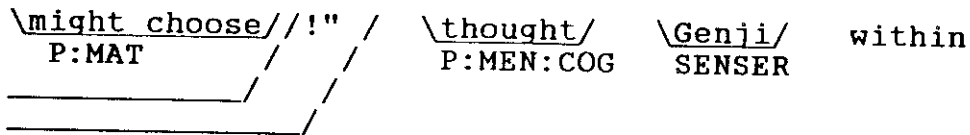
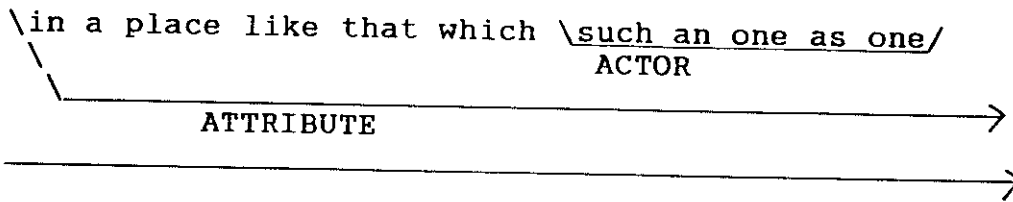
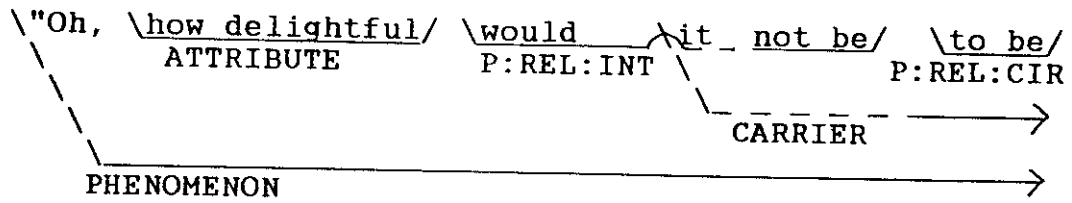
This table shows two different points among the three. The first one is the number of the emperor as SENSER. In Waley's and Seidensticker's the number of the emperor

to the whole number of SENSER is prominent, whereas that in Suematsu's is not. In Waley's and Seidensticker's works, the translators focus on the emperor when they use AFFECTION type of mental process. Thus the numbers of other SENSERS remain below 10%. However, Suematsu does not focus the emperor when he use the AFFECTION type, he also use this type of mental process for other character such as Kiritsubo and Mother of Kiritsubo.

The other difference is that Suematsu does not use the AFFECTION type for Genji. The other two translators use this type of mental process whereas only Suematsu does not take Genji as SENSER in the AFFECTION type of mental process. This is quite curious because Suematsu focuses on other characters when he use this type of process other than the emperor. But he does not take only Genji for the SENSER.

Does this mean that Suematsu does not translate the emotion of Genji? Or, does he use other processes at the emotional statement concerning Genji? The following example will show that Suematsu does not use the AFFECTION type of mental process.

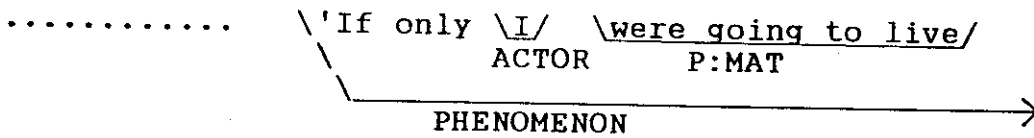
Ex.85 (Suematsu's translation)



himself.

(Appendix Vol.1:p.104:11.3-7)

Ex.86 (Waley's translation)



Genji sadly.  
 SENSER

(Appendix Vol.2:p.114:11.6-8)

Ex.87 (Seidensticker's translation)

In only, \thought/ \Genji/, \he/  
P: MEN: COG SENSER CARRIER  
PHENOMENON →

\could have/ with him \the lady \he/ \yearned for.///  
P: REL: POS SENSER P: MEN: AFF  
ATTRIBUTE

(Appendix Vol.3:p.111:11.2-3)

In these three examples, Waley and Seidensticker use the AFFECTION type for Genji in the clauses *I like*, and *he yearned for*, but only Suematsu does not use direct expression which convey that Genji loves the lady.

#### 4.3.2.B. COGNITION Type

The COGNITION type of mental process expresses what one thinks and what one hopes, etc. The following table will show the varieties of SENSER of this sub-type of mental process and the frequencies of SENSER.

TABLE 8: The varieties and frequencies of SENSER in the COGNITION type of mental processes

	Suematsu	Waley	Seidensticker	$X^2 (\phi=2)$
Emperor	16	23	29	$X^2 = 0.37$
Kiritsubo	1	2	4	
Mother of Kiritsubo	9	13	10	$X^2 = 1.18$
Myobu	2	1	1	
Genji	4	7	5	
Kokiden	0	2	1	
Others	13	11	20	$X^2 = 1.65$
TOTAL	45	59	70	

The TABLE 8 does not show any significant difference in the ratio of each SENSER in this sub-type of mental process.

However, some differences can be found among the usages of PHENOMENON. That is, Suematsu sometimes uses a quoted form as the PHENOMENON of the mental process.

The example is as follows:

Ex.88 (Suematsu's translation)

..... each one of whom/ had always been →  
                   SENSER                                  P: MEN: COG



\the souvenirs \sent by/ \the once lost love, // "/  
 P:MAT ACTOR  
 Ir:VALUE

(Appendix Vol.1:p.69:11.7-9)

Ex.90 (Waley's translation)

(27) \He/ \looked/ at the presents \she/  
 BEHAVER P:BEHAV ACTOR

\had brought/ back and \'Would that like the wizard  
 P:MAT QUOTED →

\you/ \had brought/ \a kingfisher-hairpin/ as token of  
 ACTOR P:MAT GOAL

your visit to the place where \her spirit/ \dwells/'  
 ACTOR P:MAT

\he/ \cried/,  
 SAYER P:VERB

(Appendix Vol.2:p.77:1.6-p.78:1.1)

Ex.91 (Seidensticker's translation)

(52) \Looking/ at the keepsakes \Myōbu/ \had brought/  
 P:BEHAV ACTOR P:MAT

back, \he/ \thought/ \what a comfort/ \it/  
 SENSER P:MEN:COG ATTRIBUTE CARRIER  
 PHENOMENON →

\would be/ if \some wizard/ \were to bring/ \him/,  
P:REL:INT ACTOR P:MAT RECIPIENT

like that Chinese emperor, \a comb from the world where  
GOAL

\his lost love/ \was dwelling.///  
ACTOR P:MAT

(Appendix Vol.3:p.74:1.7-p.75:1.1)

These three examples are cited from the same portion of the original text. In this scene the emperor looks at the presents which the mother of Kiritsubo gave to the messenger Myobu, and he thinks of the presents. In Ex.89 Suematsu uses a quoted form as PHENOMENON of the process. Waley also uses a quoted form, but he no longer uses mental process but verbal process. Seidensticker retains the use of mental process without using a quoted form.

The reason why Suematsu use a quoted form in the cognition type of mental process may be that he tries to convey what characters in the story think as if it were what the characters say to themselves in their mind. In this sense his manipulation of the cognition type of mental process might be considered as a verbal



process which is accomplished in the mind. On the other hand, Waley supposes that this portion must be understood as a verbal process; therefore, he changes the process from mental to verbal, taking the quoted form as the most important one. Seidensticker, however, abandons the quoted form in order to convey the emotion of the emperor. Since Seidensticker focuses on the mental process, he, therefore, avoids the ambiguous combination.

Another interesting discovery can be found in the three examples above. That is the content of PHENOMENON of the three examples. Suematsu translates only that *Ah, could they be the souvenirs sent by the once lost love*, but Waley and Seidensticker convey respectively much more as follows: *Would that like the wizard you had brought a kingfisher-hairpin as token of your visit to the place where her spirit dwells, and what a comfort it would be if some wizard were to bring him, like that Chinese emperor, a comb from the world where his lost love was dwelling*. Note that Waley and Seidensticker translate the emperor's wish that the present was the token of his messenger's visit to the place where his lost love was dwelling, but Suematsu does not express anything equivalent to what the other translators convey. This must be considered as another

example of omission by Suematsu.

#### 4.3.2.C PERCEPTION Type

The tokens of the PERCEPTION type of mental process are slightly different among the three translations. This means that Seidensticker uses fewer occurrences of the perception type of mental process. The following table shows the varieties of SENSER and the frequencies of SENSER.

TABLE 9: The frequencies of SENSER in the PERCEPTION type of mental process

	Suematsu	Waley	Seidensticker	$\chi^2 (\phi=2)$
Emperor	5	9	2	
Kiritsubo	1	1	0	
Mother of Kiritsubo	2	1	2	
Myobu	3	3	2	
Genji	1	4	0	
Others	9	8	8	$\chi^2 = 1.48$
TOTAL	21	26	14	

TABLE 9 shows no significant difference among the frequencies of SENSER.

The perception type of mental process is related to what a SENSER sees, hears or touches; therefore, PHENOMENON in this sub-type of mental process can be divided into five classes, viz., SIGHT, SOUND, TOUCH, TASTE and SMELL. SIGHT means what a SENSER see. SOUND is related to what a SENSER hears. TOUCH stands for what a SENSER touches. TASTE means what a SENSER tastes, and SMELL stands for what a SENSER smells. The following table shows their frequencies.

TABLE 10: The frequencies of SIGHT, SOUND and TOUCH

	Suematsu	Waley	Seidensticker	$\chi^2 (\phi = 2)$
SOUND	3	9	4	$\chi^2 = 0.34$
SIGHT	22	26	18	
TOUCHING	0	0	1	
TASTE	0	0	0	
SMELL	0	0	0	
TOTAL	25	35	23	

According to TABLE 10 no significant difference can be found among the three translations in terms of PHENOMENON of the perception type of mental process.

The perception type of mental process means that one senses something in terms of hearing, seeing,

touching, tasting and smelling. Therefore it might be natural to suppose that the three translators use this type of process in the same portion because the characters in the story sense something in the same portion.

However, there are several differences in the usage of this type of process. These differences are: (1) the three translators use the perception type of process in different ways in the same portion; (2) one translator uses the perception type of process in a portion where the other two do not use this sub-type of mental process. Examples of former are as follows:

Ex.92 (Suematsu's translation)

(40) About this time there \arrived/ \an embassy →  
P:EXIS:ENTITY EXIS:ENTITY

from Corea./ and among them \was/ \an excellent →  
P:EXIS:ENTITY EXIS:ENTITY

physiognomist./ When \the Emperor/ \heard/  
SENSER P:MEN:PER

\of this./ \he/ \wished to have \the Prince/  
PHENOMENON INITIATOR GOAL  
P:MAT ----- →

examined by/ \him./  
\_\_\_\_\_/ ACTOR

(Appendix Vol.1:p.78:1.8)

Ex.93 (Waley's translation)

(34) At this time \some Koreans/ \came/ to Court and  
ACTOR P:MAT

among them a fortune-teller. \Hearing/ \this/,  
P:MEN:PER PHENOMENON

\the Emperor/ \did not send \for them/ to come/ to  
INITIATOR ACTOR  
P:MAT

the Palace, because of the law against the admission of

foreigners \which/ \was made by/ \the Emperor Uda./  
GOAL P:MAT ACTOR

(Appendix Vol.2:p.89:1.5)

Ex.94 (Seidensticker's translation)

(64) \An embassy/ \came/ from Korea. \Hearing/ \that  
ACTOR P:MAT P:MEN:PER →

among the emissaries \was/ \a skilled physiognomist//,  
P:EXIS:ENTITY EXIS:ENTITY  
PHENOMENON

\the emperor/ \would have liked to summon/ \him/ for  
ACTOR P:MAT GOAL

consultation.

(Appendix Vol.3:p.85:1.10)

In these examples the three translators use the perception type of mental process in the same way,

however, there can be found a difference concerning the manipulation of PHENOMENON.

Suematsu and Waley translate that the Korean came and that there was a physiognomist among them, and they continue to use the perception type of mental process. Therefore the two translators use *of this* or *this* as PHENOMENON, each of which refers the preceding events, viz., that the Korean embassy came and that there was a physiognomist in the embassy. On the other hand, however, Seidensticker includes the events within PHENOMENON.

As to the second difference, one translator uses the perception type of mental process whereas the other two translators do not use this type of process. Examples are as follows:

Ex.95 (Waley's translation)

\He/ \did not understand/ \what/ \had happened//, but  
 SENSER P:MEN:COG ACTOR P:MAT  
 PHENOMENON

\seeing/ \the servants/ all \wringing/ \their hands/  
 P:MEN:PER ACTOR P:MAT RANGE  
 PHENOMENON

and \the Emperor/ himself continually \weeping//, \he/  
 BEHAVER P:BEHAV SENSER

\felt/ \that it \must have been/ \something very →  
P: MEN: COG \ P: EXIS: EVENT EXIS: EVENT →  
PHENOMENON →

terrible. //  
\_\_\_\_\_ /

(Appendix Vol.2:p.48:1.9-p.49:1.5)

Ex.96 (Suematsu's translation)

\The child,/ \who/ \understood/ \nothing,/ /  
BEHAVER SENSER P: MEN: COG PHENOMENON

\looked/ with amazement at the sad countenances of the  
P: BEHAV

Emperor, and of those around him.

(Appendix Vol.1:p.44:11.7-9)

Ex.97 (Seidensticker's translation)

\The boy/ \looked/ in bewilderment at the weeping  
BEHAVER P: BEHAV

courtiers, at his father too, the tears \streaming/  
P: MAT

over his face.

(Appendix Vol.2:p.36:11.6-8)

In the examples above Waley uses the perception type,  
and he translates what the character in the scene sees  
as PHENOMENON in the clause *seeing the servants all*

*wringing their hands and the Emperor himself continually weeping.* However, Suematsu and Seidensticker use behavioural processes in the same passage as follows: *The child, who understood nothing, looked,* and *The boy looked.*

Other examples can be found in the Appendix at Vol.3:p.111:1.5, where Seidensticker uses the perception type of mental process. However, the other two translators use VERBAL process in the same passage. (See Appendix at Vol.1:p.104:1.8, and at Vol.2:p.114:1.9)

#### 4.3.3 Relational Processes

The relational process means what something is, how something is, when and where something is, and what something has. In the three translations of *The Tale of Genji*, this type of process is used in order to express natures of the characters, a situation in which something is, and possession of someone.

The relational process can be divided into three sub-types: INTENSIVE, CIRCUMSTANTIAL, and POSSESSIVE. The ratio of each type among the three translations are listed in the following table.



TABLE 11: The ratio of the sub-types of relational process

	Suematsu	Waley	Seidensticker
INT	155/227 (68.3%)	172/249 (69.1%)	189/293 (64.5%)
CIR	51/227 (22.5%)	54/249 (21.7%)	68/293 (23.2%)
POS	21/227 (9.3%)	23/249 (9.3%)	36/293 (12.3%)
TOTAL	227	249	293

According to TABLE 11 the ratio of sub-types to the total number of the relational process does not show any difference, but it does not always mean that the three translators use mental process in the same way.

#### 4.3.3.A INTENSIVE Type

The INTENSIVE type of relational process is used to mean what something is. In the relational process there are two modes viz., attributive mode and identifying mode. The former mode consists of two participants CARRIER and ATTRIBUTE, and the latter mode has TOKEN and VALUE as its participants.<sup>4</sup> In this section I will focus on CARRIER in attributive mode, and TOKEN in identifying mode. The following table

shows the two classes of CARRIER, that is, CARRIER which refers to human such as *Genji* or *emperor*, and CARRIER which represents non-human matter such as *tree* or *the state of affair*.

TABLE 12: The frequencies of CARRIER of the intensive type of relational process

	Suematsu	Waley	Seidensticker
+ HUMAN	38	57	53
- HUMAN	68	58	88
TOTAL	106	115	141

According to the TABLE 12 the ratio of +HUMAN CARRIER to -HUMAN CARRIER seems to be almost the same between Suematsu and Seidensticker. The ratio of +HUMAN CARRIER and -HUMAN CARRIER in Suematsu and Seidensticker shows roughly 36%(+HUMAN) to 64%(-HUMAN). However, the ratio of them in Waley's version seems to be slightly different from the other two. The ratio of +HUMAN CARRIER to -HUMAN CARRIER in Waley's translation is approximately 50%(+HUMAN) to 50%(-HUMAN). According to these ratios of two kinds of CARRIER in the three translations one might suppose that Waley uses more human CARRIERS than the other two, or that Waley uses a fewer number of non-human CARRIERS in the intensive

type of relational process.

The table below shows the varieties of human CARRIER in the intensive type of relational process and in the frequencies.

TABLE 13: The varieties and the frequencies of human CARRIER

	Suematsu	Waley	Seidensticker	$\chi^2$ ( $\phi=2$ )
Genji	7	20	15	$\chi^2 = 2.45$
Kiritsubo	8	7	10	$\chi^2 = 1.67$
Emperor	5	3	4	
Mother of Kiritsubo	2	4	4	
Kokiden	3	3	3	
Myobu	0	0	2	
Fujitsubo	2	3	2	
Others	11	17	13	$\chi^2 = 0.32$
TOTAL	38	57	53	

In TABLE 13 it might be worth pointing that the ratio of Genji to other +HUMAN CARRIERS in Waley's translation is prominent. This means that Waley tends to focus on Genji when he uses the intensive type of relational process.

Another kind of participant TOKEN cannot be the

key to find any drastic difference among the three translations, either. The following table show the two kinds of TOKEN, that is, +HUMAN and -HUMAN.

TABLE 14: The frequencies of TOKEN of the intensive type of relational process

	Suematsu	Waley	Seidensticker
+ HUMAN	15	23	16
- HUMAN	18	19	21
TOTAL	33	42	37

In TABLE 14, it is worth paying attention to the reverse of the ratio in Waley's work. In Suematsu and Seidensticker the human TOKEN is used less than the non-human types of TOKEN, but Waley uses more human types of TOKEN than the non-human type.

The following table shows the varieties and frequencies of human type of TOKEN.

TABLE 15: The variety and the frequencies of the human type of TOKEN

	Suematsu	Waley	Seidensticker
Genji	5	10	3
Kiritsubo	1	3	6
Kokiden	0	1	1
Fujitsubo	1	4	5
The first son of Emperor	3	1	1
Others	5	4	0
TOTAL	15	23	16

In TABLE 15 it might not be excessive to consider that the frequency of Kiritsubo in Seidensticker is larger than frequencies of Kiritsubo in the other two translations. This means that Seidensticker tends to use the identifying mode of relational process in order to describe what Kiritsubo is. For instance, Seidensticker uses the identifying mode of relational process in a portion where the other two translators do not use the process. There are no translated descriptions in Suematsu's version and Waley's version, which are available in the following example from Seidensticker's version.

Ex.98 (Seidensticker's translation)

(6) With the birth of the son, \it \became/ \yet  
P:REL:INT  
CARRIER

clearer/ that \she/ \was/ \the emperor's favorite.//  
ATTRIBUTE Id:TOKEN P:REL:INT Ir:VALUE

(Appendix Vol.3:p.36:11.5-6)

Seidensticker also uses the identifying mode in order to express what Kiritsubo is in a portion where the other two translators use different processes. Examples are as follows:

Ex.99 (Seidensticker's translation)

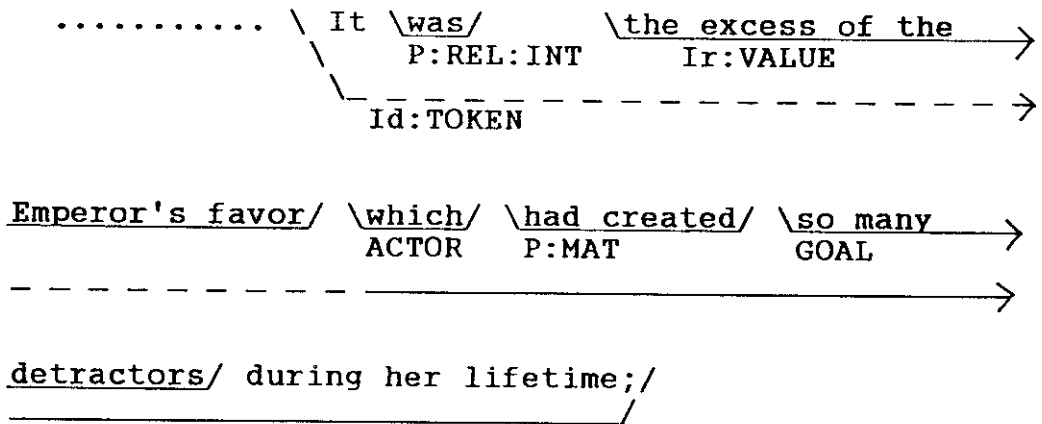
..... \It \was/ \because \she/  
P:REL:INT PHENOMENON  
CARRIER ATTRIBUTE

\had been excessively favored by/ \the emperor// that  
P:MEN:AFF SENSER

\she/ \had been/ \the victim of such malice.//  
Id:TOKEN P:REL:INT Ir:VALUE

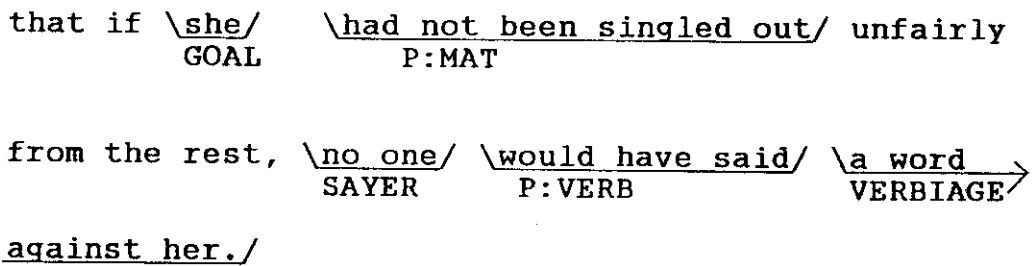
(Appendix Vol.3:p.49:1.9-p.50:1.2)

Ex.100 (Suematsu's translation)



(Appendix Vol.1:p.46:1.12-p.47:1.1)

Ex.101 (Waley's translation)



(Appendix Vol.3:p.53:11.4-6)

The three examples Ex.99, Ex.100 and Ex.101 are cited from the same passage of the story. Seidensticker uses the relational process and he adopts Kiritsubo as TOKEN of the process in the clause: *she had been the victim of such malice*. On the other hand, in order to express that Kiritsubo was tormented Suematsu uses the material process in the clause *which had created so many detractors during her lifetime*. Waley uses verbal

process to mean the same matter in the clause *no one would have said a word against her*. (Other examples are observed at the Appendix Vol.3:p.41:ll.2-3 and at Vol.2:p.43:ll.8-10)

Also differences are found among the three translations in terms of the usage of relational process. For instance, there is a difference concerning the manipulation of CARRIER and ATTRIBUTE. The three translators use the relational process in the same passage of the story, but this does not mean that they adopt the same style in the relational process. The following examples are cited from the same passage of the story, though they are slightly different from one another.

Ex.102 (Suematsu's translation)

\She/ \put/ gently \the letter/ aside, and \said,/  
 ACTOR P:MAT GOAL P:VERB

"\Life and the world/ \are/ \irksome/ to me; and  
 CARRIER P:REL:INT ATTRIBUTE  
 QUOTED →

\you/ \can see,/ then, \how reluctantly \I/ \should,  
 SENSER P:MEN:COG ACTOR  
 PHENOMENON →



present/ \myself/ at the Palace./  
P:MAT GOAL

(Appendix Vol.1:p.56:11.3-6)

Ex.103 (Waley's translation)

..... At last \the mother/ \said/  
SAYER P:VERB

'Though \I/ \know/ \that \long life/ \means/  
SENSER P: MEN:COG Id:TOKEN P:REL:INT  
QUOTED PHENOMENON

\only bitterness//, \I/ \have stayed/ so long in  
Ir:VALUE ACTOR P:MAT

the world that even before the Pine Tree of Takasago

\I/ \should hide/ \my head/ in shame.  
ACTOR P:MAT GOAL

(Appendix Vol.2:p.62:1.10-p.63:1.4)

Ex.104 (Seidensticker's translation)

(34) "\Tell/ \His majesty/," \said/  
P:VERB RECEIVER P:VERB  
QUOTED

\the grandmother/ after a time, "that \it \has been/  
 SAYER P:REL:INT  
 CARRIER →  
 QUOTED →

\a great trial/ \for me/ \to live/ so long./ 'Ashamed  
 ATTRIBUTE ACTOR P:MAT

before the Takasago pines \I/ \think/ \that  
 SENSER P:MEN:COG PHENOMENON →

\it \is not/ \for me/ \to be seen/ at court.//  
 P:REL:CIR ATTRIBUTE P:MEN:PER  
 CARRIER

(Appendix Vol.3:p.59:1.10-p.60:1.4)

In the three examples cited above the mother of Kiritsubo confesses that her life is meaningless after she lost her daughter, and she continues to say that she cannot go to court. The three translators use the intensive type of relational process in order to reflect her life which she believes is meaningless. Suematsu, for instance, tries to convey the meaning in the clause *Life and the world are irksome to me*; Waley puts the meaning into the clause *longlife means only bitterness*; Seidensticker translates the passage as *it*

*has been a great trial for me to live so long.*

The three translated clauses are common from the viewpoint that they are represented in the relational processes. However, the three clauses consist of different participants. For instance, Suematsu and Waley adopt nouns, such as *life and the world* and *longlife*, as CARRIER, whereas Seidensticker uses material process *for me to live* as CARRIER of the relational process. (Other examples can be observed in the Appendix at Vol.1:p.65:1.11; p.77:1.3, at Vol.2: p.74:1.10, p.87:1.8, and at Vol.3:p.71:1.6, p.84:1.1)

There is another difference in the manipulation of relational processes among the three translators; that is, one uses the intensive type of process in a passage where the other two use a different type. Examples are as follows:

Ex.105 (Seidensticker's translation)

..... He/  
 SENSER

could not remember/ his own mother/ and it moved/  
 P:MEN:COG PHENOMENON P:MEN:AFF  
 PHENOMENON →

him/ deeply to learn/, from the lady who/ had first →  
 SENSER P:MEN:COG SAYER P:VERB

-----→

told/     \the emperor/     \of Fujitsubo/,     \that  
RECEIVER                              VERBIAGE                              PHENOMENON →

\the resemblance/     \was/     \striking.///  
CARRIER                              P:REL:INT     ATTRIBUTE//  
//  
//

(Appendix Vol.3:p.97:11.2-6)

Ex.106 (Suematsu's translation)

.....     \He/                     \had/  
CARRIER                              P:REL:POS

\no recollection of his mother,/     but                     \he/  
ATTRIBUTE    RECEIVER

\had been told by/     \Naishi-no-Ske/     \that     \this lady/  
P:VERB                              SAYER                              CARRIER  
REPORTED →

\was/                     \exceedingly like her;///  
P:REL:CIR                              ATTRIBUTE

(Appendix Vol.1:p.90:11.3-6)

Ex.107 (Waley's translation)

\He/                     \could not remember/     \his mother/,     but     \the Dame →  
SENER                              P:MEN:COG                              PHENOMENON

of the Household/     \had told/     \him/                     \how     \very like →  
SAYER                              P:VERB                              RECEIVER                              ATTRIBUTE  
REPORTED →

to her/ \the girl/ \was/ //  
CARRIER P:REL:CIR/

(Appendix Vol.2:p.101:11.4-6)

In these examples, Genji who cannot remember his mother hears that Fujitsubo resembles his mother. The differences can be observed in the translations which convey that Fujitsubo is like Genji's mother.

Seidensticker uses a non-human CARRIER *the resemblance* in the clause *the resemblance was striking* in order to convey that Fujitsubo resembles Genji's mother; however, the other two, Suematsu and Waley, adopt *the girl* or *this lady* as a human CARRIER in the circumstantial type of relational process.

#### 4.3.3.B CIRCUMSTANTIAL Type

The CIRCUMSTANTIAL type of relational process conveys that something is at something else. This type of relational process is related with time, place, manner, cause, accompaniment, matter or role. The following table shows the ratio of the human CARRIER and the non-human CARRIER.

TABLE 16: The frequencies of CARRIER of the  
circumstantial type of relational process

	Suematsu	Waley	Seidensticker
+ HUMAN	16	21	28
- HUMAN	21	23	26
TOTAL	37	44	54

According to the table, Suematsu and Waley use a fewer number of human CARRIERS than non-human CARRIERS whereas Seidensticker tends to uses more human CARRIERS.

The following table is concerned with the varieties of human CARRIER and their frequencies.

TABLE 17: The variety and the frequencies of human  
CARRIER

	Suematsu	Waley	Seidensticker
Genji	2	3	6
Kiritsubo	3	5	5
Emperor	2	1	5
Mother of Kiritsubo	0	1	2
Myobu	0	2	1
Kokiden	1	1	2
Fujitsubo	2	5	2
Others	6	2	4
TOTAL	16	20	27

According to the table, Waley uses Kiritsubo and Fujitsubo as CARRIER more than other characters in the circumstantial type of relational process. On the other hand, Seidensticker uses Genji, Emperor and Kiritsubo as CARRIER for this type of process.

There is an interesting point in terms of the manipulation of this sub-type of relational process. That is, one uses the circumstantial type of the process in a passage where the other two use different processes. Examples are as follows:

Ex.108 (Suematsu's translation)

(59) Now \all the Court and the distinguished →  
GOAL

visitors/ \were assembled/ in the palace, where \a →  
P:MAT

great festival/ \was held;/ \Genji/ \occupied/  
GOAL P:MAT Id:TOKEN P:REL:CIR

\a seat next to that of the Royal Princess./  
Ir:VALUE

(Appendix Vol.1:p.96:11.1-4)

Ex.109 (Waley's translation)

(46) When \the courtiers/ \assembled/ \to drink/  
ACTOR P:MAT P:MAT

\the Love Cup/, \Genji/ \came/ and \took/ \his place/  
GOAL ACTOR P:MAT P:MAT GOAL

among the other princes.

(Appendix Vol.2:p.107:1.9-p.108:1.1)

Ex.110 (Seidensticker's translation)

(78) \The company/ \withdrew/ to outer rooms and  
ACTOR P:MAT

\Genji/ \took/ \his place/ below the princes of the  
ACTOR P:MAT GOAL

blood.

(Appendix Vol.3:p.103:11.7-9)



In the examples cited, Genji took his place among other princes. Suematsu uses the circumstantial type of relational process in a clause: *Genji occupied a seat next to that of Royal Princess*. Waley and Seidensticker, on the other hand, use material process in their translations: *Genji came and took his place among the other princes*, and *Genji took his place below the princes of the blood*.

In the examples above there is another point to be discussed, that is, the place where Genji took his place. In the original text by lady Murasaki, Genji took his place among other princes. Therefore, Waley and Seidensticker translate the passage in such a way, that Genji took his place among or below other princes. However, Suematsu translates the same passage with a different meaning so that Genji now took a seat next to that of Royal Princess who was the wife of Sadaijin or the minister of left (see Appendix Vol.1:p.95:l.4-p.96:l.4). This difference concerning the passage of where Genji took his place might be the result of the influence from the usage of the circumstantial type of relational process on the part of Suematsu, instead of material process, but it is still unknown why Suematsu changes the place for Genji. (There are other examples in which one translator uses circumstantial type of

process in passages where the other two translators use material process. Such examples can be found in the Appendix at Vol.1:p.38:1.8, p.74:1.10; at Vol.2: p.90:1.5; and at Vol.3:p.38:1.3, p.75:1.4, p.82:1.6, p.105:1.12)

One translator uses the circumstantial type of relational process in a passage where the other two translators use the intensive type of relational processes. In the following example Seidensticker uses the circumstantial type *how long his own reign would last* whereas Suematsu and Waley use the intensive type, *his own tenure of power seemed precarious*, and *My own power is very insecure* respectively.

Ex.111 (Seidensticker's translation)

<u>\the emperor/</u>	<u>\could not be sure/</u>	<u>\how long</u>	<u>\his own</u>
SENSER	P: MEN: COG		CARRIER
		PHENOMENON	

<u>reign/</u>	<u>\would last./</u>
	P: REL: CIR

(Appendix Vol.3:p.89:11.11-12)

Ex.112 (Suematsu's translation)

..... Moreover, \his own tenure of power/  
CARRIER

\seemed/      \precarious,/  
P:REL:INT      ATTRIBUTE

(Appendix Vol.1:p.82:11.8-9)

Ex.113 (Waley's translation)

..... For \he/      \thought/      \My own  
                         SENSER      P:MEN:COG      PHENOMENON

power/      \is/      \very insecure./  
CARRIER      P:REL:INT      ATTRIBUTE

→  
(Appendix Vol.2:p.93:11.6-7)

(Other examples can be found in the Appendix at Vol.1:  
p.40:1.4, p.61:1.9, p.92:1.4; at Vol.2:p.97:1.10; and  
at Vol.3:p.108:1.12.)

Finally there can be found an interesting usage of  
the circumstantial type. Seidensticker uses this type  
of process in a passage where Suematsu and Waley  
express it in mental processes. Examples are as  
follows:

Ex.114 (Seidensticker's translation)

(24) \The emperor's thoughts/      \were/      \on his  
                         CARRIER      P:REL:CIR      →

youngest son/      even when      \he/      \was/      \with his  
ATTRIBUTE      CARRIER      P:REL:CIR      →

eldest./  
ATTRIBUTE

(Appendix Vol.3:p.51:11.10-12)

Ex.115 (Suematsu's translation)

\The Emperor/ --- \who./ when \he/ \saw/  
CARRIER SENSER SENSER P: MEN: PER

\the first Prince./ \could not refrain from thinking/  
PHENOMENON P: MEN: COG

\of the younger one/ --- \became/  
PHENOMENON P: REL: INT

\more thoughtful than ever;/  
ATTRIBUTE

(Appendix Vol.1:p.48:11.2-5)

Ex.116 (Waley's translation)

..... \He/ \did indeed sometimes see/  
SENSER P: MEN: PER

\Kokiden's son, the first-born prince./  
PHENOMENON

But \this/ only \made \him/ long the more to see/  
INDUCER SENSER  
P: MEN: PER

\the dead lady's child/,  
PHENOMENON

(Appendix Vol.2:p.54:11.5-8)

In these examples three translators tend to convey the message that the emperor thought of Genji when the emperor saw his first son. Suematsu and Waley represent the content in mental processes. Firstly, they use the perception type of mental process in: *he saw the first Prince, and he did indeed sometimes see the Kokiden' son, the first-born prince.* However, Seidensticker does not describe this content in mental process. He represents the same content in the circumstantial type of relational process in a clause, like *he was with his eldest.* In this case Seidensticker tends to transmit the meaning of situation in which the emperor is with his eldest son, rather than focusing on a particular mental process *seeing.*

Secondly, Suematsu and Waley use mental processes in clauses such as *who could not refrain from thinking of the younger one, and this only made him long the more to see the dead lady's child.* However, Seidensticker does not use mental process in the same passages; instead, he represents the content in the circumstantial type of relational process to adopt the Emperor's thought as CARRIER. In this case, Suematsu and Waley focus on human character, the Emperor, whereas Seidensticker concentrates on the abstract

notion, viz., thought. This difference might depend on what the translators want to focus on in the original text.

#### 4.3.3.C POSSESSIVE Type

The POSSESSIVE type of relational process conveys what someone has. Actually this sub-type of the process is used to describe that someone has something, or that something has something else. In the three translations of *The Tale of Genji*, there is no clause which is represented in the identifying mode of the possessive type of relational process.

The following table shows the frequencies of human CARRIER and non-human CARRIER.

TABLE 18: The frequencies of the possessive type of relational process

	Suematsu	Waley	Seidensticker
+ HUMAN	12	15	22
- HUMAN	8	4	6
TOTAL	20	19	28

According to the table, the three translators tend to use more human CARRIERS.

The following table is concerned with the varieties of human CARRIER and their frequencies.

TABLE 19: The variety and the frequencies of human CARRIER

	Suematsu	Waley	Seidensticker
Genji	2	1	4
Kiritsubo	0	3	3
Emperor	1	4	4
Mother of Kiritsubo	0	0	2
Fujitsubo	1	2	1
Kokiden	3	1	2
Others	5	4	6
TOTAL	12	15	22

In the TABLE 19, note that Suematsu uses this sub-type of relational process to refer to Kokiden in a passage where the other two translators use other processes. Examples are as follows:

Ex.117 (Suematsu's translation)

\She,/\    \we/\    \may observe,/\    \had been/\  
 CARRIER    BEHAVER    P:BEHAV    P:REL:INT

\established at Court before any other lady,/\  
 ATTRIBUTE

and \had/ \more children than one./  
P:REL:POS ATTRIBUTE

(Appendix Vol.1:p.36:11.1-4)

Ex.118 (Waley's translation)

\the Emperor/ \had loved/ \her/ devotedly and  
SENSER P:MEN:AFF PHENOMENON

\she/ \had borne/ \him/ \princes/.  
ACTOR P:MAT CLIENT GOAL

(Appendix Vol.2:p.38:11.6-8)

Ex.119 (Seidensticker's translation)

\she/ \had once been favored/ over the others,  
PHENOMENON P:MEN:AFF

and \she/ \had borne/ \several of his children./  
ACTOR P:MAT GOAL

(Appendix Vol.3:p.36:1.11-p.37:1.1)

In the example Suematsu tries to describe the situation that Kokiden or the first wife of the emperor has several children in *had more children than one*. However, the other translators focus on the bearing of children in order to bring out the fact that she has, not just giving birth to children, but his own children. Simply because they choose to represent the same content in material processes as in *she had born him princes*, and *she had born several of his children*.



(Another example can be found in the Appendix  
Vol.1:p.77:1.8)

#### 4.3.4 Verbal Processes

Verbal processes convey the idea that someone tells something, that someone says something. The process consists of participants such as SAYER, QUOTED, VERBIAGE, REPORTED, and TARGET.

The following table shows the varieties and frequencies of SAYER.

TABLE 20: The variety and the frequencies of SAYER

	Suematsu	Waley	Seidensticker	$\chi^2 (\phi = 2)$
Emperor	19	18	21	$\chi^2 = 0.41$
Kiritsubo	4	6	3	
Mother of Kiritsubo	3	5	10	$\chi^2 = 1.91$
Myobu	5	9	5	
Genji	2	0	0	
Others	26	25	19	
TOTAL	59	63	58	

In TABLE 20, the three translators commonly focus on the Emperor as SAYER of verbal process.

TABLE 21 shows the frequencies of other participants such as QUOTED, REPORTED, VERBIAGE and TARGET.

TABLE 21: The frequencies of QUOTED, REPORTED and VERBIAGE

	Suematsu	Waley	Seidensticker	$\chi^2$ ( $\phi=2$ )
QUOTED	33	36	43	$\chi^2 = 0.37$
REPORTED	24	20	32	$\chi^2 = 1.93$
VERBIAGE	26	36	24	$\chi^2 = 3.3$
TARGET	5	3	2	
TOTAL	88	95	101	

An difference between the three translations can be found in the way how the three translators manipulate the QUOTED or REPORTED forms. For instance, only Waley uses 'a quote within a quote'. A quote within a quote means that a QUOTED is used within another QUOTED. Examples are as follows:

Ex.120 (Waley's translation)

Then after a little hesitation \she/ \repeated/  
SAYER P:VERB

\the Emperor's message/:  
VERBIAGE

\\' "For a while \I/ \searched/ in the  
 BEHAVER P:BEHAV  
 QUOTED  
 QUOTED

darkness of my mind, \groping for/ \an exit from my  
 P:MEN:AFF PHENOMENON

dream/; but after long \pondering/ \I/ \can find/  
 P:BEHAV SENSER P:MEN:PER

\no way \to wake/. There \is/ \none here  
 P:BEHAV P:EXIS:ENTITY EXIS:ENTITY  
 PHENOMENON

\to counsel/ \me/. Will \you/ not come/ to me  
 P:VERB RECEIVER ACTOR  
 P:MAT

secretly? \It \is not/ \well/ that \the young  
 P:REL:INT ATTRIBUTE ACTOR  
 CARRIER

prince/ \should spend/ \his days/ in so desolate and  
 P:MAT RANGE

sad a place./ \Let \him/ come/ too!"/ \This/  
 \_\_\_\_\_/ ACTOR VERBIAGE  
 P:MAT

\he/ \said/ and much else, but confusedly and with  
 SAYER P:VERB

many sighs; and \I/, \seeing/ \that \the struggle  
 ACTOR P: MEN:COG CARRIER  
 PHENOMENON

\to hide/ \his grief/ from me/ \was costing/  
 P:MAT GOAL P:REL:CIR

\him/ \dear/, \hurried away/ from the Palace  
 BENEFICIARY ATTRIBUTE P:MAT

without \hearing/ \all./ But here \is/  
 P: MEN:PER PHENOMENON P: EXIS:ENTITY

\a letter that \he/ \sent./  
 ACTOR P:MAT  
 EXIS:ENTITY

(Appendix Vol.2:p.58:1.8-p.60:1.7)

Ex.121 (Suematsu's translation)

..... A moment's hesitation, and \she/  
SAYER

\proceeded to deliver/ \the Imperial message:/---  
P:VERB VERBIAGE

(19) "\The Emperor/ \commanded \me/ to say/  
INITIATOR SAYER  
QUOTED P:VERB

\that for some time \he/ \had wandered/ in his fancy,  
ACTOR P:MAT  
REPORTED 1

and \imagined/ \he/ \was/ but  
P:MEN:COG CARRIER P:REL:CIR  
PHENOMENON

\in a dream;/// and \that, though \he/ \was/  
ATTRIBUTE CARRIER P:REL:INT  
REPORTED 2

\no more tranquil,/ \he/ \could not find/ \that  
ATTRIBUTE SENSER P:MEN:COG PHENOMENON

\it/ CARRIER    \was/ P:REL:INT    \only a dream./// ATTRIBUTE    Again, that

there \is/ P:EXIS:ENTITY    \no one    \who/ SENSER    \can really sympathize/ P:MEN:AFF

EXIS:ENTITY

\with him;/ PHENOMENON    and    \he/ SENSER    \hopes/ P:MEN:COG    \that    \you/ ACTOR

PHENOMENON

\will come/ P:MAT    to the Palace, and    \talk/ P:MAT    with him./

\His Majesty/ SAYER    \said/ P:VERB    also    \that    \the absence of the INDUCER

REPORTED 1

Prince/    \made    \him/ SENSER    anxious,///    and    \that    \he/ SENSER

P:MEN:AFF

REPORTED 2

\is desirous/ P:MEN:AFF    \that    \you/ SENSER    \should speedily make up P:MEN:COG

PHENOMENON

your mind./// In \giving/ \me/ \this message./  
 P:MAT RECIPIENT GOAL

\he/ \did not speak/ with readiness. \He/ \seemed  
 SAYER P:VERB SENSER

to fear/ \to be considered/ unmanly, and \strove  
 P:MEN:AFF P:MEN:COG P:MAT  
 PHENOMENON

to exercise/ \reserve./ \I/ \could not help  
 RANGE SENSER P:MEN:AFF

experiencing/ \sympathy with him./ and \hurried away/  
 PHENOMENON P:MAT

here, almost \fearing/ \that, perhaps, \I/ \had not  
 P:MEN:AFF SENSER  
 PHENOMENON

quite caught/ \his full meaning./"/  
 P:MEN:COG PHENOMENON

(Appendix Vol.1:p.51:1.7-p.54:1.2)

Ex.122 (Seidensticker's translation)

(30) After a pause \she/ \delivered/ \a message from  
 ACTOR P:MAT GOAL

the emperor./ " \He/ \has said/ \that for a time  
 SAYER P:VERB REPORTED 1  
 QUOTED

\it all/ \seemed/ \as if \he/ \were wandering/ in a  
 CARRIER P:REL:INT ACTOR P:MAT  
 ATTRIBUTE

nightmare//, and \then when \his agitation/ \subsided/  
 ACTOR P:MAT  
 REPORTED 2

\he/ \came to see/ \that \the nightmare/ \would not  
 SENSER P:MEN:COG ACTOR P:MAT  
 PHENOMENON

end./// \If only \he/ \had/ \companion/ in  
 CARRIER P:REL:POS ATTRIBUTE  
 PHENOMENON

his grief//, \he/ \thought/---and \it \occurred/ to  
 SENSER P:MEN:COG P:MAT  
 ACTOR

him that \you, my lady/, \might be persuaded/  
 RECEIVER P:VERB



\to come/ unobtrusively to court.// \He/ \cannot  
 P:MAT SENSER  
 REPORTED

bear to think/ \of the child \languishing/ in this  
 P:MEN:COG P:MAT  
 PHENOMENON

house of tears/, and \hopes/ \that \you/ \will come/  
 P:MEN:COG ACTOR P:MAT  
 PHENOMENON

quickly and \bring/ \him/ with you./ \He/ \was more  
 P:MAT GOAL GOAL P:MAT

than once interrupted by/ \sobs/ as \he/ \spoke/, and  
 ACTOR SAYER P:VERB

\it \was/ \apparent to all of us/ that \he/  
 P:REL:INT ATTRIBUTE SENSER  
 CARRIER

\feared/ \having \us/ think/ \him/ \inexcusably  
 P:MEN:AFF SENSER CARRIER ATTRIBUTE  
 P:MEN:COG PHENOMENON  
 PHENOMENON

weak.//// \I/ \came away/ without \hearing/ \him/  
 \_\_\_\_\_// ACTOR P:MAT P: MEN: PER PHENOMENON  
 \_\_\_\_\_//  
 \_\_\_\_\_//

---

to the end."/  
 \_\_\_\_\_/

(Appendix Vol.3:p.55:1.7-p.57:1.7)

In these examples the translators convey the meanings that Myobu, or the messenger from the court, told the mother of Kiritsubo the message from the emperor. The three translators commonly use the QUOTED form for the utterance of Myobu, but the difference can be found in how the message from the Emperor is dealt with. Suematsu and Seidensticker use the REPORTED forms in order to express the message. However, Waley uses the QUOTED form to represent the message from the Emperor. The messages in Suematsu's work and Seidensticker's seem to be such that they were told to the Myobu at the court by the Emperor directly. However, the message in Waley's case seems to be written on paper, as if Myobu read it to the mother of Kiritsubo, rather than telling her what the Emperor had told the messenger. (Another example can be found in the Appendix Vol.2:p.68:1.10-p.70:1.4)

There is another point concerning the manipulation



\The motherless deer/ \lies/ \on the ground,/  
 CARRIER P:REL:CIR ATTRIBUTE

Helpless and weak, no shelter near."/

(Appendix Vol.1:p.67:1.4-p.68:1.1)

Ex.124 (Seidensticker's translation)

(48) " \I/ \am so awed by/ \this august message/  
 SENSER P:MEN:AFF PHENOMENON

QUOTED

that \I/ \would run away and hide/; and \so violent  
 ACTOR P:MAT ATTRIBUTE

\are/ \the emotions \it/ \gives rise to// that  
 P:REL:INT ACTOR P:MAT

CARRIER

\I/ scarcely \know/ \what \to say.//  
 SENSER P:MEN:COG P:VERB  
 PHENOMENON

"\The tree \that/ \gave/ \them/ \shelter/  
 ACTOR P:MAT RECIPIENT GOAL

ACTOR

QUOTED

\has withered and died./  
P:MAT

\One/ \fears/ \for the plight of the haqi  
SENER P: MEN:AFF PHENOMENON

shoots beneath."/

(Appendix Vol.3:p.72:11.2-9)

Ex.125 (Waley's translation)

\All this/, together with a poem in which  
CARRIER

\she/ \compared/ \her grandchild/ to \a flower  
ASSIGNER P:REL:INT TOKEN VALUE

\which/ \has lost/ \the tree \that/ \sheltered/ \it/  
CARRIER P:REL:POS ACTOR P:MAT GOAL  
ATTRIBUTE

from the great winds//, \was/ \so wild/ and  
P:REL:INT  
ATTRIBUTE 1

\so ill-writ as only \to be suffered/ from the hand of  
P: MEN:AFF  
ATTRIBUTE 2

one \whose sorrow/ \was as yet unhealed.//  
GOAL P:MAT

(Appendix Vol.2:p.75:1.8-p.76:1.3)

The three translation data cited above express the identical poem in the original. Suematsu and Seidensticker quote the poem and deal with it as an independent quotation; however, Waley does not quote the poem but tries to convey the main meaning of the poem.

The reason why such differences are found in the translations of the poems is that each translator has a different view of the poems. Suematsu and Seidensticker consider that the poems play important roles in the story, so they try to translate not only the literal meaning but also the beauty and the different shades of the meaning. However, Waley seems to concentrate on transmitting the literal meaning of the poems. (Another example can be found in the Appendix Vol.2:p.108:1.11-p.109:1.4)

#### 4.3.5 Behavioural Processes

Behavioural processes convey physiological and psychological phenomena. This type of process thus

represents situation in which someone weeps, wakes up, cries, or dies, etc. In this process, there is one participant, viz., BEHAVER. The following table shows the varieties and the frequencies of BEHAVER.

TABLE 22: The varieties and the frequencies of BEHAVER

	Suematsu	Waley	Seidensticker
Emperor	2	13	7
Kiritsubo	1	3	4
Mother of Kiritsubo	1	7	2
Genji	2	1	1
Myobu	1	0	2
Others	7	8	5
TOTAL	14	32	21

In TABLE 22 it is worth pointing out that Waley focuses on the Emperor when he uses the behavioural process; in so doing he refers to the Emperor in a passage where the others do not use the process. Examples are as follows:

Ex.126 (Waley's translation)

..... \He/ \tried to sleep/ but \felt/  
 BEHAVER P:BEHAV P:MEN:AFF

\stifled/ and \could not close/ \his eyes./  
ATTRIBUTE P:MAT GOAL

All night long \messengers/ \were coming and going/  
ACTOR P:MAT

between her home and the Palace.

(Appendix Vol.2:p.47:11.7-10)

Ex.127 (Suematsu's translation)

To the Emperor \the night/ now \became/ \black/ with  
CARRIER P:REL:INT ATTRIBUTE

gloom. \He/ \sent/ \messenger after messenger/  
ACTOR P:MAT GOAL

\to make/ \inquiries./ and \could not await/ \their →  
P:MAT RANGE P:MAT

return/ with patience.  
GOAL

(Appendix Vol.1:p.43:11.7-11)

Ex.128 (Seidensticker's translation)

(16) So, in desolation, \he/ \let \her/ go./  
INITIATOR ACTOR  
P:MAT

\He/ \passed/ \a sleepless night./  
ACTOR P:MAT RANGE

(17) \He/ \sent off/ \a messenger/ and \was/  
ACTOR P:MAT GOAL P:REL:CIR



\beside himself/ with impatience and apprehension even  
ATTRIBUTE

before there \had been/ \time \for the man/ \to reach/  
P:EXIS:EVENT ACTOR P:MAT  
EXIS:EVENT →

\the lady's house/ and \return./  
RANGE P:MAT

(Appendix Vol.3:p.45:11.3-8)

In these examples Waley describes that *the emperor tried to sleep* with the behavioural process, but Suematsu does not express such a behaviour. Although Seidensticker translates the same passage to indicate that the Emperor could not sleep in *He passed a sleepless night*, he uses the material process instead of the behavioural one. (Other examples can be found in the Appendix at Vol.2:p.55:1.7, p.55:1.8, p.59:1.1, p.59:1.3, p.59:1.4, p.82:1.3, p.82:1.8, p.105:1.8)

#### 4.3.6 Existential Processes

The existential process conveys the idea that there is something or some event. This process is used in the translations mostly to express the existence of character, or the existence of events

such as ceremonies for Genji, and the time.

The existential process consists of two kinds of participant, viz., ENTITY and EVENT. The former represents items, such as person, gifts, an embassy, etc. The latter represents happenings. The following table shows the frequencies of the two participants.

TABLE 23: The frequencies of ENTITY and EVENT

	Suematsu	Waley	Seidensticker
ENTITY	12	13	12
EVENT	11	13	23
TOTAL	23	26	35

The frequency of ENTITY is about the same among the three translations. However, the frequency of EVENT in Seidensticker's translation is prominent because it is almost twice the frequency of ENTITY. This means that Seidensticker uses the existential process in a passage where the other do not use the process. Examples are as follows:

Ex.129 (Seidensticker's translation)

\ Her mother, an old-fashioned lady of good lineage/,  
 SENSER

\was determined/ \that \matters/ \be/ \no different/  
 P: MEN: COG CARRIER P: REL: INT ATTRIBUTE  
 PHENOMENON →

for her than for ladies \who/ with paternal support  
 ACTOR →

\were making/ \careers/ at court./ \The mother/  
 P: MAT GOAL CARRIER

\was/ \attentive to the smallest detail of etiquette,  
 P: REL: INT ATTRIBUTE →

and deportment./ Yet there \was/ \a limit to  
 P: EXIS: EVENT EXIS: EVENT →

what \she/ \could do./  
 ACTOR P: MAT

(Appendix Vol.3:p.33:11.1-8)

Ex.130 (Suematsu's translation)

..... ; but \her mother,/ \being/  
 ACTOR P: REL: INT

\a woman of good sense,/ \gave/ \her/ \every →  
 ATTRIBUTE P: MAT RECIPIENT GOAL

possible guidance in the due performance of Court →

ceremony,/ so that in this respect \she/ \seemed/  
 CARRIER P: REL: INT

\but little different from those \whose fathers and →  
 CARRIER  
 ATTRIBUTE →

mothers/ \were/ P:REL:INT \still alive to \bring/ \them/ P:MAT GOAL  
 ATTRIBUTE →

before public notice, // yet, nevertheless,  
 //

\her friendliness/ INDUCER \made \her/ oftentimes feel / SENSER  
 P: MEN: AFF

\very diffident from the want of any patron of →  
 ATTRIBUTE

influence./

(Appendix Vol.1:p.32:l.10-p.33:l.7)

Ex.131 (Waley's translation)

..... \Her mother/, \who/ ACTOR SENSER

\never forgot/ P: MEN: COG \that \the father/ \was/ in his day CARRIER P: REL: INT  
 PHENOMENON →

\a man of some consequence //, \managed despite all\_ →  
 ATTRIBUTE P: MAT

difficulties to give/ \her/ \as good an upbringing  
CLIENT RANGE →

as generally falls to the lot of young ladies \whose →  
CARRIER →

parents/ \are/ \alive/ and \at the height of →  
P:REL:INT ATTRIBUTE 1 ATTRIBUTE 2 →

fortune.//

(Appendix Vol.2:p.34:11.2-8)

In these examples the translators convey the meaning that the mother of Kiritsubo tried to her best to take care of her daughter. However, note that Seidensticker uses the existential process in *Yet there was a limit to what she could do*, but there are no expressions equivalent to this clause in Suematsu's translation and Waley's. (Other examples are in the Appendix at Vol.3:p.39:1.6, p.46:1.11, p.47:1.5, p.71:1.1, p.75:1.5, p.76:1.2, p.83:1.6.)

## Chapter 5 Conclusion

### 5.1 Summary of Analysis

As the analysis shows the three translations of *The Tale of Genji* include several differences in terms of transitivity in Systemic-functional Grammar. The differences can be seen in two respects: (1) The frequency of each process varies from one work to another, (2) The manipulation of processes varies from one translator to another.

The first difference indicates that each translator does not always convey the whole content of the original text, but that he controls what he translates from the original text. The low frequencies of processes in Suematsu's translation, for instance, reflect the fact that he omits several passages in his translation.

The second difference indicates that the three translators have different styles of translating; they do not use the six kind of processes in the same way. This difference is illustrated by accounting frequencies of processes as well as frequencies of participants in processes. For instance, the

frequencies of behavioural processes, the frequencies of relational processes, and the frequencies of SENSER in the affection type of mental process indicate the different way of usage of a certain process among the three translators.

It is also a fact that there are differences concerning the manipulation of processes and participants of a process. These differences cannot be revealed by statistical analysis. Examples of the different manipulations of processes are found in the metaphorical usage of the material process. Waley often uses material processes in order to express a mental state. Other examples can be found in different usages of the processes in the identical passages of the story. The three translators do not always use the identical process in the same passage. For instance, Seidensticker uses the circumstantial type of relational process in a passage where the others use the perception type of mental process.

The example of different manipulations concerning the participants of a process can be found in the manipulation of QUOTED and REPORTED in the verbal process. Waley uses 'a quote within an quote' when he translates a scene where a messenger from a court conveys the message from the emperor to the mother of

Kiritsubo, though the other two translators do not. Waley, in another case, does not translate some poems in the QUOTED form whereas the other always translate them in the QUOTED form.

## 5.2 Contributions of the Study

The present comparative study of the three different translations of *The Tale of Genji* has made several contributions. First, it brings out for the first time the fact that different translations of the identical original text often vary linguistically from translator to translator. The differences among the translations are not only limited to the uses of different processes, but also include the organization of materials in the translated text. The statistical analysis explicates the omission of several portions by one translator.

Second, it provides a new approach to the analysis of the stylistic differences among different translations in terms of the ideational metafunction which is realized most clearly in the element PROCESS. This type of approach does not focus on the varieties of words or some particular expressions; rather, it provides the key to grasp the entire styles of the



translators, viz., how the translators manipulate their styles of English.

Third, the present study supports the significance and usefulness of applying the linguistic framework of the transitivity system in terms of Systemic-functional Grammar. The different usages of the process represent not only the translated style of English but also the ways in which different translators interpret the original text. This is the key to understand why the different translations occur.

Fourth, the result and knowledge drawn from this study contains the possibility of applying the technique to teaching, especially to English composition. The result of analysis shows that several processes can be used for the substitution of another process. For instance, a material process can convey the meaning of mental state, or a relational process can be used in a mental state. A verbal process can also be used to convey the perceptual type of mental process. This result means that several processes, the material process and the relational process, for instance, can be used in a wide range with various combinations of participants. Therefore, it will be appropriate to teach these two processes to the beginners of English.

### 5.3 The Prospect for the Development of the Study.

In this study I used the transitivity system of the Systemic-functional Grammar as the analytical tool. I focused mainly on the frequencies of different processes, the manipulations of the processes, and the frequencies of participants and manipulation of participants in the processes; thus, I have omitted the other elements, the circumstantial elements in the transitivity system, even though the manipulation of the circumstantial elements might be different among the three translators. Such an analysis will be the next topic concerning this comparative study.

Furthermore, there are two other metafunctions which must be taken into consideration (Halliday 1985:36). They are "clause as message," in which the thematic structure is considered, and "clause as exchange," in which the mood element is considered. The data analyzed in the present study should also be re-analyzed in terms of these metafunctions. The combination of the three metafunctions which may be observed in the identical data will show the whole picture of the differences among the three translations.

Ultimately, I would like to try to describe how

the readers of the three translations will feel in terms of the different manipulation of processes. In other words, the future topic of this study is to clarify what kind of effects the differences in terms of process will cause to their readers.

## Notes

1. The basic concept of 'context of situation' was originally suggested by Malinowski(1947), and it was subsequently elaborated by Firth(1957). Peng(1986) also modifies the concept by introducing two new concepts, viz., *insight and purpose* and *focus by rotation*.
2. The Tale of Genji is translated into several languages other than English. The list of such translations is as follows:

Sieffert, R. (trans.)  
1978 *Le dit du Genji*, Paris: Publications  
Orientalistes de France

Benl, O. (trans.)  
1966 *Die Geschichte vom Prinzen Genji*,  
Zurich: Mannese Verlag

Lin Wen-Yueh (trans.)  
1982 *Yuan-shih wu-yu*, Taipei: Chung waiwen-  
hsueh yueh-kan she

3. He does not include Suematsu's translation in his comparison, but he mentions his impression about Suematsu's version in the section of *Guide to*

*further reading.* He (Bowring 1988: 106) describes  
as follows:

Suematsu only manages the first 17 chapters and  
started cutting heavily as early as chapter 5.  
The English is surprisingly good (he mentions  
having had help), but the translation is chiefly  
memorable for its moralistic tone, and its  
rhyming couplets; the designation of Violet  
(Murasaki), Wisteria (Fujitsubo) and Beautiful  
Cicada (Utsusemi), are exoticisms perhaps  
unwittingly produced.

4. See "2.7.3 Relational Process" in chapter 2.

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Harcourt, Brace
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1965 *Genji Monogatari*, edited by Tokuhei  
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- 1970 *The Tale of Genji*, translated by Auther  
Waley, first Tuttle edition,  
Tokyo: Charles E. Tuttle
- 1974 *Genji Monogatari*, translated by Kencho  
Suematsu, first Tuttle edition,  
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On the Ideational Differences among  
the Three English Translations of  
*The Tale of Genji* in Terms of the System of  
Transitivity in the Systemic-functional  
Grammar

系統 - 機能文法の Transitivity System を枠組みとした  
源氏物語の3つの英訳に見られる観念的意味の差異について

Appendix Volume 1

資料編 第1巻

A Thesis Presented to the Division of  
Education, Graduate School of  
International Christian University, for  
the Degree of Master of Arts in Education

国際基督教大学大学院教育学研究科提出教育学修士論文

Sasaki, Makoto

佐々木 真

January 10, 1990

1990年1月10日

## An Introduction to This Volume of Appendix

This volume of appendix consists of two parts. The first part is the extract of The Chamber of Kiri from *GENJI MONOGATARI* translated by Kencho Suematsu. This part also contains notes which were added by the translator. Originally Suematsu added notes at the bottom of the pages, but in this volume of appendix the notes are listed at the end of the extract.

The second part is the analysis of the text. This part also contains several abbreviated marks which are used to analyze the processes of the text. The whole examples are illustrated as follows:

P:MAT --- PROCESS: MATERIAL  
P:MEN:AFF --- PROCESS: MENTAL: AFFECTION  
P:MEN:PER --- PROCESS: MENTAL: PERCEPTION  
P:MEN:COG --- PROCESS: MENTAL: COGNITION  
P:REL:INT --- PROCESS: RELATIONAL: INTENSIVE  
P:REL:POS --- PROCESS: RELATIONAL: POSSESSIVE  
P:REL:CIR --- PROCESS: RELATIONAL: CIRCUMSTANTIAL  
P:EXIS:ENTITY --- PROCESS: EXISTENTIAL: ENTITY  
P:EXIS:EVENT --- PROCESS: EXISTENTIAL: EVENT

P:VERB --- PROCESS: VERBAL

P:BEHAV --- PROCESS: BEHAVIOURAL

Id:TOKEN --- Identified: TOKEN

Ir:VALUE --- Identifier: VALUE

All paragraphs in the two parts, viz., the extract of the text and the analysis, are numbered for the analytical convenience, though originally *GENJI MONOGATARI* has no number on each paragraph. The numbers are useful because they make it easier to find where the target data for a discussion is in the two parts.

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Part 1: The Extract of The Chamber of Kiri

(1) In the reign of a certain Emperor, whose name is unknown to us, there was, among the Niogo<sup>2</sup> and Kōyi<sup>2</sup> of the Imperial Court, one who, though she was not of high birth, enjoyed the full tide of Royal favor. Hence her superiors, each one of whom had always been thinking -- "I shall be the *one*," gazed upon her disdainfully with malignant eyes, and her equals and inferiors were more indignant still.

(2) Such being the state of affairs, the anxiety which she had to endure was great and constant, and this was probably the reason why her health was at last so much affected, that she was often compelled to absent herself from Court, and to retire to the residence of her mother.

(3) Her father, who was a Dainagon,<sup>3</sup> was dead; but her mother, being a woman of good sense, gave her every possible guidance in the due performance of Court ceremony, so that in this respect she seemed but little different from those whose fathers and mothers were still alive to bring them before public notice, yet, nevertheless, her friendliness made her oftentimes feel very diffident from the want of any patron of

influence.

(4) These circumstances, however, only tended to make the favor shown to her by the Emperor wax warmer and warmer, and it was even shown to such an extent as to become a warning to after-generations. There had been instances in China in which favoritism such as this had caused national disturbance and disaster; and thus the matter became a subject of public animadversion, and it seemed not improbable that people would begin to allude even to the example of Yō-ki-hi.<sup>4</sup>

(5) In due course, and in consequence, we may suppose, of the Divine blessing on the sincerity of their affection, a jewel of a little prince was born to her. The first prince who had been born to the Emperor was the child of Koki-den-Niogo,<sup>5</sup> the daughter of the Udaijin(a great officer of State). Not only was he first in point of age, but his influence on his mother's side was so great that public opinion had almost unanimously fixed upon him as heir-apparent. Of this the Emperor was fully conscious, and he only regarded the new-born child with that affection which one lavishes on a domestic favorite. Nevertheless, the mother of the first prince had, not unnaturally, a foreboding that unless matters were managed adroitly her child might be superseded by the younger one. She, we may observe, had been established at Court before any other lady, and had more children than one. The

Emperor, therefore, was obliged to treat her with due respect, and reproaches from her always affected him more keenly than those of any others.

(6) To return to her rival. Her constitution was extremely delicate, as we have seen already, and she was surrounded by those who would fain lay bare, so to say, her hidden scars. Her apartments in the palace were Kiri-Tsubo (the chamber of Kiri); so called from the trees that were planted around. In visiting her there the Emperor had to pass before several other chambers, whose occupants universally chafed when they saw it. And again, when it was her turn to attend upon the Emperor, it often happened that they played off mischievous pranks upon her, at different points in the corridor, which leads to the Imperial quarters. Sometimes they would soil the skirts of her attendants, sometimes they would shut against her the door of the covered portico, where no other passage existed; and thus, in every possible way, they one and all combined to annoy her.

(7) The Emperor at length became aware of this, and gave her, for her special chamber, another apartment, which was in the Kōrō-Den, and which was quite close to those in which he himself resided. It had been originally occupied by another lady who was now removed, and thus fresh resentment was aroused.

(8) When the young Prince was three years old the

Hakamagi<sup>6</sup> took place. It was celebrated with a pomp scarcely inferior to that which adorned the investiture of the first Prince. In fact, all available treasures were exhausted on the occasion. And again the public manifested its disapprobation. In the summer of the same year the Kiri-Tsubo-Kōyi became ill, and wished to retire from the palace. The Emperor, however, who was accustomed to see her indisposed, strove to induce her to remain. But her illness increased day by day; and she had drooped and pined away until she was now but a shadow of her former self. She made scarcely any response to the affectionate words and expressions of tenderness which her Royal lover caressingly bestowed upon her. Her eyes were half-closed: she lay like a fading flower in the last stage of exhaustion, and she became so much enfeebled that her mother appeared before the Emperor and entreated with tears that she might be allowed to leave. Distracted by his vain endeavors to devise means to aid her, the Emperor at length ordered a Te-gruma<sup>7</sup> to be in readiness to convey her to her own home, but even then he went to her apartment and cried despairingly: "Did not we vow that we would neither of us be either before or after the other even in travelling the last long journey of life? And can you find it in your heart to leave me now?" Sadly and tenderly looking up, she thus replied, with almost failing breath:---



"Since my departure for this dark journey,  
Makes you so sad and lonely,  
Fain would I stay though weak and weary,  
And live for your sake only!"

(9) "Had I but known this before---"

(10) She appeared to have much more to say, but was too weak to continue. Overpowered with grief, the Emperor at one moment would fain accompany her himself, and at another moment would have her remain to the end where she then was.

(11) At the last, her departure was hurried, because the exorcism for the sick had been appointed to take place on that evening at her home, and she went. The child Prince, however, had been left in the Palace, as his mother wished, even at that time, to make her withdrawal as privately as possible, so as to avoid any invidious observations on the part of her rivals. To the Emperor the night now became black with gloom. He sent messenger after messenger to make inquiries, and could not await their return with patience. Midnight came, and with it the sound of lamentation. The messenger, who could do nothing else, hurried back with the sad tidings of the truth. From that moment the mind of the Emperor was darkened, and he confined himself to his private apartments.

(12) He would still have kept with himself the young

Prince now motherless, but there was no precedent for this, and it was arranged that he should be sent to his grandmother for the mourning. The child, who understood nothing, looked with amazement at the sad countenances of the Emperor, and of those around him. All separations have their sting, but sharp indeed was the sting in a case like this.

(13) Now the funeral took place. The weeping and wailing mother, who might have longed to mingle in the same flames,<sup>8</sup> entered a carriage, accompanied by female mourners. The procession arrived at the cemetery of Otagi, and the solemn rites commenced. What were then the thoughts of the desolate mother? The image of her dead daughter was still vividly present to her---still seemed animated with life. She must see her remains become ashes to convince herself that she was really dead. During the ceremony, an Imperial messenger came from the Palace, and invested the dead with the title of Sammi. The letters patent were read, and listened to in solemn silence. The Emperor conferred this title now in regret that during her lifetime he had not even promoted her position from a Kōyi to a Niogo, and wishing at this last moment to raise her title at least one step higher. Once more several tokens of disapprobation were manifested against the proceeding. But, in other respects, the beauty of the departed, and her gracious bearing, which had ever commanded

admiration, made people begin to think of her with sympathy. It was the excess of the Emperor's favor which had created so many detractors during her lifetime; but now even rivals felt pity for her; and if any did not, it was in the Koki-den. "When one is no more, the memory becomes so dear," may be an illustration of a case such as this.

(14) Some days passed, and due requiem services were carefully performed. The Emperor was still plunged in thought, and no society had attractions for him. His constant consolation was to send messengers to the grandmother of the child, and to make inquiries after them. It was now autumn, and the evening winds blew chill and cold. The Emperor---who, when he saw the first Prince, could not refrain from thinking of the younger one---became more thoughtful than ever; and, on this evening, he sent Yugei-no Miōbu<sup>9</sup> to repeat his inquiries. She went as the new moon just rose, and the Emperor stood and contemplated from his veranda the prospect spread before him. At such moments he had usually been surrounded by a few chosen friends, one of whom was almost invariably his lost love. Now she was no more. The thrilling notes of her music, the touching strains of her melodies, stole over him in his dark and dreary reverie.

(15) The Miōbu arrived at her destination; and, as she drove in, a sense of sadness seized upon her.

(16) The owner of the house had long been a widow; but the residence, in former times, had been made beautiful for the pleasure of her only daughter. Now, bereaved of this daughter, she dwelt alone; and the grounds were overgrown with weeds, which here and there lay prostrated by the violence of the winds; while over them, fair as elsewhere, gleamed the mild lustre of the impartial moon. The Miōbu entered, and was led into a front room in the southern part of the building. At first the hostess and the messenger were equally at a loss for words. At length the silence was broken by the hostess, who said:---

(17) "Already have I felt that I have lived too long, but doubly do I feel it now that I am visited by such a messenger as you." Here she paused, and seemed unable to contend with her emotion.

(18) "When Naishi-no-Ske returned from you," said the Miōbu, "she reported to the Emperor that when she saw you, face to face, her sympathy for you was irresistible. I, too, see now how true it is!" A moment's hesitation, and she proceeded to deliver the Imperial message:---

(19) "The Emperor commanded me to say that for some time he had wandered in his fancy, and imagined he was but in a dream; and that, though he was now more tranquil, he could not find that it was only a dream. Again, that there is no one who can really sympathize

with him; and he hopes that you will come to the Palace, and talk with him. His Majesty said also that the absence of the Prince made him anxious, and that he is desirous that you should speedily make up your mind. In giving me this message, he did not speak with readiness. He seemed to fear to be considered unmanly, and strove to exercise reserve. I could not help experiencing sympathy with him, and hurried away here, almost fearing that, perhaps, I had not quite caught his full meaning."

(20) So saying, she presented to her a letter from the Emperor. The lady's sight was dim and indistinct. Taking it, therefore, to the lamp, she said, "Perhaps the light will help me to decipher," and then read as follows, much in unison with the oral message: "I thought that time only would assuage my grief; but time only brings before me more vividly my recollection of the lost one. Yet, it is inevitable. How is my boy? Of him, too, I am always thinking. Time once was when we both hoped to bring him up together. May he still be to you a memento of his mother!"

(21) Such was the brief outline of the letter, and it contained the following:---

"The sound of the wind is dull and drear  
Across Miyagi's<sup>10</sup> dewy lea,  
And makes me mourn for the motherless deer

That sleeps beneath the Hagi tree."

She put gently the letter aside, and said, "Life and the world are irksome to me; and you can see, then, how reluctantly I should present myself at the Palace. I cannot go myself, though it is painful to me to seem to neglect the honored command. As for the little Prince, I know not why he thought of it, but he seems quite willing to go. This is very natural. Please to inform his Majesty that this is our position. Very possibly, when one remembers the birth of the young Prince, it would not be well for him to spend too much of his time as he does now."

(22) Then she wrote quickly a short answer, and handed it to the Miobu. At this time her grandson was sleeping soundly.

(23) "I should like to see the boy awake, and to tell the Emperor all about him, but he will already be impatiently awaiting my return," said the messenger. And she prepared to depart.

(24) "It would be a relief to me to tell you how a mother laments over her departed child. Visit me, then, sometimes, if you can, as a friend, when you are not engaged or pressed for time. Formerly, when you came here, your visit was ever glad and welcome; now I see in you the messenger of woe. More and more my life seems aimless to me. From the time of my child's

birth, her father always looked forward to her being presented at Court, and when dying he repeatedly enjoined me to carry out that wish. You know that my daughter had no patron to watch over her, and I well knew how difficult would be her position among her fellow-maidens. Yet, I did not disobey her father's request, and she went to Court. There the Emperor showed her a kindness beyond our hopes. For the sake of that kindness she uncomplainingly endured all the cruel taunts of envious companions. But their envy ever deepening, and her troubles ever increasing, at last she passed away, worn out, as it were, with care. When I think of the matter in that light, the kindest favors seem to me fraught with misfortune. Ah! that the blind affection of a mother should make me talk in this way!"

(25) "The thoughts of his Majesty may be even as your own," said the Miōbu. "Often when he alluded to his overpowering affection for her, he said that perhaps all this might have been because their love was destined not to last long. And that though he ever strove not to injure any subject, yet for Kiri-Tsubo, and for her alone, he had sometimes caused the ill-will of others; that when all this has been done, she was no more! All this he told me in deep gloom, and added that it made him ponder on their previous existence."

(26) The night was now far advanced, and again the

Miōbu rose to take leave. The moon was sailing down westward and the cool breeze was waving the herbage to and fro, in which numerous *mushi* were plaintively singing.<sup>11</sup> The messenger, being still somehow unready to start, hummed---

"Fain would one weep the whole night long,  
As weeps the Sudu-Mushi's song,  
Who chants her melancholy lay,  
Till night and darkness pass away."

As she still lingered, the lady took up the refrain---

"To the heath where the Sudu-Mushi sings,  
From beyond the clouds<sup>12</sup> one comes from on high  
And more dews on the grass around she flings,  
And adds her own, to the night wind's sigh."

A Court dress and a set of beautiful ornamental hairpins, which had belonged to Kiri-Tsubo, were presented to the Miōbu by her hostess, who thought that these things, which her daughter had left to be available on such occasions, would be a more suitable gift, under present circumstances, than any other.

(27) On the return of the Miōbu she found that the Emperor had not yet retired to rest. He was really awaiting her return, but was apparently engaged in



admiring the Tsubo-Senzai---or stands of flowers--- which were placed in front of the palaces, and in which the flowers were in full bloom. With him were four or five ladies, his intimate friends, with whom he was conversing. In these days his favorite topic of conversation was the "Long Regret."<sup>13</sup> Nothing pleased him more than to gaze upon the picture of that poem, which had been painted by Prince Teishi-In, or to talk about the native poems on the same subject, which had been composed, at the Royal command, by Ise, the poetess, and by Tsurayuki, the poet. And it was in this way that he was engaged on this particular evening.

(28) To him the Miōbu now went immediately, and she faithfully reported to him all that she had seen, and she gave to him also the answer to his letter. That letter stated that the mother of Kiri-Tsubo felt honored by his gracious inquiries, and that she was so truly grateful that she scarcely knew how to express herself. She proceeded to say that his condescension made her feel at liberty to offer to him the following:---

"Since now no fostering love is found,  
And the Hagi tree is dead and sere,  
The motherless deer lies on the ground,  
Helpless and weak, no shelter near."

(29) The Emperor strove in vain to repress his own emotion; and old memories, dating from the time when he first saw his favorite, rose up before him fast and thick. "How precious has been each moment to me, but yet what a long time has elapsed since then," thought he, and he said to the Miōbu, "How often have I, too, desired to see the daughter of the Dainagon in such a position as her father would have desired to see her. 'Tis in vain to speak of that now!"

(30) A pause, and he continued, "The child, however, may survive, and fortune may have some boon in store for him; and his grandmother's prayer should rather be for long life."

(31) The presents were then shown to him. "Ah," thought he, "could they be the souvenirs sent by the once lost love," as he murmured---

"Oh, could I find some wizard sprite,  
To bear my words to her I love,  
Beyond the shades of envious night,  
To where she dwells in realms above!"

(32) Now the picture of beautiful Yō-ki-hi, however skilful the painter may have been, is after all only a picture. It lacks life and animation. Her features may have been worthily compared to the lotus and to the willow of the Imperial gardens, but the style after all

was Chinese, and to the Emperor his lost love was all in all, nor, in his eyes, was any other object comparable to her. Who doubts that they, too, had vowed to unite wings, and intertwine branches! But to what end? The murmur of winds, the music of insects, now only served to cause him melancholy.

(33) In the meantime, in the Koki-Den was heard the sound of music. She who dwelt there, and who had not now for a long time been with the Emperor, was heedlessly protracting her strains until this late hour of the evening.

(34) How painfully must these have sounded to the Emperor!

"Moonlight is gone, and darkness reigns  
E'en in the realms 'above the clouds,'  
Ah! how can light, or tranquil peace,  
Shine o'er that lone and lowly home!"

(35) Thus thought the Emperor, and he did not retire until "the lamps were trimmed to the end!" The sound of the night watch of the right guard<sup>14</sup> was now heard. It was five o'clock in the morning. So, to avoid notice, he withdrew to his bedroom, but calm slumber hardly visited his eyes. This now became a common occurrence.

(36) When he rose in the morning he would reflect on

the time gone by when "they knew not even that the casement was bright." But now, too, he would neglect "Mourning Court." His appetite failed him. The delicacies of the so-called "great table " had no temptation for him. Men pitied him much. "There must have been some divine mystery that predetermined the course of their love," said they, "for in matters in which she is concerned he is powerless to reason, and wisdom deserts him. The welfare of the State ceases to interest him." And now people actually began to quote instances that had occurred in a foreign Court.

(37) Weeks and months had elapsed, and the son of Kiri-Tsubo was again at the Palace. In the spring of the following year the first Prince was proclaimed heir-apparent to the throne. Had the Emperor consulted his private feelings, he would have substituted the younger Prince for the elder one. But this was not possible, and, especially for this reason :--- There was no influential party to support him, and, moreover, public opinion would also have been strongly opposed to such a measure, which, if effected by arbitrary power, would have become a source of danger. The Emperor, therefore, betrayed no such desire, and repressed all outward appearance of it. And now the public expressed its satisfaction at the self-restraint of the Emperor, and the mother of the first Prince felt at ease.

(38) In this year, the mother of Kiri-Tsubo departed

this life. She may not improbably have longed to follow her daughter at an earlier period; and the only regret to which she gave utterance, was that she was forced to leave her grandson, whom she had so tenderly loved.

(39) From this time the young Prince took up his residence in the Imperial palace; and next year, at the age of seven, he began to learn to read and write under the personal superintendence of the Emperor. He now began to take him into the private apartments, among others, of the Koki-den, saying, "The mother is gone! now at least, let the child be received with better feeling." And if even stony-hearted warriors, or bitter enemies, if any such there were, smiled when they saw the boy, the mother of the heir-apparent, too, could not entirely exclude him from her sympathies. This lady had two daughters, and they found in their half-brother a pleasant playmate. Every one was pleased to greet him, and there was already a winning coquetry in his manners, which amused people, and made them like to play with him. We need not allude to his studies in detail, but on musical instruments, such as the flute and the *koto*,<sup>15</sup> he also showed great proficiency.

(40) About this time there arrived an embassy from Corea, and among them was an excellent physiognomist. When the Emperor heard of this, he wished to have the Prince examined by him. It was, however, contrary to

the warnings of the Emperor Wuda, to call in foreigners to the Palace. The Prince was, therefore, disguised as the son of one Udaiben, his instructor, with whom he was sent to the Kōro-Kwan, where foreign embassies are entertained.

(41) When the physiognomist saw him, he was amazed, and, turning his own head from side to side, seemed at first to be unable to comprehend the lines of his features, and then said, "His physiognomy argues that he might ascend to the highest position in the State, but, in that case, his reign will be disturbed, and many misfortunes will ensue. If, however, his position should only be that of a great personage in the country, his fortune may be different.

(42) This Udaiben was a clever scholar. He had with the Korean pleasant conversations, and they also interchanged with one another some Chinese poems, in one of which the Korean said what great pleasure it had given him to have seen before his departure, which was now imminent, a youth of such remarkable promise. The Koreans made some valuable presents to the Prince, who had also composed a few lines, and to them, too, many costly gifts were offered from the Imperial treasures.

(43) In spite of all the precautions which were taken to keep all this rigidly secret, it did, somehow or other, become known to others, and among those to the Udaijin, who, not unnaturally, viewed it with

suspicion, and began to entertain doubts of the Emperor's intentions. The latter, however, acted with great prudence. It must be remembered that, as yet, he had not even created the boy a Royal Prince. He now sent for a native physiognomist, who approved of his delay in doing so, and whose observations to this effect, the Emperor did not receive unfavorably. He wisely thought to be a Royal Prince, without having any influential support on the mother's side, would be of no real advantage to his son. Moreover, his own tenure of power seemed precarious, and he, therefore, thought it better for his own dynasty, as well as for the Prince, to keep him in a private station, and to constitute him an outside supporter of the Royal cause.

(44) And now he took more and more pains with his education in different branches of learning; and the more the boy studied, the more talent did he evince--- talent almost too great for one destined to remain in a private station. Nevertheless, as we have said, suspicions would have been aroused had Royal rank been conferred upon him, and the astrologists, whom also the Emperor consulted, having expressed their disapproval of such a measure, the Emperor finally made up his mind to create a new family. To this family he assigned the name of Gen, and he made the young Prince the founder of it.<sup>16</sup>

(45) Some time had now elapsed since the death of the

Emperor's favorite, but he was still often haunted by her image. Ladies were introduced into his presence, in order, if possible, to divert his attention, but without success.

(46) There was, however, living at this time a young Princess, the fourth child of a late Emperor. She had great promise of beauty, and was guarded with jealous care by her mother, the Empress-Dowager. The Naishino-Ske, who had been at the Court from the time of the said Emperor, was intimately acquainted with the Empress and familiar with the Princess, her daughter, from her very childhood. This person now recommended the Emperor to see the Princess, because her features closely resembled those of Kiri-Tsubo.

(47) "I have now fulfilled," she said, "the duties of my office under three reigns, and, as yet, I have seen but one person who resembles the departed. The daughter of the Empress-Dowager does resemble her, and she is singularly beautiful."

(48) "There may be some truth in this," thought the Emperor, and he began to regard her with awakening interest.

(49) This was related to the Empress-Dowager. She, however, gave no encouragement whatever to the idea. "How terrible!" she said. "Do we not remember the cruel harshness of the mother of the Heir-apparent, which hastened the fate of Kiri-Tsubo!"



(50) While thus discountenancing any intimacy between her daughter and the Emperor, she too died, and the princess was left parentless. The Emperor acted with great kindness, and intimated his wish to regard her as his own daughter. In consequence of this her guardian, and her brother, Prince Hiōb-Kiō, considering that life at Court would be better for her and more attractive for her than the quiet of her own home, obtained for her an introduction there.

(51) She was styled the Princess Fuji-Tsubo (of the Chamber of Wistaria), from the name of the chamber which was assigned to her.

(52) There was, indeed, both in features and manners a strange resemblance between her and Kiri-Tsubo. The rivals of the latter constantly caused pain both to herself and to the Emperor; but the illustrious birth of the Princess prevented any one from ever daring to humiliate her, and she uniformly maintained the dignity of her position. And to her alas! the Emperor's thoughts were now gradually drawn, though he could not yet be said to have forgotten Kiri-Tsubo.

(53) The young Prince, whom we now style Genji (the Gen), was still with the Emperor, and passed his time pleasantly enough in visiting the various apartments where the inmates of the palace resided. He found the companionship of all of them sufficiently agreeable; but beside the many who were now of maturer years,

there was one who was still in the bloom of her youthful beauty, and who more particularly caught his fancy, the Princess Wistaria. He had no recollection of his mother, but he had been told by Naishi-no-Ske that this lady was exceedingly like her; and for this reason he often yearned to see her and to be with her.

(54) The Emperor showed equal affection to both of them, and he sometimes told her that he hoped she would not treat the boy with coldness or think him forward. He said that his affection for the one made him feel the same for the other too, and that the mutual resemblance of her own and of his mother's face easily accounted for Genji's partiality to her. And thus as a result of this generous feeling on the part of the Emperor, a warmer tinge was gradually imparted both to the boyish humor and to the awakening sentiment of the young Prince.

(55) The mother of the Heir-apparent, was not unnaturally averse to the Princess, and this revived her old antipathy to Genji also. The beauty of her son, the Heir-apparent, though remarkable, could not be compared to his, and so bright and radiant was his face that Genji was called by the public Hikal-Genji-no-Kimi (the shining Prince Gen).

(56) When he attained the age of twelve the ceremony of Gembuk<sup>17</sup> (or crowning) took place. This was also performed with all possible magnificence. Various

*fêtes*, which were to take place in public, were arranged by special order by responsible officers of the Household. The Royal chair was placed in the Eastern wing of the Seiriō-Den, where the Emperor dwells, and in front of it were the seats of the hero of the ceremony and of the Sadaijin, who was to crown him and to regulate the ceremonial.

(57) About ten o'clock in the forenoon Genji appeared on the scene. The boyish style of his hair and dress excellently became his features; and it almost seemed matter for regret that it should be altered. The Okura-Kiō-Kurahito, whose office it was to rearrange the hair of Genji, faltered as he did so. As to the Emperor, a sudden thought stole into his mind. "Ah! could his mother but have lived to have seen him now!" This thought, however, he at once suppressed. After he had been crowned the Prince withdrew to a dressing-room, where he attired himself in the full robes of manhood. Then descending to the Court-yard he performed a measured dance in grateful acknowledgment. This he did with so much grace and skill that all present were filled with admiration; and his beauty, which some feared might be lessened, seemed only more remarkable from the change. And the Emperor, who had before tried to resist them, now found old memories irresistible.

(58) Sadaijin had by his wife, who was a Royal

Princess, an only daughter. The Heir-apparent had taken some notice of her, but her father did not encourage him. He had, on the other hand, some idea of Genji, and had sounded the Emperor on the subject. He regarded the idea with favor, and especially on the ground that such a union would be of advantage to Genji, who had not yet any influential supporters.

(59) Now all the Court and the distinguished visitors were assembled in the palace, where a great festival was held; Genji occupied a seat next to that of the Royal Princess. During the entertainment Sadaijin whispered something several times into his ear, but he was too young and diffident to make any answer.

(60) Sadaijin was now summoned before the dais of the Emperor, and, according to custom, an Imperial gift, a white Ō-Uchiki (grand robe), and a suit of silk vestments were presented to him by a lady. Then proffering his own wine-cup, the Emperor addressed him thus:---

"In the first hair-knot<sup>18</sup> of youth,

Let love that lasts for age be bound!"

This evidently implied an idea of matrimony. Sadaijin feigned surprise and responded:---

"Aye! if the purple<sup>19</sup> of the cord,

I bound so anxiously, endure!"

(61) He then descended into the Court-yard, and gave expression to his thanks in the same manner in which Genji had previously done. A horse from the Imperial stables and a falcon from the Kurand-Dokoro<sup>20</sup> were on view in the yard, and were now presented to him. The princes and nobles were all gathered together in front of the grand staircase, and appropriate gifts were also presented to each one of them. Among the crowd baskets and trays of fruits and delicacies were distributed by the Emperor's order, under the direction of Udaiben; and more rice-cakes and other things were given away now than at the Gembuk of the Heir-apparent.

(62) In the evening the young Prince went to the mansion of the Sadaijin, where the espousal with the young daughter of the latter was celebrated with much splendor. The youthfulness of the beautiful boy was well pleasing to Sadaijin; but the bride, who was some years older than he was, and who considered the disparity in their age to be unsuitable, blushed when she thought of it.

(63) Not only was this Sadaijin himself a distinguished personage in the State, but his wife was also the sister of the Emperor by the same mother, the late Empress; and her rank therefore was unequivocal. When to this we add the union of their daughter with Genji,

it was easy to understand that the influence of Udaijin, the grandfather of the Heir-apparent, and who therefore seemed likely to attain great power, was not after all of very much moment.

(64) Sadaijin had several children. One of them, who was the issue of his Royal wife, was the Kurand Shiōshiō.

(65) Udaijin was not, for political reasons, on good terms with this family; but nevertheless he did not wish to estrange the youthful Kurand. On the contrary, he endeavored to establish friendly relations with him, as was indeed desirable, and he went so far as to introduce him to his fourth daughter, the younger sister of the Koki-Den.

(66) Genji still resided in the Palace, where his society was a source of much pleasure to the Emperor, and he did not take up his abode in a private house. Indeed, his bride, Lady Aoi (Lady Hollyhock), though her position insured her every attention from others, had few charms for him, and the Princess Wistaria much more frequently occupied his thoughts. "How pleasant her society, and how few like her!" he was always thinking; and a hidden bitterness blended with his constant reveries.

(67) The years rolled on, and Genji being now older was no longer allowed to continue his visits to the private rooms of the Princess as before. But the pleasure of

overhearing her sweet voice, as its strains flowed occasionally through the curtained casement, and blended with the music of the flute and *koto*, made him still glad to reside in the Palace. Under these circumstances he seldom visited the home of his bride, sometimes only for a day or two after an absence of five or six at Court.

(68) His father-in-law, however, did not attach much importance to this, on account of his youth; and whenever they did receive a visit from him, pleasant companions were invited to meet him, and various games likely to suit his taste were provided for his entertainment.

(69) In the Palace, Shigeisa, his late mother's quarters, was allotted to him, and those who had waited on her waited on him. The private house, where his grandmother had resided, was beautifully repaired for him by the Shuri Takmi---the Imperial Repairing Committee---in obedience to the wishes of the Emperor. In addition to the original loveliness of the landscape and the noble forest ranges, the basin of the lake was now enlarged, and similar improvements were effected throughout with the greatest pains. "Oh, how delightful would it not be to be in a place like that which such an one as one might choose!" thought Genji within himself.

(70) We may here also note that the name Hikaru Genji is

said to have been originated by the Corean who examined his physiognomy.

#### Notes

1. The beautiful tree, called Kiri, has been named Paulownia Imperialis, by botanists.
2. Official titles held by Court ladies.
3. The name of a Court office.
4. A celebrated and beautiful favorite of an Emperor of the Thang dynasty in China, whose administration was disturbed by a rebellion, said to have been caused by the neglect of his duties for her sake.
5. A Niogo who resided in a part of the Imperial palace called "Koki-den."
6. The Hakamagi is the investiture of boys with trousers, when they pass from childhood to boyhood. In ordinary cases, this is done when about five years old, but in the Royal Family, it usually takes place earlier.
7. A carriage drawn by hands. Its use in the Courtyard of the Palace was only allowed to persons of



distinction.

8. Cremation was very common in these days.
9. A Court lady, whose name was Yugei, holding an office called "Miōbu."
10. Miyagi is the name of a field which is famous for the Hagi or Lespedeza, a small and pretty shrub, which blooms in the Autumn. In poetry it is associated with deer, and a male and female deer are often compared to a lover and his love, and their young to their children.
11. In Japan there is a great number of "mushi" or insects, which sing in herbage grass, especially in the evenings of Autumn. They are constantly alluded to in poetry.
12. In Japanese poetry, persons connected with the Court, are spoken of as "the people above the clouds."
13. A famous Chinese poem, by Hak-rak-ten. The heroine of the poem was Yō-ki-hi, to whom we have made reference before. The story is, that after death she became a fairy, and the Emperor sent a magician to find her. The works of the poet Peh-lo-tien, as it is pronounced by modern Chinese, were the only poems in vogue at that time. Hence,

perhaps, the reason of its being frequently quoted.

14. There were two divisions of the Imperial guard, right and left.
15. The general name for a species of musical instrument resembling the zither, but longer.
16. In these days Imperial Princes were often created founders of new families, and with some given name, the Gen being one most frequently used. These Princes had no longer a claim to the throne.
17. The ceremony of placing a crown or coronet upon the head of a boy. This was an ancient custom observed by the upper and middle classes both in Japan and China, to mark the transition from boyhood to youth.
18. Before the crown was placed upon the head at the Gembuk, the hair was gathered up in a conical form from all sides of the head, and then fastened securely in that form with a knot of silken cords of which the color was always purple.
19. The color of purple typifies, and is emblematical of, love.
20. A body of men who resembled "Gentlemen-at-arms," and a part of whose duty it was to attend to the falcons.

Part 2: The Analysis of The Chamber of Kiri

(1) In the reign of a certain Emperor, \whose name/  
CARRIER

\is/ \unknown/ to us, there \was/, among the  
P:REL:INT ATTRIBUTE P:EXIS:ENTITY

Niogo and Kōyi of the Imperial Court, \one \who,/ though  
SENSER  
EXIS:ENTITY →

\she/ \was not/ \of high birth/, \enjoyed/  
CARRIER P:REL:CIR ATTRIBUTE P:MEN:AFF

\the full tide or Royal favor./ // Hence  
PHENOMENON

\her superiors/, \each one of whom/ \had always been/  
BEHAVER SENSER P:MEN:COG →

\thinking/ --- "\I/ \shall be/ \the one/,"  
Id:TOKEN P:REL:INT Ir:VALUE  
PHENOMENON

\gazed/ upon her disdainfully  
P:BEHAV

with malignant eyes, and \her equals and inferiors/  
CARRIER

\were/ P:REL:INT \more indignant still./ ATTRIBUTE

(2) \Such/ Id:TOKEN \being/ P:REL:INT \the state of affairs./ Ir:VALUE

\the anxiety which \she/ SENSER \had to endure/ P:MEN:AFF  
CARRIER

\was/ P:REL:INT \great and constant,/ ATTRIBUTE and \this/ Id:TOKEN \was/ P:REL:INT

probably \the reason why \her health/ GOAL \was at last P:MAT →  
Ir:VALUE →

so much affected,/ that \she/ ACTOR \was often compelled to P:MAT →

absent/ \herself/ GOAL from Court, and \to retire/ P:MAT to the →

residence of her mother. /

(3) \Her father,/ CARRIER \who/ CARRIER \was/ P:REL:INT \a Dainagon,/ ATTRIBUTE

\was/ P:REL:INT \dead/; ATTRIBUTE but \her mother,/ ACTOR \being/ P:REL:INT

\a woman of good sense,/ ATTRIBUTE \gave/ P:MAT \her/ RECIPIENT \every GOAL →

possible guidance in the due performance of Court →

ceremony,/ so that in this respect \she/ \seemed/  
CARRIER P:REL:INT

\but little different from those \whose fathers and →  
CARRIER  
ATTRIBUTE →

mothers/ \were/ \still alive to \bring/ \them/  
P:REL:INT P:MAT GOAL  
ATTRIBUTE →

before public notice, // yet, nevertheless,

\her friendliness/ \made \her/ oftentimes feel /  
INDUCER SENSER  
P:MEN:AFF

\very diffident from the want of any patron of →  
ATTRIBUTE

influence./

(4) \These circumstances,/ however, only \tended to  
ATTRIBUTOR P:REL:INT →

make \the favor \shown/ \to her/ \by the Emperor/ /  
P:VERB RECEIVER SAYER  
CARRIER

wax / \warmer and warmer,/ and \it/ \was →  
ATTRIBUTE VERBIAGE

even \shown/ to such an extent as \to become/  
P:VERB P:REL:INT

\a warning to after-generations./ There \had been/  
ATTRIBUTE P:EXIS:EVENT

\instances/ in China in which \favoritism such as this/  
EXIS:EVENT ACTOR

\had caused/ \national disturbance and disaster/; and  
P:MAT GOAL

thus \the matter/ \became/ \a subject of public →  
CARRIER P:REL:INT ATTRIBUTE

animadversion,/ and \it \seemed/ \not improbable/  
P:REL:INT ATTRIBUTE  
CARRIER ----->

that \people/ \would begin to allude even to/  
SAYER P:VERB

\the example of Yō-ki-hi./ //  
VERBIAGE

(5) In due course, and in consequence, \we/ \may →  
SENSER

\suppose,/ \of the Divine blessing on the sincerity →  
P:MEN:COG PHENOMENON

of their affection,/ \a jewel of a little prince/  
GOAL

\was born/ to her. \The first prince \who/ \had →  
P:MAT GOAL  
Id:TOKEN ----->

been born/ to the Emperor // \was/ \the child of,  
P:MAT P:REL:INT Ir:VALUE

Koki-den-Nioqo, the daughter of the Udaijin(a great →

officer of State)./ \Not only \was/  
P:REL:INT  
ATTRIBUTE ----->

\he/  
CARRIER first in point of age,/ but \his influence →  
CARRIER  
-----/

on his mother's side/ \was/  
P:REL:INT \so great that  
ATTRIBUTE ----->

\public opinion/  
ASSIGNER \had almost unanimously fixed upon/  
P:REL:INT  
----->

\him/ as \heir-apparent./ / \Of this/ \the Emperor/  
TOKEN VALUE PHENOMENON SENSER  
-----/

\was fully conscious,/ and \he/ only \regarded/  
P:MEN:COG SENSER P:MEN:AFF

\the new born child/ with that affection which \one/  
PHENOMENON ACTOR

\lavishes/ on a domestic favorite. Nevertheless,  
P:MAT

\the mother of the first prince/ \had,/ /  
CARRIER P:REL:POS

not unnaturally, \ a foreboding that unless \matters/  
GOAL  
ATTRIBUTE ----->

\were managed/ adroitly \her child/ \might be →  
P:MAT GOAL P:MAT  
----->

superseded/ by the younger one./ / She./ we/  
ACTOR CARRIER BEHAVER

may observe./ had been/ established at Court →  
P:BEHAV P:REL:INT

before any other lady./ and had/ more children →  
ATTRIBUTE P:REL:POS ATTRIBUTE

than one./ The Emperor./ therefore, was obliged to →  
ACTOR P:MAT

treat/ her/ with due respect, and reproaches from →  
GOAL PHENOMENON

her/ always affected/ him/ more keenly than those  
P:MEN:AFF SENSER

of any others.

(6) To return/ to her rival. Her constitution/  
P:MAT CARRIER

was/ extremely delicate./ as we/ have seen/  
P:REL:INT ATTRIBUTE SENSER P:MEN:PER

already, and she/ was surrounded/ by those who/  
GOAL P:MAT ACTOR  
ACTOR →

would fain lay bare./ so to say, her hidden scars./ →  
P:MAT GOAL

Her apartments in the palace/ were/ Kiri-Tsubo →  
Id:TOKEN P:REL:INT

(the chamber of Kiri);/ so/ called/ from  
Ir:VALUE ATTRIBUTE P:REL:INT



the trees \that/ \were planted/ around. In  
GOAL P:MAT

\visiting/ \her/ there \the Emperor/ \had to pass/  
P:MAT GOAL ACTOR P:MAT

before several other chambers, \whose occupants/  
SENSER

universally \chafed/ when \they/ \saw/  
P:MEN:AFF SENSER P:MEN:PER

\it./ And again, when \it \was/ \her turn/  
PHENOMENON P:REL:INT ATTRIBUTE  
CARRIER

\to attend upon/ \the Emperor, // \it often \happened/  
P:MAT GOAL P:MAT  
ACTOR

that \they/ \played off/ \mischievous pranks/ upon  
ACTOR P:MAT RANGE

her, at different points in the corridor, \which/  
CARRIER

\leads/ \to the Imperial quarters. // Sometimes  
P:REL:CIR ATTRIBUTE

\they/ \would soil/ \the skirts of her attendants, /  
ACTOR P:MAT GOAL

sometimes \they/ \would shut/ against her \the door of /  
ACTOR P:MAT GOAL

\the covered portico, / where \no other passage/  
EXIS:ENTITY

\existed;/ and thus, in every possible way, \they one→  
P:EXIS:ENTITY ACTOR

and all/ \combined/ \to annoy/ \her./  
P:MAT P:MEN:AFF SENSER

(7) \The Emperor/ at length \became aware of/  
SENSER P:MEN:COG

\this,/ and \gave/ \her,/ for her special  
PHENOMENON P:MAT RECIPIENT

chamber, \another apartment,/ \which/ \was/  
GOAL CARRIER P:REL:CIR

\in the Kōrō-Den,/ and \which/ \was/ \quite→  
ATTRIBUTE CARRIER P:REL:INT

close to those in which \he/ himself \resided./  
ACTOR P:MAT  
\_\_\_\_\_  
ATTRIBUTE

\It/ \had been originally occupied by/ \another→  
Id:TOKEN P:REL:CIR

lady \who/ \was now removed./ and thus \fresh→  
GOAL P:MAT EXIS:EVENT  
\_\_\_\_\_  
Ir:VALUE

resentment/ \was aroused./  
P:EXIS:EVENT

(8) When \the young Prince/ \was/ \three→  
CARRIER P:REL:INT

years old/ \the Hakamaqi/ \took place./ \It/  
ATTRIBUTE EXIS:EVENT P:EXIS:EVENT GOAL

\was celebrated/ with a pomp scarcely inferior to that  
P:MAT

\which/ \adorned/ \the investiture of the first →  
ACTOR P:MAT GOAL

Prince./ In fact, \all available treasures/  
GOAL

\were exhausted/ on the occasion. And again  
P:MAT

\the public/ \manifested/ \its disapprobation./ In  
SAYER P:VERB VERBIAGE

the summer of the same year \the Kiri-Tsubo-Kōyi/  
CARRIER

\became/ \ill,/ and \wished to retire/ from  
P:REL:INT ATTRIBUTE P:MAT

the palace. \The Emperor,/ however, \who/ \was/  
INITIATOR CARRIER P:REL:INT

\accustomed \to see/ \her/ \indisposed///,  
P:MEN:PER CARRIER ATTRIBUTE  
PHENOMENON  
ATTRIBUTE

\strove induce \her/ to remain./ But \her illness/  
ACTOR CARRIER  
P:MAT

\increased/ day by day; and \she/ \had drooped and →  
P:REL:INT ACTOR P:MAT

pined away/ until \she/ \was/ now but \a shadow of →  
CARRIER P:REL:INT ATTRIBUTE

her former self./ \She/ \made scarcely any response/  
SAYER P:VERB

to the affectionate words and expressions of tenderness

which her Royal lover caressingly bestowed  
ACTOR P:MAT

upon her. Her eyes were half-closed.  
RECEIVER CARRIER P:REL:INT ATTRIBUTE

she lay like a fading flower in the last  
CARRIER P:REL:CIR ATTRIBUTE

stage of exhaustion. and she became so much  
CARRIER P:REL:INT ATTRIBUTE

enfeebled that her mother appeared before the  
ACTOR P:MAT

Emperor and entreated with tears that she  
P:VERB ACTOR  
REPORTED

might be allowed to leave. Distracted by  
P:MAT P:MEN:AFF

his vain endeavors to devise means to aid  
P:MAT P:MAT  
PHENOMENON GOAL

her. the Emperor at length ordered  
GOAL SAYER P:VERB

\a Te-gruma \to be/ \in readiness// \to convey/  
P:REL:CIR ATTRIBUTE P:MAT  
VERBIAGE

\her/ to her own home, but even then \he/  
GOAL ACTOR

\went/ to her apartment and \cried/ despairingly:  
P:MAT P:VERB

"\Did not \we/ vow / \that \we/ \would neither of  
SAYER Id:TOKEN P:REL:INT  
P:VERB REPORTED  
QUOTED

us be/ either before or after \the other/ even in  
Ir:VALUE

\travelling/ \the last long journey of life?// And  
P:MAT RANGE

\can \you/ find/ \it in your heart \to leave/ \me/  
SENSER P:MAT GOAL  
P:MEN:PER PHENOMENON

now ?"// Sadly and tenderly \looking up./ \she/ thus  
P:BEHAV SAYER

\replied./ with almost failing breath:---  
P:VERB

"Since \my departure for this dark journey./  
ATTRIBUTOR  
QUOTED

Makes/ you/ so sad and lonely./  
P:REL:INT CARRIER ATTRIBUTE

Fain would I/ stay/ though weak and weary,  
ACTOR  
P:MAT

And live/ for your sake only!" /  
P:MAT

(9) "Had I/ but known// this before---"  
SENSER PHENOMENON  
P:MEN:COG

(10) She/ appeared to have much more to say./  
SAYER P:VERB

but was/ too weak to continue./ Overpowered  
P:REL:INT P:VERB  
ATTRIBUTE

with grief, the Emperor/ at one moment would fain  
Id:TOKEN P:REL:CIR

accompany/ her/ himself, and at another moment  
Ir:VALUE

would have her/ remain/ to the end where she/  
ACTOR CARRIER  
P:MAT

then was./  
P:REL:CIR

(11) At the last, her departure/ was hurried./  
GOAL P:MAT

because \the exorcism for the sick/ EXIS:EVENT \had been →  
P:EXIS:EVENT

appointed to take place/ on that evening at her home,

and \she/ ACTOR \went./ P:MAT \The child Prince,/ GOAL however,

\had been left/ P:MAT in the Palace, as \his mother/ ACTOR

\wished, even at that time, to make/ P:MAT \her withdrawal/ RANGE

as privately as possible, so as \to avoid/ P:MAT \any →

invidious observations/ GOAL on the part of her rivals. To

the Emperor \the night/ CARRIER now \became/ P:REL:INT \black/ ATTRIBUTE with

gloom. \He/ ACTOR \sent/ P:MAT \messenger after messenger/ GOAL

\to make/ P:MAT \inquiries,/ RANGE and \could not await/ P:MAT \their →

return/ GOAL with patience. \Midnight/ EXIS:EVENT \came,/ P:EXIS:EVENT and with

it the sound of lamentation. \The messenger,/ ACTOR \who/ ACTOR

\could do/ P:MAT \nothing else,/ RANGE \hurried back/ P:MAT with the sad

tidings of the truth. From that moment \the mind of →  
CARRIER

the Emperor/ \was darkened,/ and \he/ \confined/  
P:REL:INT ACTOR P:MAT

\himself/ to his private apartments.

(12) \He/ \would still have kept/ with himself  
CARRIER P:REL:POS

\the young Prince/ now motherless, but there \was/  
ATTRIBUTE P:EXIS:EVENT

\no precedent for this,/ and \it \was arranged/ that  
EXIS:EVENT P:MAT  
GOAL ----->

\he/ \should be sent/ to his grandmother for the  
GOAL P:MAT  
----->

mourning./ \The child,/ \who/ \understood/  
BEHAVER SENSER P:MEN:COG

\nothing,/ \looked/ with amazement at the sad  
PHENOMENON P:BEHAV

countenances of the Emperor, and of those around him.

\All separations/ \have/ \their sting,/ but  
CARRIER P:REL:POS ATTRIBUTE

\sharp indeed/ \was/ \the sting in a case like →  
ATTRIBUTE P:REL:INT CARRIER

this./

(13) Now \the funeral/ \took place./ \The weeping →  
EXIS:EVENT P:EXIS:EVENT ACTOR

and wailing mother,/ \who/ \might have longed to →  
ACTOR P:MAT



mingled in the same flames, entered a carriage,  
P:MAT RANGE

accompanied by female mourners. The procession  
P:REL:CIR Ir:TOKEN ACTOR

arrived at the cemetery of Otagi, and the solemn  
P:MAT RANGE ACTOR

rites commenced. What were then the  
P:MAT Id:VALUE P:REL:INT

thoughts of the desolate mother? The image of her  
Ir:TOKEN CARRIER

dead daughter was still vividly present  
P:REL:INT ATTRIBUTE

to her---still seemed animated with life.  
P:REL:INT ATTRIBUTE

She must see her remains become  
SENSER P:MEN:PER CARRIER P:REL:INT  
PHENOMENON

ashes to convince herself that she  
ATTRIBUTE P:MEN:COG SENSER CARRIER  
PHENOMENON

was really dead. During the ceremony, an  
P:REL:INT ATTRIBUTE

Imperial messenger came from the Palace, and  
ACTOR P:MAT

invested the dead with the title of Sammi.  
P:MAT RECIPIENT GOAL

\The letters patent/ VERBIAGE \were read,/ P:VERB and \listened to/ P:MEN:PER

in solemn silence. \The Emperor/ ACTOR \conferred/ P:MAT \this GOAL →

title/ now in regret that during her lifetime \he/ ACTOR

\had not even promoted/ P:MAT \her position/ GOAL from a Kōyi

to a Niogo, and \wishing at this last moment P:MAT - - - →

to raise/ \her title/ GOAL at least one step higher.

Once more \several tokens of disapprobation/ VERBIAGE \were P:VERB →

manifested/ against the proceeding. But, in other

respects, \the beauty of the departed, and her INDUCER →

gracious bearing,/ \which/ ACTOR \had ever commanded/ P:MAT

\admiration,/ GOAL \made SENSER \people/ begin to think/ \of her/ PHENOMENON  
P:MEN:COG

with sympathy. \It Id:TOKEN \was/ P:REL:INT \the excess of the Ir:VALUE →

Emperor's favor/ \which/ ACTOR \had created/ P:MAT \so many GOAL →

----- →

detractors/ during her lifetime;/ but now even

\rivals/ \felt/ \pity for her;/ and if \any/  
SENER P: MEN: AFF ATTRIBUTE SENER

\did not,/ \it/ \was/ \in the Koki-den./  
P: MEN: AFF CARRIER P: REL: CIR ATTRIBUTE

"When \one/ \is/ \no more,/ \the memory/  
CARRIER P: REL: INT ATTRIBUTE CARRIER  
CARRIER →

\becomes/ \so dear,/" / \may be/ \an illustration  
P: REL: INT ATTRIBUTE P: REL: INT ATTRIBUTE →

of a case such as this./

(14) \Some days/ \passed,/ and \due requiem services/  
ACTOR P: MAT GOAL

\were carefully performed./ \The Emperor/ \was still →  
P: MAT CARRIER P: REL: CIR

plunged/ \in thought,/ and \no society/ \had/  
ATTRIBUTE CARRIER P: REL: POS

\attractions/ for him. \His constant consolation/  
ATTRIBUTE Id: TOKEN

\was/ \to send/ \messengers/ to the grandmother  
P: REL: INT P: MAT GOAL  
Ir: VALUE 1 →

of the child,/ and \to make/ \inquiries/ after  
P: MAT RANGE  
Ir: VALUE 2 →

them. / It \was/ now \autumn,/ and \the evening /  
P:EXIS:EVENT EXIS: EVENT CARRIER →

\winds/ \blew/ \chill and cold./ \The Emperor/ ---  
P:REL:INT ATTRIBUTE CARRIER

\who,/ when \he/ \saw/ \the first Prince./  
SENER SENSER P:MEN:PER PHENOMENON

\could not refrain from thinking/ \of the younger one/  
P:MEN:COG PHENOMENON

---\became/ \more thoughtful than ever;/ and, on  
P:REL:INT ATTRIBUTE

this evening, \he/ \sent/ \Yuqei-no Miōbu/  
ACTOR P:MAT GOAL

\to repeat/ \his inquiries./ \She/ \went/ as  
P:MAT GOAL ACTOR P:MAT

\the new moon/ just \rose,/ and \the Emperor/ \stood/  
ACTOR P:MAT ACTOR P:MAT

and \contemplated/ from his veranda \the prospect  
P:MEN:PER  
PHENOMENON →

\spread/ \before him./ / At such moments \he/  
P:REL:CIR ATTRIBUTE GOAL

\had usually been surrounded by/ \a few chosen /  
P:MAT ACTOR →

\friends,/ \one of whom/ \was/ almost invariably  
Id:TOKEN P:REL:INT

\his lost love./ Now \she/ \was/ \no more./  
Ir:VALUE CARRIER P:REL:INT ATTRIBUTE

\The thrilling notes of her music, the touching →  
ACTOR

strains of her melodies, / \stole/ over him in his  
P:MAT

dark and dreary reverie.

(15) \The Miōbu/ \arrived/ \at her destination:/  
ACTOR P:MAT RANGE

and, as \she/ \drove in, / \a sense of sadness/  
ACTOR P:MAT ACTOR

\seized upon/ \her./  
P:MAT GOAL

(16) \The owner of the house/ \had long been/  
CARRIER P:REL:INT

\a widow;/ but \the residence, / in former times,  
ATTRIBUTE CARRIER

\had been made/ \beautiful/ for the pleasure of her  
P:REL:INT ATTRIBUTE

only daughter. Now, \bereaved of/ \this daughter, /  
P:MAT GOAL

\she/ \dwelt/ alone; and \the grounds/ \were →  
ACTOR P:MAT CARRIER P:REL:CIR

overgrown/ \with weeds, / \which/ here and there  
ATTRIBUTE CARRIER

\lay/ \ \prostrated by/ \the violence of the →  
P:REL:INT P:MAT ACTOR  
ATTRIBUTE →

winds; // while over them, fair as elsewhere, \gleamed/  
P:MAT

\the mild lustre of the impartial moon./ \The Miōbu/  
ACTOR ACTOR

\entered,/ and \was led/ into a front room in the  
P:MAT P:MAT

southern part of the building. At first \the hostess/  
CARRIER

and the messenger/ \were/ \equally at a loss for/  
P:REL:CIR ATTRIBUTE

words./ At length \the silence/ \was broken by/  
GOAL P:MAT

\the hostess,/ \who/ \said:/ ---  
ACTOR SAYER P:VERB

(17) "Already \have \I/ felt/ \that \I/ \have  
QUOTED SENSER ACTOR P:MAT  
P: MEN: AFF PHENOMENON

lived/ too long, / but doubly \do \I/ feel/ \it  
P: MEN: AFF

now that \I/ \am visited by/ \such a messenger  
GOAL P:MAT ACTOR  
PHENOMENON

as you. // " / Here \she/ \paused,/ and \seemed  
BEHAVER P:BEHAV P:BEHAV

unable to contend/ with her emotion.

(18) "When Naishi-no-Ske/ returned/ from you,"/

ACTOR P:MAT

QUOTED

said/ the Miōbu,/ "she/ reported/ to

P:VERB SAYER SAYER P:VERB

QUOTED

the Emperor/ that when she/ saw/ you,/

RECEIVER SENSER P: MEN: PER PHENOMENON

REPORTED

face to face, her sympathy for you/ was/

CARRIER P:REL:INT

irresistible./ I,/ too, see/ now how true/

ATTRIBUTE SENSER P: MEN: COG ATTRIBUTE

PHENOMENON

it/ is/ !" // A moment's hesitation, and she/

CARRIER P:REL:INT SAYER

proceeded to deliver/ the Imperial message:/---

P:VERB VERBIAGE

(19) "The Emperor/ commanded me/ to say/

INITIATOR SAYER

P:VERB

QUOTED

\that for some time \he/ \had wandered/ in his fancy,  
ACTOR P:MAT  
REPORTED 1

and \imagined/ \he/ \was/ but  
P:MEN:COG CARRIER P:REL:CIR  
PHENOMENON

\in a dream;/// and \that, though \he/ \was/  
ATTRIBUTE CARRIER P:REL:INT  
REPORTED 2

\no more tranquil,/ \he/ \could not find/ \that  
ATTRIBUTE SENSER P:MEN:COG PHENOMENON

\it/ \was/ \only a dream./// Again, that  
CARRIER P:REL:INT ATTRIBUTE

there \is/ \no one \who/ \can really sympathize/  
P:EXIS:ENTITY SENSER P:MEN:AFF  
EXIS:ENTITY

\with him;/ and \he/ \hopes/ \that \you/  
PHENOMENON SENSER P:MEN:COG ACTOR  
PHENOMENON

\will come/ to the Palace, and \talk/ with him./  
P:MAT P:MAT



\His Majesty/ \said/ also \that \the absence of the  
SAYER P:VERB INDUCER  
REPORTED 1

Prince/ \made \him/ anxious, // and \that \he/  
SENSER SENSER  
P:MEN:AFF REPORTED 2

\is desirous/ \that \you/ \should speedily make up  
P:MEN:AFF SENSER P:MEN:COG  
PHENOMENON

your mind.// In \giving/ \me/ \this message,/  
P:MAT RECIPIENT GOAL

\he/ \did not speak/ with readiness. \He/ \seemed  
SAYER P:VERB SENSER

to fear/ \to be considered/ unmanly, // and \strove  
P:MEN:AFF P:MEN:COG P:MAT  
PHENOMENON

to exercise/ \reserve./ \I/ \could not help  
RANGE SENSER P:MEN:AFF

experiencing/ \sympathy with him,/ and \hurried away/  
PHENOMENON P:MAT

here, almost fearing/ P: MEN: AFF \that, perhaps, I/ SENSER had not →  
 PHENOMENON →

quite caught/ P: MEN: COG \his full meaning./" /  
 PHENOMENON

(20) So/ VERBIAGE \saying./ P: VERB \she/ ACTOR \presented/ P: MAT \to her/ RECIPIENT

\a letter from the Emperor./ GOAL \The lady's sight/ CARRIER

\was/ P: REL: INT \dim and indistinct./ ATTRIBUTE \Taking/ P: MAT \it./ GOAL

therefore, to the lamp, \she/ SAYER \said./ P: VERB "\"Perhaps  
 QUOTED →

\the light/ INITIATOR \will help \me/ to decipher,/" / and then  
 ACTOR  
 P: MAT

\read/ as follows, much in unison with the oral  
 P: MEN: COG

message: "\"I/ SENSER \thought/ P: MEN: COG \that \time/ only  
 ACTOR  
 QUOTED PHENOMENON →

\would assuage/ P: MAT \my grief;/" / but \time/ only \brings/ P: MAT  
 ACTOR

before me more vividly \my recollection of the lost →  
GOAL

one./ Yet, \it/ \is/ \inevitable./ \How/  
CARRIER P:REL:INT ATTRIBUTE ATTRIBUTE

\is/ \my boy?/ \Of him,/ too, \I/ \am always →  
P:REL:INT CARRIER PHENOMENON SENSER

thinking./ \Time once/ \was/ \when \we/ both  
P:MEN:COG Id:TOKEN P:REL:INT ACTOR  
Ir:VALUE →

\hoped to bring \him/ up/ together. / \May \he/  
GOAL Id:TOKEN  
P:MAT P:REL:INT →

still be / to you \a memento of his mother!/"  
Ir:VALUE

(21) \Such/ \was/ \the brief outline of the →  
Id:TOKEN P:REL:INT Ir:VALUE

letter,/ and \it/ \contained/ \the following:---  
CARRIER P:REL:POS ATTRIBUTE

"\The sound of the wind/ \is/ \dull and drear/  
CARRIER P:REL:INT ATTRIBUTE  
QUOTED →

Across Miyagi's dewy lea,  
→

And \makes \me/ mourn/for the motherless deer  
                    SENSOR  
                    P: MEN: AFF

\That/ \sleeps/ beneath the Hagi tree."  
BEHAVER      P: BEHAV

\She/ \put/ gently \the letter/ aside, and \said./  
ACTOR    P: MAT                      GOAL                      P: VERB

"\Life and the world/ \are/ \irksome/ to me; and  
                    CARRIER                      P: REL: INT                      ATTRIBUTE  
QUOTED

\you/ \can see./ then, \how reluctantly \I/ \should  
SENSOR    P: MEN: COG                      ACTOR  
                    PHENOMENON

\present/ \myself/ at the Palace./ \I/ \cannot go/  
P: MAT      GOAL                      ACTOR      P: MAT

myself, though \it \is/ \painful/ to me \to seem  
                    P: REL: INT      ATTRIBUTE  
                    CARRIER

\to neglect/ \the honored command./ As for the little  
P: MEN: COG      PHENOMENON.

Prince, \I/ \know not/ \why \he/ \thought/  
                    SENSOR    P: MEN: COG                      SENSER    P: MEN: COG  
                    PHENOMENON

\of it, / / but \he / \seems / \quite willing  
PHENOMENON / CARRIER P:REL:INT ATTRIBUTE

\to go / . / \This / \is / \very natural. /  
P:MAT CARRIER P:REL:INT ATTRIBUTE

\Please to inform / \his Majesty / \that \this /  
P:VERB RECEIVER Id:TOKEN  
REPORTED

\is / \our position. / / Very possibly, when \one /  
P:REL:INT Ir:VALUE SENSER

\remembers / \the birth of the young Prince. / \it  
P:MEN:COG PHENOMENON CARRIER

\would not be / \well / \for him / \to spend /  
P:REL:INT ATTRIBUTE ACTOR P:MAT

\too much of his time / / as \he / \does / now. "  
RANGE ACTOR P:MAT

(22) Then \she / \wrote / quickly \a short answer. /  
ACTOR P:MAT GOAL

and \handed / \it / \to the Miōbu. / At this time  
P:MAT GOAL RECIPIENT

\her grandson / \was sleeping / soundly.  
BEHAVER P:BEHAV

(23) \ "I/ \ should like to see/ \ the boy/ \ awake./ /  
 SENSER P:MEN:PER CARRIER ATTRIBUTE/  
 QUOTED PHENOMENON

and \ to tell/ \ the Emperor/ \ all about him./ but \ he/  
 P:VERB RECEIVER VERBIAGE ACTOR

\ will already be impatiently awaiting/ \ my return./ /"  
 P:MAT GOAL

\ said/ \ the messenger./ And \ she/ \ prepared /  
 P:VERB SAYER ACTOR P:MAT

to depart./

(24) \ "It \ would be/ \ a relief/ to me \ to tell/  
 P:REL:INT ATTRIBUTE P:VERB  
 CARRIER  
 QUOTED

\ you/ \ how \ a mother/ \ laments/ \ over her departed /  
 RECEIVER SENSER P:MEN:AFF PHENOMENON  
 REPORTED

child.// \ Visit/ \ me./ then, sometimes, if \ you/  
 P:MAT GOAL ACTOR

\ can./ as a friend, when \ you/ \ are not engaged or  
 P:MAT GOAL P:MAT

pressed/ for time. Formerly, when \ you/ \ came/ here,  
 ACTOR P:MAT

\your visit/ \was/ \ever glad and welcome;/ now  
CARRIER P:REL:INT ATTRIBUTE

\I/ \see/ in you \the messenger of woe./  
SENER P:MEN:PER PHENOMENON

More and more \my life/ \seems/ \aimless/ to me.  
CARRIER P:REL:INT ATTRIBUTE

From the time of my child's birth, \her father/ always  
SENER

\looked forward to/ \her/ \being presented/ at  
P:MEN:AFF GOAL P:MAT  
PHENOMENON

Court, / and when \dying/ \he/ repeatedly \enjoined/  
P:BEHAV SAYER P:VERB

\me/ \to carry out/ \that wish./ \You/  
RECEIVER P:MAT GOAL SENER  
REPORTED

\know/ \that \my daughter/ \had/ \no patron  
P:MEN:COG CARRIER P:REL:POS ATTRIBUTE  
PHENOMENON

\to watch/ over her, // and \I/ well \knew/  
P:BEHAV SENER P:MEN:COG

how difficult / would be / her position / among her  
ATTRIBUTE P:REL:INT CARRIER  
PHENOMENON →

fellow-maidens. / Yet, I / did not disobey / her  
ACTOR P:MAT →

father's request / and she / went / to Court.  
GOAL ACTOR P:MAT →

There the Emperor / showed / her / a kindness  
SAYER P:VERB RECEIVER VERBIAGE →

beyond our hopes / For the sake of that kindness →

she / uncomplainingly endured / all the cruel taunts  
SENDER P:MEN:AFF →

of envious companions / But their envy / ever  
PHENOMENON CARRIER →

deepening / and her troubles / ever increasing /  
P:REL:INT CARRIER P:REL:INT →

at last she / passed away / worn out, as it  
BEHAVER P:BEHAV CARRIER  
ATTRIBUTE →

were / with care. / When I / think /  
P:REL:INT SENSER P:MEN:COG →



\of the matter/ in that light, \the kindest favors/  
PHENOMENON CARRIER  
----->

\seems/ to me \fraught with misfortune./ Ah! \that  
P:REL:INT ATTRIBUTE  
----->

the blind affection of a mother/ \should make \me/  
INITIATOR SAYER  
----->  
P:VERB ----->

talk /in this way!"  
----->

(25) \\"The thoughts of his Majesty/ \may be/  
CARRIER P:REL:INT  
QUOTED ----->

\even as your own,/" \said/ \the Miōbu./ \ "Often  
ATTRIBUTE P:VERB SAYER QUOTED  
----->

when \he/ \alluded to/ \his overpowering affection  
SAYER P:VERB VERBIAGE  
----->

for her, / \he/ \said/ \that perhaps \all this/  
SAYER P:VERB Id:TOKEN  
----->  
REPORTED ----->

\might have been/ \because \their love/ \was destined  
P:REL:INT CARRIER P:REL:CIR  
----->  
Ir:VALUE ----->

not to last / long. / // And that though he /  
ATTRIBUTE PHENOMENON

ever strove not to injure / any subject. / yet for  
P: MEN: AFF SENSER

Kiri-Tsubo, and for her alone, he / had sometimes / →  
ACTOR P: MAT

caused / the ill-will of others; / that when all this / →  
GOAL GOAL

has been done. / she / was / no more! / →  
P: MAT CARRIER P: REL: INT ATTRIBUTE

All this / he / told / me / in deep gloom,  
VERBIAGE SAYER P: VERB RECEIVER

and added / that / it / made / him / ponder /  
P: VERB INDUCER SENSER  
REPORTED P: MEN: COG

on their previous existence. / //"  
PHENOMENON

(26) The night / was / now far advanced. /  
CARRIER P: REL: INT ATTRIBUTE

and again the Miōbu / rose / to take / leave. /  
ACTOR P: MAT P: MAT RANGE

\The moon/    \was sailing/ down westward and  
ACTOR            P:MAT

\the cool breeze/    \was waving/    \the herbage/ to and  
ACTOR                    P:MAT                    GOAL

fro, in which \numerous mushi/    \were plaintively - →  
                  ACTOR                    P:MAT

singing./            \The messenger,/    \being/            still  
                          SAYER                    P:REL:INT

\somehow unready    \to start./            \hummed/ ---  
                                  P:MAT                    P:VERB  
ATTRIBUTE

"Fain    \would    \one/    weep/ the whole night long,  
                                  BEHAVER  
                                  P:BEHAV  
QUOTED →

As \weeps/            \the Sudu-Mushi's song,/  
                  P:BEHAV                    BEHAVER  
→

\Who/            \chants/            \her/            \melancholy lay./  
ACTOR    P:MAT                    CLIENT    RANGE  
→

Till \night and darkness/    \pass away./ "/  
                  ACTOR                    P:MAT

As \she/ still \lingered,/    \the lady/    \took up/  
                  BEHAVER                    P:BEHAV                    SAYER                    P:VERB

\the refrain/ ---  
VERBIAGE

"To the heath where \the Sudu-Mushi/ \sings,/  
ACTOR P:MAT  
QUOTED

From beyond the clouds \one/ \comes/ from on high  
ACTOR P:MAT

And \more dews/ on the grass around \she/ \flings,/  
GOAL ACTOR P:MAT

And \adds/ \her own,/ to the night wind's sigh."  
P:MAT GOAL

\A Court dress and a set of beautiful ornamental  
GOAL

hairpins,/ \which/ \had belonged to/ \Kiri-Tsubo,/  
CARRIER P:REL:POS ATTRIBUTE

\were presented \to the Miōbu/ by \her hostess,/  
RECIPIENT ACTOR  
P:MAT

\who/ \thought/ \that \these things,/ which  
SENDER P:MEN:COG CARRIER  
PHENOMENON

\her daughter/ \had left to be \available// on such  
ATTRIBUTOR ATTRIBUTE/  
P:REL:INT

occasions, \would be/ \a more suitable gift,/ under  
P:REL:INT ATTRIBUTE

present circumstances, than any other./

(27) On the return of the Miōbu \she/ \found/  
SENSEUR P: MEN: PER

\that \the Emperor/ \had not yet retired to rest./  
ACTOR P: MAT  
PHENOMENON

\He/ \was really awaiting/ \her return,/ but \was →  
ACTOR P: MAT GOAL

apparently engaged in admiring/ \the Tsubo-Senzai---  
P: MEN: AFF PHENOMENON →

or stands of flowers --- \which/ \were placed/  
CARRIER P: REL: CIR

\in front of the palaces,/ and in which \the flowers/  
ATTRIBUTE CARRIER

\were/ \in full bloom./ With him \were/ \four →  
P: REL: CIR ATTRIBUTE P: EXIS: ENTITY

or five ladies, his intimate friends,/ with whom  
EXIS: ENTITY

\he/ \was conversing./ In these days \his favorite →  
SAYER P: VERBAL

topic of conversation/ \was/ \the "Long Regret."/  
Id: TOKEN P: REL: INT Ir: VALUE

\Nothing/ \pleased/ \him/ more than \to gaze/  
PHENOMENON P: MEN: AFF SENSER P: BEHAV

upon the picture of that poem, \which/ \had been →  
GOAL P:MAT

painted by/ \Prince Teishi-In,/ or \to talk/ \about →  
ACTOR P:VERB

the native poems on the same subject,/ \which/  
VERBIAGE GOAL

\had been composed, at the Royal command, by/ \Ise, →  
P:MAT

the poetess, and by Tsurayuki, the poet./ And  
ACTOR

\it \was/ \in this way/ that \he/ \was/  
P:REL:CIR ATTRIBUTE CARRIER P:REL:INT  
CARRIER →

\engaged/ /on this particular evening.  
ATTRIBUTE

(28) To him \the Miōbu/ now \went/ immediately, and  
ACTOR P:MAT

\she/ faithfully \reported/ \to him/ \all that →  
SAYER P:VERB RECEIVER VERBIAGE

\she/ \had seen,/ /and \she/ \gave/ \to him/  
SENSER P:MEN:PER ACTOR P:MAT RECIPIENT

also \the answer to his letter./ \That letter/  
GOAL SAYER

\stated/ \that \the mother of Kiri-Tsubo/ \felt/  
P:VERB SENSER P:MEN:AFF  
REPORTED 1 →

\honed/ by his gracious inquiries, and  
ATTRIBUTE

\that \she/ \was/ \so truly grateful that  
CARRIER P:REL:INT ATTRIBUTE  
REPORTED 2

\she/ scarcely \knew/ \how \to express/  
SENSER P:MEN:COG P:VERB  
PHENOMENON

\herself.//// \She/ \proceeded to say/ \that  
VERBIAGE// SAYER P:VERB REPORTED

\his condescension/ \made \her/ feel/ \at liberty  
INDUCER SENSER  
P:MEN:AFF PHENOMENON

\to offer/ \to him/ \the following:////  
P:VERB RECEIVER VERBIAGE

\ "Since now \no fostering love/ \is found,  
PHENOMENON P:MEN:PER  
QUOTED

And \the Haqi tree/ \is/ \dead and sere,  
CARRIER P:REL:INT ATTRIBUTE

\The motherless deer/ \lies/ \on the ground,  
CARRIER P:REL:CIR ATTRIBUTE

Helpless and weak, no shelter near." /

(29) The Emperor / strove in vain to repress /  
ACTOR P:MAT

his own emotion; / and old memories, / dating from  
GOAL ACTOR

the time when he / first saw / his favorite, /  
SENSER P:MEN:PER PHENOMENON

rose up / before him fast and thick. " How precious /  
P:MAT ATTRIBUTE  
PHENOMENON →

has been / each moment / to me, but yet what a long →  
P:REL:INT CARRIER ACTOR

time / has elapsed / since then, " / thought / he, /  
P:MAT P:MEN:COG SENSER

and he / said / to the Miōbu, / "How often have →  
SAYER P:VERB RECEIVER QUOTED

I, / too, desired to see / the daughter of the →  
SENSER PHENOMENON

P:MEN:PER

Dainagon in such a position / as her father / would →  
SENSER





"Oh, \could \I/ find/ \some wizard sprite,/  
 SENSER PHENOMENON  
 P: MEN: PER  
 QUOTED →

\To bear/ \my words/ \to her \I/ \love,/  
 P: MAT GOAL. SENSER P: MEN: AFF/  
 RECEIVER →

Beyond the shades of envious night,

To where \she/ \dwells/ in realms above!"  
 ACTOR P: MAT →

(32) Now \the picture of beautiful Yō-ki-hi,/  
 CARRIER

however \skilful/ \the painter/ \may have been,/  
 ATTRIBUTE CARRIER P: REL: INT

\is/ after all \only a picture./ \It/  
 P: REL: INT ATTRIBUTE CARRIER

\lacks/ \life and animation./ \Her features/  
 P: REL: POS ATTRIBUTE Id: TOKEN

\may have been worthily compared to/ \the lotus and →  
 P: REL: CIR Ir: VALUE

to the willow of the Imperial gardens,/ but

\the style/ after all \was/ \Chinese,/ and to the  
 CARRIER P: REL: INT ATTRIBUTE

Emperor \his lost love/ \was/ \all in all,/ nor,  
 CARRIER P: REL: INT ATTRIBUTE

in his eyes, \was/ \any other object comparable to  
P:EXIS:ENTITY EXIS:ENTITY →

her./ \Who/ \doubts/ \that \they./ too,  
SENER P:MEN:COG SAYER  
PHENOMENON →

\had vowed/ \to unite/ \wings./ and \intertwine/  
P:VERB P:MAT GOAL P:MAT  
REPORTED →

\branches!/// But to what end? \The murmur of winds,  
GOAL ATTRIBUTOR →

the music of insects,/ now only \served to cause/  
P:REL:INT

\him/ \melancholy./  
CARRIER ATTRIBUTE

(33) In the meantime, in the Koki-Den \was heard/  
P:MEN:PER

\the sound of music./ \She \who/ \dwelt/ there,  
PHENOMENON ACTOR P:MAT  
ACTOR →

and \who/ \had not now for a long time been/  
CARRIER P:REL:CIR

\with the Emperor,/// \was heedlessly protracting/  
ATTRIBUTE P:MAT

\her strains/ until this late hour of the evening.  
GOAL

(34) \How painfully/ \must \these/ have sounded /to  
 ATTRIBUTE CARRIER  
 P:REL:INT

the Emperor!

"\Moonlight/ \is gone,/ and \darkness/ \reigns/  
 ACTOR P:MAT CARRIER P:REL:CIR  
 QUOTED

\E'en in the realms 'above the clouds, '/  
 ATTRIBUTE

Ah! how \can \light, or tranquil peace, /  
 ACTOR  
 P:MAT

Shine/ o'er that lone and lowly home!"

(35) \Thus/ \thought/ \the Emperor, / and \he/  
 PHENOMENON P:MEN:COG SENSER ACTOR

\did not retire/ until "\the lamps/ \were trimmed/  
 P:MAT GOAL P:MAT  
 QUOTED

to the end!"/ \The sound of the night watch of  
 PHENOMENON

the right guard/ \was now heard./ It \was/ \five  
 P:MEN:PER P:EXIS:EVENT

o'clock/ in the morning. So, \to avoid/ \notice, /  
 EXIS:EVENT P:MAT RANGE

\he/ \withdrew/ to his bedroom, but \calm slumber/  
ACTOR P:MAT ACTOR

hardly \visited/ \his eyes./ \This/ now \became/  
P:MAT RANGE Id:TOKEN P:REL:INT

\a common occurrence./  
Ir:VALUE

(36) When \he/ \rose/ in the morning \he/  
ACTOR P:MAT BEHAVIOR

\would reflect/ on the time \gone/ by when "\they/  
P:BEHAV P:MAT SENSER  
QUOTED →

\knew not/ \even that \the casement/ \was/  
P:MEN:COG CARRIER P:REL:INT  
PHENOMENON →

\bright./ // " // But now, too, \he/ \would neglect/  
ATTRIBUTE SENSER P:MEN:COG

"Mourning Court."/ \His appetite/ \failed/ \him./  
PHENOMENON PHENOMENON P:MEN:AFF SENSER

\The delicacies of the so-called "great table"/  
CARRIER

\had/ \no temptation/ for him. \Men/ \pitied/  
P:REL:POS ATTRIBUTE SENSER P:MEN:AFF

\him/ much. "There \must have been/ \some divine  
PHENOMENON P:EXIS:EVENT EXIS:EVENT  
QUOTED →

mystery \that/ \predetermined/ \the course of their →  
ACTOR P:MAT GOAL

love, // "/ \said/ \they, / "for in matters in which →  
P:VERB SAYER QUOTED

\she/ \is/ \concerned/ \he/ \is/ →  
CARRIER P:REL:INT ATTRIBUTE CARRIER P:REL:INT

\powerless to reason, / and \wisdom/ \deserts/ →  
ATTRIBUTE CARRIER P:REL:POS

\him. / \The welfare of the State/ \ceases to →  
ATTRIBUTE PHENOMENON P:MEN:COG

interest/ \him. / " / And now \people/ actually →  
SENSER SAYER

\began to quote/ \instances \that/ \had occurred/ →  
P:VERB ACTOR P:MAT  
VERBIAGE

in a foreign Court. /

(37) \Weeks and months/ \had elapsed, / and \the son →  
ACTOR P:MAT

of Kiri-Tsubo/ \was/ again \at the Palace. / In →  
CARRIER P:REL:CIR ATTRIBUTE

the spring of the following year \the first Prince/ →  
Id:TOKEN

\was proclaimed/ \heir-apparent to the throne./  
P:REL:INT Ir:VALUE

\Had \the Emperor/ consulted/ \his private feelings,/  
SAYER VERBIAGE  
P:VERB

\he/ \would have substituted/ \the younger Prince/ for  
ACTOR P:MAT GOAL

the elder one. But \this/ \was not/ \possible./  
CARRIER P:REL:INT ATTRIBUTE

and, especially for this reason:---There \was/  
P:EXIS:ENTITY

\no influential party \to support/ \him,// and,  
P:MAT GOAL/  
EXIS:ENTITY

moreover, \public opinion/ \would also have been /  
CARRIER P:REL:INT

\strongly opposed/ to such a measure, \which,/  
ATTRIBUTE CARRIER

if \effected by/ \arbitrary power,/ \would have →  
P:MAT ACTOR P:REL:INT

become/ \a source of danger./ \The Emperor,/  
ATTRIBUTE ACTOR

therefore, \betrayed/ \no such desire,/ and \repressed/  
P:MAT GOAL P:MAT

\all outward appearance of it./ And now \the public/  
GOAL SAYER

\expressed/ \its satisfaction at the self-restraint →  
P:VERB VERBIAGE

of the Emperor, and the mother of the first Prince  
SENSER

felt at ease.  
P: MEN: AFF ATTRIBUTE

(38) In this year, the mother of Kiri-Tsubo  
ACTOR

departed this life. She may not improbably →  
P: MAT RANGE ACTOR P: MAT

have longed to follow her daughter at an earlier  
GOAL

period; and the only regret to which she gave →  
SAYER  
Id: TOKEN

utterance. // was that she was forced →  
P: VERB P: REL: INT ACTOR P: MAT  
Ir: VALUE

to leave her grandson, whom she had so -- →  
GOAL SENSER P: MEN: AFF

tenderly loved. //

(39) From this time the young Prince took up  
ACTOR P: MAT

his residence in the Imperial palace; and next  
GOAL

year, at the age of seven, he began to learn to →  
ACTOR P: MAT

read and write under the personal superintendence of



the Emperor. \He/ now \began to take/ \him/ into the  
ACTOR P:MAT GOAL

private apartments, among others, of the Koki-den,

\saying./ "\The mother/ \is/ \gone!/ now  
P:VERB CARRIER P:REL:INT ATTRIBUTE  
QUOTED →

at least, \let \the child/ be received/ with better  
GOAL  
P:MAT

feeling."/ And if even \stony-hearted warriors,  
BEHAVER →

or bitter enemies,/ if \any such/ there \were,/  
EXIS:ENTITY P:EXIS:ENTITY

\smiled/ when \they/ \saw/ \the boy,/  
P:BEHAV SENSER P: MEN:PER PHENOMENON

\the mother of the heir-apparent,/ too, \could not  
CARRIER P:REL:POS →

entirely exclude/ \him/ from her sympathies.  
ATTRIBUTE

\This lady/ \had/ \two daughters,/ and \they/  
CARRIER P:REL:POS ATTRIBUTE SENSER

\found/ in their half-brother \a pleasant playmate,/  
P: MEN:PER PHENOMENON

\Every one/ \was pleased to greet/ \him,/ and there  
SAYER P:VERB RECEIVER

\was/ already \a winning coquetry/ in his manners,  
P:EXIS:EVENT EXIS:EVENT

which/ PHENOMENON amused/ P: MEN:AFF people./ SENSER and made them/ ACTOR  
 P:MAT ----->

like to play/ with him. We/ SAYER need not allude to/ P: VERB

his studies in detain./ VERBIAGE but on musical instruments,

such as the flute and the *koto*, he/ SAYER also showed/ P: VERB

great proficiency./ VERBIAGE

(40) About this time there arrived/ P: EXIS: ENTITY an embassy EXIS: ENTITY ----->

from Corea./ and among them was/ P: EXIS: ENTITY an excellent EXIS: ENTITY ----->

physiognomist./ When the Emperor/ SENSER heard/ P: MEN: PER

of this./ PHENOMENON he/ INITIATOR wished to have the Prince/ GOAL  
 P:MAT ----->

examined by/ him./ ACTOR It was,/ P: REL: INT however,  
 CARRIER ----->

contrary to the warnings of the Emperor Wuda./ ATTRIBUTE  
 ----->

to call in/ P: MAT foreigners/ GOAL to the Palace./ The Prince/ Id: TOKEN

\was, - therefore, disguised as/ \the son of one →  
P:REL:INT Ir:VALUE

Udaiben,/ his instructor, with whom \he/ \was sent/  
GOAL P:MAT

to the Kōro-Kwan, where \foreign embassies/ \are →  
GOAL P:MAT

entertained./

(41) When \the physiognomist/ \saw/ \him,/  
SENSER P:MEN:PER PHENOMENON

\he/ \was amazed,/ and, \turning/ \his own head/  
SENSER P:MEN:AFF P:MAT GOAL

from side to side, see, \seemed at first to be unable →  
P:MEN:COG

to comprehend/ \the lines of his features,/ and then  
PHENOMENON

\said,/ "\His physiognomy/ \argues/ \that \he/  
P:VERB SAYER P:VERB ACTOR  
QUOTED REPORTED →

\might ascend/ to the highest position in the State, /  
P:MAT  
→

but, in that case, \his reign/ \will be disturbed,/  
GOAL P:MAT  
→

and \many misfortunes/ \will ensue./ If, however,  
ACTOR P:MAT  
→

\his position/ \should only be/ \that of a great →  
Id:TOKEN P:REL:INT Ir:VALUE

personage in the country,/ \his fortune/ \may be/ →  
CARRIER P:REL:INT

\different./ //  
ATTRIBUTE

(42) \This Udaiben/ \was/ \a clever scholar./  
CARRIER P:REL:INT ATTRIBUTE

\He/ \had \_ \_with the \_Corean \_ pleasant →  
SAYER P:VERB

conversations,/ and \they/ also \interchanged/ \with →  
ACTOR P:MAT

one another/ \some Chinese poems,/ in one of which  
RECIPIENT GOAL

\the Corean/ \said/ \what great pleasure/ \it  
SAYER P:VERB GOAL ACTOR  
REPORTED

\had given/ \him/ \to have seen/ before his  
P:MAT RECIPIENT P:MEN:PER

departure, \which/ \was/ now \imminent./  
CARRIER P:REL:INT ATTRIBUTE

\a youth of such remarkable promise./// \The Coreans/  
PHENOMENON ACTOR

\made/ \some valuable presents/ \to the Prince,/  
P:MAT GOAL RECIPIENT

\who/ \had also composed/ \a few lines,/ and  
ACTOR P:MAT GOAL

\to them,/ too, \many costly gifts/ \were offered/  
RECIPIENT GOAL P:MAT

from the Imperial treasures.

(43) In spite of all the precautions \which/  
GOAL

\were taken/ \to keep/ \all this/ \rigidly secret,/  
P:MAT P:REL:INT CARRIER ATTRIBUTE

\it/ \did, somehow or other, become known/ \to →  
PHENOMENON P:MEN:COG

others, and among those to the Udaijin,/ \who,/ not  
SENDER SENDER

unnaturally, \viewed/ \it/ with suspicion, and  
P:MEN:COG PHENOMENON

\began to entertain/ \doubts of the Emperor's →  
P:MEN:COG PHENOMENON

intentions./ \The latter,/ however, \acted/ with  
ACTOR P:MAT

great prudence. \It \must be remembered/ that, as yet,  
P:MEN:COG  
PHENOMENON →

\he/ \had not even created/ \the boy/ \a Royal →  
ASSIGNER P:REL:INT TOKEN

Prince. // \He/ now \sent for/ \a native →  
VALUE ACTOR P:MAT GOAL

physiognomist. / \who/ \approved/ \of his delay in →  
SAYER P:VERB TARGET

doing so. / and \whose observations to this effect./  
GOAL

\the Emperor/ \did not receive/ unfavorably. \He/  
ACTOR P:MAT SENSER

wisely \thought/ // \to be/ \a Royal Prince.//  
P:MEN:COG P:REL:INT ATTRIBUTE  
CARRIER  
PHENOMENON →

without \having/ \any influential support on the →  
P:REL:POS ATTRIBUTE

mother's side / \would be/ \of no real advantage/ to  
P:REL:CIR ATTRIBUTE

his son. / Moreover, \his own tenure of power/  
CARRIER

\seemed/ \precarious./ and \he./ therefore,  
P:REL:INT ATTRIBUTE SENSER

\thought/ \it \better/ for his own dynasty, as well  
P:MEN:COG ATTRIBUTE  
CARRIER  
PHENOMENON →

as for the Prince, \to keep/ \him/ \in a private  
P:REL:CIR CARRIER ATTRIBUTE →

station,/ and \to constitute/ \him/ \an outside  
P:REL:INT CARRIER →

supporter of the Royal cause.///  
ATTRIBUTE

(44) And now \he/ \took more and more pains/  
SENER P: MEN:COG

\with his education/ in different branches of learning;  
PHENOMENON

and the more \the boy/ \studied,/ the more \talent  
ACTOR P:MAT VERBIAGE →

\did \he/ evince /---talent almost too great for  
SAYER  
P:VERB

\one/ \destined to remain/ \in a private station.//  
CARRIER P:REL:CIR ATTRIBUTE

Nevertheless, as \we/ \have said,/ \suspicions/  
SAYER P:VERB GOAL

\would have been aroused/ \had \Royal rank/ been  
P:MAT GOAL  
P:MAT →

conferred / \upon him,/ and \the astrologists,/  
RECIPIENT SAYER

whom also \the Emperor/  
SAYER \consulted,/  
P:VERB \having →  
P:VERB

expressed/ \their disapproval of such a measure,/  
VERBIAGE

\the Emperor/ finally \made up his mind/ \to create/  
SENSER P:MEN:COG P:MAT  
→  
PHENOMENON

\a new family./ \To this family/ \he/ \assigned/  
GOAL RECIPIENT ACTOR P:MAT

\the name of Gen./ and \he/ \made/  
GOAL ASSIGNER P:REL:INT

\the young Prince/ \the founder of it./  
TOKEN VALUE

(45) \Some time/ \had now elapsed/ since the death  
ACTOR P:MAT

of the Emperor's favorite, but \he/ \was still often →  
GOAL P:MAT

haunted by/ \her image./ \Ladies/ \were introduced/  
ACTOR TARGET P:VERB

into his presence, in order, if possible, \to divert/  
P:MAT

\his attention,/ but without success.  
GOAL

(46) There \was, however, living/ at this time \a →  
P:EXIS:ENTITY

young Princess, the fourth child of a late Emperor./  
EXIS:ENTITY



\She/ \had/ \great promise of beauty,/ and  
CARRIER P:REL:POS ATTRIBUTE

\was guarded with jealous care by/ \her mother, the →  
P:MAT ACTOR

Empress-Dowager./ \The Naishi-no-Ske,/ \who/  
CARRIER CARRIER

\had been/ \at the Court/ from the time of the said  
P:REL:CIR ATTRIBUTE

Emperor, \was/ \intimately acquainted with the →  
P:REL:INT ATTRIBUTE 1

Empress/ and \familiar with the Princess, her →  
ATTRIBUTE 2

daughter,/ from her very childhood. \This person/ now  
SAYER

\recommended/ \the Emperor/ \to see/  
P:VERB RECEIVER P:MEN:PER  
REPORTED →

\the Princess,/ because \her features/ closely  
PHENOMENON Id:TOKEN

\resembled/ \those of Kiri-Tsubo./  
P:REL:CIR Ir:VALUE

(47) " \I/ \have now fulfilled,/ " \she/ \said,/  
ACTOR P:MAT SAYER P:VERB  
QUOTED

"\the duties of my office/ under three reigns, and,  
GOAL  
QUOTED →

as yet, \I/ SENSER \have seen/ P: MEN: PER but \one person \who/ Id: TOKEN  
 PHENOMENON

\resembles/ P: REL: CIR \the departed./ Ir: VALUE \The daughter of the Id: TOKEN

Empress-Dowager/ \does resemble/ P: REL: CIR \her,/ Ir: VALUE and \she/ CARRIER

\is/ P: REL: INT \singularly beautiful./ ATTRIBUTE

(48) \There \may be/ P: EXIS: EVENT \some truth/ EXIS: EVENT in this,"/  
 PHENOMENON

\thought/ P: MEN: COG \the Emperor,/ SENSER and \he/ SENSER \began to regard/ P: MEN: AFF

\her/ PHENOMENON with awakening interest.

(49) \This/ VERBIAGE \was related/ P: VERB \to the Empress-Dowager./ RECEIVER

\She,/ SAYER however, \gave no encouragement/ P: VERB \whatever to TARGET

the idea./ \How terrible!"/ QUOTED \she/ SAYER \said./ P: VERB

"\Do \we/ not remember/ \the cruel harshness of →  
 SENSER PHENOMENON  
 P: MEN: COG  
 QUOTED →

the mother of the Heir-apparent,/ \which/ \hastened/  
 ACTOR P: MAT →

\the fate of Kiri-Tsubo!/" /  
 GOAL

(50) While thus \discountenancing/ \any intimacy →  
 P: MEN: AFF

between her daughter and the Emperor,/ \she/ too  
 PHENOMENON BEHAVER

\died,/ and \the princess/ \was left/ \parentless./  
 P: BEHAV CARRIER P: REL: INT ATTRIBUTE

\The Emperor/ \acted/ with great kindness, and  
 ACTOR P: MAT

\intimated/ \his wish \to regard/ \her/ as his  
 P: VERB P: MEN: AFF PHENOMENON  
 VERBIAGE →

own daughter. / In consequence of this \her guardian, →

and her brother, Prince Hiōb-Kio,/ \considering/  
 ACTOR P: MEN: COG

\that \life at Court/ \would be/ \better for her/  
 CARRIER P: REL: INT ATTRIBUTE 1  
 PHENOMENON →

and \more attractive for her/ than the quiet of her  
ATTRIBUTE 2

own home, / \obtained/ for her \an introduction there./  
P:MAT GOAL

(51) \She/ \was styled/ \the Princess Fuji-Tsubo →  
Id:TOKEN P:REL:INT Ir:VALUE

(of the Chamber of Wistaria),/ from the name of the

chamber \which/ \was assigned/ \to her./  
GOAL P:MAT RECIPIENT

(52) There \was,/ indeed, both in features and  
P:EXIS:EVENT

manners \a strange resemblance/ between her and  
EXIS:EVENT

Kiri-Tsubo. \The rivals of the latter/ constantly  
ACTOR

\caused/ \pain/ both \to herself and to the Emperor;/  
P:MAT GOAL RECIPIENT

but \the illustrious birth of the Princess/  
INITIATOR

\prevented \any one/ from ever daring to humiliate /  
ACTOR  
P:MAT

\her,/ and \she/ uniformly \maintained/ \the dignity →  
GOAL ACTOR P:MAT GOAL

of her position./ And to her alas! \the Emperor's →  
GOAL

thoughts/ \were now gradually drawn,/ though \he/  
P:MAT SENSER

\could not yet be said to have forgotten/  
P:MEN:COG

\Kiri-Tsubo./  
PHENOMENON

(53) \The young Prince,/ whom \we/ now \style/  
CARRIER ASSIGNER P:REL:INT

\Genji(the Gen),/ \was/ still \with the Emperor,/  
VALUE P:REL:CIR ATTRIBUTE

and \passed/ \his time/ pleasantly enough in \visiting/  
P:MAT RANGE P:MAT

\the various apartments where the \inmates of the →  
ACTOR  
RANGE →

palace/ \resided./ \He/ \found/ \the →  
P:MAT SENSER P:MEN:COG PHENOMENON →

companionship of all of them/ sufficiently  
CARRIER →

\agreeable;/ / but beside the many \who/ \were/ now  
ATTRIBUTE CARRIER P:REL:CIR

\of maturer years,/ there \was/ \one \who/  
ATTRIBUTE P:EXIS:ENTITY CARRIER  
EXIS:ENTITY →

\was/ still \in the bloom of her youthful beauty./  
P:REL:CIR ATTRIBUTE

and \who/ more particularly \caught/ \his fancy./  
ACTOR P:MAT GOAL

the Princess Wistaria./ \He/ \had  
SENSER P:MEN:COG

no recollection/ \of his mother./ but \he/  
PHENOMENON RECEIVER

\had been told by/ \Naishi-no-Ske/ \that \this lady/  
P:VERB SAYER CARRIER  
REPORTED

\was/ \exceedingly like her; // and for this  
P:REL:CIR ATTRIBUTE

reason \he/ often \yearned to see/ \her/  
SAYER P:MEN:PER PHENOMENON

and \to be/ \with her./  
P:REL:CIR ATTRIBUTE

(54) \The Emperor/ \showed/ \equal affection/  
SAYER P:VERB VERBIAGE

\to both of them./ and \he/ sometimes \told/ \her/  
RECEIVER SAYER P:VERB RECEIVER

\that \he/ \hoped/ \she/ \would not treat/  
SENSER P:MEN:COG ACTOR P:MAT  
REPORTED PHENOMENON

\the boy/ with coldness or \think/ \him/  
 GOAL P:MEN:COG CARRIER  
 PHENOMENON →

\forward./ /// \He/ \said/ \that \his affection  
 ATTRIBUTE /// SAYER P:VERB INDUCER  
 REPORTED 1 →

for the one/ \made \him/ feel/ \the same/ for  
 SENSER PHENOMENON  
 P:MEN:AFF →

the other too, / and \that \the mutual resemblance  
 Id:TOKEN  
 REPORTED 2 →

of her own and of his mother's face/ easily  
 →

\accounted for/ \Genji's partiality to her./ And  
 P:REL:INT Id:VALUE  
 →

thus as a result of this generous feeling on the  
 part of the Emperor, \a warmer tinge/ \was gradually  
 GOAL P:MAT →

\imparted/ both \to the boyish humor and to the  
 RECIPIENT →

awakening sentiment of the young Prince./

(55) \The mother of the Heir-apparent./ \was not/  
 CARRIER P:REL:INT

unnaturally \averse to the Princess, / and \this /  
ATTRIBUTE ACTOR

\revived / \her old antipathy to Genji / also.  
P:MAT GOAL

\The beauty of her son, the Heir-apparent, / though  
CARRIER

remarkable, \could not be compared / \to his, / and  
P:REL:CIR ATTRIBUTE

\so bright and radiant \was / \his face / that  
P:REL:INT CARRIER  
ATTRIBUTE →

\Genji / \was called / by the public  
Id:TOKEN P:REL:INT

\Hikal-Genji-no-Kimi(the shining Prince Gen). / /  
Ir:VALUE

(56) When \he / \attained / \the age of twelve /  
ACTOR P:MAT RANGE

\the ceremony of Gembuk(or crowning) / \took place. /  
EXIS:EVENT P:EXIS:EVENT

\This / \was also performed / with all possible  
RANGE P:MAT

magnificence. \Various fêtes, / \which / \were to →  
GOAL ACTOR P:MAT

take place / in public, \were arranged by special →  
P:MAT

order by / \responsible officers of the Household. /  
ACTOR



\The Royal chair/ CARRIER \was placed/ P:REL:CIR \in the Eastern wing ATTRIBUTE →

of the Seiriō-Den,/ where \the Emperor/ ACTOR \dwells,/ P:MAT

and in front of it \were/ P:EXIS:ENTITY \the seats of the hero of EXIS:ENTITY →

the ceremony/ and of the Sadaijin, \who/ ACTOR \was to P:MAT →

crown/ GOAL \him/ and \to regulate/ P:MAT \the ceremonial./ RANGE

(57) About ten o'clock in the forenoon \Genji/ ACTOR

\appeared/ P:MAT on the scene. \The boyish style of his CARRIER →

hair and dress/ excellently \became/ P:REL:INT \his features;/ ATTRIBUTE

and \it almost \seemed/ P:REL:INT \matter for regret/ ATTRIBUTE that  
CARRIER →

\it/ GOAL \should be altered./ P:MAT \The Okura-Kiō-Kurahito,/ ACTOR

\whose office/ ATTRIBUTE \it \was/ P:REL:INT \to rearrange/ P:MAT  
CARRIER →

\the hair of Genji,/ GOAL \faltered/ P:MAT as \he/ ACTOR \did/ P:MAT

\so./ As to the Emperor, \a sudden thought/ \stole/  
RANGE ACTOR P:MAT

into his mind. "Ah! \could \his mother/ but have  
SENSER  
P: MEN: PER  
QUOTED

lived to have seen/ \him/ now!" \This thought./  
PHENOMENON GOAL

however, \he/ at once \suppressed./ After \he/ \had  
ACTOR P:MAT GOAL

been crowned/ \the Prince/ \withdrew/ to a dressing-  
P:MAT ACTOR P:MAT

room, where \he/ \attired/ \himself/ in the full  
ACTOR P:MAT GOAL

robes of manhood. Then \descending/ to the Court-yard  
P:MAT

\he/ \performed/ \a measured dance/ in grateful  
ACTOR P:MAT RANGE

acknowledgement. \This/ \he/ \did/ with so much  
RANGE ACTOR P:MAT

grace and skill that \all present/ \were filled/  
CARRIER P:REL:CIR

\with admiration;/ and \his beauty,/ \which/  
ATTRIBUTE CARRIER CARRIER  
PHENOMENON

\some/ \feared/ \might be lessened./ \seemed/  
SENSER P: MEN: AFF P:REL:INT P:REL:INT

\only more remarkable from the change./ And \the →  
ATTRIBUTE

Emperor./ \who/ \had before tried to resist/ \them./  
SENDER ACTOR P:MAT GOAL

now \found/ \old memories/ \irresistible./  
P:MEN:COG CARRIER ATTRIBUTE  
PHENOMENON

(58) \Sadaijin/ \had/ by his wife, \who/  
CARRIER P:REL:POS CARRIER

\was/ \a Royal Princess./ \an only daughter./  
P:REL:INT ATTRIBUTE ATTRIBUTE

\The Heir-apparent/ \had taken some notice/ \of her./  
SENDER P:MEN:AFF PHENOMENON

but \her father/ \did not encourage/ \him./ \He/  
SAYER P:VERB TARGET SENDER

\had, on the other hand, some idea/ \of Genji./ and  
P:MEN:COG PHENOMENON

\had sounded/ \the Emperor/ \on the subject./ \He/  
P:VERB RECEIVER VERBIAGE SENDER

\regarded/ \the idea/ with favor, and especially  
P:MEN:AFF PHENOMENON

on the ground that \such a union/ \would be/ \of →  
CARRIER P:REL:CIR

advantage to Genji./ \who/ \had not/ yet \any →  
ATTRIBUTE CARRIER P:REL:POS

influential supporters./  
ATTRIBUTE

(59) Now \all the Court and the distinguished →  
GOAL

visitors/ \were assembled/ in the palace, where \a →  
P:MAT

great festival/ \was held;/ \Genji/ \occupied/  
GOAL P:MAT Id:TOKEN P:REL:CIR

\a seat next to that of the Royal Princess./ During  
Ir:VALUE

the entertainment \Sadaijin/ \whispered/ \something/  
SAYER P:VERB VERBIAGE

several times into his ear, but \he/ \was/  
CARRIER P:REL:INT

\too young and diffident \to make any answer./  
P:VERB  
ATTRIBUTE

(60) \Sadaijin/ \was now summoned/ before the dais  
GOAL P:MAT

of the Emperor, and, according to custom, \an Imperial →  
gift, a white Ō-Uchiki(grand robe), and a suit of silk, →  
GOAL

vestments/ \were presented \to him/ by \a lady./  
RECIPIENT ACTOR  
P:MAT

Then \proffering/ \his own wine-cup,/ \the Emperor/  
P:MAT GOAL SAYER

\addressed/ \him/ \thus:/---  
P:VERB RECEIVER VERBIAGE

\ "In the first hair-knot of youth,  
 QUOTED →

\ Let \ love \ that/ \ lasts/ \ for age// be/ \ bound/!" /  
 CARRIER P:REL:CIR ATTRIBUTE/ ATTRIBUTE/  
 CARRIER  
 P:REL:INT

\ This/ evidently \ implied/ \ an idea of matrimony./  
 Id:TOKEN P:REL:INT Ir:VALUE

\ Sadaijin/ \ feigned/ \ surprise/ and \ responded/:---  
 CARRIER P:REL:INT ATTRIBUTE P:VERB

\ "Aye! if \ the purple of the cord,/ /  
 GOAL  
 QUOTED →

\ I/ \ bound/ so anxiously, \ endure/!" /  
 ACTOR P:MAT P:MEN:AFF/

(61) \ He/ then \ descended/ into the Court-yard, and  
 ACTOR P:MAT

\ gave/ \ expression to his thanks/ in the same  
 P:MAT RANGE

manner in which \ Genji/ \ had previously done./  
 ACTOR P:MAT

\ A horse from the Imperial stables and a falcon from →  
 CARRIER

\ the Kurand-Dokoro/ \ were/ \ on view in the yard,/ and  
 P:REL:CIR ATTRIBUTE

\were now presented/ \to him./ \The princes and  
P:MAT RECIPIENT GOAL →

nobles/ \were all gathered/ together in front  
P:MAT

of the grand staircase, and \appropriate gifts/  
GOAL

\were also presented/ \to each one of them./ Among  
P:MAT RECIPIENT

the crowd \baskets and trays of fruits and delicacies/  
GOAL

\were distributed by/ \the Emperor's order,/ under  
P:MAT ACTOR

the direction of Udaiben; and \more rice-cakes and  
GOAL →

other things/ \were given/ away now than at the Gembuk  
P:MAT

of the Heir-apparent.

(62) In the evening \the young Prince/ \went/ to  
ACTOR P:MAT

the mansion of the Sadaijin, where \the espousal with/  
GOAL →

the young daughter of the latter/ \was celebrated/  
P:MAT

with much splendor. \The youthfulness of the  
PHENOMENON →

beautiful boy/ \was well pleasing/ \to Sadaijin/; but  
P: MEN:AFF SENSER

\the bride,/ \who/ \was/ \some years older  
 BEHAVER CARRIER P:REL:INT ATTRIBUTE →

than \he/ \was,/ / and \who/ \considered/  
 CARRIER P:REL:INT SENSER P:MEN:COG

\the disparity in their age/ \to be/ \unsuitable,/  
 CARRIER P:REL:INT ATTRIBUTE  
 PHENOMENON

\blushed/ when \she/ \thought/ \of it./  
 P:BEHAV SENSER P:MEN:COG PHENOMENON

(63) \ Not only \was/ \this Sadaijin himself/ a  
 P:REL:INT CARRIER  
 ATTRIBUTE →

distinguished personage in the State,/ but \his wife/  
 Id:TOKEN

\was/ also \the sister of the Emperor/ by the  
 P:REL:INT Id:VALUE

same mother, the late Empress; and \her rank/  
 CARRIER

therefore \was/ \unequivocal./ When \to this/  
 P:REL:INT ATTRIBUTE RECIPIENT

\we/ \add/ \the union of their daughter with Genji./  
 ACTOR P:MAT GOAL

\ it \was/ \easy/ \to understand/ \that  
 P:REL:INT ATTRIBUTE P:MEN:COG  
 CARRIER PHENOMENON →

\the influence of Udaijin, the grandfather of the →  
CARRIER

Heir-apparent, / and \who/ therefore \seemed likely →  
CARRIER P:REL:POS

to attain/ \great power, / \was not/ after all  
ATTRIBUTE P:REL:CIR

\of very much moment.///  
ATTRIBUTE

(64) \Sadaijin/ \had/ \several children./  
CARRIER P:REL:POS ATTRIBUTE

\One of them, / \who/ \was/ \the issue of his →  
Id:TOKEN Id:TOKEN P:REL:INT Ir:VALUE

Royal wife, / \was/ \the Kurand Shiōshiō./  
P:REL:INT Ir:VALUE

(65) \Udaijin/ \was not, / for political reasons,  
CARRIER P:REL:CIR

\on good terms with this family/; but nevertheless  
ATTRIBUTE

\he/ \did not wish to estrange/ \the youthful Kurand./  
ACTOR P:MAT GOAL

On the contrary, \he/ \endeavored to establish/  
ACTOR P:MAT

\friendly relations/ with him, as \was/ indeed  
GOAL P:REL:INT



\desirable, / and \he/ \went so far as to introduce/  
ATTRIBUTE SAYER P:VERB

\him/ \to his fourth daughter, / the younger sister  
TARGET RECEIVER

of the Koki-Den.

(66) \Genji/ still \resided/ in the Palace, where  
ACTOR P:MAT

\his society/ \was/ \a source of much pleasure →  
CARRIER P:REL:INT ATTRIBUTE

to the Emperor, / and \he/ \did not take up/  
ACTOR P:MAT

\his abode/ in a private house. Indeed, \his bride, / →  
RANGE CARRIER

Lady Aoi(Lady Hollyhock), / though \her position/  
ACTOR

\insured/ \her every attention/ from others, \had/  
P:MAT RANGE P:REL:POS

\few charms for him, / and \the Princess Wistaria/ much  
ATTRIBUTE Id:TOKEN

more frequently \occupied/ \his thoughts. / "How →  
P:REL:CIR Ir:VALUE

pleasant her society, and how few like her!"/ \he/  
PHENOMENON SENSER

\was always thinking/ ; and \a hidden bitterness/  
P:MEN:COG CARRIER

\blended/ \with his constant reveries. /  
P:REL:CIR ATTRIBUTE

(67) The years / ACTOR / rolled on, / P:MAT / and / Genji / being / P:REL:INT /  
 → ACTOR

now older / ATTRIBUTE / was no longer allowed to continue / P:MAT

his visits / RANGE / to the private rooms of the Princess as

before. But / the pleasure of / overhearing / P:MEN:PER / her / PHENOMENON /  
 → INITIATOR

sweet voice, // as / its strains / ACTOR / flowed / P:MAT / occasionally

through the curtained casement, and / blended / P:REL:CIR / with →

the music of the flute and koto, / ATTRIBUTE / made / him / ACTOR / still /  
 → P:MAT

glad to reside / in the Palace. Under these

circumstances / he / ACTOR / seldom / visited / P:MAT / the home of his / RANGE /  
 →

bride, / sometimes only for a day or two after an  
 absence of five or six at Court.

(68) His father-in-law, / SENSER / however, / did not attach / P:MEN:COG /  
 →

much importance/ \to this,/ on account of his youth;  
PHENOMENON

and whenever \they/ \did receive/ \a visit/ from him,  
ACTOR P:MAT RANGE

\pleasant companions/ \were invited to meet/ \him,/  
PHENOMENON P: MEN:PER SENSER

and \various games likely \to suit/ \his taste//  
P:MAT GOAL  
RANGE

\were provided/ for his entertainment.  
P:MAT

(69) In the Palace, \Shigeisa, his late mother's →  
GOAL

quarters,/ \was allotted/ \to him,/ and those \who/  
P:MAT RECEIVER ACTOR

\had waited/ on her \waited/ on him. \The private  
P:MAT P:MAT  
GOAL →

house where \his grandmother/ \had resided, //  
ACTOR P:MAT

\was beautifully repaired for him by/ \the Shuri →  
P:MAT

Takmi---the Imperial Repairing Committee/---in  
ACTOR

obedience to the wishes of the Emperor. In addition

to the original loveliness of the landscape and the

noble forest ranges, the \basin of the lake/ \was →  
CARRIER

now enlarged,/ and \similar improvements/ \were →  
P:REL:INT GOAL

effected/ throughout with the greatest pains. \ "Oh, →  
P:MAT PHENOMENON

\how delightful/ \would \it \_ not be/ \to be/  
ATTRIBUTE P:REL:INT CARRIER P:REL:CIR

\in a place like that which \such an one as one/  
ATTRIBUTE ACTOR

\might choose//!" \thought/ \Genji/ within  
P:MAT P:MEN:COG SENSER

himself.

(70) \We/ \may here also note/ \that \the name Hikal,  
SAYER P:VERB GOAL  
REPORTED

Genji/ \is said to have been originated by/ \the  
P:MAT ACTOR

Corean \who/ \examined/ \his physiognomy.///  
SENSER P:MEN:COG PHENOMENON

On the Ideational Differences among  
the Three English Translations of  
*The Tale of Genji* in Terms of the System of  
Transitivity in the Systemic-functional  
Grammar

系統 - 機能文法の Transitivity System を枠組みとした  
源氏物語の3つの英訳に見られる観念的意味の差異について

Appendix Volume 2

資料編 第2巻

A Thesis Presented to the Division of  
Education, Graduate School of  
International Christian University, for  
the Degree of Master of Arts in Education

国際基督教大学大学院教育学研究科提出教育学修士論文

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P:VERB --- PROCESS: VERBAL

P:BEHAV --- PROCESS: BEHAVIOURAL

Id:TOKEN --- Identified: TOKEN

Ir:VALUE --- Identifier: VALUE

All paragraphs in the two parts, viz., the extract of the text and the analysis, are numbered for the analytical convenience, though originally *The Tale of Genji* has no number on each paragraph. The numbers are useful because they make it easier to find where the target data for a discussion is in the two parts.

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Part 1: The Extract of Kiritsubo<sup>1</sup>

(1) At the Court of an Emperor (he lived it matters not when) there was among the many gentlewomen of Wardrobe and Chamber one, who though she was not of very high rank was favoured far beyond all the rest; so that the great ladies of the Palace, each of whom had secretly hoped that she herself would be chosen, looked with scorn and hatred upon the upstart who had dispelled their dreams. Still less were her former companions, the minor ladies of the Wardrobe, content to see her raised so far above them. Thus her position at Court, preponderant though it was, 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. But the Emperor, so far from wearying of her now that she was no longer will or gay, grew every day more tender, and paid not the smallest heed to those who reproved him, till his conduct became the talk of all the land; and even his own barons and courtiers began to look askance at an attachment so ill-advised. They whispered among themselves that in the Land Beyond the Sea such happenings had led to riot and disaster. The



people of the country did indeed soon have many grievances to show: and some likened her to Yang Kuei-fei, the mistress of Ming Huang.<sup>2</sup> Yet, for all this discontent, so great was the sheltering power of her master's love that none dared openly molest her.

(2) Her father, who had been a Councilor, 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. It would have helped matters greatly if there had been some influential guardian to busy himself on the child's behalf. Unfortunately, the mother was entirely alone in the world and sometimes, when troubles came, she felt very bitterly the lack of anyone to whom she could turn for comfort and advice. But to return to the daughter. In due time she bore him a little Prince who, perhaps because in some previous life a close bond had joined them, turned out as fine and likely a man-child as will might be in all the land. The Emperor could hardly contain himself during the days of waiting.<sup>3</sup> But when, at the earliest possible moment, the child was presented at Court, he saw that rumour had not exaggerated its beauty. His eldest born prince was the son of Lady Kokiden, the daughter of the Minister of the Right, and this child was treated by

all with the respect due to an undoubted Heir Apparent. But he was not so fine a child as the new prince; moreover the Emperor's great affection for the new child's mother made him feel the boy to be in a peculiar sense his own possession. Unfortunately she was not of the same rank as the courtiers who waited upon him in the Upper Palace, so that despite his love for her, and though she wore all the airs of a great lady, it was not without considerable qualms that he now made it his practice to have her by him not only when there was to be some entertainment, but even when any business of importance was afoot. Sometimes indeed he would keep her when he woke in the morning, not letting her go back to her lodging, so that willy-nilly she acted the part of a Lady-in-Perpetual-Attendance.

(3) Seeing all this, Lady Kokiden began to fear that the new prince, for whom the Emperor seemed to have so marked a preference, would if she did not take care soon be promoted to the Eastern Palace.<sup>4</sup> But she had, after all, priority over her rival; the Emperor had loved her devotedly and she had borne him princes. It was even now chiefly the fear of her reproaches that made him uneasy about his new way of life. Thus, though his mistress 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.

(4) Her lodging was in the wing called Kiritsubo. It was but natural that the many ladies whose doors she had to pass on her repeated journeys to the Emperor's room should have grown exasperated; and sometimes, when these comings and goings became frequent beyond measure, it would happen that on bridges and in corridors, here or there along the way that she must go, strange tricks were played to frighten her or unpleasant things were left lying about which spoiled the dresses of the ladies who accompanied her.<sup>5</sup> Once indeed someone locked the door of a portico, so that the poor thing wandered this way and that for a great while in sore distress. So many were the miseries into which this state of affairs now daily brought her that the Emperor could no longer endure to witness her vexations and moved her to the Koroden. In order to make room for her he was obliged to shift the Chief Lady of the Wardrobe to lodgings outside. So far from improving matters he had merely procured her a new and most embittered enemy!

(5) The young prince was now three years old. The Putting on of the Trousers was performed with as much ceremony as in the case of the Heir Apparent. Marvellous gifts flowed from the Imperial Treasury and Tribute House. This too incurred the censure of many, but brought no enmity to the child himself; for his

growing beauty and the charm of his disposition were a wonder and delight to all who met him. Indeed many persons of ripe experience confessed themselves astounded that such a creature should actually have been born in these latter and degenerate days.

(6) In the summer of that year the lady became very downcast. She repeatedly asked for leave to go to her home, but it was not granted. For a year she continued in the same state. The Emperor to all her entreaties answered only 'try for a little while longer.' But she was getting worse every day, and when for five or six days she had been growing steadily weaker her mother sent to the Palace a tearful plea for her release. Fearing even now that her enemies might contrive to put some unimaginable shame upon her, the sick lady left her son behind and prepared to quit the Palace in secret. The Emperor knew that the time had come when, little as he liked it, he must let her go. But that she should slip away without a word of farewell was more than he could bear, and he hastened to her side. He found her still charming and beautiful, but her face very thin and wan. She looked at him tenderly, saying nothing. Was she alive? So faint was the dwindling spark that she scarcely seemed so. Suddenly forgetting all that had happened and all that was to come, he called her by hundred pretty names and weeping showered upon her thousand caresses; but she made no answer.

For sounds and sights reached her but faintly, and she seemed dazed, as one that scarcely remembered she lay upon a bed. Seeing her thus he knew not what to do. In great trouble and perplexity he sent for hand litter. But when they would have laid her in it, he forbid them, saying 'There was an oath between us that neither should go alone upon the road that all at last must tread. How can I now let her go from me?' The lady heard him and 'At last!' she said; 'Though that desired at *last* be come, because I go alone how gladly would I live!'

(7) Thus with faint voice and failing breath she whispered. But though she had found strength to speak, each word was uttered with great toil and pain. Come what might, the Emperor would have watched by her till the end, but that the priests who were to read the Intercession had already been despatched to her home. She must be brought there before nightfall, and at last he forced himself to let the bearers carry her away. He tried to sleep but felt stifled and could not close his eyes. All night long messengers were coming and going between her home and the Palace. From the first they brought no good news, and soon after midnight announced that this time on arriving at the house they had heard a noise of wailing and lamentation, and learned from those within that the lady had just breathed her last. The Emperor lay motionless as

though he had not understood.

(8) Though his father was so fond of his company, it was thought better after this event that the Prince should go away from the Palace. He did not understand what had happened, but seeing the servants all wringing their hands and the Emperor himself continually weeping, he felt that it must have been something very terrible. He knew that even quite ordinary separations made people unhappy; but here was such a dismal wailing and lamenting as he had never seen before, and he concluded that this must be some very extraordinary kind of parting.

(9) 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.'

(10) A herald came from the palace and read a proclamation which promoted the dead lady to the Third

Rank. The reading of this long proclamation by the bier was a sad business. The Emperor repented bitterly that he had not long ago made her a Lady-in-Waiting, and that was why he now raised her rank by one degree. There were many who grudged her even this honour; but some less stubborn began now to recall that she had indeed been a lady of uncommon beauty; and others, that she had very gentle and pleasing manners; while some went so far as to say it was a shame that anybody should have disliked so sweet a lady, and that if she had not been singled out unfairly from the rest, no one would have said a word against her.

(11) The seven weeks of mourning were, by the Emperor's order, minutely observed. Time passed, but he still lived in rigid seclusion from the ladies of the Court. The servants who waited upon him had a sad life, for he wept almost without ceasing both day and night.

(12) Kokiden and the other great ladies were still relentless, and went about saying 'it looked as though the Emperor would be no less foolishly obsessed by her memory than he had been by her person.' He did indeed sometimes see Kokiden's son, the first-born prince. But this only made him long the more to see the dead lady's child, and he was always sending trusted servants, such as his own old nurse, to report to him upon the boy's progress. The time of the autumn equinox had come. Already the touch of the evening air

was cold upon the skin. So many memories crowded upon him that he sent a girl, the daughter of his quiver-bearer, with a letter to the dead lady's house. It was beautiful moonlit weather, and after he had despatched the messenger he lingered for a while gazing out into the night. It was at such times as this that he had been wont to call for music. He remembered how her words, lightly whispered, had blended with those strangely fashioned harmonies, remembered how all was strange, her face, her air, her form. He thought of the poem which says that 'real things in the darkness seem no realer than dreams,' and he longed for even so dim a substance as the dream-life of those nights.

(13) The messenger had reached the gates of the house. She pushed them back and a strange sight met her eyes. The old lady had for long been a widow and the whole charge of keeping the domain in repair had fallen upon her daughter. But since her death the mother, sunk in age and despair, had done nothing to the place, and everywhere the weeds grew high; and to all this desolation was added the wildness of the autumn gale. Great clumps of mugwort grew so thick that only the moonlight could penetrate them. The messenger alighted at the entrance of the house. At first the mother could find no words with which to greet her, but soon she said: 'Alas, I have lingered too long in the world! I cannot bear to think that so fine a messenger as you



have pressed your way through the dewy thickets that bar the road to my house,' and she burst into uncontrollable weeping. Then the quiver-bearer's daughter said 'One of the Palace maids who came here, told his Majesty that her heart had been torn with pity at what she saw. And I, Madam, am in like case.' Then after a little hesitation she repeated the Emperor's message: '"For a while I searched in the darkness of my mind, groping for an exit from my dream; but after long pondering I can find no way to wake. There is none here to counsel me. Will you not come to me secretly? It is not well that the young prince should spend his days in so desolate and sad a place. Let him come too!" This he said and much else, but confusedly and with many sighs; and I, seeing that the struggle to hide his grief from me was costing him dear, hurried away from the Palace without hearing all. But here is a letter that he sent.'

(14) 'My sight is dim' said the mother. 'Let me hold His letter to the light.' The letter said:

(15) 'I had thought that after a while there might be some blurring, some slight effacement. But no. As days and months go by, the more senseless, the more unendurable becomes my life. I am continually thinking of the child, wondering how he fares. I had hoped that his mother and I together would watch over his upbringing. Will you not take her place in this, and

bring him to me as a memory of the past?' Such was the letter, and many instructions were added to it together with a poem which said '*At the sound of the wind that binds the cold dew on Takagi moor, my heart goes out to the tender lilac stems.*'

(16) It was of the young prince that he spoke in symbol; but she did not read the letter to the end. At last the mother said 'Though I know that long life means only bitterness, I have stayed so long in the world that even before the Pine Tree of Takasago I should hide my head in shame. How then should I find courage to go hither and thither in the great Palace of a Hundred Towers? Though the august summons should call me time and again, myself I could not obey. But the young prince (whether he may have heard the august wish I know not) is impatient to return, and, what is small wonder, seems very downcast in this place. Tell his Majesty this, and whatever else of my thoughts you have here learnt from me. For a little child this house is indeed a sorry place....' 'They say that the child is asleep' the quiver-bearer's daughter answered. 'I should like to have seen him and told the Emperor how he looks; but I am awaited at the Palace and it must be late.'

(17) She was hastening away, but the mother : 'Since even those who wander in the darkness of their own black thoughts can gain by converse a momentary beam to

guide their steps, I pray you sometimes to visit me of your own accord and when you are at leisure. In years past it was at times of joy and triumph that you came to this house, and now this is the news you bring! Foolish are they indeed who trust to fortune! From the time she was born until his death, her father, who knew his own mind, would have it that she must go to Court and charged me again and again not to disappoint his wishes if he were to die. And so, though I thought that the lack of a guardian would bring her into many difficulties, I was determined to carry out his desire. At Court she found that favours only too great were to be hers, and all the while must needs endure in secrecy the tokens of inhuman malice; till hatred had heaped upon her so heavy a load of cares that she died as it were murdered. Indeed, the love that in His wisdom He designed to show her (or so sometimes it seems to me in the uncomprehending darkness of my heart) was crueller than indifference.'

(18) So she spoke, till tears would let her speak no more; and now the night had come.

(19) 'All this' the girl answered 'He himself has said; and further: "That thus against My will and judgment I yielded helplessly to a passion so reckless that it caused men's eyes to blink was perhaps decreed for the very reason that our time was fated to be so short; it was the wild and vehement passion of those who are

marked down for instant separation. And though I had vowed that none should suffer because of my love, yet in the end she bore upon her shoulders the heavy hatred of many who thought that for her sake they had been wronged."

(20) 'So again and again have I heard the Emperor speak with tears. But now the night is far spent and I must carry my message to the Palace before day comes.'

(21) So she, weeping too, spoke as she hurried away. But the sinking moon was shining in a cloudless sky, and in the grass-clumps that shivered in the cold wind, bell-cricket tinkled their compelling cry. It was hard to leave these grass-clumps, and the quiver-bearer's daughter, loath to ride away, recited the poem which says 'Ceaseless as the interminable voices of the bell-cricket, all night till dawn my tears flow.' The mother answered 'Upon the thickets that teem with myriad insect voices falls the dew of Cloud Dweller's tears'; for the people of the Court are called *dwellers above the clouds*. Then she gave the messenger a sash, comb and other things that the dead lady had left in her keeping---gifts from the Emperor which now, since their use was gone, she sent back to him as mementoes of the past. The nursemaids who had come with the boy were depressed not so much at their mistress's death as at being suddenly deprived of the daily sights and sensations of the Palace. They begged to go back at

once. But the mother was determined not to go herself, knowing that she would cut too forlorn a figure. On the other hand, if she parted with the boy, she would be daily in great anxiety about him. That was why she did not immediately either go with him herself or send him to the Palace.

(22) The quiver-bearer's daughter found the Emperor still awake. He was, upon pretext of visiting the flower-pots in front of the Palace which were then in full bloom, waiting for her out of doors, while four or five trusted ladies conversed with him.

(23) At this time it was his wont to examine morning and evening a picture of The Everlasting Wrong,<sup>6</sup> the text written by Teiji no In,<sup>7</sup> with poems by Ise<sup>8</sup> and Tsurayuki,<sup>9</sup> both in Yamato speech, and in that of the men beyond the sea, and the story of this poem was the common matter of his talk.

(24) Now he turned to the messenger and asked eagerly for all her news. And when she had given him a secret and faithful account of the sad place whence she had come, she handed him the mother's letter: 'His Majesty's gracious command I read with reverence deeper than I can express, but their purport has brought great darkness and confusion to my mind.' All this, together with a poem in which she compared her grandchild to a flower which has lost the tree that sheltered it from the great winds, was so wild and so ill-writ as only to

be suffered from the hand of one whose sorrow was as yet unhealed.

(25) Again the Emperor strove for self-possession in the presence of his messenger. But as he pictured to himself the time when the dead lady first came to him, a thousand memories pressed thick about him, and recollection linked to recollection carried him onward, till he shuddered to think how utterly unmarked, unheeded all these hours and days had fled.

(26) At last he said 'I too thought much and with delight how with most profit might be fulfilled the wish that her father the Councillor left behind him; but of that no more. If the young Prince lives, occasion may yet be found...It is for his long life that we must pray.'

(27) He looked at the presents she had brought back and 'Would that like the wizard you had brought a kingfisher-hairpin as token of your visit to the place where her spirit dwells' he cried, and recited the poem: *Oh for a master of magic who might go and seek her, and by a message teach me where her spirit dwells.*

(28) For the picture of Kuei-fei, skilful though the painter might be, was but the work of a brush, and had no living fragrance. And though the poet tells us that Kuei-fei's grace was as that of 'the hibiscus of the Royal Lake or the willows of the Wei-yang Palace,' the lady in the picture was all paint and powder and had a

simpering Chinesified air.

(29) But when he thought of the lost lady's voice and form, he could find neither in the beauty of flowers nor in the song of birds any fit comparison.

Continually he pined that fate should not have allowed them to fulfil the vow which morning and evening was ever talked of between them ---the vow that their lives should be as the twin birds that share a wing, the twin trees that share a bough. The rustling of the wind, the chirping of an insect would cast him into the deepest melancholy; and now Kokiden, who for a long while had not been admitted to his chamber, must needs sit in the moonlight making music far on into the night! This evidently distressed him in the highest degree and those ladies and courtiers who were with him were equally shocked and distressed on his behalf. But the offending lady was one who stood much upon her dignity and she was determined to behave as though nothing of any consequence had taken place in the Palace.

(30) And now the moon had set. The Emperor thought of the girl's mother in the house amid the thickets and wondered, making a poem of the thought, with what feelings she had watched the sinking of the autumn moon: 'for even we Men above the Clouds were weeping when it sank.'

(31) He raises the torches high in their sockets and

still sat up. But at last he heard voices coming from the Watch House of the Right and knew that the hour of the Bull<sup>10</sup> had struck. Then, lest he should be seen, he went into his chamber. He found he could not sleep and was up before day-break. But, as though he remembered the words 'he knew not the dawn was at his window' of Ise's poem,<sup>11</sup> he showed little attention to the affairs of his Morning Audience, scarcely touched his dried rice and seemed but dimly aware of the viands on the great Table, so that the carvers and waiting-men groaned to see their Master's plight; and all his servants, both men and women kept on whispering to one another 'What a senseless occupation has ours become!' and supposed that he was obeying some extravagant vow.

(32) Regardless of his subjects' murmurings, he continually allowed his mind to wander from their affairs to his own, so that the scandal of his negligence was now as dangerous to the State as it had been before, and again there began to be whispered references to a certain Emperor of another land. Thus the months and days passed, and in the end the young prince arrived at Court. He had grown up to be a child of unrivalled beauty and the Emperor was delighted with him. In the spring an heir to the Throne was to be proclaimed and the Emperor was sorely tempted to pass over the first-born prince in favour of the young child. But there was no one at Court to support such a



choice and it was unlikely that it would be tolerated by the people; it would indeed bring danger rather than glory to the child. So he carefully concealed from the world that he had any such design, and gained great credit, men saying 'Though he dotes on the boy, there is at least some limit to his folly. And even the great ladies of the Palace became a little easier in their minds.

(33) The grandmother remained inconsolable, and impatient to set out upon her search for the place where the dead lady's spirit dwelt, she soon expired. Again the Emperor was in great distress; and this time the boy, being now six years old, understood what had happened and wept bitterly. And often he spoke sadly of what he had seen when he was brought to visit the poor dead lady who had for many years been so kind to him. Henceforward he lived always at the Palace. When he became seven he began to learn his letters, and his quickness was so unusual that his father was amazed. Thinking that now no one would have the heart to be unkind to the child, the Emperor began to take him to the apartments of Kokiden and the rest, saying to them 'Now that his mother is dead I know that you will be nice to him.' Thus the boy began to penetrate the Royal Curtain. The roughest soldier, the bitterest foeman could not have looked on such a child without a smile, and Kokiden did not send him away. She had two

daughters who were indeed not such fine children as the little prince. He also played with the Court Ladies, who, because he was now very pretty and bashful in his ways, found endless amusement, as indeed did everyone else, in sharing his games. As for his serious studies, he soon learnt to send the sounds of zithern and flute flying gaily to the clouds. But if I were to tell you of all his accomplishments, you would think that he was soon going to become a bore.

(34) At this time some Koreans came to Court and among them a fortune-teller. Hearing this, the Emperor did not send for them to come to the Palace, because of the law against the admission of foreigners which was made by the Emperor Uda.<sup>12</sup> But in strict secrecy he sent the Prince to the Strangers' quarters. He went under the escort of the Secretary of the Right, who was to introduce him as his own son. The fortune-teller was astonished by the boy's lineaments and expressed his surprise by continually nodding his head: '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 Realm I see no happy issue, for he would be defying those kingly signs of which I spoke before.'

(35) The Secretary was a most talented, wise and learned scholar, and now began to conduct an interesting conversation with the fortune-teller. They exchanged essays and poems, and the fortune-teller made a little speech, saying 'It has been a great pleasure to me on the eve of my departure to meet with a man of capacities so unusual; and though I regret my departure I shall now take away most agreeable impressions of my visit.' The little prince presented him with a very nice verse of poetry, at which he expressed boundless admiration and offered the boy a number of handsome presents. In return the Emperor sent him a large reward from the Imperial Treasury. This was all kept strictly secret. But somehow or other the Heir Apparent's grandfather, the Minister of the Right, and others of his party got wind of it and became very suspicious. The Emperor then sent for native fortune-tellers and made trial of them, explaining that because of certain signs which he had himself observed he had hitherto refrained from making the boy a prince. With one accord they agreed that he had acted with great prudence and the Emperor determined not to set the child adrift upon the world as a prince without royal standing or influence upon the mother's side. For he thought 'My own power is very insecure. I had best set him to a watch on my behalf over the great Officers of State.' Thinking that he had thus agreeably settled

the child's future, he set seriously to work upon his education, and saw to it that he should be made perfect in every branch of art and knowledge. He showed such aptitude in all his studies that it seemed a pity he should remain a commoner and as it had been decided that it would arouse suspicion if he were made a prince, the Emperor consulted with certain doctors wise in the lore of the planets and phases of the moon. And they with one accord recommended that he should be made a Member of the Minamoto (or Gen) Clan. So this was done. As the years went by the Emperor did not forget his lost lady; and though many women were brought to the Palace in the hope that he might take pleasure in them, he turned from them all, believing that there was not in the world anyone like her whom he had lost. There was at that time a lady whose beauty was of great repute. She was the fourth daughter of the previous Emperor, and it was said that her mother, the Dowager Empress, had brought her up with unrivalled care. A certain Dame of the Household, who had served the former Emperor, was intimately acquainted with the young Princess, having known her since childhood and still having occasion to observe her from without. 'I have served in three courts' said the Dame 'and in all that time have seen none who could be likened to the departed lady, save the daughter of the Empress Mother. She indeed is a lady of rare beauty.' So she spoke to

the Emperor, and he, much wondering what truth there was in it, listened with great attention. The Empress Mother heard of this with great alarm, for she remembered with what open cruelty the sister Lady Kokiden had treated her former rival, and though she did not dare speak openly of her fears, she was managing to delay the girl's presentation, when suddenly she died.

(36) The Emperor, hearing that the bereaved Princess was in a very desolate condition, sent word gently telling her that he should henceforward look upon her as though she were one of the Lady Princesses, his daughters. Her servants and guardians and her brother, Prince Hyobukyo, thought that life in the Palace might distract her and would at least be better than the gloomy desolation of her home, and so they sent her to the Court. She lived in apartments called Fujitsubo (Wistaria Tub) and was known by this name. The Emperor could not deny that she bore an astonishing resemblance to his beloved. She was however of much higher rank, so that everyone was anxious to please her, and, whatever happened, they were prepared to grant her the utmost licence: whereas the dead lady had been imperilled by the Emperor's favour only because the Court was not willing to accept her.

(37) His old love did not now grow dimmer, and though he sometimes found solace and distraction in shifting

his thoughts from the lady who had died to the lady who was so much like her, yet life remained for him a sad business.

(38) Genji ('he of the Minamoto clan'), as he was now called, was constantly at the Emperor's side. He was soon quite at his ease with the common run of Ladies in Waiting and Ladies of the Wardrobe, so it was not likely he would be shy with one who was daily summoned to the Emperor's apartments. It was but natural that all these ladies should vie eagerly with one another for the first place in Genji's affections, and there were many whom in various ways he admired very much. But most of them behaved in too grown-up a fashion; only one, the new princess, was pretty and quite young as well, and though she tried to hide from him, it was inevitable that they should often meet. He could not remember his mother, but the Dame of the Household had told him how very like to her the girl was, and this interested his childish fancy, and he would like to have been her great friend and lived with her always. One day the Emperor said to her 'Do not be unkind to him. He is interested because he has heard that you are so like his mother. Do not think him impertinent, but behave nicely to him. You are indeed so like him in look and features that you might well be his mother.'

(39) And so, young though he was, fleeting beauty took its hold upon his thoughts; he felt his first clear

predilection.

(40) Kokiden had never loved this lady too well, and now her old enmity to Genji sprang up again; her own children were reckoned to be of quite uncommon beauty, but in this they 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.

(41) Though it seemed a shame to put so lovely a child into man's dress, he was now twelve years old and the time for his Initiation was come. The Emperor directed the preparations with tireless zeal and insisted upon a magnificence beyond what was prescribed. The Initiation of the Heir Apparent, which had last year been celebrated in the Southern Hall, was not a whit more splendid in its preparations. The ordering of the banquets that were to be given in various quarters, and the work of the Treasurer and Grain Intendant he supervised in person, fearing lest the officials should be remiss; and in the end all was perfection. The ceremony took place in the eastern wing of the Emperor's own apartments, and the Throne was placed facing towards the east, with the seats of the Initiate-to-be and his Sponsor (the minister of the Left) in front.

(42) Genji arrived at the hour of the Monkey.<sup>13</sup> He

looked very handsome with his long childish locks, and the Sponsor, whose duty it had just been to bind them with the purple filet, was sorry to think that all this would soon be changed and even the Clerk of the Treasury seemed loath to sever those lovely tresses with the ritual knife. The Emperor, as he watched, remembered for a moment what pride the mother would have taken in the ceremony, but soon drove the weak thought from his mind.

(43) Duly crowned, Genji went to his chamber and changing into man's dress went down into the courtyard and performed the Dance of Homage, which he did with such grace that tears stood in every eye. And now the Emperor, whose grief had of late grown somewhat less insistent, was again overwhelmed by memories of the past.

(44) It had been feared that his delicate features would show to less advantage when he had put aside his childish dress; but on the contrary he looked handsomer than ever.

(45) His sponsor, the Minister of the Left, had an only daughter whose beauty the Heir Apparent had noticed. But now the father began to think he would not encourage that match, but would offer her to Genji. He sounded the Emperor upon this, and found that he would be very glad to obtain for the boy the advantage of so powerful a connection.



(46) When the courtiers assembled to drink the Love Cup, Genji came and took his place among the other princes. The Minister of the Left came up and whispered something in his ear; but the boy blushed and could think of no reply. A chamberlain now came over to the Minister and brought him summons to wait upon His Majesty immediately. When he arrived before the Throne, a Lady of the Wardrobe handed to him the Great White Inner Garment and the Maid's Skirt,<sup>14</sup> which were his ritual due as Sponsor to the Prince. Then, when he had made him drink out of the Royal Cup, the Emperor recited a poem in which he prayed that the binding of the purple filet might symbolize the union of their two houses; and the Minister answered him that nothing should sever this union save the fading of the purple band. Then he descended the long stairs and from the courtyard performed the Grand Obeisance.<sup>15</sup> Here too were shown the horses from the Royal Stables and the hawks from the Royal Falconry, that had been decreed as presents for Genji. At the foot of the stairs the Princes and Courtiers were lined up to receive their bounties, and gift of every kind were showered upon them. That day the hampers and fruit baskets were distributed in accordance with the Emperor's directions by the learned Secretary of the Right, and boxes of cake and presents lay about so thick that one could scarcely move. Such profusion had not been seen even

at the Heir Apparent's Initiation.

(47) That night Genji went to the Minister's house, where his betrothal was celebrated with great splendour. It was thought that the little Prince looked somewhat childish and delicate, but his beauty astonished everyone. Only the bride, who was four year older, regarded him as a mere baby and was rather ashamed of him.

(48) The Emperor still demanded Genji's attendance at the Palace, so he did not set up a house of his own. In his inmost heart he was always thinking how much nicer *she*<sup>16</sup> was than anyone else, and only wanted to be with people who were like her, but alas no one was the least like her. Everyone seemed to make a great deal of fuss about Princess Aoi, his betrothed; but he could see nothing nice about her. The girl at the Palace now filled all his childish thoughts and this obsession became a misery to him.

(49) Now that he was a 'man' he could no longer frequent the women's quarters as he had been wont to do. But sometimes when an entertainment was afoot he found comfort in hearing her voice dimly blending with the sound of zithern or flute and felt his grown-up existence to be unendurable. After an absence of five or six days he would occasionally spend two or three at his betrothed's house. His father-in-law attributing this negligence to his extreme youth was not at all

perturbed and always received him warmly. Whenever he came the most interesting and agreeable of the young people of the day were asked to meet him and endless trouble was taken in arranging games to amuse him.

(50) The Shigeisa, one of the rooms which had belonged to his mother, was allotted to him as his official quarters in the Palace, and the servants who had waited on her were now gathered together again and formed his suite. His grandmother's house was falling into decay. The Imperial Office of Works was ordered to repair it. The grouping of the trees and disposition of the surrounding hills had always made the place delightful. Now the basin of the lake was widened and many other improvements were carried out. 'If only I were going to live here with someone whom I liked,' thought Genji sadly.

(51) Some say that the name of Hikaru the Shining One was given to him in admiration by the Korean fortune-teller.<sup>17</sup>

#### Notes

1. This chapter should be read with indulgence. In it Murasaki, still under the influence of her somewhat childish predecessors, writes in a manner which is a blend of the Court chronicle with the

conventional fairy-tale.

2. Famous Emperor of T'ang dynasty in China; lived A.D. 685-762.
3. The child of an Emperor could not be shown to him for several weeks after its birth.
4. I.e. be made Heir Apparent.
5. She herself was of course carried in a litter.
6. A poem by the Chinese writer Po Chü-i about the death of Yang Kuei-fei, favourite of the Emperor Ming Huang. *See Giles, Chinese Literature, p.169*
7. Name of the Emperor Uda after his retirement in A.D. 897.
8. Poetess, 9th century.
9. Famous poet, 883-946 A.D.
10. 1 A.M.
11. A poem by Lady Ise written on a picture illustrating Po Chü-i's *Everlasting Wrong*.
12. Reigned 889-897. The law in question was made in 894.
13. 3 P.M.
14. These symbolized the unmanly life of childhood

which Genji had now put behind him.

15. The *buto*, a form of kowtow so elaborate as to be practically a dance.

16. Fujitsubo

17. This touch is reminiscent of early chronicles such as the *Nihongi*, which delight in alternative explanations. In the subsequent chapters such archaisms entirely disappear.

Part 2: The Analysis of Kiritsubo

(1) At the Court of an Emperor (he lived it  
 \ACTOR P:MAT  
 \CARRIER →

matters not when) there was among the many  
 P:REL:INT P:EXIS:ENTITY  
 -----

gentlewomen of Wardrobe and Chamber one who  
 EXIS:ENTITY PHENOMENON

though she was not of very high rank  
 CARRIER P:REL:CIR ATTRIBUTE

was favoured far beyond all the rest; so that  
 P:MEN:AFF

the great ladies of the Palace each of whom  
 BEHAVER SENSER

had secretly hoped that she herself would be  
 P:MEN:COG GOAL P:MAT  
 \PHENOMENON →

chosen looked with scorn and hatred upon the  
 P:BEHAV

upstart who had dispelled their dreams Still  
 ACTOR P:MAT GOAL ATTRIBUTE →

less were/ her former companions, the minor ladies,  
P:REL:INT CARRIER

----->  
of the Wardrobe,/ content to see/ her/ raised/  
P:MEN:PER \GOAL P:MAT  
PHENOMENON

so far above them.// Thus her position at Court,  
ACTOR

preponderant/ though it/ was,/ exposed/  
ATTRIBUTE CARRIER P:REL:INT P:MAT

her/ to constant jealousy and ill will; and soon,  
GOAL

worn out/ with petty vexations,/ she/ fell/  
P:MEN:AFF PHENOMENON CARRIER P:REL:CIR

into a decline,/ growing/ very melancholy/ and  
ATTRIBUTE P:REL:INT ATTRIBUTE

retiring/ frequently to her home. But the Emperor,/  
P:MAT CARRIER

so far from wearying/ of her now that she/  
P:MEN:AFF CARRIER  
PHENOMENON

was/ no longer will or gay, // grew/  
P:REL:INT ATTRIBUTE P:REL:INT

every day more tender,/ and paid not the smallest  
ATTRIBUTE P:MEN:COG





(2) \Her father/, \who/ \had been/ \a Councilor/,  
CARRIER CARRIER P:REL:INT ATTRIBUTE

\was/ \dead/. \Her mother/, \who/  
P:REL:INT ATTRIBUTE ACTOR SENSER

\never forgot/ \that \the father/ \was/ in his day  
P:REL:INT CARRIER P:REL:INT

PHENOMENON →

\a man of some consequence//, \managed despite all\_ →  
ATTRIBUTE P:MAT

\difficulties to give/ \her/ \as good an upbringing  
CLIENT

RANGE →

as generally falls to the lot of young ladies \whose →  
CARRIER

\parents/ \are/ \alive/ and \at the height of →  
P:REL:INT ATTRIBUTE 1 ATTRIBUTE 2

\fortune.// \It \would have helped/ \matters/ greatly  
P:MAT GOAL

ACTOR →

if there \had been/ \some influential guardian  
P:EXIS:ENTITY

EXIS:ENTITY →

\to busy/ \himself/ on the child's behalf.//  
P:REL:INT CARRIER

Unfortunately, \the mother/ \was/ \entirely alone/  
CARRIER P:REL:INT ATTRIBUTE

in the world and sometimes, when \troubles/ \came/,  
EXIS:EVENT P:EXIS:EVENT

\she/ \felt/ very bitterly \the lack of anyone to  
SENSER P:MEN:AFF  
PHENOMENON →

whom \she/ \could turn/ for comfort and advice./  
ACTOR P:MAT

But to return to the daughter. In due time \she/  
ACTOR

\bore/ \him/ a little Prince \who/, perhaps because  
P:MAT CLIENT CARRIER

in some previous life \a close bond/ \had joined/  
ACTOR P:MAT

\them/, \turned out/ \as fine and likely a man-child  
GOAL P:REL:INT  
ATTRIBUTE →

as \will/ \might be/ \in all the land./  
CARRIER P:REL:CIR ATTRIBUTE

\The Emperor/ \could hardly contain himself/ during  
SENSER P:MEN:AFF

the days of waiting. But when, at the earliest

possible moment, \the child/ \was presented/ at Court,  
GOAL P:MAT

\he/ \saw/ \that \rumour/ \had not exaggerated/  
 SENSER P: MEN: COG SAYER P: VERB  
 PHENOMENON →

\its beauty/. / \His eldest born prince/ \was/  
 VERBIAGE Id: TOKEN P: REL: INT

\the son of Lady Kokiden, the daughter of the Minister  
 Ir: VALUE →

of the Right/, and \this child/ \was treated by/ all  
 GOAL P: MAT

with the respect due to an undoubted Heir Apparent.

But \he/ \was not/ \so fine a child as the new →  
 CARRIER P: REL: INT ATTRIBUTE

prince/; moreover \the Emperor's great affection for →  
 INDUCER

\the new child's mother/ \made \him/ feel/ \the boy/  
 SENSER Id: TOKEN  
 P: MEN: AFF PHENOMENON →

\to be/ in a peculiar sense \his own possession.//  
 P: REL: INT Ir: VALUE

Unfortunately \she/ \was not/ \of the same rank as  
 CARRIER P: REL: CIR ATTRIBUTE →

the courtiers \who/ \waited/ upon him in the Upper  
 ACTOR P: MAT →

Palace/, so that despite his love for her, and though

\she/ \wore/ \all the airs of a great lady/,  
CARRIER P:REL:CIR ATTRIBUTE

\it \was not/ \without considerable qualms/ that  
P:REL:CIR ATTRIBUTE  
CARRIER ----->

\he/ now \made/ \it \his practice/ \to have/  
ASSIGNER P:REL:INT Ir:VALUE P:REL:POS  
Id:TOKEN ----->

\her/ by him not only when there \was to be/  
ATTRIBUTE P:EXIS:EVENT  
----->  
----->

\some entertainment/, but even when \any business  
EXIS:EVENT CARRIER  
----->  
----->

of importance/ \was/ \afoot/. // Sometimes  
P:REL:INT ATTRIBUTE  
----->

indeed \he/ \would keep/ \her/ when \he/  
CARRIER P:REL:POS ATTRIBUTE BEHAVER

\woke/ in the morning, \not letting \her/ go/ back  
P:BEHAV ACTOR  
P:MAT ----->

to her lodging, so that willy-nilly \she/  
Id:TOKEN

\acted/ \the part of a Lady-in-Perpetual-Attendance./  
P:REL:INT Ir:VALUE



protection/, there were/ many who/ sought →  
 P:EXIS:ENTITY ACTOR  
 EXIS:ENTITY →

to humiliate/ her/ //, and she/ felt/ so weak →  
 P:MAT GOAL SENSER P:MEN:AFF  
 ATTRIBUTE →

in herself that it seemed/ to her/ at last  
 P:MEN:COG →

as though all the honours/ heaped/ upon her/ →  
 CARRIER P:REL:CIR ATTRIBUTE/  
 ACTOR  
 PHENOMENON →

had brought/ with them terror rather than joy.///  
 P:MAT GOAL →

(4) Her lodging/ was/ in the wing called/ →  
 CARRIER P:REL:CIR P:REL:INT  
 ATTRIBUTE →

Kiritsubo.// It was/ but natural/ that →  
 Ir:VALUE P:REL:INT ATTRIBUTE  
 CARRIER →

the many ladies whose doors she/ had to pass/ on →  
 ACTOR P:MAT  
 SENSER →

her repeated journeys to the Emperor's room / →

\should have grown exasperated//; and sometimes, when  
P:MEN:AFF

\these comings and goings/ \became/ \frequent beyond  
CARRIER P:REL:INT ATTRIBUTE

measure/, \it \would happen/ that on bridges and in  
P:MAT  
ACTOR

corridors, here or there along the way that \she/  
ACTOR

\must go/, \strange tricks/ \were played/  
P:MAT RANGE P:MAT

\to frighten/ \her/ or \unpleasant things/ \were left  
P:MEN:AFF SENSER EXIS:ENTITY

\lying about/ \which/ \spoiled/ \the dresses of the  
P:EXIS:ENTITY ACTOR P:MAT  
GOAL

ladies \who/ \accompanied/ \her/. // Once  
Id:TOKEN P:REL:CIR Ir:VALUE //

indeed \someone/ \locked/ \the door of a portico/,  
ACTOR P:MAT GOAL

so that \the poor thing/ \wandered/ this way and that  
ACTOR P:MAT

for a great while in sore distress. \So many \were/  
P:REL:INT  
ATTRIBUTE

\the miseries into which \this state of affairs/ now  
ACTOR  
CARRIER

daily \brought/ \her/ /that \the Emperor/ \could  
P:MAT RECIPIENT/ SENSER

no longer endure to witness/ \her vexations/ and  
P: MEN: PER PHENOMENON

\moved/ \her/ to the Koroden/. In order \to make/  
P:MAT GOAL P:MAT

\room/ for her \he/ \was obliged to shift/ \the Chief  
GOAL ACTOR P:MAT

Lady of the Wardrobe/ to lodgings outside. So far  
GOAL

from \improving/ \matters/ \he/ \had merely procured/  
P:REL:INT CARRIER ACTOR P:MAT

\her/ \a new and most embittered enemy!/  
CLIENT GOAL

(5) \The young prince/ \was/ \now three years old./  
CARRIER P:REL:INT ATTRIBUTE

\The Putting on of the Trousers/ \was performed/ with  
RANGE P:MAT

as much ceremony as in the case of the Heir Apparent.

\Marvellous gifts/ \flowed/ from the Imperial  
ACTOR P:MAT



Treasury and Tribute House. \This/ too \incurred/  
ACTOR P:MAT

\the censure of many/, but \brought/ \no enmity/  
GOAL P:MAT GOAL

\to the child himself/; for \his growing beauty and →  
RECIPIENT CARRIER

the charm of his disposition/ \were/ \a wonder and  
P:REL:INT  
ATTRIBUTE →

delight to all \who/ \met/ \him/. / Indeed  
SENSER P:MEN:PER PHENOMENON/

\many persons of ripe experience/ \confessed/  
SAYER P:VERB

\themselves/ \astounded/ \that \such a creature/  
SENSER P:MEN:AFF GOAL  
REPORTED PHENOMENON →

\should actually have been born/ in these latter and  
P:MAT  
→  
→

degenerate days.//  
//  
//

(6) In the summer of that year \the lady/ \became/  
CARRIER P:REL:INT

\very downcast./ \She/ repeatedly \asked/ \for leave  
ATTRIBUTE SAYER P:VERB  
REPORTED →

\to go/ to her home/, but \it/ \was not granted./  
P:MAT PHENOMENON P: MEN:COG

For a year \she/ \continued/ \in the same state./  
CARRIER P:REL:CIR ATTRIBUTE

\The Emperor/ \to all her entreaties/ \answered/ only  
SAYER RECEIVER P:VERB

'\try/ for a little while longer.' But \she/  
P:MAT CARRIER  
QUOTED

\was getting/ \worse/ every day, and when for five  
P:REL:INT ATTRIBUTE

or six days \she/ \had been growing/ steadily  
CARRIER P:REL:INT

\weaker/ \her mother/ \sent/ to the Palace  
ATTRIBUTE ACTOR P:MAT

\a tearful plea for her release./ \Fearing/ even now  
GOAL P: MEN:AFF

\that \her enemies/ \might contrive to put/ \some →  
ACTOR P:MAT  
PHENOMENON →

\unimaginable shame/ \upon her/ //, \the sick lady/  
GOAL RECIPIENT ACTOR

\left/ \her son/ behind and \prepared to quit/  
P:MAT GOAL P:MAT

\the Palace/ in secret. \The Emperor/ \knew/  
RANGE SENSER P: MEN:COG

\that \the time/ \had come/ when, little as \he/  
 ACTOR P:MAT SENSER  
 PHENOMENON →

\liked/ \it/, \he/ \must let \her/ go/. /  
 P: MEN:AFF PHENOMENON INITIATOR ACTOR  
 P:MAT

But \that \she/ \should slip away/ without a word of  
 ACTOR P:MAT  
 CARRIER →

farewell/ \was/ \more that \he/ \could bear//,  
 P:REL:INT SENSER P: MEN:AFF  
 ATTRIBUTE

and \he/ \hastened/ to her side. \He/ \found/  
 ACTOR P:MAT SENSER P: MEN:PER

\her/ \still charming and beautiful/, but  
 CARRIER ATTRIBUTE  
 PHENOMENON →

\her face/ \very thin and wan/. / \She/ \looked/  
 CARRIER ATTRIBUTE BEHAVER P: BEHAV

at him tenderly, \saying/ \nothing./ \Was/  
 P: VERB VERBIAGE P: REL: INT

\she/ \alive?/ \So faint \was/ \the dwindling →  
 CARRIER ATTRIBUTE P: REL: INT CARRIER  
 ATTRIBUTE →

\spark/ that \she/ scarcely \seemed/ \so/. /  
 CARRIER P: REL: INT ATTRIBUTE

Suddenly \forgetting/ \all \that/ \had happened// and  
 P:MEN:COG ACTOR P:MAT  
 PHENOMENON 1

\all \that/ \was to come//, \he/ \called/ \her/ by  
 ACTOR P:MAT SAYER P:VERB TARGET  
 PHENOMENON 2

hundred pretty names and \weeping/ showered upon her  
 P:BEHAV

thousand caresses; but \she/ \made no answer./  
 SAYER P:VERB

For \sounds and sights/ \reached/ \her/ but faintly,  
 ACTOR P:MAT RANGE

and \she/ \seemed/ \dazed/, as one \that/  
 CARRIER P:REL:INT ATTRIBUTE SENSER

scarcely \remembered/ \she/ \lay/  
 P:MEN:COG CARRIER P:REL:CIR  
 PHENOMENON →

\upon a bed./ \Seeing/ \her/ thus \he/  
 ATTRIBUTE P:MEN:PER PHENOMENON SENSER

\knew not/ \what to do./ In great trouble and  
 P:MEN:COG PHENOMENON

perplexity \he/ \sent for/ \hand litter./ But  
 ACTOR P:MAT GOAL

when \they/ \would have laid/ \her/ in it, \he/  
 ACTOR P:MAT GOAL ACTOR

\forbad/ P:MAT \them/ GOAL, \saying/ P:VERB \ 'There \was/ P:EXIS:EVENT \an oath/ EXIS:EVENT  
 QUOTED →

between us that \neither/ ACTOR \should go/ P:MAT alone upon the  
 →

road that \all/ ACTOR at last \must tread./ P:MAT How \can \I/ now INITIATOR  
 P:MAT →

let \her/ go/ from me?'/ ACTOR \The lady/ SENSER \heard/ P: MEN:PER

\him/ PHENOMENON and \ 'At last!'/ QUOTED \she/ SAYER \said/ P:VERB; \ 'Though QUOTED →

\that desired/ ACTOR at last \be come/ P:MAT, because \I/ ACTOR \go/ P:MAT  
 →

alone how gladly \would \I/ live!'/ ACTOR  
 P:MAT

(7) \Thus/ VERBIAGE with faint voice and failing breath

\she/ SAYER \whispered./ P:VERB But though \she/ SAYER \had found P:VERB →

strength to speak/, \each word/ VERBIAGE \was uttered/ P:VERB with

great toil and pain. \Come \what/ might/, \the Emperor/  
 ACTOR BEHAVER  
 P:MAT

\would have watched/ by her till the end, but that  
 P:BEHAV

\the priests \who/ \were to read/ \the Intercession//  
 SAYER P:VERB VERBIAGE  
 GOAL

\had already been despatched/ to her home. \She/  
 P:MAT GOAL

\must be brought/ there before night fall, and at last  
 P:MAT

\he/ forced \himself/ to let \the bearers/  
 INITIATOR INITIATOR ACTOR  
 P:MAT P:MAT

carry// \her/ away. \He/ \tried to sleep/ but  
 GOAL BEHAVER P:BEHAV

\felt/ \stifled/ and \could not close/ \his eyes./  
 P:MEN:AFF ATTRIBUTE P:MAT GOAL

All night long \messengers/ \were coming and going/  
 ACTOR P:MAT

between her home and the Palace. From the first

\they/ \brought/ \no good news/, and soon after  
 ACTOR P:MAT GOAL

midnight \announced/ \that this time on \arriving/  
 P:VERB P:MAT  
 REPORTED →

\at the house/ \they/ \had heard/ \a noise of wailing/  
 RANGE SENSER P:MEN:PER PHENOMENON  
 →

and lamentation/, and \learned/ from those within  
 P:MEN:COG  
 →

\that \the lady/ \had just breathed/ \her last./  
 ACTOR P:MAT GOAL  
 PHENOMENON

\The Emperor/ \lay/ \motionless as though \he/  
 CARRIER P:REL:INT SENSER  
 ATTRIBUTE →

\had not understood./  
 P:MEN:COG

(8) Though \his father/ \was so fond of/ \his company/,  
 SENSER P:MEN:AFF PHENOMENON

\it \was thought/ \better/ after this event that  
 P:MEN:COG ATTRIBUTE  
 CARRIER →  
 PHENOMENON →

\the Prince/ \should go away/ from the Palace. \He/  
 ACTOR P:MAT SENSER

\did not understand/ P: MEN: COG    \what/ ACTOR    \had happened// P: MAT, but  
 PHENOMENON

\seeing/ P: MEN: PER    \the servants/ ACTOR    all    \wringing/ P: MAT    \their hands/ RANGE  
 PHENOMENON

and \the Emperor/ BEHAVER    himself continually    \weeping// P: BEHAV    \he/ SENSER

\felt/ P: MEN: COG    \that it    \must have been/ P: EXIS: EVENT    \something very EXIS: EVENT  
 PHENOMENON

terrible.//    \He/ SENSER    \knew/ P: MEN: COG    \that even    \quite  
 PHENOMENON

ordinary separations/ ATTRIBUTOR    \made/ P: REL: INT    \people/ CARRIER    \unhappy/ ATTRIBUTE//;

but here \was/ P: EXIS: EVENT    \such as a dismal wailing and  
 EXIS: EVENT

lamenting as \he/ SENSER    \had never seen/ P: MEN: PER    before//, and

\he/ SENSER    \concluded/ P: MEN: COG    \that    \this/ CARRIER    \must be/ P: REL: INT    \some  
 PHENOMENON

very extraordinary kind of parting.//  
 ATTRIBUTE



(9) When \the time/ \came/ for the funeral \to begin/,  
 ACTOR P:MAT P:MAT

\the girl's mother/ \cried out/ \that \the smoke of  
 SAYER P:VERB ACTOR  
 PHENOMENON  
 REPORTED

her own body/ \would be seen/ \rising// beside the  
 P:MEN:PER P:MAT

smoke of her child's bier./ \She/ \rode/ in the  
 ACTOR P:MAT

same coach with the Court ladies \who/ \had come/  
 ACTOR P:MAT

to the funeral. \The ceremony/ \took place/ at Atago  
 EXIS:EVENT P:EXIS:EVENT

and \was celebrated/ with great splendour. \So  
 P:MAT ATTRIBUTE

overpowering \was/ \the mother's affection/ that  
 P:REL:INT CARRIER

so long as \she/ \looked/ on the body \she/ still  
 BEHAVER P:BEHAV SENSER

\thought/ \of \her child/ as \alive.//  
 P:MEN:COG CARRIER ATTRIBUTE  
 PHENOMENON

\It \was/ \only when \they/ \lighted/ \the pyre//  
P:REL:CIR ACTOR P:MAT GOAL  
ATTRIBUTE  
CARRIER →

\she/ suddenly \realized/ \that \what/ \lay/  
SENER P:MEN:COG CARRIER P:REL:CIR  
CARRIER →  
PHENOMENON →  
→

\upon it/ / \was/ \a corpse.// // Then, though  
ATTRIBUTE / P:REL:INT ATTRIBUTE //

\she/ \tried to speak/ sensibly, \she/ \reeled/ and  
SAYER P:VERB ACTOR P:MAT

almost \fell/ from the coach, and \those with her/  
P:MAT ACTOR

\turned/ to one another and \said/ \At last  
P:MAT P:VERB QUOTED →

\she/ \knows./ '  
SENER P:MEN:COG /

(10) \A herald/ \came/ from the palace and \read/  
ACTOR P:MAT P:VERB

\a proclamation \which/ \promoted/ \the dead lady/  
ASSIGNER P:REL:INT TOKEN  
VERBIAGE →

to \the Third Rank.// \The reading of this long →  
 VALUE CARRIER

proclamation by the bier/ \was/ \a sad business./  
 P:REL:INT ATTRIBUTE

\The Emperor/ \repented/ bitterly \that \he/ →  
 SENSER P:MEN:AFF ASSIGNER  
 PHENOMENON

\had not long ago made/ \her/ \a Lady-in-Waiting//,  
 P:REL:INT TOKEN VALUE

and \that/ \was/ \why \he/ now \raised/  
 Id:TOKEN P:REL:INT ACTOR P:MAT  
 Ir:VALUE →

\her rank/ by one degree./ There \were/  
 GOAL P:EXIS:ENTITY

\many \who/ \grudged/ \her/ even this honour/;  
 SENSER P:MEN:AFF PHENOMENON  
 EXIS:ENTITY

but \some less stubborn/ \began now to recall/ \that →  
 SENSER P:MEN:COG

\she/ \had indeed been/ \a lady of uncommon beauty//;  
 CARRIER P:REL:INT ATTRIBUTE  
 PHENOMENON

and \others/, \that \she/ \had/ \very gentle →  
 SENSER CARRIER P:REL:POS  
 PHENOMENON

and pleasing manners //; while some went so far as →  
 ATTRIBUTE SAYER P:VERB

to say/ //it was a shame that anybody →  
 P:REL:INT ATTRIBUTE SENSER  
 CARRIER  
 REPORTED 1

should have disliked so sweet a lady //, and  
 P:MEN:AFF PHENOMENON

that if she had not been singled out unfairly  
 GOAL P:MAT

from the rest, no one would have said a word →  
 SAYER P:VERB VERBIAGE

against her.

(11) The seven weeks of mourning were, by the →  
 RANGE P:MAT

Emperor's order, minutely observed. Time passed,  
 ACTOR P:MAT

but he still lived in rigid seclusion from the  
 ACTOR P:MAT

ladies of the Court. The servants who waited →  
 ACTOR P:MAT  
 CARRIER

upon him/ had a sad life, for he wept  
 P:REL:POS ATTRIBUTE BEHAVER P:BEHAV

almost without ceasing both day and night.  
 P:MAT

(12) \Kokiden and the other great ladies/ \were/  
CARRIER P:REL:INT

\still relentless/, and \went about saying/ \ 'it  
ATTRIBUTE P:VERB QUOTED →

\looked/ \as though \the Emperor/ \would be →  
P:EXIS:EVENT SENSER  
EXIS:EVENT →

no less foolishly obsessed by/ \her memory/ than  
P:MEN:AFF PHENOMENON →

\he/ \had been by/ \her person/ / . ' / \He/  
SENSER P:MEN:AFF PHENOMENON SENSER

\did indeed sometimes see/ \Kokiden's son, the →  
P:MEN:PER PHENOMENON

first-born prince./ But \this/ only \made \him/ long  
INDUCER SENSER  
P:MEN:PER →

the more to see/ \the dead lady's child/, and \he/  
PHENOMENON ACTOR

\was always sending/ \trusted servants/, such as his  
P:MAT GOAL

own old nurse, \to report/ \to him/ \upon the boy's →  
P:VERB RECEIVER VERBIAGE

progress/. \The time of the autumn equinox/  
ACTOR

\had come./ Already \the touch of the evening air/  
P:MAT CARRIER

\was/ \cold/ upon the skin. So \many memories/  
P:REL:INT ATTRIBUTE ACTOR

\crowded/ upon him that \he/ \sent/ \a girl, the →  
P:MAT ACTOR P:MAT

daughter of his quiver-bearer/, with a letter to  
GOAL

the dead lady's house. It \was/ \beautiful →  
P:EXIS:EVENT

moonlit weather/, and after \he/ \had despatched/  
EXIS:EVENT ACTOR P:MAT

\the messenger/ \he/ \lingered/ for a while  
GOAL BEHAVER P:BEHAV

\gazing/ out into the night. \It \was/ \at such →  
P:BEHAV P:REL:CIR  
CARRIER ----- →

times as this/ that \he/ \had been wont to call for/  
ATTRIBUTE SENSER P:MEN:AFF

\music./ / \He/ \remembered/ \how \her words/,  
PHENOMENON/ SENSER P:MEN:COG CARRIER  
----- →  
PHENOMENON

lightly \whispered/, \had blended/ \with those →  
P:VERB P:REL:CIR

strangely fashioned harmonies //, remembered / how  
 ATTRIBUTE P: MEN: COG PHENOMENON

all was / strange /, her face, her air, her form. //  
 P: REL: INT ATTRIBUTE CARRIER

He / thought / of the poem which / says /  
 SENSER P: MEN: COG SAYER P: VERB PHENOMENON

that ' real things in the darkness / seem / no realer >  
 CARRIER P: REL: INT QUOTED

than dreams /, ' // and he / longed for / even so dim >  
 ATTRIBUTE SENSER P: MEN: AFF

a substance as the dream-life of those nights. /  
 PHENOMENON

(13) The messenger / had reached / the gates of >  
 ACTOR P: MAT RANGE

the house. / She / pushed them / back / and a strange >  
 ACTOR GOAL PHENOMENON P: MAT

sight / met / her eyes. / The old lady /  
 P: MEN: PER SENSER CARRIER

had for long been / a widow / and the whole charge  
 P: REL: INT ATTRIBUTE CARRIER

of \keeping/ \the domain/ \in repair// \had fallen/  
P:REL:CIR CARRIER ATTRIBUTE/ P:REL:CIR

\upon her daughter./ But since her death \the mother/,  
ATTRIBUTE ACTOR

\sunk/ \in age and despair/, \had done/ \nothing/  
P:REL:CIR ATTRIBUTE P:MAT RANGE

to the place, and everywhere \the weeds/ \grew/  
CARRIER P:REL:INT

\high/; and to all this desolation \was added/  
ATTRIBUTE P:MAT

\the wildness of the autumn gale./ \Great clumps of →  
GOAL CARRIER

mugwort/ \grew/ \so thick that only \the moonlight/  
P:REL:INT ACTOR  
ATTRIBUTE →

\could penetrate/ \them./ \The messenger/ \alighted/  
P:MAT RANGE/ ACTOR P:MAT

at the entrance of the house. At first \the mother/  
SENSER

\could find/ \no words/ with which \to greet/ \her/,  
P:MEN:COG PHENOMENON P:MAT GOAL

but soon \she/ \said/: \'Alas, \I/ \have lingered/  
SAYER P:VERB BEHAVER P:BEHAV  
QUOTED →

too long in the world! \I/ \cannot bear to think/  
SENSER P:MEN:COG  
→



\that \so fine a messenger as you/ \have pressed/  
ACTOR P:MAT  
PHENOMENON

\your way/ through the dewy thickets \that/ \bar/  
GOAL ACTOR P:MAT

\the road/ to my house, // and \she/ \burst into  
GOAL BEHAVER P:BEHAV

uncontrollable weeping./ Then \the quiver-bearer's  
SAYER

daughter/ \said/ // 'One of the Palace maids \who/  
P:VERB ACTOR  
SAYER  
QUOTED

\came/ here/, \told/ \his Majesty/ \that \her heart/  
P:MAT P:VERB RECEIVER GOAL  
REPORTED

\had been torn/ with pity at what \she/ \saw./  
P:MAT SENSER P:MEN:PER/

And \I/, Madam, \am/ \in like case/. // Then after  
CARRIER P:REL:CIR ATTRIBUTE

a little hesitation \she/ \repeated/ \the Emperor's  
SAYER P:VERB VERBIAGE

message/:\'\' "For a while \u/I/ searched/ in the  
BEHAVER P:BEHAV  
QUOTED  
QUOTED

darkness of my mind, groping for/ an exit from my  
P: MEN:AFF PHENOMENON

dream/; but after long pondering/ \u/I/ can find/  
P:BEHAV SENSER P: MEN:PER

\no way to wake/./ There is/ \none here  
P:BEHAV P:EXIS:ENTITY  
PHENOMENON EXIS:ENTITY

to counsel/ me/. \Will you/ not come/ to me  
P:VERB RECEIVER ACTOR  
P:MAT

secretly? \It is not/ well/ that the young  
P:REL:INT ATTRIBUTE ACTOR  
CARRIER

prince/ should spend/ his days/ in so desolate and  
P:MAT RANGE

sad a place./ \Let \him/ come/ too!"/ \This/  
 ACTOR VERBIAGE  
 P:MAT

\he/ \said/ and much else, but confusedly and with  
 SAYER P:VERB

many sighs; and \I/, \seeing/ \that \the struggle  
 ACTOR P:MEN:COG CARRIER  
 PHENOMENON

\to hide/ \his grief/ from me/ \was costing/  
 P:MAT GOAL P:REL:CIR

\him/ \dear/, \hurried away/ from the Palace  
 BENEFICIARY ATTRIBUTE P:MAT

without \hearing/ \all./ / But here \is/  
 P:MEN:PER PHENOMENON/ P:EXIS:ENTITY

\a letter that \he/ \sent./ /'  
 ACTOR P:MAT  
 EXIS:ENTITY

(14) \ 'My sight/ \is/ \dim/' \said/  
 CARRIER P:REL:INT ATTRIBUTE/ P:VERB  
 QUOTED

\the mother./ SAYER    \Let me hold/ ACTOR    \His letter/ to the GOAL  
 P:MAT  
 QUOTED

light.'/    \The letter/ SAYER    \said/: P:VERB

(15) \I/ SENSER    \had thought/ P:MEN:COG    \that after a while there PHENOMENON  
 QUOTED

\might be/    \some blurring, some slight effacement./  
 P:EXIS:EVENT    EXIS:EVENT

But no. As \days and months/ ACTOR    \go by/, the more P:MAT

senseless, \the more unendurable/ ATTRIBUTE    \becomes/ P:REL:INT    \my life./ CARRIER

\I/ SENSER    \am continually thinking/ P:MEN:COG    \of the child/, PHENOMENON

\wondering/ P:MEN:COG    \how he/ ACTOR    \fares./ P:MAT    \I/ SENSER    \had hoped/ P:MEN:COG  
 PHENOMENON

\that \his mother and I/ BEHAVER together \would watch/ P:BEHAV over  
 PHENOMENON

his upbringing./ \Will \you/ not take/ \her place/ in  
 \_\_\_\_\_ / ACTOR RANGE  
 P:MAT

this, and \bring/ \him/ to me as a memory of the  
 P:MAT GOAL

past?' / \Such/ \was/ \the letter/, and  
 Id:TOKEN P:REL:INT Ir:VALUE

\many instructions/ \were added/ to it together with  
 GOAL P:MAT

a poem \which/ \said/ 'At the sound of the wind  
 SAYER P:VERB QUOTED

\that/ \binds/ \the cold dew/ on Takagi moor,  
 ACTOR P:MAT GOAL

\my heart/ \goes out/ to the tender lilac stems.' /  
 ACTOR P:MAT

(16) \It \was/ \of the young prince/ that \he/  
 P:REL:CIR ATTRIBUTE SAYER  
 CARRIER

\spoke/ in symbol /; but \she/ \did not read/  
 P:VERB SENSER P:MEN:COG

\the letter/ to the end. At last \the mother/ \said/  
 PHENOMENON SAYER P:VERB

'Though \I/ \know/ \that \long life/ \means/  
 SENSER P: MEN: COG Id: TOKEN P: REL: INT  
 QUOTED PHENOMENON

\only bitterness//, \I/ \have stayed/ so long in  
 Ir: VALUE ACTOR P: MAT

the world that even before the Pine Tree of Takasago

\I/ \should hide/ \my head/ in shame. How then  
 ACTOR P: MAT GOAL

\should \I/ find/ \courage \to go/ hither and  
 SENSER P: MAT  
 P: MEN: PER PHENOMENON

thither in the great Palace of a Hundred Towers?/

Though \the august summons/ \should call/ \me/ time  
 ACTOR P: MAT GOAL

and again, myself \I/ \could not obey./ But  
 BEHAVER P: BEHAV

\the young prince/ (\whether \he/ \may have heard/  
 CARRIER SENSER P: MEN: PER  
 PHENOMENON

\the august wish/ / \I/ \know not/ \is/  
 PHENOMENON SENSER P: MEN: COG P: REL: INT

\impatient \to return/ /, and, \what/ \is/  
 P: MAT CARRIER P: REL: INT  
 ATTRIBUTE

\small wonder/ /, \seems/ \very downcast/ in this place.  
 ATTRIBUTE P: REL: INT ATTRIBUTE

\Tell/ \his Majesty/ \this/ and \whatever else of/  
 P: VERB RECEIVER VERBIAGE 1 PHENOMENON  
 VERBIAGE 2

my thoughts/ \you/ \have here learnt/ from me./  
 SENSER P: MEN: COG

For a little child \this house/ \is/ \indeed  
 CARRIER P: REL: INT

a sorry place... / ' / \They/ \say/  
 ATTRIBUTE SAYER P: VERB  
 QUOTED

\that \the child/ \is/ \asleep/ / ' / \the  
 CARRIER P: REL: INT ATTRIBUTE  
 REPORTED

quiver-bearer's daughter/ \answered./ / ' / \I/ \should/  
 SAYER P: VERB SENSER  
 QUOTED

like to have seen/ \him/ and \told/ \the Emperor/  
P:MEN:PER PHENOMENON P:VERB RECEIVER

\how/ \he/ \looks/ //; but \I/  
ATTRIBUTE CARRIER P:REL:INT GOAL  
REPORTED

\am awaited/ at the Palace and it \must be/  
P:MAT P:EXIS:EVENT

\late/.  
EXIS:EVENT

(17) \She/ \was hastening away/, but the mother :  
ACTOR P:MAT

'Since \even those \who/ \wander/ in the darkness of  
ACTOR P:MAT  
ACTOR  
QUOTED

their own black thoughts/ \can gain/ by converse  
P:MAT

\a momentary beam \to guide/ \their steps//, \I/  
P:VERB VERBIAGE SENSER  
GOAL

\pray/ \you/ sometimes \to visit/ \me/ of  
P:MEN:AFF ACTOR P:MAT GOAL  
PHENOMENON



your own accord and when \you/ \are/  
 CARRIER P:REL:CIR

---



---

\at leisure./ In years past \it \was/ \at times  
 ATTRIBUTE P:REL:CIR  
 CARRIER

---



---

of joy and triumph/ that \you/ \came/ to this house/  
 ATTRIBUTE ACTOR P:MAT

---



---

and now \this/ \is/ \the news \you/ \bring/!  
 Id:TOKEN P:REL:INT ACTOR P:MAT/  
 Ir:VALUE

---



---

\Foolish/ \are/ \they/ indeed \who/ \trust to/  
 ATTRIBUTE P:REL:INT CARRIER SENSER P:MEN:AFF

---



---

\fortune!/ From the time \she/ \was born/ until  
 PHENOMENON GOAL P:MAT

---



---

his death, \her father/, \who/ \knew/ \his  
 ASSIGNER SENSER P:MEN:COG

---



---

own mind/, \would have/ \it/ \that \she/ \must go/  
 PHENOMENON P:REL:INT TOKEN ACTOR P:MAT  
 VALUE

---



---

to Court/ and \charged \me/ again and again not to  
 ACTOR  
 P:MAT

---



---

disappoint/ \his wishes/ if \he/ \were to die./  
GOAL BEHAVER P:BEHAV

And so, though \I/ \thought/ \that \the lack of a  
SENSER P:MEN:COG ACTOR  
PHENOMENON

guardian/ \would bring/ \her/ into many difficulties/,  
P:MAT GOAL

\I/ \was determined/ \to carry out/ \his desire./  
SENSER P:MEN:COG P:MAT GOAL  
PHENOMENON

At Court \she/ \found/ \that \favours only too  
SENSER P:MEN:COG Id:TOKEN  
PHENOMENON

great/ \were to be/ \hers/ //, and all the while  
P:REL:INT Ir:VALUE/

\must needs endure/ in secrecy \the tokens of inhuman  
P:MEN:AFF PHENOMENON

malice/; till \hatred/ \had heaped/ \upon her/  
CARRIER P:REL:INT BENEFICIARY

\so heavy a load of cares that \she/ \died/ as  
BEHAVER P:BEHAV  
ATTRIBUTE

\it/ \were murdered./ // Indeed, \the love that in  
 GOAL P:MAT CARRIER

His wisdom \He/ \designed to show/ \her/ (or so  
 SAYER P:VERB RECEIVER

sometimes \it/ \seems/ to me \in the uncomprehending,  
 CARRIER P:REL:CIR ATTRIBUTE

darkness of my heart/) // \was/ \crueller than  
 P:REL:INT ATTRIBUTE

indifference./ //

(18) \So/ \she/ \spoke/, till \tears/  
 VERBIAGE SAYER P:VERB INITIATOR

\would let \her/ speak/ \no more/; and now \the night/  
 SAYER VERBIAGE ACTOR  
 P:VERB

\had come./  
 P:MAT

(19) 'All this/ \the girl/ \answered/ \He/  
 QUOTED SAYER P:VERB SAYER  
 QUOTED

himself \has said/; and further: "\That thus against  
 P:VERB CARRIER  
 QUOTED

My will and judgment \I/ \yielded helplessly to/  
ACTOR P:MAT

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_>

\a passion/ so reckless that \it/ \caused  
GOAL INITIATOR P:MAT

\_\_\_\_\_  
\_\_\_\_\_>

\men's eyes/ to blink/ \was perhaps decreed/ \for the  
ACTOR P:REL:CIR ATTRIBUTE

\_\_\_\_\_  
\_\_\_\_\_>

very reason that \our time/ \was fated to be/  
CARRIER P:REL:INT

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_>

\so short//; \it/ \was/ \the wild and  
ATTRIBUTE/ Id:TOKEN P:REL:INT Ir:VALUE

\_\_\_\_\_  
\_\_\_\_\_>

vehement passion of those \who/ \are marked down/  
GOAL P:MAT

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_>

for instant separation./ And though \I/ \had vowed/  
SAYER P:VERB

\_\_\_\_\_  
\_\_\_\_\_>

\that \none/ \should suffer/ because of my love/, yet  
 SENSER P: MEN: AFF  
 REPORTED

→  
 →

in the end \she/ \bore/ upon her shoulders \the heavy  
 CARRIER P: REL: POS ATTRIBUTE

→  
 →

hatred of many \who/ \thought/ \that for her sake  
 SENSER P: MEN: COG PHENOMENON

→  
 →  
 →

\they/ \had been wronged/. // " //  
 GOAL P: MAT

(20) 'So again and again \have \I/ heard/  
 SENSER P: MEN: PER  
 QUOTED

\the Emperor/ \speak/ with tears./ But now  
 SAYER P: VERB PHENOMENON

→

\the night/ \is/ \far spent/ and \I/ \must carry/  
 CARRIER P: REL: INT ATTRIBUTE ACTOR P: MAT

→

\my message/ to the Palace before \day/ \comes/. '  
 GOAL ACTOR P: MAT

→

(21) So \she/, \weeping/ too, \spoke/ as \she/  
SAYER P:BEHAV P:VERB ACTOR

\hurried away./ But the \sinking moon/ \was shining/  
P:MAT ACTOR P:MAT

in a cloudless sky, and in the grass-clumps \that/  
ACTOR

\shivered/ in the cold wind, \bell-crickets/ \tinkled/  
P:MAT ACTOR P:MAT

\their compelling cry./ \It \was/ \hard/  
RANGE P:REL:INT ATTRIBUTE  
CARRIER ----->

\to leave/ \these grass-clumps//, and \the quiver-  
P:MAT GOAL SAYER ->

bearer's daughter/, loath \to ride away/, \recited/  
P:MAT P:VERB

\the poem \which/ \says/ \'Ceaseless as the  
SAYER P:VERB QUOTED  
VERBIAGE ----->

interminable voices of the bell-cricket, all night  
----->  
----->

till dawn \my tears/ \flow./' \The mother/ \answered/  
ACTOR P:MAT SAYER P:VERB

\'Upon the thickets \that/ \teem/ \with myriad  
CARRIER P:REL:CIR ATTRIBUTE  
QUOTED ----->

insect voices/ \falls/ \the dew of Cloud Dweller's →  
P:MAT ACTOR

tears/'/; for \the people of the Court/ \are called/  
Id:TOKEN P:REL:INT

\dwellers above the clouds./ Then \she/ \gave/  
Ir:VALUE ACTOR P:MAT

\the messenger/ \a sash, comb and other things that  
RECIPIENT GOAL →

\the dead lady/ \had left/ in her keeping/---\gifts  
ACTOR P:MAT →

from the Emperor which now, since \their use/,  
ACTOR  
GOAL →

\was gone// \she/ \sent back/ \to him/ as  
P:MAT ACTOR P:MAT RECIPIENT

mementoes of the past. \The nursemaids \who/ \had come/  
ACTOR P:MAT  
SENER →

with the boy/ \were depressed/ not so much at their  
P:MEN:AFF

mistress's death as at \being suddenly deprived of/  
P:MAT

\the daily sights and sensations of the Palace./  
GOAL

They/ begged/ to go back/ at once./ But  
 SAYER P:VERB P:MAT  
 REPORTED

the mother/ was determined/ not to go/ herself/,  
 SENSER P: MEN:COG P:MAT  
 PHENOMENON

knowing/ that she/ would cut/ too forlorn  
 P: MEN:COG ACTOR P:MAT  
 PHENOMENON →

a figure./ On the other hand, if she/ parted/  
 GOAL ACTOR P:MAT

with the boy, she/ would be/ daily in great  
 CARRIER P:REL:CIR ATTRIBUTE →

anxiety about him./ That/ was/ why she/  
 Id:TOKEN P:REL:INT ACTOR  
 Ir:VALUE →

did not immediately either go/ with him herself or  
 P:MAT  
 →

send/ him/ to the Palace.  
 P:MAT GOAL

(22) The quiver-bearer's daughter/ found/  
 SENSER P: MEN:PER

the Emperor/ still awake./ He/ was, upon  
 CARRIER ATTRIBUTE ACTOR  
 PHENOMENON P:MAT →



pretext of visiting/ the flower-pots/ in front of  
P:MAT RANGE

----->

the Palace which/ were/ then in full bloom/,  
CARRIER P:REL:CIR ATTRIBUTE

----->

waiting/ for her/ out of doors, while four or  
GOAL

\_\_\_\_\_

five trusted ladies/ conversed/ with him.  
ACTOR P:MAT

(23) At this time it was/ his wont/ to examine/  
P:REL:INT Ir:VALUE  
Id:TOKEN ----->

morning and evening a picture of The Everlasting Wrong,  
PHENOMENON

----->

the text written by/ Teiji no In/,<sup>2</sup> with poems by  
P:MAT ACTOR

----->  
----->

Ise and Tsurayuki, both in Yamato speech//, and in

-----//  
-----//

that of the men beyond the sea, and the story of  
Id:TOKEN ----->

this poem/ was/ the common matter of his talk./  
P:REL:INT Ir:VALUE

(24) Now he/ turned/ to the messenger and asked/  
ACTOR P:MAT P:VERB

eagerly \for all her news./ And when \she/ \had given/  
VERBIAGE SAYER P:VERB

\him/ \a secret and faithful account of the sad  
RECEIVER VERBIAGE →

place whence \she/ \had come//, \she/ \handed/  
ACTOR P:MAT ACTOR P:MAT

\him/ \the mother's letter/: \His Majesty's  
RECIPIENT GOAL PHENOMENON →  
QUOTED →

gracious command/ \I/ \read/ with reverence  
SENSER P:MEN:COG →

deeper than \I/ \can express/, but \their purport/  
SAYER P:VERB ACTOR →

\has brought/ \great darkness and confusion/ \to my  
P:MAT GOAL RECIPIENT →

mind./'/ \All this/, together with a poem in which  
CARRIER

\she/ \compared/ \her grandchild/ to \a flower  
ASSIGNER P:REL:INT TOKEN VALUE →

\which/ \has lost/ \the tree \that/ \sheltered/ \it/  
CARRIER P:REL:POS ACTOR P:MAT GOAL →  
ATTRIBUTE →

from the great winds//, \was/ \so wild/ and  
P:REL:INT  
ATTRIBUTE 1

\so ill-writ as only \to be suffered/ from the hand of  
P:MEN:AFF  
ATTRIBUTE 2

one \whose sorrow/ \was as yet unhealed.//  
GOAL P:MAT

(25) Again \the Emperor/ \strove/ \for self-possession/  
SENER P:MEN:AFF PHENOMENON

in the presence of his messenger. But as \he/  
SENER

\pictured/ to himself \the time when \the dead lady/  
P:MEN:COG ACTOR  
PHENOMENON

first \came/ to him/, \a thousand memories/ \pressed/  
P:MAT CARRIER P:REL:INT

\thick/ about him, and \recollection \linked/ \to  
ATTRIBUTE P:REL:CIR  
PHENOMENON

\recollection// \carried \him/ onward/, till \he/  
ATTRIBUTE SENER SENER  
P:MEN:AFF

\shuddered to think/ \how utterly unmarked, unheeded  
P:MEN:COG  
PHENOMENON

\all these hours and days/ \had fled./  
ACTOR P:MAT

(26) At last \he/ \said/ \I/ too \thought/ much  
SAYER P:VERB SENSER P:MEN:COG  
QUOTED

and with delight \how with most profit \might be  
P:MAT  
PHENOMENON

fulfilled/ \the wish that \her father the Councillor/  
ACTOR  
GOAL

\left/ behind him//; but of that no more. If  
P:MAT

\the young Prince/ \lives/, \occasion/ \may yet be  
ACTOR P:MAT EXIS:EVENT P:EXIS:EVENT

found.../ \It \is/ \for his long life/  
P:REL:CIR ATTRIBUTE  
CARRIER

that \we/ \must pray//.'  
SENSER P:MEN:AFF

(27) \He/ \looked/ at the presents \she/  
BEHAVER P:BEHAV ACTOR

\had brought/ back and \'Would that like the wizard  
P:MAT QUOTED →

\you/ \had brought/ \a kingfisher-hairpin/ as token of  
ACTOR P:MAT GOAL →

your visit to the place where \her spirit/ \dwells/'/  
ACTOR P:MAT →

\he/ \cried/, and \recited/ \the poem/: Oh for a  
SAYER P:VERB P:VERB VERBIAGE QUOTED →

master of magic \who/ \might go and seek/ \her/, and  
ACTOR P:MAT GOAL →

by a message \teach/ \me/ \where \her spirit/  
P:VERB RECEIVER VERBIAGE ACTOR →

\dwells.///  
P:MAT //

(28) For \the picture of Kuei-fei/, \skilful/ though  
Id:TOKEN ATTRIBUTE

\the painter/ \might be/, \was/ but \the work of/  
CARRIER P:REL:INT P:REL:INT Ir:VALUE →

a brush/, and \had/ \no living fragrance./ And  
P:REL:POS ATTRIBUTE

though the poet/ tells/ us/ that Kuei-fei's  
 SAYER P:VERB RECEIVER Id:TOKEN  
 REPORTED

grace/ was/ as that of 'the hibiscus of the Royal  
 P:REL:INT Ir:VALUE 1

Lake/ or the willows of the Wei-yang Palace,/'  
 Ir:VALUE 2

the lady/ in the picture was/ all paint and powder/  
 CARRIER P:REL:INT ATTRIBUTE

and had/ a simpering Chinesified air./  
 P:REL:POS ATTRIBUTE

(29) But when he/ thought/ of the lost lady's  
 SENSER P:MEN:COG PHENOMENON

voice and form/, he/ could find/ neither in the  
 SENSER P:MEN:PER

beauty of flowers nor in the song of birds any fit  
 PHENOMENON

comparison./ Continually he/ pined/ that  
 SENSER P:MEN:AFF PHENOMENON

fate/ should not have allowed them/ to fulfil/  
 INITIATOR ACTOR  
 P:MAT

the vow which/ morning and evening was ever talked  
 VERBIAGE P:VERB  
 GOAL

of/ between them ---the vow that \their lives/  
CARRIER

----->  
----->

\should be/ \as the twin birds \that/ \share/  
P:REL:CIR CARRIER P:REL:POS

----->  
----->  
----->  
ATTRIBUTE

\a wing/, the twin trees \that/ \share/  
ATTRIBUTE CARRIER P:REL:POS

----->  
----->  
----->

\a bough./// \The rustling of the wind, the  
ATTRIBUTE/// ACTOR

----->  
----->  
----->

\chirping of an insect/ \would cast/ \him/ into the  
P:MAT GOAL

deepest melancholy; and now \Kokiden/, \who/ for a  
ACTOR GOAL

long while \had not been admitted/ to his chamber,  
P:MAT

\must needs sit/ in the moonlight \making/ \music/far  
P:MAT P:MAT RANGE

on into the night! \This/ evidently \distressed/  
PHENOMENON P:MEN:AFF

\him/ in the highest degree and \those ladies and  
SENSER

----->  
SENSER

courtiers \who/ \were/ \with him/ \were equally/  
 CARRIER P:REL:CIR ATTRIBUTE/ P:MEN:AFF →

\shocked and distressed/ on his behalf. But

\the offending lady/ \was/ \one \who/ \stood/  
 Id:TOKEN P:REL:INT CARRIER P:REL:CIR  
 Ir:VALUE →

much \upon her dignity/ and \she/ \was determined/  
 ATTRIBUTE SENSER P:MEN:COG

\to behave/ as though \nothing of any consequence/  
 P:BEHAV ACTOR  
 PHENOMENON →

\had taken place/ in the Palace.  
 P:MAT

(30) And now \the moon/ \had set./ \The Emperor/  
 ACTOR P:MAT SENSER

\thought/ \of the girl's mother in the house amid  
 P:MEN:COG PHENOMENON →

the thickets/ and \wondered/, \making/ \a poem of the/  
 P:MEN:COG P:MAT GOAL →

thought/, \with what feelings \she/ \had watched/  
 SENSER P:MEN:PER  
 PHENOMENON →

\the sinking of the autumn moon//: \'for even \we Men/  
 PHENOMENON BEHAVIOR  
 QUOTED →



above the Clouds were weeping/ when it/ sank./'/  
 P:BEHAV ACTOR P:MAT

(31) He/ raises/ the torches/ high in their  
 ACTOR P:MAT GOAL

sockets and still sat up./ But at last he/  
 P:BEHAV SENSER

heard/ voices coming/ from the Watch House of  
 P:MEN:PER P:MAT  
 PHENOMENON

the Right/ and knew/ that the hour of the Bull/  
 P:MEN:COG ACTOR  
 PHENOMENON

had struck./ Then, lest he/ should be seen/,  
 P:MAT PHENOMENON P:MEN:PER

he/ went/ into his chamber. He/ found/  
 ACTOR P:MAT SENSER P:MEN:COG

he/ could not sleep/ and was/ up/  
 BEHAVER P:BEHAV P:REL:INT ATTRIBUTE  
 PHENOMENON

before day-break./ But, as though he/ remembered/  
 SENSER P:MEN:COG

the words ' he/ knew not/ the dawn/ was/  
 SENSER P:MEN:COG CARRIER P:REL:CIR  
 PHENOMENON  
 QUOTED  
 PHENOMENON

\at his window//' of Ise's poem/, \he/ \showed/  
 ATTRIBUTE SAYER P:VERB

\little attention/ to the affairs of his Morning  
 VERBIAGE

Audience, scarcely \touched/ \his dried rice/ and  
 P:MAT GOAL

\seemed but dimly aware of / \the viands on the great→  
 P:MEN:COG PHENOMENON

Table/, so that \the carvers and waiting-men/ \groaned/  
 SAYER P:VERB

\to see/ \their Master's plight/; and \all his→  
 P:MEN:PER PHENOMENON

servants, both men and women/ \kept on whispering/  
 SAYER P:VERB

\to one another/ 'What \a senseless occupation/  
 RECEIVER Id:TOKEN  
 QUOTED

\has \ours/ become!// and \supposed/ \that \he/  
 Ir:VALUE P:MEN:COG ACTOR  
 P:REL:INT PHENOMENON

\was obeying/ \some extravagant vow.//  
 P:MAT GOAL

(32) Regardless of his subjects' murmurings, \he/  
 INITIATOR

continually \allowed \his mind/ to wander/ from their  
ACTOR  
P:MAT

affairs to his own, so that \the scandal of his  
CARRIER

\negligence/ \was/ now \as dangerous to the State  
P:REL:INT  
ATTRIBUTE

as \it/ \had been/ before/, and again there  
CARRIER P:REL:INT

\began to be whispered/ \references to a certain  
P:VERB VERBIAGE

\Emperor of another land./ Thus \the months and days/  
ACTOR

\passed/, and in the end \the young prince/ \arrived/  
P:MAT ACTOR P:MAT

\at Court./ \He/ \had grown up to be/ \a child of  
RANGE CARRIER P:REL:INT ATTRIBUTE

\unrivalled beauty/ and \the Emperor/ \was delighted/  
SENER P:MEN:AFF

\with him./ In the spring \an heir to the Throne/  
PHENOMENON VERBIAGE

\was to be proclaimed/ and \the Emperor/ \was sorely  
P:VERB ACTOR

\tempted to pass over/ \the first-born prince/ in favour  
P:MAT GOAL

of the young child. But there \was/ \no one/  
P:EXIS:ENTITY EXIS:ENTITY

at Court \to support/ \such a choice/ and \it \was/  
P:MAT GOAL P:REL:INT  
CARRIER →

\unlikely/ that \it/ \would be tolerated/  
ATTRIBUTE PHENOMENON P:MEN:AFF  
-----→

\by the people//; \it/ \would indeed bring/ \danger →  
SENSER ACTOR P:MAT GOAL

rather than glory/ \to the child./ So \he/ carefully  
RECIPIENT SENSER

\concealed/ from the world \that \he/ \had/  
P:MEN:COG CARRIER P:REL:POS  
PHENOMENON →

\any such design//, and \gained/ \great credit/,  
ATTRIBUTE P:MAT GOAL

\men/ \saying/ 'Though \he/ \dotes on/ \the boy/,  
SAYER P:VERB SENSER P:MEN:AFF PHENOMENON  
QUOTED →

there \is/ at least \some limit to his folly./  
P:EXIS:EVENT EXIS:EVENT

And even \the great ladies of the Palace/ \became/  
CARRIER P:REL:INT

\a little easier/ in their minds.  
ATTRIBUTE

(33) The grandmother / remained / inconsolable / , and  
CARRIER P:REL:INT ATTRIBUTE 1

impatient / to set out / upon her search / for the  
P:MAT RANGE  
ATTRIBUTE 2

place where the dead lady's spirit / dwelt // , she /  
ACTOR P:MAT / BEHAVER

soon expired. / Again the Emperor / was /  
P:BEHAV CARRIER P:REL:CIR

in great distress / ; and this time the boy / , being /  
ATTRIBUTE SENSER P:REL:INT

now six years old / , understood / what / had →  
ATTRIBUTE P:MEN:COG \ACTOR P:MAT  
PHENOMENON

happened // and wept / bitterly. And often he / spoke /  
P:BEHAV SAYER P:VERB

sadly / of what he / had seen / when he / was brought /  
SENSER P:MEN:PER GOAL P:MAT  
VERBIAGE

to visit / the poor dead lady / who / had for many →  
P:MAT CARRIER P:REL:INT  
GOAL

years been / so kind to him. // Henceforward he /  
ATTRIBUTE ACTOR

\lived/ always at the Palace. When \he/ \became/  
 P:MAT CARRIER P:REL:INT

\seven/ \he/ \began to learn/ \his letters/,  
 ATTRIBUTE SENSER P:MEN:COG PHENOMENON

and \his quickness/ \was/ \so unusual that  
 CARRIER P:REL:INT ATTRIBUTE

\his father/ \was amazed./ \Thinking/ \that now  
 SENSER P:MEN:AFF P:MEN:COG PHENOMENON

\no one/ \would have/ \the heart \to be/ \unkind  
 CARRIER P:REL:POS P:REL:INT ATTRIBUTE

\to the child///, \the Emperor/ \began to take/ \him/  
 ATTRIBUTE ACTOR P:MAT GOAL

to the apartments of Kokiden and the rest, \saying/  
 P:VERB

\to them/ 'Now that \his mother/ \is/ \dead/  
 RECEIVER CARRIER P:REL:INT ATTRIBUTE QUOTED

\I/ \know/ \that \you/ \will be/  
 SENSER P:MEN:COG CARRIER P:REL:INT PHENOMENON

\nice to him./// Thus \the boy/ \began to penetrate/  
 ATTRIBUTE ACTOR P:MAT



\were to tell/ \you/ \of all his accomplishments/,  
P:VERB RECEIVER VERBIAGE

\you/ \would think/ \that \he/ \was soon going →  
SENDER P: MEN: COG CARRIER P: REL: INT  
PHENOMENON

to become/ \a bore./ /  
ATTRIBUTE

(34) At this time \some Koreans/ \came/ to Court and  
ACTOR P: MAT

among them a fortune-teller. \Hearing/ \this/,  
P: MEN: PER PHENOMENON

\the Emperor/ \did not send \for them/ to come/ to  
INITIATOR ACTOR  
P: MAT

the Palace, because of the law against the admission

of foreigners \which/ \was made by/ \the Emperor Uda./  
GOAL P: MAT ACTOR

But in strict secrecy \he/ \sent/ \the Prince/ to  
ACTOR P: MAT GOAL

the Strangers' quarters. \He/ \went/ under the  
ACTOR P: MAT

escort of the Secretary of the Right, \who/  
SAYER

\was to introduce/ \him/ as his own son.  
P: VERB TARGET

\The fortune-teller/ \was astonished/ \by the boy's →  
SENDER P: MEN: AFF PHENOMENON



lineaments/ and expressed/ his surprise/ by  
P:VERB VERBIAGE

continually nodding/ his head/: 'He/ has/  
P:MAT GOAL \CARRIER P:REL:POS  
QUOTED

the marks of one who/ might become/ a Father of →  
Id:TOKEN P:REL:INT Ir:VALUE  
ATTRIBUTE

the State/, and if this/ were/ his fate/,  
Id:TOKEN P:REL:INT Ir:VALUE

he/ would not stop short/ at any lesser degree →  
CARRIER P:REL:CIR ATTRIBUTE

than that of Mighty king and Emperor of all the land./

But when I/ look/ again---I/ see/  
BEHAVER P:BEHAV SENSER P:MEN:PER

that confusion and sorrow/ would attend/ his →  
Id:TOKEN P:REL:CIR ATTRIBUTE  
PHENOMENON

reign./ But should he/ become/ a great Officer →  
Id:TOKEN Ir:VALUE 1  
P:REL:INT

of State/ and Councillor of Realm/ I/ see/  
Ir:VALUE 2 SENSER P:MEN:PER

\no happy issue/, for \he/ \would be defying/ \those  
PHENOMENON ACTOR P:MAT

kingly signs of which \I/ \spoke/ before.//'  
SAYER P:VERB

GOAL

(35) \The Secretary/ \was/ \a most talented, wise and  
CARRIER P:REL:INT ATTRIBUTE

learned scholar/, and now \began to conduct/ \an  
P:MAT

interesting conversation/ with the fortune-teller.  
RANGE

\They/ \exchanged/ \essays and poems/, and \the  
ACTOR P:MAT GOAL

fortune-teller/ \made a little speech/, \saying/  
SAYER P:VERB P:VERB

'\It \has been/ \a great pleasure/ to me on the eve  
P:REL:INT ATTRIBUTE

CARRIER

QUOTED

of my departure \to meet/ \with a man of capacities  
P:MAT GOAL

so unusual//; and though \I/ \regret/ \my departure/  
SENSER P:MEN:COG PHENOMENON

\I/ \shall now take away/ \most agreeable impressions  
ACTOR P:MAT GOAL

of my visit./' / The little prince/ presented/  
ACTOR P:MAT

him/ with a very nice verse of poetry/, at which  
RECIPIENT GOAL

he/ expressed/ boundless admiration/ and offered/  
SAYER P:VERB VERBIAGE P:MAT

the boy/ a number of handsome presents./ In return  
RECIPIENT GOAL

the Emperor/ sent/ him/ a large reward/ from  
ACTOR P:MAT RECIPIENT GOAL

the Imperial Treasury. This/ was all kept/  
CARRIER P:REL:INT

strictly secret./ But somehow or other the Heir →  
ATTRIBUTE

Apparent's grandfather, the Minister of the Right, and →  
ACTOR

others of his party/ got/ wind of it/ and became/  
P:MAT GOAL P:REL:INT

very suspicious./ The Emperor/ then sent for/  
ATTRIBUTE ACTOR P:MAT

native fortune-tellers/ and made/ trial of them/,  
GOAL P:MAT RANGE

explaining/ that because of certain signs which he/  
P:VERB SENSER  
REPORTED →

had himself observed/ he/ had hitherto refrained →  
P:MEN:PER ASSIGNER P:REL:INT  
→

from making/ \the boy/ \a prince./ With  
TOKEN VALUE

one accord \they/ \agreed/ \that \he/ \had acted/  
SENER P: MEN: COG ACTOR P: MAT  
PHENOMENON

with great prudence/ and \the Emperor/ \determined/  
SENER P: MEN: COG

\not to set/ \the child/ \adrift upon the world/ as  
P: REL: INT CARRIER ATTRIBUTE  
PHENOMENON

a prince without royal standing or influence upon  
PHENOMENON

the mother's side./ For \he/ \thought/ \My own  
SENER P: MEN: COG PHENOMENON

power/ \is/ \very insecure./ \I/  
CARRIER P: REL: INT ATTRIBUTE ASSIGNER  
PHENOMENON

\had best set/ \him/ to \a watch/ on my behalf over  
P: REL: INT TOKEN VALUE  
PHENOMENON

the great Officers of State./ \Thinking/ \that \he/  
P: MEN: COG ACTOR  
PHENOMENON

\had thus agreeably settled/ \the child's future//,  
P: MAT GOAL

\he/ \set seriously to work/ upon his education, and  
ACTOR P: MAT

\saw/ to it \that \he/ \should be made/  
 P: MEN: COG CARRIER P: REL: INT  
 PHENOMENON →

\perfect in every branch of art and knowledge./  
 ATTRIBUTE

\He/ \showed/ \such aptitude/ in all his studies that  
 SAYER P: VERB VERBIAGE

\it \seemed/ \a pity/ \he/ \should remain/  
 P: REL: INT ATTRIBUTE CARRIER P: REL: INT  
 CARRIER →

\a commoner/ and as \it \had been decided/ that it  
 ATTRIBUTE P: MEN: COG  
 PHENOMENON →

\would arouse/ \suspicion/ if \he/ \were made/  
 P: EXIS: EVENT EXIS: EVENT TOKEN P: REL: INT  
 →

\a prince/, \the Emperor/ \consulted/ with certain  
 VALUE SAYER P: VERB

doctors wise in the lore of the planets and phases of

the moon. And \they/ with one accord \recommended/  
 SAYER P: VERB

\that \he/ \should be made/ \a Member of the Minamoto/  
 CARRIER P: REL: INT ATTRIBUTE  
 REPORTED →

\or Gen) Clan./ So \this/ \was done./ As \the years/  
 GOAL P: MAT ACTOR

\went by/ \the Emperor/ \did not forget/ \his lost →  
 P:MAT SENSER P:MEN:COG PHENOMENON

lady/; and though \many women/ \were brought/ to the  
 GOAL P:MAT

Palace in the hope that \he/ \might take pleasure/ in  
 SENSER P:MEN:AFF

them, \he/ \turned/ from them all, \believing/  
 ACTOR P:MAT P:MEN:COG

\that there \was not/ in the world \anyone like her →  
 P:EXIS:ENTITY EXIS:ENTITY  
 PHENOMENON

whom \he/ \had lost./// There \was/  
 CARRIER P:REL:POS P:EXIS:ENTITY

at that time a lady \whose beauty/ \was/ \of great →  
 CARRIER P:REL:CIR EXIS:ENTITY

repute./ \She/ \was/ \the fourth daughter, →  
 ATTRIBUTE Id:TOKEN P:REL:INT Ir:VALUE

of the previous Emperor/, and \it \was said/ that  
 P:VERB  
 REPORTED

\her mother, the Dowager Empress/, \had brought \her/  
 ACTOR GOAL  
 P:MAT

up/ with unrivalled care./ / \A certain Dame of the / →  
CARRIER

Household/, \who/ \had served/ \the former Emperor/,  
ACTOR P:MAT GOAL

\was/ \intimately acquainted with the young / →  
P:REL:INT ATTRIBUTE

Princess/, \having known/ \her/ since childhood  
P:MEN:COG PHENOMENON

and still \having/ \occasion \to observe/ \her/  
P:REL:POS P:MEN:PER PHENOMENON  
ATTRIBUTE →

from without./ / '\I/ \have served/ in three courts'/  
ACTOR P:MAT  
QUOTED

\said/ \the Dame/ '\and in all that time \have seen/  
P:VERB SAYER P:MEN:PER  
QUOTED →

\none \who/ \could be likened/ to \the departed lady//,  
Id:TOKEN P:REL:INT Ir:VALUE  
PHENOMENON →

save the daughter of the Empress Mother. \She/  
CARRIER →

indeed \is/ \a lady of rare beauty./' / \So/  
P:REL:INT ATTRIBUTE VERBIAGE

\she/ \spoke/ \to the Emperor/, and \he/, much  
SAYER P:VERB RECEIVER BEHAVER

wondering/ P: MEN: COG    what truth/ EXIS: EVENT    there    was/ P: EXIS: EVENT    in it/,  
 PHENOMENON

listened/ P: BEHAV    with great attention.    The Empress Mother/ SENSER

heard/ P: MEN: PER    of this/ PHENOMENON    with great alarm, for she/ SENSER

remembered/ P: MEN: COG    with what open cruelty    the sister Lady ACTOR  
 PHENOMENON

Kokiden/    had treated/ P: MAT    her former rival//, and though  
 GOAL

she/ SAYER    did not dare speak/ P: VERB    openly    of her fears/, VERBIAGE    she/ ACTOR

was manaqing to delay/ P: MAT    the girl's presentation/, when  
 GOAL

suddenly she/ BEHAVER    died./ P: BEHAV

(36) The Emperor/, ACTOR    hearing/ P: MEN: PER    that    the bereaved CARRIER  
 PHENOMENON

Princess/    was/ P: REL: CIR    in a very desolate condition//,  
 ATTRIBUTE

sent/ P: MAT    word/ GOAL    gently    telling/ P: VERB    her/ RECEIVER    that    he/ BEHAVER  
 REPORTED



\should henceforward look/ upon her as though \she/  
P:BEHAV Id:TOKEN

\were/ \one of the Lady Princesses, his daughters./  
P:REL:INT Ir:VALUE

\Her servants and guardians and her brother,  
SENSER

Prince Hyobukyo/, \thought/ \that \life in the Palace/  
P:MEN:COG PHENOMENON  
PHENOMENON

\might distract/ \her/ and \would at least be/ \better  
P:MEN:AFF SENSER P:REL:INT

than the gloomy desolation of her home/, and so \they/  
ATTRIBUTE ACTOR

\sent/ \her/ to the Court./ \She/ \lived/ in apartments  
P:MAT GOAL ACTOR P:MAT

\called/ \Fujitsubo(Wistaria Tub)/ and \was known/  
P:REL:INT Ir:VALUE P:MEN:COG

by this name. \The Emperor/ \could not deny/ \that  
SAYER P:VERB

\she/ \bore/ \an astonishing resemblance to his  
CARRIER P:REL:POS ATTRIBUTE

PHENOMENON

beloved./ \She/ \was/ however \of much  
CARRIER P:REL:CIR

higher rank/, so that everyone/ was anxious/  
ATTRIBUTE SENSER P: MEN: AFF

to please/ her/ //, and, whatever/ happened/,  
P: MEN: AFF SENSER/ ACTOR P: MAT  
PHENOMENON

they/ were prepared to grant/ her/ the utmost →  
ACTOR P: MAT RECIPIENT GOAL

licence/: whereas the dead lady/ had been imperilled/  
GOAL P: MAT

by the Emperor's favour/ only because the Court/  
ACTOR ACTOR

was not willing to accept/ her./  
P: MAT GOAL

(37) His old love/ did not now grow/ dimmer/, and  
CARRIER P: REL: INT ATTRIBUTE

though he/ sometimes found/ solace and distraction/  
SENSER P: MEN: AFF PHENOMENON

in shifting/ his thoughts/ from the lady who/  
P: MAT GOAL BEHAVIOR

had died/ to the lady who/ was/ so much →  
P: BEHAV CARRIER P: REL: CIR

like her/, yet life/ remained/ for him a sad →  
ATTRIBUTE CARRIER P: REL: INT

business./  
ATTRIBUTE

(38) Genji ('he of the Minamoto clan')/, as he/  
CARRIER TOKEN

\was now called/, \was/ constantly \at the Emperor's →  
P:REL:INT P:REL:CIR ATTRIBUTE

side./ \He/ \was/ soon quite \at his ease →  
CARRIER P:REL:CIR

with the common run of Ladies in Waiting and Ladies →  
ATTRIBUTE

of the Wardrobe/, so \it \was not/ \likely/ \he/  
P:REL:INT ATTRIBUTE CARRIER  
CARRIER →

\would be/ \shy with one \who/ \was daily summoned/  
P:REL:INT GOAL P:MAT  
ATTRIBUTE →

to the Emperor's apartments.// \It \was/ but  
P:REL:INT  
CARRIER →

\natural/ that \all these ladies/ \should vie/ eagerly  
ATTRIBUTE BEHAVER P:BEHAV

with one another for the first place in Genji's →

affections/, and there \were/ \many whom in various  
P:EXIS:ENTITY EXIS:ENTITY →

ways \he/ \admired/ very much./ But \most of them/  
SENER P:MEN:AFF BEHAVER

\behaved/ in too grown-up a fashion; \only one, the →  
P:BEHAV CARRIER

new princess/, \was/ \pretty and quite young as well/,  
P:REL:INT ATTRIBUTE

and though \she/ \tried to hide/ from him, \it  
ACTOR P:MAT CARRIER

\was/ \inevitable/ that \they/ \should often meet./  
P:REL:INT ATTRIBUTE ACTOR P:MAT

\He/ \could not remember/ \his mother/, but \the Dame  
SENSER P:MEN:COG PHENOMENON

of the Household/ \had told/ \him/ \how \very like  
SAYER P:VERB RECEIVER ATTRIBUTE  
REPORTED

to her/ \the girl/ \was/ \this/ \interested/  
CARRIER P:REL:CIR ACTOR P:MAT

\his childish fancy/, and \he/ \would like to have  
GOAL Id:TOKEN P:REL:INT

been/ \her great friend/ and \lived/ with her always.  
VALUE P:MAT

One day \the Emperor/ \said/ \to her/ '\Do not be/  
SAYER P:VERB RECEIVER P:REL:INT  
QUOTED

\unkind to him./ \He/ \is interested/ because \he/  
ATTRIBUTE SENSER P:MEN:COG SENSER

\has heard/ \that \you/ \are/ \so like his mother./  
P:MEN:PER CARRIER P:REL:CIR ATTRIBUTE  
PHENOMENON

\Do not think/ \him/ \impertinent//, but \behave/  
P:MEN:COG CARRIER ATTRIBUTE P:BEHAV  
PHENOMENON

nicely to him. \You/ \are/ indeed \so like him/  
CARRIER P:REL:CIR ATTRIBUTE

in look and features that \you/ \might well be/  
Id:TOKEN P:REL:INT

\his mother./  
Ir:VALUE

(39) And so, \young/ though \he/ \was/,  
ATTRIBUTE CARRIER P:REL:INT

\fleeting beauty/ \took/ \its hold/ upon his thoughts;  
ACTOR P:MAT GOAL

\he/ \felt/ \his first clear predilection./  
SENDER P:MEN:AFF PHENOMENON

(40) \Kokiden/ \had never loved/ \this lady/ too well,  
SENDER P:MEN:AFF PHENOMENON

and now \her old enmity to Genji/ \sprang up/ again;  
ACTOR P:MAT

\her own children/ \were reckoned to be/ \of quite  
CARRIER P:REL:CIR ATTRIBUTE

uncommon beauty/, but in this \they/ \were/  
CARRIER P:REL:INT

\no match for Genji/, \who/ \was/ \so lovely  
ATTRIBUTE CARRIER P:REL:INT ATTRIBUTE

a boy that \people/ \called/ \him/ \Hikaru Genji/  
ASSIGNER P:REL:INT TOKEN

or Genji the Shining One//; and \Princess Fuiitsubo/,  
VALUE Id:TOKEN

\who/ also \had/ \many admirers/, \was called/  
CARRIER P:REL:POS ATTRIBUTE P:REL:INT

\Princess Glittering Sunshine./  
Ir:VALUE

(41) Though it \seemed/ \a shame/ \to put/ so  
P:REL:INT ATTRIBUTE P:MAT  
CARRIER

\lovely a child/ into man's dress/, \he/ \was/  
GOAL CARRIER P:REL:INT

now \twelve years old/ and \the time for his  
ATTRIBUTE ACTOR

Initiation/ \was come./ \The Emperor/ \directed/  
P:MAT SAYER P:VERB

\the preparations/ with tireless zeal and \insisted  
VERBIAGE P:VERB

upon/ \a magnificence beyond \what/ \was prescribed./  
VERBIAGE VERBIAGE P:VERB  
VERBIAGE

\The Initiation of the Heir Apparent/, \which/  
CARRIER RANGE

\had last year been celebrated/ in the Southern Hall,  
P:MAT

\was not/ \a whit more splendid in its preparations./  
P:REL:INT ATTRIBUTE

\The ordering of the banquets \that/ \were to be given/  
GOAL P:MAT  
→  
VERBIAGE 1

in various quarters/, and \the work of the Treasurer →  
VERBIAGE 2

and Grain Intendant/ \he/ \supervised/ in person,  
SAYER P:VERB

\fearing/ \lest \the officials/ \should be/ \remiss//;  
P:MEN:AFF CARRIER P:REL:INT ATTRIBUTE/  
→  
PHENOMENON

and in the end \all/ \was/ \perfection./  
CARRIER P:REL:INT ATTRIBUTE

\The ceremony/ \took place/ in the eastern wing of the  
EXIS:EVENT P:EXIS:EVENT

Emperor's own apartments, and \the Throne/  
EXIS:ENTITY

\was placed/ \facing/ \towards the east/, with the  
P:EXIS:ENTITY P:REL:CIR ATTRIBUTE

seats of the Initiate-to-be and his Sponsor(the  
minister of the Left) in front.

(42) Genji / arrived / at the hour of the Monkey.  
ACTOR P:MAT

He / looked / very handsome / with his long  
CARRIER P:REL:INT ATTRIBUTE

childish locks, and the Sponsor /, whose duty / it  
SENSER ATTRIBUTE  
CARRIER →

had just been / to bind / them / with the purple filet /,  
P:REL:INT P:MAT GOAL

was sorry / to think / that all this / would soon →  
P:MEN:AFF P:MEN:COG GOAL P:MAT  
PHENOMENON →  
PHENOMENON →

be changed /// and even the Clerk of the Treasury /  
CARRIER

seemed / loath / to sever / those lovely tresses / with  
P:REL:INT P:MAT GOAL  
ATTRIBUTE →

the ritual knife. / The Emperor /, as he / watched /,  
SENSER BEHAVER P:BEHAV

remembered / for a moment what pride / the mother /  
P:MEN:COG RANGE ACTOR  
PHENOMENON →

would have taken / in the ceremony /, but soon drove /  
P:MAT P:MAT



\the weak thought/ from his mind.  
GOAL

(43) Duly \crowned/, \Genji/ \went/ to his chamber and  
P:MAT ACTOR P:MAT

\changing/ into man's dress \went down/ into the courtyard  
P:MAT P:MAT

and \performed/ \the Dance of Homage/, which \he/ \did/  
P:MAT RANGE ACTOR P:MAT

with such grace that \tears/ \stood/ in  
EXIS:ENTITY P:EXIS:ENTITY

every eye. And now \the Emperor/, \whose grief/  
SENER CARRIER

\had of late grown/ \somewhat less insistent/, \was →  
P:REL:INT ATTRIBUTE

again overwhelmed by/ \memories of the past./  
P:MEN:AFF PHENOMENON

(44) \It \had been feared/ that \his delicate features/  
P:MEN:AFF CARRIER  
----- →  
PHENOMENON

\would show to/ \less advantage/ when \he/ \had put →  
P:REL:INT ATTRIBUTE ACTOR P:MAT  
----- →

aside/ \his childish dress//; but on the contrary  
GOAL

\he/ \looked/ \handsomer than ever./  
CARRIER P:REL:INT ATTRIBUTE

(45) \His sponsor, the Minister of the Left/, \had/  
CARRIER P:REL:POS

\an only daughter \whose beauty/ \the Heir Apparent/  
PHENOMENON SENSER  
ATTRIBUTE

\had noticed./ But now \the father/ \began to think/  
P:MEN:COG SENSER P:MEN:COG

\he/ \would not encourage/ \that/ match, but  
SAYER P:VERB TARGET  
PHENOMENON

\would offer/ \her/ \to Genji./ \He/ \sounded/  
P:MAT GOAL RECIPIENT SAYER P:VERB

\the Emperor/ \upon this/, and \found/ \that \he/  
RECEIVER VERBIAGE P:MEN:COG SENSER  
PHENOMENON

\would be very glad/ \to obtain/ for the boy \the  
P:MEN:AFF P:MAT  
PHENOMENON

advantage of so powerful a connection.///  
GOAL

(46) When \the courtiers/ \assembled/ \to drink/  
ACTOR P:MAT P:MAT

\the Love Cup/, \Genji/ \came/ and \took/ \his place/  
GOAL ACTOR P:MAT P:MAT GOAL

among the other princes. \The Minister of the Left/  
ACTOR

\came up/ and \whispered/ \something/ in his ear;  
P:MAT P:VERB VERBIAGE

but \the boy/ \blushed/ and \could think/ \of no →  
BEHAVER P:BEHAV P:MEN:COG PHENOMENON

reply./ \A chamberlain/ now \came/ over to the  
ACTOR P:MAT

Minister and \brought/ \him/ \summons \to wait/  
P:MAT RECIPIENT P:MAT  
GOAL →

upon His Majesty immediately./ When \he/ \arrived/  
ACTOR P:MAT

before the Throne, \a Lady of the Wardrobe/ \handed/  
ACTOR P:MAT

\to him/ \the Great White Inner Garment and the Maid's →  
RECIPIENT GOAL

Skirt/, \which/ \were/ \his ritual due/ as  
Id:TOKEN P:REL:INT Ir:VALUE

Sponsor to the Prince. Then, when \he/ \had made  
INITIATOR P:MAT →

\him/ drink out/ \of the Royal Cup/, \the Emperor/  
ACTOR GOAL SAYER

\recited/ \a poem in which \he/ \prayed/ \that  
P:VERB SENSER P:MEN:AFF PHENOMENON →  
VERBIAGE →

\the binding of the purple file/ \might symbolize/  
SAYER P:VERB

\the union of their two houses///; and \the Minister/  
VERBIAGE SAYER

\answered/ \him/ \that \nothing/ \should sever/  
P:VERB RECEIVER ACTOR P:MAT

REPORTED

\this union/ save the fading of the purple band./ Then  
GOAL

\he/ \descended/ \the long stairs/ and from the  
ACTOR P:MAT RANGE

courtyard \performed/ \the Grand Obeisance./ Here too  
P:MAT RANGE

\were shown/ \the horses from the Royal Stables/ and  
P:VERB VERBIAGE 1

\the hawks from the Royal Falconry/, \that/ \had been/  
VERBIAGE 2 Id:TOKEN

decreed/ \as presents for Genji./ At the foot of the  
P:REL:INT Ir:VALUE

stairs \the Princes and Courtiers/ \were lined up/  
GOAL P:MAT

\to receive/ \their bounties/, and \gift of every kind/  
P:MAT GOAL GOAL

\were showered/ \upon them./ That day \the hampers  
P:MAT RECIPIENT GOAL

and fruit baskets/ were distributed/ in accordance  
P:MAT

with the Emperor's directions by the learned Secretary

of the Right, and boxes of cake and presents/ lay/  
CARRIER P:REL:INT

about so thick that one/ could scarcely move./  
ACTOR P:MAT  
ATTRIBUTE

Such profusion/ had not been seen/ even at the Heir  
PHENOMENON P:MEN:PER

apparent's Initiation.

(47) That night Genji/ went/ to the Minister's house,  
ACTOR P:MAT

where his betrothal/ was celebrated/ with great  
GOAL P:MAT

splendour. It was thought/ that the little Prince/  
P:MEN:COG CARRIER  
PHENOMENON →

looked/ somewhat childish and delicate//, but  
P:REL:INT ATTRIBUTE

his beauty/ astonished/ everyone./ Only the bride/,  
PHENOMENON P:MEN:AFF SENSER SENSER

who/ was/ four year older/, regarded/  
CARRIER P:REL:INT ATTRIBUTE P:MEN:COG

him/ as a mere baby/ and was rather ashamed/  
 CARRIER      ATTRIBUTE      P: MEN: AFF  
 PHENOMENON

of him./  
 PHENOMENON

(48) The Emperor/ still demanded/ Genji's attendance/  
 SENSER      P: MEN: AFF      PHENOMENON

at the Palace/, so he/ did not set up/ a house of  
 ACTOR      P: MAT      GOAL

his own./ In his inmost heart he/ was always →  
 SENSER      P: MEN: COG

thinking/ how much nicer she/ was/ than  
 PHENOMENON      CARRIER      P: REL: INT  
 ATTRIBUTE

anyone else//, and only wanted to be/ with people  
 P: REL: CIR      ATTRIBUTE

who/ were/ like her//, but alas no one/  
 CARRIER      P: REL: CIR      ATTRIBUTE/      Id: TOKEN

was/ the least like her./ Everyone/ seemed →  
 P: REL: CIR      Ir: VALUE      ACTOR      P: MAT

to make/ a great deal of fuss/ about Princess Aoi,  
 RANGE

his betrothed; but he/ could see/ nothing nice →  
 SENSER      P: MEN: PER      PHENOMENON

about her./ The girl at the Palace/ now filled/  
 CARRIER      P: REL: CIR

\all his childish thoughts/ and \this obsession/  
PHENOMENON CARRIER

\became/ \a misery to him./  
P:REL:INT ATTRIBUTE

(49) Now that \he/ \was/ \a 'man'/ \he/  
CARRIER P:REL:INT ATTRIBUTE ACTOR

\could no longer frequent/ \the women's quarters/ as  
P:MAT RANGE

\he/ \had been wont to do./ But sometimes when  
ACTOR P:MAT

\an entertainment/ \was/ \afoot/ \he/ \found/  
CARRIER P:REL:INT ATTRIBUTE SENSER P:MEN:AFF

\comfort/ in \hearing/ \her voice/ dimly \blending/  
PHENOMENON P:MEN:PER PHENOMENON P:REL:CIR

\with the sound of zithern or flute/ and \felt/  
ATTRIBUTE P:MEN:AFF

\his grown-up existence/ \to be/ \unendurable./  
CARRIER P:REL:INT ATTRIBUTE  
PHENOMENON

After an absence of five or six days \he/ \would →  
ACTOR P:MAT

occasionally spend/ \two or three/ at his betrothed's  
RANGE

house. \His father-in-law \attributing/ \this →  
P:REL:INT  
SENSER →

negligence/ \to his extreme youth// \was not at all →  
TOKEN VALUE P: MEN: AFF

perturbed/ and always \received/ \him/ warmly.  
P: MAT GOAL

Whenever \he/ \came/ \the most interesting and →  
ACTOR P: MAT

agreeable of the young people of the day/ \were asked/ →  
PHENOMENON P: MEN: PER

to meet/ \him/ and \endless trouble/ \was taken/  
SENER GOAL P: MAT

in \arranging/ \games \to amuse/ \him./  
P: MAT P: MEN: AFF SENER/  
GOAL

(50) \The Shigeisa/, one of the rooms \which/  
GOAL CARRIER

\had belonged to/ \his mother/, \was allotted/ \to him/  
P: REL: POS ATTRIBUTE P: MAT RECIPIENT

as his official quarters in the Palace, and

\the servants \who/ \had waited/ on her/ \were now - →  
ACTOR P: MAT P: MAT  
GOAL

gathered/ together again and \formed/ \his suite./  
P: MAT GOAL

\His grandmother's house/ \was falling/ \into decay./  
CARRIER P: REL: CIR ATTRIBUTE



\The Imperial Office of Works/ \was ordered/  
RECEIVER P:VERB

\to repair/ \it./ \The grouping of the trees and →  
P:MAT GOAL/ ATTRIBUTOR  
REPORTED

disposition of the surrounding hills/ \had always made/  
P:REL:INT

\the place/ \delightful./ Now \the basin of the lake/  
CARRIER ATTRIBUTE CARRIER

\was widened/ and \many other improvements/ \were →  
P:REL:INT RANGE

carried out./ 'If only \I/ \were going to live/  
P:MAT ACTOR P:MAT  
PHENOMENON →

here with someone whom \I/ \liked/, \thought/  
SENSER P:MEN:AFF/ P:MEN:COG

\Genji/ sadly.  
SENSER

(51) \Some/ \say/ \that \the name of Hikaru the →  
SAYER P:VERB GOAL  
REPORTED →

Shining One/ \was given/ \to him/ in admiration  
P:MAT RECIPIENT

\by the Korean fortune-teller./  
ACTOR

On the Ideational Differences among  
the Three English Translations of  
*The Tale of Genji* in Terms of the System of  
Transitivity in the Systemic-functional  
Grammar

系統 - 機能文法の Transitivity System を枠組みとした  
源氏物語の3つの英訳に見られる観念的意味の差異について

Appendix Volume 3

資料編 第3巻

A Thesis Presented to the Division of  
Education, Graduate School of  
International Christian University, for  
the Degree of Master of Arts in Education

国際基督教大学大学院教育学研究科提出教育学修士論文

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## An Introduction to This Volume of Appendix

This volume of appendix consists of two parts. The first part is the extract of The Paulownia Court from *The Tale of Genji* translated by Edward Seidensticker. This part also contains notes which were added by the translator. Originally Seidensticker added notes at the bottom of the pages, but in this volume of appendix the notes are listed at the end of the extract.

The second part is the analysis of the text. This part also contains several abbreviated marks which are used to analyze the processes of the text. The whole examples are illustrated as follows:

P:MAT --- PROCESS: MATERIAL  
P:MEN:AFF --- PROCESS: MENTAL: AFFECTION  
P:MEN:PER --- PROCESS: MENTAL: PERCEPTION  
P:MEN:COG --- PROCESS: MENTAL: COGNITION  
P:REL:INT --- PROCESS: RELATIONAL: INTENSIVE  
P:REL:POS --- PROCESS: RELATIONAL: POSSESSIVE  
P:REL:CIR --- PROCESS: RELATIONAL: CIRCUMSTANTIAL  
P:EXIS:ENTITY --- PROCESS: EXISTENTIAL: ENTITY

P:EXIS:EVENT --- PROCESS: EXISTENTIAL: EVENT

P:VERB --- PROCESS: VERBAL

P:BEHAV --- PROCESS: BEHAVIOURAL

Id:TOKEN --- Identified: TOKEN

Ir:VALUE --- Identifier: VALUE

All paragraphs in the two parts, viz., the extract of the text and the analysis, are numbered for the analytical convenience, though originally *The Tale of Genji* has no number on each paragraph. The numbers are useful because they make it easier to find where the target data for a discussion is in the two parts.

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Part 1: The Extract of The Paulownia Court

(1) In a certain reign there was a lady not of the first rank whom the emperor loved more than any of the others. The grand ladies with high ambitions thought her a presumptuous upstart, and lesser ladies were still more resentful. Everything she did offended someone. Probably aware of what was happening, she fell seriously ill and came to spend more time at home than at court. The emperor's pity and affection quite passed bounds. No longer caring what his ladies and courtiers might say, he behaved as if intent upon stirring gossip.

(2) His court looked with very great misgiving upon what seemed a reckless infatuation. In China just such an unreasoning passion had been the undoing of an emperor and had spread turmoil through the land. As the resentment grew, the example of Yang Kuei-fei was the one most frequently cited against the lady.

(3) She survived despite her troubles, with the help of an unprecedented bounty of love. Her father, a grand councillor, was no longer living. Her mother, an old-fashioned lady of good lineage, was determined that matters be no different for her than for ladies who

with paternal support were making careers at court. The mother was attentive to the smallest detail of etiquette and deportment. Yet there was a limit to what she could do. The sad fact was that the girl was without strong backing, and each time a new incident arose she was next to defenseless.

(4) It may have been because of a bond in a former life that she bore the emperor a beautiful son, a jewel beyond compare. The emperor was in a fever of impatience to see the child, still with the mother's family; and when, on the earliest day possible, he was brought to court, he did indeed prove to be a most marvelous babe. The emperor's eldest son was the grandson of the Minister of the Right. The world assumed that with this powerful support he would one day be named crown prince; but the new child was far more beautiful. On public occasions the emperor continued to favor his eldest son. The new child was a private treasure, so to speak, on which to lavish uninhibited affection.

(5) The mother was not of such a low rank as to attend upon the emperor's personal needs. In the general view she belonged to the upper classed. He insisted on having her always beside him, however, and on nights when there was music or other entertainment he would require that she be present. Sometimes the two of them would sleep late, and even after they had risen he

would not let her go. Because of his unreasonable demands she was widely held to have fallen into immoderate habits out of keeping with her rank.

(6) With the birth of the son, it became yet clearer that she was the emperor's favorite. The mother of the eldest son began to feel uneasy. If she did not manage carefully, she might see the new son designated crown prince. She had come to court before the emperor's other ladies, she had once been favored over the others, and she had borne several of his children. However much her complaining might trouble and annoy him, she was one lady whom he could not ignore.

(7) Though the mother of the new son had the emperor's love, her detractors were numerous and alert to the slightest inadvertency. She was in continuous torment, feeling that she had nowhere to turn. She lived in the Paulownia Court. The emperor had to pass the apartments of other ladies to reach hers, and it must be admitted that their resentment at his constant comings and goings was not unreasonable. Her visits to the royal chambers were equally frequent. The robes of her women were in a scandalous state from trash strewn along bridges and galleries. Once some women conspired to have both doors of a gallery she must pass bolted shut, and so she found herself unable to advance or retreat. Her anguish over the mounting list of insults was presently more than the emperor could bear. He



moved a lady out of rooms adjacent to his own and assigned them to the lady of the Paulownia Court and so, of course, aroused new resentment.

(8) When the young prince reached the age of three,<sup>1</sup> the resources of the treasury and the stewards' offices were exhausted to make the ceremonial bestowing of trousers as elaborate as that for the eldest son. Once more there was malicious talk; but the prince himself, as he grew up, was so superior of mien and disposition that few could find it in themselves to dislike him. Among the more discriminating, indeed, were some who marveled that such a paragon had been born into this world.

(9) In the summer the boy's mother, feeling vaguely unwell, asked that she be allowed to go home. The emperor would not hear of it. Since they were by now used to these indispositions, he begged her to stay and see what course her health would take. It was steadily worse, and then, suddenly, everyone could see that she was failing. Her mother came pleading that he let her go home. At length he agreed.

(10) Fearing that even now she might be the victim of a gratuitous insult, she chose to go off without ceremony, leaving the boy behind. Everything must have an end, and the emperor could no longer detain her. It saddened him inexpressibly that he was not even permitted to see her off. A lady of great charm and

beauty, she was sadly emaciated. She was sunk in melancholy thoughts, but when she tried to put them into words her voice was almost inaudible. The emperor was quite beside himself, his mind a confusion of things that had been and things that were to come. He wept and vowed undying love, over and over again. The lady was unable to reply. She seemed listless and drained of strength, as if she scarcely knew what was happening. Wanting somehow to help, the emperor ordered that she be given the honor of a hand-drawn carriage. He returned to her apartments and still could not bring himself to the final parting.

(11) "We vowed that we would go together down the road we all must go. You must not leave me behind."

(12) She looked sadly up at him. "If I had suspected that it would be so---" She was gasping for breath.

"I leave you, to go the road we all must go.  
The road I would choose, if only I could, is  
the other."

(13) It was evident that she would have liked to say more; but she was so weak that it had been a struggle to say even this much.

(14) The emperor was wondering again if he might not keep her with him and have her with him to the end.

(15) But a message came from her mother, asking that

she hurry. "We have obtained the agreement of eminent ascetics to conduct the necessary services, and I fear that they are to begin this evening."

(16) So, in desolation, he let her go. He passed a sleepless night.

(17) He sent off a messenger and was beside himself with impatience and apprehension even before there had been time for the man to reach the lady's house and return. The man arrived to find the house echoing with laments. She had died at shortly past midnight. He returned sadly to the palace. The emperor closed himself up in his private apartments. He would have liked at least to keep the boy with him, but no precedent could be found for having him away from his mother's house through the mourning. The boy looked in bewilderment at the weeping courtiers, at his father too, the tears streaming over his face. The death of a parent is sad under any circumstances, and this one was indescribably sad.

(18) But there must be an end to weeping, and orders were given for the funeral. If only she could rise to the heavens with the smoke from the pyre, said the mother between her sobs. She rode in the hearse with several attendants, and what must her feelings have been when they reached Mount Otaki?<sup>2</sup> It was there that the services were conducted with the utmost solemnity and dignity.

(19) She looked down at the body. "With her before me, I cannot persuade myself that she is dead. At the sight of her ashes I can perhaps accept what has happened."

(20) The words were rational enough, but she was so distraught that she seemed about to fall from the carriage. The women had known that it would be so and did what they could for her.

(21) A messenger came from the palace with the news that the lady had been raised to the Third Rank, and presently a nunciary arrived to read the official order. For the emperor, the regret was scarcely bearable that he had not had the courage of his resolve to appoint her an imperial consort, and he wished to make amends by promoting her one rank. There were many who resented even this favor. Others, however, of a more sensitive nature, saw more than ever what a dear lady she had been, simple and gentle and difficult to find fault with. It was because she had been excessively favored by the emperor that she had been the victim of such malice. The grand ladies were now reminded of how sympathetic and unassuming she had been. It was for just such an occasion, they remarked to one another, that the phrase "how well one knows"<sup>3</sup> had been invented.

(22) The days went dully by. The emperor was careful to send offerings for the weekly memorial services.

His grief was unabated and he spent his nights in tears, refusing to summon his other ladies. His serving women were plunged into dew-drenched autumn.

(23) There was one lady, however, who refused to be placated. "How ridiculous," said the lady of the Kokiden Pavilion, mother of his eldest son, "that the infatuation should continue even now."

(24) The emperor's thoughts were on his youngest son even when he was with his eldest. He sent off intelligent nurses and serving women to the house of the boy's grandmother, where he was still in residence, and made constant inquiry after him.

(25) The autumn tempests blew and suddenly the evenings were chilly. Lost in his grief, the emperor sent off a note to the grandmother. His messenger was a woman of middle rank called Myōbu, whose father was a guards officer. It was on a beautiful moonlit night that he dispatched her, a night that brought memories. On such nights he and the dead lady had played the koto for each other. Her koto had somehow had overtones lacking in other instruments, and when she would interrupt the music to speak, the words too carried echoes of their own. Her face, her manner ---they seemed to cling to him, but with "no more substance than the lucent dream."<sup>4</sup>

(26) Myōbu reached the grandmother's house. Her carriage was drawn through the gate---and what a lonely

place it was! The old lady had of course lived in widowed retirement, but, not wishing to distress her only daughter, she had managed to keep the place in repair. Now all was plunged into darkness. The weeds grew ever higher and the autumn winds tore threateningly at the garden. Only the rays of the moon managed to make their way through the tangles.

(27) The carriage was pulled up and Myōbu alighted.

(28) The grandmother was at first unable to speak. "It has been a trial for me to go on living, and now to have one such as you come through the dews of this wild garden---I cannot tell you how much it shames me."

(29) "A lady who visited your house the other day told us that she had to see with her own eyes before she could really understand your loneliness and sorrow. I am not at all a sensitive person, and yet I am unable to control these tears."

(30) After a pause she delivered a message from the emperor. "He has said that for a time it all seemed as if he were wandering in a nightmare, and then when his agitation subsided he came to see that the nightmare would not end. If only he had companion in his grief, he thought---and it occurred to him that you, my lady, might be persuaded to come unobtrusively to court. He cannot bear to think of the child languishing in this house of tears, and hopes that you will come quickly and bring him with you. He was more than once

interrupted by sobs as he spoke, and it was apparent to all of us that he feared having us think him inexcusably weak. I came away without hearing him to the end."

(31) "I cannot see for tears," said the old lady. "Let these sublime words bring me light."

(32) This was the emperor's letter: "It seems impossibly cruel that although I had hoped for comfort with the passage of time my grief should only be worse. I am particularly grieved that I do not have the boy with me, to watch him grow and mature. Will you not bring him to me? We shall think of him as a memento."

(33) These could be no doubting the sincerity of the royal petition. A poem was appended to the letter, but when she had come to it the old lady was no longer able to see through her tears:

"At the sound of the wind, bringing dew to Miyagi  
Plain,  
I think of the tender *hagi*<sup>5</sup> upon the moor."

(34) "Tell His majesty," said the grandmother after a time, "that it has been a great trial for me to live so long. 'Ashamed before the Takasago pines<sup>6</sup> I think that it is not for me to be seen at court. Even if the august invitation is repeated, I shall not find it possible to accept. As for the boy, I do not know what

his wishes are. The indications are that he is eager to go. It is sad for me, but as it should be. Please tell His Majesty of these thoughts, secret until now. I fear that I bear a curse from a previous existence and that it would be wrong and even terrible to keep the child with me."

(35) "It would have given me great pleasure to look in upon him," said Myōbu, 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."

(36) "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.<sup>7</sup> 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."<sup>8</sup> She was unable to go on.

(37) It was late.

(38) "His Majesty says much the same thing," replied Myōbu. "It was, he says, an intensity of passion such as to startle the world, and perhaps for that very reason it was fated to be brief. He cannot think of anything he has done to arouse such resentment, he says, and so he must live with resentment which seems without proper cause. Alone and utterly desolate, he finds it impossible to face the world. He fears that he must seem dreadfully eccentric. How very great---he has said it over and over again---how very great his burden of guilt must be. One scarcely ever sees him that he is not weeping." Myōbu too was in tears. "It is very late. I must get back before the night is quite over and tell him what I have seen."

(39) The moon was sinking over the hills, the air was crystal clear, the wind was cool, and the songs of the insects among the autumn grasses would by themselves have brought tears. It was a scene from which Myōbu could not easily pull herself.

"The autumn night is too short to contain my tears  
Though songs of bell cricket weary, fall into  
silence."<sup>9</sup>

(40) This was her farewell poem. Still she hesitated,  
on the point of getting into her carriage.

(41) The old lady sent a reply:

"Sad are the insect songs among the reeds.  
More sadly yet falls the dew from above the  
clouds."<sup>10</sup>

(42) "I seem to be in a complaining mood."

(43) Though gifts would have been out of place, she  
sent as a trifling memento of her daughter a set of  
robes, left for just such an occasion, and with them an  
assortment of bodkins and combs.

(44) The young women who had come from court with the  
little prince still mourned their lady, but those of  
them who had acquired a taste for court life yearned to  
be back. The memory of the emperor made them join  
their own to the royal petitions.

(45) But no---a crone like herself would repel all the  
fine ladies and gentlemen, said the grandmother, while  
on the other hand she could not bear the thought of  
having the child out of her sight for even a moment.

(46) Myōbu was much moved to find the emperor waiting

up for her. Making it seem that his attention was on the small and beautifully planted garden before him, now in full autumn bloom, he was talking quietly with four or five women, among the most sensitive of his attendants. He had become addicted to illustrations by the emperor Uda for "The Song of Everlasting Sorrow"<sup>11</sup> and to poems by Ise and Tsurayuki on that subject, and to Chinese poems as well.

(47) He listened attentively as Myōbu described the scene she had found so affecting. He took up the letter she had brought from the grandmother.

(48) "I am so awed by this august message that I would run away and hide; and so violent are the emotions it gives rise to that I scarcely know what to say.

"The tree that gave them shelter has withered and died.

One fears for the plight of the *hagi* shoots beneath."

(49) A strange way to put the matter, thought the emperor; but the lady must still be dazed with grief. He chose to overlook the suggestion that he himself could not help the child.

(50) He sought to hide his sorrow, not wanting these women to see him in such poor control of himself. But it was no use. He reviewed his memories over and over

again, from his very earliest days with the dead lady. He had scarcely been able to bear a moment away from her while she lived. How strange that he had been able to survive the days and months since on memories alone. He had hoped to reward the grandmother's sturdy devotion, and his hopes had come to nothing.

(51) "Well," he sighed, "she may look forward to having her day, if she will only live to see the boy grow up."

(52) Looking at the keepsakes Myōbu had brought back, he thought what a comfort it would be if some wizard were to bring him, like that Chinese emperor, a comb from the world where his lost love was dwelling. He whispered:

"And will no wizard search her out for me,  
That even he may tell me where she is?"

(53) There are limits to the powers of the most gifted artist. The Chinese lady in the paintings did not have the luster of life. Yang Kuei-fei was said to have resembled the lotus of the Sublime Pond, the willows of the Timeless Hall. No doubt she was very beautiful in her Chinese finery. When he tried to remember the quiet charm of his lost lady, he found that there was no color of flower, no song of bird, to summon her up. Morning and night, over and over again, they had repeated to each other the lines from "The Song of

Everlasting Sorrow":

"In the sky, as birds that share a wing.  
On earth, as trees that share a branch."

(54) It had been their vow, and the shortness of her life had made it an empty dream.

(55) Everything, the moaning of the wind, the humming of autumn insects, added to the sadness. But in the apartments of the Kokiden lady matters were different. It had been some time since she had last waited upon the emperor. The moonlight being so beautiful, she saw no reason not to have music deep into the night. The emperor muttered something about the bad taste of such a performance at such a time, and those who saw his distress agreed that it was an unnecessary injury. Kokiden was of an arrogant and intractable nature and her behavior suggested that to her the emperor's grief was of no importance.

(56) The moon set. The wicks in the lamps had been trimmed more than once and presently the oil was gone. Still he showed no sign of retiring. His mind on the boy and the old lady, he jotted down a verse:

"Tears dim the moon, even here above the clouds.<sup>12</sup>  
Dim must it be in that lodging among the reeds."

(57) Calls outside told him that the guard was being changed. It would be one or two in the morning. People would think his behavior strange indeed. He at length withdrew to his bedchamber. He was awake the whole night through, and in dark morning, his thoughts on the blinds that would not open,<sup>13</sup> he was unable to interest himself in business of state. He scarcely touched his breakfast, and lunch seemed so remote from his inclinations that his attendants exchanged looks and whispers of alarm.

(58) Not all voices were sympathetic. Perhaps, some said, it had all been foreordained, but he had dismissed the talk and ignored the resentment and let the affair quite pass the bounds of reason; and now to neglect his duties so---it was altogether too much. Some even cited the example of the Chinese emperor who had brought ruin upon himself and his country.<sup>14</sup>

(59) The months passed and the young prince returned to the palace. He had grown into a lad of such beauty that he hardly seemed meant for this world---and indeed one almost feared that he might only briefly be a part of it. When, the following spring, it came time to name a crown prince, the emperor wanted very much to pass over his first son in favor of the younger, who, however, had no influential maternal relatives. It did not seem likely that the designation would pass unchallenged. The boy might, like his mother, be

destroyed by immoderate favors. The emperor told no one of his wishes. There did after all seem to be a limit to his affections, people said; and Kokiden regained her confidence.

(60) The boy's grandmother was inconsolable. Finally, because her prayer to be with her daughter had been answered, perhaps, she breathed her last. Once more the emperor was desolate. The boy, now six, was old enough to know grief himself. His grandmother, who had been so good to him over the years, had more than once told him what pain it would cause her, when the time came, to leave him behind.

(61) He now lived at court. When he was seven he went through the ceremonial reading of the Chinese classics, and never before had there been so fine a performance. Again a tremor of apprehension passed over the emperor--might it be that such a prodigy was not to be long for this world?

(62) "No one need be angry with him now that his mother is gone." He took the boy to visit the Kokiden Pavilion. "And now most especially I hoped you will be kind to him."

(63) Admitting the boy to her inner chambers, even Kokiden was pleased. Not the sternest of warriors or the most unbending of enemies could have held back a smile. Kokiden was reluctant to let him go. She had two daughters, but neither could compare with him in

beauty. The lesser ladies crowded about, not in the least ashamed to show their faces, all eager to amuse him, though aware that he set them off to disadvantage. I need not speak of his accomplishments in the compulsory subjects, the classics and the like. When it came to music his flute and koto made the heavens echo---but to recount all his virtues would, I fear, give rise to a suspicion that I distort the truth.

(64) An embassy came from Korea. Hearing that among the emissaries was a skilled physiognomist, the emperor would have liked to summon him for consultation. He decided, however, that he must defer to the emperor Uda's injunction against receiving foreigners, and instead sent this favored son to the Kōro mansion,<sup>15</sup> where the party was lodged. The boy was disguised as the son of the grand moderator, his guardian at court. The wise Korean cocked his head in astonishment.

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

(66) The moderator was a man of considerable learning. There was much of interest in his exchanges with the Korean. There were also exchanges of Chinese poetry, and in one of his poems the Korean succeeded most



skillfully in conveying his joy at having been able to observe such a countenance on this the eve of his return to his own land, and sorrow that the parting must come so soon. The boy offered a verse that was received with high praise. The most splendid of gifts were bestowed upon him. The wise man was in return showered with gifts from the palace.

(67) Somehow news of the sage's remarks leaked out, though the emperor himself was careful to say nothing. The Minister of the Right, grandfather of the crown prince and father of the Kokiden lady, was quick to hear, and again his suspicions were aroused. In the wisdom of his heart, the emperor had already analyzed the boy's physiognomy after the Japanese fashion and had formed tentative plans. He had thus far refrained from bestowing imperial rank on his son, and was delighted that the Korean view should so accord with his own. Lacking the support of maternal relatives, the boy would be most insecure as a prince without court rank, and the emperor could not be sure how long his own reign would last. As a commoner he could be of great service. The emperor therefore encouraged the boy in his studies, at which he was so proficient that it seemed a waste to reduce him to common rank. And yet---as a prince he would arouse the hostility of those who had cause to fear his becoming emperor. Summoning an astrologer of the Indian school, the

emperor was pleased to learn that the Indian view coincided with the Japanese and the Korean; and so he concluded that the boy should become a commoner with the name Minamoto or Genji.

(68) The months and the years passed and still the emperor could not forget his lost love. He summoned various women who might console him, but apparently it was too much to ask in this world for one who even resembled her. He remained sunk in memories, unable to interest himself in anything. Then he was told of the Fourth Princess, daughter of a former emperor, a lady famous for her beauty and reared with the greatest care by her mother, the empress. A woman now in attendance upon the emperor had in the days of his predecessor been most friendly with the princess, then but a child, and even now saw her from time to time.

(69) "I have been at court through three reigns now," she said, "and never had I seen anyone who genuinely resembled my lady. But now the daughter of the empress dowager is growing up, and the resemblance is most astonishing. One would be hard put to find her equal."

(70) Hoping that she might just possibly be right, the emperor asked most courteously to have the princess sent to court. Her mother was reluctant and even fearful, however. One must remember, she said, that the mother of the crown prince was a most willful lady who had subjected the lady of the Paulownia Court to

open insults and presently sent her into a fatal decline. Before she had made up her mind she followed her husband in death, and the daughter was alone. The emperor renewed his petition. He said that he would treat the girl as one of his own daughters.

(71) Her attendants and her maternal relatives and her older brother, Prince Hyōbu, consulted together and concluded that rather than languish at home she might seek consolation at court; and so she was sent off. She was called Fujitsubo. The resemblance to the dead lady was indeed astonishing. Because she was of such high birth(it may have been that people were imagining things) she seemed even more graceful and delicate than the other. No one could despise her for inferior rank, and the emperor need not feel shy about showing his love for her. The other lady had not particularly encouraged his attentions and had been the victim of a love too intense; and now, though it would be wrong to say that he had quite forgotten her, he found his affections shifting to the new lady, who was a source of boundless comfort. So it is with the affairs of this world.

(72) Since Genji never left his father's side, it was not easy for this new lady, the recipient of so many visits, to hide herself from him. The other ladies were disinclined to think themselves her inferior, and indeed each of them had her own merits.

They were all rather past their prime, however. Fujitsubo's beauty was of a younger and fresher sort. Though in her childlike shyness she made an especial effort not to be seen, Genji occasionally caught a glimpse of her face. He could not remember his own mother and it moved him deeply to learn, from the lady who had first told the emperor of Fujitsubo, that the resemblance was striking. He wanted to be near her always.

(73) "Do not be unfriendly," said the emperor to Fujitsubo. "Sometimes it almost seems to me too that you are his mother. Do not think him forward, be kind to him. Your eyes, your expression: you are really so uncommonly like her that you could pass for his mother."

(74) Genji's affection for the new lady grew, and the most ordinary flower or tinted leaf became the occasion for expressing it. Kokiden was not pleased. She was not on good terms with Fujitsubo, and all her old resentment at Genji came back. He was handsomer than the crown prince, her chief treasure in the world, well thought of by the whole court. People began calling Genji "the shining one." Fujitsubo, ranked beside him in the emperor's affections, became "the lady of the radiant sun."

(75) It seemed a pity that the boy must one day leave behind his boyish attire; but when he reached the

age of twelve he went through his initiation ceremonies and received the cap of an adult. Determined that the ceremony should be in no way inferior to the crown prince's, which had been held some years earlier in the Grand Hall, the emperor himself bustled about adding new details to the established forms. As for the banquet after the ceremony, he did not wish the custodians of the storehouses and granaries to treat it as an ordinary public occasion.

(76) The throne faced east on the east porch, and before it were Genji's seat and that of the minister who was to bestow the official cap. At the appointed hour in midafternoon Genji appeared. The freshness of his face and his boyish coiffure were again such as to make the emperor regret that the change must take place. The ritual cutting of the boy's hair was performed by the secretary of the treasury. As the beautiful locks fell the emperor was seized with a hopeless longing for his dead lady. Repeatedly he found himself struggling to keep his composure. The ceremony over, the boy withdrew to change to adult trousers and descended into the courtyard for ceremonial thanksgiving. There was not a person in the assembly who did not feel his eyes misting over. The emperor was stirred by the deepest of emotions. He had on brief occasions been able to forget the past, and now it all came back again. Vaguely apprehensive lest

the initiation of so young a boy bring a sudden aging, he was astonished to see that his son delighted him even more.

(77) The Minister of the Left, who bestowed the official cap, had only one daughter, his chief joy in life. Her mother, the minister's first wife, was a princess of the blood. The crown prince had sought the girl's hand, but the minister thought rather of giving her to Genji. He had heard that the emperor had similar thoughts. When the emperor suggested that the boy was without adequate sponsors for his initiation and that the support of relatives by marriage might be called for, the minister quite agreed.

(78) The company withdrew to outer rooms and Genji took his place below the princes of the blood. The minister hinted at what was on his mind, but Genji, still very young, did not quite know what to say. There came a message through a chamberlain that the minister was expected in the royal chambers. A lady-in-waiting brought the customary gifts for his services, a woman's cloak, white and of grand proportions, and a set of robes as well. As he poured wine for his minister, the emperor recited a poem which was in fact a deeply felt admonition:

"The boyish locks are now bound up, a man's.  
And do we tie a lasting bond for his future?"

(79) This was the minister's reply:

"Fast the knot which the honest heart has tied.  
May lavender, the hue of the troth, be as fast."<sup>16</sup>

(80) The minister descended from a long garden bridge to give formal thanks. He received a horse from the imperial stables and a falcon from the secretariat. In the courtyard below the emperor, princes and high courtiers received gifts in keeping with their stations. The moderator, Genji's guardian, had upon royal command prepared the trays and baskets now set out in the royal presence. As for Chinese chests of food and gifts, they overflowed the premises, in even larger numbers than for the crown prince's initiation. It was the most splendid and dignified of ceremonies.

(81) Genji went home that evening with the Minister of the Left. The nuptial observances were conducted with great solemnity. The groom seemed to the minister and his family quite charming in his boyishness. The bride was older, and somewhat ill at ease with such a young husband.

(82) The minister had the emperor's complete confidence, and his principal wife, the girl's mother, was the emperor's sister. Both parents were therefore of the highest standing. And now they had Genji for a son-in-law. The Minister of the Right, who as

grandfather of the crown prince should have been without rivals, was somehow eclipsed. The Minister of the Left had numerous children by several ladies. One of the sons, a very handsome lad by his principal wife, was already a guards lieutenant. Relations between the two ministers were not good; but the Minister of the Right found it difficult to ignore such a talented youth, to whom he offered the hand of his fourth and favorite daughter. His esteem for his new son-in-law rivaled the other minister's esteem for Genji. To both houses the new arrangements seemed ideal.

(83) Constantly at his father's side, Genji spent little time at the Sanjō mansion of his bride. Fujitsubo was for him a vision of sublime beauty. If he could have someone like her---but in fact there was no one really like her. His bride too was beautiful, and she had had the advantage of every luxury; but he was not at all sure that they were meant for each other. The yearning in his young heart for the other lady was agony. Now that he had come of age, he no longer had his father's permission to go behind her curtains. On evenings when there was music, he would play the flute to her koto and so communicate something of his longing, and take some comfort from her voice, soft through the curtains. Life at court was for him much preferable to life at Sanjō. Two or three days at Sanjō would be followed by five or six days at court.



For the minister, youth seemed sufficient excuse for this neglect. He continued to be delighted with his son-in-law.

(84) The minister selected the handsomest and most accomplished of ladies to wait upon the young pair and planned the sort of diversions that were most likely to interest Genji. At the palace the emperor assigned him the apartments that had been his mother's and took care that her retinue was not dispersed. Orders were handed down to the offices of repairs and fittings to remodel the house that had belonged to the lady's family. The results were magnificent. The plantings and the artificial hills had always been remarkably tasteful, and the grounds now swarmed with workmen widening the lake. In only, thought Genji, he could have with him the lady he yearned for.

(85) The sobriquet "the shining Genji," one hears, was bestowed upon him by the Korean.

#### Notes

1. All ages are by the Oriental count, not of the full years but of the number of years in which one has lived. Thus it is possible to have a count of three after a full year and two days, one at the

end and one at the beginning of another year. All ages are either one or two above the full count.

2. To the east of the city.
3. A poetic allusion, probably, but the poem cited by the earliest commentators is otherwise unknown, and therefore suspect.
4. Anonymous, *Kokinshū* 647:  
Reality, within the depths of night,  
Has no more substance than the lucent dream.
5. *Lespedeza japonica*, often called bush clover.
6. Anonymous, *Kokin Rokujō*, *Zoku Kokka Taikan* 33903:  
Ashamed before the Takasago pines,  
I would not have it known that I still live.
7. Fujiwara Kanetsune, *Gosenshū* 1103:  
The heart of a parent is not darkness, and yet  
He wanders lost in thoughts upon his child.
8. Another reference to the Kanetsune poem.
9. The bell cricket of the Heian Period seems to have been what is today called the pine cricket, *Madasumma marmorata*, and the Heian pine cricket has become the bell cricket.
10. "A sad message comes from court to join the sadness already here."

11. By Po Chū-i, describing the grief of the T'ang emperor Hsüan Tsung upon the death of his concubine Yang Kuei-fei. Uda reigned in the late ninth century and died in 931. Tsurayuki and Ise were active in the early tenth century. The latter was one of Uda's concubines.
12. "Even here in the palace."
13. Ise, on "The Song of Everlasting Sorrow," *Zoku Kokka Taikan* 18157:

The jeweled blinds are drawn, the morning is dark.  
I had not thought I would not even dream.
14. The Yang Kuei-fei affair was the immediate cause of, or perhaps the pretext for, the disastrous An Lu-shan rebellion.
15. In the southern part of the city.
16. Throughout the tale, lavender (*murasaki*) suggests affinity.

Part 2: The Analysis of The Paulownia Court

(1) In a certain reign there \was/ \a lady not of  
P:EXIS:ENTITY →

the first rank whom \the emperor/ \loved/ more than any  
SENSER P: MEN:AFF

→  
EXIS:ENTITY

of the others./ \The grand ladies with high ambitions/  
SENSER

\thought/ \her/ \a presumptuous upstart//, and  
P: MEN:COG CARRIER ATTRIBUTE  
PHENOMENON

\lesser ladies/ \were/ \still more resentful./  
CARRIER P:REL:INT ATTRIBUTE

\Everything \she/ \did/ \offended/ \someone./  
ACTOR P:MAT P: MEN:AFF SENSER  
PHENOMENON

Probably aware of \what/ \was happening/, \she/  
ACTOR P:MAT CARRIER

\fell/ \seriously ill/ and \came to spend/  
P:REL:INT ATTRIBUTE P:MAT

\more time/ at home than at court. \The emperor's pity,  
RANGE ACTOR

and affection/ quite \passed/ \bounds./ No longer  
P:MAT RANGE

\caring/ \what \his ladies and courtiers/ \might say//,  
P: MEN: COG SAYER P: VERB  
PHENOMENON

\he/ \behaved/ as if intent upon stirring gossip.  
BEHAVER P: BEHAV

(2) \His court/ \looked/ with very great misgiving  
BEHAVER P: BEHAV

upon \what/ \seemed/ \a reckless infatuation./ In  
CARRIER P: REL: INT ATTRIBUTE

China \just such an unreasoning passion/ \had been/  
Id: TOKEN P: REL: INT

\the undoing of an emperor/ and \had spread/ \turmoil/  
Ir: VALUE P: MAT GOAL

through the land. As \the resentment/ \grew/, \the  
ACTOR P: MAT

example of Yang Kuei-fei/ \was/ \the one most  
Id: TOKEN P: REL: INT Ir: VALUE

frequently cited against the lady./

(3) \She/ \survived/ despite her troubles, with the  
ACTOR P: MAT

help of an unprecedented bounty of love. \Her father,

a grand councillor/, \was no longer living./ \Her →  
ACTOR P:MAT

mother, an old-fashioned lady of good lineage/,  
SENSER

\was determined/ \that \matters/ \be/ \no different/  
P:MEN:COG CARRIER P:REL:INT ATTRIBUTE  
→  
PHENOMENON

for her than for ladies \who/ with paternal support  
ACTOR

\were making/ \careers/ at court./ \The mother/  
P:MAT GOAL CARRIER

\was/ \attentive to the smallest detail of etiquette →  
P:REL:INT ATTRIBUTE

and deportment./ Yet there \was/ \a limit to  
P:EXIS:EVENT EXIS:EVENT →

what \she/ \could do./ // \The sad fact/ \was/  
ACTOR P:MAT Id:TOKEN P:REL:INT

\that \the girl/ \was/ \without strong backing//,  
CARRIER P:REL:CIR ATTRIBUTE  
→  
Ir:VALUE

and each time \a new incident/ \arose/ \she/  
EXIS:EVENT P:EXIS:EVENT CARRIER

\was/ \next to defenseless./  
P:REL:CIR ATTRIBUTE

(4) \It \may have been/ \because of a bond in a former →  
P:REL:CIR ATTRIBUTE  
CARRIER ----->

life/ that \she/ \bore/ \the emperor/ \a beautiful son, →  
ACTOR P:MAT CLIENT GOAL  
----->

a jewel beyond compare.// \The emperor/ \was/  
CARRIER P:REL:CIR

\in a fever of impatience \to see/ \the child, still →  
P:MEN:PER PHENOMENON  
ATTRIBUTE ----->

with the mother's family//; and when, on the earliest

day possible, \he/ \was brought/ to court, \he/  
GOAL P:MAT CARRIER

\did indeed prove to be/ \a most marvelous babe./  
P:REL:INT ATTRIBUTE

\The emperor's eldest son/ \was/ \the grandson of →  
Id:TOKEN P:REL:INT Ir:VALUE

the Minister of the Right./ \The world/ \assumed/  
SENSER P:MEN:COG

\that with this powerful support \he/ \would one\_ →  
Id:TOKEN  
PHENOMENON ----->

day be named/ \crown prince//; but \the new child/  
P:REL:INT Ir:VALUE CARRIER

\was/ \far more beautiful./ On public occasions  
P:REL:INT ATTRIBUTE

\the emperor/    \continued to favor/    \his eldest son./  
SENSER                    P: MEN: AFF                    PHENOMENON

\The new child/    \was/    \a private treasure/, so  
CARRIER                    P: REL: INT                    ATTRIBUTE

\to speak/, on which    \to lavish/    \uninhibited →  
P: VERB                    P: MAT                    GOAL

affection./

(5) \The mother/    \was not/    \of such a low rank as  
CARRIER                    P: REL: CIR                    ATTRIBUTE →

\to attend/ upon the emperor's personal needs./ In  
P: MAT

the general view \she/    \belonged to/    \the upper →  
CARRIER                    P: REL: POS                    ATTRIBUTE

classed./    \He/    \insisted on/    \having/    \her/  
SAYER                    P: VERB                    P: REL: POS                    ATTRIBUTE  
REPORTED →

always beside him/, however, and on nights when there

\was/                    \music or other entertainment/    \he/  
P: EXIS: EVENT                    EXIS: EVENT                    SENSER

\would require/    \that    \she/    \be/    \present./  
P: MEN: AFF                    CARRIER                    P: REL: INT                    ATTRIBUTE  
PHENOMENON

Sometimes \the two of them/    \would sleep/ late, and  
BEHAVER                    P: BEHAV



even after they/ had risen/ he/ would not let  
ACTOR P:MAT INITIATOR P:MAT

her/ go./ Because of his unreasonable demands she/  
ACTOR CARRIER

was widely held to have fallen/ into immoderate  
P:REL:CIR ATTRIBUTE

habits/ out of keeping/ with her rank./  
P:REL:CIR ATTRIBUTE

(6) With the birth of the son, it became/ yet  
P:REL:INT CARRIER

clearer/ that she/ was/ the emperor's favorite./  
ATTRIBUTE Id:TOKEN P:REL:INT Ir:VALUE

The mother of the eldest son/ began to feel/  
SENSER P:MEN:AFF

uneasy./ If she/ did not manage/ carefully,  
ATTRIBUTE BEHAVER P:BEHAV

she/ might see/ the new son/ designated/ crown  
SENSER P:MEN:PER Id:TOKEN P:REL:INT Ir:VALUE  
PHENOMENON

prince./ She/ had come/ to court before the  
ACTOR P:MAT

emperor's other ladies, she/ had once been favored/  
PHENOMENON P:MEN:AFF

over the others, and she/ had borne/ several of his  
ACTOR P:MAT GOAL

children./ However \much her complaining/ \might →  
PHENOMENON

trouble and annoy/ \him/, \she/ \was/  
P: MEN: AFF SENSER Id: TOKEN P: REL: INT

\one lady whom\he/ \could not ignore./  
SENSER P: MEN: COG  
Ir: VALUE

(7) Though \the mother of the new son/ \had/  
CARRIER P: REL: POS

\the emperor's love/, \her detractors/ \were/  
ATTRIBUTE CARRIER P: REL: INT

\numerous/ and \alert to the slightest inadvertency./  
ATTRIBUTE 1 ATTRIBUTE 2

\She/ \was in continuous torment, feeling/ \that \she/  
SENSER P: MEN: COG CARRIER  
PHENOMENON →

\had/ \nowhere \to turn./ \She/ \lived/ in the  
P: REL: POS P: MAT ACTOR P: MAT  
ATTRIBUTE

Paulownia Court. \The emperor/ \had to pass/ \the →  
ACTOR P: MAT

apartments of other ladies/ \to reach/ \hers/, and  
RANGE P: MAT RANGE

\it \must be admitted/ that \their resentment/ at his  
P: MEN: COG CARRIER  
PHENOMENON →

constant comings and goings \was not/ \unreasonable./  
P:REL:INT ATTRIBUTE

\Her visits to the royal chambers/ \were/ \equally  
CARRIER P:REL:INT

frequent./ \The robes of her women/ \were/ \in a  
ATTRIBUTE CARRIER P:REL:CIR

scandalous state/ from trash strewn along bridges and  
ATTRIBUTE

galleries. Once \some women/ \conspired to have/  
ATTRIBUTOR P:REL:INT

\both doors of a gallery \she/ \must pass/  
ACTOR P:MAT  
CARRIER

\bolted shut/, and so \she/ \found/ \herself/  
ATTRIBUTE SENSER P:MEN:COG ACTOR  
PHENOMENON

\unable to advance/ or \retreat./ \Her anguish over  
P:MAT P:MAT CARRIER

the mounting list of insults/ \was/ presently  
P:REL:INT

\more than \the emperor/ \could bear./ \He/  
SENSER P:MEN:AFF ACTOR  
ATTRIBUTE

\moved/ \a lady/ out of rooms adjacent to his own and  
P:MAT GOAL

\assigned/ \them/ \to the lady of the Paulownia Court/  
P:MAT GOAL RECIPIENT

and so, of course, \aroused/ \new resentment./  
P:MAT GOAL

(8) When \the young prince/ \reached/ \the age of →  
CARRIER P:REL:INT ATTRIBUTE

three/, \the resources of the treasury and the →  
GOAL

stewards' offices/ \were exhausted/ \to make/ \the →  
P:MAT P:REL:INT

ceremonial bestowing of trousers/ \as elaborate as that →  
CARRIER ATTRIBUTE

for the eldest son./ Once more there \was/  
P:EXIS:EVENT

\malicious talk/; but \the prince himself/, as \he/  
EXIS:EVENT CARRIER ACTOR

\grew up/, \was/ \so superior of mien and disposition  
P:MAT P:REL:INT ATTRIBUTE →

that \few/ \could find/ \it in themselves \to dislike/  
SENSER P:MEN:COG PHENOMENON P:MEN:AFF →

\him./ / Among the more discriminating, indeed,  
PHENOMENON /

\were/ \some \who/ \marveled/ \that \such a  
P:EXIS:ENTITY SENSER P:MEN:AFF GOAL →  
EXIS:ENTITY PHENOMENON →

paragon/ \had been born/ into this world.//  
 P:MAT

---

(9) In the summer \the boy's mother/, \feeling/ vaguely  
 SAYER P: MEN:AFF

\unwell/, \asked/ \that \she/ \be allowed to go/ home./  
 ATTRIBUTE P:VERB ACTOR P:MAT  
 REPORTED

\The emperor/ \would not hear/ \of it./ Since \they/  
 SENSER P: MEN:COG PHENOMENON CARRIER

\were/ by now \used to these indispositions/, \he/  
 P:REL:INT ATTRIBUTE SAYER

\begged/ \her/ \to stay/ and \see/ \what course  
 P:VERB RECEIVER P:MAT P:MAT PHENOMENON  
 REPORTED

\her health/ \would take.// \It/ \was/  
 CARRIER P:REL:INT CARRIER P:REL:INT

---

\steadily worse/, and then, suddenly, \everyone/  
 ATTRIBUTE SENSER

\could see/ \that \she/ \was failing.// \Her mother/  
 P: MEN:PER CARRIER P:REL:INT ACTOR  
 PHENOMENON

\came/ \pleading/ \that \he/ \let \her/ go/ home./  
 P:MAT P:VERB INITIATOR ACTOR  
 P:MAT  
 REPORTED

At length \he/ \agreed./  
SENSER P: MEN: COG

(10) \Fearing/ \that even now \she/ \might be/  
P: MEN: AFF Id: TOKEN P: REL: INT  
PHENOMENON →

\the victim of a gratuitous insult//, \she/ \chose to →  
Ir: VALUE ACTOR P: MAT

go off/ without ceremony, \leaving/ \the boy/ behind.  
P: MAT GOAL

\Everything/ \must have/ \an end/, and \the emperor/  
CARRIER P: REL: POS ATTRIBUTE ACTOR

\could no longer detain/ \her./ \It \saddened/ \him/  
P: MAT GOAL ACTOR P: MAT CLIENT  
ACTOR →

inexpressibly that \he/ \was not even permitted to see  
SENSER P: MEN: PER  
→

\her/ off.// \A lady of great charm and beauty, →  
PHENOMENON CARRIER

\she/ \was/ \sadly emaciated./ \She/ \was sunk/  
P: REL: INT ATTRIBUTE CARRIER P: REL: CIR

\in melancholy thoughts/, but when \she/ \tried to put →  
ATTRIBUTE SAYER P: VERB

\them into words/ \her voice/ \was/ \almost inaudible./  
CARRIER P: REL: INT ATTRIBUTE

The emperor/ CARRIER was/ P:REL:CIR quite beside himself/, his mind a  
ATTRIBUTE

confusion of things that/ EXIS:EVENT had been/ P:EXIS:EVENT and things

that/ ACTOR were to come./ P:MAT He/ BEHAVER wept/ P:BEHAV and vowed/ P:VERB

undying love/, over and over again. VERBIAGE The lady/ SAYER

was unable to reply./ P:VERB She/ CARRIER seemed/ P:REL:INT listless/ ATTRIBUTE

and drained of/ P:MAT strength/, GOAL as if she/ SENSER scarcely

knew/ P:MEN:COG what/ ACTOR was happening./ P:MAT Wanting somehow P:MAT →  
PHENOMENON

to help/, the emperor/ SAYER ordered/ P:VERB that she/ RECIPIENT  
REPORTED →

be given/ P:MAT the honor of a hand-drawn carriage./ GOAL

He/ ACTOR returned/ P:MAT to her apartments and still could not P:MAT →

bring/ himself/ GOAL to the final parting.

(11) "We/ SAYER vowed/ P:VERB that we/ ACTOR would go/ P:MAT together  
QUOTED REPORTED →

down the road \we all/ \must go./ \You/ \must not →  
 ACTOR P:MAT ACTOR P:MAT

leave/ \me/ behind."/  
 GOAL

(12) \She/ \looked sadly up/ at him. "If \I/  
 BEHAVER P:BEHAV SENSER  
 QUOTED →

\had suspected/ \that \it/ \would be/ \so---/" //  
 P:MEN:COG CARRIER P:REL:INT ATTRIBUTE //  
 PHENOMENON

\She/ \was gasping/ for breath.  
 BEHAVER P:BEHAV

" \I/ \leave/ \you/, \to go/ the road \we all/  
 ACTOR P:MAT GOAL P:MAT ACTOR  
 QUOTED →

\must go/,  
 P:MAT

\The road \I/ \would choose/, if only \I/ \could//,  
 ACTOR P:MAT ACTOR P:MAT/  
 Id:TOKEN →

\is/ \the other./"  
 P:REL:INT Ir:VALUE



(13) \It \was/ \evident/ that \she/ \would  
 P:REL:INT ATTRIBUTE SAYER  
 CARRIER

\have liked to say/ more/; but \she/ \was/  
 P:VERB CARRIER P:REL:INT

\so weak that \it \had been/ \a struggle/ \to say/  
 P:REL:INT ATTRIBUTE P:VERB  
 ATTRIBUTE CARRIER

even \this/ much.//  
 VERBIAGE

(14) \The emperor/ \was wondering/ again \if \he/  
 SENSER P:MEN:AFF CARRIER  
 PHENOMENON

\might not keep/ \her/ with him and \have/ \her/  
 P:REL:POS ATTRIBUTE P:REL:POS ATTRIBUTE

with him to the end./

(15) But \a message/ \came/ from her mother, \asking/  
 ACTOR P:MAT P:VERB

\that \she/ \hurry.// \ " \We/ \have obtained/  
 ACTOR P:MAT ACTOR P:MAT  
 REPORTED QUOTED

\the agreement of eminent ascetics \to conduct/ \the  
 P:MAT  
 GOAL

necessary services//, and I fear that they  
 RANGE SENSER P: MEN: AFF ACTOR  
 PHENOMENON

are to begin this evening."  
 P: MAT

(16) So, in desolation, he let her go.  
 INITIATOR ACTOR  
 P: MAT

He passed a sleepless night.  
 ACTOR P: MAT RANGE

(17) He sent off a messenger and was  
 ACTOR P: MAT GOAL P: REL: CIR

beside himself with impatience and apprehension even  
 ATTRIBUTE

before there had been time for the man to reach  
 P: EXIS: EVENT ACTOR P: MAT  
 EXIS: EVENT

the lady's house and return. The man arrived  
 RANGE P: MAT ACTOR P: MAT

to find the house echoing with laments. She  
 P: MEN: PER P: REL: CIR ATTRIBUTE BEHAVER  
 PHENOMENON

had died at shortly past midnight. He returned  
 P: BEHAV ACTOR P: MAT

sadly to the palace. The emperor/ closed himself/  
ACTOR GOAL  
P:MAT

up/ in his private apartments. He/ would have  
CARRIER P:REL:POS

liked at least to keep/ the boy/ with him, but  
ATTRIBUTE

no precedent/ could be found/ for having/ him/  
EXIS:EVENT P:EXIS:EVENT P:REL:POS ATTRIBUTE

away from his mother's house through the mourning.

The boy/ looked/ in bewilderment at the weeping  
BEHAVER P:BEHAV

courtiers, at his father too, the tears streaming/  
P:MAT

over his face. The death of a parent/ is/  
CARRIER P:REL:INT

sad/ under any circumstances, and this one/  
ATTRIBUTE CARRIER

was/ indescribably sad./  
P:REL:INT ATTRIBUTE

(18) But there must be/ an end to weeping//,  
P:EXIS:EVENT P:BEHAV//  
EXIS:EVENT

and orders/ were given/ for the funeral. If only  
GOAL P:MAT REPORTED

\she/ \could rise/ to the heavens with the smoke from  
ACTOR P:MAT

the pyre/, \said/ \the mother/ between her sobs.  
P:VERB SAYER

\She/ \rode/ in the hearse with several attendants,  
ACTOR P:MAT

and \what/ \must \her feelings/ have been/ when \they/  
ATTRIBUTE CARRIER ACTOR  
P:REL:INT

\reached/ \Mount Otaki?/ \It \was/ there that  
P:MAT RANGE P:EXIS:EVENT  
EXIS:EVENT

\the services/ \were conducted/ with the utmost  
GOAL P:MAT

solemnity and dignity./

(19) \She/ \looked down/ at the body. \" With her  
BEHAVER P:BEHAV

before me, \I/ \cannot persuade myself/ \that \she/  
SENER P:MEN:COG CARRIER  
QUOTED PHENOMENON

\is/ \dead./ / At the sight of her ashes \I/  
P:REL:INT ATTRIBUTE SENSER

\can perhaps accept/ \what/ \has happened./"/  
 P: MEN: COG ACTOR P: MAT  
 PHENOMENON

(20) \The words/ \were/ \rational enough/, but  
 CARRIER P: REL: INT ATTRIBUTE

\she/ \was/ \so distraught that \she/ \seemed/  
 CARRIER P: REL: INT CARRIER P: REL: CIR  
 ATTRIBUTE →

\about \to fall/ from the carriage./ \The women/  
 P: MAT SENSER  
 ATTRIBUTE

\had known/ \that \it/ \would be/ \so/ and  
 P: MEN: COG CARRIER P: REL: INT ATTRIBUTE/  
 PHENOMENON

\did/ \what \they/ \could/ for her./  
 P: MAT ACTOR P: MAT  
 RANGE

(21) \A messenger/ \came/ from the palace with the news  
 ACTOR P: MAT

that \the lady/ \had been raised to/ \the Third Rank/,  
 Id: TOKEN P: REL: INT Ir: VALUE

and presently \a nunciary/ \arrived/ \to read/  
 ACTOR P: MAT P: VERB

\the official order./ For the emperor, \the regret/  
 VERBIAGE CARRIER

\was/ P:REL:INT \scarcely bearable that \he/ CARRIER \had not had/ P:REL:POS  
 ATTRIBUTE

\the courage of his resolve \to appoint/ P:REL:INT \her/ Id:TOKEN  
 ATTRIBUTE

\an imperial consort///, and \he/ \wished to make/  
 Ir:VALUE ACTOR P:MAT

\amends/ RANGE by \promoting/ P:MAT \her/ GOAL one rank. There

\were/ P:EXIS:ENTITY \many \who/ SENSER \resented/ P:MEN:AFF even \this favor.// PHENOMENON  
 EXIS:ENTITY

\Others/, however, of a more sensitive nature, \saw/ SENSER P:MEN:COG

more than ever \what a dear lady/ ATTRIBUTE 1 \she/ CARRIER \had been/, P:REL:INT  
 PHENOMENON

\simple and gentle/ ATTRIBUTE 2 and \difficult \to find/ P:MEN:PER  
 ATTRIBUTE 3

\fault/ PHENOMENON with.// \It \was/ P:REL:INT \because \she/ PHENOMENON  
 CARRIER ATTRIBUTE

\had been excessively favored by/ \the emperor// that  
P: MEN: AFF SENSER

----->

\she/ \had been/ \the victim of such malice.//  
Id: TOKEN P: REL: INT Ir: VALUE

\The grand ladies/ \were now reminded/ \of \how  
SENSER P: MEN: COG PHENOMENON

sympathetic and unassuming/ \she/ \had been.//  
ATTRIBUTE CARRIER P: REL: INT

\It \was/ \for just such an occasion/, \they/  
P: REL: CIR ATTRIBUTE SAYER  
CARRIER  
REPORTED

\remarked/ \to one another/, that \the phrase \"how  
P: VERB RECEIVER GOAL QUOTED

well \one/ \knows/" // \had been invented.//  
SENSER P: MEN: COG P: MAT

(22) \The days/ \went dully by./ \The emperor/  
ACTOR P: MAT SENSER

\was careful/ \to send/ \offerings/ for the weekly  
P: MEN: COG P: MAT GOAL  
PHENOMENON

memorial services./ / \His grief/ \was/ \unabated/  
CARRIER P:REL:INT ATTRIBUTE

and \he/ \spent/ \his nights/ in tears, \refusing to →  
ACTOR P:MAT RANGE P:MAT

summon/ \his other ladies./ \His serving women/  
GOAL CARRIER

\were plunged/ \into dew-drenched autumn./  
P:REL:CIR ATTRIBUTE

(23) There \was/ \one lady/, however, \who/  
P:EXIS:ENTITY EXIS:ENTITY SENSER

\refused to be placated./ "How ridiculous,"/ \said/  
P:MEN:AFF QUOTED P:VERB

\the lady of the Kokiden Pavilion, mother of his eldest →  
SAYER

son/, "that \the infatuation/ \should continue/ even  
ACTOR P:MAT  
QUOTED →

now."/

(24) \The emperor's thoughts/ \were/ \on his →  
CARRIER P:REL:CIR

youngest son/ even when \he/ \was/ \with his →  
ATTRIBUTE CARRIER P:REL:CIR

eldest./ \He/ \sent off/ \intelligent nurses and →  
ATTRIBUTE ACTOR P:MAT GOAL

serving women/ to the house of the boy's grandmother,



where he/ was/ still in residence/, and made/  
CARRIER P:REL:CIR ATTRIBUTE P:MAT

constant inquiry/ after him.  
RANGE

(25) The autumn tempests/ blew/ and suddenly  
ACTOR P:MAT

the evenings/ were/ chilly./ Lost in his grief,  
CARRIER P:REL:INT ATTRIBUTE

the emperor/ sent off/ a note/ to the grandmother./  
ACTOR P:MAT GOAL RECIPIENT

His messenger/ was/ a woman of middle rank  
CARRIER P:REL:INT ATTRIBUTE →

called/ Myōbu//, whose father/ was/ a guards  
P:REL:INT VALUE/ CARRIER P:REL:INT →

officer./ It was/ on a beautiful moonlit night  
ATTRIBUTE P:REL:CIR ATTRIBUTE →  
CARRIER - - - - - →

that he/ dispatched/ her//, a night that/ brought/  
ACTOR P:MAT GOAL/ ACTOR P:MAT →

memories./ On such nights he and the dead lady/  
GOAL ACTOR

had played/ the koto/ for each other. Her koto/  
P:MAT RANGE CARRIER





(29) "A lady who visited your house // the other  
 ACTOR P:MAT GOAL  
 SAYER  
 QUOTED

day told us that she had to see with her  
 P:VERB RECEIVER SENSER P:MEN:PER  
 REPORTED

own eyes before she could really understand your  
 SENSER P:MEN:COG

loneliness and sorrow // I am not at all  
 PHENOMENON CARRIER P:REL:INT

a sensitive person /, and yet I am unable to  
 ATTRIBUTE ACTOR P:MAT

control / these tears //"  
 GOAL

(30) After a pause she delivered a message from  
 ACTOR P:MAT GOAL

the emperor // "He has said that for a time  
 SAYER P:VERB REPORTED 1  
 QUOTED

it all / seemed / as if he were wandering / in a  
 CARRIER P:REL:INT ACTOR P:MAT

ATTRIBUTE

nightmare//, and \then when \his agitation/ \subsided/  
ACTOR P:MAT  
REPORTED 2

\he/ \came to see/ \that \the nightmare/ \would not/  
SENDER P: MEN: COG ACTOR P: MAT  
PHENOMENON

end./// \If only \he/ \had/ \companion/ in  
CARRIER P: REL: POS ATTRIBUTE  
PHENOMENON

his grief/, \he/ \thought/---and \it \occurred/ to  
SENDER P: MEN: COG P: MAT  
ACTOR

him that \you, my lady/, \might be persuaded/  
RECEIVER P: VERB

\to come/ unobtrusively to court.// \He/ \cannot/  
P: MAT SENDER  
REPORTED

\bear to think/ \of the child \languishing/ in this  
P: MEN: COG P: MAT  
PHENOMENON

house of tears/, and \hopes/ \that \you/ \will come/  
 P: MEN: COG \ ACTOR P: MAT  
 PHENOMENON →

quickly and \bring/ \him/ with you./ \He/ \was more →  
 P: MAT GOAL GOAL P: MAT

than once interrupted by/ \sobs/ as \he/ \spoke/, and  
 ACTOR SAYER P: VERB

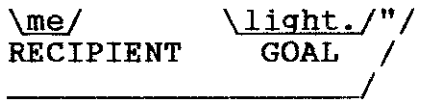
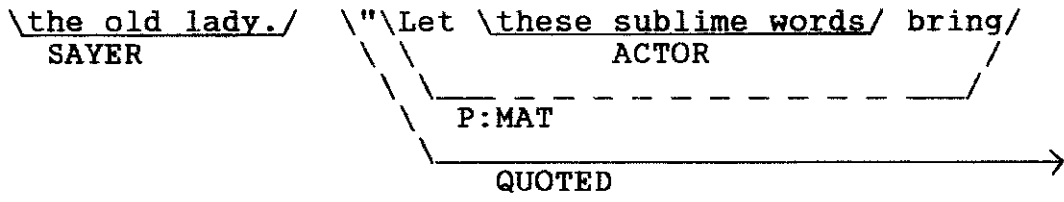
\it \was/ \apparent to all of us/ that \he/  
 P: REL: INT ATTRIBUTE SENSER  
 CARRIER →

\feared/ \having \us/ think/ \him/ \inexcusably →  
 P: MEN: AFF SENSER CARRIER ATTRIBUTE  
 P: MEN: COG PHENOMENON  
 PHENOMENON →

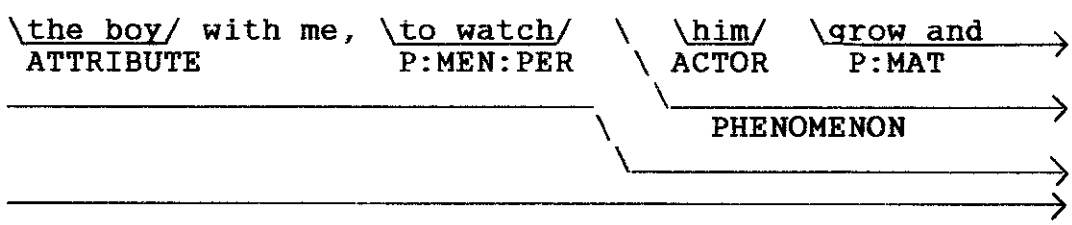
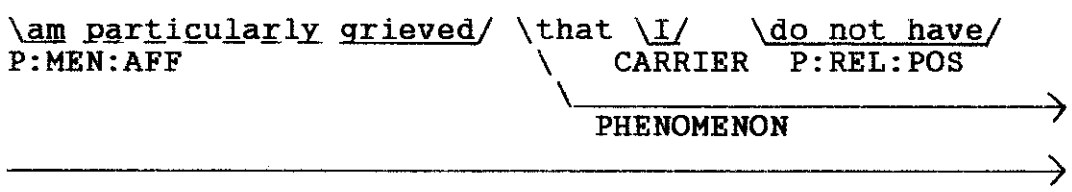
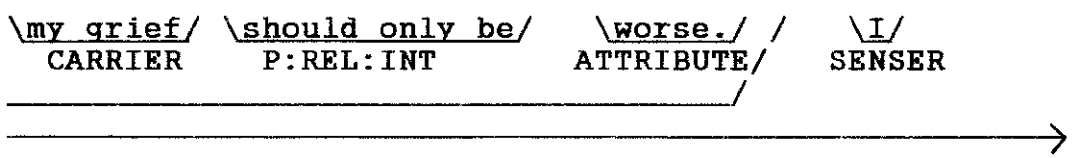
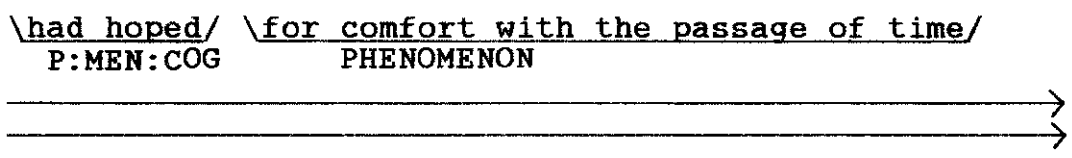
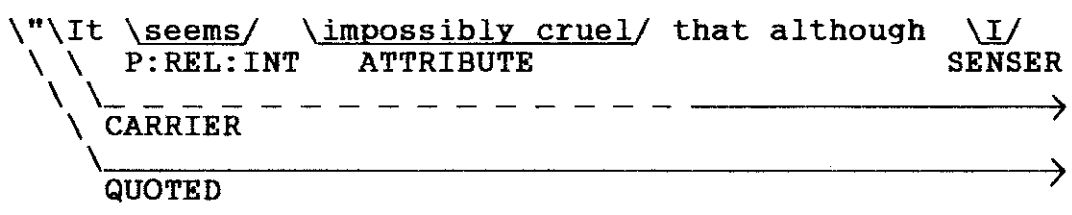
weak.//// \I/ \came away/ without \hearing/ \him/  
 ACTOR P: MAT P: MEN: PER PHENOMENON

to the end."/

(31) \ " \I/ \cannot see/ for tears," \said/  
 SENSER P: MEN: PER P: VERB  
 QUOTED



(32) This/ was/ the emperor's letter/:  
 Id:TOKEN P:REL:INT Ir:VALUE



mature./// \Will \you/ not bring/ \him/ to me?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 ACTOR GOAL  
 P:MAT

→

\We/ \shall think/ \of \him/ as \a memento.//"  
 SENSER P: MEN: COG CARRIER ATTRIBUTE  
 \_\_\_\_\_  
 \_\_\_\_\_  
 PHENOMENON

(33) There \could be/ no doubting \the sincerity of the  
 P: EXIS: ENTITY EXIS: ENTITY →

royal petition./ \A poem/ \was appended/ to the letter,  
 GOAL P: MAT

but when \she/ \had come/ to it \the old lady/ \was no →  
 ACTOR P: MAT SENSER

longer able to see/ through her tears:  
 P: MEN: PER

\“At the sound of the wind, \bringing/ \dews/  
 P: MAT GOAL  
 \_\_\_\_\_  
 QUOTED

to Miyagi Plain,  
 \_\_\_\_\_  
 →

\I/ \think/ \of the tender *haqi*/ upon the moor."  
 SENSER P: MEN: COG PHENOMENON

(34) \“Tell/ \His majesty/,“ \said/  
 P: VERB RECEIVER P: VERB  
 \_\_\_\_\_  
 QUOTED



\the grandmother/ after a time, "that \it \has been/  
 SAYER P:REL:INT  
 CARRIER  
 QUOTED

\a great trial/ \for me/ \to live/ so long./ 'Ashamed  
 ATTRIBUTE ACTOR P:MAT

before the Takasago pines \I/ \think/ \that  
 SENSER P:MEN:COG  
 PHENOMENON

\it \is not/ \for me/ \to be seen/ at court.// Even  
 P:REL:CIR ATTRIBUTE P:MEN:PER  
 CARRIER

if \the august invitation/ \is repeated/, \I/  
 RANGE P:MAT SENSER

\shall not find/ \it \possible/ to accept.// As for  
 P:MEN:COG ATTRIBUTE  
 CARRIER  
 PHENOMENON

the boy, \I/ \do not know/ \what \his wishes/  
 SENSER P:MEN:COG CARRIER  
 PHENOMENON

\are./ \The indications/ \are/ \that  
 P:REL:INT/ Id:TOKEN P:REL:INT

he/ is eager to go./ / It/ is/ sad/  
 ACTOR P:MAT CARRIER P:REL:INT ATTRIBUTE  
 Ir:VALUE

for me, but as it/ should be./ Please tell/  
 CARRIER P:REL:INT P:VERB

His Majesty/ of these thoughts/, secret until now.  
 RECEIVER VERBIAGE

I/ fear/ that I/ bear/ a curse/  
 SENSER P:MEN:AFF CARRIER P:REL:POS ATTRIBUTE  
 PHENOMENON 1

from a previous existence/ and that it would be/  
 P:REL:INT  
 CARRIER  
 PHENOMENON 2

wrong/ and even terrible/ to keep/ the child/  
 ATTRIBUTE 1 ATTRIBUTE 2 P:REL:POS ATTRIBUTE

with me.//"/  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

(35) "It would have given/ me/ great pleasure/  
 P:MAT RECIPIENT GOAL  
 ACTOR  
 QUOTED

\to look in/ upon him/, "/ \said/ \Myōbu/, \getting up/  
 P:BEHAV P:VERB SAYER P:MAT

\to leave./ \The child/ \was/ \asleep./  
 P:MAT CARRIER P:REL:INT ATTRIBUTE

" \I/ \should have liked to report/ \to his royal →  
 SAYER P:VERB RECEIVER  
 QUOTED →

father./ But \he/ \will be waiting up/ \for me/, and  
 ACTOR P:MAT GOAL

it \must be/ \very late./"  
 P:EXIS:EVENT EXIS:EVENT

(36) " \May \I/ not ask/ \you/ \to come/ in private →  
 SAYER RECEIVER P:MAT  
 P:VERB REPORTED →  
 QUOTED →

from time to time?/ \The heart of a bereaved parent/  
 Id:TOKEN

\may not be/ \darkness/, perhaps, but \a quiet talk →  
 P:REL:INT Ir:VALUE CARRIER

from time to time/ \would do/ \much \to bring/  
 P:REL:INT P:MAT  
 ATTRIBUTE →

\light.//    \You/    \have done/    \honor/ to this house  
GOAL/        CARRIER    P:REL:INT    ATTRIBUTE

on so many happy occasions, and now \circumstances/  
CARRIER

\have required/    \that    \you/    \come/ with a sad message./  
P:REL:CIR            ACTOR    P:MAT  
ATTRIBUTE

\The fates/    \have not been/    \kind./    \All of our hopes/  
CARRIER        P:REL:INT    ATTRIBUTE        CARRIER

\were/        \on the girl/,    \I/    \must say/ again, from  
P:REL:CIR    ATTRIBUTE        SAYER    P:VERB

the day \she/    \was born/, and until \he/        \died/  
GOAL        P:MAT                            BEHAVER    P:BEHAV

\her father/    \did not let    \me/ forget/    \that    \she/  
INDUCER                            SENSER            ACTOR  
P:MEN:COG                            PHENOMENON

\must go/ to court/, that \his own death/, if    \it/  
P:MAT                            ACTOR                            CARRIER

\came/        \early/,    \should not deter/    \me./  
P:REL:INT    ATTRIBUTE    P:MAT                            GOAL

\I/ \knew/ \that \another sort of life/ \would be/  
 SENSER P: MEN: COG\ CARRIER P: REL: INT  
 PHENOMENON

\happier/ for a girl without strong backing/, but \I/  
 ATTRIBUTE SENSER

\could not forget/ \his wishes/ and \sent/ \her/ to  
 P: MEN: COG PHENOMENON P: MAT GOAL

court as \I/ \had promised./ \Blessed/ \with favors  
 ACTOR P: MAT P: MAT GOAL

beyond her station/, \she/ \was/ \the object of  
 Id: TOKEN P: REL: INT Ir: VALUE

\insults/ such as \no one/ \can be asked to endure./  
 SENSER P: MEN: AFF

Yet \endure \them/ \she/ did/ until finally  
 PHENOMENON SENSER  
 P: MEN: AFF

\the strain and the resentment/ \were/ \too much for  
 CARRIER P: REL: INT ATTRIBUTE

her./ And so, as \I/ \look/ back upon them, \I/  
 BEHAVIOR P: BEHAV SENSER

\know/ P: MEN: COG    \that/ CARRIER    \those favors/ CARRIER    \should never have/ P: REL: INT  
 PHENOMENON

\been./ P: MEN: COG    Well, \put/ P: MEN: COG    \these/ CARRIER    \down.// CARRIER    if \you/ SENSER    will,

\as the mad wanderings of a heart/ PHENOMENON    \that/ Id: TOKEN    \is/ P: REL: INT

\darkness./ Ir: VALUE    "/ SAYER    \She/ SAYER    \was unable to go on./ P: VERB

(37) It \was/ P: EXIS: EVENT    \late./ EXIS: EVENT

(38) "\His Majesty/ SAYER    \says/ P: VERB    \much the same thing./ VERBIAGE",  
 QUOTED

\replied/ P: VERB    \Myōbu./ SAYER    "It \was/ P: REL: INT    \he/ SAYER    \says/ P: VERB,  
 Id: TOKEN  
 REPORTED  
 QUOTED

\an intensity of passion/ Ir: VALUE    such as \to startle/ P: MEN: AFF

\the world//, and perhaps for that very reason \it/  
SENSER CARRIER

\was fated to be/ \brief./ \He/ \cannot think/  
P:REL:INT ATTRIBUTE SENSER P:MEN:COG  
REPORTED

\of anything \he/ \has done/ \to arouse/ \such  
ACTOR P:MAT P:MAT GOAL  
PHENOMENON

resentment///, \he/ \says/, and so \he/ \must live/  
SAYER P:VERB ACTOR P:MAT

with resentment \which/ \seems/ \without proper cause./  
CARRIER P:REL:CIR ATTRIBUTE

Alone and utterly desolate, \he/ \finds/ \it  
SENSER P:MEN:COG CARRIER

\impossible/ \to face/ \the world./// \He/  
ATTRIBUTE P:REL:CIR ATTRIBUTE SENSER  
PHENOMENON

\fears/ \that \he/ \must seem/ \dreadfully  
P:MEN:COG CARRIER P:REL:INT ATTRIBUTE  
PHENOMENON

eccentric. // How very great---\he/ \has said/ \it  
 SAYER P:VERB REPORTED

over and over again---how \very great/ \his burden of  
 ATTRIBUTE CARRIER

guilt/ \must be./ / \One/ scarcely ever \sees/  
 P:REL:INT SENSER P:MEN:COG

\him that \he/ \is not weeping.//"/ \Myōbu/ too  
 BEHAVER P:BEHAV CARRIER  
 PHENOMENON

\was/ \in tears./ "It \is/ \very late./  
 P:REL:CIR ATTRIBUTE P:EXIS:EVENT EXIS:EVENT  
 QUOTED

\I/ \must get back/ before \the night/ \is/  
 ACTOR P:MAT CARRIER P:REL:INT

\quite over/ and \tell/ \him/ \what \I/  
 ATTRIBUTE P:VERB RECEIVER SENSER  
 VERBIAGE

\have seen.//"  
 P:MEN:PER

(39) \The moon/ \was sinking/ over the hills, \the air/  
 ACTOR P:MAT CARRIER



\was/ \crystal clear/, \the wind/ \was/ \cool/,  
P:REL:INT ATTRIBUTE CARRIER P:REL:INT ATTRIBUTE

and \the songs of the insects/ among the autumn grasses  
ACTOR

\would by themselves have brought/ \tears./ \It/  
P:MAT GOAL CARRIER

\was/ \a scene from which \Myōbu/ \could not easily  
P:REL:INT ACTOR P:MAT  
ATTRIBUTE

\pull/ \herself./  
GOAL

"\The autumn night/ \is/ \too short \to contain/  
CARRIER P:REL:INT P:MAT  
QUOTED ATTRIBUTE

\my tears/  
GOAL

Though \songs of bell cricket weary/, \fall/ into  
ACTOR P:MAT

silence."/

(40) \This/ \was/ \her farewell poem./ Still  
Id:TOKEN P:REL:INT Ir:VALUE

\she/ \hesitated/, on the point of \getting/ into  
BEHAVER P:BEHAV P:MAT

her carriage.

(41) The old lady/ sent/ a reply/:  
SAYER P:VERB VERBIAGE

" Sad/ are/ the insect songs among the reeds./  
ATTRIBUTE P:REL:INT CARRIER  
QUOTED →

More sadly yet falls/ the dew/ from above the  
P:MAT ACTOR

clouds./

(42) " I/ seem to be/ in a complaining mood./"  
CARRIER P:REL:CIR ATTRIBUTE  
QUOTED

(43) Though gifts/ would have been/ out of place/,  
CARRIER P:REL:CIR ATTRIBUTE

she/ sent/ as a trifling memento of her daughter  
ACTOR P:MAT

a set of robes, left/ for just such an occasion/, and  
P:MAT  
GOAL 1

with them an assortment of bodkins and combs./  
GOAL 2

(44) The young women who/ had come/ from court with  
ACTOR P:MAT  
SENER →

the little prince/ still mourned/ their lady/, but  
P:MEN:AFF PHENOMENON

\those of them \who/ \had acquired/ \a taste for court/ >  
 CARRIER P:REL:POS ATTRIBUTE  
 ACTOR

\life// \yearned to be back./ \The memory of the >  
 P:MAT INITIATOR

\emperor/ \made \them/ join/ \their own/ to the royal  
 ACTOR GOAL  
 P:MAT

petitions.

(45) But no--- \a crone like herself/ \would repel/  
 PHENOMENON P:MEN:AFF  
 REPORTED

\all the fine ladies and gentlemen//, \said/  
 SENSER P:VERB

\the grandmother/, while on the other hand \she/  
 SAYER CARRIER

\could not bear/ \the thought of \having/ \the child/  
 P:REL:POS P:REL:CIR CARRIER  
 ATTRIBUTE

\out of her sight for even a moment.//  
 ATTRIBUTE

(46) \Myōbu/ \was much moved/ \to find/ \the emperor/  
 SENSER P:MEN:AFF P:MEN:PER ACTOR  
 PHENOMENON PHENOMENON



the grandmother./

(48) " \I/ \am so awed by/ \this august message/  
SENDER P: MEN: AFF PHENOMENON  
QUOTED

that \I/ \would run away and hide/; and \so violent  
ACTOR P: MAT ATTRIBUTE

\are/ \the emotions \it/ \gives rise to// that  
P: REL: INT ACTOR P: MAT  
CARRIER

\I/ scarcely \know/ \what \to say.//  
SENDER P: MEN: COG P: VERB  
PHENOMENON

" \The tree \that/ \gave/ \them/ \shelter/  
ACTOR P: MAT RECIPIENT GOAL  
CARRIER  
QUOTED

\has withered and died./  
P: REL: INT

\One/ \fears/ \for the plight of the hagi  
SENDER P: MEN: AFF PHENOMENON

\shoots beneath."/



on memories alone. \He/ \had hoped to reward/ \the →  
ACTOR P:MAT

grandmother's sturdy devotion/, and \his hopes/  
GOAL CARRIER

\had come to/ \nothing./  
P:REL:INT ATTRIBUTE

(51) "Well," \he/ \sighed/, " \she/ \may look →  
QUOTED SAYER P:VERB CARRIER  
QUOTED

forward to having/ \her day/, if \she/ \will only live/  
P:REL:POS ATTRIBUTE ACTOR P:MAT

\to see/ \the boy/ \grow up./ // "  
P:MEN:PER ACTOR P:MAT  
PHENOMENON

(52) \Looking/ at the keepsakes \Myōbu/ \had brought/  
P:BEHAV ACTOR P:MAT

back, \he/ \thought/ \what a comfort/ \it/  
SENSER P:MEN:COG ATTRIBUTE CARRIER  
PHENOMENON

\would be/ if \some wizard/ \were to bring/ \him/,  
P:REL:INT ACTOR P:MAT RECIPIENT

like that Chinese emperor, \a comb from the world where  
GOAL

\his lost love/ \was dwelling./// \He/ \whispered/:  
 ACTOR P:MAT SAYER P:VERB

"And \will \no wizard/ search/ \her/ out for me,  
 ACTOR GOAL  
 P:MAT  
 QUOTED

That even \he/ \may tell/ \me/  
 SAYER P:VERB RECIPIENT

\where \she/ \is?/ "  
 CARRIER P:REL:CIR/  
 VERBIAGE

(53) There \are/ \limits to the powers of the  
 P:EXIS:EVENT EXIS:EVENT

most gifted artist./ \The Chinese lady in the  
 CARRIER

paintings/ \did not have/ \the luster of life./  
 P:REL:POS ATTRIBUTE

\Yang Kuei-fei/ \was said to have resembled/ \the  
 Id:TOKEN P:REL:CIR

lotus of the Sublime Pond, the willows of the Timeless  
 Ir:VALUE

Hall./ No doubt \she/ \was/ \very beautiful/  
 CARRIER P:REL:INT ATTRIBUTE

in her Chinese finery. When \he/ \tried to remember/  
 SENSER P:MEN:COG



\the quiet charm of his lost lady/, \he/ \found/  
PHENOMENON SENSER P:MEN:PER

\that there \was/ \no color of flower,→  
P:EXIS:ENTITY & EVENT EXIS:ENTITY & EVENT  
PHENOMENON

no song of bird,/ \to summon \her/ up.// Morning and  
GOAL  
P:MAT

night, over and over again, \they/ \had repeated/  
SAYER P:VERB

\to each other/ \the lines from "The Song of→  
RECIPIENT VERBIAGE

Everlasting Sorrow"/:

"In the sky, as birds \that/ \share/ \a wing./  
CARRIER P:REL:POS ATTRIBUTE  
QUOTED

On earth, as trees \that/ \share/ \a branch."/  
CARRIER P:REL:POS ATTRIBUTE

(54) \It/ \had been/ \their vow/, and \the→  
Id:TOKEN P:REL:INT Ir:VALUE

shortness of her life/ \had made/ \it/ \an empty→  
ASSIGNER P:REL:INT TOKEN VALUE

dream./

(55) Everything, \the moaning of the wind, the humming,→  
ACTOR

of autumn insects/, \added to/ \the sadness./ But in  
P:MAT GOAL

the apartments of the Kokiden lady \matters/ \were/  
CARRIER P:REL:INT

\different./ \It \had been/ \some time/ since \she/  
ATTRIBUTE P:REL:INT ATTRIBUTE ACTOR  
CARRIER →

\had last waited/ upon the emperor./ \The moonlight/  
P:MAT CARRIER

\being/ \so beautiful/, \she/ \saw/ \no reason  
P:REL:INT ATTRIBUTE SENSER P:MEN:COG PHENOMENON →

\not to have/ \music/ \deep into the night./  
P:REL:INT CARRIER ATTRIBUTE

\The emperor/ \muttered/ \something about the bad →  
SAYER P:VERB VERBIAGE

taste of such a performance/ at such a time, and

\those \who/ \saw/ \his distress// \agreed/  
SENSER P:MEN:COG PHENOMENON P:MEN:COG  
SENSER

\that \it/ \was/ \an unnecessary injury./  
CARRIER P:REL:INT ATTRIBUTE  
PHENOMENON

\Kokiden/ \was/ \of an arrogant and intractable nature/  
CARRIER P:REL:CIR ATTRIBUTE

and her behavior/ suggested/ that to her the →  
SAYER P:VERB REPORTED

emperor's grief/ was/ of no importance./ /  
CARRIER P:REL:CIR ATTRIBUTE

(56) The moon/ set./ The wicks in the lamps/  
ACTOR P:MAT GOAL

had been trimmed/ more than once and presently  
P:MAT

the oil/ was/ gone./ Still he/ showed/  
CARRIER P:REL:INT ATTRIBUTE SAYER P:VERB

no sign of retiring./ His mind on the boy and the  
VERBIAGE

old lady, he/ jotted down/ a verse/:  
ACTOR P:MAT GOAL

"Tears/ dim/ the moon/, even here above  
ACTOR P:MAT GOAL  
QUOTED →

the clouds.  
→

Dim/ must it/ be/ in that lodging among  
ATTRIBUTE CARRIER  
P:REL:INT →

the reeds."  
/

(57) Calls outside/ told/ him/ that the guard/  
 SAYER P:VERB RECEIVER GOAL  
 REPORTED →

was being changed./ It would be/ one or two/  
 P:MAT P:EXIS:EVENT EXIS:EVENT

in the morning. People/ would think/ his behavior/  
 SENSER P:MEN:COG CARRIER  
 PHENOMENON →

strange/ indeed./ He/ at length withdrew/ to his  
 ATTRIBUTE ACTOR P:MAT

bedchamber. He/ was/ awake/ the whole  
 CARRIER P:REL:INT ATTRIBUTE

night through, and in dark morning, his thoughts on

the blinds that/ would not open/, he/ was unable →  
 ACTOR P:MAT INDUCER

to interest/ himself/ in business of state./ He/  
 P:MEN:COG SENSER PHENOMENON ACTOR

scarcely touched/ his breakfast/, and lunch/  
 P:MAT GOAL CARRIER

seemed/ so remote from his inclinations that  
 P:REL:INT ATTRIBUTE →

his attendants/ exchanged looks and whispers of →  
 BEHAVER/SAYER P:BEHAV/VERB

alarm./

(58) \Not all voices/ \were/ \sympathetic./ Perhaps,  
CARRIER P:REL:INT ATTRIBUTE

\some/ \said/, \it/ \had all been foreordained//,  
SAYER P:VERB GOAL P:MAT  
REPORTED

but \he/ \had dismissed/ \the talk/ and \ignored/  
SENER P: MEN:COG PHENOMENON P: MEN:COG

\the resentment/ and \let \the affair/ quite pass/  
PHENOMENON ACTOR  
P:MAT

\the bounds of reason/; and now \to neglect/  
RANGE P: MEN:COG  
CARRIER →

\his duties/ so ---it/ \was/ altogether \too much./  
PHENOMENON P:REL:INT ATTRIBUTE

\Some/ even \cited/ \the example of the Chinese emperor  
SAYER P:VERB VERBIAGE →

\who/ \had brought/ \ruin/ \upon himself and his  
ACTOR P:MAT GOAL RECIPIENT →

country./

(59) \The months/ \passed/ and \the young prince/  
ACTOR P:MAT ACTOR

\returned/ to the palace. \He/ \had grown/  
P:MAT CARRIER P:REL:CIR

\into a lad of such beauty that \he/ hardly \seemed/  
 CARRIER P:REL:INT  
 ATTRIBUTE →

\meant for this world//---and indeed \one/ almost  
 ATTRIBUTE SENSER

\feared/ \that \he/ \might only briefly be/  
 P:MEN:AFF CARRIER P:REL:INT  
 PHENOMENON →

\a part of it.// When, the following spring, it  
 ATTRIBUTE

\came/ \time \to name/ \a crown prince//,  
 P:EXIS:EVENT P:MAT GOAL  
 EXIS:EVENT

\the emperor/ \wanted very much to pass over/  
 ACTOR P:MAT

\his first son/ in favor of the younger, \who/,  
 GOAL CARRIER

however, \had/ \no influential maternal relatives./  
 P:REL:POS ATTRIBUTE

\It \did not seem/ \likely/ that \the designation/  
 P:REL:INT ATTRIBUTE CARRIER  
 CARRIER →

\would pass/ \unchallenged./ \The boy/ \might, →  
 P:REL:INT ATTRIBUTE GOAL

\like his mother, be destroyed by/ \immoderate favors./  
 P:MAT ACTOR

The emperor/ told/ no one/ of his wishes./  
SAYER P:VERB RECEIVER VERBIAGE

There did after all seem to be/ a limit to his →  
P:EXIS:EVENT EXIS:EVENT  
REPORTED →

affections//, people/ said/; and Kokiden/ regained/  
SAYER P:VERB CARRIER P:REL:POS

her confidence./  
ATTRIBUTE

(60) The boy's grandmother/ was/ inconsolable./  
CARRIER P:REL:INT ATTRIBUTE

Finally, because her prayer to be/ with her →  
P:REL:CIR ATTRIBUTE  
GOAL →

daughter// had been answered/, perhaps, she/  
P:MAT ACTOR

breathed/ her last./ Once more the emperor/ was/  
P:MAT GOAL CARRIER P:REL:INT

desolate./ The boy/, now six, was/ old enough →  
ATTRIBUTE CARRIER P:REL:INT ATTRIBUTE

to know/ grief/ himself. / His grandmother/,  
P:MEN:COG PHENOMENON SAYER

who/ had been/ so good/ to him over the years,  
CARRIER P:REL:INT ATTRIBUTE





\his mother/ CARRIER    \is/ P:REL:INT    \gone./ ATTRIBUTE    "/    \He/ ACTOR    \took/ P:MAT

\the boy/ GOAL    \to visit/ P:MAT    \the Kokiden Pavilion./ RANGE    \ " And  
QUOTED →

now most especially \I/ SENSER    \hoped/ P:MEN:COG    \you/ CARRIER  
PHENOMENON →

\will be/ P:REL:INT    \kind to him./ ATTRIBUTE    "/

(63) \Admitting/ P:MAT    \the boy/ GOAL    to her inner chambers, even

\Kokiden/ SENSER    \was pleased./ P:MEN:AFF    \Not the sternest of warriors BEHAVER →

or the most unbending of enemies/    \could have held P:BEHAV →

back a smile./    \Kokiden/ CARRIER    \was/ P:REL:INT    \reluctant    \to let P:MAT →  
ATTRIBUTE →

\him/ go.// ACTOR    \She/ CARRIER    \had/ P:REL:POS    \two daughters/, but ATTRIBUTE

\neither/ CARRIER    \could compare/ P:REL:CIR    \with him in beauty./ ATTRIBUTE

\The lesser ladies/ ACTOR    \crowded/ P:MAT    about, not in the least

\ashamed to show/ \their faces/, \all/ \eager to amuse/  
P:VERB VERBIAGE PHENOMENON P:MEN:AFF

\him/, though aware that \he/ \set/ \them/ off to  
SENSER ACTOR P:MAT GOAL

disadvantage. \I/ \need not speak/ \of his →  
SAYER P:VERB

accomplishments in the compulsory subjects, the →  
VERBIAGE

classics and the like./ When it \came to/ \music/  
P:EXIS:EVENT EXIS:EVENT

\his flute and koto/ \made/ \the heavens echo---/  
ACTOR P:MAT RANGE

but \to recount/ \all his virtues// \would, \I/  
P:VERB VERBIAGE SENSER  
ACTOR P:MAT →  
PHENOMENON →

\fear/, give rise to/ \a suspicion/ that \I/  
P:MEN:AFF GOAL ACTOR  
----- →

\distort/ \the truth./ //  
P:MAT GOAL

(64) \An embassy/ \came/ from Korea. \Hearing/ \that  
ACTOR P:MAT P:MEN:PER →

among the emissaries \was/ \a skilled physiognomist//,  
P:EXIS:ENTITY EXIS:ENTITY  
-----  
PHENOMENON

\the emperor/ ACTOR \would have liked to summon/ P:MAT \him/ for GOAL

consultation. \He/ SENSER \decided/, however, P:MEN:COG \that \he/ BEHAVER  
PHENOMENON →

\must defer/ P:BEHAV to the emperor Uda's injunction against

\receiving/ P:MAT \foreigners/, and instead GOAL \sent/ P:MAT \this →

\favored son/ GOAL to the Kōro mansion, where \the party/ GOAL

\was lodged./ P:MAT \The boy/ Id:TOKEN \was disguised/ P:REL:INT \as the son →

\of the grand moderator/, Ir:VALUE his guardian at court.

\The wise Korean/ ACTOR \cocked/ P:MAT \his head/ GOAL in astonishment.

(65) \It/ Id:TOKEN \is/ P:REL:INT \the face of one \who/ ACTOR  
QUOTED Ir:VALUE →

\should ascend/ P:MAT to the highest place and \be/ P:REL:INT

\father to the nation//," \he/ \said/ quietly, as  
Ir:VALUE SAYER P:VERB

if to himself. "But \to take/ \it/ \for such/ //  
P:MEN:COG CARRIER ATTRIBUTE  
PHENOMENON  
Id:TOKEN  
QUOTED

\would no doubt be/ \to predict/ \trouble./ Yet  
P:REL:INT P:VERB VERBIAGE  
Ir:VALUE

\it/ \is not/ \the face of the minister, the deputy/,  
Id:TOKEN P:REL:INT Ir:VALUE

\who/ \sets about ordering/ \public affairs./"  
SAYER P:VERB VERBIAGE

(66) \The moderator/ \was/ \a man of considerable  
CARRIER P:REL:INT ATTRIBUTE

\learning./ There \was/ \much of interest/ in his  
P:EXIS:EVENT EXIS:EVENT

exchanges with the Korean. There \were/ also  
P:EXIS:EVENT

\exchanges of Chinese poetry/, and in one of his poems  
EXIS:EVENT

\the Korean/ \succeeded most skillfully in conveying/  
SAYER P:VERB

\his joy at \having been able to observe/ \such a →  
P:MEN:PER  
VERBIAGE 1 →

countenance/ on this the eve of his return to his own  
PHENOMENON →

land/, and \sorrow that \the parting/ \must come/ so  
ACTOR P:MAT  
VERBIAGE 2 →

soon./ \The boy/ \offered/ \a verse \that/ \was →  
ACTOR P:MAT GOAL  
GOAL →

received/ with high praise./ \The most splendid of →  
P:MAT GOAL

gifts/ \were bestowed/ \upon him./ \The wise man/  
P:MAT RECIPIENT RECIPIENT

\was in return showered with/ \gifts from the palace./  
P:MAT GOAL

(67) Somehow \news of the sage's remarks/ \leaked out/,  
ACTOR P:MAT

though \the emperor himself/ \was careful/ \to say/  
SENSER P:MEN:COG P:VERB  
PHENOMENON →

\nothing./ \The Minister of the Right, grandfather →  
VERBIAGE/ CARRIER

of the crown prince and father of the Kokiden lady/,

\was/  
P:REL:INT

\quick \to hear/ //, and again \his suspicions/  
P:MEN:PER/ GOAL

ATTRIBUTE

\were aroused./  
P:MAT

In the wisdom of his heart,

\the emperor/  
ACTOR

\had already analyzed/  
P:MAT

\the boy's →  
GOAL

physiognomy/ after the Japanese fashion and

\had formed/  
P:MEN:COG

\tentative plans./  
PHENOMENON

\He/  
ACTOR

\had thus far →  
P:MAT

refrained from bestowing/  
GOAL

\imperial rank/  
GOAL

\on his son/,  
RECIPIENT

and \was delighted/  
P:MEN:AFF

\that

\the Korean view/  
CARRIER

\should so →  
P:REL:CIR

PHENOMENON

accord/  
ATTRIBUTE

\with his own./  
ATTRIBUTE

\Lacking/  
P:REL:POS

\the support of →  
ATTRIBUTE

maternal relatives/, \the boy/  
CARRIER

\would be/  
P:REL:INT

\most →

insecure as a prince without court rank/, and  
ATTRIBUTE

\the emperor/  
SENSER

\could not be sure/  
P:MEN:COG

\how long

\his own →  
CARRIER

PHENOMENON

reign/  
P:REL:CIR

As a commoner \he/  
CARRIER

\could be/  
P:REL:CIR



\a commoner/ with the name Minamoto or Genji. /  
ATTRIBUTE

(68) \The months and the years/ \passed/ and still  
ACTOR P:MAT

\the emperor/ \could not forget/ \his lost love./  
SENSER P:MEN:COG PHENOMENON

\He/ \summoned/ \various women \who/ \might console/  
ACTOR P:MAT PHENOMENON P:MEN:AFF  
GOAL

\him/ //, but apparently \it \was/ \too much/  
SENSER P:REL:INT ATTRIBUTE  
CARRIER

\to ask in this world for/ \one \who/ even \resembled/  
P:MEN:AFF Id:TOKEN P:REL:CIR  
PHENOMENON

\her./ // \He/ \remained sunk/ \in memories/,  
Ir:VALUE// CARRIER P:REL:CIR ATTRIBUTE

\unable to interest/ \himself/ \in anything./ Then  
P:MEN:COG SENSER PHENOMENON

\he/ \was told/ \of the Fourth Princess, daughter  
RECEIVER P:VERB VERBIAGE

of a former emperor, a lady famous for her beauty and

\reared with the greatest care by/ \her mother,  
P:MAT ACTOR



the empress. // \A woman now in attendance upon the,  
CARRIER

emperor/ \had in the days of his predecessor been/  
P:REL:INT

\most friendly with the princess, then but a child/,  
ATTRIBUTE

and even now \saw/ \her/ from time to time.  
P:MEN:PER PHENOMENON

(69) \ " \I/ \have been/ \at court/ through three  
CARRIER P:REL:CIR ATTRIBUTE

QUOTED 1

reigns now," / \she/ \said/, "and \never had \I/  
SAYER P:VERB SENSER

P:MEN:PER

QUOTED 2

seen/ \anyone \who/ genuinely \resembled/ \my lady./  
Id:TOKEN P:REL:CIR Ir:VALUE

PHENOMENON

But now \the daughter of the empress dowager/ \is  
ACTOR

growing up/, and \the resemblance/ \is/ \most  
P:MAT CARRIER P:REL:INT

astonishing./ \One/ \would be hard put to find/  
ATTRIBUTE SENSER P:MEN:PER

\her equal./ " /  
PHENOMENON

(70) \Hoping/ \that \she/ \might just possibly be/  
P: MEN: AFF CARRIER P: REL: INT  
PHENOMENON

\right/ /, \the emperor/ \asked/ most courteously  
ATTRIBUTE/ SAYER P: VERB

\to have \the princess/ sent/ to court./ \Her mother/  
GOAL CARRIER  
P: MAT  
REPORTED

\was/ \reluctant/ and \even fearful/, however.  
P: REL: INT ATTRIBUTE 1 ATTRIBUTE 2

\One/ \must remember/, \she/ \said/, \that  
SENSER P: MEN: COG SAYER P: VERB PHENOMENON  
REPORTED

\the mother of the crown prince/ \was/ \a most willful  
CARRIER P: REL: INT ATTRIBUTE

lady \who/ \had subjected/ \the lady of the Paulownia  
ACTOR P: MAT GOAL

Court/ to open insults and presently \sent/ \her/ into  
P: MAT GOAL

a fatal decline./// Before \she/ \had made up her mind/  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
SENSE P: MEN: COG

\she/ \followed/ \her husband/ in death, and  
ACTOR P: MAT GOAL

\the daughter/ \was/ \alone./ \The emperor/  
CARRIER P: REL: INT ATTRIBUTE ACTOR

\renewed/ \his petition./ \He/ \said/ \that \he/  
P: MAT GOAL SAYER P: VERB ACTOR  
REPORTED →

\would treat/ \the girl/ as one of his own daughters./  
P: MAT GOAL

(71) \Her attendants and her maternal relatives and her →  
SAYER

older brother, Prince Hyōbu/, \consulted/ together and  
P: VERB

\concluded/ \that rather than languish at home \she/  
P: VERB SENSER  
REPORTED →

\might seek consolation/ at court/; and so \she/  
P: MEN: AFF GOAL

\was sent off./ \She/ \was called/ \Fujitsubo./  
P: MAT Id: TOKEN P: REL: INT Ir: VALUE

\The resemblance to the dead lady/ \was/ \indeed →  
CARRIER P: REL: INT

astonishing./ Because \she/ \was/ \of such high →  
ATTRIBUTE CARRIER P: REL: CIR ATTRIBUTE

birth/(\it \may have been/ \that \people/ \were →  
  P:REL:INT    SENSER   P:MEN:COG  
  CARRIER    ATTRIBUTE

imagining/ \things/ //) \she/ \seemed/ \even more →  
  PHENOMENON/    CARRIER   P:REL:INT

graceful and delicate than the other.// \No one/ →  
  ATTRIBUTE    SENSER

could despise/ \her/ for inferior rank, and  
  P:MEN:AFF    PHENOMENON

the emperor/ \need not feel/ \shy about \showing/  
  SENSER    P:MEN:AFF    P:VERB  
  ATTRIBUTE

his love for her.// \The other lady/ \had not →  
  VERBIAGE    SAYER    P:VERB

particularly encouraged/ \his attentions/ and \had →  
  TARGET    P:REL:INT

been/ \the victim of a love too intense/; and now,  
  Ir:VALUE

though \it \would be/ \wrong/ \to say/ \that \he/ →  
  P:REL:INT   ATTRIBUTE   P:VERB    SENSER  
  CARRIER    REPORTED

had quite forgotten/ \her/ //, \he/ \found/ →  
  P:MEN:COG    PHENOMENON/    SENSER   P:MEN:COG

his affections/ shifting/ to the new lady/, who/  
 ACTOR P:MAT CARRIER  
 PHENOMENON

was/ a source of boundless comfort./ So it/  
 P:REL:INT ATTRIBUTE CARRIER

is/ with the affairs of this world./  
 P:REL:CIR ATTRIBUTE

(72) Since Genji/ never left/ his father's side/,  
 ACTOR P:MAT RANGE

it was not/ easy/ for this new lady, the →  
 P:REL:INT ATTRIBUTE ACTOR  
 CARRIER →

recipient of so many visits/, to hide/ herself/ from  
 P:MAT GOAL  
 →

him./ The other ladies/ were disinclined to think/  
 SENSER P:MEN:COG

themselves/ her inferior//, and indeed each of →  
 CARRIER ATTRIBUTE CARRIER  
 PHENOMENON

them/ had/ her own merits./ They/ were/ all/  
 P:REL:POS ATTRIBUTE CARRIER P:REL:INT

rather past their prime/, however. Fujitsubo's →  
 ATTRIBUTE CARRIER

beauty/ was/ of a younger and fresher sort./  
 P:REL:CIR ATTRIBUTE

Though in her childlike shyness she/ made →  
 SENSER

an especial effort/ P:MEN:COG    \not to be seen//, Genji/ SENSER  
 P:MEN:PER  
 PHENOMENON

occasionally caught/ P:MEN:PER    a glimpse of her face./ PHENOMENON    He/ SENSER

could not remember/ P:MEN:COG    his own mother/ PHENOMENON    and it moved/ P:MEN:AFF  
 PHENOMENON →

him/ SENSER    deeply to learn/ P:MEN:COG    from the lady who/ SAYER    had first/ P:VERB →

told/ RECEIVER    the emperor/ VERBIAGE    of Fujitsubo/, that PHENOMENON →

the resemblance/ CARRIER    was/ P:REL:INT    striking.// ATTRIBUTE//    He/ CARRIER

wanted to be/ P:REL:CIR    near her/ ATTRIBUTE    always.

(73) "Do not be/ P:REL:INT    unfriendly/, "/ ATTRIBUTE    said/ P:VERB    the emperor/ SAYER  
 QUOTED

to Fujitsubo./ RECEIVER    "Sometimes it almost seems/ P:MEN:AFF  
 QUOTED    PHENOMENON →

to me/ SENSER    too that you/ Id:TOKEN    are/ P:REL:INT    his mother.// Ir:VALUE

\Do not think/  
P:REL:COG

\him/  
CARRIER

\forward/  
ATTRIBUTE

/, \be/  
P:REL:INT

PHENOMENON

---

\kind/  
ATTRIBUTE

to him. Your eyes, your expression: \you/  
CARRIER

---

\are/  
P:REL:CIR

really \so uncommonly like her that  
ATTRIBUTE

\you/  
Id:TOKEN

---

\could pass for/  
P:REL:INT

\his mother./  
Ir:VALUE

---

(74) \Genji's affection for the new lady/  
ACTOR

\grew/, and  
P:MAT

\the most ordinary flower or tinted leaf/  
Id:TOKEN

\became/  
P:REL:INT

\the occasion for expressing it./  
Ir:VALUE

\Kokiden/ \was not  
SENDER

pleased./  
P:REL:AFF

\She/  
CARRIER

\was not/  
P:REL:CIR

\on good terms with  
ATTRIBUTE

Fujitsubo/, and \all her old resentment at Genji/  
ACTOR

\came  
P:MAT

back./

\He/  
CARRIER

\was/  
P:REL:INT

\handsomer than the crown

prince, her chief treasure in the world/, well  
ATTRIBUTE

\thought of by/ \the whole court./ \People/ \began →  
P:MEN:COG SENSER ASSIGNER P:REL:INT

calling/ \Genji/ \the shining one./ \Fujitsubo/,  
TOKEN VALUE Id:TOKEN

\ranked/ \beside him/ in the emperor's affections,  
P:REL:CIR ATTRIBUTE

\became/ \the lady of the radiant sun./  
P:REL:INT Ir:VALUE

(75) \It \seemed/ \a pity/ that \the boy/  
P:REL:INT ATTRIBUTE ACTOR  
CARRIER →

\must one day leave/ behind his boyish attire/; but  
P:MAT

when \he/ \reached/ \the age of twelve/ \he/ \went/  
ACTOR P:MAT RANGE ACTOR P:MAT

through his initiation ceremonies and \received/ \the →  
P:MAT

cap of an adult./ \Determined/ \that \the ceremony/  
GOAL P:MEN:COG CARRIER  
PHENOMENON →

\should be/ \in no way inferior to the crown prince's/,  
P:REL:INT ATTRIBUTE

\which/ \had been held/ some years earlier in the Grand  
GOAL P:MAT

Hall/, \the emperor/ himself \bustled about adding/  
ACTOR P:MAT



\new details/ to the established forms. As for the  
GOAL

banquet after the ceremony, \he/ \did not wish/  
SENSER P: MEN: AFF

\the custodians of the storehouses and granaries/  
ACTOR  
PHENOMENON →

\to treat/ \it/ as an ordinary public occasion.  
P: MAT GOAL

(76) \The throne/ \faced/ \east/ on the east porch,  
CARRIER P: REL: CIR ATTRIBUTE

and before it \were/ \Genji's seat/ and \that of  
P: EXIS: ENTITY EXIS: ENTITY 1 →

the minister \who/ \was to bestow/ \the official cap./  
ACTOR P: MAT GOAL  
EXIS: ENTITY 2

At the appointed hour in midafternoon \Genji/  
ACTOR

\appeared./ \The freshness of his face and his boyish/  
P: MAT CARRIER →

coiffure/ \were/ again \such as \to make \the emperor/  
P: REL: INT SENSER  
P: MEN: AFF →  
ATTRIBUTE →

regret/ \that \the change/ \must take place./  
ACTOR P: MAT  
PHENOMENON

\The ritual cutting of the boy's hair/ \was performed/  
RANGE P:MAT →

by/ \the secretary of the treasury./ As \the beautiful/  
ACTOR ACTOR →

locks/ \fell/ \the emperor/ \was seized with/  
P:MAT GOAL P:MAT

\a hopeless longing for his dead lady./ Repeatedly  
ACTOR

\he/ \found/ \himself/ \struggling to keep/ \his/  
SENSER P:MEN:COG ACTOR P:MAT →  
PHENOMENON

composure./ // The ceremony over, \the boy/ \withdrew/  
GOAL ACTOR P:MAT

\to change/ to adult trousers and \descended/ into  
P:MAT P:MAT

the courtyard for ceremonial thanksgiving. There

\was not/ a person in the assembly \who/ \did not/  
P:EXIS:ENTITY SENSER P:MEN:PER →  
EXIS:ENTITY

feel/ \his eyes/ \misting over./ // \The emperor/  
ACTOR P:MAT SENSER  
PHENOMENON

\was stirred by/ \the deepest of emotions./ \He/  
P:MEN:AFF PHENOMENON SENSER

\had on brief occasions been able to forget/ \the past/,  
P:MEN:COG PHENOMENON

and now \it all/ \came back/ again. Vaguely  
ACTOR P:MAT

apprehensive lest \the initiation of so young a boy/  
ACTOR

\bring/ \a sudden aging/, \he/ \was astonished/  
P:MAT GOAL SENSER P:MEN:AFF

\to see/ \that \his son/ \delighted/ \him/ even  
P:MEN:PER PHENOMENON P:MEN:AFF SENSER  
PHENOMENON →  
PHENOMENON →

more.//  
//  
//

(77) \The Minister of the Left/, \who/ \bestowed/  
CARRIER ACTOR P:MAT

\the official cap/, \had/ \only one daughter, his →  
GOAL P:REL:POS

chief joy in life./ \Her mother, the minister's first →  
ATTRIBUTE CARRIER

wife/, \was/ \a princess of the blood./ \The crown →  
P:REL:INT ATTRIBUTE ACTOR

prince/ \had sought/ \the girl's hand/, but  
P:MAT GOAL

\the minister/ \thought/ rather \of \giving/ \her/  
SENSER P:MEN:COG P:MAT GOAL  
PHENOMENON →

\to Genji./ // \He/ \had heard/ \that \the emperor/  
 RECIPIENT/ SENSER P: MEN: PER \ CARRIER SENSER  
 PHENOMENON →

\had similar thoughts./ // When \the emperor/  
 P: MEN: COG SAYER

\suggested/ \that \the boy/ \was/ \without adequate/  
 P: VERB CARRIER P: REL: CIR ATTRIBUTE  
 REPORTED 1 →

sponsors for his initiation/ // and \that \the support of/  
 REPORTED 2 →

relatives by marriage/ \might be called for/ //,  
 ATTRIBUTE P: REL: CIR

\the minister/ quite \agreed./  
 SENSER P: MEN: COG

(78) \The company/ \withdrew/ to outer rooms and  
 ACTOR P: MAT

\Genji/ \took/ \his place/ below the princes of the  
 ACTOR P: MAT GOAL

blood. \The minister/ \hinted at/ \what/ \was/  
 SAYER P: VERB CARRIER P: REL: CIR  
 VERBIAGE →

\on his mind/ //, but \Genji/, still very young, \did not/  
 ATTRIBUTE SENSER P: MEN: COG

quite know/ \what \to say./ // There \came/  
 P: VERB P: EXIS: ENTITY  
 PHENOMENON

\a message/ through a chamberlain that \the minister/  
EXIS:ENTITY CARRIER

\was expected/ \in the royal chambers./ \A lady-in-→  
P:REL:CIR ATTRIBUTE ACTOR

waiting/ \brought/ \the customary gifts for his →  
P:MAT GOAL 1

services/, \a woman's cloak/, \white and of grand →  
GOAL 2 GOAL 3

proportions/, and \a set of robes as well./ As \he/  
GOAL 4 ACTOR

\poured/ \wine/ for his minister, \the emperor/  
P:MAT GOAL SAVER

\recited/ \a poem \which/ \was/ in fact \a deeply →  
P:VERB CARRIER P:REL:INT  
VERBIAGE

felt admonition//:  
ATTRIBUTE

"\The boyish locks/ \are now bound up/, a man's.  
GOAL P:MAT  
QUOTED

And \do \we/ tie \a lasting bond/ for his future?"  
P:MAT ACTOR GOAL

(79) \This/ \was/ \the minister's reply/:  
Id:TOKEN P:REL:INT Ir:VALUE

"Fast the knot which the honest heart has tied.  
 ACTOR P:MAT  
 QUOTED →

May lavender, the hue of the troth, be as fast."  
 CARRIER ATTRIBUTE  
 P:REL:INT

(80) The minister descended from a long garden  
 ACTOR P:MAT

bridge to give formal thanks. He received  
 P:MAT RANGE ACTOR P:MAT

a horse from the imperial stables and a falcon  
 GOAL 1 GOAL 2

from the secretariat. In the courtyard below the

emperor, princes and high courtiers received  
 ACTOR P:MAT

gifts in keeping with their stations. The →  
 GOAL P:REL:CIR ATTRIBUTE

moderator, Genji's guardian, had upon royal command →  
 ACTOR P:MAT

prepared the trays and baskets now set out in the →  
 P:REL:CIR  
 GOAL →

royal presence. // As for Chinese chests of food and  
 ATTRIBUTE

gifts, they overflowed the premises, in even  
 CARRIER P:REL:CIR ATTRIBUTE



\The Minister of the Right/, \who/ as grandfather of  
GOAL CARRIER

the crown prince \should have been/ \without rivals/,  
P:REL:CIR ATTRIBUTE

\was somehow eclipsed./ \The Minister of the Left/  
P:MAT CARRIER

\had/ \numerous children by several ladies./  
P:REL:POS ATTRIBUTE

\One of the sons/, a very handsome lad by his principal  
CARRIER

wife, \was/ already \a guards lieutenant./ \Relations→  
P:REL:INT ATTRIBUTE

between the two ministers/ \were not/ \good/; but  
CARRIER P:REL:INT ATTRIBUTE

\the Minister of the Right/ \found/ \it \difficult/  
SENSER P:MEN:COG ATTRIBUTE  
CARRIER →  
PHENOMENON →

\to ignore/ \such a talented youth///, to whom \he/  
P:MEN:COG PHENOMENON ACTOR

\offered/ \the hand of his fourth and favorite →  
P:MAT GOAL

daughter./ \His esteem for his new son-in-law/  
Id:TOKEN

\rivalled/ \the other minister's esteem for Genji./ To  
P:REL:INT Ir:VALUE



both houses \the new arrangements/ \seemed/ \ideal./  
CARRIER P:REL:INT ATTRIBUTE

(83) Constantly at his father's side, \Genji/ \spent/  
ACTOR P:MAT

\little time/ at the Sanjō mansion of his bride.  
RANGE

\Fujitsubo/ \was/ for him a \vision of sublime beauty./  
Id:TOKEN P:REL:INT Ir:VALUE

If \he/ \could have/ \someone like her/---but in  
CARRIER P:REL:POS ATTRIBUTE

fact there \was/ \no one really like her./  
P:EXIS:ENTITY EXIS:ENTITY

\His bride/ too \was/ \beautiful/, and \she/  
CARRIER P:REL:INT ATTRIBUTE CARRIER

\had had/ \the advantage of every luxury/; but \he/  
P:REL:POS ATTRIBUTE SENSER

\was not at all sure/ \that \they/ \were meant/  
P:MEN:COG CARRIER P:REL:CIR  
PHENOMENON →

\for each other./ \The yearning in his young heart →  
ATTRIBUTE CARRIER

\for the other lady/ \was/ \agony./ Now that  
P:REL:INT ATTRIBUTE

\he/ \had come/ \of age/, \he/ no longer  
CARRIER P:REL:CIR ATTRIBUTE CARRIER

\had/ P:REL:POS \his father's permission \to go/ behind her P:MAT  
 ATTRIBUTE →

curtains./ On evenings when there \was/ P:EXIS:EVENT

\music/, \he/ \would play/ \the flute/ to her koto  
 EXIS:EVENT ACTOR P:MAT RANGE

and so communicate something of his longing, and

\take some comfort/ from her voice, soft through the  
 P:MEN:AFF

curtains. \Life at court/ \was/ for him \much →  
 CARRIER P:REL:INT

preferable to life at Sanjō./ \Two or three days at →  
 ATTRIBUTE Id:TOKEN

Sanjō/ \would be followed by/ \five or six days at →  
 P:REL:CIR Ir:VALUE

court./ For the minister, \youth/ \seemed/  
 CARRIER P:REL:INT

\sufficient excuse for this neglect./ \He/ \continued →  
 ATTRIBUTE SENSER P:MEN:AFF

to be delighted/ \with his son-in-law./  
 PHENOMENON

(84) \The minister/ \selected/ \the handsomest and →  
 ACTOR P:MAT GOAL

most accomplished of ladies \to wait/ upon the young  
 P:MAT

→

pair/ and \planned/ \the sort of diversions \that/  
 P: MEN: COG PHENOMENON  
 PHENOMENON →

\were most likely to interest/ \Genji./ At the palace  
 P: MEN: COG SENSER/

\the emperor/ \assigned/ \him/ \the apartments \that/  
 ACTOR P: MAT RECIPIENT Id: TOKEN  
 GOAL →

\had been/ \his mother's// and \took care/ \that  
 P: REL: INT Ir: VALUE P: MEN: COG →

\her retinue/ \was not dispersed.// \Orders  
 GOAL P: MAT VERBIAGE →  
 PHENOMENON

\were handed down/ \to the offices of repairs and →  
 P: VERB RECEIVER

fittings/ \to remodel/ \the house \that/ \had belonged →  
 P: MAT CARRIER P: REL: POS  
 GOAL →

to/ \the lady's family.// \The results/ \were/  
 ATTRIBUTE CARRIER P: REL: INT

\magnificent./ \The plantings and the artificial hills/  
 ATTRIBUTE CARRIER

\had always been/ \remarkably tasteful/, and  
 P: REL: INT ATTRIBUTE

\the grounds/ now \swarmed/ \with workmen \widening/  
 CARRIER P:REL:CIR P:REL:INT  
 ATTRIBUTE →

\the lake./ In only, \thought/ \Genji/, \he/  
 CARRIER P:MEN:COG SENSER CARRIER  
 PHENOMENON →

\could have/ with him \the lady \he/ \yearned for./  
 P:REL:POS SENSER P:MEN:AFF  
 ATTRIBUTE

(85) \The sobriquet "the shining Genji," \one/  
 GOAL SENSER  
 PHENOMENON →

\hears/, \was bestowed/ \upon him/ \by the Korean./  
 P:MEN:PER P:MAT RECIPIENT ACTOR