

An Analysis of the Clause Relations
in the Three English
Translations of *The Tale of Genji*

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1. Introduction

This paper aims to clarify the difference of clause relations found in three different English translations of *The Tale of Genji*. The great literary work, originally written by Lady Murasaki in the eleventh century, was translated into English by Kencho Suematsu in 1882, Arthur Waley in 1935, and Edward Seidensticker in 1976. The three English versions of the story, no matter how literary experts criticize their qualities, are available at a bookstore. Non-Japanese readers can choose one of the three and may virtually think they are going to read *The Tale of Genji*.

If one would discuss the three translations in viewpoints of literary aesthetic aspects, such as select of words, preciseness of translation, beauty of translation, etc., he or she should scrutinize each translation in reference to the original *Genji Monogatari* written in old Japanese. This study, however, is not to advocate how brilliant and elegant the English translations are, but simply to describe how different in style they are. The current research deals with the three translations as varieties deriving from the identical story in order to indicate what kinds of factors underlie such stylistic differences.

The factors do not only refer to grammatical differences easily

recognized on the surface of texts but also concern the context of situation in which each translation was emerged. For instance, time factors should be taken into consideration. There is almost fifty years difference between the first translation and the second one, as well as forty years between the second and the third one. Such temporal interval may influence on the style of translation because English styles seem to be different depending on the period. For instance Newmark (1987: 301) claims, "all translations of Shakespeare reflect not only the literary interpretation but the translation fashions of the time." Hence this comparative study should be categorized into stylistic investigation based on sociolinguistic framework.

The current paper, however, will not unveil all the factors mentioned above. Rather, it is in the beginning stage of research, focusing on grammatical characteristics which should be primarily described in stylistic analysis. The following analysis specifically will compare how the three translators organize their texts in terms of clause relations, and to surmise how the differences influence their styles.

2. Previous Studies

The three English translations of *The Tale of Genji* have been previously studied in viewpoints of literary aesthetics, stylistics and translation. (Cranston 1978; Ury 1976; Inoue 1982; Bowring 1988). Bowring (1988), for instance, indicates that Waley translated the original story into a non-Japanese setting with the words and phrases that transpose the reader into a Western setting, such as 'porticos', 'terraces', 'sit on chairs', etc. Cranston (1978) points out Seidensticker's translation includes drier and brisker vision than Waley's translation. As far as grammatical differences are concerned, Kitamura (1987) compares vocabulary, sentence structure, paragraph organization. She concludes: (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.

All of the previous studies, unfortunately, do not equally deal with the three works. They tend to exclude the first translation by Suematsu from their scope because the Japanese omitted many portions in his work, consequently, with less literary value. They just refer to Suematsu when a specific portion is discussed. However, from the sociolinguistic perspective, not from aesthetic one, the three translated works should be equally analyzed as varieties which came from the same source.

Sasaki (1990) extracted the first chapter, titled *Kiritsubo* in the original story, from the three translations and compares the English style in terms of transitivity system in systemic functional grammar. This analysis indicates that different manipulation of six processes in transitivity system reflects stylistic differences among the three translations: the story-oriented taste with several omitted portions reflected by the small number of processes in Suematsu's translation; gracious and flowing style realized in the large number of processes in Waley's one; brisker and dried tastes with frequent use of relational process in Seidensticker's work. The comparative study might deserve to be appreciated because it objectively indicates the stylistic difference based on statistical analysis as well as descriptive analysis. Simultaneously, though, his study should be criticized in two points. First, it leaves analyses from the other two aspects of metafunctions untouched: interpersonal metafunction analysis and textual metafunction one. Second, his analysis has no reference to clause boundary organization which are deeply related with three metafunctions.

The following paper will patch the preceding analysis. It will

show clause boundary and how the clauses connect. This might be leading to interpersonal metafunction analysis and textual one in future.

3. Analytical Method

The approach of this study follows systemic functional grammar which presumes the three kinds of units: word, group and clause. The analysis focuses on the clause because it takes a primary role connecting structure and meaning. Halliday (1985: 21) describes as follows:

... our main attention will be on the higher units, and particularly on the CLAUSE. This is because the mode of interpretation adopted here is a functional one, in which the grammatical structure is being explained by reference to the meaning; and there is a general principle in language whereby it is the larger units that function more directly in the realization of higher-level patterns. In phonology, for example, there is no direct relation between the individual vowels or consonants and anything in the grammar; these small units have no grammatical function as single elements. On the other hand the unit of intonation, the tone group, does function directly as the expression of grammatical choices. In the same way if we want to explore how semantic features are represented in the grammar we look primarily at the structure of the clause, and at what is above and around it; and only then (and only to a limited extent in the present book) do we go on to consider smaller grammatical units.

This study will identify the kinds of clauses used in the three translations of *The Tale of Genji*, then examine how often each clause is used and how the clauses are connected.

The procedure of analysis is as follows. First, clauses in the three translations are identified as one of four clauses: independent clause, dependent clause, included clause and embedded clause.

The number of the clauses is also examined. Halliday (1985) claims that an embedded clause functions as postmodifier in a nominal group and that it has no direct relation with the clause within which it is embedded, though embedded clauses seem to contribute toward organizing style. The more embedded clauses are used the more complex the text seems to be. Hence this study analyses how the embedded clauses are used.

Second, the relations of the clauses, namely 'clause complex,' are examined. Clause complex is a combination of clauses and it can be understood as well-known notion 'sentence.' However, functional grammarians clearly distinguish the two notions. Halliday (1985: 193) advocates as follows.

We shall assume, therefore, that the notion of 'clause complex' enables us to account in full for the functional organization of sentences. A sentence will be defined, in fact, as a clause complex. The clause complex will be the only grammatical unit which we shall recognize above the clause. Hence there will be no need to bring in the term 'sentence' as a distinct grammatical category. We can use it simply to refer to the orthographic unit that is contained between full stops. This will avoid ambiguity: a sentence is a constituent of writing, while a clause complex is a constituent of grammar.

This paper, therefore, adopts the notion clause complex referring to the clause relations in general and the term 'sentence' to clause/s between full stops.

Clause complex is analyzed in terms of logical relation and logico-semantic relation. Logical relation is realized through either 'hypotaxis' or 'parataxis.' The former is the relation between a dependent element and its dominant, i.e. the element on which it is dependent. The latter refers to the relation between two elements of equal status: initiating element and continuing one. Logico-semantic relation concerns how the clauses are semantically related. The relation can be fundamentally recognized through two kinds: 'expansion' and 'projection.' Expansion refers to the relation that

the secondary clause expands the primary clause, by elaborating it, extending it or enhancing it. Expansion is categorized into sub-types: (a) elaboration, (b) extension and (c) enhancement. Elaboration includes restating in other words, specifying in detail, commenting, or exemplifying, whereas extension concerns adding something new, giving an exception or an alternative. Enhancement regards qualifying the preceding clause with some circumstantial feature of time, place, cause or condition. Projection means the relation that the secondary clause is projected through the primary clause. This type of relation is categorized into (a) locution, a construction of wording and (b) idea, a construction of meaning.

Third, the clause types and the relations are graphically illustrated to represent the distributions. Statistical analysis is also executed to compare the number of clause, the number of each kind of clause, and the number of logical and logico-semantic relations.

4. On data

Genji Monogatari or *The Tale of Genji* was written by Murasaki Shikibu known as Lady Murasaki. It was partially written in 1008 and was not completed until 1022. This is a biographical novel of Prince Genji, the son of the Emperor, who lived for the quest of love. The complete *Genji Monogatari* consists of fifty four chapters. The great literary work has been translated into several foreign languages.

As far as English translations are concerned, there are three versions. These translations were re-published as paper backs by Charles Tuttle Publisher. The present study is based on the Tuttle editions.

- 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. Suematsu's version is drastically shorter than the others. This is because he omitted several chapters and scenes to translate. In this comparative analysis, therefore, the data are the very beginning portion of the first chapter extracted from of three translations respectively because no literary translation should cut the beginning of the original story.

The part analyzed in this study introduces the emperor and the lady he loved most, who would be the mother of Genji. It continues to describe how much the emperor loved her, the circumstance in which she was, following the birth of Genji. The texts extracted from the three translations, which are with clause boundary markers, are available in Appendixes 1 to 3.

5. Analysis and Discussion

5.1. Words and Processes

It seems worth looking at the data from viewpoints of the number of words as well as the number of processes before going to the clause analysis. The differences in words and processes, however, do not figure out any stylistic features of the data but Suematsu's text organization. The following table shows the total number of words. This indicates Suematsu uses less number of words than the others. This is because he omitted some portions to translate, as reported in previous studies (Sasaki 1990).

Table 1: The number of words

	Suematsu	Waley	Seidensticker
The Number of words	652	922	712

There are three parts which Suematsu did not translate whereas the other two did. The first part concerns Genji's mother who could be patient for uncomfortable court life because of the emperor's love. Waley translated, "Yet, for all this discontent, so great was the sheltering power of her master's love that none dared openly molest her." Seidensticker translated, "She survived despite her troubles, with the help of an unprecedented bounty of love." There is no equivalent expression in Suematsu's work. The second part pertains to how the emperor loved Genji. Waley's and Seidensticker's translations are as follows.

The Emperor could hardly contain himself during the days of waiting. But when, at the earliest possible moment, the child was presented at Court, he saw that rumour had not exaggerated its beauty. (Waley's translation)

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. (Seidensticker's translation)

The third part is about how the emperor wanted to be with the mother of Genji. The following translations are from Waley's and Seidensticker's whereas no equivalent portion can be found in Suematsu's.

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

will-nilly she acted the part of a Lady-in-Perpetual-Attendance. (Waley's translation)

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. (Seidensticker's translation)

There might be another point worth being mentioned: Seidensticker uses less number of words than Waley while the latest translator does not cut any portion in his work. The reason is that he might encapsulates what he translates into each word rather than words group or clauses. This partly contributes to let Seidensticker's translations be judged as drier and less flowing taste (Kitamura 1987, Sasaki 1990).

Suematsu's omission is also reflected in the number of processes. The table below shows the variety of processes and their frequency. It presents less number of processes used in Suematsu, however, does not show any significant difference in their frequency ratio.

Table 2: The variety of processes and their frequency

	Suematsu	Waley	Seidensticker
Material	26(32.5%)	31(27.9%)	28(29.5%)
Mental	14(17.5%)	24(21.6%)	21(22.1%)
Relational	30(37.5%)	44(39.6%)	34(35.8%)
Verbal	4(5%)	4(3.6%)	4(4.2%)
Existential	4(5%)	6(5.4%)	4(4.2%)
Behavioural	2(2.5%)	2(1.8%)	4(4.2%)
Total	80(100%)	111(100%)	95(100%)

As for the process manipulation, it can be said that the table shows similar distributing ratio of the six processes. The data extracted limitedly from the very first beginning portion of the story do not

show a significant difference in the frequency of relational process and behavioural process, which was drawn from analysis of the whole first chapter (Sasaki 1990). This means the data cannot be characterized in terms of the aspect of ideational metafunction.

5.2 Clause analysis

The clause takes important role of text organization in terms of its frequency and its relation with others. The analysis of clause will reveal some stylistic differences of the data. The analysis pertains to the number of the clause, the variety and frequency of clauses, the variety of clause complex, and the clause relations. The following analyses are based on the analytical database provided in Appendix 4-6.

The database contains information such as follows: (1) The number of clauses; (2) the kind of clause, namely, if the clause is independent or dependent; (3) whether or not the clause has an embedded clause; and (4) how the clauses are connected. The following figure is an example of the database.

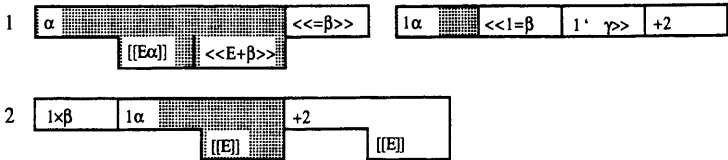


Figure 1: An example of the illustrated clause relations

The numbers of the left column represent paragraph numbers: 1 stands for the first paragraph and 2 for the second. Each box, here called as 'cell', stands for a clause. The cells connected in a sequence stand for clause complex. The cells painted in gray refer to the independent clauses while the cells in white are dependent clauses. Some of cells have a down ranked cell, which means embedded clause marked by [[E]]. Numerical numbers and Greek letters within a cell mean the relation of clauses: the number means parataxis whereas the Greek letters mean hypotaxis. The detail of notational

conventions is given at the beginning of Appendix 4.

The number of clauses is examined first. The table below shows the total number of clauses used in each of three translations. It does not clarify any stylistic differences. The table traces the similar tendency as the number of words (Table 1) shows: Suematsu uses less number of clauses other than the two. This can be also because of his omission.

Table 3: The number of clauses

	Suematsu	Waley	Seidensticker
The Number of clauses	70	82	81

However, the distribution of clause types suggests a statistically significant difference among the three translations. The following table shows the frequency and ratio of each clause type: independent clause, dependent clause and embedded clause.

Table 4: The distribution of clauses

	Suematsu	Waley	Seidensticker	χ^2
Independent Clause	21(30.0%)	26(31.7%)	40(49.4%)	4.85
Dependent Clause	32(45.7%)	37(45.1%)	25(30.9%)	2.77
Embedded Clause	17(24.3%)	19(23.2%)	16(19.8%)	0.39
Total	70	82	81	

According to the table above a difference can be found in the ratio of independent clause to dependent clause. Suematsu uses independent clauses and dependent clauses in the ratio of 30% to 45%, and Waley follows almost the same pattern. Seidensticker, on the other hand, prefers independent clauses to dependent one. The ratio of the two clauses is 50% (independent clause) to 30% (dependent clause). χ^2 test verifies that Seidensticker significantly uses more number of independent clauses than the other two translators ($P < 0.1$). The difference concerning of distribution of the two clause types suggests that Seidensticker organizes his work with less number of clause complex whereas Suematsu and Waley tend to combine clauses.

This point will be much obvious in the following table that lists the clause distribution in relation to the concept sentence or clause complex between full stops. The left column tells how a sentence is realized. For instance, 'independent only' means a sentence consisting of an independent clause only, and 'independent + more than 2 dependent' means one being constructed with an independent clause and more than two dependent clauses.

Table 5: The configuration of sentences and the distribution

	Suematsu	Waley	Seidensticker	χ^2
Independent only	1(4.7%)	6(23.1%)	16(40%)	6.626
Independent + Embedded	2(9.5%)	5(19.2%)	6(15%)	0.733
Independent + Included	3(14.3%)	2(7.7%)	1(2.5%)	2.80755
Independent + 1 dependent.	6(28.6%)	3(11.5%)	10(25%)	1.88201
Independent + more than 2 dependent	9(42.9%)	10(38.5%)	7(17.5%)	3.87545
Total	21	26	40	

The table shows a statistically significant difference in the ratio of 'independent only' ($P < 0.05$). The ratio in Seidensticker occupies 40%, though in the others, it is 4.7% and 23.1%. This means Seidensticker obviously creates half of his translation with sentences realized through an independent clause only or an independent clause with an embedded one. In other words, he tends to use less clause complex. His way of organizing text expressed through chunked clauses, being conflated with frequent use of relational process (Sasaki 1990), seems to add a brisk, quick and less flowing atmosphere.

The table, on the contrary, figures that Suematsu and Waley are likely to connect clauses in chains with more than two dependent clauses. This might be because they follow English style favored in Victorian period when the two translators were alive. Thus, the clause chains contribute to give the readers an impression that these

translations are continuous, elegant and simultaneously antique taste. The two translator's preference to join clauses in chain would also depend on the original Japanese text. Japanese found in the original story is itself continuous flow and a sentence in the story consists of several clauses. They may have tried to convey such an original atmosphere in their translations, though this insight should be validated in future thematic flow analysis.

Kitamura (1987) has already pointed out this difference. She says Seidensticker uses more simple sentences whereas Waley uses many compound sentences and complex sentences. Her findings is based on a structural viewpoints and it is verified in this current analysis in terms of statistical assessment. However, just saying differences from a structural aspect does not give a complete answer to the question: how the three translators organize clauses. The answer seems to depend partially on a functional approach which pertains to clause relations in terms of logical and logico-semantic ones.

An quantitative analysis of logical relation gives an impression that Seidensticker uses less number of parataxis. The table below shows the frequency and ratio of parataxis and hypotaxis found in clause complex in the three translations.

Table 6: Distribution of logical relation

	Suematsu	Waley	Seidensticker
Parataxis	20(58.8%)	21(55.3%)	11(44%)
Hypotaxis	14(41.2%)	17(44.7%)	14(56%)
Total	34	38	25

Table 6 presents differences in the frequency and ratio of parataxis, though it is not statistically significant. The table obviously indicates that Seidensticker uses less numbers of paratactic relations in the comparison with the other two translators. This is because he tends to use independent clauses rather than to connect the clauses in paratactic relation. In other words, the latest translator is likely to chunk clauses into independent clauses, rather than to make a clause complex when the clauses can be bound in only paratactic

relation.

Logical-semantic categories will further shed light on differences of the three translators in terms of their choosing the combination of taxis and the logico-semantic variables. The following tables (Table 7 and Table 8) show distribution of logico-semantic categories with respect to parataxis and hypotaxis respectively. The tables list frequency and ratio of each logico-semantic category, but the number in each columns are so small so no statistical assessment is executed.

Table 7: Distribution of logico-semantic categories with respect to parataxis

	Suematsu	Waley	Seidensticker
Parataxis: Elaboration	2(10.5%)	3(14.3%)	1(9.1%)
: Extension	10(52.6%)	10(47.6%)	8(72.7%)
: Enhancement	7(36.9%)	8(38.1%)	2(18.2%)
: Locution	0(0%)	0(0%)	0(0%)
: Idea	0(0%)	0(0%)	0(0%)
Total	19	21	11

In Table 7 there is a difference in the ratio of the variables of elaboration, extension and expansion. Suematsu and Waley uses the three categories approximately in the ratio of 1: 5: 4 while Seidensticker shows 1: 7: 2 ratio of the variables. This means that Seidensticker constructs paratactic clause complex mainly in the category of extension. In other words, although depending on the quite small limited extract of his translation, it would be possible to say that in most of the portions where he uses paratactic relations, the dependent clause/s would add something new to the preceding or dominant clause. What is added in the dependent clause will include not only addition (positive and negative) but also replacement and alternative.

In Table 8 three translators are also different in the ratio of each logico-semantic category. Suematsu makes most of hypotactic clause complex constructions in the meaning of elaboration (40%), extension (27%) as well as enhancement (27%). Seidensticker com-

Table 8: Distribution of logico-semantic categories with respect to hypotaxis

	Suematsu	Waley	Seidensticker
Hypotaxis:Elaboration	6(40%)	2(11.8%)	1(7.1%)
: Extension	4(26.7%)	5(29.4%)	1(7.1%)
: Enhancement	4(26.7%)	8(47%)	8(57.2%)
: Locution	0(0%)	1(5.9%)	0(0%)
: Idea	1(6.6%)	1(5.9%)	4(28.6%)
Total	15	17	14

bines clauses in hypotaxis focusing on the categories of enhancement (57%) and idea (28%). Waley, interestingly, stands in the intermediate position between Suematsu and Seidensticker in terms of distribution of these categories. He primarily adopts enhancement (47%) just like Seidensticker, still leaving extension (29%) and elaboration (12%) significant following Suematsu. Seidensticker is also outstanding in the frequency of idea. This might indicate he tries to foreground how the mental acts are done, focusing on feelings and cognition, rather than just transmitting the facts and verbalized phenomena.

What these two tables above indicate is twofold. First Suematsu's text organization is characterized by the marked clause complex construction. He tends to use paratactic enhancement and hypotactic elaboration, which are marked according to Nesbitt and Plum (1988). Use of such marked combination can make stylistic effects as long as it is not so often. However, frequent use of the marked construction would let his translation being judged as intuitively unnatural or at least not so comfortable to read. This can be another reason, besides omission, why Suematsu's version is not so appreciated in comparative studies.

Second, in Seidensticker's translation, there is an association between parataxis and extension on one hand and between hypotaxis and idea on the other. If it were a strong association between the variables of logico-semantic category and logical relations, most of the time when extension was chosen, parataxis would be chosen, and most of the time when idea was chosen, hypotaxis would be

chosen. It cannot be validated whether or not the association is a strong one or an accidental one which is figured out only within the extracted data at this beginning stage of investigation. However, such an association, whether or not strong or accidental, seems to give the readers an established semantic pattern which is repeated whenever the association appears, and consequently, conveying simple and rather straight taste in style.

The following is the last table which lists quite small number of frequency of embedded clauses relations. As Table 9 shows, Suematsu and Waley make clause relations within embedded clauses. There is no significant finding in embedded clauses because of small number of frequency in each logico-semantic category, however, one should bear in mind that clause relations whether in hypotaxis or parataxis function as a factor making text complicated.

Table 9: Distribution of logico-semantic categories within embedded clauses

	Suematsu	Waley	Seidensticker
elaboration	1	0	0
extension	1	0	0
enhancement	1	1	0
locution	0	0	0
idea	0	0	0
Total	3	1	0

6. Conclusion

The analysis of clause relations clarifies differences among the three translations; Suematsu and Waley organize their texts with more frequent use of clause complex whereas Seidensticker uses less number of clause complex. The first two manipulate clause complex, especially realized through chains with more than two clauses, and as a consequence of such text construction their translations bring continuous flow and old Victorian taste. Seidensticker builds his text with less number of clause complex, which must be

another factor making his translation brisk and less continuous flow.

There are, however, several future tasks to be struggled with. First, thematic flow analysis must be executed in order to clarify why such clause complex constructions are different in the translators. It should compare the thematic sequence in original and those in three translations. The result will surely indicate how the three translators combine clauses into a sentence as well as cut a sentence in original story into independent clauses. Second, discourse analysis is required since the present analysis, as well as many of previous studies, deals with only clause level in its scope. Text is not only a simple construction of sentences, but also itself functions as a whole semantic unit. Therefore the three translations are to be analyzed as discourse as a whole focusing on lexical cohesion, reference, ellipsis and conjunction. The result will much obviously suggest how the three translators organize their texts to accomplish their goal, namely to represent *The Tale of Genji* in English.

Finally the three translations must be discussed from the translation theory. Newmark (1988) advocates there are two kinds of translations: communicative translation and semantic translation. He (Newmark 1988: 22) explains as follows: “ (a) communicative translation, where the translator attempts to produce the same effect on the TL readers as was produced by the original on the SL readers, and (b) semantic translation, where the translator attempts, within the bare syntactic and semantic constraints of the TL, to reproduce the precise contextual meaning of the author.” If his claim is taken into consideration, it seems to be possible to insist that Suematsu and Waley are classified into semantic translation whereas Seidensticker is into communicative one because the American translator can be thought to have organized his text with temporary English, putting emphasis on representing the story as a novel easy to enjoy just like old Japanese enjoyed the story, rather than transmitting beauty of original flowing Japanese language

taste. This is, however, a naive hypothesis and will be another topic in further investigation.

Appendix 1

Notational conventions:

	clause complex boundary
	clause boundary
<< >>	included clause
[[]]	embedded clause

Suematsu's Translation: 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 Niogoand Kyi 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,>> 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 Y-ki-hi. |||

(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, 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 Koro-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. |||

Appendix 2

Waley's Translation: The Extract of Kiritsubo

(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. ||| 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. ||| 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. ||| 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.]]]] ||| 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! |||

Appendix 3

Seidensticker's Translation: 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.] |||

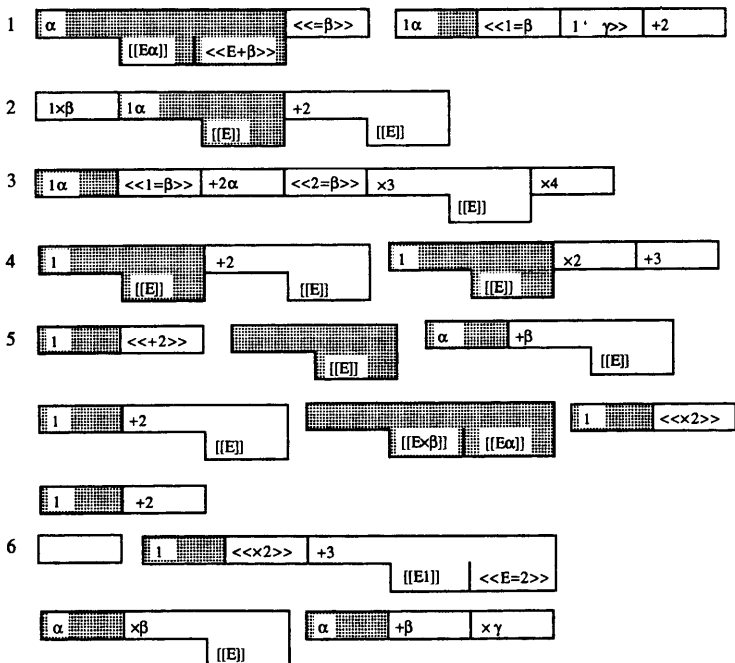
(7) Though the mother of the new son had the emperor's love, || her detractors were numerous and alert to the slightest inadvertency. ||| She was in continuous torment, || feeling || that she had nowhere [[to turn.]] ||| She lived in the Paulownia Court. ||| The emperor had to pass the apartments of 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. |||

Appendix 4

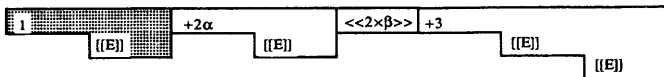
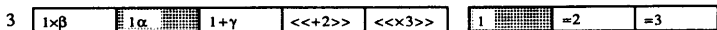
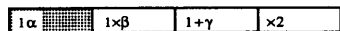
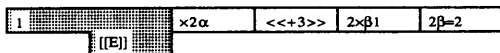
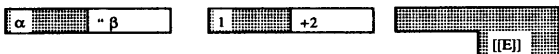
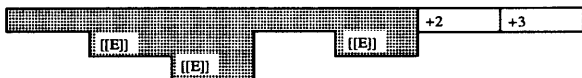
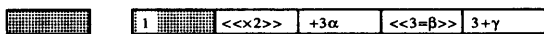
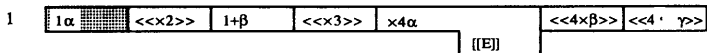
Notational conventions

logical relations:	parataxis:	1, 2, 3 ...	
	hypotaxis:		
logico-semantic relations:	elaboration	(‘i.e.’)	=
	extension	(‘and’)	+
	enhancement	(‘so, yet, then’)	×
projection:	locution	(‘says’)	“
	idea	(‘thinks’)	‘

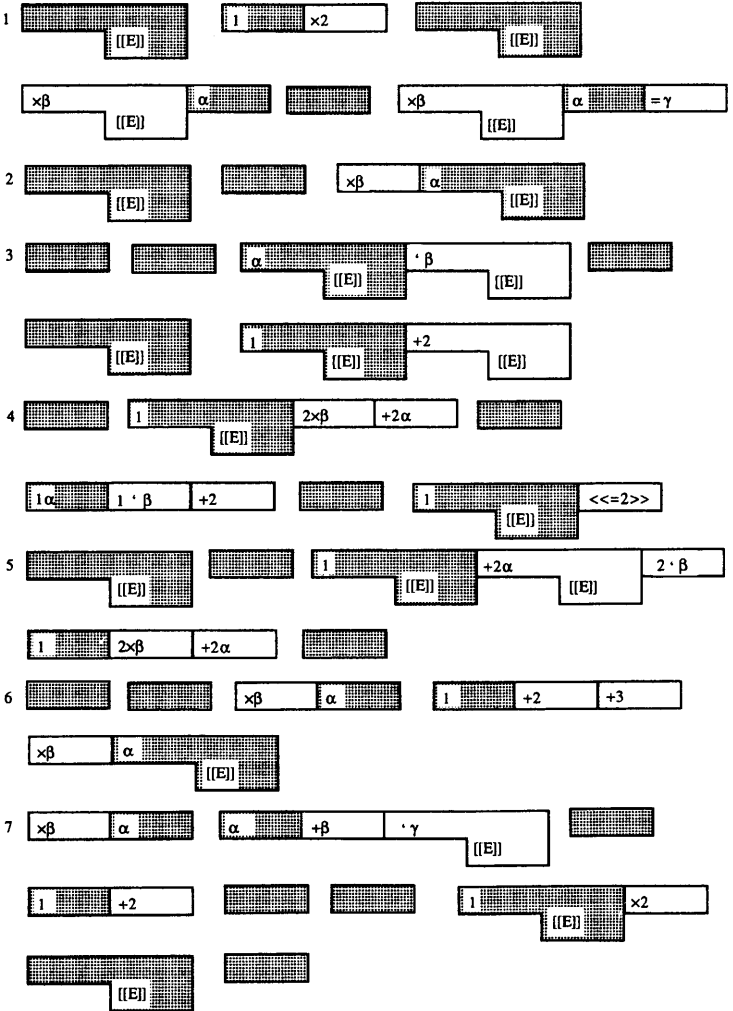




Appendix 5



Appendix 6



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