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A Genealogy of an Erotic Figure: Rereading the "Chinese Influence" of Heian Literature

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**A GENEALOGY OF AN EROTIC FIGURE:
REREADING THE “CHINESE INFLUENCE”
OF HEIAN LITERATURE**

Eno Compton IV

**A DISSERTATION
PRESENTED TO THE FACULTY
OF PRINCETON UNIVERSITY
IN CANDIDACY FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY**

**RECOMMENDED FOR ACCEPTANCE
BY THE DEPARTMENT OF
EAST ASIAN STUDIES**

Advisor: Thomas Hare

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Mountain View, California, 94041
USA.

for rho

ABSTRACT

Building off scholarship which has shown extensive and significant connections between the poetry of Six Dynasties China (220-589) and Heian Japan (794-1185), my dissertation takes an important step forward in rereading Heian literature vis-à-vis its Chinese antecedents. In past work, the “Chinese influence” of Japanese literature has served as the primary analytical framework to understand how the two relate to one another and has helped identify specific instances of textual borrowing of Chinese sources in Japanese texts. While granting the importance of such identifications, my dissertation argues that the use of “influence” has nonetheless failed to account for important textual continuities between Chinese and Japanese literature which exceed the usual scope of identifying distinct instances of borrowing. As an alternative, my dissertation introduces genealogy as a framework for reading Heian poetry alongside Six Dynasties poetry and focuses in particular upon wordplay, double-entendre, and figural language. Through a genealogical framework, my dissertation argues for a widespread and largely unnoted use of related erotic wordplay from the *Yutai xinyong* 玉台新詠 (comp. ca. 530), a major anthology of Six Dynasties poetry, to two seminal Heian texts, the *Kokinwakashū* 古今和歌集 (comp. 905) and *Genji monogatari* 源氏物語 (comp. ca. 1008). By reading the texts through their genealogies, my dissertation presents a case for thinking of East Asian literary texts beyond the limited frameworks of “Chinese” or “Japanese” literature.

Le propre d'une langue qui veut tout dire et tout cacher, c'est d'abonder en figures.

— Victor Hugo, *Les Misérables*

吹く風にわが身をなさば玉すだれひま求めつつ入りぬるべきものを
If I were to transform myself into the blowing wind, along the jade curtain
would I seek an opening and thereby find my way in.

— *Ise monogatari* 伊勢物語

將無同

Are they not the same?

— *Shishuo xinyu* 世說新語

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CHAPTER 1: INTRODUCTION

What is the difference between Chinese and Japanese poetry? In particular, what is the difference between Six Dynasties (220-589) and Heian (794-1185) poetry? In spite of the extensive historical relationship demonstrated between the two by past scholarship, assumptions of the two being entirely discrete still significantly shape current readings of both in English and Japanese scholarship. By starting with the established close relationship between Six Dynasties and Heian poetry, this dissertation argues for rereading the “Chinese influence” of Heian literature through a theoretical understanding of genealogy while focusing on a largely unnoted and shared use of figural, erotic language. The dissertation deals primarily with *gongti shi* 宮體詩 of the *Yutai xinyong* 玉臺新詠, *waka* 和歌 of the *Kokinwakashū* 古今和歌集, and the narrative of *Genji monogatari* 源氏物語. The aim is to illustrate how reconfiguring our understanding of the relationship between Six Dynasties and Heian poetry substantially benefits our reading not only of the texts named here, but also the literature of medieval Chinese and classical Japanese. With the introduction here, I present a prefatory discussion of the major issues explored at length throughout the dissertation.

Chinese and Japanese Literature

When discussing the Chinese influence of Heian literature, the work of Konishi Jin'ichi is particularly well-known in English scholarship thanks to the efforts of Helen C. McCullough, a major figure in her own right in the field of Japanese literature. In 1978, McCullough published a translation of Konishi's ground breaking article relating Six Dynasties poetic style with that of the *Kokinwakashū*, the seminal collection of classical Japanese poetry.¹ At the time of the article's publication, there were many who believed Chinese poetry had nothing whatsoever to do with *Kokinshū* verse.²

Although it is by no means the only important scholarship on interactions between Chinese and Japanese literature, Konishi's work has helped to open significant and promising avenues to explore in the study of Heian literature.³ In Konishi's words,

To speak of Chinese influence on Japanese literature is to introduce a broad subject. In the case of the *Kokinshū*, however, one can hazard the opinion that most of the influence came from the Six Dynasties *shi*... It is the Six Dynasties *shi* (and the *shi* of early Tang, which can be regarded as an extension thereof) whose shadow we discern behind the first of the Japanese Imperial anthologies.⁴

While Konishi may have downplayed the importance of High Tang poets like Bo Juyi 白居易 whose poetry was in fact quite popular in the Heian period, Konishi's assertion of the importance of Six Dynasties poetry vis-à-vis Heian *waka* and the *Kokinshū* in particular has been widely accepted in subsequent scholarship. Following the work of Konishi and others discussed below, there continue to be numerous explorations of how Chinese poetry has significantly affected the formation of the "*Kokinshū* style."

To support the claim of pervasive influence, Konishi sought to identify a commonality in the rhetorical language of Six Dynasties and Heian verse. Konishi wrote,

... there is an indirection produced by a process of ratiocination that certain Tang critics have labeled *yipang* 倚傍 (obliquity). As explained in the *Shi ge* 詩格 of Wang Changling 王昌齡 (d. ca. 755) and the *Shi yi* 詩議 of the monk Jiaoran 皎然 (fl. mid-8th century), and as the graphs themselves indicate, the oblique style is one in which the poet “approaches from the side,” taking a roundabout way instead of proceeding straight toward his objective... This obliquity is one of the most conspicuous features of medieval Chinese poetry.⁵

Through an extensive examination of both *shi* and *waka*, Konishi argued for “Six Dynasties *shi* as the model of the *Kokinshū* style” (78) particularly for their shared use of the so-called *yipang* style.

Let us look at a representative example. First, Konishi cites a couplet by Liu Huan 劉綏 (fl. ca. 549) from the poem “Responding to Senior Historian Liu’s Poem, ‘Great Men Delight in Fatal Beauties’” 敬酬劉長史詠名士悅傾城.⁶

遙見疑花發，聞香知異春。

Gazing from a distance, one wondered if a flower had bloomed;

Scenting her perfume, one perceived that it was not the fragrance of spring.⁷

Konishi writes of the lines, “There is also a tendency to go beyond the mere statement of a logical proposition by making the reasoning turn on a fine point or a delicate

perception” (87). In other words, the poem which describes the experience of seeing a beautiful woman does not simply state as much in literal, direct terms. The lines suggest a perception of a flower blooming and a spring fragrance, yet by logical reasoning as in Konishi’s formulation the lines also give the view away to be that of a beautiful woman. The woman’s beauty is wrapped in natural imagery and is described indirectly through metaphor. Our view of her is through flowers blooming and spring fragrance. The formulation turns on what Konishi calls “delicate perception,” another way to understand the meaning of *yipang* inherent to the style.

In comparison, Konishi quotes an anonymous poem from the “Book of Spring” in the *Kokinshū*.

やどちかく梅の花うへじあぢきなく松人の香にあやまたれけり

Yado chikaku / ume no hana uheji / ajikinaku

matsu hito no ka ni / ayamatarekeri

I shall plant no more plum trees next to my house, for it is vexing indeed to think their fragrance

The scented sleeves of one whom I await.⁸

(KKS, 34)

As Konishi notes of the verse here, there is a reversal in the approach. Instead of wrapping a beautiful woman in natural imagery, the verse implies the natural world can easily be mistaken for an awaited lover on account of their similar perfume. Rather than simply state that the plum blossom’s fragrance resembles the awaited lover, the poem

here emphasizes that the fragrance is misleading and easily mistaken for the arrival of the lover. To further emphasize the point, the verse exemplifies the stylistic blending of natural and human reference through a characteristic use of figural language, a pun at the head of the fourth line, namely the word for “pine” and “wait” converges on *matsu*. While the poem directly states the mistake of taking a plum blossom’s fragrance for that of an awaited lover, the pun of line 4 enacts the close connection at the level of language itself.

The similarity in style between Liu Huan’s *shi* and the anonymous *waka* are found in the way the natural world and the human world blend together. Whereas Liu Huan’s poem uses the word *yi* 疑 (“to doubt, to be uncertain” and hence “to seem”), the anonymous verse uses *ayamatsu* 過つ (“to mistake”). In both cases, there is the “delicate perception” of the natural world whose meaning ultimately turns on its human significance. A flower blooming resembles the beautiful lady. A plum blossom’s fragrance resembles the lover’s. In both cases the natural world takes on a human meaning from a certain perspective and hence demonstrates a shared “oblique” style.

In its translation, Konishi’s article presents more than a hundred pages of such examples to demonstrate extensive borrowing. As such, Konishi’s research has established a powerful connection between the poetry of the Six Dynasties and the Heian period. Thanks to such work, we may and must read Six Dynasties verse alongside that of the *Kokinshū* in considering how the language of one informs the other.

Influence and Genealogy

A major problem with the scholarship connecting medieval Chinese and classical Japanese poetry, however, has been the pervasive use of “influence” as a conceptual framework. Whereas the work of scholars like Konishi has been without a doubt an important and significant advancement, subsequent scholars have raised issue with the implicit valuations of the influence model, namely the inherent attribution of active dominance to a Chinese side and passive reception to a Japanese side.⁹ Whereas it was once common to think of the “Chinese influence” of Japanese literature, recent scholarship has sought to emphasize the dynamic processes through which Japanese poets actively incorporated Chinese poetry into their own during the Heian period.¹⁰ The result of such work is an attempt to assess in neutral and objective terms the relationship between Chinese and Japanese poetry while giving each side its proper due.

What complicates matters is the way the discussion has been framed as an exchange between China and Japan with implications for the identity of the Japanese side. Because the Heian period occupies such an important position in the cultural identity of modern Japan, there remains a strong sense that one way or another there can and must be a clear distinction between a Chinese and Japanese side. Hence, discussions of the interaction between medieval Chinese and classical Japanese literature often become an attempt to identify either a Japanese resistance to, or a Japanese transformation of, a Chinese model.¹¹

One of the most obvious examples where such thinking is being challenged is in the scholarship on Heian period *kanshibun* 漢詩文, *i.e.*, Chinese writings produced by

subjects of the Heian court. Consideration of the genre promises to redefine our understanding of Heian literature precisely because the genre does not fit squarely within “Japanese literature” or “Chinese literature.”¹² The genre of *kanshibun* suggests we must not limit our understanding of Japanese literature (or Chinese literature either, for that matter) as meaning “Japanese-language literature.” To do so would be to overlook the intriguing ways classical Japanese literature is inherently multi-lingual. The question is, how might we think about Heian period literature fully aware of its own qualities while considering the contributing factors of its antecedents? By leaving open the question of what constitutes Japanese or Chinese literature, how might we read the multi-lingual aspects of major Heian texts like *Kokinwakashū* and *Genji monogatari*?

In response to such questions, this dissertation proposes a reading of Six Dynasties and Heian poetry through a theoretical understanding of genealogy. In Japanese scholarship on the connections between Chinese and Japanese literature, the term “genealogy” (*keifu* 系譜) has been used as a means to explore the various textual lines woven together across languages.¹³ Although such work is promising in its attempt to delineate a new methodology in the reading of multi-lingual literature, the discussions of genealogy rarely consider the possible theoretical understandings of the term itself. Instead, the result of using genealogy tends to resemble the tracing of a family tree, noting the line of descent from various ancestors down to the text in question. In the dissertation here, I argue for using genealogy for its theoretical possibilities.

The choice of genealogy as a reading framework is not arbitrary. While referring to relevant Japanese scholarship, I base my understanding of genealogy in particular on a

reading of *Genji monogatari* for which genealogy is a central concern. The genealogical reading of erotic, figural language here is, in effect, an expansive reading of certain aspects of *Genji monogatari*. Whereas the chapters are presented here following the historical order of their subject material, the genealogy began with a reading of *Genji* which gradually expanded to previous texts. As such, even though it is discussed at the end of the dissertation, *Genji monogatari* is, in fact, the founding inspiration of this dissertation.

What, then, is a genealogical reading? Though it is explored more fully in chapter three and four, genealogy as understood through *Genji* suggests two important aspects in particular. First, genealogy is inscribed with undeniable blind-spots. Although *Genji* presents a tremendous amount of information regarding the genealogical background of its characters, there are equally compelling omissions, leaving a careful reader only to speculate about possible connections. The history of the former crown prince and late husband to the Lady Rokujō remains, perhaps, the most prominent example of a character whose background if known would potentially clarify what remains a sustained source of significant enmity and acrimony throughout much of the narrative. Yet the narrative remains largely silent on the former crown prince and his fate.

In the same way, in spite of whatever extensive evidence one might be able to summon, there are aspects of the relationship between Six Dynasties and Heian poetry lost, forgotten, or simply inconclusive. As Konishi has himself noted, “In order to identify a specific Chinese source for a *waka*, we need a certain amount of objective verification, but conclusive evidence is seldom available.”¹⁴ As a result, a genealogical

reading retains a degree of uncertainty and is only one among many possible readings. This dissertation is only *one* genealogy, rather than *the* genealogy. While presenting extensive evidence, I am fully aware that the dissertation is decidedly not exhaustive in identifying all possible connections between the texts in question, nor could it be given the nature of the subject.

Secondly, and most importantly, a genealogical reading is not restrained by boundaries, be they political or linguistic, but rather consists in large part of crossing such borders. Throughout *Genji*, there are numerous instances where the genealogy between characters is formed through a transgression of boundaries. The most famous example is the furtive affair between Genji and his stepmother Fujitsubo, the issue of which is Reizei, officially the heir-apparent, but in fact Genji's own child. Throughout the narrative, there are other such moments of transgression whose genealogical implications form the central focus of the narrative.

Just as the genealogy of *Genji* consists in large part of such crossing of boundaries, a genealogical reading transverses linguistic and political boundaries, whether they be those of history (*e.g.*, the Heian court, the Liang court) or even the discipline of "Japanese literature" itself (*i.e.*, crossing into "Chinese literature"). Precisely because modern political and linguistic formations (*e.g.*, China, Japan) have often taken a definitive role in establishing the disciplinary boundary in classical studies, those connections which do not fit perfectly within classical Chinese or Japanese literature are given secondary consideration, if any at all. A genealogical reading attempts to privilege the ways the texts of Six Dynasties poetry and Heian poetry (*Genji* included) are not just

“Chinese” or “Japanese” literature, but are instead part of a larger body of literature spanning languages and political communities. In this dissertation, the question of what is Chinese and what is Japanese is less important than the question of *how* we read the intertwined genealogies.¹⁵

As the reader may note, this notion of genealogy bears a resemblance to intertextuality. One might even say that genealogy is simply a more specific form of intertextuality. In any case, intertextuality is itself a complicated and unfortunately amorphous term whose use is often imprecise and riddled with ambiguity. Instead, I have chosen genealogy partly because the term appears within scholarship on the relationship between Chinese and Japanese literature, and hence is a natural choice for further work on the topic. Most importantly, though, the notion of genealogy is itself central to the narrative of *Genji monogatari* and therefore makes for a productive framework by which to read *Genji* through its antecedents.

Erotic, Figural Language

This dissertation focuses on a genealogical reading of an “erotic figure,” namely a particular configuration of erotic and figural language.

When considering erotic language, one must be quick to point out the significance and substance of such a topic. Writing in the introduction to *A Dictionary of Shakespeare's Sexual Puns*, Frankie Rubinstein has explained how an interest in erotic language is not simply an attempt to twist anything and everything into an erotic meaning

for the purpose of juvenile buffoonery. Rather, speaking about the dictionary's purpose, Rubinstein explains,

This dictionary is intended as a contribution to the understanding and enjoyment of Shakespeare. It is not a study of "bawdy" if by that word one means pointless obscenity or, as Eric Partridge did in his classic *Shakespeare's Bawdy*, "such terms as fall 'within the meaning of the Act.'"¹⁶

In the same way, this dissertation maintains no interest whatsoever in "pointless obscenity." Whereas the literal subject of erotic language is often sexual and suggestive of the bodies of lovers, the figural aspect of that erotic language is the central focus. In other words, how is erotic meaning created in figural terms? How does the literal affect the figural? How do we understand the oft-occurring contradictions between literal and figural language? The question is how to read that language and how to understand the attendant implications of such readings.

The subject of erotic language itself is largely neglected in serious scholarship on the Six Dynasties and Heian periods. As Royall Tyler, the most recent translator into English of *Genji monogatari*, has noted of erotic language in the tale — a text which Tyler characterizes as "full of love affairs" — "Certainly, those who write about *Genji* generally discuss other things."¹⁷ Even though the *Yutai xinyong* and the *Kokinwakashū* like *Genji* are both well-known as representative texts in their respective periods partly for their treatment of the interaction between lovers, the same might be said for Six Dynasties and Heian poetry. Rarely do we see a sustained examination of erotic language.¹⁸ In short, with the *Yutai xinyong*, the *Kokinwakashū*, and *Genji monogatari*,

we have three major texts which, as a tremendous volume of past scholarship has shown in various ways, share a number of significant ties, one of which, as I argue throughout the dissertation, is a shared use of an “erotic figure.”

What is meant then by the term “erotic figure”? The phrase is meant to suggest the close ties between erotic and figural language. In texts like the *Yutai xinyong*, the *Kokinwakashū*, and *Genji monogatari*, erotic language functions almost entirely through figural language. Instead of literal statements of erotic meaning, it is metaphor, simile, and personification which provides the basis for a text to suggest erotic meaning.

Quoting from *Genji monogatari*, Tyler provides an excellent example of how erotic language does not function literally, but instead is closely tied to figural language. Tyler quotes a scene between Genji and Utsusemi, a young woman who has captured Genji’s interest. Genji has abducted Utsusemi during the night and carried her off to have his way with her.

In particular, Tyler quotes a phrase from the scene: *mizaramashikaba kuchioshikaramashi* 見ざらましかば口惜しからまし. Translating it temporarily as “he would have been sorry if he had not *miru*-ed her,” Tyler focuses on the verb *miru* (lit. “to see”). Whereas Arthur Waley renders the line as, “[Genji] would gladly not have missed the site,” and Edward Seidensticker translates it as, “[Genji] would not for the world have missed the experience,” Tyler writes,

What does *miru* mean? Not “see” (its literal meaning), because Genji and Utsusemi are in the dark. Not “have an (unspecified) experience.” When the issue is a man’s relationship with a

woman, *miru* in *The Tale of Genji* means “frequent,” “live with,” and so on, and it assumes carnal knowledge. Therefore, in this context *miru* can only mean quite bluntly, “have intercourse with.”¹⁹

With a verb as seemingly simple as *miru*, we have a clear example of how erotic language in *Genji* even in its most direct form is far from being literal. Instead, *Genji* employs figural language to convey erotic meaning. With *Genji*, one must often read beyond the literal while being delicately aware of figural language to perceive erotic meaning.

Nowhere else is this as true as with metaphors of the natural world. Such figural language often forms the center of erotic, figural language whether it be the *Yutai xinyong*, the *Kokinwakashū*, or *Genji monogatari*. As seen above, describing a woman as a blooming flower or having a spring-like fragrance may seem a clever use of descriptive language. What happens when similar formulations of metaphor leave room for suggestive meanings or when the human reference in a natural metaphor suggests erotic happenings? Let us consider for example two couplets from Fei Chang’s 費昶 (d. ca. 531) “Mount Wu so Tall” (“Wushan gao” 巫山高).²⁰

朝雲觸石起，暮雨潤羅衣。願解千金珮，請逐大王歸。

The morning clouds brush against the stones rising,
And evening rains soak the silken robes.
She desires to untie her precious girdle,
To entreat the great king’s return.

An imaginative reading of the first two lines might easily point to erotic nuance, but it is Fei Chang's reference to Song Yu's 宋玉 "Rhapsody on the Gaotang Shrine" ("Gao Tang fu" 高唐賦) which confirms one's suspicions that the lines suggest a metaphorical enactment of sexual intercourse.²¹ The phrase known in both modern Chinese and Japanese is "morning clouds, evening rain" 朝雲暮雨 (CH: *chaoyun muyu* JP: *chōun bou*) and, needless to say, is a delicate way of referring to an intimate relationship between lovers. In Fei Chang's verse, we see a clear example of how natural imagery may be understood as erotic metaphor. In addition to the clouds and rain, there are the clouds brushing against the stones and the soaked robe which only enhance the erotic suggestiveness.

Borrowing the oblique style from Six Dynasties verse, the *Kokinwakashū* includes numerous examples of similarly charged natural imagery. For example, a verse by Ariwara no Yukihiro 在原行平 (818-893) presents a natural world tinged with erotic significance.

春のきる霞の衣ぬきを薄み山風にこそみだるべらなれ

haru no kiru / kasumi no koromo / nuki wo usumi

yama kaze ni koso / midaruberanare

Threads grow weak of a gossamer haze robe worn by spring
and will certainly be shaken by the mountain wind.

(KKS, 23)

Rather than a literal statement of a woman encountering a desirous man, Yukihiro's *waka* presents spring dressed in a thin robe of gossamer haze disheveled by the mountain wind. Although we may certainly read Yukihiro's lines as a clever formulation of spring being ruffled by the wind, there is an undeniable suggestiveness to the wording which incorporates a titillating view of a woman (the spring) being undressed by a man (the wind) through the use of personification (spring wearing a robe) and metaphor (the mountain wind buffeting the spring robe).

As the common threads running between the examples above may suggest, there is much to be gained by rereading the *Yutai xinyong*, the *Kokinwakashū*, and *Genji monogatari* in connection with one another. It is through a genealogical reading that this dissertation examines the related use of such language in the texts named above. By reading the texts with a special attention to the subtle yet central aspects of figural language, I show how winds, flowers, mists, and the moon are imbued with an erotic significance across the texts in question. By building on the extensive scholarship connecting Six Dynasties literature to that of the Heian period, I demonstrate how by reading the texts through a genealogical perspective there is much more than a coincidental similarity in the function of erotic language. What is of seemingly little importance in the *Yutai xinyong*, in fact, has significant and exciting implications for how we read *waka* from the *Kokinwakashū* and even the narrative of *Genji monogatari*. By reading the texts as part of a genealogical line which extends beyond the usual distinctions of "Chinese" or "Japanese," this dissertation presents a case for rereading the

literary texts of medieval Chinese and classical Japanese as part of a larger body of writing which spans East Asia.

Chapter Summaries

In terms of materials, the primary focus of the follow chapters is divided between the 6th century *Yutai xinyong*, the 10th century *Kokinwakashū*, and the 11th century *Genji monogatari*.

Chapter two presents a discussion of palace style poetry (*gongti shi*) by first considering historical and more recent scholarly criticisms of the style on account of its erotic and suggestive elements. The chapter proceeds by highlighting contemporary reexaminations which have sought to evaluate in more objective terms the merits of the style through an appeal to aesthetics. As I argue, though, an aesthetic reading of palace style poetry in effect works to neutralize the same erotic elements which were the cause for criticism. As an alternative, I propose reading palace style poetry in light of its sophisticated use of literal and figural language. Finally, I conclude the chapter by presenting an analysis of more than a dozen palace style poems and demonstrate the way erotic meaning is created through a conflict between literal and figurative language.

Chapter three builds on the analysis of erotic language in Six Dynasties verse and argues for reading the same figurative language in the *Kokinwakashū*. The chapter begins with a survey of past scholarship connecting medieval Chinese poetry to that of the Heian period. The chapter continues by discussing some of underlying methodological problems, specifically the implications of using “influence” as the basis for analysis. As

an alternative, I propose a theoretical understanding of genealogy as a way to read the lines between medieval Chinese and classical Japanese poetry. Finally, the chapter returns to the problem of erotic, figural language through a focus on the pun, a fundamental aspect of Heian *waka*. To conclude, chapter three presents a reading of more than a dozen *waka* to demonstrate the ways that we may reread the *Kokinshūwaka* in light of their rhetorical connections with palace style poetry.

The final chapter, chapter four, is the culmination of the dissertation, and presents a reading of *Genji monogatari* which is only possible through a understanding of the aspects of erotic, figural language discussed in the previous two chapters. As the chapter shows, the narrative of *Genji monogatari*, which is a poetry collection in its own right, operates through many of the same linguistic features common to poetry, specifically the *Kokinwakashū*. As a result, the use of erotic, figural language common to *gongti shi* and *waka* is central to the narrative. The chapter begins by discussing the importance of genealogy throughout *Genji monogatari*, both on a textual and narratological level. Following the emphasis on genealogy, the chapter continues by discussing the use of erotic language in *Genji* as well as its treatment in recent scholarship. Finally, I narrow the discussion to the character of Yūgiri whose own unique genealogical position within the narrative provides significant cause for a rereading. To conclude the chapter, I lay out the exciting ways we may reread the narrative of *Genji monogatari* through an understanding of its connections with the erotic, figural language of palace style poetry and Heian *waka*.

A Note on Romanization

In romanizing Japanese poetry, I have chosen to use historical orthography (*rekishiteki kanazukai* 歴史的仮名遣い) in order to preserve the puns (*kakekotoba* 掛詞) found within many poems. For example, the classical Japanese word “to long for” 思ひ is romanized as *omohi* (rather than *omoi* as in modern Japanese) to maintain the presence of “fire” (*hi* 火) in the original, otherwise lost in the modern.

CHAPTER 2: EROTIC READINGS OF PALACE STYLE POETRY

In this chapter, I deal with palace style poetry (*gongti shi* 宮體詩) from the Liang 梁 dynasty (502-557) anthology, the *Yutai xinyong* 玉臺新詠. First, I look at how past scholars have responded to palace style poetry before noting that only in the past twenty years or so has there been a sustained critical examination of the style. Second, I offer a critique of the evaluative frameworks used in the rereading of palace style poetry. Finally, I read a number of poems and detail several erotic tropes through the notion of the erotic figure.

Once Filthy and Foul

In his seminal *Zhongguo shi shi* 中國詩史 originally published in 1933, Lu Kanru included palace style poetry in the chapter on “new style verse” (*xinti shi* 新體詩). “New style verse” in Lu’s definition includes the precursors to “truncated verse” (*jueju* 絕句) and “recent style verse” (*jinti* 近體), and hence occupies an important place in the history of Chinese poetry.²² Though one might expect the placement of palace style in such good company to auger well for its evaluation, Lu’s analysis does not prove to be so generous. Citing only eight example couplets of palace style poetry, Lu describes the style as “coquettish and not deep; frivolous and not serious; precious and not natural” 冶艷而不

深刻的，輕佻而不莊重的，富麗而不自然的 (334). Finally, Lu writes, “But examples of this type of poetry are uncommon.”

Such criticism of the palace style was hardly a novelty. When historians of the Tang 唐 (618-907) wrote their account of previous dynasties, the palace style had become a target for criticisms of excess and moral corruption, the well-known and oft-cited causes of political ruin. In the words chosen by Lu Kanru, we hear an echo of the well-known Tang statesman Wei Zheng 魏徵 (580-643) who wrote in the *Sui shu* 隋書,

梁自大同之後，雅道淪缺，漸乖典則，爭馳新巧。簡文、湘東，啟其淫放，徐陵、庾信，分路揚鑣。其意淺而繁，其文匿而彩，詞尚輕險，情多哀思。格以延陵之聽，蓋亦亡國之音乎。

From the Liang Datong reign period (535-545) onward, the refined way sunk into decline resulting in the gradual perversion of the classical code of conduct and the unyielding pursuit of flashy novelty. Emperor Jianwen (*i.e.*, Xiao Gang 蕭綱) and the Prince of Xiangdong (Xiao Yi 蕭繹) opened the way to decadent excess while Xu Ling and Yu Xin each charged forward. Their thoughts were shallow yet profuse; their writings were opaque yet fanciful; their words valued the frivolous and impenetrable; their sentiments were given over to grief and longing. Measured against the story of Yanling, these are certainly the sounds of a perished state.²³

In his criticism of the period's poetic style, Wei Zheng places the figure of Xiao Gang (503-551) first among the four writers named in the passage while drawing a connection between contemporary poetic style and the Liang dynasty's eventual failure. When Wei Zheng deals exclusively with Xiao Gang, the same criticism appears:

梁簡文之在東宮，亦好篇什，清辭巧製，止乎衽席之間，彫琢蔓藻，思極閨闈之內。後生好事，遞相放習，朝野紛紛，號為宮體。流宕不已，訖于喪亡。

When the Liang Emperor Jianwen was crown prince, he demonstrated a fondness for writing. His clear phrases and nimble creations never went beyond the domain of pillows and mats; and his ornate carvings and profuse phrasing focused his thoughts within the palace ladies' boudoir. Later writers won over by Xiao Gang's style gave themselves up to imitation one after another and were to be found throughout the court and beyond it. The style was called "palace style" and it spread without ceasing until the dynasty's fall.²⁴

Through his tastes in writing, Xiao Gang, according to Wei Zheng's account, exemplified the phenomenon which linked poetic style to political ruin.²⁵ It is important to note in the passage above that Wei Zheng names palace style poetry explicitly, implying not only that Xiao Gang himself was engaged in a perilous form of writing, but also that within the style itself there inhered a substantial risk of political destruction. Hence, Wei Zheng's criticisms are placed just as heavily upon the style as a warning to future generations.

In spite of his forceful denunciation of the palace style, Wei Zheng's criticisms do not name specific poems which inspired the evaluation. However, one of Xiao Gang's poems has continually attracted the interest of modern scholars, inspiring reactions similar to that of Wei Zheng, and for the sake of argument, we will now consider it. The poem is Xiao Gang's "On a Lady Sleeping during the Day" 詠內人晝眠.²⁶

北窗聊就枕，南簷日未斜。攀鉤落綺障，插捩舉琵琶。
夢笑開嬌靨，眠鬟壓落花。簾文生玉腕，香汗浸紅紗。
夫婿恒相伴，莫誤是倡家。

At the northern window, she draws near for a moment to the pillow,
At the southern eaves, the sun has not yet set.
She reaches up and lets down the damask curtain,
Placing a plectrum between her fingers, she takes up the pipa.
In her dreams, her smiles display beautiful dimples,
In her sleep, her chignon presses again the fallen flowers.
Bamboo mat patterns appear upon her jade wrists,
Perfumed sweat moistens the red gauze.
A spouse will always accompany her,
So do not mistake this for a singing girl's house.

Writing in the early '40s not long after Lu Kanru's *Zhongguo shishi*, Liu Dajie states in his *Zhongguo wenxue fazhan shi* 中國文學發展史 that Xiao Gang's poem above is an example of "erotic literature" (*seqing wenxue* 色情文学).²⁷ Liu writes,

This kind of unrestrained (*fangdang* 放蕩) description is adorned on the outside with a layer of beautiful clothes, yet on the inside it bears a rotten (*fulan* 腐爛) spirit. Not only does the poet describe the woman, he goes even so far as to describe the man's sexual desire (*nanse* 男色).²⁸

In his reading of Xiao Gang's poem, Liu has effectively given us a definition of "erotic," namely, language which describes or even entices sexual desire. Liu's definition is hardly

an unusual one and is aligned closely with a dictionary's definition of the word. For now, we will proceed using this definition of "erotic" and understand the noun "eroticism" as synonymous in meaning.

Aside from a definition of "erotic," we should note the pejorative language of Liu's description. Liu describes the erotic aspects of the poem in terms of "rot," something disgusting and revolting. The metaphor suggests at first a physical response to the poem, one of nausea and repulsion, but by invoking a spirit in the description, Liu suggests a fundamental decay which brings about an overt moral repugnance. The excessiveness in word choice is a minor failing, perhaps, but Liu offers no forgiveness for the description of male sexual desire and thus condemns the poem for its moral dissolution.

Zhou Xunchu, a prominent scholar of Chinese literature as with Liu Dajie, had much the same to say about palace style when he wrote in a 1964 essay that, "The social basis for the emergence of palace style poetry was the pervasive rot (*milan* 糜爛) in the life of the aristocracy" and as a consequence, the poetry's "content was excessively filthy and foul (*wuhui* 污穢)." ²⁹ It is worth noting that Zhou Xunchu and other scholars' evaluations of the style were themselves often motivated, at least in part, by contemporary circumstances, among them the vicious repudiation of China's feudal past. Nonetheless, the metaphors of rot and decay remained a common element in evaluations of the style.

As recently as the '80s, the style was still haunted by an enduring disdain and disgust. ³⁰ Of course, this is not to say that responses to the palace style were unified from the time of Wei Zheng up until the present. ³¹ Rather, the point here is that the moralistic-

political critique of Wei Zheng had a currency among 20th century scholars. For instance, Shen Yucheng, writing in 1988 on the influence of folk songs on palace style poetry, states, “What’s disappointing is that the small amount of dregs (*zaopo* 糟粕) within the various ‘Ziye ge’ 子夜歌 were absorbed and expanded in palace style poetry, and the great amount of nourishment was largely discarded.”³² The replacement of rot and decay with “dregs” may not adhere entirely to the moralistic critiques of previous scholars, but the word “dregs” still conveys a sense of palace style poetry’s inherent worthlessness, a view which is in part founded upon the moralistic critique. In Shen Yucheng’s words, palace style poetry marks “a stage in the development of Chinese poetry that deserves little praise” (61).

Though it is hard to pinpoint just when a shift occurred, just seven years after Shen Yucheng’s article, Fu Gang argued for a complete reversal in the evaluation of palace style poetry. Asserting that the style had a tremendous influence on later poetry, Fu Gang concluded that the style “deserves our recognition ... for it reflects the palace style poet’s concern for human nature and his sympathy for the plight of women.”³³ Setting aside the details of Fu Gang’s formulation, *i.e.*, concern for human nature and a sympathy for women, we may still see that the importance of Fu Gang’s work lies in its reevaluation of the palace style without resorting to a moralistic framework inherently hostile to the style.

Though there remain moments when the notions of moral decay may slip in, the past seven years following Fu Gang’s work have seen a number of useful books published that deal solely with the palace style in an attempt to qualify its importance. These include Shi Guanhai (2003), Hu Dalei (2004), and Gui Qing (2006).³⁴ A good

example of the changed status of palace style poetry is Shi Guanhai who notes, “palace style poetry... had an influence that burst through national borders and went as far as [Japan] and so is ... a literary phenomenon entirely worth researching.”³⁵

As for publications in English, there remains a dearth of works that deal primarily with palace style poetry.³⁶ However, in recent years, a number of books that address the style has been published.³⁷ In large part, the conclusions of recent scholarship in English follow Fu Gang in seeing an undeniable importance in the palace style. A good example is Xiaofei Tian (2007), the most sustained engagement with the literature of the Liang dynasty that also covers palace style poetry. Tian writes, “Not only did [the palace style] define the literary scene of the second half of the Liang dynasty, it also was a crucial turning point in the history of Chinese poetry.”³⁸

The scholarship of recent years, both in Chinese and in English, has transformed the discussion on palace style poetry from metaphors of filthy and foul to considerations of the style’s importance for the entirety of Chinese poetry. Now there is a reevaluation underway which has discarded the moralistic reading (itself more of a dismissal than a reading) and which seeks to assess the style’s characteristics.

Before we consider the strategies employed by recent scholarship on palace style poetry to assist in the reevaluation process, let us turn to the definition of “palace style poetry.”

The Erotic Palace Style

When discussing palace style poetry, scholars inevitably cite two passages from the *History of the Liang* (*Liang shu* 梁書). The first passage comes from the biography of Xu Chi 徐摛 (474-571) and the second from the annals (*benji* 本紀) of Xiao Gang's reign as emperor.³⁹

摛幼而好學，及長，遍覽經史。屬文好為新變，不拘舊體 ...

摛文體既別，春坊盡學之，宮體之號，自斯而起。

When Xu Chi was young, he was fond of study and when he grew older, he read widely in the classics and the histories. His compositions demonstrated a fondness for novelty and were unrestrained by old styles... Chi's style was so distinct and different that everyone in the Crown Prince's quarters engaged in imitation. It was from this that the term "palace style" began.⁴⁰

雅好題詩，其序云，余七歲有詩癖，長而不倦。然傷於輕豔，當時號曰，宮體。

[Xiao Gang] always loved writing poetry. In a preface [he wrote], "When I was seven years old I already had a habit of writing poetry. When I grew older, I still did not grow weary of it."

However, [Xiao Gang's style] was impaired by its trivial allure and was called at the time the "palace style."⁴¹

The importance of the two passages above is foremost in their use of the term *gongti*. In fact, the *Liang shu* passages are the oldest known usages of the term. What then do the passages tell us about palace style poetry and its defining features? Aside from an association with Xu Chi and Xiao Gang, the crown prince at the time, the passages

suggest first that the palace style was marked by a novelty (*xin bian* 新變) that was unaffected by the constraints of older styles. Second, there is the noted feature of “trivial allure” (*qing yan* 輕豔), itself pejorative as indicated by the verb (“impaired”; *shang* 傷).⁴² Though we have here two separate statements regarding the palace style, there is little concrete information about what constitutes the style and what distinguishes it from older styles.

Given these vague statements, it will perhaps be no surprise that scholars have produced a number of definitions for the palace style.⁴³ However, in spite of divergent views, scholarly consensus indicates that the “novelty” of the style is to be understood as a close observation of rules for tonal prosody whereas “trivial allure” refers to an erotic subject matter expressed in an ornate style. For example, in one of the most detailed accounts largely accepted by scholars today, Cao Daoheng and Shen Yucheng define palace style poetry as exhibiting three characteristics: 1) an elaborate prosody and meter; 2) an ornate and extravagant style; and 3) a narrow content, often consisting of “glamour and sentiment” (*yanqing* 艷情) or a “detailed description of objects” (*yongwu* 詠物).⁴⁴

Whereas an examination of palace style poetry might deal with any of the three characteristics named by Cao and Shen, Hu Dalei has focused upon the last of the three and argued that “glamour and sentiment are the most important topics of a palace style poem.” Hu further states that “female beauty and glamour and sentiment are the most common topics in palace style poetry, and in addition, the defining characteristic of

palace style poetry is the description of women and an approach to the boudoir.”⁴⁵ It is the last of these characteristics that will constitute our focus on the palace style.

The “glamour and sentiment” or “detailed description of objects” manifests itself in the form of “verse centered on the life of a princely or imperial palace and includes poems on such subjects as palace artifacts, buildings, gardens, and, *above all*, palace women.”⁴⁶ Ronald Miao has described the palace woman who appears in palace style poems as “the most glamorous of fixtures within the harem or ‘forbidden interior’ (*jingong* 禁宮), the palace lady (*gongnü* 宮女).”⁴⁷ Miao’s language (*e.g.*, “fixture” for a palace lady) is deliberate in that it suggests that the palace lady was treated in palace style poetry largely like an object akin to the other possible topics of a poem. In a review of Miao’s argument, Paul Kroll emphasizes the same point. Kroll writes, “As for the lovely ladies... they were themselves often little more than animate decorations, serving as the cynosure of a luscious vignette.”⁴⁸ Knechtges has likewise remarked, “All these pieces [in the *Yutai xinyong*] are basically forms of *yongwu* poetry — the poetry on objects. In most palace-style poems, a woman is described in exactly the same way a musical instrument, a candle, or other object would be portrayed.”⁴⁹ The poetic gaze upon women might seem fertile ground for an obvious manifestation of the erotic, something to arouse sexual desire. Such a conclusion might even seem reasonable given Wei Zheng’s critique of the style quoted above. However, a sole focus upon the bedroom and its erotic possibilities has struck some scholars as too narrow.⁵⁰

In the ninth century, Liu Su 劉肅 (fl. 806-820) writing of Xiao Gang equated the term *yanshi* 艷詩 with the palace style and, perhaps as a result, many later definitions of

palace style poetry have used the word *yan* to designate a wider focus on life in the imperial palace.⁵¹ Readers of the *Yutai xinyong* preface will likewise note that Xu Ling uses the same word *yan* to characterize the anthology's poems.⁵² Hence, while the focus of the present argument is upon the erotic possibilities of "glamour and sentiment" (*yanqing*), itself marked by a careful gaze upon women, palace style poetry does not consist solely in erotic dalliance. As Lin Dazhi has noted, the group of erotic poems within the palace style is itself a subcategory of *yanqing* poems.⁵³

In defining palace style poetry, we must also briefly note the style's relationship to the *Yutai xinyong*. It has long been thought that the *Yutai xinyong* is the single most important compilation of palace style poetry. In an essay distinguishing the literary interests of the *Wenxuan* and the *Yutai xinyong*, David Knechtges writes, "The most important collection of palace-style verse is the *Yutai xinyong*, which was compiled under Xiao Gang's auspices sometime between 534 and 539."⁵⁴ Given that our analyses are limited to the materials still extant, Knechtges' statement is certainly true in the sense that there is no other collection of palace style poems to rival the *Yutai xinyong*. As a result, the connection between the palace style and the anthology has grown so common that many scholars accept the anthology as a *representative* of the style. Shen Yucheng, for instance, has argued that the anthology was compiled for the sake of expanding the influence of palace style poetry; and Anne Birrell has claimed that the anthology served as "a culmination of the style."⁵⁵ However, as Xiaofei Tian points out, "*Yutai xinyong*, a chance survival from numerous literary anthologies of the fifth and sixth centuries... was not meant to be a 'representative' anthology of palace style poetry."⁵⁶

The question of how palace style poetry relates to the *Yutai xinyong* remains a complicated issue, especially for literary historians. Though the style and the anthology may not be synonymous, the *Yutai xinyong* is an important focus in the study of how Heian period *waka* relate to Six Dynasties poetry. As scholars like Kojima Noriyuki and Konishi Jin'ichi have long pointed out, the *Yutai xinyong* – and needless to say the *Wenxuan*, as well – reached the Heian court well before the compilation of the *Kokinwakashū* 古今和歌集 (comp. 905).⁵⁷ Hence, the *Yutai xinyong* serves as a valuable textual basis for considering how palace style poetry relates to one of the most important collections of *waka* in the history of Japanese literature.⁵⁸

An Aesthetic Negation

Given that palace style poetry has been known in large part for its erotic language, the question is: how do attempts to qualify the importance of the style deal with erotic language? Now that scholars have rejected the metaphors of rot and decay as well as the attendant moralistic framework, what strategies have been developed to address the erotic aspects of palace style poetry?

Part of the response to palace style poetry — “probably the most notorious representative of decadence in the Chinese literary tradition”⁵⁹ — has been to distance the style from the criticism of being decadent. Xiaofei Tian writes,

The most persistent criticism directed at palace style poetry and of the Liang dynasty in general is decadence (*tuifei* 頹廢). Nothing is further from the truth. “Decadence” indicates a sense of decay:

a sumptuousness moving to excess, over-ripeness, a physical decomposition as a sign of spiritual abandon and moral dissolution. However, the self-conscious quest for newness, the energetic endeavors at innovation, and the immense cultural confidence demonstrated by the Liang court, both in relation to its literary precursors and to its neighbor state in the North, demonstrate the inaccuracy of the term “decadence” as a characterization of Liang literary culture.⁶⁰

Tian’s argument speaks to the pejorative use of “decadence” and the accompanying moralistic critique directed at figures like Xiao Gang which sought to cast palace style poetry as a political liability. Not only does such criticism not apply to the palace style, it likewise had no claim on Xiao Gang who, as Tian argues, “was a diligent monarch who desired to make the most of the existing social structure” (7). Though it is perhaps possible to argue that the figure of Xiao Gang was misaligned by later historians, subjects of later dynasties who themselves had an interest in the negative evaluation of past dynasties, Tian perhaps overstates the case in pursuit of a more balanced view of palace style poetry.

In fact, the attempt to redeem palace style poetry does not come so easily. A notorious example that suggests the palace style’s range of topics is Xiao Gang’s “Luan tong” 變童 (literally the “beautiful boy”), which describes an object of an older man’s sexual desire.⁶¹ It is likely in response to such poems that Fu Gang writes,

Palace style poetry in the history of literature has long borne a notoriety (*eming* 惡名) and been considered a synonym of eroticism... But in fact, examples of palace style poems that nakedly (*luolu de* 裸露地) depict sexual intercourse are rather uncommon. Poems that look upon women with a perverted mindset are even rarer.⁶²

Having isolated the erotic aspects of palace style poetry within a small number of poems, Fu Gang argues that the focus upon women as a topic for poetry was “exactly like previous generations of poets who had taken the landscape or inanimate objects as the topic of their poems” (383). Rather than treating women as a source of amusement or play, poets sought in their gaze upon women a kind of aestheticism (*shenmei* 审美), “rarely employing metaphoric language” and instead “relying upon one’s own detailed observation to faithfully depict forms [within their gaze] with accuracy” (390). In Fu Gang’s formulation, the aestheticism of the palace style is founded upon literal description achieved through a poet’s gaze upon the poem’s object that rarely engages metaphorical or figural language. Such downplaying of non-literal language has significant consequences for the way we might read palace style poetry.

Fu Gang’s turn to aesthetics — in its simplest meaning as the appreciation of literal beauty — to address the importance of palace style poetry is a strategy deployed by a number of scholars to reevaluate palace style poetry. For example, in a discussion of an emergent “aesthetic consciousness,” Cao Xu states that in palace style poetry the aesthetic consciousness “appears mainly in the detailed and intricate depiction of a person’s clothing and adornments, and in the description of a beautiful woman’s plaintive state of mind.”⁶³ In addition, Chen Liangyun has argued that Xiao Gang sought in the palace style to establish a poetics founded upon aestheticism without concern for literature’s political or moral use; and that the “aesthetic interest” of Xiao Gang and his fellow poets was “women — describing their face, their figure, their jewelry, and a number of circumstances of the life within the boudoir (*guifang* 閨房) as well as the

feelings held between men and women.”⁶⁴ In short, aesthetics “can transform an act of passion into an act to be contemplated with disinterest. To aestheticize, not to arouse, is the trademark of palace style poetry.”⁶⁵ Further along these lines, in a reevaluation of palace style poetry, Shen Tianshui aims to “liberate palace style poetry from the heavy weight of ‘erotic poetry’” and argues that the aesthetic value of palace style poetry includes a willingness of “poets to boldly reveal their own true feelings” and a colorful language that “conveys a sense of visual beauty.”⁶⁶

By privileging literal description and visual manifestation of beauty in the name of aesthetics, Shen and other scholars who perform the same interpretative maneuver effectively valorize what has otherwise been seen as the major failings of palace style poetry, namely suggestive and ornate language. Furthermore, the use of an aesthetic framework would seem to preclude the possibility of moralizing, so common in previous critiques of the style. In many ways, by turning to aesthetics, scholars have been able to consider palace style poetry in terms that are not inherently hostile to it, unlike the common use of moralism noted above.

However, as it is employed in the rereading of palace style poetry, aesthetics does not escape the trap of moralism. This is especially clear when considering the status of erotic language within the aesthetic framework. Wang Lijian, for instance, has argued that “the primary objective behind the creation of palace style poetry... was to realize an aesthetic ideal.”⁶⁷ In his discussion, Wang emphasizes the importance of a moral insulation fundamental to the aesthetic pursuit, an interpretative position which suggests a general avoidance of erotic language. Wang writes,

By placing the enticing female beauty (*nü se* 女色) at a certain distance and then proceeding to take only the slightest pleasure in that beauty, [poets writing in the palace style] were able to attain the imagined gratification (*kuaigan* 快感) and the aesthetic pursuit, all while maintaining a safe moral distance (209).⁶⁸

Though Wang does note an element of imagined gratification, the weight of the evaluation is placed on the aesthetic pursuit and safe moral distance. Later in the same article, Wang elaborates on the function of the aesthetic pursuit to show how it reduces the erotic aspects of desire.

Palace style poetry uses the description of female beauty and objects of allure to diminish the expression of desire (*qingyu* 情欲) [the result of which] avoids the unpleasant consequences of unrestrained lust while realizing a poetic aestheticism (231).

Wang's discussion demonstrates how the aesthetic reading is formed largely through an assumption of a moral safe ground. Whereas the aesthetic framework valorizes female beauty — a central target of previous accusations that charged the style with moral dissolution — the act of that valorization is achieved only by downplaying the suggestive erotic language of desire. By attempting to diminish the erotic aspects of palace style poetry in the name of moralism, the aesthetic reading effectively reintroduces the problematic moralism which it sought to displace while merely sublimating desire into aestheticism. Instead of simply condemning palace style poetry as “filthy and foul,” the

aesthetic reading focuses on the language of detailed, literal description while using moralism to negate any suggestive erotic aspects.

The focus on literal description likewise puts the aesthetic reading at odds with figural language, an important consideration for any examination of the erotic elements of palace style poetry. Whereas reading figural language might suggest numerous erotic possibilities, in addition to whatever erotic possibilities are already evident in a literal reading, the literal language of a poem as formulated in the aesthetic reading is direct and immediate. It is with the literal language that the aesthetic reading makes an object out of the poem. Wang Lijian has described the treatment of language in the aesthetic reading. Wang explains,

In the detailed gaze upon a poem's object, poets put a strong focus upon the object's exterior appearance and were even more detailed in their descriptions of the object. With more effort spent on the form's description, the manifestation of a particular object within a poem achieved a visual effect akin to that of a painting (216).

The detailed gaze characterized by Wang Lijian suggests the assumption common to the turn to aesthetics, *i.e.*, that the aesthetic gaze of palace style poetry has its tangible object in full sight, fully apparent in the process of reading. As a synonym for what is perfectly evident to the eye, the literal is given pride of place in the aesthetic reading. By using aesthetics, scholars have implicitly emphasized the objects within a poet's view, and more importantly, a reader's view — the tangible, the perceivable, the literal — without questioning the capacity of language to deceive, playfully mislead, and be endlessly

suggestive, all possibilities of a reading which engages with the figural aspects of language.

Although the various formulations of the aesthetic reading have implicitly maintained past moralistic appraisals of palace style poetry — and are thereby ultimately flawed as an attempt to reread palace style poetry in terms neutral to the style — the aesthetic reading has been useful for refocusing scholars' attention on the language of palace style poetry. Whereas past reevaluations of palace style poetry have attempted to redeem the style through aesthetics, the result has diminished the role of figural language, an important consideration in any reading of poetry. However, in the most recent scholarship, there has been a renewed interest in the language of palace style poetry.

The Language of the Palace Style

In an article written in 2001 on the state of current research on palace style poetry, Xu Yuru states, “Looking back on research done on Palace Style poetry from the last 20 years, there are many examples of analysis from a broad perspective, but few from a narrow perspective. Examples of concrete analysis of particular poems are even more rare.”⁶⁹ Liu Chengrong writing just a few years later in 2004 made much the same point. He states,

Research on the defining literary aspects of palace style poetry is not prominent. What is lacking is a kind of analysis that deals with the literary text itself. Instead, a majority of readers seek a traditional monolithic perspective, be it social or political, while using a methodology informed by Mencius' dictum of “know a man to judge his world” (*zhi ren lun shi* 知人論世). On these

grounds, many readers exert themselves to produce a comprehensive and reliable judgment for a particular literary work. Granted, this approach ought not to be rejected outright, but the kind of questioning that seeks totality for fear of omission closes off other lines of questioning.⁷⁰

In a review of recent books on palace style poetry, Harada Naoe makes a similar observation. Harada writes, “There are not so many examples of work that look at defining features (*jittai* 実態) of ... the palace style.”⁷¹

As mentioned above, recent years have seen a number of publications on palace style which begin to address the short-comings noted by Xu, Liu, and Harada. Each of the three recently published books in Chinese on palace style poetry offers a number of observations of the style. For example, Shi Guanhai writes, “An important characteristic of palace style poetry is the method of implying one’s feelings through objects to indirectly express female beauty or the passions between a man and a woman.”⁷² In *Gongti shi yanjiu* 宮體詩研究, Hu Dalei notes that “the central element of palace style poetry is the description of a process of interaction between men and women” (125); that the poet’s gaze upon women is not entirely objective and can at times be imaginary (133); and that “the classic palace style poem puts desire on display through the use of female beauty” (147). And Gui Qing argues that a “playful gaze” (*wanshang* 玩賞) marks a fundamental characteristic of palace style poetry.⁷³ Whereas each of the three books is a substantial resource for anyone reading palace style poetry, none of the three deals at length with the language of deception and illusion inherent to the style.

It is the recent work of Tian Xiaofei that has begun to address palace style poetry's language of seeing and the deceptiveness of sight. In a chapter entitled "Illusion and Illumination: A New Poetics of Seeing," Tian argues, "One way to account for the distinctive features of Liang court poetry is to examine how the poets looked at things... at [the poetry's] foundation was an entirely new perception of the phenomenal world..."⁷⁴ Tian also states, "This poetry is intensely visual, not in the sense of presenting 'pictorial images' but in the sense of seeing per se — what and how to see" (234) and is "about *misperceptions* and *false impressions* produced by the deluded senses" (202; emphasis added). In articulating the nuances of how palace style poets wrote sight into their poetry, Tian connects the "poetics of seeing" with the Buddhist notion of *se* and *kong*. However, before we consider the importance of Tian's implication of Buddhism in the writing of palace style poetry, it is necessary to briefly discuss past scholarship on Buddhism's relationship to the style.

While some scholars have argued that Buddhism was entirely in opposition to palace style poetry, many other scholars have taken the view that in fact Buddhism did play an important role in the writing of palace style poetry.⁷⁵ At a time when palace style poetry was still being dismissed for its excessive erotic character, Wang Chunhong noted in a substantial essay that the relationship between palace style poetry and Buddhism was often neglected.⁷⁶ Asserting that palace style poetry was significantly indebted to Buddhist thinking, Wang argued that it was the common description of women in Buddhist sutras — describing their beauty as a delusion — that provided a conceptual framework for the palace style poets to write about women. Putting the problematic allure

of female sexuality into words, *i.e.*, by stating its delusional nature and explaining how to avoid being tricked by such delusion, Buddhism transformed a taboo into a common topic for discussion. As a result, Wang argues, poets were able to explore female beauty (*nüse* 女色 or simply *se* 色) in their poetry, whether it was through the notion of “licentious desire” (*yinyu* 淫欲) or “alluring figure” (*zitai* 姿态) (53).

Accepting Wang Chunhong’s notion that palace style poets found their inspiration for their gaze upon women from Buddhist writings, Xu argues against the moralistic view that repudiated palace style poetry. As Xu explains,

When responding to the question of why palace style poets so boldly copied Buddhist scriptures in their writing of sexual desire, many scholars seem to have considered it a result of the poets’ vulgar tastes, claiming that such imitation was solely to satisfy a poet’s perverted mindset, rotten and idle, and the poet’s need for sensory stimulus.⁷⁷

However, Xu sees the careful gaze upon the female subject as having the same function as in Buddhist sutras. Xu writes,

Generally speaking, the depiction of female beauty and sexual love between a man and a woman in Buddhist sutras was not in itself meant to express anything in particular. Rather, it was *zhenru* 真如 (*i.e.*, *kong* 空) that was manifested through human desire, which on one hand served to warn people against the unclean gaze upon female beauty in order to make clear the notion of women as “being like a sack of filth...”; and which on the other hand demonstrated that human desire and euphoria were themselves empty (*xukong* 虛空), devoid of substance, and filled with sinful karma

and suffering, all in hopes of helping people [attain enlightenment]... *Xu Chi's palace style... was exactly like that of the Buddhist sutras* (148-49; emphasis added).

According to Xu, the descriptions of female beauty, both in sutras and in the palace style, were expedients (*fangbian* 方便) to aid in the path to enlightenment. Hence in the erotic elements of the palace style, Xu sees a sophisticated philosophical approach to the realm of both empty forms and sexual desire, meanings which both converge on the graph *se* 色.

In a book on southern dynasties literature's relationship with Buddhism, Pu Hui argues for a similar expedient in the palace style poetry of the Liang.⁷⁸ Though Pu emphasizes that the palace style was not simply a vehicle for Buddhist proselytization, he nonetheless claims that the palace style was notably inflected with Buddhist thinking (210). As one of many examples, Pu cites a poem by Xiao Yan 蕭衍 (464–549), otherwise known as the first emperor of the Liang dynasty, *i.e.*, Wudi 武帝 (r.502-549). The poem is one of two entitled “Songs of Joyous Tidings” (“Huan wen ge” 歡聞歌).

豔豔金樓女，心如玉池蓮。持底報郎恩，俱期遊梵天。

Seductive and alluring, the lady of the golden tower,⁷⁹

Her core like the lotus of the jade pool.

How will she repay her lover's grace?

Together they rendezvous to play in paradise.⁸⁰

In Pu's reading of the poem, there is both an implied (*anzhi* 暗指) secret meeting of lovers and the hope of escaping the suffering of human desire, two readings which may seem to contradict each other, but decidedly do not in Pu's reading.⁸¹ For one reading, Pu Hui notes that the "lotus of the jade pool" symbolizes the female genitalia. In addition, Pu also notes the pun on "lotus" (*lian* 蓮) for "love" (*lian* 憐) or "longing" (*lian* 戀), the presence of which suggests a sexual reading of the poem.⁸² At the same time, however, the lotus evokes a Buddhist trope of purity, *i.e.*, a lotus growing up from the mud. Likewise, "paradise," or *fantian*, suggests a place where the lovers join together — literally, figuratively — as well as the word's more technical cosmological usage.⁸³

The configuration of the poem above is such that the articulation of desire is founded upon Buddhist terms for purity and "paradise." As with the arguments of Wang Chunhong and Xu Yunhe, Xiao Yan's poem evokes *kong* while writing of *se*. In Pu's reading of the poem, we see that the most intense manifestation of sexual desire is inscribed with emptiness (*kong*); and conversely, in line with the Buddhist view, that emptiness is inscribed with desire.

In some of the most recent work on palace style poetry, Tian Xiaofei has expanded the discussion to a consideration of how the style's connection with Buddhism suggests a way of seeing the world. According to Tian, the "basic principle of the Buddhist doctrine" is that

... inherent in the sensory appearances of the physical world (se 色, Skt. *rūpa*) is emptiness (*kong* 空, Skt. *śūnyatā*). Buddhism is also known as the “Doctrine of Images” 像教, and images are inevitably physical and sensuous, but the truth conveyed by them is one of emptiness and illusion (200).

To emphasize emptiness and illusion, Tian provides a reading of poems on the candle and the lamp, bringing out the way poets employed light and darkness to underscore the “poetics of seeing” as informed by Buddhist views. Dealing with the lamp, Tian writes,

The lamp, most importantly, emits light, enabling one to see in the dark. But sight can be deceiving. According to the Buddhist teachings, the “eye-consciousness” itself is unreal, and the physical things being seen are no more than illusory appearances. They belong to the realm of form 色, the object of eye-consciousness, which depends on causes and conditions to exist, and whose very existence is empty because it is impermanent (225).

As a result, “...instead of being about women and romantic love, [Liang palace style poetry] is about concentration, about a new, focused way of looking, and about the extraordinary, and yet often ignored, power of noticing” (233). Concluding the examination of the palace style, Tian writes, “Because of the court poets’ intensely attentive way of seeing things, hitherto concealed patterns are unconcealed, and the world is illuminated” (259). Tian uses the word “illuminated” in opposition to a “dark background.” Tian explains,

[The] dark background... refers to the shadows in which things remain hidden until illuminated by the poet's intense gaze... On the other hand, the dark background is the somber Buddhist *mise-en-scène* that constantly reminds both poet and reader that everything they see is impermanent and illusory and hence has no reality separate from the background against which it has emerged (234).

According to Tian's description, illumination comes with the palace style poet's unique way of seeing the world through an attention to detail otherwise overlooked.

Underpinning the poet's gaze, however, is the Buddhist understanding that sight is misleading and illusory.

Although repeatedly emphasizing the deceptiveness of sight as informed by Buddhism, Tian argues that illumination is a central aspect of palace style poetry. The value of Tian's work lies in its attention to the language of palace style poetry without resorting to an aesthetic framework. Instead, by focusing on how the poetry implicates a certain kind of looking at the world, Tian suggests the sophistication and depth of the style. For such contributions, Tian's work marks a substantial advance in the reevaluation of palace style poetry.

An important question left unaddressed by Tian, however, is how the deceptiveness and illusory nature of sight affects the language of palace style poetry. Tian's argument implicitly assumes that the illusory appearances of the palace style affect only the world described by the poet and do not appear at the level of language itself. In short, does the illusion and deceptiveness of sight not affect the the language of the palace style and by extension how we read it?

The Erotic, The Figural

The erotic elements of palace style poetry have been a central problem in rereading the style. As numerous examples from classical Chinese literature attest, what may appear erotic has often been treated as political allegory. Fusheng Wu addressing *yuefu* 樂府 poems, for example, writes, “By the Southern Dynasties period, to read *yuefu* poems allegorically had become a generic requirement.”⁸⁴ A common strategy of the allegorical reading was to claim that “the woman of beauty is a symbol of a gentleman... seeking an enlightened ruler to serve.”⁸⁵ Through political allegory, erotic elements could be recast as a socially acceptable statements on political ambition.

In the case of palace style poetry, however, the same allegorical reading cannot be sustained. Wu has argued that “the loss of an ethical and allegorical referent and affective power is certainly the most striking feature in palace style poetry” (73). Tian Xiaofei has taken the same view stating that such “resistance to allegorization” is “one of the greatest virtues of palace style poetry.”⁸⁶ In the case of Xiao Gang, Tian has further speculated that,

This resistance to allegorical interpretation may partially explain why traditional readers were particularly averse to Xiao Gang: his poetry about women or written in a woman’s voice would seem even more unpardonable than his courtiers’ poems on the same topics precisely because his status as a future emperor ruined any possibility of salvaging such poetry by reading it as a courtier’s lament and hence as ‘emotionally authentic’ (193).

The resistance to allegory, according to Tian, occurs within a poem whose subject is “too detailed, sensuous, and circumstantial to qualify as an abstract allegorical figure” and even extends beyond the work of Xiao Gang to “a number of poems in *Yutai xinyong* [which] express male desire.”

Perhaps because the palace style cannot be read as political allegory, it has been attacked on moral grounds for its lecherous and depraved tendencies. Even the more recent aesthetic reading has sought to downplay the erotic aspects in an attempt at redeeming the style. The central question is, how do we understand what “erotic” means with the poetry in the palace style, if not in moralistic or aesthetic terms?

Up to this point, the word erotic (or alternatively “eroticism”) has been used in the same sense as in the descriptions of scholars and critics of palace style poetry. In such usage, the term indicates something which arouses sexual desire and often also implies a dissolute nature. Here, however, we will understand the erotic in terms of Tian’s language of illusion and deception. Whereas Tian’s focus is on the realm of form (*se* 色) as something alternatively visual and illusory, our focus here will be to examine how the erotic language of illusion and deception functions on both a literal and figural level.

Analogous to the figural, to be discussed below, the erotic functions through sight, both in the sense of looking and of reading. As palace style poets cast their gaze to the object of a poem, so too do readers cast their eyes to the words on a page. It is this act of looking which founds the erotic. In a famous formulation of the erotic, Roland Barthes writes,

Is not the most erotic portion of a body *where the garment gapes*? In perversion (which is the realm of textual pleasure) there are no “erogenous zones” (a foolish expression besides); it is intermittence, as psychoanalysis has so rightly stated, which is erotic: the intermittence of skin flashing between two articles of clothing (trousers and sweater), between two edges (the open-necked shirt, the glove and the sleeve); it is this flash itself which seduces, or rather: the staging of an appearance-as-disappearance.⁸⁷

Describing palace style poetry, Birrell has likewise noted, “The poet does not seek to gain an unobstructed view of his female object, but to enact a series of little erotic rituals of avoidance.”⁸⁸ Barthes’ formulation suggests the same act of avoidance with the word “intermittence.” There is only the briefest moment, only a “flash,” of an unobstructed view, before the object in view disappears again. Hence, Barthes defines the erotic as “the staging of an appearance-as-disappearance” (*une apparition-disparition*). The intermitting quality, *i.e.*, being there without being there, of the erotic is further suggested by a pun in Barthes’ phrase, *i.e.*, the French *apparition* meaning both “appearance” and “apparition.” Hence, the erotic is marked by a spectral quality in that it does not appear constantly within plain sight, but rather flashes before the eyes in a ghostly manner.

The wordplay on *apparition* points to an important consideration in defining the erotic, namely the central role of figural language. For example, Xiao Gang’s “On a Lady Sleeping during the Day,” discussed briefly above, concludes as follows:

簾文生玉腕，香汗浸紅紗。夫婿恒相伴，莫誤是倡家。

Bamboo mat patterns appear upon her jade wrists,

Perfumed sweat moistens the red gauze.
A spouse will always accompany her,
So do not mistake this for a singing girl's house.

Whereas the penultimate couplet might lead a reader to think the poem describes a brothel (the “singing girl’s house”) with its nearly explicit wording, the final couplet is itself an emphatic, hortatory statement which aims to reconfigure the previous lines. To paraphrase, “By all means, do not think this suggestive scene I describe is that of a brothel. Rather, it is simply a moment from the life-long commitment between husband and wife.” Even though it may be in negative terms, however, by naming the brothel, Xiao Gang effectively suggests the poem’s imagery and wording are not limited to matrimony. While the poem’s grammatical referents are, in fact, husband and wife, there remains a distinct possibility of mistaking the scene for that of a brothel. Hence, the final line attempts to banish the possibility, while simultaneously reaffirming it. In other words, the grammar of the line denies the brothel (*i.e.*, “Do not mistake this scene for a brothel because it is not one.”), while the figural, or rhetorical, reading of the line retains the possibility of the scene being other than that of a husband and wife (*i.e.*, “Do not mistake this scene for a brothel because it certainly looks just like one”).

Addressing a similar point, Paul de Man has written about the “tension between grammar and rhetoric.”⁸⁹ In discussing the rhetorical question “What’s the difference?” de Man writes, “The same grammatical pattern engenders two meanings that are mutually exclusive: the literal meaning asks for the concept (difference) whose existence is denied by the figurative meaning” (9). The literal meaning of the rhetorical question seeks to

find out what the difference truly is. On the other hand, the figurative meaning of the rhetorical question is, of course, that the difference is irrelevant because there is no difference.

The tension identified by de Man is hardly a novelty in Chinese. In Six Dynasties literature, Richard Mather has discussed the troublesome phrase *jiang wu tong* 將無同 from the *Shishuo xinyu* 世說新語.⁹⁰ As Mather notes, commentators have alternately understood the phrase as an emphatic affirmative (“they are completely the same”) or as an emphatic negative (“they are completely different”).⁹¹ As a result, Mather chooses to translate the phrase as a rhetorical question (“Aren’t they the same?”) to suggest both possibilities at once, a literal meaning (“they are not the same”) and a figurative meaning (“they are the same”). Hence, with the three graphs *jiang wu tong*, there is the same divergence of literal and figural meaning described by de Man.

How do we decide whether such a rhetorical question is to be taken literally or figuratively? It may seem that there is a possibility of discarding one meaning for the other, thus resolving this dispute between the literal and the figural. However, de Man argues,

It is not so that there are simply two meanings, one literal and the other figural, and that we have to decide which one of these meanings is the right one in this particular situation. The confusion can only be cleared up by the intervention of an extra-textual intention... (10).

This conflict between literal and figural language is apparent in Xiao Gang's "On a Lady Sleeping during the Day." Another example appears in the final couplet of Xiao Gang's "Winter Dawn" ("Dong xiao" 冬曉).⁹²

冬朝日照梁，含怨下前牀。帳褰竹葉帶，鏡轉菱花光。
會是無人見，何用早紅妝。

On a winter's day, the sun shines upon the rafters,
Harboring a grudge, she descends from the front bed.
Curtains are held up by a bamboo leaf belt,
In the mirror turns the light of a water chestnut flower.
Certainly no one will be there to see,
And so what is the use in putting on rouge so early?

The poem's concluding couplet forms a rhetorical question. If we think of the question in de Man's terms, then on one hand a reading of the line would suggest a neglected lady who begrudges her absent lover but nonetheless puts on makeup in vain. On the other hand, there is also a reading which suggests a lady who, perhaps bearing ill will towards an absent lover, has already invited the affections of another. Hence her preparations clearly are not in vain.

Without favoring one reading over another, the rhetorical question of the last line suggests both possibilities, each denying the other. As De Man has noted,

The two readings have to engage each other in direct confrontation, for the one reading is precisely the error denounced by the other and has to be undone by it. Nor can we in any way make a valid decision as to which of the readings can be given priority over the other; none can exist in the other's absence (12).

In a similar way, the penultimate line may state "Certainly no one will be there to see" (or "no one will appear," another possible reading of the line), but just as with Xiao Gang's last poem ("Do not mistake this for a singing girl's house"), so too does this line suggest the opposite possibility by using a rhetorical, emphatic negative.

By granting full force to the rhetorical, the readings here engage with the illusory and deceptive language of Xiao Gang's poems described by Tian to demonstrate the contradiction between literal and figural language as it is formed around an erotic reading. As Tian has stated, such a configuration of palace style poetry "reminds both poet and reader that everything they see is impermanent and illusory."⁹³ In the same sense, the erotic haunts the literal language of the palace style through its figural manifestations, never appearing in a direct, clear way. In short, the erotic figure refers to the ability of language to suggest and deny a possible meaning simultaneously. As with Barthes' formulation, the erotic figure appears as a "flash" of a possibility, an appearance-as-disappearance, that is denied by the literal language, but is nonetheless present in a ghostly fashion.

Reading the Erotic Figure

A number of examples will demonstrate this notion of the erotic figure. First, there is Wang Taiqing's 王臺卿 (fl. 518-530) "The Wanton Woman and the Moon atop the Tower" ("Dang fu gao lou yue" 蕩婦高樓月).⁹⁴

空庭高樓月，非復五三年。何須照牀裏，終是一人眠。

An empty courtyard, a moon atop a tall tower,
It has not just been a few years now.⁹⁵
Why must it shine upon the bed chamber
When there's always just one sleeping there?

Wang Taiqing's poem employs a rhetorical question much in the same way as with Xiao Gang's poem. The rhetorical question suggests a pointlessness in the moonlight shining upon the bed. "Wanton woman" is one translation for *dangfu* 蕩婦, but the word also suggests a woman cast off by a man and left to waste away. Hence, readings of Wang Taiqing's poem have emphasized an abandoned lady left only to lament her sadness. And, indeed, there are many examples of bereft women lamenting their lot in Six Dynasties poetry. However, there is likewise a possibility in the literal stating of the question that, in fact, the moon has a reason to shine upon the woman's bed, for it is the moon which lights our way to the bed.⁹⁶

In Xiao Zifan's 蕭子範 (486-549) "An Old Sentiment of Spring Anticipation" ("Chun wang gu yi" 春望古意), we once again see a woman's bed named within the rhetorical question.⁹⁷

光景斜漢宮，橫梁照彩虹。春情寄柳色，鳥語出梅中。
氛氲門裏思，逶迤水上風。落花徒入戶，何解妾床空。

Rays of light slant at the Han Palace,
The roof's crossbeams reflect colorful rainbows.
Spring passions are entrusted to the willow's form,
The chattering of birds emerges from amidst the plum blossoms.
Disheveled and disordered, longing within the gates,
Skipping and blowing along, the wind atop the water.
Fallen flowers for naught enter the door,
How could one ever explain the lady's empty bed?

The bed, perhaps unsurprisingly, is already marked with an erotic possibility. When in Wang Taiqing's poem, the poetic gaze follows the moonlight to the bed, there is a focused interest on the site of that erotic possibility. In Xiao Zifan's poem, the same site has now been named as "empty," which resonates with a much older poem included in both the *Wenxuan* and the *Yutai xinyong*: "Green so Green the Plants on the River Bank" ("Qing qing he pan cao" 青青河畔草).⁹⁸

青青河畔草，鬱鬱園中柳。盈盈樓上女，皎皎當牕牖。
娥娥紅粉妝，纖纖出素手。昔為倡家女，今為蕩子婦。
蕩子行不歸，空牀難獨守。

Green so green the plants on the river bank,
Thick so thick the willows in the garden.
Fine so fine a lady atop the tower,
Dazzling so dazzling, she shines in the window.
Lovely so lovely in her rouge and powder,
Delicately so delicately she extends her fair hand.
Long ago she was a lady of the singing house,
Of recent she has become a wastrel's wife.
And now that the wastrel wonders without return,
The empty bed cannot be kept by her alone.

In the anonymous poem above, the final couplet names the empty bed while simultaneously suggesting a new lover will soon replace the absent one. The extension of the lady's hand in the third couplet is an invitation to join her in the bed, a gesture which figuratively contradicts the assertion of emptiness in the final line. Hence the "emptiness" is itself an illusion for the absence of the wastrel is an invitation for new lovers.

In the same sense, Xiao Zifan's "An Old Sentiment of Spring Anticipation" uses an empty bed to activate a figural play in the poem. A common trope throughout the *Yutai xinyong*, the empty bed maintains a relationship with *se*, the Buddhist counterpart to *kong*. As Rouzer has noted, writing of a lonely woman constituted a competition among poets to replace a long-gone husband figure.⁹⁹ And as a result, emptiness was an

invitation to the possibilities of desire, often characterized as *se*.¹⁰⁰ The question of emptiness in the final line of Xiao Zifan's poem thus bears a close relationship with the *se* of line five, which holds the "spring passions." As Zhu Juxian has noted, "Spring is a symbol of love between the two sexes," a symbol of life and of a woman in her blossoming youth.¹⁰¹ The mounting evidence points toward an erotic figure that never takes tangible form as conjoined bodies, but rather maintains its play through the rhetorical question. The bed of the final line remains "empty," as stated, but there remains an erotic figure that contradicts the grammatical reading. By retaining the grammatical reading (*i.e.*, the "emptiness"), we are also retaining the poem's use of the erotic figure, constantly out of view, but also constantly enticing our searching gaze.¹⁰²

If we correlate *se* and *kong* in the poem, which in turn connects spring passions with an "empty" bed, then we must too note the proximity between "longing" (*si* 思), "wind" (*feng* 風), and "fallen flowers" (*luohua* 落花) that all build up to the final line. We look first at the "fallen flowers."

Wu Jun 吳均's (469-520) "Song of Picking Lotuses" ("Cai lian qu" 採蓮曲), a *yuefu* poem, depicts a lonely woman and suggests a reading for the flowers.¹⁰³

錦帶雜花鈿，羅衣垂綠川。問子今何去，出採江南蓮。
遼西三千里，欲寄無因緣。願君早旋反，及此荷花鮮。

Brocade belt and numerous flower broaches,
Gauze robes brush against the green river.
I ask, "Where are you off to?"

“I go out to pick lotuses south of the Jiang river.”
Liaoxi is three thousand leagues away,
And I want to send them, but there is no chance —
I pray that you, my lord, will return soon,
While these lotus blossoms are still fresh.

When read against the previous poems depicting lonely women, Wu Jun’s “Song of Picking Lotuses” immediately suggests the same situation. Here we have a woman whose lover has left her to “pick lotuses.” With the word for “lotus” (*lian* 蓮) we must note the common pun between the flower and “longing” (*lian* 戀). Hence the departed lover goes in search of new romantic affairs — his lotuses. The connection between objects of desire and the lotus is reiterated in the final line which serves as a final appeal to the departed lover: he must return before the flowers wither and before the woman herself grows old, thereby losing her appeal.

A similar example is Fei Chang’s 費昶 (d. ca. 531) “Fragrant Tree” (“Fang shu” 芳樹).¹⁰⁴

幸被夕風吹，屢得朝光照。枝低疑欲舞，花開似含笑。
長夜路悠悠，所思不可召。行人早旋返，賤妾猶年少。

Fortunate to feel the evening wind,
Over and over again, it takes in the morning light.
The branches hang low as if about to dance,
Flowers in bloom seem to hold back smiles.

In the long night, the road is far and long,
The one for whom I long cannot be called forth.
You, O wanderer, return soon,
While your humble lady is still young.

Fei Chang's final line takes the voice of the woman herself in pleading with her lover to return while she remains young and appealing. But the poem is framed by its title, the "Fragrant Tree," and it is the tree that engages with the erotic figure. While the last two couplets portray the lonely woman pining for her absent lover, the first two couplets witness anything but a monotony and despair suggested by the life of a lonely woman in need of appreciation. Instead, winds are blowing at night, light shines during the day, there is dancing, there are blooming flowers, and a withholding of smiles. If we understand the tree as a metaphor for the woman, then what could we possibly make of the contradiction between the two sets of couplets?

Wang Sengru's 王僧孺 (465-522) "Bearing a Grudge, Written for Someone's Beloved Lady" ("Wei ren chong ji you yuan" 為人寵姬有怨) begins to suggest one answer.¹⁰⁵

可憐獨立樹，枝輕根易搖。已為露所浥，復為風所飄。
錦衾褰不卧，端坐夜及朝。是妾愁成瘦，非君重細腰。

How pitiful the lone standing tree,
Its branches frail, its roots easily shaken.
Already soaked by the dew,

And then blown by the wind.
The brocade quilt now folded gets no use,¹⁰⁶
And she sits upright night and day.
This lady's distress has made her thin,
But not because her lord favors a slender waist.

Again there is the trope of a neglected lady, who withers away without the affections of her lover. The final couplet cites an old story of a king whose preference for slender women resulted in the starvation of many who vied for his affections.¹⁰⁷ Though there is the tempting possibility of reading the final line as “it is not her lord who favors her slender waste” (*i.e.*, it is another), our interests here are in the first two couplets where a single tree is shaken and stirred by the wind and dew. The dew, or rather the moisture, of the third line resonates with another common trope of sexual liaison between man and woman, or more specifically man and goddess. Fei Chang's “Mount Wu so Tall” (“Wushan gao” 巫山高),¹⁰⁸ by no means the sole example, draws upon the story of “morning clouds and evening rain,” to suggest a sexual encounter among the atmospheric moisture.

巫山光欲晚，陽臺色依依。彼美巖之曲，寧知心是非。
朝雲觸石起，暮雨潤羅衣。願解千金珮，請逐大王歸。

At Mount Wu the light grows late,
The colors of Sun terrace longingly linger.
A lovely figure among the bends of the cliffs,

How could one ever know if her heart is true?
The morning clouds brush against the stones rising,
And evening rains soak the silken robes.
She desires to untie her precious girdle,¹⁰⁹
To entreat the great king's return.

The “morning clouds and evening rains” are both forms taken by the goddess of Mount Wu in the cited story.¹¹⁰ With their brushing against rising stones and soaking silken robes, it is hard not to remark on the figural and erotic possibilities of the line — note too the use of *se* in the second line. Though the removal of the “precious girdle” in the penultimate line echoes an older attempt to woo a goddess, the act when read against the previous two lines nonetheless can suggest a removal of clothing in enticement of both the poem's king and of the reader to return to the images of the poem in attempt to see something more.

Though the readings of the last few poems here have emphasized the erotic aspects, in no way must we think that the poems simply describe the erotic in literal terms. Though presumably one could make such an argument, reading the “entering” as penetrating, the “moisture” as bodily fluids, the “flowers” as symbolizing female genitalia, *etc.*, a critical point to the erotic figure is this: what founds its possibility is what denies its certainty. The erotic figure is inscribed through the conflict between the figural and literal, never appearing in full, literal view.

This intersection between the perceivable yet intangible coincides well with the wind (*feng* 風), a word which appears in parallel to the dew in Wang Sengru's “Bearing a

Grudge” and which is also named in Fei Chang’s “Fragrant Tree” and in Xiao Zifan’s “An Old Sentiment.” The parallelism with dew itself suggests a certain possibility for an erotic figure, as does the proximity between the fallen flowers and blowing wind as in Xiao Zifan’s “An Old Sentiment.”

He Xun’s 何遜 (d. ca. 518) “On the Spring Wind” (“Yong chun feng” 詠春風) is deceptively simple example.¹¹¹

可聞不可見，能重復能輕。鏡前飄落粉，琴上響餘聲。

It can be heard, but cannot be seen,
It can be strong, and it can be light.
Before the mirror, it scatters the fallen powder,
On the zither, it brings out an abundance of notes.

In a reading of this poem, Birrell notes, “The trope of the spring wind, the answer to this riddling poem, signifies the presence of the capricious male lover.”¹¹² Birrell’s invocation of the figural (*i.e.*, a trope) is important because the “capricious male lover” is never named literally in He Xun’s poem. However, the wind is nonetheless suggestive given its implicit invasion into the lady’s bedroom, disturbing her makeup and playing her zither, two evocative images when read figurally.

Two examples from the “Ziye ge” 子夜歌 confirm a suggestive reading of the wind.

攥裙未結帶，約眉出前窗。羅裳易飄颻，小開罵春風。

Grabbing her skirt she does not tie her belt,
Knotting her brow, she appears at the front window.
Her silken robes are easily blown about,
And when they open, she scolds the spring wind.¹¹³

春林花多媚，春鳥意多哀。春風復多情，吹我羅裳開。

In spring groves, the flowers are so charming,
And spring birds, their sentiments so mournful.
The spring wind too is so full of passion,
When it blows open my silk robes.¹¹⁴

Both poems treat the spring wind in similar terms. The spring wind appears as the usual natural phenomenon, but its treatment also suggests an implicit figurative meaning. The act of the spring wind blowing open the lady's robes suggests an erotic reading when paired with the lady scolding the wind in the first poem and the spring wind's being "full of passion" in the second poem. As we have seen above with the erotic figure, though, the suggestive possibilities of the wind never manifest in direct, literal terms.

The playful erotic figure likewise appears in Bao Linghui's 鮑令暉 (fl. 464) "Sent to a Traveling Man" ("Ji xing ren" 寄行人).¹¹⁵

桂吐兩三枝，蘭開四五葉。是時君不歸，春風徒笑妾。

The cassia bursts forth with two or three branches,
And the orchid spreads four or five new leaves.
Yet all the while, you, my lord, do not return,
And the spring wind only laughs at me.

In Uchida Sennosuke's reading of the poem, the "spring wind" suggests the traveling husband, the recipient of the poem as named in the title.¹¹⁶ In such a reading, the spring wind's laughing at the female poetic voice is an indication that any desire for the husband's return is in vain, for, as line three states, he does not return. However, if we read the spring wind in the same terms as seen above — namely as an instance of the erotic figure — then Bao Linghui's poem is an example of the complex interaction between literal and figurative language. Whereas there is no direct statement of a new lover replacing the absent husband, the spring wind laughing at the lady of the poem suggests as much. What's more, the act of laughing personifies the wind as way of emphasizing that the meaning of the spring wind exceeds the usual natural phenomenon, much in the same way as in the "Ziye ge" above where the wind was possessed of many passions or was the object of a lady's blame. However, while the laughing might give a glimpse of a new lover disguised as the spring wind, there is no literal statement of such and hence the spring wind maintains its ability to suggest a new lover without providing irrevocable proof.

With Xiao Gang's "In Jest Imitating Xie Huilian's (397-433) Style for Thirteen Rhymes" ("Xi zuo Xie Huilian ti shisan yun" 戲作謝惠連體十三韻), we again see a manifestation of playfulness in the wind.¹¹⁷ Only the first eight lines of twenty-six are quoted here.

雜蕊映南庭，庭中光影媚。可憐枝上花，早得春風意。
春風復有情，拂幔且開楹。開楹開碧煙，拂幔拂垂蓮。

The various flowers shimmer in the southern courtyard,
And the courtyard's shining rays hold great allure.
What a pity that the flowers on their branches,
Will so soon meet with the urges of the spring wind.
For the spring wind certainly has passions all its own,
And it brushes against the curtain blowing open a space between the pillars.
Blowing open a space between the pillars, it spreads the dark blue incense smoke.
Brushing against the curtain, it brushes too against the hanging lotus blossoms.

Xiao Gang's poem stages an encounter between courtyard blossoms and the spring wind which invariably dishevels and scatters the blooming flowers. Not only does the spring wind possess "urges" (*yi* 意), the fifth line attributes "passions" (*qing* 情) to it. It is then those passions which motivate the spring wind to blow open curtains, revealing a line of sight between the pillars. The line of sight which opens before us (*kai ying* 開楹) is named twice, attracting our gaze just as the repeated "courtyard" (*ting* 庭) in the first two lines likewise names something to be seen — if we know how to look. The promised

erotic figure is never realized in the lines, or even in the rest of the poem. Instead we witness the wind exerting its desires upon the flowers, going past the curtain, and brushing against other hanging flowers. The playfulness of the erotic figure is achieved through its incessant promise of sight, which is consistently denied and frustrated. We do not see a male lover fondling the alluring women in the courtyard or behind the curtains. We do not see the naked women in full detail allowing us to connect the literal body and its most literal parts with the figural flower.

When Xiao Zifan's final line of "An Old Sentiment of Spring Anticipation" (from above) asks, "How could one ever explain the lady's empty bed?" even though the wind blows across the water, and fallen flowers enter the door, images which each suggest numerous erotic possibilities, the erotic figure of the rhetorical question never manifests itself in a complete literal form and instead maintains its suggestive conflict with the literal. The empty bed is only empty in a literal sense, but figuratively that same emptiness suggests the opposite, just as with the final line of "Green so Green the Plants on the River Bank" (*i.e.*, "The empty bed cannot be kept by her alone"). In other words, it depends on how one reads the language of the poem. Whereas the literal language may suggest emptiness, the figural language suggests the opposite, especially when paired with the falling flowers blown by the wind.

Much the same could be said of Fei Chang's "Fragrant Tree" and Wang Sengru's "Bearing a Grudge." In these poems, there is the same conflict centered upon the woman who maintains a literal devotion and sadness in the absence of her past lover, but who likewise flirts with the erotic figure, "Fortunate to feel the evening wind" while "Flowers

in bloom seem to hold back smiles” (“Fragrant Tree”) and “Already soaked by the dew, / And then blown by the wind” (“Bearing a Brudge”). In contrast to the literal language of the poems, the figurative language of each poem suggests a range of erotic possibilities.

It was Wang Taiqing’s “A Wanton Woman’s Moon atop the Tower” that began our discussion of the erotic figure. We have considered the empty bed, the flower and tree, dew and moisture, and most importantly the wind, each of which are examples of the erotic figure. If we return to reread Wang Taiqing’s poem — and we must always reread for the erotic figure — then we should note that it was the moon and its light which illuminated our gaze to the lady’s bed: “Why must [the moon] shine upon the bed chamber, / When there’s always just one sleeping there?” The moonlight in one sense acts to enable the voyeur’s gaze upon the woman’s bed.¹¹⁸ In the case of Bao Linghui’s “In Imitation of ‘Green so Green the Plants on the River Bank’” (“Ni qing qing he pan cao” 擬青青河畔草), the parallelism suggests more for the moon.¹¹⁹

裏裏臨窗竹，藹藹垂門桐。灼灼青軒女，泠泠高堂中。
明志逸秋霜，玉顏豔春紅。人生誰不別，恨君早從戎。
鳴弦慙夜月，紺黛羞春風。

Slender so slender, the bamboo peering over the window,
Dense so dense, the paulownia trees draping against the gate.
Radiant so radiant, the lady in the elegant encasement,
Pure so pure, residing there in the towering hall.
Her shining commitment exceeds the autumn frost in its brilliance,
Her jade countenance more alluring than the spring’s rouge.

As people go through life, who does not suffer leave-taking?
Yet, oh how I detest you for leaving me so soon to serve as a soldier.
Singing strings feel ashamed by the night's moon,
Purple and black eye powder embarrassed by the spring wind.

The first four couplets describe a woman in a towering hall who laments her absent husband. By being an imitation of “Green so Green,” which we consider above, the poem here is inscribed with the same notion of an abandoned woman whose circumstances are described at the poem’s close, “And now that the wastrel wonders without return, / The empty bed cannot be kept by her alone.” Consisting of the same number of lines, Bao Linghui’s poem has a final couplet which stands apart from the two quatrains.¹²⁰ It is the final couplet which functions in much the same way as the named “empty bed.” Just as the empty bed was marked as the site of desire and the erotic figure, so too with the last line is the “spring wind” present marking the figural lover who replaces the one absent. The wind’s parallel in the last couplet suggests that it is not only the wind who visits the “lonely” woman, but also the “evening moon.”

With Xiao Gang’s “On a Lady Sleeping during the Day,” we saw how the final couplet recasts the entire poem. Whereas Xiao’s poem might have been describing the woman of pleasure, it was the final couplet — “A spouse will always accompany her, / So do not mistake this for a singing girl’s house.” — which simultaneously banished and provided for the possibility of reading the erotic figure. Bao’s poem does the same, except that the first poem’s four couplets suggest a woman of abstaining virtue. However, the final couplet not only describes her embarrassment by the spring wind’s attention, it

also describes a similar sense of embarrassment brought on by the night's moon, thereby endowing the usual feminine image of the moon with the same function as a disguised male lover like that of the spring wind.

Upon rereading Bao's poem, this time aware of its final couplet, we see that the erotic figure had haunted the poem from its start: *niaoniao* 裊裊, the reduplicative binome of the first line, also means "blown by the wind" and so the wind was felt from the beginning. The converging bamboo and paulownia trees then suggest an approach towards the woman. The woman who is "lonely" in the towering hall, itself suggesting high morals, is named for her shining commitment, but the following line's language begins to shift away from a moral certainty in directing attention to her skin, "more alluring than the spring's rouge." While the lady may resent her absent lover, the final couplet's descriptions of the spring wind and night's moon suggest that a new lover has taken the old one's place, albeit in a figurative sense.

In the same sense, with Wang Taiqing's poem, "A Wanton Woman's Moon atop the Tower," though the moon's light may be read literally, the figurative reading suggests a male lover, disguised at the level of the conflict between literal and figurative language. The final couplet — "Why must [the moon] shine upon the bed chamber, / When there's always just one sleeping there?" — perfectly creates this conflict and allows for a glimpse of the erotic figure. The moonlight is at once only the natural light of the scene and the possibility of there being a new lover hidden in the language of the two lines.

The moon and wind figure appear in much the same way in Liu Xiaochuo's 劉孝綽 (481-539) "Spring Night" ("Chun xiao" 春宵).¹²¹

春宵猶自長，春心非一傷。月帶園樓影，風飄花樹香。
誰能對雙燕，暝暝守空牀。

A spring night so long by itself,
A spring heart not hurt by one alone.
The moon encloses the garden's tower in light,
The wind whips up the blossom-laded trees' fragrance.
Who can face the pairs of swallows,
And instead in the dark keep an empty bed?

The figural reading of the poem's final rhetorical question articulates the promise of the erotic figure, for the answer is that no one can keep an empty bed when faced with the spring surroundings. It is the literal reading which asks who it is who can keep the empty bed and by asking, the literal reading also posits that there is such a person. However, the figural language allows for a play against the literal and we see the erotic figure in the wind of line four, but also by parallel in the moon of line three. Thus, while a reading of only the literal language will maintain that the bed is empty, the figurative language suggests the opposite: the wind blows the flowers and the moon encloses the garden, both clear examples of the erotic figure.

In the case of Xu Ling's 徐陵 (507-583) "Harmonizing Retainer Wang's 'Sending off a Guest Yet to Return, Anticipation in the Boudoir'" ("He Wang sheren 'Song ke wei huan gui zhong you wang'" 和王舍人送客未還閨中有望), the activation of the erotic figure promises to markedly shift our reading of the poem.¹²²

倡人歌吹罷，對鏡覽紅顏。拭粉留花稱，除釵作小鬟。
綺燈停不滅，高扉掩未關。良人在何處，惟見月光還。

The singing lady has ended her songs,
In front of a mirror, she gazes at her red cheeks.
Rubbing on fresh powder, she leaves the flowers in her hair,
Removing her comb, she makes a small chignon.
The exquisite lantern dies down but is not put out,
The tall gate closes, but is not locked.
Where is her good man?
When all to be seen is the returning moon light.¹²³

The poem opens with the conclusion of a performance of a singing lady and we see her removing her adornments, touching up her powder and putting her hair up. The sense of her anticipation, itself written into the poem's title, is apparent from the incomplete state named in the third couplet. While the exquisite lamp still burns, the gate is not locked. Though the poem's beginning named an ending, the inability of the poem (and language itself) to conclude its meaning performs the anticipation of the lady waiting. But where is her good man (*liang ren* 良人)? For in his absence, his failure to return, we only see *the moon* returning. Read against the poems above, the moon's return marks the erotic figure in the poem, not appearing in a literal fashion as a new lover, but present nonetheless.

Reading the erotic figure is never an attempt simply to equate certain words with an erotic physicality or a graphic sexuality. The wind and the moon, for example, are not manifestations of the male sexual force, simply disguised for the daring reader to decode. The flower is not the woman. Such schematic equivalences, often which characterize the attempt to read erotic language, are the destruction of the conflict between the literal and the figural. Instead, I argue that it is the conflict between the literal and the figural which allows us to read a nuanced and sophisticated play of language centered upon erotic possibilities, one that never grants a final meaning or a distinct view. Much like an apparition in its less than tangible manifestation, the erotic figure is founded upon the way language can suggest two contradictory and opposing meanings simultaneously. The erotic figure consists of a frustrated promise which functions by at once denying what it makes possible.

In this chapter, I have focused my reading of palace style poems, the majority found in the *Yutai xinyong*, around the notion of the erotic figure, to bring out the subtle and complex workings of palace style poetry. Through the examination of numerous poems, I have argued that the erotic aspects of the style extend far beyond any kind of base licentiousness and instead demonstrate a complicated, yet playful understanding of language. My discussion of the erotic figure has centered upon tropes of the empty bed, the flower and tree, dew and moisture, the wind, and the moon. In the following chapter, I will explore how Heian poets adopted these tropes and how they invoked the erotic figure in *waka*.

CHAPTER 3: REREADING GENEALOGIES OF HEIAN WAKA

In this chapter, I present a brief history of scholarship connecting Chinese *shi*, especially that of the Six Dynasties, with Heian *waka*. Next, I discuss the methodologies used by scholars in formulating ways to understand the relationship between Chinese and Japanese poetry. Offering a critique of past work, I build off of recent scholarship and introduce the notion of genealogy, a way to conceptualize and read the relationship between *waka* and *shi*. Finally, through a genealogical reading of *waka* ranging from the *Man'yōshū* 萬葉集 to the *Shūi-wakashū* 拾遺和歌集 with special attention given to the *Kokin-wakashū* 古今和歌集, I argue that the erotic figure discussed in Chapter 2 is activated by a type of word play fundamental to *waka*, the *kakekotoba* 掛詞 or “pun.”

Lines from Kanshi to Waka

In what has become a groundbreaking article published in English in 1978, Jin'ichi Konishi wrote, “The whole matter of Chinese influence on Japanese literature requires new investigation; and one of the foundations of such research must be the identification of whatever Chinese elements are present in the *Kokinshū*.”¹²⁴ In identifying Chinese influence, Konishi placed considerable importance on the *shi* 詩 of the Six Dynasties (220-589 AD) and argued that the seminal collection of classical Japanese

poetry — the *Kokinwakashū* 古今和歌集 (comp. 905) — employed the same “oblique style” (*yibang* 倚傍) found throughout Six Dynasties’ poetry.

Konishi made his argument at a time when other well-known scholars were convinced that in fact Chinese literature had a minor role if any to play in the development of *waka*. Konishi names Kubota Utsubo and Yoshizawa Yoshinori as two examples of those who viewed the flourishing of *waka* independent of any Chinese influence (65-66). Yet despite such divergent views on the importance of Chinese literature for the *Kokinwakashū*, Konishi’s argument has been largely accepted by scholars writing in Japanese and in English.

To ground his argument, Konishi notes that many works of Six Dynasties poetry were in fact present in the Heian 平安 (794-1185) imperial library. Konishi writes,

Among the anthologies of Six Dynasties verse known to the early Heian Japanese were the *Wen xuan* 文選 and *Gujin shiyuan yinghua* 古今詩苑英華, both compiled by Prince Zhaoming 照明 (Xiao Tong 蕭統; 501-31), and the *Yutai xinyong* 玉臺新詠, compiled by Xu Ling 徐陵 (507-83).

Presumably there were many others, since Fujiwara no Sukeyo’s [藤原佐世 (847-897)]

Nihonkoku genzai shomokuroku 日本國見在書目錄 (comp. ca. 891) lists approximately forty works that seem to have contained Six Dynasties poems (66).¹²⁵

Not only were such texts present in the library, Konishi notes that the *Wen xuan* was highly esteemed in the Heian period, so much so that for example “Fujiwara no

Fuyutsugu [藤原冬嗣] (775-826), the grandfather of Emperor Montoku, is said to have committed the entire anthology to memory.”

While there is no doubt that the *Wen xuan* in particular enjoyed a prominence among other works of Chinese literature, its popularity did not come at the expense of other anthologies like the *Yutai xinyong*. As a result, Konishi concludes, “It was only natural, therefore, that Six Dynasties poetry should have enjoyed a vogue among early Heian literati.”

Konishi’s methodology of identifying Chinese influence in his article consists of quoting examples of Chinese poems and *waka* which exhibit the same “oblique” style. Remarking on his own approach, Konishi writes,

In order to identify a specific Chinese source for a *waka*, we need a certain amount of objective verification, but conclusive evidence is seldom available. Dispassionately viewed, many so-called instances of direct influence seem to represent the disposition of over-zealous scholars to find borrowings wherever they look. Such shaky parallels, no matter how great their numbers, are unlikely to establish the existence of a pervasive relationship between the *Kokinshū* style and Six Dynasties poetry. Of course, I shall be delighted if it becomes possible some day to buttress my case by proving that specific *Kokinshū* poems are based directly on specific Six Dynasties poems, but such proof is not essential. My purpose is simply to show that the obliquity characteristic of the *Kokinshū* age is also characteristic of the late Six Dynasties period (119-120).

More than one hundred pages, Konishi’s article includes quotations across a tremendous range of poems, providing extensive evidence to illustrate the similarity between poems and therefore the influence — more on this word below — of Chinese literature.

Though the vast majority of quotations highlighting similarities are Chinese poems on one hand and *waka* on the other, Konishi also draws on 9th century *kanshi* 漢詩 written at the Heian court to show “the resemblance between Heian *shi* and Six Dynasties poetry” (120). Throughout the article quoting both *waka* and *kanshi*, Konishi demonstrates how the “Kokinshū style” owes much to the rhetoric of Six Dynasties poetry. Given the substantial similarities, Konishi sees a new importance in identifying the “Chinese elements” found in the *Kokinwakashū*. Though the project remains unfinished, Konishi’s argument in favor of the importance of Chinese literature vis-à-vis Heian *waka* is now widely accepted.

With the publication in 1985 of *Brocade by Night*, still the only book-length study in English of the *Kokinwakashū*, Helen McCullough enshrined Konishi’s argument by beginning with a chapter on the “Chinese Heritage” and wrote, “It is now widely agreed that an adequate appraisal of the artistic accomplishments of the *Kokinshū* poets and compilers requires, at the very minimum, a knowledge of Chinese poetry and its influence on Japan.”¹²⁶ Although McCullough’s formulation has its problems, *Brocade by Night* nonetheless has helped to establish the importance of considering Chinese poetry in the reading of Heian *waka*, especially in English scholarship.

By the account of McCullough’s initial chapter, poetry from the *Shijing* 詩經, *Chuci* 楚辭, down through the Han 漢 (202 B.C. - 220 A.D.), Six Dynasties, and Tang 唐 (618-907) all maintain a relevance in the discussion of Heian *waka*.¹²⁷ Though providing a survey of all the periods named, McCullough emphasizes the importance of the Six Dynasties and early Tang. McCullough writes, “Japanese court poets in search of Chinese

models for occasional and *yong wu* poems of their own, whether seasonal or otherwise, devoted assiduous study to *Wen xuan*, *Yu tai xin yong*, and other Six Dynasties and early Tang collections” (56). In the course of the analysis, McCullough further states the importance of certain 6th century poets (many of whom are discussed in the previous chapter) and writes, “*mitate*, feigned confusion or surprise, personification, reasoning, and other forms of indirection are encountered repeatedly, because the standards and objectives of *Kokinshū* poets were almost identical with those of Xiao Gang and his coterie” (71).

In recent years of English scholarship, the project of exploring the junctures that connects Chinese and Japanese literature during the Heian period has focused on the genre of *kanshi* 漢詩, alternatively denoting Chinese poetry or, as it the case here, poetry written in Chinese by subjects of the Nara and Heian courts. The work of Wiebke Denecke and Jason Webb exemplifies this current direction and deals with the genre in the 8th and 9th centuries, the time during which the first *kanshi* anthologies were compiled, *i.e.*, *Kaifūsō* 懷風藻 (comp. 751), *Ryōunshū* 凌雲新集 (comp. 814), *Bunkashūreishū* 文華秀麗集 (comp. 818), and *Keikokushū* 經國集 (comp. 827).¹²⁸

For both Denecke and Webb, the genre of *kanshi* poses a number of important questions for the current organization of studies in Japanese literature. By thinking of *kanshi* as part of a larger East Asian practice, Denecke argues that an engagement with the genre will help “move away from rather mechanical models of influencing versus influenced cultures, creation versus reception, expression versus imitation.”¹²⁹ Webb too sees a promising aspect to study of *kanshi* particularly in its peculiar relationship to

modern formulations of national-literary traditions. “*Kanshi*,” Webb writes, is “a poetic medium that reaches as far back as the seventh-century Yamato 大和 courts, [which] confounds the very principles of nation, language, and ethnicity upon which twentieth-century East Asian cultural identities have been constructed.”¹³⁰

The work of Webb and Denecke suggests a number of possible new engagements with Heian literature, but in the simplest sense, *kanshi* continues to redefine our understanding of the interaction between Chinese and Japanese literature and to provide a discursive space within which to rethink what we mean by classical Japanese literature (and even in some ways classical Chinese literature).¹³¹ Perhaps due to this potential, a number of scholars have focused their attention around the 11th century collection of Japanese and Chinese poetry, the *Wa-Kanrōeishū* 和漢朗詠集 (comp. ca. 1013), which groups *shi* side by side with *waka*.¹³² In addition, though not focused exclusively on the *Wa-Kanrōeishū*, Smits and Edward Kamens have both written recently on the interaction between Heian literature and Chinese literature during the 11th century, the Mid to Late Heian period.¹³³ It is these engagements with *kanshi* which mark the most recent developments in English of how to address the interactions between Chinese and Japanese literature, and of grappling with the attendant difficulties of what is meant by “Chinese” and “Japanese,” both from an historical and an analytical perspective.

Research in Japanese has benefited from a longer development, especially if we keep in mind that Konishi’s article was in fact originally published in 1949, nearly 30 years before its English translation. As a result, the years since Konishi’s article have seen

a proliferation of writing in Japanese on the relationship between Chinese poetry and the *Kokinwakashū*.¹³⁴

Although the work of Konishi has been repeatedly emphasized here, Kojima Noriyuki has played an equally important role, if not more so, for the field of Chinese-Japanese literary studies. In an assessment of Kojima's work, Niwa Hiroyuki has noted, "It is no exaggeration to say that much of the current research today follows roads laid out by Kojima."¹³⁵ Kojima's best known work is perhaps his multi-volume *Kokufū ankoku jidai no bungaku* 國風暗黒時代の文學 and his *Kokinshū izen* 古今集以前, both of which focus on the 9th century during which Chinese literary enjoyed favor at court while *waka* were relegated to less public spaces.¹³⁶

The most important difference between Konishi and Kojima is methodological and still has bearing on contemporary scholarship. Whereas Konishi placed the search for rhetorical similarities at the center of his research, Kojima took a different route and argued that because *kanshi* were so well-known to many writers of *waka*, it would only be natural that segments of *kanshi* would be used in *waka*. As a result the project of identifying Chinese elements can, according to Kojima, proceed through identifying allusions to prior texts (*shutten* 出典).¹³⁷ A poem by Ōshikōchi no Mitsune 凡河内躬恒 (859?-925?), one of the *Kokinwakashū* compilers, illustrates Kojima's methodology.¹³⁸ The poem is entitled, "On picking flowers on a moonlit night when someone said, 'Pick a plum blossom.'"

月夜にはそれとも見えず梅花香をたづねてぞしるべかりける

tsuki yo ni ha / sore to mo miezu / ume no hana

ka wo tazunetezo / shirubekarikeru

On a moonlit night though they can't be seen at all, the plum blossoms'
scent is what I search out and thereby know where they are.

(KKS, 40)

Following the citation of the *waka* above, Kojima writes,

Examples of poems composed on the fragrance of plum blossoms were extremely common since the Six Dynasties. However, it was not until the mid-Tang with the poems from Bo Juyi and his fellows (*bungaku shūdan* 文学集団) that there was an abundance of lines on plum blossoms or the blossoms' concealed fragrance.¹³⁹

Kojima then names as a prime example a line from Yuan Zhen's 元稹 (779-831) "Spring Moon" (*chunyue* 春月): "Dew-laden plum blossoms scatter their hidden fragrance" 露梅飄暗香.¹⁴⁰ Kojima provides a number of additional examples from the poetry of Yuan Zhen as well as Bo Juyi 白居易 (772-846). Through the analysis, he focuses on identifying couplets with the phrase *anxiang* 暗香, what Kojima argues is the implicit reference at work in Ōshikōchi no Mitsune's *waka* above. Through a wealth of examples, Kojima argues that "... *waka* which include elements of *shi* are limitless."¹⁴¹

Undoubtedly, Kojima's work will remain a substantial resource for future scholarship. However, as Niwa Hiroyuki has noted in a research summary covering the *Kokinshū* and its relationship with Chinese literature, "Those now working in the field are keenly aware that their perspectives on the *Kokinshū* and Chinese literature have moved far beyond the work of Konishi Jin'ichi and Kojima Noriyuki."¹⁴² In short, "The issue of future interest will not consist in the identification of allusions, the comparison of expressions, or the similarity of terms. Instead, new methodologies and perspectives are required" (278).

Beyond "Chinese Influence"

The work of Kojima and Konishi, though now dated, has nonetheless served as the foundation of subsequent research into the matter of what is often termed "Chinese influence." As we saw above, Konishi placed the identification of Chinese rhetorical elements at the center of his project. Though differing with Konishi on methodological terms, Kojima nonetheless shared an interest in identifying allusions to Chinese literature. Despite a difference in approach, the work of both scholars has provided ample ground on which to pursue first the question of how to discuss the interaction between classical Chinese and Japanese literature and how to frame that discussion. By extension, and even more challenging, there is a second question of what we mean by "China" and "Japan," and how those meanings relate to the modern-day political, cultural, and geographical entities. Finally, in formulating an approach towards the study of multi-lingual texts,

there is the pragmatic issue of how the organization of academic disciplines itself shapes the object of study.

In recent scholarship, the genre of Chinese texts composed in Japan (*kanshi* or *kanshibun*) has provided an impetus to analyze the framework of “influence” among current work to Japanese literature. Suggesting that *kanshi* is an “orphaned field” for its unclear position vis-à-vis Japanese literature, Denecke has articulated the significant problem with “influence.”

[The influence] paradigm, which underlies much of Japanese and Western scholarship of the 1970s and 1980s, encourages an essentialist model of cultures, which are reduced into seemingly homogenous wholes with stereotyped characteristics. Apart from misrepresenting the often contradictory multiplicity within cultures, this view results in a mechanical model of cultural interaction, in which Chinese “essences” are transported into Japan and recognition of the traces of such “influence” stops short of analyzing how specifically Chinese concepts and texts were actively transformed and absorbed by Japanese authors.¹⁴³

Denecke names Konishi’s “The Genesis of the Kokinshū Style” as a prime example of the influence paradigm. McCullough, closely following the work of Konishi, is perhaps yet another example. In a review of McCullough’s *Brocade by Night*, Richard Okada makes a number of important criticisms, and although the points are framed in response to McCullough, they nonetheless speak to the larger problems of the influence paradigm. Okada writes,

McCullough's discourse on influence is worth a closer look. First, what is the larger significance of having identified Chinese influence if not simply as a means of judging the level of development of Japanese poetic skill or success of a particular Japanese poem? ... [McCullough] implies not only that Chinese elements are importable but also that they remain distinctly identifiable, in their reified forms, over space and time and across languages and cultures.¹⁴⁴

In addition to the problem of Chinese "essences," Okada also points out the more general issue of using influence as an analytical framework. Namely,

McCullough's treatment of influence in *Brocade by Night* demonstrates the hazards of intercultural interpretation: it leads to a consistent valorization of China (the mentor) and devaluation of Japan (the pupil)... Such implicit sinocentrism prevents the native Japanese tradition from manifesting itself as anything but indirect, derivative, primitive, [and] marginal... (35)

A more effective analysis of the interaction between classical Chinese and Japanese literature would then require a reading of classical Japanese literature which does not assume by default a subordinate or lesser position under a superior China (to say nothing of the role played by intermediaries like Korea). In addition, such an analysis would need to recognize the contingency of "Japan" and "China" (as well as "Korea"), terms which are tied up in political, cultural, ideological, and historical discourses.

Thomas LaMarre's *Uncovering Heian Japan*, one of the most recent book-length studies of Heian literature and its interaction with Chinese, is one such work which addresses problems of the nation-state framework. LaMarre notes that scholars of

Japanese literature adopt two strategies in “[looking] for territorial consolidation, linguistic purification, and ethnic or racial unification — in short, for Japan as a nation.”¹⁴⁵ The second strategy named by LaMarre, in particular, is relevant to the discussion of “Chinese influence” and its attendant problems. LaMarre writes,

With texts from Heian Japan, a second strategy usually comes into play: a search for transformation of the Chinese model. The emphasis is on reception, absorption, and domestication; in a number of instances, scholars have construed all historical transformations as acts of Japanese resistance to Chinese influence, or even as a resurgence or revival of Japaneseness amid Chineseness.¹⁴⁶

While the strategy here may formulate “Chinese influence” in more active terms with Japanese authors either domesticating or resisting the Chinese model, it nonetheless casts the problem in terms of a Japanese essence which absorbs or resists a Chinese essence. By assigning significance first to the nation, this strategy guarantees that an analysis of literary interaction will occur ultimately between a Japan and a China, even when such clear distinctions may hinder analysis, as with the case of *kanshi* and, as I will argue, *waka* from the *Kokinwakashū*. Discussing the problem of which terms to use for an analysis of *kanshi*, Webb has stated,

I find it difficult to endorse such nomenclature, however, because it suggests a metaphysical presence of separate and prior homogeneities, language formations—and by extension, cultural entities—of Chinese, Japanese, Korean, or Vietnamese, that are somehow pure and stable, and out of which the ostensibly hybrid discourse was fabricated (3-4).

This is not to suggest that the texts of the Heian period appeared in a political vacuum unaffected by the continent's literature. With its citation of the *Shijing* 詩經, the “Kana Preface” of the *Kokinwakashū* stands out as a salient example of negotiating the place of *waka* in terms of past poetic monuments.¹⁴⁷ Nonetheless, such examples do not justify an outright acceptance of the nation-state as the proper framework for analysis of texts like the *Kokinwakashū*.

In an attempt to describe the complications involved with the nation state framework, LaMarre argues that, “The object of study itself — ‘early or ancient Japan’ — emerged along with the modern nation. The national imagination gives early Japan its status as an object, its objectivity” (4). As result, as long as the study of Heian literature remains tied to the modern political, cultural, or even ethnic identity of Japan—the contingency of Heian Japan upon Japan—the nation-state framework will remain at least in some degree an undeniable element in the analysis.¹⁴⁸

Given the undeniable role played by the modern Japanese state in the formulation of classical studies, one might expect the academic organization of Japanese studies to shape the dominant trends in scholarship and as well as even more pragmatic aspects such as language learning itself. Denecke has addressed the way in which the academic world of Japanese studies, especially that of classical studies, has often reinforced the equation between nation-state and national language. As a result, what Denecke calls “kana literature” effectively becomes the sole focus in the study of Japanese literature. Denecke points out,

Under the influence of scholars such as Motoori Norinaga and the school of National Learning (*kokugaku*), literary studies in Japan have tended to focus on kana literature. Japan's emergence as a dominant political and economic force in East Asia since the nineteenth century has also shifted interest away from Japan's cultural indebtedness to China... The fixation on kana literature in Western university curricula echoes the predominant Japanese academic paradigm but also reflects a much more serious practical problem in the study of premodern Japanese culture: mastery of the multiple linguistic modes of classical and modern Japanese as well as divergent styles of *kanbun* is necessary, yet difficult.¹⁴⁹

In an argument for the importance of *kanbun* 漢文, Ivo Smits has made a similar point of how National Learning has been the prominent focus. Smits writes,

With the rise of *kokugaku* (national learning) in the late eighteenth century, the bias against Chinese grew steadily and was consolidated in the late nineteenth century with the distinction made between *kangaku* (Chinese studies) as an academic field devoted to texts from China and *kokubungaku* (national literature) studies as a field dealing with texts in Japanese.¹⁵⁰

With the tendency to privilege “kana literature,” the study of *kanbun*, whether it be composed by Heian courtiers or imported from the continent, has been often seen as a secondary concern, if one at all. Largely as a result of the historical organization of the study of Japanese literature, itself focused on a nation-state and a national language, the question of “Chinese influence” is often framed in terms which from the outset are separated and clearly distinguishable, *e.g.*, Konishi's “Chinese elements” which can be identified and isolated from a Japaneseness.

As a way to move away from the “influence paradigm” and “essences,” Denecke chooses to frame analysis of the problem through the terms of “appropriation” and “reenactment,” both of which give an active role to Heian poets, rather than the passive role implied by “influence.” Mark Morris has suggested a similar approach, suggesting that

From such an intertextual perspective, we might accurately describe some of the *waka* of the *Kokinshū* age not merely as influenced by the images or conceits of Chinese Six Dynasties verse, but as productive translations of that particular poetic designed to echo back to the Chinese texts that had generated them.¹⁵¹

Morris highlights the importance of such an approach in part by thinking of the word *waka* itself and notes,

We are so accustomed to understanding the word *waka* 和歌 as meaning Japanese poem, in distinction to *kanshi* 漢詩, Chinese poem, that it is easy to overlook an earlier meaning attested in the *Man'yōshū*. There the term is used in the meaning indicated by its nativist gloss; it is a こたふうた, a poem in response (598).

Although Denecke and Morris are not discussing the same set of texts, they both nonetheless emphasize the importance of moving beyond the notion of “influence,” itself troubled with problems of the nation-state and static essences discussed above.

The same move away from “influence” as an analytical framework has also appeared in Japanese scholarship at least as early as the ’90s. One of the major figures in the study of the relationship between *kanbungaku* and that of the Heian period is Watanabe Hideo who has noted in a 1993 essay, “A course term which cannot recognize any kind of subjectivity in reception and does nothing but describe resonances or echoes, ‘influence’ is perhaps used with greater hesitation now.”¹⁵²

Watanabe’s point is notable given his departure from the work of Kojima Noriyuki. In a research summary of *kanshibun* and the *Kokinshū*, Yoshida Mikio writes that in Kojima’s view, “the absorption of *kanshi* into the *Kokinshū* was an unavoidable phenomenon. It could be said that there was never any chance of active reception (or rejection) on the Japanese side (*i.e.* *waka*).”¹⁵³ Whereas Kojima saw *kanshi* as an inevitable source of material for *Kokinshū waka* irrespective of a poet’s inclinations, Watanabe has taken the view throughout his work that the exposure to *kanshi* served to heighten poets’ awareness of linguistic expression and as a result *kanshi* were actively incorporated — rather than unwittingly so — into *waka* in a variety of ways.¹⁵⁴ In regards to the importance of new approaches, Watanabe has written,

It is well known that there has been a significant amount of research as well as some major advances [in the study] of the relationship between the *Kokinshū* and *kanshi*. However, it remains necessary to pursue this problem not just in a more diversified and broadly defined way, but also as a major issue closely connected to the nature of *Kokin*-style expression.¹⁵⁵

Yoshida has given special importance in part to Watanabe's approach as marking a significant step forward. Though the work of Kojima will remain a substantial and important resource, Yoshida writes,

Comparative research on Chinese and Japanese [literature] (*wa kan hikaku kenkyū* 和漢比較研究) has left the stage of research based on identifying direct instances of allusion. Now, in addition to maintaining a perspective informed of the two dimensional nature of *wa* and *kan*, the field has begun to move towards a stage of more detailed comparative research. Hence forth, we can expect to see further advances in the field (327).

Yoshida likewise names the work of Miki Masahiro alongside that of Watanabe as representative of the shift away from Kojima-style research on allusion, especially with regard to Miki's sustained consideration of the problem of methodology. Throughout his work, Miki attempts to move past the notion that *kanbungaku* and Heian literature are connected through a number of individual points. Instead, Miki borrows a series of metaphors from geometry to think about the problem and writes,

[I aim] to discuss the connection between *waka bungaku* and *kanbungaku* from the perspective not at the level of points (ten 点) between individual works or expressions, but rather lines (sen 線) which join separate points together and even as far as the level of planes (men 面) which are produced from a crossing of separate lines.¹⁵⁶

Elsewhere, Miki's formulation has also included the idea of "vectors" to aid in his analysis.¹⁵⁷ Claiming the idea as an "experiment" (*kokoromi* 試み), Miki suggests that

Chinese literature and Japanese literature continued to be combined and recombined during the Heian period across a number of points (or “lines”) to form new “vectors” of Japanese literature. Through such an understanding, the role of Chinese literature becomes a matter of substantial importance, rather than a footnote to the history of Japanese literature. Instead of making Chinese literature and Japanese literature two separate entities which interacted with one another while holding their separate ground, Miki wants “to think as much as possible from a continuously dynamic perspective, instead of understanding the phenomenon as being simply closed off at a single instance.”¹⁵⁸

What makes Miki’s formulation so promising is the attempt to substantially rethink what we mean by “Japanese literature” through its connections with Chinese literature. The new vectors of Miki’s analysis suggest an altered Japanese literature which is not one and the same with current conceptions formulated within the national framework. Nonetheless, Miki maintains that with the creation of new vectors, there arises the “influence” of Chinese literature and the “reception” of Japanese literature, two vectors alternately divergent or joining. In spite of Miki’s gestures towards a dynamic understanding of the subject, the static influence model still pervades the formulation.

Genealogy as a Framework for Reading

Though the failings of the “influence” framework are perfectly clear, recent work in moving away from influence has inadvertently fallen into the trap of valorizing a model of cultural essences, namely, a Japaneseness which actively negotiates a Chineseness, one

of the two common strategies that LaMarre describes in his own criticism of the overarching “nation” framework.¹⁵⁹ In other words, while the move away from “influence” marks a more subtle understanding of the multi-lingual threads forming Heian literature, the result serves to reinforce problematic notions of cultural essences, *i.e.*, a Japanese subjectivity interacting with a Chinese subjectivity.

The strategy adopted by Webb, who notes the problem of following the nation-state model (*i.e.*, a series of interactions occurring between a China and a Japan), is to avoid framing the analysis in terms of “Chinese” and “Japanese” literature. Instead, he uses the terms “Yamato” and “Kan” in their place in an attempt to suggest a substantial difference from modern day Japan and China. Although the effort to frame the analysis in different terms is laudable, the difficulties posed by the nation-state model are so thoroughly entrenched in the current academic study of East Asia that much more is needed than simply a change in nomenclature to address the monolithic terms “China” and “Japan” and their histories.

In recent scholarship, LaMarre has perhaps best articulated the issue in terms of writing. LaMarre states,

The objective is to write over, against, and around these histories and to rethink the implications of such interpretations, to review the history of “Japanese” writing. The goal is not to refute, overcome, or transcend “Japaneseness” but to consider writing without recourse to notions of an intrinsic subjectivity. Which is to say, no form of writing implicates an inherent, intrinsic, or essential subjectivity.¹⁶⁰

By arguing that writing implicates no essential subjectivity, LaMarre refrains from thinking of *kana* 仮名 as distinctly Japanese and *mana* 真名 as distinctly Chinese.

According to LaMarre, in such a view, “*Kana* become a sign of Japaneseness. They obtain from a notion of ideographs as a sign of Chineseness and logographs as a sign of Westernness. *Kana* become a guarantee of Japaneseness” (251). Instead, LaMarre focuses on calligraphic style to rethink the dividing lines between Kara 唐 and Yamato 和.

LaMarre writes,

The designation of grass writing [sōgana 草仮名] comprises *mana* and *kana*, both written in the grass style. In fact, the grass style provides an ambiguous zone in which the semantic and phonetic distinctions between Kara and Yamato modes are blurred and obscured. In other words, the provisional aspects of *kana* allow a blurring of distinctions within a visual doubling. There are no essential distinctions within this zone (255-256).

In short, LaMarre states, “The blurring of two modes is at the basis of the invention of *kana*” (255).

If we think of the term writing as inclusive of literary texts, then LaMarre’s view of *kana* likewise suggests that, like writing, literary texts too do not adhere perfectly to distinctions of Chinese or Japanese, at least insofar as the terms are used to designate an inherent subjectivity. Rather, if we search for an ambiguous zone similar to that of the grass style, a certain reading of Japanese and Chinese literature will enable us to see that the distinctions between the two may also be blurred. Instead of two distinct and separate groups of writing, the reading which emphasizes, rather than downplaying, kinship and

ties between the two drastically alters any clear distinction between what is meant by Chinese or Japanese.

A genealogical reading emphasizes this kinship to show that thinking in terms of a Chinese literature opposed to a Japanese literature—at least in select moments of the Heian period—will only obscure the lines which relate texts across languages, across political formations, and across modern day disciplines. By placing these lines in direct view, connections which are otherwise overlooked become apparent and new readings become possible while shifting away from readings permitted or legible under a nation-state framework which otherwise serve to cut off, erect boundaries, and separate writing.

In “A Genealogy of the Sound of the Wind” Miki Masahiro has used the notion of genealogy to frame an analysis of the relationship between *kanbungaku* and *waka*.¹⁶¹ In particular, Miki focuses upon poems which are “Beyond the Sense of Sight” (*shikaku o koete* 視覚を超えて), a thematic organization for the first half of Miki’s book.¹⁶² As an explanation for the choice, Miki writes,

... Japanese poetry (*shiika* 詩歌) gained an impetus from Chinese literature to direct attention to the “world unseen by the eyes.” With its inclusion into Japanese literature, there was most certainly a substantial expansion of poetic topics and expressions (7).

In particular, Miki emphasizes the use of *shiika* in place of the more usual *waka* as a term which combines both *waka* and *kanshi* and is hence indicative of a multi-lingual poetics from the start. Through an examination of the sound of the wind, Miki sketches out a

genealogy from Ichihara no Ōkimi 市原王 (fl. 743) to Ōtomo no Yakamochi 大伴家持 (c. 718-785) making connections with a diverse set of texts including (among others) the *Wenxuan* 文選, the *Chuxueji* 初學記, and the *Yutai xinyong* 玉台新詠.

Miki's genealogy connects two otherwise separate literary traditions and therein lies its value. Miki discusses the poetry of Ichihara Ōkimi and Ōtomo no Yakamochi on the same page with the likes of Xiao Gang 蕭綱 (503-551), He Xun 何遜 (d. ca. 518), Sui Yangdi 隋煬帝 (r. 604-618), and Luo Binwang 駱賓王 (c.619-c.687), among other poets. Whereas the work of Kojima Noriyuki has laid the groundwork for such discussions, especially on the basis of identifying allusions (*shutten ron* 出典論), Miki work differs from Kojima in seeking to make connections not just between individual works, but rather across a range of works, considering how some lines of writing like “the sound of the wind” and its various poetic uses connect with *kanshibun* while other lines do not. In short, Miki's genealogy consists of *several* genealogies, the difference being simply a choice of materials. There are multiple lines to trace from Heian literature, some of which may reach beyond the bounds of the nation-state model and others which may somewhat more conveniently fit squarely within it.¹⁶³ In such a formulation, the nation-state framework discussed above would consist of a selective reading of genealogy, overlooking textual lines which pass into Chinese literature to instead emphasize native lines.

Although the term genealogy suggests many important possibilities to “review the history of ‘Japanese’ writing,” as LaMarre put it, Miki's discussion does not directly

address what it means to read texts through the notion of genealogy. In addition, Miki writes, “Though ‘the sound of the wind’ from the world of *kanshibun* may have been brought into *waka* by the likes of Ichihara no Ōkimi and Yakamochi, it is clear that the worlds of *kan* 漢 and *wa* 和 still remained separated” (32). Hence, in spite of whatever possibilities there might be in Miki’s work to explore moments when *kan* and *wa* blur together, ultimately Miki’s emphasis is on separation in the “world unseen by the eyes.” Nonetheless, through genealogy, Miki has introduced a powerful way of rethinking “Chinese influence” and what we mean by “Japanese literature.”

In the following chapter, we will explore the notion of genealogy as a central concern in the narrative of *Genji monogatari*. However, as *waka* occupy an important place vis-à-vis *Genji*, it will be useful here to lay out an operative definition of genealogy.

Readers of *waka* have long been accustomed to the notion of reading in series, one *waka* responding to numerous others.¹⁶⁴ Genealogy simply expands the logic of reading poems in series, tracing its lines across poetic collections, across languages, and across time. Discussing language and history, Derrick Attridge has said,

Every reader of literature knows, habitually if not consciously, that the language of the literary text is never of an age. Words and phrasings that have the accumulated density of a long and varied existence jostle with others that reflect recent verbal fashions... Spenser or Milton can play between the meanings of words in modern English and their classical etymological sources; Keats or Byron can sprinkle a poem with the dust of medieval diction; Beckett or Barthelme can burnish or brandish old words in ways that make them seem new.¹⁶⁵

In its pursuit of the ways a text reaches beyond itself, genealogy bears a resemblance to etymology. However, as Attridge points out, the problem with etymology is in its most widespread and usual sense, it is the search for a word's "authentic meaning" (99).

Attridge writes, "And just as the literary theorist may turn to authorial intention or to the original readership as the only source (however inaccessible) of an authentic meaning, so the theorist of language turns to etymological origin" (100). Understood in the usual sense then, etymology is at odds with genealogy.

Genealogy is not directed towards the search for a single ancestor from which everything else descended. As in Foucault's discussion of genealogy, "It opposes itself to the search for 'origins'" and "does not pretend to go back in time to restore an unbroken continuity that operates beyond the dispersion of forgotten things..."¹⁶⁶ Like a genealogy of a human family, all ancestors in turn have their own complicated genealogies, many of which are alternatively forged, fragmented, lost, or altogether forgotten. In that sense, genealogy is neither reading for allusions to a parent or source text, nor the creation of an authoritative line springing forth from an origin. Instead, genealogy is inscribed throughout with blind-spots and at every point suggests additional lines to explore. Hence, any genealogy is in a sense an act of omission, conscious or not. More lines can be added, reconsidered, revised, or expanded. As a result, there remain numerous possibilities for rewriting a genealogy, to say nothing of numerous fabrications inherent to genealogy—adoptions, false children, and erased connections.

Genealogy presents a series of lines to trace and as such is not singular or definitive. Hence, one genealogy consists at every turn of additional genealogies.

Whether it be following words, texts, or political communities, there are countless possibilities in tracing a genealogy. Because a genealogical reading may traverse languages, genealogy suggests Benedict Anderson's "diffuse and porous territoriality" of texts, and thereby does not fit squarely within nationalist frameworks. In a genealogical analysis, the nation-state is yet another discursive formulation with its own series of lines to trace and with its own omissions, but genealogy is not constrained by the nation-state. Instead, a genealogical reading may follow lines which pass over the linguistic borders of the nation-state model.

Genealogy does not privilege one set of texts over another. A genealogical relationship does not equate to a superior-inferior relationship. In that sense, a genealogical reading is not simply a way to argue that classical Japanese literature is derivative of Chinese literature. At the same time, genealogy likewise does not support the view that classical Japanese literature emerged entirely independent of classical Chinese literature. Instead, a genealogical reading is a way, as LaMarre puts it, "to write over, against, and around these histories." A genealogical reading asks, "How does a text extend beyond itself?" and "How does a text's genealogy change the way we read it?"

A Genealogical Reading of Figurative Language

In doing a genealogical reading of the *Kokinwakashū*, it is perhaps figurative language which offers the most compelling answers to our questions of how a text extends beyond itself and how our readings of that text might change. In the work which establishes a line between the Six Dynasties poetry and Heian *waka*, the *Yutai xinyong* stands out as an important collection *vis-à-vis* Heian *waka*.¹⁶⁷

In an article detailing the changes in poetic style from the *Man'yōshū* 万葉集 to the *Kokinwakashū*, for example, Yamaguchi Hiroshi draws repeatedly on the *Yutai xinyong* to illustrate similarities in the use of natural metaphors. In particular, Yamaguchi considers the way flowers are to be read as metaphors for women, a convention Yamaguchi connects with the *Yutai xinyong*. As one example, Yamaguchi cites the famous poem by Ono no Komachi 小野小町 (fl. ca. 850):

花の色はうつりにけりないたづらにわが身世にふるながめせしまに

hana no iro ha / utsurinikerina / itazura ni

waga mi yo ni furu / nagame seshima ni

The blossom's color has faded fully away — for no good at all

I grow old in the world as rain falls before my gaze.

(KKS, 113)

Yamaguchi explains that not only is *yo* 世 of line four a word for the relationship between a man and a woman (instead of just “the world”), the poem itself is an example of a *keien* 閨怨, a genre of “grieving an unfavorable relationship.”¹⁶⁸ Yamaguchi argues,

It is a mistake to take this poem simply as a lament for the flowers just because it appears among a group of poems on falling flowers in the book of spring. Instead, an understanding of the nature of *keien* poetry will make the mistake clear.

By this, Yamaguchi means, “‘the blossom’s color’ fading away refers to the loss of one’s love and a hopeless aging, as is the case with *keien* poetry.”¹⁶⁹ With Yamaguchi’s reading, we have a good example of what it means to read the figurative language of a poem with an understanding of that language’s genealogy.

Nonetheless, there is nothing remarkable in arguing that the *Kokinwakashū* and other similar *waka* may describe the love affairs between men and women. In fact, poems on “love” or “longing” (an alternate translation of *koi* 恋) were included as a central part of *waka* poetic collections starting with the *Kokinwakashū*.¹⁷⁰

In a discussion of how the *Kokinwakashū* relates to Chinese literature, Tanaka Kazuo has made the oft-noted observation that while *kanshi* anthologies of the early to mid-ninth century enjoyed a prominence at court, *waka* flourished in the private relationships between men and women.¹⁷¹ In the “Kana Preface” to the *Kokinwakashū*, Ki no Tsurayuki 紀貫之 (872-945), one of the compilers of the anthology, makes a similar point and writes,

今の世中、色に付き、人の心、花に成りにけるより、不実なる歌、儚き言のみ出来れば、色好みの家に、埋もれ木の、人知れぬ事と成りて、実なる所には、花薄、穂に出すべき事にも有らず成りにたり。

In the present age, as they are mesmerized by beauty, the hearts of men have now become flowery. Ever since, there has come about verse of only little substance and trifling wording. As a result, [such poetry] has been lost like a buried tree among the residences of those who pursue sensual pleasures to no end. In public places, such verse cannot ever be like the pampas grass certain to put out its inner tassel.¹⁷²

While Tsurayuki's language suggests a critical view of *waka* centered upon *irogonomi* 色好み (also known by the Chinese phrase, *kōshoku* 好色, as in the "Mana Preface"), such *waka* undeniably remain a major part of the history of *waka*. Worth noting in the passage above is Tsurayuki's use of metaphor to describe the verse lost to sensual pursuits, *i.e.*, it cannot be like "the pampas grass certain to put out its inner tassel."

Katagiri Yoichi has made the point that *waka* in the *Kokinwakashū* do not consist simply of literal description. Instead, the external world and its description are used as metaphor through which to express other ideas.¹⁷³ In particular, Katagiri points to the opening of the "Kana Preface," where the human world is connected to the natural world through metaphor.

やまと歌は、人の心を種として、万の言の葉とぞ成れりける。世中に在る人、事、業、繁きものなれば、心に思ふ事を、見るもの、聞くものに付けて、言ひ出せるなり。

Yamato *uta* take a person's heart as a seed from which grow the endless leaves of words. When matters and affairs become vexing, those of the world express that within their hearts through what they see and hear.¹⁷⁴

Just as Tsurayuki draws upon the metaphor of pampas grass showing its tassel to suggest a public display of some hidden intent, so too do *waka* borrow from the natural world (*i.e.*, "what is seen and what is heard" 見るもの、聞くもの) as a basis for expressing "that within a person's heart." Words (lit. "the leaves of language") are themselves formed through metaphor tied to the natural world.

Given Tsurayuki's statement of *waka* as inherently metaphorical, Yamaguchi's suggestion above to read Ono Komachi's verse metaphorically is entirely consistent with the "Kana Preface." The other point made by Yamaguchi, *i.e.*, that Komachi's verse is an example of *keien* poetry, hints at another line in Yamaguchi's reading, namely the genealogical relationship Komachi's *waka* has with Six Dynasties poetry. In other words, the metaphorical reading of the flower can be traced in part to similar usages in Six Dynasties poetry. In fact, Yamaguchi is far from alone in seeking to read figurative language of the *Kokinwakashū* in terms connected to Chinese poetry. Among many others, Watanabe Hideo, a major figure in recent scholarship on the question of how the *Kokinwakashū* relates to Chinese poetry, has noted that "metaphorical expressions seen in the *Kokinshū* are modeled upon *kanshi*."¹⁷⁵

As with the genealogies tying *waka* to Chinese poetry, a number of scholars have considered how the poems of the *Kokinwakashū* "implicate both a 'natural' and a 'human' reference."¹⁷⁶ In the now classic work, *Kokinshū no sekai* 古今集の世界, Ozawa Masao identifies personification as an important consideration in *waka* and defines it as "describing nature, animals, or plants as acting on feelings just as human beings do."¹⁷⁷ Hirano Yukiko has expanded upon Ozawa's point and written,

Poems which treat such plants and animals or inanimate things as if they felt and acted in the same way as human beings do include not just the cuckoo (*hototogisu* ほととぎす), but also the bush warbler (*uguisu* 鶯), the wild goose, the grasshopper, the cherry blossom, the "lady flower" (*ominaeshi* 女郎花), the wind, the haze (*kasumi* 霞), autumn, spring, passes (*seki* 関), and rivers, and are exceedingly common in the *Kokinshū*.¹⁷⁸

Analyzing the numerous instances of personification, Hirano divides the conflation of human and natural reference into two categories: the “naturalization” of human affairs (*jinji no shizenka* 人事の自然化) and the humanization of nature (*shizen no jinjika* 自然の人事化). Though the correlation might suggest otherwise, Hirano emphasizes that such figurative language should not be understood in literal terms and hence argues against reading personification as merely an example of a one-to-one correspondence between natural imagery and human reference (640).

Personification nonetheless plays a tremendously important role for *waka*. As Suzuki Hiroko has made clear, “Personification in the *Kokinshū*... is precisely [a result of] the form of nature as it was conceived by poets.”¹⁷⁹ Suzuki argues, “The *Kokinshū* is a clear manifestation in language of the logic underlying an understanding of nature through personification. That logic was itself the expression of feelings (*jojō* 抒情) in the *Kokinshū*” (128). For example, Suzuki cites an anonymous poem from the second book of spring (*haru no uta ge* 春歌下).

春ごとに花の盛りはありなめどあひ見む事はいのちなりけり

haru goto ni / hana no sakari ha / arinamedo

ahimimu koto ha / inochi narikeri

Each and every spring, the blossoms will come to bloom, one expects as much yet,

The times I will see you are limited to life alone.

(KKS, 97)

Commenting on the verse, Suzuki notes that the verb *ahi-miru* あひ見る may both mean “to see one another” and “to come face to face,” or alternatively, “for a man and woman to have intercourse.”¹⁸⁰ In the same sense, the word *haru* might likewise be taken as a double-entendre meaning both “spring” and “to swell” (*haru* 腫る). When the “swelling” is placed alongside the “blooming flowers” (an image not so different from those common to Georgia O’Keeffe paintings), the poem easily takes on a charged sexual undertone activated by the suggestive word *ahi-miru*. Suzuki then writes, “The sense of longing is apparent with this verb and it is clear that with the *waka* here [KKS, 97] a love for the flowers is expressed in the guise of a *koiuta* 恋歌.” In Suzuki’s reading, the poem here might be an example of Hirano’s second category, namely the humanization of nature. However, one could equally imagine a reading in line with Hirano’s first category (a “naturalization” of human affairs) which would suggest a figurative love affair being played out amongst the blooming flowers.

However we may choose to read KKS 97, the play between the human and natural reference converges on the verb *ahi-miru* and although Suzuki does not say as much, the verb might even be understood as a pun of sorts with its double-meaning. Not only does *ahi-miru* suggests a joining together, but the verb also contains the words for “heat” (*hi* 火) and “body” (*mi* 身), both of which intensify the sense of longing in the poem thereby writing a double-entendre into the natural surroundings.

If we understand metaphor and personification as major aspects of figurative language within the *Kokinshū*, then it is the paronomastic *kakekotoba* 掛詞 which creates

the basis for a doubling of meaning. As is important to note, the *kakekotoba* is itself tied to the genealogy which connects Heian *waka* with Six Dynasties poetry. Drawing a comparison between a particular genre of Six Dynasties verse and *waka*, Watanabe Hideo has pointed out,

If we focus our attention on the Chinese *ge* 歌 (alternately *minge* 民歌, or *minyao* 民謠), instances which take longing (*koi* 恋) as a theme and which make frequent use of puns (Ch. *Shuangguanyu* 双関語) are prevalent. Including many similarities in the style of expression, the *uta* actually corresponds surprisingly well to the *minyao* of Chinese poetry.¹⁸¹

If we follow Watanabe in reading the figurative language of *uta*, a synonym of *waka*, in relationship to Chinese poetry while focusing on metaphor, personification, the pun, and word play in general, the question becomes not just a matter of *how* Six Dynasties poetry and the *Kokinshū*-era *waka* may relate to one another. Instead, we must ask, how does our reading of the *Kokinwakashū* change? What new readings become possible once we activate the genealogies which connect with Six Dynasties poetry, especially in terms of the erotic figure discussed in the previous chapter? How does an understanding of the genealogy of figurative language change the way we read the *Kokinwakashū*?

The Pun

As a translation for *kakekotoba*, the word “pun” in English suggests perhaps a wider range of word-play than the Japanese term. In a book-length study of the pun,

Walter Redfern has written, “‘Pun,’ indeed, as has been pointed out, is a post-Renaissance word, and an inaccurate but convenient tag for a whole variety of rhetorical devices which play on words.”¹⁸² Speaking more generally about puns, Redfern notes that “wordplay offers the chance of seeing or hearing double, or of having a second glance, second thoughts... Puns are all about entertaining possibilities — a pun itself, where ‘entertaining’ is both an adjective and a transitive present participle” (179).

Occurring commonly within language, the pun has often been derided and dismissed, especially during the 20th century. As Derek Attridge has written, “The pun remains an embarrassment to be excluded from ‘serious’ discourse, a linguistic anomaly to be controlled by relegation to the realms of the infantile, the jocular, the literary.”¹⁸³ Precisely for such reasons, Redfern suggests that,

Although puns are a fact of life, moral majoritarians have ever wanted to abort them. Many are fathered on myriad progenitors... Puns are bastards, immigrants, barbarians, extra-terrestrials: they intrude, they infiltrate (4).

As such, “The pun... carries a powerful charge of satisfaction: the specter of a potentially unruly and ultimately infinite language is raised only to be exorcised, the writer and reader are still firmly in control.”¹⁸⁴

As for the position of puns with the *Kokinshū* and contemporaneous *waka*, as Hirano Yukiko has stated, “It would not be an exaggeration to say that in Heian-period *waka* starting with the *Kokinwakashū*, by far the most important rhetorical technique was the so-called *kakekotoba*.”¹⁸⁵ As Attridge and Redfern suggest for the English pun, Hirano

also notes that, “Right now it is hard to say that in general the importance of the *kakekotoba* of Heian period *waka* has been adequately acknowledged.”

A major problem posed by *kakekotoba* is the question of how to understand the relationship between figural and literal language. While likely no scholar today advocates an outright dismissal of *kakekotoba*, one prominent strategy has been to focus on a poem’s literal language, noting word play whenever necessary as an instance of a “device” or “technique.” Granted, in addition to its paronomastic uses, the *kakekotoba* does possess an important syntactic function of pivoting from one line to another. However, this approach itself suggests problems and as Okada has argued,

to call such configurations as the pivot-word “poetic device” or “technique” perpetuates a bias that keeps them marginalized and secondary to what is taken to be the poet’s “main intent,” where readers seek to locate the “universality of a modern humanistic soul.”¹⁸⁶

The limits of translation either into modern Japanese, English, or any other language other than that of Heian *waka* will undoubtedly still require calculated sacrifices in conveying something of the original. However, the challenge of reading and rereading Heian *waka* remains open to new approaches which give full force to the activation of puns and figurative language, effectively making them central and primary. Before exploring how to read *kakekotoba* through genealogy, we will first examine typical usage.

As has been noted by scholars, the *kakekotoba* juxtaposes the natural and human world in one word.¹⁸⁷ In the most strict sense, the *kakekotoba* is a “pivot word.” In Tokieda Motoki’s definition, the pivot word is a “rhetorical term which links one line to

its following line using one word with two different meanings.”¹⁸⁸ There are numerous examples of the pivot word and Ki no Tsurayuki’s 紀貫之 (872-945) “Presented on Command when His Highness said, ‘Compose a Poem’” is a well-known example.

わがせこが衣春雨ふるごとに野辺のみどりぞ色まさりける

waga seko ga / koromo harusame / furu goto ni

nobe no midori zo / iro masarikeru

My husband’s / robes laid out, spring rain / falls and every time /
the green of the wild fields / grows in its hue.

(KKS, 25)

The pivot word (*haru*) appears in the second line meaning both “to spread out” and “spring,” and links the first line with the second, shifting in meaning from a human reference to a natural reference. As such, the meaning pivots on *haru* from one reference to another in a distinct juxtaposition.¹⁸⁹ Emphasizing the contrast, Tokieda has argued against thinking of the *kakekotoba* as suggesting ambiguity. Tokieda writes,

Because the *kakekotoba* is not simply one word with many meanings, it certainly cannot be called ambiguous. Rather, it can be said that between the two distinct concepts which are indicated by homophony, one can perceive a clear contrast.¹⁹⁰

The contrast between human and natural reference is perhaps no more apparent than with the pivot word. However, word play and punning in the *Kokinwakashū* are not limited to just the “pivot word.”

In an article on the importance of *kakekotoba* in *waka*, Suzuki Hideo identifies four types of *kakekotoba*.¹⁹¹ In general terms, the division made by Suzuki is consistent with the work of other scholars. Both Hirano Yukiko and Hirasawa Ryūsuke have pointed out that *kakekotoba* are divided between “linked” (*rensa* 連鎖) and “multiple-use” (*kenyō* 兼用) types.¹⁹² If we sort Suzuki’s four types according to the division between linked and multiple use *kakekotoba*, then two are simply variations of the linked *kakekotoba*,¹⁹³ a term which is synonymous with the pivot word, and the remaining two types are variations of the multiple-use *kakekotoba*. Above, we have discussed the pivot word (*i.e.*, the linked *kakekotoba*). We will now turn our attention to the more interesting multiple-use *kakekotoba*.

Within the “multiple-use” type, Suzuki distinguishes two distinct variations. First, there is the type which appears in the “Mono no na” 物名 chapter which Komachiya Teruhiko has called “the most straightforward manifestation of word play within the *Kokinshū*.”¹⁹⁴ For example, a poem by Ki no Tomonori 紀友則 (c.850-c.904) hides the word “lady-flower” (*ominaeshi* 女郎花) within its lines.

しらつゆを珠に貫くとやささがにの花にも葉にも糸を皆へし

shira tsuyu wo / tama ni nuku to ya / sasagani no

hana ni mo ha ni mo / ito wo mina heshi

With drops of white dew to string together pearls does the spider
passing both leaves and flowers weave across threads of his web?

(KKS, 437)

As is often the case with poems in the “Mono no na” chapter, the word for “lady-flower” concealed in the final line does not neatly overlap with another word. Instead, *ominaheshi* is placed across the accusative particle *wo*, the adverb *mina* and the verb *fu* 経 in the *renyōkei* 連用形 form (*he*) with the suffix *ki* in the *rentainkei* 連体形 form (*i.e.*, *shi*).¹⁹⁵

In addition to words concealed within a line, the “Mono no na” chapter also includes examples of *oriku* 折句, or “acrostics.” There is, for example, Ki no Tsurayuki’s “During the poetry match on the lady-flower held by Suzaku-in, Composed with the syllables *ominaeshi* at the start of each line.”

小倉山みね立ちならし鳴く鹿の経にけむ秋をしる人ぞなき

Ogura yama / mine tachi narashi / naku shika no

heni kemu aki wo / shiru hito zo naki

Atop Ogura’s peak stands a calling deer
there through how many autumns no one knows for sure.

(KKS, 439)

Like other examples of *mono no na*, the concealed lady-flower does not necessarily immediately add anything to a reading of the poem. It does, however, present yet another way words may be concealed in a *waka*.

There is also the *kutsukaburi* 沓冠, a variation on the acrostic, which hides a word at the start and end of a line. An example is Priest Shōho's 聖宝 (832-909), "Composed when someone said, 'Write a poem on the season, beginning with *ha*, ending with *ru*, and punning on *nagame*.'"

花のなか目に飽くやとて分けゆけば心ぞともに散りぬべらなる

hana no naka / me ni aku ya to te / wake yuke ba

kokoro zo tomoni / chirinuberanaru

Moving through a grove of flowers, I wonder, are my eyes now sated?

For my heart too will most certainly fall as the flowers do.

(KKS, 468)

Not only does the poem here conceal *nagame* ("gaze" or "long rains") across the first and second line, the poem begins with *ha*- and ends with *-ru*, thus making *haru*, or "spring."¹⁹⁶

As Suzuki has noted, a defining feature of such *kakekotoba* are that they rarely expand the context of the poem. The overlaying of one word atop another word is more

an example of clever phrasing, rather than using the *kakekotoba* to extend or alter the meaning of the verse. Hirasawa Ryūsuke writes,

“Mono no na” refers to the use of a word within a poem which does not relate in any direct way to the meaning of that poem. In other words, it is a way of composing in which the name of something is written into a poem as a *kakekotoba*, yet understanding the poem is complete without considering the thing named.¹⁹⁷

Though the simplicity of the *mono no na* type of *kakekotoba* might suggest a minor role in *waka*, Hirasawa argues otherwise:

It is clear that the rhetorical *mono no na* — which may seem from a modern-day perspective as nothing more than word play — were valued to the extent that they were given a dedicated section in the *Kokinshū* (118).

The “Mono no na” chapter is not only a demonstration of what *waka* are capable of doing with language, it is likewise a testament to the importance of *kakekotoba* as a fundamental part of the *Kokinwakashū*.

Among multiple-use *kakekotoba*, the *mono no na* is the first variation named by Suzuki. The second variation is what Suzuki calls an “independent pun” (*tandoku no kakekotoba* 単独の掛詞). Citing Komachi’s famous verse on the fading flower (*KKS*, 113), Suzuki notes that the “independent pun” (*furu*: “to age” and “to fall” as of rain; *nagame*: “to gaze at” and “long rains”) appears without a “pillow word” (*makurakotoba*

枕詞) or a “preface word” (*jokotoba* 序詞) and “adds layers” (*jūsō saseru* 重層させる)

to the meaning of the poem. Another famous example from Komachi illustrates the use of Suzuki’s independent pun and begins to suggest the tremendous possibilities for word play inherent to *waka*.

人に逢はむ月のなきには思をきてむねはしり火に心やけおり

hito ni awamu / tsuki no naki ni wa / omohi okite

mune hashiribi ni / kokoro yakeori

To meet with a lover is hopeless this moonless night, my desire aflame,

A racing fire in my breast my heart an ember burning.

(KKS, 1030)

Komachi’s verse is a stunning display of the power of figurative language.¹⁹⁸ There are three distinct *kakekotoba*. The word *tsuki naki* of line 2 meaning “without means” or “hopeless” puns on “moon” (*tsuki*). The word translated as “desire” or alternatively “longing” (*i.e.*, *omohi*) in line 3 above contains the pun “fire” (*hi* 火), which is reinforced by a second appearance of *hi* in line 4. Also in line 3, the word *okite* meaning “to rise up” puns on *oki* 燠 meaning “hot coals.” In line 4 and 5, we have words which are puns in the way that each word should be understood in two senses. In line 4, the word *hashiri* means both “to race,” as in “a heart racing,” but also “to burn fiercely” as of the flames and

embers. In line 5, the word *yaku* indicates the burning of a flame, but also the burning or intense longing within a lover's heart.

It is precisely the use of such *kakekotoba* which underlies an erotic reading of *waka* throughout the *Kokinshū*. By connecting the natural and human reference at the level of the pun, Komachi's language — and the language of *waka* — poses the question of how a reading of the figurative language might change or alter a reading of the poem itself. In effect, the use of *kakekotoba* instills a doubleness within the language and as is especially clear with *KKS* 1030, the figurative language plays an essential role for the poem.

In the previous chapter, we saw how the configuration of rhetorical and literal language suggested a possible erotic reading while simultaneously denying it. The doubleness of the language was termed an “erotic figure.” With the *Kokinwakashū*, a reading of the erotic figure likewise occurs through a consideration of figural language. However, more so than the rhetorical question as in the previous chapter, it is the pun which brings together the natural and human world in creating and denying an erotic reading. The erotic figure is intimately tied to the use of word play, especially in the form of doubled language as seen with the *kakekotoba*.

Discussing the pun and its suggestive relationship with literal language, Tony Tanner has written,

... puns and ambiguities are to common language what adultery and perversion are to “chaste” (*i.e.*, socially orthodox) sexual relations. They both bring together entities (meanings/people) that have “conventionally” been differentiated and kept apart; and they bring them together in deviant ways, bypassing the orthodox rules governing communications and

relationships. (A pun is like an adulterous bed in which two meanings that should be separate are coupled together.)¹⁹⁹

Tanner's formulation hints at the modern prejudice against such wordplay and suggests in part why modern scholarship has largely downplayed the importance of wordplay, itself a well-respected aspect of language in pre-modern Japanese literature.

In any case, Tanner's description of the pun is instructive in the case of the *kaekotoba*. The *kaekotoba* stages the joining of two meanings and in the *Kokinshū* the joining occurs between the human and natural world. We have focused on the more technical definition of the *kaekotoba* with usages ranging from the pivot word, the concealed word (*mono no na*), the acrostic, and the independent pun. However, the doubleness inherent to *kaekotoba* appears throughout the language of *waka*. For instance, Hirano Yukiko has noted that the words *kiyu* 消ゆ and *tsuyu* 露 can often be understood as *kaekotoba* with two distinct meanings instead of simply as metaphors.²⁰⁰ In Hirano's reading, *kiyu* refers not just to the evaporation of dew. The verb likewise suggests a perishing love. Hirano also notes that the noun *tsuyu* can refer to both dew and to tears. In short, the doubleness inherent to *kaekotoba* affect the language of *waka* at large. Hence, a close reading of *kaekotoba* requires that we consider how natural imagery within a *waka* may likewise imply a doubled meaning.

It is through the *kaekotoba* and its various forms which we will activate genealogies tying together Heian *waka* with Six Dynasties verse. Having discussed both a

genealogical reading and the *kakekotoba*, a semantic cornerstone of *waka*, in the following section we will explore what it means to read the erotic figure of the *Kokinshū*.

Rereading Heian Waka

In a reading of the erotic figure through the *kakekotoba*, the “lady-flower” (*ominaeshi* 女郎花) stands out as a clear example of the juxtaposition of a human and natural reference.²⁰¹ Appearing throughout the *Kokinwakashū*, the lady-flower, needless to say, in its name alone joins a “lady” and a “flower” and hence serves as an enticing flower-name in numerous *waka*. Among the *waka* included in the first book of autumn (*aki no uta jyō* 秋歌上), there is a series of thirteen poems on the lady-flower (KKS, 226-238). The first is an untitled piece by Priest Henjō 遍照 (816-890).

名にめでておれる許ぞをみなへし我おちにきと人にかたるな

na ni mede te / oreru bakari zo / wominaheshi

ware ochiniki to / hito ni kataruna

Drawn by the name alone, the only reason I picked you, Oh Lady-flower,
do not let it be known I have fallen in my vows.

(KKS, 226)

The poem here is foremost a play on names and, as such, the word for name (*na* 名) literally frames the verse, appearing at its head and its end. Given the importance granted to the names of things, Henjō’s verse attributes unusual importance to the plucking of a

lady-flower. The otherwise usual act becomes loaded with erotic connotations. Picking a lady-flower figuratively suggests sexual intimacy with a woman and so Henjō's verse equates the action to breaking a monk's vow of celibacy. Hence, the verse concludes with an exhortation to refrain from speaking of the act, in effect, to understand picking the flower in literal terms only.

The irony of the formulation is its use of punning. The particle which acts as an emphatic negative (the final *na* on the verb *kataru* "to tell of") is a pun on the "name" (also *na*) which founded the fascination of flower-as-woman. In other words, the same single *kana* juxtaposes the possibility and the denial of *ominaeshi* as a figurative term. By placing *na* at the poem's beginning and end, there is a constant oscillation between thinking of names in figural terms (the lady-flower as a figurative woman) and an emphasis of not telling of such possibility, thereby concealing Henjō's transgression.

Several verses later, in "Presented as part of Suzaku-in's Poetry Match on the Lady Flower," Fujiwara no Tokihira 藤原時平 (871-909) treats the lady-flower as question to whom she should entrust her heart.

女郎花秋の野風にうちなびき心ひとつを誰によすらむ

wominaeshi / aki no no kaze ni / uchinabiki

kokoro hitotsu wo / tare ni yosuramu

The lady-flower sways to and fro in the wind-blown fields of autumn,
and so to whom will she give the full heart of her affections?

(KKS, 230)

Kojima and Arai of *KKS* suggest the lady-flower is faced with a dilemma because, as in the penultimate line, she has only one (*hitotsu*) heart to give.²⁰² Katagiri Yōichi's annotations to the poem make the same suggestion, emphasizing that the lady-flower's choice is among a large group of men, and Kubota Utsubo implies that the wind acting upon the lady-flower should be understood as men competing for the lady-flower's heart.²⁰³ There is no further discussion among the annotations on the significance of the lady-flower interacting with the wind. As such, the final two lines are taken as a rhetorical question implying both that there is someone for the lady-flower (the literal reading) and that there is no one (the figurative reading). Takeoka Masao notes that the word “who” (*tare* 誰) suggests the lady-flower being blown this way and that, never leaning consistently in one direction.

Several verses later, the wind appears again in a poem by Ōshikōchi no Mitsune.

をみなへし吹すぎてくる秋風は目には見えねど香こそしるけれ

wominaheshi / fuki sugitekuru / aki kaze ha

me ni wa mienedo / ka koso shirukere

The lady-flower over which it has blown past, the autumn wind—

though she's seen not with the eyes, through it her fragrance is known.

(*KKS*, 234)

In Mitsune's poem, the wind allows the poetic voice to perceive the lady-flowers by their fragrance alone, a characteristic instance of indirection within the *Kokinwakashū*. In such a formulation, the wind acts as a medium which conveys the otherwise concealed lady-flowers. At first glance, Mitsune's poem would seem to have departed from previous poems in the series by treating the lady-flower only as a natural reference. However, a genealogical reading of the wind and flowers suggests how to read for a human reference in Mitsune's verse.

Within the *Kokinwakashū*, Yoshimine no Munesada's 良岑宗貞 (*i.e.*, the secular name of Priest Henjō) "Composed as a Poem on Spring" presents a notable example of how the wind may take on a human reference.

花の色は霞にこめて見せずとも香をだにぬすめ春の山風

hana no iro wa / kasumi ni komete / misezu to mo

ka wo dani nusume / haru no yama kaze

The blossom's color concealed so within the haze is revealed to no one,
at least steal its fragrance, O, you, mountain wind of spring.

(KKS, 91)

The wind and the flowers appear juxtaposed in the first and final position (*i.e.*, *hana* and *kaze* opening and closing the poem) just as with KKS 226 above. In a reading by Kubota and also Katagiri, the wind is understood as a go-between, named as a servant girl who brings a message (the fragrance) back from a young woman (the flower) protected by her

mother (the haze).²⁰⁴ While Kubota's reading is certainly one possibility, the work of Niwa Hiroyuki provides a valuable clue for a genealogical reading of the poem.

As Niwa explains in an article discussing KKS 91, the phrase "stealing the fragrance" (Ch. *touxiang* 偷香) is used in a *kanshi* 漢詩 by the famed 9th century Chinese poet and scholar, Sugawara no Michizane 菅原道真 (845-903).²⁰⁵ The first four lines of Michizane's poem are quoted here.²⁰⁶

春風便逐問頭生，為翫梅粧繞樹迎。偷得誰家香劑麝，送將何處粉樓瓊。

The spring wind at once hastens to ask after the first born,
Playing with the plum blossom powder, coming forth having encircled the trees.
It has stolen a fragrant perfume musk from a certain household,
And sends it along to the powdered jewel of some tower.

Our interests here are with the third line and the usage of *tou* and *xiang* as verb and object. In a supplementary note, Kawaguchi writes of Michizane's line, "The phrase *touxiang* refers to sexual intercourse between a man and a woman... and is based upon the story in the biography of Jia Chong 賈充 in the *Jin shu* 晉書."²⁰⁷

If we return to Jia Chong's biography, we find an anecdote which centers upon a stolen perfume whose singular fragrance persists over an entire month.²⁰⁸ In the anecdote, Jia Chong's daughter steals the perfume and presents it to Han Tao 韓壽, the lady's newfound lover and guest to the father. Han Tao then surreptitiously makes his way through the father's defenses into the lady's bedroom. The union between the daughter

and her lover remains unknown by the father until a servant reports that the fragrance has been discovered on Han Tao. From Han Tao's wearing the fragrance, Jia Chong realizes there has been a secret union and thereby forces Han Tao to marry his daughter.

In Niwa's and Kawaguchi's view, the phrase *touxiang* is tied to the anecdote and is infused with a sexual undertone. By extension, the phrase *ka o nusumu* 香を盗む of KKS 91 is understood by Niwa as merely a Japanese version of the Chinese *touxiang*. Niwa bases his view in part on an argument that Henjō's poetry shows a knowledge of *kanshi*, but more directly, Niwa points out that the scholar and poet Kitamura Kigin 北村季吟 (1625-1705) in the *Kyōtan shō* 教端抄 similarly notes the citation of the Jia Chong biography following the poem.²⁰⁹ Although the modern annotations of Katagiri, Kubota, Ozawa and Matsuda, and Takeoka do not identify the reference and are otherwise silent on the connection with the *Jin shu* anecdote, Kojima and Arai do in fact make the connection and cite Kitamura Kigin's own comment on the poem.

What then does this mean for a reading of KKS 91? For one, the interaction between the wind and the flowers is given a greater significance than just a natural description of wind transporting the fragrance to an observer. As such, a reading of the figurative language suggests a love-affair played out between the wind and the flowers implying a sexual relationship between a man and a woman. Following such thinking, Niwa states that the wind represents a male lover who is urged by the poetic voice to "steal the flower's fragrance." The poem goes beyond what might otherwise be seen as a clever description of natural imagery and plays on the doubled nature inherent to *waka*. Just like a *kakekotoba* with a human and a natural reference, the wind named in KKS 91

at once speaks to the natural phenomenon and to the figurative possibility of a male lover intimately involved with the flower of the first line.

The wind is a pun and appears as an erotic figure in *KKS* 91. A rereading of *KKS* 230 and 234 above, though perhaps in a less obvious way, likewise reveals the wind as having both a human and a natural reference. The human reference is suggested by a reading of figurative language, and thereby attributes a greater significance to the lady-flower blowing in the wind entrusting her heart to no one (*KKS*, 230) — a lady engaged in multiple affairs — or to the wind on which is born the scent of the lady-flower (*KKS*, 234) — a man who bears the perfumed scent of his hidden lover. Because each of the examples above may be read solely within the natural reference, the figurative reading is denied by the literal language, simply because no love affairs are named in direct, literal terms. Hence, with the wind, itself activated in the same way as a pun, we have a similar conflict between figural and literal language just as with the rhetorical question of the previous chapter. It is precisely this conflict that defines the erotic figure with which poems at once affirm and deny a possible reading.

Before expanding our reading of the erotic figure to other poems in the *Kokinwakashū*, it is worth noting that the genealogy can be traced through the *Man'yōshū* 万葉集. For instance, Princess Nukata's 額田王 (fl. 7th c.) "Composed Thinking of Emperor Ōmi" highlights the erotic figure of the wind as a conflict between literal and figural language.²¹⁰

君待つと我が恋ひをれば我が宿の簾動かし秋の風吹く

kimi matsu to / waga kohioreba / waga yado no
sudare ugokashi / aki no kaze fuku

While waiting for you I am consumed with longing and in my dwelling
the curtains begin to move; autumn's wind is now blowing.

(MYS, 488)

Commenting on the poem, Satake Akihiro notes that Princess Nukata's verse borrows from Six Dynasties *guiyuan* 閨怨 poetry. In particular, Satake quotes a number of lines from one of Zhang Hua's 張華 (232-300) "Poems on Feelings" 情詩.²¹¹ The first two couplets set the scene.

清風動帷簾，晨月照幽房。佳人處遐遠，蘭室無容光。

A light breeze moves the hanging curtain,
And an early morning moon shines into the dark chamber.
The fine one resides in distant quarters,
And the orchid chamber has no radiant light.

Using terms similar to Zhang Hua's verse (*i.e.*, Jp. *sudare ugokashi* 簾動かし, Ch. *dong weilian* 動帷簾), Princess Nukata's poem depicts a lady waiting for her lover when the autumn wind blows and moves the curtains.

The phrasing is in itself suggestive. Namely, the wind's moving the curtains is a figurative description of the lover arriving, pushing the curtains aside. Making the reading more compelling, Satake cites an additional Six Dynasties *yuefu* 樂府 verse which further confirms our reading of the figural language. The verse is “Huashanji” 華山畿, No. 23.²¹²

夜相思，風吹窗簾動，言是所歡來。

At night consumed with longing,
The wind blows and the window's curtains move,
Which is to say the one who brings joy has come.

With “Huashanji,” we have a gloss on the figurative language of wind blowing the curtains. The phrasing marks the arrival of a lover.

Hence, rereading Princess Nukata's poem, the description of the autumn wind blowing presents a conflict between the absence of the lover and his arrival.²¹³ In a literal reading of the poem, the lady waits in vain and observes the autumn wind blowing, which on one hand suggests a “tired” lover (*i.e.*, the pun on “autumn” as “to grow weary of,” *aki* 飽き). Yet in the figural reading, the lady's waiting is ultimately not in vain, for the wind's blowing through the curtains is the arrival of her lover.

The response to Princess Nukata's poem is worth considering. The response follows immediately after Princess Nukata's poem and is entitled, "A Poem by Princess Kagami 鏡王女 (d. 683)."²¹⁴

風をだに恋ふるはともし風をだに來むとし待たば何か嘆かむ

kaze wo dani / kofuru ha to mo shi / kaze wo dani

komu to shimataba / nanika nagekamu

Even your longing for the wind fills me with envy; for if you wait

while knowing that at least the wind will come, then what is there to sigh for?

(MYS, 489)

As a rejoinder to MYS 488, Princess Kagami's poem maintains the conflict between a literal and figurative reading of the wind. On one hand, Princess Kagami's poem suggests that waiting for the wind itself creates envy among those to whom even the wind does not come. On the other hand, however, the wind stands in as a pun for a lover and so being able to wait for a lover, albeit one concealed with figurative language, is enviable. Finally, the rhetorical question closing the poem restates the conflict between the figural and literal readings. There is nothing to sigh for precisely because the wind is not just the wind. And simultaneously, there is reason to sigh, for the wind is nothing more than what it names literally.

More so than the *Man'yōshū*, the *Kokinwakashū* includes numerous instances of the erotic figure. An example which appears near the start of the collection is a poem by Ariwara no Yukihiro 在原行平 (818-893).

春のきる霞の衣ぬきを薄み山風にこそみだるべらなれ

haru no kiru / kasumi no koromo / nuki wo usumi

yama kaze ni koso / midaruberanare

Threads grow weak of a gossamer haze robe worn by spring

and will certainly be shaken by the mountain wind.

(KKS, 23)

Although nearly all the modern editions point out that the spring season is personified as a woman in Yukihiro's poem, the editions identify the mountain wind only as a natural reference. Let us set aside the question of how to read the wind for a moment. With the personification of the spring, the image of her thin robes of gossamer haze being disheveled itself suggests a sexual undertone to the poem. The verb *midaru* of the final line is a loaded term for its range of meanings, but in terms of the natural image of the wind, *midaru* vividly depicts the wind's scattering and disrupting the spring haze. If we then read the wind as a figural term for a lover, then the interaction between the wind and the robes of spring make sense on another level consistent with the personification of spring. In other words, Yukihiro's poem at once cleverly describes the wind scattering the

clouds with its strong gusts, but within the natural scene of the poem is a woman overtaken by her lover with her thin robes cast apart by the vigorous lover.

Other poems in the *Kokinwakashū* offer supporting evidence for reading the wind with a human reference in addition to the natural reference.²¹⁵ For example, an anonymous poem in the first book of autumn (*aki no maki jō* 秋巻上) indirectly compares the wind to otherwise absent visitors.

ひぐらしのなく山ざとの夕暮は風よりほかに訪ふ人もなし

higurashi no / naku yama zato no / yūgure wa
kaze yori hoka ni / tofu hito mo nashi

In evening dusk of a mountain village they sing, day-passing cicadas
other than the wind itself there aren't any visitors.

(KKS, 205)

Of this poem, Ozawa Masao notes that “at the time, it was common to equate the wind’s blowing with the arrival of a visitor.” Furthermore, Ozawa also explains that the poem here personifies the wind. Given that the poem appears in the book of autumn (which puns on “to grow weary of”), Katagiri Yōichi suggests that the description is that of a waiting woman.²¹⁶ When paired with Ozawa’s observation then, the poem here easily relates to the genealogy of the erotic figure. In other words, on the literal level, the scene is that of lady who waits in vain for her lover to come, the day growing dark. When the last two lines state that no one comes except for the wind, we have yet again the conflict

between the literal and the figurative. While the literal denies that any lover appears, the figural reading suggests that the wind's appearance is itself the figural appearance of a lover, or even perhaps a new lover.

Another anonymous poem in the fourth book of love directly relates the wind with the anticipated lover.

宮城野のもとあらの小萩つゆをおもみ風をまつごと君をこそまで

*Miyagino no / moto ara no kohagi / tsuyu wo omomi
kaze wo matsu goto / kimi wo koso mate*

At Miyagino, sparse at base, the autumn clover so heavy with dew
is waiting for the wind just as am I waiting for you.

(KKS, 694)

Katagiri and Kubota both write that the poetic voice is that of a woman awaiting her male lover. Ozawa and Matsuda make a similar observation and suggest that the “autumn clover” suggests the woman waiting for her lover.²¹⁷ Takeoka likewise notes that the flower is used figuratively to suggest a lady waiting for her lover. Simply because the final line of the poem here uses *goto*, *i.e.*, “just like,” the simile established between the lady waiting for her lover and the dewy clover waiting for the wind is obvious. In fact, a careful reading of the poem might be said to hinge upon the use of *goto*. By establishing a direct connection between the human and natural reference, the poem here offers numerous possibilities for reading a human reference in the natural imagery. If the lady is

the flower, then the awaited lover is the wind, a reading reinforced not only by the poems above, but also by the genealogical reading of the wind. Further along such lines, the clover is not simply waiting for the wind, it is dew-laden, an image which suggests a surprisingly racy reading *vis-à-vis* the human reference.²¹⁸

The example of *KKS* 694 is unique for its direct connection between the human and natural reference, providing through *goto* an explicit guide for how to read the natural imagery. More often, however, the erotic figure of the *Kokinwakashū* is not nearly as direct and instead functions largely through an implied connection through the use of *kakekotoba* and doubled language. For example, a verse by Ki no Tsurayuki emphasizes the way that the erotic figure does not appear in plain, literal sight before the eyes.

世中はかくこそありけれ吹風の目に見ぬ人もこひしかりけり

yo no naka wa / kaku koso arikere / fuku kaze no

me ni minu hito mo / kohishikarikeri

In the world, there are for certain such strange things: obsessed with one
who like the blowing wind is unseen by the eyes, yet inspires intense longing.

(*KKS*, 475)

Kubota explains that it was common at the time of the poem's composition for a woman to remain unseen by any man except for her own father and brothers. Hence in Kubota's reading, the lines "the blowing wind, / unseen by the eyes..." refer to a woman hidden from view for whom the male poetic voice is consumed with longing. Takeoka takes a

similar view, arguing that the “blowing wind” is not simply a pillow word for “unseen by the eyes.” Instead, Takeoka cites *MYS* 488 discussed above and states that the wind is “an important line in the center of a poem which connects longing with the wind.” Although Takeoka does not expand upon the significance of the wind, the observation nonetheless leads to the question: how we should read the wind?

One possibility is to examine the assumption of poetic voice made by the commentators. Since the poem is written by Ki no Tsurayuki, readers have typically taken the poetic voice to be synonymous with that of the poet. Hence, the unseen person in the penultimate line is often thought to be a woman whom the poet desires. Tsurayuki’s poem certainly reads perfectly well that way. However, as Hirano Yukiko notes, we must make a distinction between the poet (*sakusha* 作者) and the poetic voice (*waka no yomite* 和歌の詠み手) simply for the reason that men and women were known to write in poetic voices of both genders.²¹⁹

While a male poetic voice does provide for a consistent and meaningful reading of Tsurayuki’s poem, in a representative instance of the doubled nature of *waka*, the poem may also be read in a woman’s voice. In such a reading, the man himself is the object of desire and appears out of sight as the figural wind. Hence, the strangeness of the opening lines points to the unexpected situation of longing for someone otherwise unseen who appears like the wind, there yet not there. What reinforces this reading is the connection Watanabe Hideo makes between this poem and He Xun’s 何遜 (d. ca. 518) “On the Spring Wind” (“Yong chun feng” 詠春風).²²⁰

可聞不可見，能重複能輕。鏡前飄落粉，琴上響餘聲。

It can be heard, but cannot be seen,
It can be strong, and it can be light.
Before the mirror, it scatters the fallen powder,
On the zither, it brings out an abundance of notes.

He Xun's poem was discussed at length in the previous chapter and so will not be analyzed again here. However, as Anne Birrell noted, "The trope of the spring wind, the answer to this riddling poem, signifies the presence of the capricious male lover."²²¹

There are other examples within the *Kokinwakashū* of the wind "unseen by the eyes," the opening poem to the first book of autumn (*KKS* 169) being perhaps the most famous.²²² An untitled verse by Ōshikōchi no Mitsune in the *Shūiwakashū* 拾遺和歌集 (comp. ca. 1006) is especially suggestive of the figurative wind.

大空をながめぞくらす吹風の音はすれども目にも見えねば

ohozora wo / nagame zo kurasu / fuku kaze no

oto ha suredomo / me ni mo mieneba

At the sky do I spend all my day gazing — Though the blowing wind
may begin to make its sounds, it appears not before my eyes.

(*SIS*, 450)

Commenting in a note upon Mitsune's verse, Komachiya Teruhiko writes in the modern critical edition, "This poem may be understood as treating the wind as a man with a woman waiting for his visit." As Kamitani Kaoru has pointed out in an examination of the wind's use in poetry, the word *oto* 音 functions as a *kakekotoba* meaning both the sound of the wind blowing through the leaves, and the rumors or gossip associated with a particular person.²²³ In this understanding of *oto*, the poem's penultimate line suggests that rumors of the awaited man are well known to the female poetic voice, yet in spite of all these rumors, the man in question does not appear. However, when read next to *KKS* 475, the wind means more than just rumors and marks a figural appearance of the awaited man. Like the wind, he cannot be seen and hence does not appear in literal terms, but is nonetheless present as indicated by the indirect evidence of the wind's sound. Hence, the poem here reenacts the conflict between figural and literal language seen in palace style poems of the previous chapter. In literal terms, there is the waiting lady whose lover does not arrive. A reading of the figural language, however, suggests that the waiting occurs only literally, for the blowing wind indicates that the awaited lover has already arrived.

Another example by Ki no Tsurayuki shows how the wind may represent one man's rival in competing for the attention of a lady. Entitled "Sent in the third month to the residence of a woman to whom I expressed my affections after having heard that there was another man visiting and exchanging letters with her," the poem below likewise uses the wind to suggest the other man.

つゆならぬ心を花にをきそめて風ふくごとに物おもひぞつく

tsuyu naranu / kokoro wo hana ni / okisomete

kaze fuku goto ni / mono omohi zo tsuku

Not a dew-like trifle my heart upon a flower placed so carefully,
every time the wind blows overtaken with worry.

(KKS, 589)

The opening line, “not a dew-like trifle,” indicates from the start a multi-valenced quality of the natural imagery. The word *tsuyu* 露 at the head of the poem literally means dew and connects with the natural imagery which follows. What complicates the poem is the phrase *tsuyu naranu*, which means “not dew,” or “not minor or insignificant.” Hence the “heart” named in line 2 is both the dew placed upon the flower, and not anything like dew, given the substantial feelings of the poetic voice. In the human reference, the use of the negative describes the poetic voice’s affections. And in the natural reference, even though it appears in a negative, the meaning is actually positive, equating the heart to dew upon a flower. By connecting the human and natural reference across the negative grammatical usage, the poem here in effect emphasizes the distance between the literal reading (*i.e.*, the human reference, “not a dew-like trifle) and the figurative reading (*i.e.*, the dew which falls upon a flower). Because the poem concludes with the poetic voice descending into worry and concern, there is an implied connection between the natural reference and the human reference which is left ambiguous.

The doubled meaning of *tsuyu* is likewise evident with the flower, both the place where the dew rests and a metaphor for the lady named in the poem's title. However, it is the wind which poses a problem. The modern critical editions note that the blowing wind represents the other man, specifically in the form of rumors. Kubota states that the wind's blowing stands for *kaze no tayori* 風の便り, *i.e.*, rumor, and corresponds with the exchange of letters named in the poem's preface. Although Kubota's reading is shared by the other modern critical editions, the understanding is only partially complete, especially given Tsurayuki's previous verse (*KKS*, 475) in which the wind appears as an erotic figure. If we read *KKS* 589 in terms which maintain the natural reference while keeping the human reference in mind, then the wind's blowing against the flower suggests an unseen lover engaged in an affair with the lady. In a direct way, the wind threatens to shake off the dew which has been placed upon the flower. It is not rumor which worries the poetic voice. It is the new lover's physical attentions to the lady, undoubtedly named in the rumor and represented by the wind blowing against the flower.²²⁴ Because the poem is premised upon rumor, it is fitting that the poem describes the affair in figurative terms. While there are suggestive elements — the wind blowing upon the flower — there is neither certainty nor literal detail as is often the case with rumor. What makes *KKS* 589 a representative example of the erotic figure is precisely the way the human and natural reference are split across the grammar within the first line: one reading follows the grammar while the other defies it in the same conflict of literal and figural language. The wind may suggest the lover acting upon the flower and lady, but there is no literal statement of such. Instead we have only a figurative, suggestive description.

An anonymous poem from the *Gosenwakashū* 後撰和歌集 (comp. ca. 953)

demonstrates the suggestiveness of the erotic figure. While the figurative language may invite readings of hidden love affairs, no literal reference is given with which to read the imagery.

大空におほふ許の袖も哉春咲く花を風にまかせじ

ohozora ni / ohohu bakari no / sode mo gana

haru saku hana wo / kaze ni makaseji

If only there were a sleeve so large to cover them in the broad sky,
the blooming flowers of spring wouldn't be given to the wind.

(GSS, 64)

With the inclusion of a human reference (*i.e.*, the sleeve and “to entrust,” the verb of the final line), the natural imagery of the poem takes on a figurative significance. Although there is no prefatory statement like we had above with Tsurayuki's poem, the human reference alone makes a figurative reading of the natural imagery possible. If we read the wind and flowers through their connection with other *waka* and palace style poetry as in a genealogical reading, the act of covering the flowers with a sleeve to protect them from the wind suggests a competition among two men, also like Tsurayuki's poem where one man was the dew and another was the wind. Here, we have the same worry directed toward the wind, hoping to cover the flowers, shielding them from the wind's desire. In the natural reference, the wind will literally blow away the flowers, which are identified

as cherry blossoms given the poem's placement in the book of spring. However, in the less tangible human reference, both the wind blowing upon the flowers and the stated desire of preventing as much are imbued with an erotic undertone. The erotic figure appears as an apparition, presented in the suggestive figural language, but unconfirmed by the literal language.

* * *

Moving beyond the framework of "influence," a genealogical reading emphasizes the porous boundaries between languages and aims to extend the reading of Heian *waka* beyond the usual political borders. Rather than place *waka* in either a derivative or defiant position *vis-à-vis* continental *shi*, the genealogical reading at once emphasizes the connections between *waka* and *shi* while also showing how *waka* reconfigure the inherited tropes in a way unlike their genealogical antecedents.

A critical aspect to a genealogical reading is the recognition that there is no single genealogy. There are numerous lines between poems within anthologies, between anthologies, between words, and between languages. Given the countless lines to trace — some forged, blurred, or forgotten — a genealogical reading is merely one among many. Not only can the reading be extended to include other lines, so too can entirely separate genealogies be written.

In this chapter, I have presented a genealogical reading of *waka* by emphasizing the importance of *kakekotoba*. Indicating both a human and natural reference, *kakekotoba* provide for both a figural and literal reading of natural imagery, thereby creating a

conflict in meaning akin to that of the rhetorical question. By giving full force to the rhetorical, my analysis in this chapter has explored how the erotic figure appears in *waka* through the workings of *kakekotoba* and in connection with palace style poetry.

Turning to *Genji monogatari* in the next chapter, I will consider how the erotic figure as understood through both palace style poetry and *waka* plays a major role in the narrative and suggests some major ways of rereading the text.

CHAPTER 4: AN EROTIC FIGURE OF GENJI MONOGATARI

In this chapter, I build off my previous discussions of palace style poetry (chapter 2) and Heian *waka* (chapter 3) to present a genealogical reading of erotic, figurative language in *Genji monogatari*. I begin by briefly outlining the use of Chinese and Japanese poetry in the tale by summarizing recent scholarship on the importance of “cited *waka*” (*hikiuta* 引歌) and “classical sources” (*tenkyo* 典拠). Next, I examine instances of erotic language in *Genji* and demonstrate the dependance of such language upon the figural use of natural imagery common to palace style poetry and Heian *waka*. I then expand my reading to focus in particular upon Genji’s son, Yūgiri, and his own unique position within the text. By tracing the character’s genealogy, I show how Yūgiri’s questionable relationship with Murasaki, Genji’s official wife, is shaped by the same erotic, figural language. Finally, I argue that through its genealogical ties to palace style poetry and *Kokinshū waka*, the narrative of *Genji monogatari* functions as the rhetorical question does: through a conflict of literal and figural language.

Textual Genealogies

Murasaki Shikibu’s 紫式部 (c.973-c.1014) *Genji monogatari* 源氏物語 is a formidable text which spans an impressive range of materials. As a recent introduction to *Genji* put it,

The ever-proliferating *Genji* narrative comprises 54 chapters, spans approximately three-quarters of a century, introduces well over 500 characters, includes 795 *waka* (31-syllable poems), contains innumerable citations of and gestures to Chinese, Buddhist, historical, poetic and earlier narrative texts, posits multiple narrators who often seem to speak directly to the reader/listener and comments on both the events and characters narrated as well as the narrating process itself, and is written in a language that, while no doubt close to what was spoken during its time, presents a challenge for even the best modern readers of classical Japanese.²²⁵

Given its tremendous breadth, it is no surprise that *Genji* scholarship is likewise far reaching.²²⁶ Scholars have approached *Genji* from countless angles. There have been studies on topics linguistic, historical, narratological, religious, and character-centric, among many others. Aside from the immediate questions surrounding the text and its historical context, there are also questions involved with the reception of *Genji* ranging from its parodies, its adaptations, its transformations, and so on. In short, as the study of *Genji* has grown, scholars have found more ways in which the text defies conclusive examination, producing only additional questions of how to read the text.

Two prominent lines of questioning regarding *Genji* relevant to the discussion here are the text's genealogical ties to Chinese and Japanese poetry. Let us briefly consider each in turn.

In terms of the inclusion of Chinese sources in *Genji*, scholars have often noted as an inspiration Murasaki Shikibu's own father, Fujiwara no Tametoki 藤原為時 (c.949-c.1029), who was known for his command of the Chinese classics. In a famous passage in

her diary, Murasaki Shikibu notes that she seemingly inherited her father's skill in favor of her less capable brother. Murasaki Shikibu writes,

この式部の丞といふ人の、童にて書読み侍し時、聞きならひつつ、かの人はおそう読みとり、忘るる所をも、あやしきまでぞさとく侍しかば、書に心入たる親は、「口惜しう。男子にて持たらぬこそ幸なかりけれ」とぞ、つねに嘆かれ侍し。

When as a child [my brother], a judge in the Bureau of Ceremonial, recited the classics, I would listen and practice myself. Even with the passages he had difficulty understanding or had largely forgot, I was remarkably quick and able. My father who held a substantial interest in the classics would inevitably sigh with regret. "What a shame! It is a terrible misfortune I do not have a son like you."²²⁷

Murasaki Shikibu's own personal genealogy has often been noted by scholars in explaining the inclusion of Chinese sources in *Genji monogatari* itself. As Richard Okada has written, "the tale (*monogatari*) that Murasaki Shikibu composed gives thorough evidence of immense learning, completely befitting an heir to the illustrious *scholarly lineages* of both her parents..."²²⁸

Given their prominence in the text, identifying "allusions" (an alternative translation of "classical sources" *tenkyo* 典拠) throughout *Genji* has become a field within itself. Among the Chinese sources, the writings of Bo Juyi 白居易 (772-846) are perhaps the best known for their inclusion in *Genji*, especially the "Song of Everlasting Regret" (Ch. *changhen ge*; Jp. *chōgon ka* 長恨歌).²²⁹ In addition, the story of Yang Guifei

(Jp. Yō Kihō 楊貴妃) is famously named at the very beginning of *Genji monogatari*, the act of which itself serves as an important citation of precedent within the narrative.

Furusawa Michio has further shown that *Genji* also draws on the *Shiji* 史記, *Wenxuan* 文選, *Youxian ku* 遊仙窟, *Mao Shi* 毛詩, *Han shu* 漢書, *Jin shu* 晉書, *Liezi* 列子, *Lunyu* 論語, and *Shuiji* 述異記, to name but a few which have been identified.²³⁰

Furusawa points out that there are difficulties in deciding for certain what constitutes an allusion or even if the text alluded to has been correctly identified.²³¹ Hence, there likely remains much room to alter or expand Furusawa's list.

In spite of the difficulties in pinning down an allusion, much of the past work which has sought to relate Chinese sources to *Genji* has been based first and foremost upon identifying allusions. Explaining the rationale behind this method in discussing scholarship on *Genji* and Chinese sources in the late Shōwa period (1965-1984), Tsuda Kiyoshi writes,

In articles on the explication of literary works, just how meaningful is a so-called “conclusion”? This is especially true in the field of comparative studies of *waka* where the main point of interest is not in the article's methodology or theoretical standpoint, but rather in how one explains *a particular passage within a particular text using a particular set of Chinese materials*. Instead what guarantees the accuracy of an explanation or interpretation is the quality and quantity of the materials.²³²

Naturally, the kind of work Tsuda describes has provided an important foundation for understanding which Chinese sources are used in *Genji*. Nonetheless, this more

traditional approach has its own share of problems which in turn has caused some scholars to call for a renewed understanding of *Genji* and its related texts.

Pointing out the shortcomings of identifying allusions to quantify the importance of Chinese sources in *Genji*, Fujiwara Katsumi writes,

No matter how closely Chinese literature is related to the formation of the world of *Genji monogatari*, the dynamics of that relationship cannot be made adequately clear by considering only allusions (*shuten* 出典) to Chinese literature. As semiological theories of the text have shown in recent years, there is a pressing need to revise our understanding given the multi-dimensional and interrelated nature of quotation which includes not just *waka* and *monogatari*, but also precedents (*jūnkyō* 準拠) and folklore.²³³

Shinma Kazuyoshi has also argued in favor of reading *Genji* fully cognizant of the complicated use of Chinese sources. Whereas past commentaries on *Genji* may make passing note of allusions, in an article entitled “How were Chinese Sources Incorporated into *Genji monogatari*?” Shinma explains,

The instances where commentaries simply note an historical event or an allusion are only the tip of the iceberg. We must take such annotations as an important hint and attempt to rethink *Genji* from numerous perspectives inclusive of everything from literary expression all the way to the text’s overarching structure.²³⁴

Further along in the article, Shinma continues,

The quotation of Chinese sources are not used simply as material for descriptions unique to certain situations. Instead, there are examples which relate to the *very basis of character creation* or even the text's overarching structure. Hence, we must reread *Genji monogatari* with a proper understanding of Chinese literature in the Heian period, a subject which too often tends to be pushed to the side in present scholarship (166; emphasis added).

By moving away from the emphasis on allusions alone, Fujiwara Katsumi and Shinma Kazuyoshi have helped demonstrate the subtle ways in which *Genji* makes use of Chinese literature beyond one dimensional allusion. The two scholars have likewise revealed the necessity of rereading *Genji* alongside its Chinese antecedents with a mind for their complicated relationship to the text proper.

Now that we have briefly covered some of the problems involved with qualifying the importance of Chinese antecedents, let us now turn our attention to the Japanese antecedents.

The question of how *Genji* draws upon Japanese poetry is in many ways just as complicated. Analogous to the use of allusion to Chinese sources, the term *hikiuta* 引歌 designates an implicit quotation of *waka* 和歌. Perhaps because *hikiuta* (“drawn-upon verse”) reference only Japanese language poetry, the identification of such examples has received much more attention in *Genji* commentaries. Itō Yūko explains the importance of *hikiuta* by noting,

Ever since Sesonji Koreyuki's 世尊寺伊行 (d.1175) *Genji shaku* 源氏釈, the first commentary on *Genji monogatari*, and Fujiwara Teika's 藤原定家 (1162-1241) *Okui* 奥入, a major part of *Genji* commentaries has been the identification of *hikiuta*. What this means is *Genji monogatari* cannot be read without accepting the importance of *waka*. In other words, *Genji monogatari* gives clear account of its being the first *monogatari* formed from a common basis shared between author and reader which consists of a familiarity with *waka* starting with the *Kokinshū* 古今集.²³⁵

In trying to understand the extent of *hikiuta* present in *Genji*, scholars have often struggled with how to define the term. The problem is hardly a recent one.

In his own commentary on *Genji*, *Tama no ogushi* 玉の小櫛, the famous Edo period scholar Motoori Norinaga 本居宣長 (1730-1801) attempted to define the term.

Norinaga wrote,

引歌ならぬところおほし、引歌とは、古き歌によりていへる詞にて、かならず其歌によ
らではきこえぬ所也。

There are numerous instances which are decidedly not *hikiuta*. To be a *hikiuta*, the wording must follow an old poem and will in all cases be unintelligible unless one knows of the poem.

As Itō Yūko notes, Norinaga's definition is itself a criticism of Kitamura Kigin's 北村季
吟 (1624–1705) *Kogetsushō* 湖月抄, one of the most important *Genji* commentaries
known in part for its extensive identification of *hikiuta*.²³⁶

In more recent years, scholars still come to different conclusions on the extent of *hikiuta* within *Genji* which demonstrates the complexity of the issue.²³⁷ In an analysis of *hikiuta* as drawn from the three imperially sponsored anthologies which preceded *Genji* — the *Kokinwakashū* 古今和歌集 (comp. 905), the *Gosenwakashū* 後撰和歌集 (comp. ca. 950), and the *Shūiwakashū* 拾遺和歌集 (comp. ca. 1006) — Suzuki Hiroko notes first that *hikiuta* from the *Kokinwakashū* are in the majority. Second, Suzuki details two prevailing definitions for what counts as *hikiuta*: a narrow and broad definition. The narrow definition is Norinaga's above. The broad definition, on the other hand, leaves room to explore the possibilities of “latent *waka* expression” which in turn have the potential to affect how we read *Genji*.²³⁸ As Ii Haruki has made clear, the difference in the definition of *hikiuta* has led some scholars to either accept only clear instances of citation as *hikiuta* while relegating what remains ambiguous to the category of “poetic expression” (*uta kotoba teki na hyōgen* 歌ことば的な表現) or alternatively to consider all instances of poetic expression as *hikiuta*.²³⁹

While defining *hikiuta* remains an important part of how to understand the role of *waka* in *Genji*, the difficulty in clearly distinguishing *hikiuta* suggests the pervasiveness of *waka* within *Genji*. Given the hundreds if not thousands of *hikiuta* alongside the 795 *waka* of the text itself, one could easily describe *Genji monogatari* as a poetic anthology in its own right closely tied to the *Kokinwakashū*. The inclusion of *hikiuta* is not simply a matter of style. Instead, as Shimizu Fukuko has written, “*hikiuta* within *Genji* are not merely decoration. While the *hikiuta* certainly carry on the sense of the original poem

(*honka no kokoro* 本歌の心), there are many places where they are used when creating a world which exceeds them.”²⁴⁰ Hence, just as scholars have shown in the case of Chinese antecedents, we must likewise assess *hikiuta* in more nuanced terms given the potential implications for the narrative.

As past scholarship has made clear, *Genji monogatari* weaves into the fabric of its narrative a textual genealogy which draws extensively on both Chinese and Japanese poetry. Although the difference in language has led scholars to treat allusions to Chinese sources separately from *hikiuta*, the poetry in both languages appears in *Genji* equally as explicit instances of the text’s expansive genealogy. Furthermore, as was discussed in chapter three, *waka* poetry is itself closely related to Chinese antecedents. Hence, it is clearly a mistake to read *Genji monogatari* while favoring sources in only one language. Instead, we must grant the importance of both *hikiuta* and allusions to Chinese sources while considering the implications for the narrative. The most compelling place to start is the use of erotic, figural language within *Genji*.

Erotic, Figural Language Again

Related to palace style poetry and *Kokinshū waka*, erotic language in *Genji monogatari* makes extensive use of natural imagery and is conveyed only on the figural level. One of the most striking examples occurs when a young Genji has a brief encounter with the much older Gen no Naishi, an attending servant to Genji’s father, the Kiritsubo emperor. The following passage is prefaced by mention of a brief affair between the two and begins as Genji and Naishi are left alone for a fleeting moment.

似つかはしからぬ扇のさまかなと見たまひて、わが持たまへるにさしかへて見たまへば、赤き紙の、うつるばかり色深きに、木高き森のかたを塗り隠したり。片つ方に、手はいとさだ過ぎたれど、よしなからず、「森の下草老いぬれば」など書きすさびたるを、ことしもあれ、うたての心ばへや、と笑まれながら、「森こそ夏の、と見ゆめる」とて、なにくれとの給ふも、似げなく、人や見つけんと苦しきを、女はさも思ひたらず、

“An unfitting choice of a fan,” thought Genji, as he took hers while handing over his. The red paper of the fan was so bright as to shine on his own face and was decorated with a painting of a grove of tall trees. On one side, in a hand quite old-fashioned but not unpleasant was the line, “The grass under the grove now withered and old...” Amused that she would write such a line, Genji remarked, “‘The grove in summer...’ is what it seems.” Though they talked of this and that for a time, it was unfitting and Genji worried if anyone might see them, yet Naishi was utterly unconcerned about such things.²⁴¹

The passage makes reference to two separate poems and without understanding the reference, the somewhat lurid meaning of the line on Naishi’s fan and of Genji’s remark is not immediately apparent.

The full poems, which appear as *hikiuta* in the passage, are as follows:

大荒木の森の下草老いぬれば駒もさすめず刈る人もなし

Ohoaraki no / mori no shita kusa / oinure ba

koma mo sasumezu / karu hito mo nashi

Ōaraki's forest's grasses underneath have now grown too old;
steeds no longer trod through and no one tends to them.

(KKS, 892)

郭公来鳴くを聞けば大荒木の森こそ夏の宿りなるらし

hototogisu / ki naku wo kikeba / Ohoaraki no
mori koso natsu no / yadori narurashi

Now that the nightingale's song of arrival reaches my ears, I suspect
it will be in Ōaraki's groves that he will pass the summer.

(*Saneakira shū* 信明集, 28)

The line on Naishi's fan quotes the second and third line of the *Kokinwakashū* poem above. Taken on its own, KKS 892 depicts a silent scene of neglect. The grasses have grown old and attract no visitors. Naishi's use of the poem, however, recasts the scene into an implicitly obscene statement of sexual aridity suggested by the grove's grasses on one hand and a visitor's pony on the other.

Genji's remark is then one of playful disbelief. Quoting a line from a poem by Mintamoto no Saneakira 源信明 (910-970), Genji likens Naishi to the summer grove hosting numerous nightingales. In Genji's view, Naishi seems to be full of sexual vivaciousness and no doubt welcomes the arrival of new lovers.

With the two *hikiuta* as background, the scene continues and Naishi conveys her thoughts by producing a poem for Genji while borrowing from KKS 892.

君し来ば手なれの駒に刈り餌はむさかりすぎたる下葉なりとも

kimi shi koba / tenare no koma ni / karikawamu

sakari sugitaru / shitaba naritomo

If you were to come to me, for your familiar steed will be gathered and prepared
the leaves under the trees, though they be withered and dried with age.²⁴²

Again Naishi evokes the dried and withered plants and the “familiar steed” (*tenare* 手慣れ is literally “familiar in hand”) to invite Genji’s sexual attentions. The poem is without a doubt the most immediate example of erotic language in all of *Genji monogatari* and when Genji hears the poem, the passage continues,

と言ふさま、こよなく色めきたり。

From the poem, her lustful feelings were clear.

Genji then offers his own poem in response.

笹分けば人やとがめむいつとなく駒なつくめる森の木がくれ

sasa wakeba / hito ya togamemu / itsu to naku

koma natsuku meru / mori no kogakure

Parting the low bamboo another might notice for it’s not just at some times
other steeds draw near to the shade under the grove.

Genji's poem follows that of Saneakira above. Again Genji suggests that Naishi is so available (the "low bamboo"), he would likely be competing with "other steeds." As Royall Tyler, one of *Genji*'s translators, has written, "The point needs no emphasis: this scene between Genji and Gen no Naishi... is broad comedy, and all their talk of grasses, trees, steeds, and so on is zestfully obscene."²⁴³

Nonetheless, the exchange always remains metaphorical, employing figurative language in a suggestive way. Never does the suggestiveness cross over into the literal realm to take the form of directly vulgar or crude language. In effect, the poems above illustrate the way figural language may be used to say something without saying it at all. While there is no single place in the poems where the words are explicitly sexual in meaning, there is no doubt Naishi and Genji are not simply discussing aging grasses and visiting steeds.

As many scholars have noted, *waka* throughout *Genji monogatari* often convey much more than what their literal language may say. Explaining the importance of *waka*-style expression within *Genji*, Kannotō Akio writes,

Given a *monogatari* focused on the love affairs (*koi* 恋) between men and women, in conveying the feelings between two people and describing their intimacy, *waka* become synonymous with dialogue... In a *monogatari*, *waka* exist to express the thoughts of those who live in that world. And hence, a significant trait of *Genji monogatari* is the usefulness of reading the text by carefully analyzing such *waka*.²⁴⁴

As Komachiya Teruhiko has likewise explained, “In the life of a Heian aristocrat, *waka* were the linguistic means to communicate the thoughts and feeling within one’s heart.”²⁴⁵ In other words, *waka* often express figurative meaning beyond the literal descriptions usual to prose narrative. Clearly, as the exchange between Genji and Naishi makes clear, the reading of *waka* must not stop at simply understanding the literal language.

Given the recognized necessity of reading *waka* as an important form of exchange between lovers in *monogatari*, one might expect a substantial amount of attention on the erotic qualities of *Genji monogatari*. Yet in spite of the obvious erotic suggestiveness of figural language within *Genji*, scholars have mostly overlooked it as a topic deserving much scrutiny. Speaking of the experience translating *Genji monogatari* into English Tyler has noted,

Some passages in these chapters have a gracefully erotic tinge, but others are so explicit that once or twice, when the truth dawned on me, I was even a little shocked. This may sound foolish, since everyone familiar with *The Tale of Genji* knows that it is full of love affairs. Still, the experience led me to wonder how directly most readers, especially of translations, experience the tale’s erotic quality. Certainly, those who write about *Genji* generally discuss other things.²⁴⁶

Although Tyler uses the word “explicit” to describe the more obscene examples of erotic language in *Genji*, we cannot underemphasize the point that what is erotic in *Genji* is only figuratively so. There are simply no literal examples of outright lascivious vulgarity written into the text. The only reason the exchange between Genji and Naishi above might be called “obscene” is its overt use of metaphor to associate withered grasses and

familiar steeds with the sexual relationship between an older woman and a young Genji. And, most importantly, the overt use of metaphor occurs within verse, a form of language where the figural holds pride of place.

Despite the prevalence of figural language in *waka*, much of the scholarship on *Genji* often favors literal language. Noting the way *waka* have not been adequately understood in *Genji*, Shimizu Fukuko writes,

It is hard to say that *waka* within *Genji monogatari* have been properly understood or appraised. Even in serious research on *Genji*, to say nothing of introductory materials, there are remarkably few examples of rigorous readings of *waka*. Perhaps because there is a strong emphasis on modern translation, there are simply no readings of *waka* which closely attend to the figural language (*waka no hyōgen* 和歌の表現). In particular, there is a habit of overlooking associative words (*engo* 縁語) and puns (*kakekotoba* 掛詞), which are the defining features of *waka* in *Genji monogatari*. As a result, one-dimensional readings of both individual poems and the circumstances of composition are prominent.²⁴⁷

While Shimizu focuses on the importance of figural language in terms of associative words and puns, her point is likewise a general statement on the way an attention to literal language has overshadowed and often even replaced any consideration of figural language. In part, Shimizu's criticism explains why little has been written about erotic, figural language in *Genji monogatari*. Without a close reading of the way *waka* employ both literal and figural language, in any passage less overt than the one between Genji and Naishi above, we are bound to miss the erotic suggestiveness which plays a crucial part in the way characters relate to one another in the text.

In spite of an inadequate attention to issues of language in *waka*, there has nonetheless been a considerable amount of scholarship on the metaphorical quality of nature and natural imagery, a key part of an erotic reading of *Genji*. Articulating the relationship between the characters of *Genji* and the nature around them, Akiyama Ken has famously written,

In the case of *Genji monogatari*, nature is not depicted as simply a backdrop. [Motoori] Norinaga once wrote, “When vexations dwell within a man’s heart, everything from the sky above and the plants below give cause to evoke feelings of *aware*.” What Norinaga describes is none other than the process by which those feelings take the form of something within the natural world, thereby making them objective. In other words, because nature is man and man is nature, within the context of the world in *monogatari*, nature is created such that it holds the same status as the characters.²⁴⁸

There are numerous additional examples of scholars who have reached the same conclusion, particularly in regard to the use of nature within *waka*.²⁴⁹ Nature appears within *monogatari* as a way to convey a character’s own feelings and as such is entirely consistent with the theory of *waka* as articulated by Ki no Tsurayuki 紀貫之 in the “Kana preface” (*kanajo* 仮名序).²⁵⁰

Throughout *Genji monogatari*, anthropomorphized natural imagery underlies an erotic suggestiveness of the text. Flowers, in particular, are often metaphors for women.²⁵¹ For instance, having spent the night with Lady Rokujō, Genji is on his way out when he

runs across Chūjō, one of Lady Rokujō's attending women. Flirting with Chūjō, Genji recites his poem first and then Chūjō replies.

咲花にうつるてふ名はつつめどもおらで過ぎうきけさの朝顔

saku hana ni / utsuru tefu na wa / tsutsumedomo

orade sugiuki / kesa no asagao

I fear the reputation of seeking out newly blooming blossoms,
Yet leaving without plucking this morning glory is a shame.

朝霧の晴れ間も待たぬけしきにて花に心をとめぬとぞ見る

asagiri no / harema mo matanu / keshiki nite

hana ni kokoro wo / tomenu to zo miru

Not waiting for even the morning mists to clear away
Makes you seem at heart uncaring for the blossom here.²⁵²

The exchange provides a clear example of how women are likened to flowers in verse. Both Genji's poem and Chūjō's reply borrow from the nature world to convey a metaphorical repartee. Genji uses the metaphor of plucking a flower as a sexual advance. Then while rebuffing Genji, Chūjō shifts the flower metaphor from herself to Lady Rokujō, the lady with whom Genji is involved. The result of Chūjō's verse is to criticize Genji for his uncaring and wonton suggestion.

In another passage when he encounters the young Murasaki for the first time, Genji likens her to a flower to express his interest in the girl.

夕まぐれほのかに花の色を見てけさは霞の立ちぞわすらふ

yūmagure / honoka ni hana no / iro wo mite

kesa ha kasumi no / tachi zo wazurafu

During the evening did it ever so slightly catch site of the flower's beauty,
and so now this morning the haze is pained to disperse.²⁵³

Genji communicates through verse that he has caught site of Murasaki, a loaded act in itself, and as a result does not want to leave the young girl's side. Semantically linking the human and natural realm, the use of *tachi* 立ち (lit. "to rise", also "to depart") in the final line is a *kakekotoba* simultaneously referring to the rising haze and to Genji departing. Given the association between Genji and the natural world, the flower's beauty (yet another translation of *iro* 色 in line three) also suggests the human reference to Murasaki.

When he writes to Murasaki directly, Genji continues with the flower metaphor, but this time draws upon an image of the wind blowing against the flowers through a *hikiuta*.

面影は身をも離れず山桜心の限りとめて来しかど

omokage ha / mi wo mo hanarezu / yama zakura

kokoro no kagiri / tometekoshikado

From your very image my body has not moved, mountain cherry blossom,
my entire heart there beside you though I go.

夜の間の風もうしろめたくなむ。

“I fear for what the wind might have done over the night.”²⁵⁴

In the poem, Genji professes his strong attachment to the mountain cherry blossom, yet another flower-metaphor for the young Murasaki. Of greater interest, though, is the *hikiuta* by Prince Motoyoshi 元良親王 (890-943) which Genji quotes.

朝まだき起きてぞ見つる梅花夜の間の風のうしろめたさに

asa madaki / okite zo mitsuru / ume no hana

yo no ma no kaze no / ushirometasa ni

Before morning comes I have risen to look on the plum blossom flowers
for fear of what has been done by the wind during the night.

(SIS, 29)

Motoyoshi's poem when read within the constraints of literal language would seem a quaint statement of the delicate nature of plum blossoms. However, when we recognize

that the flowers are a metaphor for a young woman, as in Genji's own verse, the wind likewise takes on a metaphorical dimension akin to that of palace style poetry and the *KKS* as discussed in the previous two chapters. In short, the wind suggests a lover. Genji uses the figural language of *waka* to convey his worry of another man taking Murasaki as his own. There is an undeniable sexual nuance to Genji's quotation.

The response from Murasaki's guardian also names the cherry blossoms, but describes the interaction between the storm winds and cherry blossoms as too short to count for anything but shallow and fleeting.

嵐吹をのへの桜散らぬ間を心とめけるほどのはかなさ

arashi fuku / wonoe no sakura / chiranu ma wo

kokoro tomekeru / hodo no hakanasa

Just as the storm winds blow the peak's cherry blossoms when none have fallen,
so too are your heart's affections of no substance whatsoever.

いとどうしろめたう。

"I am quite fearful myself."

Murasaki's guardian maintains the same images introduced by Genji, but likens Genji's interest in Murasaki as a brief moment of storm winds blowing against cherry blossoms. The duration is too insignificant to count for anything substantial. When Murasaki's guardian herself repeats the word *ushiromu* (literally "to worry," "to be fearful of," etc.)

as from Motoyoshi's verse, she implies Genji is the one whom she must worry about for he threatens Murasaki, just as the wind threatens the plum blossoms over the night.²⁵⁵

With the brief exchange, the erotic nuances inherent in the figural language convey both Genji's own questionable desires and the corresponding disquiet of Murasaki's guardian.

There are, of course, numerous other examples of *waka* which use natural imagery to evoke erotic nuance.²⁵⁶ What is clear from the above examples, though, is that *Genji monogatari* often uses natural imagery in much the same way as in palace style poetry and the *Kokinwakashū*.

Partly through this particular use of natural imagery, the text of *Genji monogatari* is tied to a genealogy connecting palace style poetry and *Kokinshū waka*. In order to properly understand the subtleties of *Genji monogatari* where such language is used, one must read the text with a mind for its genealogy. No where else is this as evident as with the character Yūgiri and his relationship with Murasaki.

A Genealogy of Yūgiri

Before we discuss the relationship between Yūgiri and Murasaki and its manifestation in erotic, figural language, it is important to understand the character Yūgiri, his genealogy, and his own singular position within the narrative.

Officially, Genji has two sons. The genealogy, however, is not nearly so straightforward. One official son, Kaoru, is actually the product of an illicit affair between the Third Princess and Kashiwagi. At the same time, Genji's own past is marked by a similar transgression. Officially a son of the Kiritsubo emperor, the Reizei emperor

is, in fact, the product of an affair between Genji and his stepmother, Fujitsubo. In other words, Reizei is Genji's actual son while Kaoru is not. This leaves Yūgiri whose background would seem less complicated. Unlike Reizei and Kaoru, the circumstances of Yūgiri's birth are clear. He is the firstborn child of Genji's official wife. As such, Yūgiri occupies a singular place within *Genji monogatari*. While it may be true Genji has two sons, only Yūgiri can claim a direct line of descent from Genji. Yūgiri is both actually and officially Genji's son.

As is clear with the case of Genji's sons, genealogy is a major concern of the narrative. The various transgressions, substitutions, and extensions of genealogy serve as a substantial thread within the narrative. As Okada has written,

It is difficult to underestimate the role that genealogical concerns play in the *Genji* tale. We have seen their importance for the Fujiwara style of governance and for the destinies of the royal line and the other families and clans in Japanese history. As noted, kinship relations are both consistent and vast, requiring repeated use of a genealogical chart when reading the text.²⁵⁷

If we read *Genji* through its characters' genealogy, Yūgiri in particular stands out for his unique position as male progeny of the eponymous Genji. As Tsuji Kazuyoshi has written,

As Genji's son, Yūgiri is central to the narrative, yet seems rather unremarkable in spite of his position. This is because Yūgiri presents a form of behavior which is entirely divergent from that of his father. This is exactly what makes the character of Yūgiri so fascinating.²⁵⁸

Whereas as a young man Genji engaged in numerous affairs, Yūgiri may seem restrained in contrast. However, as Tsuji suggests, there is cause for a closer examination. In effect, the character Yūgiri poses to the reader an important rhetorical question throughout the text: namely, could Yūgiri be anything like his father?

This rhetorical question has important implications for the narrative. Throughout *Genji monogatari*, there are numerous passages which provide an answer in emphasizing the way he is a serious young man unlike his father. From the perspective of Tō no Chūjō, Genji's fraternal rival from youth, Yūgiri excels in a comparison with his father. Speaking to his wife while preparing to meet Yūgiri, Tō no Chūjō says,

のぞきて見給へ。いとかうさくにねびまさる人なり。ようひなどいとしづかにものもの
しや。あざやかに抜け出でおよすけたる方は、父おとどにもまさりざまにこそあめれ。
かれはただいと切になまめかしうあひぎやうづきて、見るに笑ましく、世の中忘るる心
ちぞしたまふ。公ざまはすこしたはれて、あざれたる方なりし、ことわりぞかし。これ
は才の際もまさり、心も用ゐ男男しくすくよかに、足らひたりと世におぼえためり。

Look closely at Yūgiri. He is quite impressive and has only become more appealing with age. His demeanor is exceedingly quiet and stern, is it not? Being so distinctly exceptional and mature, I suppose he is his father's superior. Genji is so perfectly good-looking that seeing him makes you smile and forget all the world. So it is only natural that his public manner is somewhat indecent and tending towards womanizing. Yūgiri on the other hand is not only more learned, his manner is like that of a proper man who is completely stern. I suppose his is a more than adequate reputation.²⁵⁹

The usual appraisal of Yūgiri in modern scholarship tends to follow that of Tō no Chūjō above. While Genji is an infamous philanderer, Yūgiri presents a figure properly serious and stern. In the view of Tō no Chūjō, Yūgiri is nothing like his father.

When discussing his son, Genji uses similar terms, but at the same time acknowledges a certain value in not repressing a heart's desires. Speaking to Murasaki about Yūgiri, Genji explains,

中将などをば、すくすくしきおほやけ人にしなしてむとなむ思ひおきてし、身づからの
いとあざればみたるかたくなしさをもちて離れよと思ひしかども、猶、下にはほのすきた
る筋の心をこそとどむべかめれ。もちて沈めすくよかなるうはべばかりは、うるさかめ
り。

As for Yūgiri, I had been wanting to make him into a serious palace official and have him avoid the foolishness of my own philandering. And yet it still seems he ought to hold onto his heart's amorous tendencies. For if he suppresses such tendencies and is only too firm on the outside, it would be, I suppose, quite troublesome.²⁶⁰

The phrase “amorous tendencies” speaks directly to Yūgiri's genealogy. Literally, “[belonging to] the line of being amorous” (*suki taru suji* すきたる筋), Genji's choice of words attributes to Yūgiri a need to retain his inherited tendencies of sexual desire. In other words, the use of *suji* 筋 (“line, lineage, pedigree”) implies that the amorous nature of Genji has been passed on to Yūgiri. In Genji's view, Yūgiri ought not to repress the genealogical fact.

There is, however, an irony in Genji's words given that they are spoken to Murasaki. Genji's so-called "amorous tendencies" no doubt led him to have an affair with Fujitsubo, his own father's wife. If we read Yūgiri in terms parallel to his father, then Murasaki occupies the same position as Fujitsubo. Both characters are a father's wife and a stepmother. Hence, if Yūgiri is in fact like his father, then Genji is at risk of his own wife having an affair with his son. As Gotō Shōko has explained,

As is often pointed out in discussions of the character Yūgiri, there is a strong possibility that Yūgiri's adoration of Murasaki will replay Genji's adoration of Fujitsubo, and that Genji's own transgression will be repeated by Yūgiri. This deeply troubles Genji as if it were a form of karmic retribution.²⁶¹

Without a doubt, Genji is well aware of the dangers of a son who takes after him. This awareness is apparent in how Genji grants Yūgiri limited access to Murasaki's quarters.

中将の君を、こなたにはけどほくもてなしきこえ給へれど、姫君の御方には、さしもさし放ちきこえ給はず、ならはし給ふ。わが世の程は、とてもかくてもおなじことなれど、なからむ世を思ひやるに、なほ見つき思ひしみぬる事どもこそ、とりわきてはおぼゆべけれとて、南面の御簾のうちは許し給へり。台盤所、女房のなかはゆるし給はず。あまたおはせぬ御仲らひにて、いとやむごとなくかしづきこえたまへり。おほかたの心もちるなども、いともものしくまめやかにものし給ふ君なれば、うしろやすくおぼし譲れり。

Though Genji kept Yūgiri away from Murasaki, he did not neglect things in regard to the Akashi princess and had Yūgiri grow accustomed to her. Though it would be of no consequence while he was alive, Genji thought of the time when he would be dead. It certainly seemed that they would have grown quite fond of one another by then, thought Genji. Yūgiri was hence allowed within the southern blinds. He was, however, not allowed among the women's servant quarters. On account of having few children, Genji looked over Yūgiri with great care. Because Yūgiri was so much of one mind and so sternly serious, Genji granted Yūgiri access to the princess with little worry.²⁶²

As the critical editions note, the sleeping quarters of the Akashi princess are immediately next to those of Murasaki. The named servant quarters into which Yūgiri is distinctly not allowed are those of Murasaki's servants. In effect, access to Murasaki's servants would be tantamount to access to Murasaki herself given the important role played by go-betweens throughout *Genji*. And yet while Genji speaks of encouraging Yūgiri's amorous tendencies in the appraisal of his son, Genji seems all too willing to take the view common with Tō no Chūjō, *i.e.*, that Yūgiri is stern and serious, unlikely to pursue an illicit affair with Murasaki.

As the narrative progresses, there are hints of Yūgiri's encroachment on Murasaki's quarters.²⁶³ Perhaps most telling of all, though, is the scene where Yūgiri behaves more like his uninhibited father and less like the single-minded, serious young man. On a day where many are occupied with ceremonial preparations to receive the Gosechi dancer, Yūgiri is frustrated by his own failing courtship of a lady and takes advantage of the confusion to slip into Murasaki's quarters.

大学の君、胸のみふたがりて、ものなども見入れられず、屈じいたくて、書も読までながめ臥し給へるを、心もや慰むと立ち出でて、紛れありき給。さまかたちはめでたくをかしげにて、静やかになまめい給へれば、若き女房などは、いとをかしと見たてまつる。上の御方には、御簾の前にだに、もの近うもてなし給はず、わが御心ならひ、いかにおぼすにかありけむ、うとうとしければ、御達などもけどほきを、けふはものの紛れに入り立ち給へるなめり。

Yūgiri was unhappy and had no appetite. Being so upset, he lay neglecting the classics. In want of something to cheer him, he rose and set out to wander about unobserved. Both his manner and appearance were striking and extraordinary. He was calm and refined. The various young women who saw him found him quite amazing. In Murasaki's quarter, he was not allowed to approach the lady's blinds. Genji's own habits being what they were — what possibly could it have been that he had in mind? — he kept Yūgiri at a distance. As a result, Yūgiri was not close to any of Murasaki's ladies, but with the goings-on of the day, he took the opportunity and slipped in nonetheless, one expects.²⁶⁴

In the passage here, Yūgiri crosses the boundary established by Genji. In what follows Yūgiri observes the Gosechi dancer in a defining moment of *kaimami* 垣間見, the symbolic act of possessing a woman common in Heian literature.²⁶⁵ Emboldened, Yūgiri steps out from behind a screen to tug on the dancer's sleeve and offers a poem declaring his interest. Before the scene can progress, the Gosechi dancer's servants return noisily and Yūgiri silently withdraws. The affair between Yūgiri and the Gosechi dancer does not end here, though, and by the "Young Sprouts" ("Wakana" 若菜) chapters, the Gosechi dancer has become one of Yūgiri's wives.

The scene reveals, like his father, Yūgiri is quite capable of engaging in amorous tendencies. He is not simply the stern and serious young man people think him to be.

The scene also marks a fundamental change in the spaces open to Yūgiri. Having slipping into Murasaki's quarters once, would it be any surprise if Yūgiri slipped in at other times? The narrative hints at the threat posed by Yūgiri in suggesting Genji's worry through a rhetorical question: "What possibly could it have been that [Genji] had in mind?" An affair between Yūgiri and Murasaki is introduced only as a rhetorical possibility. As Takahashi Tōru has written, "[Yūgiri's] longing for the Gosechi dancer hints at the possibility of an affair between Murasaki and Yūgiri precisely because she is within Murasaki's quarter, a space expressly closed off to Yūgiri."²⁶⁶

Before considering the relationship between Yūgiri and Murasaki through a genealogical reading of figurative language, there is one additional detail of Yūgiri's own genealogy that requires attention: Yūgiri is the only character in the narrative who is born of a possessed mother. Just before Yūgiri's birth, his mother, Aoi, is in the grips of a malicious spirit.²⁶⁷

大殿には、御もののけいたう起こりて、いみじうわづらひ給。この御いきすだま、故父
おとどの御霊など言ふものありと聞き給につけて、おぼしつづくれば、身ひとつのうき
嘆きよりほかに、人をあしかれなど思ふ心もなけれど、物思ひにあくがるなるたまし
は、さもやあらむとおぼし知らるることもあり。

At the residence of the Minister of the Left, the spirit had taken a stronger hold of Aoi and she suffered terribly from it. Meanwhile, Lady Rokujō heard that people were saying the spirit was her

own or that of her deceased father. She bore no ill will towards anyone else on account of her own distressing grievances. And yet she knew full well that it was not surprising a spirit should wander from its body when consumed with sadness.²⁶⁸

With Aoi's possession, we hear the thoughts of Lady Rokujō, an older lover of Genji's who has been slighted by Aoi earlier in the chapter. At first, it is only rumor which attributes the possession to Lady Rokujō or her deceased father, yet Lady Rokujō knows a spirit may "wander" (*akugaru*) from its body.²⁶⁹

Shortly afterwards, the possibility of the spirit being that of Lady Rokujō is confirmed. In a disturbing scene where Genji attempts to comfort Aoi in her suffering, Lady Rokujō speaks to Genji from Aoi's body.

「身の上のいと苦しきを、しばしやすめ給へと聞こえむとてなむ。かくまゐり来むともさらに思はぬを、物思ふ人のたましひはげにあくがる物になむありける」となつかしげに言ひて、

"I was in such pain and told them to give me some rest. I never thought I would come to you in such a way. It is certainly true that the spirit of a distressed person will wander by itself." She spoke in a gentle voice...

けはひ、その人にもあらず、変はりたまへり。いとあやしと思しめぐらすに、ただかの御息所也けり。あさましう、人のとかくゆふを、よからぬ者どもの言ひ出づることも聞きにくくおぼしての給消つを、目に見す見す、世には、かかる事こそはありけれと、うとましうなりぬ。あな心うとおぼされて、「かくの給へど、たれとこそ知らね。たしか

にの給へ」との給へば、ただそれなる御ありさまに、あさましとは世の常也。人々近うまゐるもかたはらいたうおぼさる。

The voice and the manner was no longer that of Aoi and instead had changed. “How extremely uncanny,” Genji thought trying to place the voice and then realizing it was none other than that of Lady Rokujō. It was deeply unsettling. Though people had said as much, he impatiently dismissed such talk as the misguided creation of idle fools. Yet now before his own eyes he saw that there truly were such things in the world and felt a terrible sense of dread. Realizing what had happened, Genji said, “You say as much, but I do not know who you are. Tell me truthfully.” It was most certainly Lady Rokujō. There is nothing to say but that it was beyond horrible.²⁷⁰

Immediately following the frightening realization that Lady Rokujō’s spirit has possessed Aoi, Yūgiri is born in a passing moment of calm.

すこし御声も静まりたまへれば、隙おはするにやとて、宮の御湯持て寄せ給へるに、かき起こされ給て、ほどなく生まれ給ぬ。うれしとおぼす事かぎりなきに、人にかり移し給へる御もののけども、ねたがりまどふけはひ、いと物さわがしうて、後のこと又いと心もとなし。

With the possessed Aoi now quieter, her mother saw a chance and brought Aoi some medicine. With Aoi sitting up, she at once gave birth to her child which brought on an outpouring of great happiness. The spirits which had been forced into mediums were vexed with anger and were horribly raucous. Meanwhile, there were still worries about the afterbirth.

Shortly after Yūgiri’s birth the spirit tormenting Aoi drives her to her death.

The basis of Lady Rokujō's possession of Aoi is complicated. Elsewhere in the narrative, Murasaki and the Third Princess, both wives to Genji, are likewise possessed by Lady Rokujō. Although commentators often attribute the possessions by Lady Rokujō to her jealousy, there is presumably also a political aspect in the possessions. Lady Rokujō is, after all, the widow of a decreased crown prince (*kozenbō* 故前坊), whose suspicious untimely and untold end implies significant and substantial cause for deeply held resentment.²⁷¹

What is especially important to note, though, is Yūgiri's relationship with Lady Rokujō. As Genji's slighted lover, Lady Rokujō inserts herself into Yūgiri's genealogy by possessing Aoi as Aoi gives birth to Yūgiri. In effect, Lady Rokujō is a second mother to Yūgiri.

As a result, unlike his father, Yūgiri's own genealogy is tied directly to Lady Rokujō. While a close reading of Yūgiri's behavior itself suggests a furtive likeness to his father in amorous tendencies — the scene with the Gosechi dancer being a prime example — the insertion of a spiritualized line into Yūgiri's genealogy suggests his capacity to move unseen across boundaries just as Lady Rokujō's own spirit wanders from her body to those of others.

There is no more important place where the threads of these genealogies intertwine than in the chapter “Nowaki” 野分 to which we turn next.

A Storm of Figural Language

Of all the chapters in *Genji monogatari*, “Nowaki” presents one of the text’s most spectacular examples of the conflict between literal and figural language. The short chapter describes a fierce wind and the attendant chaos brought upon Genji’s Rokujō mansion. In literal terms alone, “Nowaki” depicts Yūgiri seeing his father’s protected women in a more revealing and direct way than anywhere else in the narrative.²⁷² At the same time, the natural imagery of “Nowaki” is charged with an erotic significance common to palace style poetry and *Kokinshū waka*. To understand the full implications of “Nowaki,” we must read the chapter’s figural language with a mind for its genealogy.

The chapter opens with Akikonomu, the daughter of Lady Rokujō. She looks out across a well-pruned garden just as the fierce *nowaki* winds begins to blow.

これを御覧じつきて、里居したまふほど、御遊びなどもあらまほしけれど、八月は故前坊の御忌月なれば、心もとなく思しつつ明け暮るるに、此花の色まさるけしきどもを御覧ずるに、野分、例の年よりもおどろおどろしく、空の色変りて吹き出づ。花どものしをるるを、いとさしも思ひしまぬ人だに、あなわりな、と思ひさわがるるを、まして草むらの露の玉の緒乱るるままに、御心まどひもしぬべくおぼしたり。おほふばかりの袖は、秋の空にしもこそ欲しげなりけれ。暮れゆくままに、ものも見えず吹きまよはしていとむくつけければ、御格子などまゐりぬるに、うしろめたくいみじ、と花の上を思し嘆く。

Looking out upon the garden was Akikonomu who had returned from the palace. Although she would have enjoyed music and other such entertainments, the eighth month was the anniversary of her father’s death. She passed one day to the next with worry. While she watched the colors of the

flowers whose hue only deepened, a fierce wind came, much more frightful than those of years past. As the winds blew, the color of the sky darkened. When the flowers wilted, even those who did not hold them in high regard recognized how severe the winds were. With jade strings of dew badly shaken from the plants, Akikonomu was all the more distressed. If only there were a “sleeve large enough to cover” the autumn sky. As the day came to dusk, nothing could be seen. The wind blew fiercely and there was a strong feeling of terror. With the shutters lowered, Akinonomu was overcome with worry for the flowers.²⁷³

Describing at length the effect of the wind upon the flowers, the passage does two important things. First, it instills in the natural landscape a human reference through a *hikiuta* of GSS 64.²⁷⁴

大空におほふ許の袖も哉春咲く花を風にまかせじ

Ohozora ni / ohofu bakari no / sode mo gana

haru saku hana wo / kaze ni makaseji

If only there were a sleeve large enough to cover them in the broad sky,
the blooming flowers of spring wouldn't be given to the wind.

(GSS, 64)

Having already discussed the particular poem in the previous chapter, we should only note in its use here that the poem employs natural metaphor to suggest a lady subjected to a desirous man just as the wind blows against the flowers. While the passage above does not quote the entirety of the poem, the single line, “a sleeve large enough to cover,”

nonetheless evokes the entire poem. Given the poetic association, the flowers named throughout the passage are likewise granted the same capacity to be understood in metaphorical terms. Kawazoe Fusae has noted that, in fact, “a defining trait of [*Genji monogatari*]... is that describing women using flower similes is quite common.”²⁷⁵

The second major consideration of the opening passage is the mention of the former crown prince and the day being the anniversary of his death. In the view of Mitani Kuniaki, the chapter’s mention of the former crown prince is an ominous sign for things to come.²⁷⁶ Not only does the arrival of the fierce winds coincide with the anniversary of the former crown prince’s death, there is a proximity in space as well. The Rokujō mansion occupies the same land as that of Lady Rokujō’s former residence.

In arguing for a significance to such details, Mitamura Masako has written,

While it may seem to have no connection, through the invocation of the anniversary of the former crown prince’s death, the “fierce wind” of “Nowaki” in fact comes across as being none other than the chaos which incites the spirits of the former crown prince and Lady Rokujō, respectively the ground spirit (*chirei* 地霊) and home spirit (*karei* 家霊) of the Rokujō mansion. These spirits of the dead, who hold many grievances from this world which result in the untimely deaths of Yūgao, Aoi, and Murasaki, are recalled repeatedly throughout the text as if awakened by the fierce wind. For characters in *Genji monogatari*, the wind (*arashi* 嵐) is a direct manifestation of both fear and longing for the dead, and admiration and terror of the other side.²⁷⁷

Although Mitamura singles out *arashi* instead of *kaze* in the discussion above, the spiritual dimension named by Mitamura as *arashi* is likewise present in the blowing

winds throughout the chapter “Nowaki,” whether they be called *nowaki*, *arashi*, or *kaze*.²⁷⁸

Given the association between the wind and the spiritual realm, the wind in “Nowaki” takes on an additional human and metaphorical significance in being more than just the chapter’s bad weather as it disrupts Genji’s ordered mansion. As Itō Hiroshi has said, “If we understand the wind as revealing the places most concealed and hidden to the eyes of others, then it is clear that the natural world in no way submits to Genji’s control.”²⁷⁹ Fujii Sadakazu has even written, “The fierce wind and rain named as *nowaki* is the doing of Akikonomu’s father, the spirit of the former crown prince once husband to the deceased Lady Rokujo.”²⁸⁰

Aside from the spiritual realm inherent to the scene, there is already a wealth of metaphors in the garden before Akikonomu. The flowers are subject to the wind which suggests on its own an erotic latency at the start of “Nowaki.” By connecting the wind still further with the vengeful spirits of Lady Rokujō and the former crown prince, the wind which blows fiercely throughout the chapter is even more so an undeniable metaphor of human force.

Writing on personification and the natural landscape in *Genji monogatari*, Shimizu Fukuko has identified the importance of the natural landscape vis-à-vis the characters and writes, “Personifying the natural landscape is not simply a clever way to dress up the language. Instead, personification describes the human and nature world equally as living things such that sentiment (*jō* 情) and scene (*kei* 景) are closely connected.”²⁸¹ Elsewhere, Shimizu has noted,

It is clear that personification is a rhetorical form connecting human emotions and the natural landscape. In *waka*, *Genji monogatari*, and even when considering the role of Chinese poetry, personification is without a doubt an important means of illustrating the relationship between scenery and sentiment.²⁸²

The wind and flowers act as metaphors, implicitly personified. With the invocation of the former crown prince's death and the citation of *GSS* 64, the natural landscape takes on a metaphorical significance in genealogical terms both between characters (*i.e.*, the strong temporal and spacial associations with Akikonomu's father and mother) and between texts (*i.e.*, the citation of erotic, figurative language common to *waka* and Chinese poetry).

This close relationship between the natural world and the characters becomes distinctly apparent when Yūgiri takes advantage of the chaos caused by the strong winds and sees Murasaki in full, unobstructed view.

南の御殿にも、前裁つくろはせ給ひけるをりにしも、かく吹き出でて、もとあらの小萩、はしたなく待ち得たる風のけしきなり。をれ返り露もとまるまじく吹き散らすを、すこし端近くて見たまふ。おとどは姫君の御方におはします程に、中將の君まゐり給ひて、東の渡殿の小障子の上より、妻戸のあきたる隙を、何心もなく見入れ給へるに、女房のあまた見ゆれば、立ちとまりておともせで見る。御屏風も、風のいたく吹きければ、おし畳み寄せたるに、見とほしあらはなる廂の御座にゐ給へる人、ものに紛るべくもあらず、け高くきよらに、さとにほふ心地して、春のあけぼのの霞の間より、おもしろき樺桜の咲き乱れたるを見る心ちす。あぢきなく、見たてまつるわが顔にも移り来るやうに、あい行はにほひ散りて、またなくめづらしき人の御さまなり。

In Murasaki's south quarters, the garden had been otherwise well tended. However, with the strong storm, the fierce wind waited for by "the autumn clover, sparse at its base" had come. Flowers broken and twisted back, the wind blew without stopping while the dew found no place to rest. Murasaki stood nearby watching. While Genji was with his daughter, the Akashi princess, Yūgiri arrived. Over a small screen in the east gallery, Yūgiri looked through an opened door and a great number of women could be seen. He stopped and looked on without making a sound. Having been blown violently by the wind, the screens were folded and piled on the side. There was one woman who sat on the veranda quite exposed to Yūgiri's sight. She was not to be confused for anyone else. Possessed of a refined and delicate beauty, she appeared radiant. Yūgiri felt as if he were looking at alluring birch cherry blossoms in full bloom as seen between the dawn mists in spring. A cause of distress for Yūgiri, Murasaki's alluring charm spread, falling like flowers, as if spread towards him as he watched her. She was like no other.

Amidst a garden of flowers buffeted by the wind, there is a *hikiuta*: "the autumn clover, sparse at its base." The full poem, discussed in the previous chapter, is as follows.²⁸³

宮城野のもとあらの小萩つゆをおもみ風をまつごと君をこそまで

Miyagino no / motoara no kohagi / tsuyu wo omomi

kaze wo matsu goto / kimi wo koso mate

At Miyagino, sparse at base, the autumn clover so heavy with dew
is hence waiting for the wind just as am I waiting for you.

(KKS, 694)

The poem establishes a simile between a woman waiting for her lover and the “autumn clover so heavy with dew” as it waits for the wind. There is an important difference, however, between *KKS* 694 and the passage which quotes it. In the poem, both the wind and the lover are yet to come, awaited for eagerly by the autumn clover and the poetic voice. However, in the passage above, the wind has already arrived, which has major implications for Yūgiri’s appearance in the same passage.

Just as with the *hikiuta* of *GSS* 64 above, the inclusion of the poem in the passage charges the natural landscape with the same metaphorical quality common to flowers and wind in *waka*. And when Yūgiri sees Murasaki, he likens her to a birch cherry blossom (*kabazakura* 樺桜), thus placing her within the metaphorical interaction between the flowers and the wind, while simultaneously possessing her through the symbolic act of *kaimami*. The possibility of an affair between son and stepmother appears vividly, metaphorically, but never literally.²⁸⁴

The act of *kaimami* is itself a potent symbol of Yūgiri’s changed access to Murasaki, but it is the genealogical reading of erotic, figural language which suggests a dimension to the narrative which conflicts with that of the literal level. The citation of *KKS* 694 is especially important in the way it implicitly likens the wind to an awaited lover. The simile connecting the wind to the named *kimi* 君 of line 5 does not appear directly in the passage from “Nowaki.” Only by returning to the *hikiuta* to read the original poem does the significance of its citation become clear. If the wind is likened to an awaited lover in the poem and has already arrived in the passage, then Yūgiri’s own arrival in the same brief scene occurs in parallel to the poem’s configuration of natural

imagery: a flower awaits the wind; a woman awaits her lover. In short, Yūgiri is the wind to Murasaki's flower as the wind blows fiercely through a garden of flowers.

The Unseen Erotic Wind

We have seen how the natural landscape in *Genji monogatari* provides through figural language a way to express erotic meaning. As in the opening of "Nowaki," the fierce wind and the blown flowers in figural terms certainly suggest similar erotic possibilities for how we understand the relationship between Yūgiri and Murasaki.

There is no scene in "Nowaki" which literally depicts any union between Yūgiri and Murasaki. As Tamagami Takuya has argued, however, "*A monogatari* shows no more than just one part of the characters' lives. As *Genji monogatari* makes perfectly clear, there are parts which are not shown and which exist outside the focus of the *monogatari*."²⁸⁵ Tamagami has noted of "love affairs" (*ren'ai jiken* 恋愛事件) in particular that,

There is that which *is not shown* in the text which occurs beyond what *is shown* in the text.

Furthermore, what is not shown underpins what is shown. If as readers we understand this, then we will no doubt realize that aside from the love affairs shown in the text, there are equally love affairs which are not shown.²⁸⁶

With Tamagami's observation in mind, if we read the erotic wind of "Nowaki" from a genealogical standpoint, then we will see that like its use in palace style poetry and the *Kokinwakashū*, the erotic wind operates like a rhetorical question through a conflict

between literal and figural language. In short, the erotic wind presents a glimpse of what is not shown literally in the text: an affair between Yūgiri and Murasaki.

The importance of the rhetorical use of the wind and its associated natural metaphors are seen throughout “Nowaki.” In particular, when later in the chapter Yūgiri silently observes Genji and Tamakazura, the erotic metaphors of wind and flowers are evoked directly by the characters themselves, distinctly emphasizing the figural dimension of the natural world and its phenomena in “Nowaki.”²⁸⁷

The scene begins as Genji visits the western wing of the Rokujō mansion.

西の対には、おそろしと思ひ明かし給ひけるなごりに、寝過ぐして、今ぞ鏡なども見たまひける。「ことごとしく前駆なおひそ」との給へば、ことにおとせで入り給ふ。屏風などもみな畳み寄せ、ものしどけなくしなしたるに、日のはなやかにさし出でたるほど、けざけざとものきよげなるさましてみたまへり。近くみ給ひて、例の、風につけてもおなじ筋にむつかしう聞こえたはぶれ給へば、たへずうたてと思ひて、「かう心うければこそ、こよひの風にもあくがれなまほしく待つれ」とむつかり給へば、いとよくうち笑ひ給ひて、「風につきてあくがれたまはむや、かるがるしからむ。さりともとまる方ありなむかし。やうやうかかる御心むけこそ添ひにけれ。ことわりや」

In the western wing, having stayed up all night in fear, Tamakazura had slept late and was just now looking at a mirror. “Do not announce my arrival,” Genji told his men before going in without making a sound. The screens were folded up off to a side and there was a mess of other such things. As the sun shone in brightly, Tamakazura was sitting with an air of radiant beauty. Genji sat close by and, although having come on account of the wind, he made his usual suggestive remarks in his annoying way. Finding it especially unbearable, Tamakazura said, “You upset me so much I wish I was carried off by the wind last night.” Genji laughed at her bad mood. “Carried off by the

wind? For you, that's rather impulsive. And yet you must have had some place in mind. Nonetheless, it must be only natural that such feelings of wanting to leave would grow stronger."²⁸⁸

When Genji approaches with his usual unseemly manner, Tamakazura rebuffs him with a morose response. "I wish I was carried off (*akugaru*) by the wind last night," she says. Though Genji's justification for visiting the lady is to comfort her after the severe storm, Tamakazura finds Genji's unwanted advances disturbing and so announces her preference for the wind.

As with other uses of the wind, Tamakazura's choice of words are not limited to the literal. There is likewise a figural significance. When Genji responds, "You must have had someplace in mind," he is responding to Tamakazura's metaphorical use of the wind to imply another man. In a note in their critical edition to the passage, Ishida Jōji and Shimizu Yoshiko explain that being carried off by the wind "hints at going off with another man."²⁸⁹ Tamakazura uses the wind of the night before as a metaphor for an unseen lover with whose existence she threatens Genji, yet in the dialogue between the two characters, there is no literal introduction of another such lover.

The scene continues as Yūgiri watches Genji upset Tamakazura, stifling her with unwanted affection. Before Genji leaves Tamakazura, Yūgiri overhears the poems they exchange. The first poem is Tamakazura's, the second Genji's response.

吹きみだる風のけしきにをみなへししをれしぬべき心ちこそすれ

fuki midaru / kaze no keshiki ni / ominaeshi

shioreshinu beki / kokochi koso sure

Blown to disarray, under the wind as it is, the lady flower

certain to wither away, so it is as I feel now.

下露になびかましかばおみなへしあらき風にはしをれざらまし

shita tsuyu ni / nabikamashikaba / ominaeshi

araki kaze ni wa / shiozezaramashi

If only it might give in to the falling dew, the lady flower

Would not be blown down by the wild unrestrained wind.²⁹⁰

The two *waka* present metaphors of Tamakazura's stifled treatment and Genji's persistent propositions. Through figural language, Tamakazura portrays herself as the lady flower blown by a wild wind. The word *midaru* (often written as 乱る, "to throw into chaos") describes the way the wind blows without restraint on the lady flower, so forceful that the flower is certain to be utterly consumed by the wind's force. If Tamakazura is the lady flower, then Genji is the wind whose unwanted and persistent sexual advances buffet Tamakazura without restraint. The act of the wind blowing upon the flower, especially when paired with *midaru*, suggest a lustful man whose forceful sexual desire is brought to bear on a woman.²⁹¹

Genji's response skillfully reconfigures the metaphors such that the lady flower need not suffer under the coarse wind if it would only give in to the "falling dew," a metaphor newly introduced for Genji himself. The same correlation between a lustful man and the wind holds, as does that between Tamakazura and the lady flower. However, by introducing the falling dew, Genji makes his own role within the world of natural metaphors separate from the wind. To paraphrase, "Why suffer under the wind, when it can give in to the falling dew?" Genji cleverly avoids Tamakazura's criticisms, while maintaining that his unwanted affections will continue all the same.

Putting aside the relationship between Tamakazura and Genji, we see how within "Nowaki" the same erotic, figural language found elsewhere in *Genji*, in the *Kokinwakashū*, and in the *Yutai xinyong* is employed in direct and overt terms in the poetic exchange.²⁹² Writing about the importance of rhetorical language in *Genji* and *monogatari* in general, Kawazoe Fusae has noted,

When dealing with the rhetorical language of *monogatari*, an unavoidable complication is the necessity of considering the layers of meaning inherent to metaphor. Without engaging in an examination of the distinct qualities of rhetorical language, in my opinion we cannot ignore that first that metaphor is itself premised upon the connotative function of meaning within language, and second that within the autonomous linguistic universe of narrative literature (*monogatari bungaku* 物語文学) words function polysemantically.²⁹³

The poems by Tamakazura and Genji clearly demonstrate the polysemy of language in *Genji monogatari*. While the natural imagery might be read entirely in literal terms, the

poems work equally on a metaphorical level, endowing the words with a polysemy, characteristic of the pun (*i.e.*, *kakekotoba*) as we saw in chapter 3. Most importantly, the erotic suggestiveness of the poems never appears literally and instead remains metaphorical, a result of figurative language. Hence, Tamakazura's complaints about Genji's unwanted affections and Genji's statement of his unrelenting desire for the lady are articulated only in metaphorical terms through the natural imagery.

Given the prevalence in the chapter of the wind and flowers as erotic metaphors, the rhetorical language used in relation to Yūgiri and Murasaki's potential union is significant. While Yūgiri's actions within "Nowaki" are marked throughout by the erotic wind and its multi-lingual genealogy from Heian *waka* to Six Dynasties *shi*, Genji reflects upon his own son and the character's genealogy in a scene following the storm.

御なおしなどたてまつるとて、御簾引き上げて入りたまふに、短き御木丁引き寄せて、はつかに見ゆる御袖口は、さにこそはあらめ、と思ふに、胸つぶつぶと鳴る心ちするもうたてあれば、ほかざまに見やりつ。殿、御鏡など見たまひて、忍びて、「中将の朝けの姿はきよげなりな。ただいまはきびはなるべきほどを、かたくなしからず見ゆるも、心の闇にや」とて、わが御顔は、古りがたくよしと見給べかめり。

Rising to change into court dress, Genji lifted a blind and went inside. There was a sleeve just barely visible alongside a lower curtain. "There she is," thought Yūgiri. His heart raced with excitement, yet it was too much. He cast his gaze elsewhere. Looking into the mirror, Genji spoke quietly to Murasaki. "In the dawn light, Yūgiri is remarkably handsome. He is still young, of course. Though he does not appear unsightly, I suppose 'a parent's mind lies in darkness.'" Genji was most likely looking at his own face thinking it handsome without any sign of age.²⁹⁴

Looking into a mirror before him, Genji regards himself while he speaks of Yūgiri.²⁹⁵ It is a moment of striking parallelism. The character sees his own image before him in the mirror just as he speaks of Yūgiri who himself observes the scene. Through the use of the mirror, the scene connects Yūgiri as the image of his father. As Genji watches himself and speaks of his son to Murasaki, it would seem Genji has only half realized that Yūgiri mirrors him precisely in the way about which he worries. Just as Genji transgressed the boundaries set by his own father in achieving union with Fujitsubo, Yūgiri too, it would seem, will commit the same transgression with Murasaki. Through *hikiuta*, Genji quotes a poem by Murasaki Shikibu's own paternal great-grandfather, Fujiwara no Kanesuke 藤原兼輔 (877-933), and claims "darkness" as he ponders Yūgiri.²⁹⁶

人の親の心を闇にあらねども子を思ふ道にまどひぬるかな

hito no oya no / kokoro wo yami ni / aranedomo

ko wo omofu michi ni / madohinuru kana

A parent's heart is not clouded with darkness,

yet while thinking about a child, it will certainly go astray.

(GSS, 1102)

The *hikiuta* serves at once to state Genji's appraisal of his son's looks, while at the same time implying Genji has only partially realized that Yūgiri has seen Murasaki. While Genji looks upon himself in the mirror and at his son on the veranda, he both literally

sees the parallelism between himself and his son while insisting through verse that he does not.

Genji then steps out to the veranda and finds his son waiting for him. Questions abound.

出で給ふに、中将ながめ入りて、とみにもおどろくまじきけしきにてみたまへるを、心とき人の御目にはいかが見給けむ、たち返り、女君に、「きのふ、風の紛れに、中将は見たてまつりやしてけん。かの戸のあきたりしによ」とのたまへば、面うち赤みて、「いかでかはさはあらむ。渡殿の方には、人のおともせざりしものを」と聞こえ給ふ。「なをあやし」と、ひとりごちて渡り給ひぬ。

He went out to the place where Yūgiri was sitting lost in thought unaware of his father's presence. How must this look to one quick of mind? Genji went back inside. To the lady, he asked, "Last night in the chaos brought on by the wind, might Yūgiri have seen you? After all, that door was open." Murasaki's face turned red. "How could that possibly have happened? There was no sound from anyone along the gallery." "How strange," Genji said. He left on his own.

The passage poses two rhetorical questions. The first, (*i.e.*, "How must this look to one quick of mind?") does not literally state that Genji recognizes in his son's behavior a telling sign of Yūgiri having seen the protected lady. Instead, the question merely implies that Genji knows of Yūgiri's thoughts, now obsessed with Murasaki.

The second rhetorical question is perhaps most important of all. When Genji pointedly asks Murasaki if she was seen by Yūgiri, she does not flatly deny the possibility. Instead, her face red, she asks, "How could that possibly have happened?"

Again, we have a conflict between literal and figural language, this time with significant implications for the narrative itself.²⁹⁷ The question at once denies the possibility (*i.e.*, “there is no possibility), while literally asking for the possibility (*i.e.*, because there is a possibility).²⁹⁸

In summarizing recent scholarship on Yūgiri and his seeing Murasaki in full view, Mitsuyasu Seijirō describes a common way of thinking about the character Yūgiri.

There are many examples of those who have argued that Yūgiri avoided the potential affair [with Murasaki] on account of his being an “upright individual” (*mame bito*). And yet, was it because he is an upright individual that he avoided the affair? Or, because he avoided the affair, he is an upright individual?²⁹⁹

Nearly all recent scholarship ignores the rhetorical dimension of “Nowaki” outright. Because there is no literal description of Yūgiri with Murasaki, as there is with Genji and his stepmother Fujitsubo, many assume that there is no subsequent relationship between Yūgiri and Murasaki. In spite of the extensive evidence to the contrary, Yūgiri is treated as a staid and serious contrast to Genji’s unrestrained desire. If we read “Nowaki” instead through its ties to erotic, figural language with a mind for Yūgiri’s own genealogy and the narrative’s extensive use of metaphorical language, understanding *Genji monogatari* only in literal terms appears to be clearly inadequate.

The Rhetorical Question of Yūgiri

By reading *Genji monogatari* through the text's genealogical ties to palace style poetry and *Kokinshū waka*, we have seen how the tale makes use of the same erotic figure discussed in the previous two chapters. Erotic meaning is implied through figural language and is nowhere made blatantly literal.

A reading of erotic meaning is then a reading of figural language. In particular, the natural imagery of wind and flowers is often nuanced with erotic meaning through figural language. This is especially true for the language in the chapter "Nowaki." When Yūgiri catches sight of Murasaki, the *hikiuta* of *GSS* 64 and *KKS* 694 effectively transform the wind and the flowers to connote much more than their literal referents.

In previous chapters, we have used the term "erotic figure" to describe the way poems (both *shi* and *waka*) use figural language to endow the literal natural landscape with an elusive erotic meaning. In "Nowaki," the erotic figure likewise describes the linguistic landscape with its latent erotic meanings. However, the character Yūgiri complicates the notion of the erotic figure.

As a critical player in the narrative, Yūgiri is positioned between the literal and the figural. In other words, Yūgiri and the possibility of his affair with Murasaki depend upon reading Yūgiri in terms literal and figural. There are his literal actions, those which the narrative describes, and there are his actions which are suggested by the figural language, those which exist beyond the literal language of the narrative. Yūgiri's own genealogy, namely his connection to Lady Rokujō and the spirit world, certainly suggest an inherently liminal nature. In effect, as an example of the erotic figure, the character of

Yūgiri poses a rhetorical question: Is Yūgiri anything like his father (in pursuing his own stepmother)? However, a better question might be this one: might it be that the narrative has the character Yūgiri move between literal and figural language just as a possessing-spirit moves between bodies?

In discussing the likelihood of an affair between Murasaki and Yūgiri, Takahashi Tōru has famously written,

An affair between Yūgiri and Murasaki resulting in the birth of a child is a potentiality (*kanōtai* 可能態) implied within the narrative involving the Rokujō mansion. Ultimately, the affair is never realized. Even though there is a hint of its possibility on the surface of the narrative in “Nowaki,” at the same time the affair is already an impossibility. The possibility and the impossibility of the affair is actualized by maintaining a tense relationship within the thematic circumstances.³⁰⁰

The thematic circumstances refer, of course, to the precedent of Genji having an affair with his own stepmother. As such, Yūgiri’s relationship with Murasaki bears a remarkable likeness to Genji’s own experience and hence presents a charged possibility in the narrative. What is worth noting about Takahashi’s understanding of the affair between Yūgiri and Murasaki, *i.e.*, its tense relationship between possibility and impossibility, is the striking similarity to Paul de Man’s explanation of the rhetorical question’s conflict between the literal and figural. Writing of the rhetorical question (*e.g.*, “What is the difference?”) with its literal meaning (*i.e.*, there is a difference) and its figural meaning (*i.e.*, there is no difference), de Man notes,

The two readings have to engage each other in direct confrontation, for the one reading is precisely the error denounced by the other and has to be undone by it. Nor can we in any way make a valid decision as to which of the readings can be given priority over the other; none can exist in the other's absence.³⁰¹

Just like de Man's reading of the rhetorical question, Takahashi formulates the relationship between Yūgiri and Murasaki as having both a possibility and an impossibility. However, if we read Takahashi's formulation in parallel with de Man's account of the conflict of literal and figural language, then the question of an affair between Yūgiri and Murasaki cannot be answered by simply reading literal language alone. In other words, what does a reading of the affair between Yūgiri and Murasaki mean in literal and figural terms?

From a literal perspective, Yūgiri might be said to inherit the amorous tendencies (*sukitaru suji* 好きたる筋) of his father Genji, evidenced by his invasions into Murasaki's quarters, especially as seen from the encounter with the Gosechi lady. After seeing Murasaki, Yūgiri is overtaken with thoughts of the lady. His feelings are implicitly connected with the rough wind blowing throughout the night.

中将、夜もすがら荒き風のおとにも、すずろにものあはれなり。心にかけて恋しと思ふ人の御事はさしおかれて、ありつる御面影の忘れぬを、こはいかにおぼゆる心ぞ、あるまじき思ひもこそ添へ、いとおそろしきこと、とみづから思ひ紛らはし、他事に思ひ移れど、なほふとおぼえつつ、来し方行く末ありがたくものし給ひけるかな

With the sounds of the rough wind throughout the night, Yūgiri was naturally deeply affected. There was the lady he longed for and then there was the lady he had seen and could not forget. What was he thinking? Thoughts he should not have took over his mind. It was troubling. With his own mind so shaken, though he tried to think of other things, the lady he had seen always came back to him. She was unlike any other throughout the ages.³⁰²

While Yūgiri reserves his heart for Kumoinokari, “the lady he longed for,” Yūgiri has “thoughts he should not have” about Murasaki. The wind blows vigorously as Yūgiri himself is conflicted by his own strong feelings for Murasaki. Discussing this particular passage, Tsuji Kazuyoshi has written,

There is a strong sense Yūgiri is aware that his feelings will lead to the transgression of a taboo, *i.e.*, what is implied by the phrase “thoughts he should not have” (*aru majiki omohi* あるまじき思ひ). . . It is important that Yūgiri actually experiences such thoughts of transgression. However, the foreboding of transgression finds no room to be actualized with Yūgiri for he immediately judges the foreboding to be “quite troubling” (*ito osoroshiki koto* いと恐ろしきこと). For Yūgiri, the foreboding he feels is nothing more than a thought.³⁰³

While Tsuji grants the significance of the Yūgiri letting his mind wander, *i.e.*, the “thoughts he should not have” imply hopes of an affair, Tsuji views the passage only in literal terms.

There are few other instances of such direct statement of Yūgiri’s feelings. The subsequent and most prominent instances in the narrative occur long after “Nowaki” when Murasaki dies temporarily and is then revived. The experience is nonetheless heart-

wrenching for Yūgiri. We see Yūgiri from the perspective of Kashiwashi, known for his own affair with another of Genji's wives, the Third Princess. Just after Murasaki recovers, Yūgiri explains the situation to his friend.

「いとおもくなりて、月日経たまへるを、この暁より絶え入り給へりつるを。物のけのしたるになむありける。やうやう生き出で給やうに聞きなし侍て、いまなむみな人心しづむめれど、まだいと頼もしげなしや。心苦ぐるしき事にこそ」とて、まことにいたく泣き給へるけしき也。目もすこしはれたり。衛門督、わがあやしき心ならひにや、この君の、いとさしも親しからぬま母の御ことを、いたく心しめたまへるかな、と目をとどむ。

“Her illness became quite grave,” Yūgiri said, “After quite some time, she seemed to pass away early this morning. It was, no doubt, a spirit's doing. But I have heard that she has been revived now and even though everyone is thoroughly relieved, we cannot yet be certain. All this has been quite painful.” Yūgiri appeared as if he had been crying bitterly and his eyes were swollen.

Kashiwagi looked carefully at Yūgiri. “He must have the same strange feelings as I do,”

Kashiwagi thought. “He is most certainly quite taken with his mother, who is after all not directly related to him.”³⁰⁴

We have then a long-lasting interest in Murasaki on Yūgiri's part, but there is never a moment of literal consummation of that interest as there was between Genji and Fujitsubo.

It is the figural terms of the relationship between Yūgiri and Murasaki which are most striking of all. In considering the genealogy of the character, we have already seen how within the narrative Yūgiri poses a rhetorical question, *i.e.*, “Is Yūgiri anything like

his father?” We have also seen how Yūgiri occupies a unique position within the narrative, first as the only official son of the eponymous Genji, and second as a child of the spiritual world, his mother Aoi possessed by Lady Rokujō at his birth. The spiritual dimension of Yūgiri’s character, most often overlooked in readings of the character, lends itself to Yūgiri’s dual nature as both human and inhuman, staid and desiring, literal and figural. If we think of Yūgiri in such a way, then in considering an affair with Murasaki, would it be any surprise that the possibility is marked not just by a literal dimension, but also a figural dimension? In other words, just as the character Yūgiri occupies a place between the human and spiritual realm, between being upright and philandering, should we not understand the character in literal and figural terms?

By reading the text of *Genji monogatari*, especially the chapter “Nowaki,” from a genealogical perspective, it becomes clear that the erotic, figural language of the blowing wind and the buffeted flowers are not distinct to *Genji* itself, but instead are tied in large part to the same language of the *Kokinwakashū* and the *Yutai xinyong*. What distinguishes *Genji*, itself a poetic text in many ways, from the poetry anthologies, is that its own use of the erotic figure is not limited to verse and instead works on the narrative level, as well.

As discussed in chapter two, Roland Barthes has asked, “Is not the most erotic portion of a body *where the garment gapes?*” In short, for Barthes, the erotic is “the staging of an appearance-as-disappearance.”³⁰⁵ If we think of Barthes’ formulation in terms of the conflict between literal and figural language, then the narrative text of *Genji* may literally entice us with a scene between Yūgiri and Murasaki, but what ultimately charges it with erotic possibility is that the erotic quality of the scene never manifests

itself in literal terms. If we continue this line of thinking, then the narrative itself presents a literal encounter between Yūguri and Mursaki, while using the language of Heian *waka* and Six Dynasties *shi* to narrate through figural language the consummation of that affair.

The importance of rhetorical language is fully apparent at the time of Murasaki's death. With questionable motivations, Genji brings a lamp close to Murasaki's face to show his son the lady is no more.

年ごろ、何やかやと、おほけなき心はなかりしかど、いかならん世に、ありしばかりも
見たてまつらん、ほのかにも御声をだに聞かぬこと、など心にも離れず思ひわたりつる
ものを、声はつひに聞かせ給はずなりぬるにこそはあめれ、むなしき御骸にても、いま
一たび見たてまつらんの心ざしかなふべきをりは、ただいまよりほかにいかでかあら
む、と思ふに...この君のかくのぞき給を見る見るも、あながちに隠さむの御心もおぼさ
れぬなめり。「かく何事も、まだ変らぬけしきながら、限りのさまはしるかりけるこ
そ」とて

Throughout the years, Yūgiri had possessed a mind of no improper thoughts — what possibly could they have been? And yet there was that time — just what was it? — when he had seen her. That he had not heard her voice even in the slightest had remained with him ever since. And now it seemed that he would never hear it. As he was given the chance to see her one more time, though she was nothing more than an empty shell of her self, he thought, “Beyond this moment, when ever will I be able to see her?”... It would seem that Genji had no strong urge to hide her even as he carefully watched the young man looking on at her. “She is just as she was, but now she is no more,” Genji said.³⁰⁶

As Yūgiri recalls his past experience, the memories are formulated through rhetorical questions: “What possibly could the improper thoughts have been?” and “Just what was that time?” Just as Yūgiri himself poses a rhetorical question within the narrative as a character and as a formulation of language with its own genealogy, the words which describe the encounter with Murasaki are formulated in terms which suggest a separation between literal and figural language. Of course, a reading of “Nowaki” in literal terms is plain enough. Yūgiri saw Murasaki in a symbolic moment of possession. But the questions forming Yūgiri’s memories suggest that the encounter must equally be read in figural terms for just what was it that happened? A reading of the figural language of the chapter suggests an encounter which far exceeds what a literal narrative presents, and yet the literal narrative otherwise suggests “no improper thoughts,” a claim which even a literal reading of relevant passages in “Nowaki” proves to be untrue.

In a discussion of the close relationship between narrative and desire, Peter Brooks has said,

Desire is always there at the start of a narrative, often in a state of initial arousal, often having reached a state of intensity such that movement must be created, action undertaken, change begun... One could no doubt analyze the opening paragraph of most novels and emerge in each case with the image of a desire taking on shape, beginning to seek its objects, beginning to develop a textual energetics.³⁰⁷

If we recall that *Genji monogatari* itself famously begins with a rhetorical question — “Just when was it?” (*izure no ōntoki ni ka* いづれの御時にか), then for *Genji* desire

holds a close relationship with literal and figural language. Just as the narrative and its founding desire is premised upon the conflict between figural and literal language, so too with Yūgiri and Murasaki does the narrative reveal more than just what the literal language may say.

* * *

Through the use of genealogy as a reading framework, this chapter has demonstrated a reading of *Genji monogatari* which examines at length the implications of the text's use of language common to Heian *waka* and Six Dynasties *shi*. In particular, the chapter has focused on the character Yūgiri as exemplifying the erotic figure, a certain configuration of literal and figural language which at once suggests erotic meanings without stating them literally.

The importance of a genealogical reading lies in its inclusiveness of what has typically been separated in terms of Chinese or Japanese materials. I have argued for the importance of genealogy, both as a major concern of the text's narrative and as a way to consider the text's own relationship within the poetics of East Asia.

An important aspect to a genealogical reading as articulated here is its inherently incomplete nature. There remain additional lines to explore, overlooked connections to make, and forgotten ties about which to speculate. In no sense is the reading presented here meant to be a complete account of *Genji* and its considerable scale. Instead, by connecting *Genji* with the erotic, figurative language of *waka* and *shi*, the chapter demonstrates how the tale's use of language is formed from numerous, subtle connections

whose far-reach includes at the very least texts written in both Chinese and Japanese. By pursuing those connections and reading beyond the literal, we may find that even one thousand years later, the monumental *Genji monogatari* may still surprise us.

AFTERWORD

We will end with a poem from the *Kokinwakashū* “Preface.”

咲く花に思ひつくみのあぢきな身にいたつきのいるも知らずて

saku hana ni / omohi tsuku mi no / ajiki nasa /
mi ni itatsuki no / iru mo shirazu te

Upon blooming flowers transfixed in longing, one, however imperceptibly,
is pierced by an arrowhead, its shot and puncture entirely unknown.

In a most immediate sense, the scene is that of a bird too distracted by alluring blossoms to notice its demise. A hunter’s arrow has met its mark while the hunted bird remains oblivious to its wound. In a performance of its meaning, the verse’s grammar inscribes a lingering ignorance by ending with the *renyōkei* 連用形 form of the completion particle *tsu* つ. The “not knowing” (*shirazu* 知らず) continues in its attained state of completion beyond the verse’s end.

What does this mean?

A reading of the verse’s figural language suggests an answer. For one, there are numerous *kakekotoba* 掛詞 concealed within the lines. To wit, there is a “thrush” in line 2 (*tsugumi* つぐみ), a “tern” in line 3 (*aji* あぢ), and a “crane” in line 4 (*tazu* たづ). The

word for “arrowhead” (*itatsuki* いたつき) is a pun on “sickness.” And finally, the word for “pierce” (*iru* 入る) also means “to shoot” (*iru* 射る; *i.e.*, “shoot an arrow”). While the bird of the poem is consumed with watching the flowers, it is struck unaware by a hunter’s arrow.

The poem is a metaphor for reading. Our eyes scan across the lines, making sense of the scene and its unwitting bird. Yet at the same time, the verse catches us unaware as it slips numerous puns by us. Only through rereading may we ponder what figural apparitions have appeared before us, as with the verse’s concealed birds and doubled meanings.

Like the verse above, a productive rereading is one which addresses figural language. This is not limited to *waka*. I have shown throughout my dissertation the figural plays a tremendous role in *shi* and *monogatari* as well.

The introduction began with a question. What is the difference between Chinese and Japanese poetry? This was a leading question, a way to begin a discussion on Chinese and Japanese poetry, and their various connections. It was also a rhetorical question.

A rhetorical question at once suggests a literal and a figural meaning, the two joined perfectly in an unresolvable conflict. The literal meaning would ask for the actual difference between the poetry in the two languages, and the preceding chapters have illustrated in lengthy terms the ways in which *gongti shi* 宮體詩 of the *Yutai xinyong* 玉

臺新詠 differ from *waka* 和歌 of the *Kokinwakashū* 古今和歌集 and of *Genji monogatari* 源氏物語.

Past scholarship has often treated the relationship between Heian poetry and Chinese verse as but a footnote to a larger text, a decidedly “Japanese” one at that. Nonetheless, an assumption of close ties between the two bodies of writing transforms them. Emphasizing the extensive genealogical ties between the two, one might even say that in a certain sense Six Dynasties poetry is “Japanese” literature, or, conversely, much of Heian poetry is “Chinese” literature, *i.e.*, “There is no difference,” as the figural meaning of the rhetorical question might suggest.

The fundamental assumption behind much scholarship on Chinese and Japanese literature is that the political or linguistic entity is paramount. Past that, any connection between the two disciplines is secondary. Rather than first assuming the existence of two discrete bodies of texts, I have introduced genealogy to frame the subject, following its threads of meaning across the political and linguistic divide.

The genealogical framework connects texts across time and space. Within this framework, the act of rereading is of the greatest importance. Returning to the text and reading it again, this time taking into account its figural language, we gain an opportunity to identify the implications of such connections. Acknowledging a shared genealogy between *gongti shi*, *waka*, and *monogatari*, we are prepared to recognize words as saying more than their literal meanings might suggest.

Why then focus on erotic, figural language?

Aside from a general lack of materials on the subject, there is a compelling parallel on one hand between literal and figural language, and on the other, between non-erotic and erotic language. Whereas figural language often exists in conflict with literal language, erotic language is often achieved through otherwise non-erotic language. There is an inherent paradoxical quality to erotic language as it is formulated in *gongti shi*, *waka*, and *monogatari*.

What makes reading erotic, figural language fascinating is understanding how its very expression depends upon a denial of such, a state of affairs shared by the rhetorical question. Through erotic, figural language, a text may often say more than what its words may say. And yet, how can a text ever say more than what the words say?

The genres of *gongti shi*, *waka*, and *monogatari* provide distinct and separate answers. Whereas the use of erotic, figural language imbue the natural environment of *gongti shi* with double-entendre, *waka* make extensive use of a *kakekotoba*-style semantics thereby creating an inherent doubled quality to the language. Through its use of the erotic figure, the narrative of *Genji monogatari* expands beyond the literal to a ghostly and figural level. In thinking of Chinese and Japanese poetry in synonymous terms -- or at the very least closely related terms -- the texts may be reread against one another in surprising ways.

Just as a genealogical reading expands beyond languages and political boundaries, a reading of figural language expands beyond the constraints of literal language. We have pursued the apparitions of *gongti shi*, *waka*, and *Genji monogatari* through the use of figural language. By rereading their genealogies, I have shown how the texts examined in

this dissertation are so much more than just being “Chinese” or “Japanese.” Their meanings, both literal and figural, are formed through a wider body of writing which spans East Asia. Through them I argue, however implicitly, that rereading genealogy is equally an opportunity to rethink our modern -- and literal -- conceptions of “Chinese” and “Japanese” literature.

San Francisco

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NOTES

¹ Konishi, trans. McCullough, “The Genesis of the *Kokinshū* Style.” Konishi’s article was originally published in 1949.

² The major figure of Kubota Utsubo is the prime example named by Konishi. See Konishi, “The Genesis of the *Kokinshū* Style,” 65-66.

³ A brief history of scholarship on the interactions between Chinese and Japanese literature, including recent work on *kanshi* 漢詩, is presented in “Lines from Kanshi to Waka” in chapter 3.

⁴ Konishi, “The Genesis of the *Kokinshū* Style,” 66. All Chinese romanizations in quotations from Konishi’s article have been changed from Wade-Giles to Pinyin.

⁵ Ibid., 71.

⁶ For the example here, see *ibid.*, 87-88.

⁷ *Liang shi*, 17.1847.

⁸ The translation here is that of McCullough as in Konishi’s article. See Konishi, “The Genesis of *Kokinshū* Style,” 88.

⁹ For example, there is Richard Okada’s review of Helen McCullough’s monograph on the *Kokinwakashū*. See Okada, “Translation and Difference: A Review Article.”

¹⁰ The work of Wiebke Denecke is a prime example. See, especially, Denecke, “Chinese Antiquity and Court Spectacle in Early Kanshi.”

¹¹ For a discussion of this problem, see Thomas LaMarre, “Introduction: Unstating Heian Japan.”

¹² Within English scholarship, the work of Wiebke Denecke and Jason Webb has best illustrated this point.

¹³ The work of Miki Masahiro has used “genealogy” to connect Chinese and Japanese literature. For example, see Miki, “Kaze no keifu.”

¹⁴ Konishi, “The Genesis of the *Kokinshū* Style,” 119-120.

¹⁵ The issues associated with the “Sino-Japanese polarity,” as Atsuko Sakaki has called it, remain a significant theoretical problem of pre-modern Japanese studies. For the two major works on the issue in English, see Atsuko Sakaki, *Obsessions with the Sino-Japanese Polarity in Japanese Literature*; and David Pollack, *The Fracture of Meaning*. For a review of Pollack which points out the difficulties of using a theoretical approach in pre-modern Japanese studies, see Thomas B. Hare, “Review.”

¹⁶ Rubinstein, ix.

¹⁷ Tyler, 159-160.

¹⁸ Anne Birrell’s *Games Poets Play* is an exception in the field given its numerous erotic readings of primarily 6th century Chinese poetry.

¹⁹ Tyler, 162.

²⁰ *Liang shi*, 27.2081; *YTX*, 6.253.

²¹ For Song Yu’s verse, see *WX*, 19.875-882, esp. 875-876. See also David Knechtges, *Wenxuan*, 325-339; esp. 325-329.

²² Lu Kanru, 323.

²³ *Suishu*, 76.1730. Yanling refers to Ji Zha 季札, otherwise known as Yanling Jizi 延陵季子, a historical figure from the Spring and Autumn period renowned for his unswerving devotion to proper ritual (*li* 禮). The passage here is taken from Wei Zheng's preface to the *wenxue* 文學 section of biographies.

²⁴ *Ibid.*, 35.1090.

²⁵ Cf. Rouzer who writes, "The retroactive spread of this term [*i.e.*, palace style] and its application to Xiao are rooted to a large extent in the awareness of the disasters that were to overcome the southern world a few decades later and the desire to attribute those disasters to moral factors." See Rouzer, *Articulated Ladies*, 130.

²⁶ In a chapter on Xiao Gang, Tian Xiaofei notes some of the commonly cited poems while offering other examples which provide an alternate picture of Xiao Gang's corpus. See Tian, 260n. Citations of poems are from Lu Qinli's *Xian Qin Han Wei Nanbei chao shi* 先秦漢魏晉南北朝詩 and are given as ... *shi*, with a dynasty's name preceding *shi*, *e.g.*, *Liang shi*. For reference, a citation from the *Yutai xinyong* 玉臺新詠 (hereafter *YTXY*) is included as well. For Xiao Gang's poem here, see *Liang shi*, 21.1940-41; *YTXY*, 7.314. In producing translations, I have benefited from the two Japanese critical editions of *Yutai xinyong*: Suzuki Torao's *Gyokudai shin'eishū* and Uchida Sennosuke's *Gyokudai shin'ei*. I have also consulted Anne Birrell's translation into English and Zhang Baoquan's translation into Chinese. See Birrell, *Chinese Love Poetry, New Songs from a Jade Terrace*; and Zhang Baoquan, *Yutai xinyong yizhu*.

²⁷ For a sense of the degree of the erotic depicted in Xiao Gang's poem, see Ouyang Jiong's 歐陽炯 "Huanxi sha" 浣溪沙 from the 10th century *Huajian ji* 花間集, an anthology whose "erotic lyrics... remain firmly within [the] tradition" of "Southern Dynasties palace-style poetry to Tang boudoir quatrains." Notably, Ouyang's lyric describes the object of poetic gaze in terms of "sinew and flesh." For a translation and a discussion, see Shields, *Crafting a Collection*, 263-265.

²⁸ Liu Dajie, vol. 2, 202.

²⁹ Zhou Xunchu, 231; 233.

³⁰ There are a number of summaries of research on the palace style that cover the 20th century. See Gui Qing, 316-334; Liu Chengrong, "Fulu yi," Xu Yuru, "Gongti shi yanjiu de xianzhuang yu fansi," and Wang Shungui and Hujianci, "Ershi shiji gongti shi yanjiu."

³¹ For a more detailed overview of responses to the palace style starting from the Tang, see Wang Shungui and Hu Jianci, "Ershi shiji gongti shi yanjiu."

³² Shen Yucheng, 59.

³³ Fu Gang, 377; 397.

³⁴ For a review of all three books, see Harada Naoe, "Shohyō."

³⁵ Shi Guanhai, 6.

³⁶ Worth noting is Ronald Miao's article on palace style poetry, which was published in 1978. Note that Fu Gang's conclusions largely follow those of Miao who argued that the palace style poet was a "commentator on the human condition" (42). See Miao, "Palace-Style Poetry: The Courtly Treatment of Glamour and Love."

³⁷ See, for example, Fusheng Wu's *The Poetics of Decadence* (1998), Anne Birrell's *Games Poets Play* (2004), and Tian Xiaofei's *Beacon Fire and Shooting Star* (2007).

³⁸ Tian, 7.

³⁹ Though the two passages here offer more of a description of the palace style, there are other passages that briefly mention the style as well. For a listing of the other passages, see Lin Dazhi, "Gongti shi yanjiu er ti."

⁴⁰ *Liang shu*, 30.446-447.

⁴¹ *Ibid.*, 4.109.

⁴² N.B., the graph for *yan* 豔 here is more commonly written as *yan* 艷.

⁴³ For a summary of possible definitions of the palace style, see Xu Yuru, 162-163. For an analysis of some of the political background involved in the 6th century use of the term, see Luo Yuming and Wu Shikui, "Gongtishi de dangdai piping ji qi zhengzhi beijing."

⁴⁴ Cao Daheng and Shen Yucheng, 189. The translation of *yanqing* here is from Ronald Miao. See Miao, 12. Note that Tian Xiaofei translated the term as "romantic feelings verging on eroticism." Tian, 182n. Cao and Shen also state in their definition that a palace style poem to properly be considered as such must have been written after the year 520. The definition of palace style poetry employed here is broader, however, and does not strictly adhere to the final condition of composition date.

⁴⁵ Hu Dalei, 3.

⁴⁶ Knechtges, "Culling the Weeds," 232. Emphasis added.

⁴⁷ Miao, 1.

⁴⁸ Kroll, 146.

⁴⁹ Knechtges, “Culling the Weeds,” 237.

⁵⁰ For an analysis of how many erotic poems appear in the writings of Xiao Gang and other poets (*i.e.*, a minority), see Hu Nianyi, “Lun gongti shi de wenti.” See also Miao, 26, who notes that only “a number of palace-style love poems from the Liang dynasty on are pornographic.”

⁵¹ Liu Su wrote, “[Xiao Gang] was fond of composing *yanshi*, a habit which transformed the realm and spread so far as to become a common practice. The poetry was called ‘palace style.’” *Da Tang xinyu*, 3.42.

⁵² *YTXY*, 13. For an examination of *yange* 艷歌 and the meaning of *yan* 艷, see Obi Kōichi, “Enka to josei.” For a discussion of how the palace style differed from previous *yange*, the conclusion to which includes a definition of the palace style which Hu Dalei follows, see Morino Shigeo, 303-325.

⁵³ Arranging terms according to their scale, Lin Dazhi places *xinti* 新體 poetry first, followed by *gongti*, then *yanshi*, and finally erotic poetry (*seqing shi* 色情詩). See Lin Dazhi, 74. Gui Qing takes issue with the definition put forth by Lin Dazhi and equates *yanshi* with *gongti shi*. See Gui Qing, 22-23.

⁵⁴ Knechtges, “Culling the Weeds,” 232.

⁵⁵ Shen Yucheng, 63; Birrell, *Games Poets Play*, 2.

⁵⁶ Tian, 195. For a more detailed examination of the relationship between palace style poetry and the *Yutai xinyong*, see Nakasuji Kenichi, “Gyūtaishi to *Gyokudai shin'ei*”; and a response Nakasuji, Sakaguchi Miki, “Kyūtaishi kenkyū jyosetsu.”

⁵⁷ Fujiwara no Sukeyo's *Nihonkoku genzai shomokuroku* 日本國見在書目錄 (comp. ca. 891) lists the *Yutai xinyong* among the Heian imperial library's holdings.

⁵⁸ The problem of editions in regards to the *Yutai xinyong* is rather vexing, which makes it hard to say just what copy (or copies) of *YTXY* were held in the Heian imperial library.

For an extensive discussion on the history of *YTXY* editions, see Liu Yuejin, "*Yutai xinyong* banben xulu."

⁵⁹ Wu, 41.

⁶⁰ Tian, 7.

⁶¹ *Liang shi*, 21.1941; *YTXY*, 7.301.

⁶² Fu Gang, 382. Note that the figural aspect of Fu Gang's words bear ironic witness to erotic language (*i.e.*, "nakedly" *luolu de* 裸露地).

⁶³ Cao Xu, 68.

⁶⁴ Chen Liangyun, 178-179.

⁶⁵ Wu, 64. On the same page, Wu states, "Sexuality has to be aestheticized because it ... is too unpredictable; it upsets the artistic balance and control that the decadent poet like Xiao Gang strives to achieve."

⁶⁶ Shen Tianshui, 57.

⁶⁷ Wang Lijian, 196.

⁶⁸ Cf. Paul Rouzer's own formulation from an article ten years earlier. Rouzer writes, "By attempting to create an aesthetic distance between poet and (desirable) object, a palace poet can indulge in titillation of the erotic without committing himself to the loss of

control inherent in passion — a loss of control both in real life and in the use of language.” See Rouzer, “Watching the Voyeurs,” 18.

⁶⁹ Xu Yuru, 166.

⁷⁰ Liu Chengrong, 303.

⁷¹ Harada Naoe, 102.

⁷² Shi Guanhai, 312.

⁷³ Gui Qing, 152-162.

⁷⁴ Tian, 212.

⁷⁵ Ma Jigao is a prime example of those who argue against the importance of Buddhism in Palace Style poetry. See Ma Jigao, “Lun gongti yu fojiao.” On the other side, in addition to Wang Chunhong, Xu Yunhe, and Pu Hui — the three of whom are addressed below — for other scholars who see a connection between palace style poetry and Buddhism, see Zhang Bowei, “Gongti shi yu fojiao” and Jiang Shuzhuo, “Qi Liang fuyan zaohui wenfeng yu fojiao chuanyi.”

⁷⁶ Wang Chunhong, 41.

⁷⁷ Yu Xunhe, 145.

⁷⁸ See Pu Hui, *Nanchao fojiao yu wenxue*.

⁷⁹ I borrow the translation of *yan* from Anna Shields, who in a study on the *yanshi* 艷詩 of the Tang poet Yuan Zhen 元稹 (779-831) translates the term as “seductive allure.” See Shields, “Defining Experience.”

⁸⁰ *Liang shi*, 1.1518; *YTXY*, 10.506.

⁸¹ Pu Hui follows Zhang Bowei's suggestion of a secret meeting of lovers implied by the poem. See Pu Hui, 207; and Zhang Bowei, 216.

⁸² For an extensive list of puns including example poems, see Wang Yunxi, "Lun Wusheng Xiqu yu xieyin shuanganyu."

⁸³ In Buddhist cosmology, *fantian* refers to the first concentration heaven (*chu chan tian* 初禪天) in the realm of form (*sejie* 色界) where Brahmā lives.

⁸⁴ Wu, 47.

⁸⁵ Wu quotes Guo Maoqian 郭茂倩 (fl. 1264-1269), the compiler of the *Yuefu shiji* 樂府詩集, whose comments are on Cao Zhi's 曹植 (192-232) "Mei nü pian" 美女篇. See Wu, 47-48.

⁸⁶ Tian, 238.

⁸⁷ Barthes, 9-10. *L'endroit le plus érotique d'un corps n'est-il pas là où le vêtement bâille? Dans la perversion (qui est le régime du plaisir textuel) il n'y a pas de "zone érogènes" (expression au reste assez casse-pieds); c'est l'intermittence, comme l'a bien dit la psychanalyse, qui est érotique: celle de la peau qui scintille entre deux pièces (le pantalon et le tricot), entre deux bords (la chemise entrouverte, le gant et la manche); c'est ce scintillement même qui séduit, ou encore: la mise en scène d'une apparition-disparition* (19).

⁸⁸ Birrell, *Games Poets Play*, 130.

⁸⁹ De Man, "Semiology and Rhetoric." De Man uses "rhetoric" to mean "the study of tropes and figures (... not in the derived sense of comment or of eloquence or persuasion)." De Man, 6.

⁹⁰ The phrase appears in the eighteenth entry of the section on *wenxue* 文學. See *Shishuo xinyu*, 4.112.

⁹¹ See Mather, “Translating Six Dynasties Colloquialisms into English: The *Shishuo xinyu*,” 6-7.

⁹² *Liang shi*, 22.1963; *YTXY*, 7.286. One of “He Xiangdong wang san yun er shou” 和湘東王三韻二首.

⁹³ Tian, 234.

⁹⁴ *Liang shi*, 27.2090; *YTXY*, 10.516. One of “Tong Xiao Zhizhong shi yong er shou” 同蕭治中十詠二首.

⁹⁵ Following *YTXY*. Note that *Liang shi* has “The moon will never again be full” (*sanwu yuan* 三五圓) for this line. Regarding the *Liang shi* reading, Rouzer has noted, “Though literally illogical, this reading associates the full moon with the fullness of lovers’ union; the persona anticipates the loss of her lover’s faith.” See Rouzer, 18n.

⁹⁶ Birrell has noted a playfulness in similar poems and calls such poems riddles. See Birrell, *Games Poets Play*, 25-26.

⁹⁷ *Liang shi*, 19.1897; *YTXY*, 8.362. Note that according to Wu Zhaoyi this poem does not appear in Song editions and was only later included in *YTXY* by Ming readers. It is not clear what motivated the inclusion by Ming readers. For more on the history of the *YTXY*, see Liu Yuejin, “*Yutai xinyong banben xulu*.” Regardless of whether the poem was in the anthology and subsequently made its way to the Heian court, the poem nonetheless dates to the Liang period according to Lu Qinli’s edition and is discussed here to illustrate

Liang poetic use of rhetoric, which is most certainly not limited to this poem alone. In other words, the poetic tropes that appear here were common in Liang poems, which all but guarantees that the tropes reached the Heian court in one form or another.

⁹⁸ *Han shi*, 12.329; *YTX*, 1.19-20. *YTX* names Mei Sheng 枚乘 (d. 140 B.C.) as this poem's author. The *Wenxuan* 文選 (hereafter *WX*) includes the poem here as part of "Gu shi shijiu shou" 古詩十九首 without giving an attribution. See *WX*, 29.1344.

⁹⁹ Rouzer, *Articulated Ladies*, 144.

¹⁰⁰ The quote from Confucius is perhaps the most well-known example: "I have never seen someone who loves virtue as much as they love sex (*se*)."
Lunyu, 9.80.

¹⁰¹ Zhu Juxian, 67.

¹⁰² Speaking of a "hidden witness," Birrell has described many poems in the *YTX* as possessed of a "nervously negated eroticism" that takes form through puns and "erotic personification." See Birrell, *Chinese Love Poems*, 20-22.

¹⁰³ *Liang shi*, 10.1724; *YTX*, 6.234.

¹⁰⁴ *Liang shi*, 27.2081; *YTX*, 6.262. This poem is a Ming addition.

¹⁰⁵ *Liang shi*, 12.1768; *YTX*, 6.243.

¹⁰⁶ I follow *YTX* and read *wo* 卧 in place of *kai* 開 ("to spread open") as in *Liang shi*.

¹⁰⁷ See *Hou Han shu*, 24.853.

¹⁰⁸ *Liang shi*, 27.2081; *YTX*, 6.253.

¹⁰⁹ In Cao Zhi's "Rhapsody on the Luo River Goddess" ("Luo shen fu" 洛神賦), there are the lines, "Hoping that my sincere feelings first be made known, / I untie my jade girdle

(*jie yu pei* 解玉佩) and offer it as a pledge.” See *WX*, 19.895-901; esp. 898. See also, Knechtges, *Wenxuan*, 361, whose translation is quoted here.

¹¹⁰ For an account of the encounter, see Song Yu 宋玉, “Rhapsody on the Gaotang Shrine” (“Gao Tang fu” 高唐賦), in *WX*, 19.875-882, esp. 875-876. See also Knechtges, *Wenxuan*, 325-339; esp. 325-329.

¹¹¹ *Liang shi*, 9.1709; *YTXY*, 10.496.

¹¹² Birrell, *Games*, 26. See also 127. Notably, the two Japanese critical editions and the modern Chinese translation are silent on the figure of the wind. Cf. Song Yu, “Rhapsody on the Wind” (“Feng fu” 風賦), *ll.*37-55: “This cool and refreshing male wind / ... / Scales and crosses high walls, / Enters the innermost palace (*shen gong* 深宮). / Buffeting flowers and leaves, it scatters their fragrance. / ... / Soaring above coursing waters, / It strikes the great blooms of the lotus. / ... / [It] climbs gauzy curtains, / Passes into the inner chamber (*dong fang* 洞房), / And at that time it becomes Your Majesty’s male wind.” See *WX*, 13.581-584; and Knechtges, *Wenxuan*, 11-12.

¹¹³ One of the “Ziye ge sishi’er shou” 子夜歌四十二首. See *YFSJ*, 44.643.

¹¹⁴ A poem from “Ziye sishi ge qishiwu shou” 子夜四時歌七十五首. See *YFSJ*, 44.645.

¹¹⁵ *Song shi*, 9.1314-15; *YTXY*, 10.476.

¹¹⁶ Uchida Sennosuke, 644.

¹¹⁷ *Liang shi*, 21.1942; *YTXY*, 7.287.

¹¹⁸ Birrell has made the same observation. See Birrell, *Games Poets Play*, 127-128.

¹¹⁹ *Song shi*, 9.1313; *YTXY*, 4.152.

¹²⁰ Strictly speaking, the entire poem maintains the same rhyme and therefore does not count as two separate quatrains.

¹²¹ *Liang shi*, 16.1842; *YTXY*, 8.366. One of “Feng he Xiaodong wang yingling shi er shou” 奉和湘東王應令詩二首. This poem is a Ming addition.

¹²² *Chen shi*, 5.2532; *YTXY*, 8.357. The critical editions all note that although Wu Zhaoyi attempts to identify the title’s Retainer Wang, there remains no solid evidence for such identification. In addition, the harmonized poem is no longer extant.

¹²³ For the last line, I follow *YTXY*. Lu Qinli’s edition has for this final line: “The light shows the moon returning” 光惟見月還.

¹²⁴ Konishi, “The Genesis of the *Kokinshū* Style,” 170. The original Japanese version of Konishi’s article appears in a volume of major essays on the *Kokinwakashū* and uses the same name for its title. For Konishi’s article and many other major articles, see the volume of collected essays somewhat misleadingly named *Kokinwakashū*. Published before Konishi’s article, the classic work on *waka* and classical Japanese poetry in English had little to say about Chinese influence. See Richard Brower and Earl Miner, *Japanese Court Poetry*. See also Miner’s *An Introduction to Japanese Court Poetry*. For a brief history of the compilation of the *Kokinwakashū* in Engi 延喜 5 (905), see Masuda Shigeo, “Waka shi ni okeru Engi gonon.” Finally, for the best single-volume introduction to the numerous aspects of the *Kokinwakashū*, see *Issatsu no kōza: Kokinwakashū*.

¹²⁵ The Wade-Giles romanization used in the article has been changed here to Pinyin.

¹²⁶ McCullough, *Brocade by Night*, 5. For a review which discusses the problems of McCullough's formulation of "Chinese influence," see Okada, "Translation and Difference."

¹²⁷ There has been some disagreement on the status of Tang poetry in the Heian period. As Okada points out in a review of McCullough, "Recent Japanese scholarship... in addition to its ongoing study of the Six Dynasties period, has continued to focus on the poets of the early and mid-Tang period, and especially on Bo Juyi, who, in McCullough's words in *Brocade by Night* (again following Konishi), 'had no significant effect' (p.9) on *Kokinshū*. Kojima Noriyuki is one notable scholar who, in his voluminous writings, has always emphasized the role played by Tang poetry." See Okada, "Translation and Difference," 31-32 (note 3). See also, "Genesis of the *Kokinshū* Style," 170, where Konishi states, "Certain Chinese elements heretofore regarded as significant influences on Japanese poetry -- for example, the words of Po Chū-i -- prove to have had surprisingly little impact." In addition to the work of Kojima Noriyuki, which is discussed below, for a classic study of Bo Juyi and Heian literature, see Kaneko Hikojiro, *Heian jidai bungaku to Hakushi monjū*.

¹²⁸ Note that the compilation of the *Kaifūsō* occurred within the same time frame as the *Man'yōshū* 萬葉集 (comp. ca. 759), which would place the *Kaifūsō* alongside the *Man'yōshū* at the head of a long history of poetic anthologies. The *Ryōunshū* and *Bunkashūreishū* were both compiled under Emperor Saga 嵯峨 (r. 809-823) while the *Keikkokushū* was compiled under Emperor Junna 淳和 (r. 823-833). Note that these latter

three *kanshi* anthologies are not to be mistaken for the *sandaishū* 三代集, a term which refers to the *Kokinwakashū*, the *Gosenwakashū* 後撰和歌集, and the *Shūiwakashū* 拾遺和歌集. A full translation of any *kanshi* anthology has not yet appeared in English, but there is the recently published *Dance of the Butterflies* which translates a large selection of *kanshi*. See Judith Rabinovitch and Timothy R. Bradstock, eds., *Dance of the Butterflies*. Also, for an introductory article on classical Chinese in Japan up to the Heian period, see Robert Borgen, “The Politics of Classical Chinese in the Early Japanese Court.”

¹²⁹ Denecke, “Chinese Antiquity,” 122.

¹³⁰ Webb, 2.

¹³¹ For example, Webb notes, “... *kanshi* also unsettles the fundamentals of East Asian humanities research, as pursued within the stridently nationalist disciplinary configurations of East Asian universities, or the pseudo-objective regionalist rubric of East Asian Studies in the United States” (2). An analysis of *kanshi*, in Webb’s view, inevitably highlights the problems with using terms such as “Japan” or “China.” Webb writes, “I find it difficult to endorse such nomenclature, however, because it suggests a metaphysical presence of separate and prior homogeneities, language formations—and by extension, cultural entities—of Chinese, Japanese, Korean, or Vietnamese, that are somehow pure and stable, and out of which the ostensibly hybrid discourse was fabricated” (3-4). See Webb, 2-4.

¹³² For a translation of the anthology including a brief introduction, see Thomas J. Rimer and Jonathan Chaves, eds., *Japanese and Chinese Poems to Sing*. In addition, Ivo Smits

has written a substantial two-part article on the collection. See Smits, “Song as Cultural History: Reading Wakan Roeishu.”

¹³³ See Smits’ study of Medieval Japanese nature poetry, *The Pursuit of Loneliness*, and his other study of Mid-Heian literary practice, “The Way of the Literati.” See also, Kamens, “Terrains of Text in Mid-Heian Court Culture.”

¹³⁴ For a discussion of research on the *Kokinwakashū* and *Kanbungaku*, see Shinma Kazuyoshi, “Chūgoku bungaku to Heian bungaku” (2004) and Suzuki Hiroko, “*Kokinwakashū*: hyōgen, kago” (2004). See also, Niwa Hiroyuki, “*Kokinshū* to Kanbungaku: kenkyū shi tenbō, saishin nijū nen o chūshin ni” (1992) and Yoshikawa Eiji, “*Kokinwakashū* no kenkyū shi” (1987). For a summary of the past 50 years of *Kokinwakashū* research, see most recently Yoshida Mikio, “*Kokinshū* kenkyū shi” (2004), which starts out with research on the anthology’s relationship with Chinese literature. See also Goto Shoko and Nomura Seiichi, “*Kokinwakashū* kenkyū no genzai to tenbō” (1987) Katagiri Yōichi, “*Kokinshū* kenkyū shi” (1981), and Yoshikawa Eiji, “*Kokinwakashū* no kenkyū shi” (1987).

¹³⁵ Niwa Hiroyuki, “*Kokinshū* to Kanbungaku,” 267.

¹³⁶ For Kojima’s own understanding of the term “dark ages of national style” (*kokufū ankoku jidai*), see Kojima, “*Kokinshū* e no tōi michi,” 2.

¹³⁷ For a summary of Kojima’s methodology, see Yoshida Mikio, 324-325.

¹³⁸ All *waka* quoted here are from Kojima Noriyuki and Arai Eizō’s *Kokinwakashū* (hereafter *KKS*). I have benefited from the two English translations of the *Kokinwakashū*: Helen C. McCullough’s *Kokin wakashū: The First Imperial Anthology of Japanese*

Poetry, with Tosa nikki and Shinsen waka; and Laurel Rasplica Rodd and Mary Catherine Henkenius' *Kokinshū: A Collection of Poems Ancient and Modern*. Although the various problems associated with manuscripts are not addressed here, for a recent overview of manuscripts of the *Kokinwakashū*, see Tanaka Noboru, “*Kokinwakashū*: Denpon” (2004). For a more detailed account including a discussion of recent critical editions, see Katagiri Yōichi, “*Kokinshū* no honbun” (2004). See also Katagiri Yōichi, “*Kokinwakashū* no honbun” (1987) and Kayahara Masayuki, “*Kokinshū*, *Shinkokinshū*: Shuyō tekusuto to sankō bunken” (2004). For a discussion of annotations of the *Kokinwakashū*, see Komachiya Teruhiko, “*Kokinshū*” (1981) and Unno Keisuke 海野圭介, “*Kokinwakashū*: Chūshaku” (2004). Finally, there are two special issues of *Bungaku* 文学 on the *Kokinwakashū*: one in two parts published in 1985 and 1986 entitled “*Kokinwakashū* e no michi” 古今和歌集への道; and another issue published in 2005 entitled “*Kokinshū* 1100 nen” 古今集 1100 年. See *Bungaku* 53.12 (1985; part 1) and 53.13 (1986; part 2); and *Bungaku* 6.3 (2005).

¹³⁹ Kojima Noriyuki, *Kokinshū izen*, 324.

¹⁴⁰ See Yang Jun, ed., *Yuan Zhen ji biannian jianzhu*, 536.

¹⁴¹ Kojima, *Kokinshū izen*, 323.

¹⁴² Niwa Hiroyuki, “*Kokinshū* to Kanbungaku,” 277.

¹⁴³ Denecke, “Chinese Antiquity,” 98n2.

¹⁴⁴ Okada, “Translation and Difference,” 34.

¹⁴⁵ See LaMarre, “Introduction: Unstating Heian Japan,” 2-3. Another important work on the contingency of “Japan,” especially in regards to the Heian period and gender, is Tomiko Yoda, *Gender and National Literature*.

¹⁴⁶ LaMarre, “Introduction,” 3. Cf. David Pollack who writes, “It is wrong, therefore, to inquire what influences Chinese culture exerted upon the Japanese, an attitude inherited in part from the Sinocentric sympathies of earlier Western scholarship. We need to inquire instead about those elements that the Japanese selected for abstraction from the broad continuum of Chinese civilization at particular historical moments. From this revised point of view, we must pay closer attention to the processes at work in selecting foreign cultural elements and *synthesizing them into the native culture*.” See Pollack, “The Informing Image,” 3.

¹⁴⁷ Given the modern analytical problems posed by discussing cultural interaction, the issue of how to read the *Kokinshū* prefaces, the “Manna jo” 真名序 and “Kanajo” 仮名序, remains challenging. In particular, see Denecke, “Writing History in the Face of the Other.” For an example of a traditional analysis of the prefaces formulated in terms of China and Japan, see Timothy Wixsted, “The Kokinshu Prefaces.” Thomas LaMarre has sought to cast *manna* and *kana* as a stylistic difference rather than a linguistic one. See LaMarre, “Two prefaces, Two Modes of Appearance.”

¹⁴⁸ Note that even LaMarre falls short though he attempts to maintain throughout his study the contingency of Heian Japan. Okada writes in a review, “... LaMarre is ambivalent if not contradictory about his own constructions... The salutary gesture towards contingency is undermined by such phrases as ‘empirical or material nexus’ and the

earlier ‘empirically sustainable,’ which suggest that when viewed correctly the ‘real’ (non-contingent) Heian Japan will somehow emerge.” See Okada, “Review of *Uncovering Heian Japan*,” 186.

¹⁴⁹ See Denecke, “Chinese Antiquity,” 97-98.

¹⁵⁰ See Smits, “The Way of the Literati,” 105.

¹⁵¹ Morris, “Waka and Form, Waka and History,” 559. Morris’s article is itself a response to an earlier article by Earl Miner. See Miner, “Waka: Features of its Constitution and Development.”

¹⁵² Watanabe Hideo, “Wa-Kan hikaku kenkyū no shikaku,” 2. For an example of scholarship before Watanabe which sought to isolate a Japanese essence while dealing with the influence of Chinese poetry, see Fujiwara Katsumi, “*Kokinshū* uta no Nihon teki tokushitsu to Rikuchō, Tōshi.” In addition, it is worth noting that some scholars have argued for *waka* influencing *kanshi*. See, for example, Kudō Shigenori, “Heian cho Kanshibun ni okeru engo kakekotoba teki hyōgen.”

¹⁵³ Yoshida Mikio, “*Kokinshū* kenkyū shi,” 325. The emphasis here is Yoshida’s.

¹⁵⁴ For a discussion of how Watanabe aims to go beyond the *shuttenron* methodology, see Watanabe, “Hajime ni: Wakan hikaku teki kenkyū ni tsuite.”

¹⁵⁵ Watanabe, “*Kokinshū* uta hyōgen to Kanshi,” 36.

¹⁵⁶ Miki Masahiro, “Kanshibun to *Kokinshū*,” 275.

¹⁵⁷ See Miki, *Heian shiika no tenkai to Chūgoku bungaku*, 2-5.

¹⁵⁸ Ibid., 2. Miki notes that the term *shiika* 詩歌 in the title of his book is meant to emphasize a focus on *kanshi* (*shi* 詩) and *waka* (*uta* 歌).

¹⁵⁹ See LaMarre, *Uncovering Heian Japan*, 3-4.

¹⁶⁰ LaMarre, “Writing Doubled Over, Broken,” 251-252.

¹⁶¹ See Miki, “Kaze no oto no keifu.” For another major example of genealogy as an analytic framework for reading classical literature, see Katagiri Yoichi, ed., *Ōchō no bungaku to sono keifu* 王朝の文学とその系譜. However, the volume does not discuss genealogy as a theoretical term and includes no discussion of how the contributors in the volume understand the word.

¹⁶² Miki, *Heian shiika no tenkai to Chūgoku bungaku*.

¹⁶³ For instance, Miki divides his article between a genealogy which connects with *kanshibun* and one that does not. See Miki, “Kaze no oto no keihu,” 16 and 22.

¹⁶⁴ A prominent example in English scholarship is Konishi’s, “Association and Progression” wherein Konishi explains what it means to read *waka* in a series. Cf. *honkadori* 本歌取り, the practice of “taking from an old poem” to expand the range of meaning. Genealogy is, in effect, a reading of *honkadori* which is not limited to *uta*. Explaining *honkadori*, Matsuura Akemi has noted the strong similarity of *honkadori* with the practice of quoting Chinese poetry or *Genji monogatari*. See Matsuura Akemi, “Honka (setsu) dori,” 118.

¹⁶⁵ Attridge, “Language as History/History as Language,” 91.

¹⁶⁶ See Foucault, “Nietzsche, Genealogy, History,” 140 and 146.

¹⁶⁷ Yamaguchi Hiroshi, for example, notes that alongside the *Wenxuan*, *Shipin* 詩品, and *Wenxin diaolong* 文心雕龍, the *Yutai xinyong* had a major effect on poetry during the

Nara and Heian periods. See Yamaguchi, *Keien no shijin Ono no Komachi*, 134. Despite the prominence of Six Dynasties poetry, Tang poetry was also available to Heian poets thanks to the efforts of Kūkai 空海 (774-835). For an account of the works presented to the court by Kūkai, see Konishi, “Kūkai kara Michizane e.”

¹⁶⁸ Yamaguchi, “*Man’yōshū* kara *Kokinshū* e,” 4-5.

¹⁶⁹ For a discussion of Ono Komachi’s use of language in *KKS* poems, several examples of which suggest phrasing taken from *Yutai xinyong*, see Fujiwara Katsumi, “Ono no Komachi no uta no kotoba.” In addition, Suzuki Hiroko argues that use of the term *urami* 恨み itself is closely related to the *guiyuan* 閨怨 poems of the *Yutai xinyong*. See Suzuki, “‘Urami’ kō: uta kotoba no seisei,” esp. 244.

¹⁷⁰ The *Kokinwakashū* includes five “books” (*maki* 巻) of *koi no uta* 恋歌, a division followed by subsequent imperial anthologies. For a discussion of the structure and thematic organization of poems within the *koi no uta* books, see Suzuki Hiroko, “*Kokinshū* koi uta no kōzō ni kan suru shiron.” Suzuki also includes a useful list of well-known articles on the same subject. See Suzuki, 133.

¹⁷¹ Tanaka Kazuo, “*Kokinwakashū* to Chūgoku bungaku,” 482.

¹⁷² *KKS*, “Kana Preface” (*kanajo* 仮名序), 9.

¹⁷³ Katagiri, “*Kokinshū*-teki hyōgen,” 23-24. In addition, Katagiri explores the connections between the *Kokinwakashū* and the *Man’yōshū*.

¹⁷⁴ *KKS*, “Kana Preface,” 4.

¹⁷⁵ Watanabe, “*Kokinshū uta hyōgen to Kanshi*,” 43. Watanabe does not limit his discussion to Six Dynasties poetry and instead includes examples from Bo Juyi’s verse among that of other Tang poets. Note that Watanabe’s discussion includes *mitate* 見立て, a major aspect of figurative language in the *Kokinwakashū*. However, *mitate* is beyond the focus of the present study and will not be treated directly here.

¹⁷⁶ Okada, *Figures of Resistance*, 94.

¹⁷⁷ Ozawa, 104. For Ozawa’s discussion of personification in the *Kokinwakashū* which consists in part of an analysis of the various instances of nature used for personification, see Ozawa, 104-113.

¹⁷⁸ Hirano, “Gijinhō,” 639. For example, Hirano cites *KKS* 147 and *KKS* 695 both as examples of personification and writes, “comparing a lover to the ‘cuckoo’ (*hototogisu*; *KKS*, 147) or ‘pink’ (*nadeshiko*; *KKS*, 695) was a common practice in daily exchange poems during the Heian.” See Hirano, 640-41. Suzuki Hiroko likewise makes the same observation regarding the *hototogisu*. See Suzuki Hiroko, “*Kokinshū no gijinhō*,” 116.

¹⁷⁹ Suzuki Hiroko, “*Kokinshū no gijinhō*,” 125. Suzuki has also noted that the use of personification in the *Kokinshū* is closely connected with *kanshibun* 漢詩文. See Suzuki, 111.

¹⁸⁰ Suzuki Hiroko, 125.

¹⁸¹ Watanabe Hideo, “*Wa-Kan hikaku kenkyū no shikaku*,” 2. Note that Watanabe has expanded upon this point elsewhere. For more on the relationship between Chinese puns and how *waka* poets made use of the same word play in a different language, see Watanabe, “*Kokinshū uta hyōgen*,” esp. 65-67.

¹⁸² Walter Redfern, 6.

¹⁸³ Derek Attridge, “Unpacking the Portmanteau,” 189.

¹⁸⁴ Ibid., 201.

¹⁸⁵ Hirano Yukiko, “*Kokinwakashū* hyōgen ron,” 140. For a listing of numerous examples of *kakekotoba* as in Heian *waka*, see Onoe Saishū, “*Kokinshū* no shūji,” esp. 206-211.

¹⁸⁶ Okada, “Constructing a Capital Poetics,” 96.

¹⁸⁷ See, example, Hirano Yukiko, “*Kokinwakashū* hyōgen ron,” 142; and Richard H. Okada, “Constructing a Capital Poetics,” 94.

¹⁸⁸ Tokieda Motoki, 527.

¹⁸⁹ Note that the human reference in the first line up to the *kakekotoba* of line two is a *jokotoba* 序詞, “a preface word,” to the remainder of the poem. See Sugitani Jurō, “*Jokotoba*.”

¹⁹⁰ Tokieda, 530. See also Akahane Shuku, 632-633, who includes “context” in a definition of the pivot word.

¹⁹¹ Suzuki Hideo, “*Kakekotoba* no seiritsu.”

¹⁹² Hirano Yukiko quotes Kakimoto Tsutomu’s 柿本獎 analysis of *kakekotoba* in which the terms *rensa* and *kenyō* are used. See Hirano Yukiko, “*Ninmyō chō* no wafū bunka to Rokkasen,” 209. Note that Hirasawa Ryūsuke makes the same distinction in the types of *kakekotoba*, the terms are *setsuzokugata* 接続型 and *ganchikugata* 含蓄型 which are quoted from the analysis of Ide Itaru 井手至. See Hirasawa, “*Kokinshū* no gengo ishiki,” 115.

¹⁹³ Suzuki's first two types are both pivot words, one appearing with *jokotoba* and the other with *makura kotoba* 枕詞, "pillow words," *i.e.*, words used in conjunction with specific places. See Suzuki, "Kakekotoba no seiritsu," 478-479. For more on "pillow words," see Sugitani Jurō, "Makura kotoba." Yet another consideration in a typology of *kakekotoba* is the use of *engo* 縁語, "associative words." For a discussion of how *engo* are used with *kakekotoba*, see Suzuki Hideo, "Engo no igi." For a detailed look at *engo* and a definition, see Kishida Yoriko, "Engo," 627.

¹⁹⁴ Komachiya, "*Kokinwakashū* to uta kotoba hyōgen," 96. Shimizu Shigeru has argued that the "mono no na" *kakekotoba* bears close ties with similar word play in Six Dynasties verse. Shimizu cites Xiao Gang's 蕭綱 "Guaming shi" 卦名詩 which conceals names of twelve of the sixty-four hexagrams within the lines. See Shimizu Shigeru, 137-38. For Xiao Gang's poem, see *Liang shi*, 21.1950.

¹⁹⁵ Note that *ki* appears in *rentaikei* form due to the *kakarimusubi* 係り結び rule incurred by the earlier appearance of *ya*.

¹⁹⁶ Komachiya Teruhiko points out this usage in a discussion of *kakekotoba*. See Komachiya, "*Kokinwakashū* to uta kotoba hyōgen," 98.

¹⁹⁷ Hirasawa, "*Kokinshū* no gengo ishiki," 118-119.

¹⁹⁸ As an attempt to address the complication of figurative language inherent to *waka*, Rein Raud has used the term "supracodal expression." Quoting one of Komachi's verses (KKS, 113), Raud writes that poems engaged with supracodal expression are, "characterized by insurmountable resistance to unequivocal interpretation. In most cases

they make use of ambiguous tropes (like the pivot-word and *engo*) to convey different meanings, feelings and messages at once. It happens frequently that every significant element of the poem can be read in two or more different ways... and some other elements, though not all, react to each reading.” See Raud, 126-128.

¹⁹⁹ Tony Tanner, “Puns, Perversions, and Privations,” 53.

²⁰⁰ See Hirano, “Ninmyō chō no wafū bunka to Rokkasen,” 206; and Hirano, “*Kokinwakashū* hyōgen ron,” 141-142.

²⁰¹ Note the common name for *ominaeshi* is yellow patrinia. The term is translated here as lady-flower to preserve the figural importance of the combination of lady and flower.

²⁰² In what follows, I occasionally refer to four other critical editions of the *Kokinwakashū*: Katagiri Yōichi’s *Kokinwakashū zen hyōshaku*, Kubota Utsubo’s *Kokinwakashū hyōshaku*, Ozawa Masao and Matsuda Shigeho’s *Kokinwakashū*, and Takeoka Masao’s *Kokinwakashū zen hyōshaku*. Citations to these editions of the *Kokinwakashū* are often indicated by the name of the annotator and can be found in the appropriate critical edition under the poem in question. See the bibliography for a list of all the critical editions of the *Kokinwakashū* used here.

²⁰³ Other than the modern edition used as a base text for the poems here (*i.e.*, *KKS*), the four other critical editions of the *Kokinwakashū* cited here are Katagiri Yōichi’s *Kokinwakashū zen hyōshaku*, Kubota Utsubo’s *Kokinwakashū hyōshaku*, Ozawa Masao and Matsuda Shigeho’s *Kokinwakashū*, and Takeoka Masao’s *Kokinwakashū zen hyōshaku*.

²⁰⁴ Note that Hirano Yukiko follows Kubota's reading in an article on personification in the *Kokinwakashū*. See Hirano, "Gijin ho," 641.

²⁰⁵ Niwa, "*Kokinshū* haru jyō 91 ban uta."

²⁰⁶ The title of Michizane's poem is "In Early Spring, Accompanying the Left Minister of the Eastern Library, Composing Together on the 'Eastern Wind Adorned with Plum Blossom Powder,' Each Given a Character, I Drew the Graph 'Ying'" 早春，陪右丞相東齋，同賦東風粧梅。各分一字、探得迎字. Kawaguchi Hisao identifies the Left Minister of the Eastern Library as Fujiwara Mototsune 藤原基經 (836-891) who held the post in Jōgan 貞觀 15 (873). See Kawaguchi, 151.

²⁰⁷ Kawaguchi, 652.

²⁰⁸ For the story of Jia Chong, his daughter, and the daughter's lover, see *Jin shu*, 40.1172-1173. For a translation of the story, see the Appendix.

²⁰⁹ In a survey of the *KKS* and related *kanshi* poems spanning both Japanese and Chinese literature, Watanabe Hideo also cites the biography of Jia Chong as background to *KKS* 91. See Watanabe, "*Kokinshū* uta ni miru Kanshibun teki hyōgen," 184-185.

²¹⁰ The poem here also appears as *MYS* 1606. Emperor Ōmi refers to Emperor Tenji 天智天皇 (r. 661-671).

²¹¹ *Jin shi*, 3.619. Zhang Hua's poem also appears in the *Wenxuan* and the *Yutai xinyong*. See *WX* 27.1369; and *YTX*, 2.80-81. Only the first two couplets are quoted here.

²¹² *YFSJ*, 46.670.

²¹³ The poem quoted from *Ise monogatari* in the epigraph provides another clear example of the wind providing a metaphorical basis for erotic meaning. See *Ise monogatari* 64.185.

²¹⁴ This poem also appears in the *Man'yōshū* as *MYS*, 1607.

²¹⁵ In some cases, the poetic voice issues commands directly to the wind. For example, see *KKS* 85 and 285.

²¹⁶ For an examination of waiting in the love poems, see Suzuki Hiroko, “‘Matsu’ *kō*.”

²¹⁷ Note that the usual translation of *hagi* is “bush clover.” The word “autumn” is used here instead to activate the important graphical element (*i.e.*, *aki*) of the plant’s name and thereby suggest the ties *hagi* shares with the pun on “autumn” and “to grow weary of.”

²¹⁸ In fact, the racy imagery is emphasized in an unusual use of an acrostic. A reading of the first two syllables of each line produces: *miya moto tsuyu kaze kimi* 宮本露風君, or “The base of the palace dewes for the windy lord.” If we accept that architectural terms may be mapped onto the body, then the “palace” might easily be read as the “womb,” in accordance with the modern usage of *shikyū* 子宮.

²¹⁹ See Hirano Yukiko, “Ninmyō chō no wafū bunka to Rokkasen,” 205. Hirano cites *KKS* 691 by Sosei 素性 and *KKS* 770 by Henjō, both of whom are male poets, but whose poems here may be read in a female voice, as well.

²²⁰ Watanabe Hideo, “*Kokinshū* uta ni miru Kanshibun teki hyōgen,” 199.

²²¹ Anne Birrell, *Games*, 26.

²²² The poem is by Fujiwara no Toshiyuki 藤原敏行 (fl. 907).

秋きぬと目にはさやかに見えねども風のおとにぞおどろかれぬる

aki kinu to / me ni ha sayaka ni / mienedomo /

kaze no oto ni zo / odorokarenuru

Autumn has come yet it does not appear distinctly before my eyes;

instead it is the sound of the wind which has surprised me.

²²³ Kamitani Kaoru, 4. In the examination of the wind from the *Man'yōshū* up to the *Shūishū*, Kamitani does note a major influence of Chinese poetry (in addition to Japanese *kanshi*). However, Kamitani makes no mention of the wind's erotic undertones.

²²⁴ None of the commentators of the modern editions consider at length the suggestiveness of the dew and instead understand it as merely a mark of devotion to a particular lady. An important result of reading the wind in genealogical terms as an erotic figure is the activation of the surrounding natural imagery to suggest its inherently suggestive quality.

²²⁵ Richard H. Okada, "Introduction," 8.

²²⁶ In recent scholarship, there seems a general hesitance to speak about the state of *Genji* research simply given the voluminous amount of materials published each year. For a concise introduction to only certain prominent trends, see Fujii Yukiko, "*Genji monogatari* kenkyū no shin dōkō."

²²⁷ *Murasaki Shikibu nikki*, 314.

²²⁸ Okada, "Introduction," 8. Emphasis added.

²²⁹ See Tanaka Takaaki, "Chūgoku bungaku to *Genji monogatari*." Tanaka pays particular attention to Tang *chuanqi* 傳奇 and Chinese histories (*shishu* 史書). For recent book

length studies on Bo Juyi and *Genji monogatari*, see Nakanishi Susumi, *Genji monogatari to Haku Rakuten*; and Shinma Kazuyoshi, *Genji monogatari to Haku Kyoi no bungaku*.

²³⁰ Furusawa Michio, 1.

²³¹ Furusawa Michio, 1 and 38.

²³² Tsuda Kioyshi, 281. Emphasis added.

²³³ Fujiwara Katsumi, “Chūgoku bungaku to *Genji monogatari*,” 28. Note that Fujiwara moves beyond distinctly literary concerns and includes a discussion on the political aspects of *Genji* as they relate to the “Lü hou benji” 呂后本紀 of the *Shiji* 史記.

²³⁴ Shinma Kazuyoshi, “Kanshibun o dono yō ni tori ireteiru ka,” 157.

²³⁵ Itō Yūko, 76.

²³⁶ Itō, 79.

²³⁷ Ii Haruki has identified more than 2,000 examples of *hikiuta* within *Genji*. See Ii Haruki, ed., *Genji monogatari hikiuta sakuin*. Another edition of *Genji* finds 651 unique *waka* cited in 963 places. See “*Genji monogatari hikiuta ichiran*.” Both of the examples here are noted by Suzuki Hiroko. See Suzuki Hiroko, “Sandai shū to *Genji monogatari*,” 6.

²³⁸ Suzuki Hiroko, “Sandai shū to *Genji monogatari*,” 5-6. Suzuki also shows that among the thirteen most frequently cited *waka* within *Genji*, eight are from the *Kokinwakashū*.

²³⁹ Ii Haruki, “*Genji monogatari ni okeru hikiuta hyōgen no kōyō*,” 121.

²⁴⁰ Shimizu Fukuko, “Fūkei to hikiuta,” 98.

²⁴¹ The base text used here is Yanai Shigeshi et al., eds., *Genji monogatari* (hereafter *GM*).

See *GM*, 1:259-260. All citations to passages in *Genji* will also include corresponding references to the NKBZ edition, i.e., Abe Akio et al., eds., *Genji monogatari* (hereafter *ZSGM*), and Edwin Seidensticker's translation (hereafter *S*). For the passage here, see *ZSGM*, 1:409-410; and *S*, 144.

²⁴² Cf. *GSS*, 616:

我がかどのひとむら薄刈り飼はん君が手馴れの駒も来ぬ哉。

waga kado no / hitomura susuki / kari kawan

kimi ga tenare no / koma mo kinu kana

Here before my gate I gather a tuft of pampas grass to feed
the pony, under your hands so familiar, who does not come.

²⁴³ Royall Tyler, 171.

²⁴⁴ Kannotō Akio, “*Genji monogatari* no waka teki hassō to hyōgen,” 105.

²⁴⁵ Komachiya Teruhiko, “Hōhō toshite no sakuchū uta,” 304.

²⁴⁶ Tyler, 159-160.

²⁴⁷ Shimizu Fukuko, “*Genji monogatari* no waka: Engo, kakekotoba no jūyōsei,” 71. For other examples where *waka* still repay rereading, see Kudō Shigenori, “Waka wa tadashiku kaishaku sareteiru ka.”

²⁴⁸ Akiyama Ken, “*Genji monogatari* no shizen to ningen,” 65-66.

²⁴⁹ In regards to how *waka* employ nature to convey the feelings of characters, see Takada Hirohiko, “*Genji monogatari* no shinjō hyōgen”; and Matsui Kenji, “Shiki no uta.”

²⁵⁰ See “A Genealogical Reading of Figurative Language” in chapter three.

²⁵¹ In accordance with an anthropomorphized nature, Kawazoe Fusae has written on the figural use of flowers during the Heian period. Kawazoe writes, “The graceful device of likening a woman’s appearance to a plant in any case seems to have been an incredibly common psychological mechanism (*shinteki kisei* 心の機制) during the period.” See Kawazoe Fusae, “Hana no yu no keifu,” 19.

²⁵² *GM*, 1:110. *ZSGM*, 1:222. *S*, 63.

²⁵³ *GM*, 1:169. *ZSGM*, 1:269. *S*, 95.

²⁵⁴ *GM*, 1:174. *ZSGM*, 1:302-303. *S*, 97.

²⁵⁵ In the encounter between Genji and Utsusemi when the lady’s younger brother assists Genji in gaining access to her quarters, Genji is also likened to the wind. Just before letting Genji in for the night, the younger brother announces to the ladies around him and also as a cue to Genji, “I will be sleeping here by these screens. Blow through here, wind.” See *GM*, 1:89. *ZSGM*, 1:197. *S*, 52.

²⁵⁶ As we saw in chapter 2 with palace style poetry, the moon on occasion may suggest a male lover. The same is true in *Genji monogatari*. For example, Genji is implicitly likened to the moon “with no discern where it shines,” implying Genji’s pursuit of sexual exploits wherever they make take him. See *GM*, 1:209. *ZSGM*, 1:346. *S*, 115. Elsewhere in an exchange with Hanachirizato, Genji suggests the lady accepts “other moons” into her quarters, a metaphor for other lovers. See *GM*, 2:109-110. *ZSGM*, 2:288. *S*, 279. For a discussion of the symbolism of the moon, see Shimizu Fukuko, “*Genji monogatari* no

waka: Fūkei to jinbutsu,” esp. 178-179. See also, Takahashi Tōru, *Irogonomi no bungaku to ōken*, esp. 97-99.

²⁵⁷ Okada, “Introduction,” 11.

²⁵⁸ Tsuji Kazuyoshi, 191.

²⁵⁹ *GM*, 3:180. *ZSGM*, 3:428-429. *S*, 525.

²⁶⁰ *GM*, 2:391. *ZSGM*, 3:154. *S*, 417.

²⁶¹ Gotō Shōko, “Yūgiri,” 202.

²⁶² *GM*, 2:442-443. *ZSGM*, 3:208-209. *S*, 439.

²⁶³ For example, when Murasaki sends a poem to Tamakazura, Yūgiri is casually named as the go-between, implying his proximity to Murasaki. See *GM*, 3:405. *ZSGM*, 3:164. *S*, 423. Takashi Tōru notes this detail as a suggestive clue in the relationship between Yūgiri and Murasaki. See Takashi Tōru, “Kanōtai no monogatari no kōzō,” 63.

²⁶⁴ *GM*, 2:310-311. *ZSGM*, 3:54-55. *S*, 375.

²⁶⁵ For one classic discussion of *kaimami*, see Imai Gen’ei, “Monogatari kōsei jō no isshuhō.” Mitani Kuniaki has explained the significance of *kaimami* in terms of *kunimi* 国見, a similar act of possession and control. See Mitani, “Nowaki no maki ni okeru ‘kaimami’ no hōhō,” 306-307.

²⁶⁶ Takahashi Tōru, “Kanōtai no monogatari no kōzō,” 63.

²⁶⁷ For a reading of Aoi’s possession in English, see Doris Barga, “Aoi,” esp. 187-198.

Possession in *Genji monogatari* occurs through the agency of *mono no ke* 物の怪 and has been the subject of substantial research. For the major work in Japanese on spirit possession in *Genji monogatari*, see Fujimoto Katsuyoshi, *Genji monogatari no “Mono*

no ke”: *Bungaku to kiroku no sama*. For an introduction to the cultural context of *mono no ke*, see Borgen, “Enter *Mono No Ke*.”

²⁶⁸ *GM*, 1:303-304. *ZSGM*, 2:29-30. *S*, 167.

²⁶⁹ For a discussion of Lady Rokujō’s living spirit (*ikiryō*) and its wandering, see Fujimoto Katsuyoshi, “*Genji monogatari no mono no ke: ikiryō o megutte*,” 10-21.

Narahara Shigeko has examined Lady Rokujō, both her wandering living spirit and her deceased spirit returned from the grave. Narahara argues that Lady Rokujō plays a tremendously important part in the narrative of *Genji monogatari*. See Narahara Shigeko, “Rokujō no miyasudokoro.”

²⁷⁰ *GM*, 1:306-307. *ZSGM*, 2:33-34. *S*, 169.

²⁷¹ For an examination of the crown prince’s death and the political implications of the character’s placement in the narrative, see Fujimoto Katsuyoshi, “*Genji monogatari ni okeru zenbō*.”

²⁷² For an examination of Yūgiri’s movement throughout the “Nowaki” chapter, see Satō Hitomi, “*Genji monogatari* ‘Nowaki’ maki no ‘nowaki’ o megutte.”

²⁷³ For the passage here and those following in this section, see *GM*, 3:37-38. *ZSGM*, 3:256-259. *S*, 457-459.

²⁷⁴ For a discussion of the poem, see the end of “Rereading Heian Waka” in chapter 3.

²⁷⁵ Kawazoe Fusae, “*Genji monogatari no hiyu to shōchō*,” 148. Kawazoe cites several examples from “Nowaki” in arguing for the importance of flowers in describing the women characters.

²⁷⁶ Mitani Kuniaki, “Nowaki no maki ni okeru ‘kaimami’ no hōhō,” 304.

²⁷⁷ Mitamura Masako, “‘Kaze’ no ken’iki,” 376.

²⁷⁸ Note too that *arashi* 嵐 contains the graph for *kaze* 風.

²⁷⁹ Itō Hiroshi, “‘Nowaki’ no ato,” 247.

²⁸⁰ Fujii Sadakazu, “Mono no ke no sekai to ningen no sekai,” 343.

²⁸¹ Shimizu Fukuko, “Fūkei to gijinhō,” 118.

²⁸² Shimizu Fukuko, “Gijinhō to jokeika,” 284.

²⁸³ See “Rereading Heian Waka” in chapter 3.

²⁸⁴ Mitani Kuniaki has noted that past readings of the scene have focused on the possibility of there being another “Fujitsubo incident,” a phrase which alludes to Genji’s affair with his stepmother. See Mitani, “Nowaki no maki ni okeru ‘kaimami’ no hōhō,” 307.

²⁸⁵ Tamagami Takuya, “*Genji monogatari* no kōsei,” 234.

²⁸⁶ Ibid., 242. Emphasis added.

²⁸⁷ For a reading of Yugiri’s catching sight of Tamakazura, see Sato Hitomi 佐, “*Genji monogatari* ‘Nowaki’ maki no kaimami to ‘Fujibakama’ maki no koi.” In addition, Kumagai Yoshitaka has argued Genji purposely gave Yūgiri the chance to see Tamakazura as a distraction from Murasaki. See Kumagai, “Otome maki kara Fujiuraba maki no Hikaru Genji to Yūgiri,” 71-79.

²⁸⁸ *GM*, 3:46-47. *ZSGM*, 3:269-270. *S*, 463.

²⁸⁹ See Ishida Jōji and Shimizu Yoshiko, eds. *Genji monogatari*. 4:137 (note 11).

²⁹⁰ *GM*, 3:48-49. *ZSGM*, 3:272-273. *S*, 464.

²⁹¹ For a similar reading of the poems here, see Kitani Mariko, “Nowaki maki no kaimami.”

²⁹² For a list of Chinese sources identified in the chapter “Nowaki,” see Imai Gen’ei, “Nowaki.” N.B., Imai’s list does not include any instances of the erotic wind as from the *Yutai xinyong*.

²⁹³ Kawazoe Fusae, “*Genji*, *Nezame* no hana no yu,” 41.

²⁹⁴ *GM*, 3:44-45. *ZSGM*, 3:266-268. *S*, 462-463.

²⁹⁵ Tateishi Kazuhiro has discussed this scene and Genji as he appears in mirrors throughout the tale. See Tateishi, “Kagami no naka no Hikaru Genij,” esp. 78-79.

²⁹⁶ Incidentally, the verse by Fujiwara no Kanesukue is the most cited poem in all of *Genji monogatari*. It appears twenty-five times throughout the text. See Suzuki Hiroko, “Sandai shū to *Genji monogatari*,” 5-6.

²⁹⁷ See “The Erotic, The Figural” in chapter two for a discussion of de Man’s understanding of the rhetorical question as well as the way palace style poetry conveys erotic nuance through the conflict of literal and figural language.

²⁹⁸ Satō Hitomi has argued that Murasaki “by being [where she was] made Yūgiri seeing her a possibility... She gave Yūgiri the ‘eyes’ to see her.” See Satō Hitomi, “*Genji monogatari* ‘Nowaki’ maki no kaimami: Murasaki no ue no ‘manako’ to monogatari no ‘kankaku,’” 196.

²⁹⁹ Mitsuyasu Seijirō, “Kenkyū shi,” 351.

³⁰⁰ See Takahashi Tōru, “Kanōtai no monogatari no kōzō,” 67.

³⁰¹ De Man, “Semiology and Rhetoric,” 12. For further discussion of de Man’s reading and its implications for the erotic figure, see “The Erotic, The Figural” in chapter two.

³⁰² *GM*, 3:40. *ZSGM*, 3:261. *S*, 460.

³⁰³ Tsuji Kazuyoshi, “Yūgiri,” 194-195.

³⁰⁴ *GM*, 3:374. *ZSGM*, 4:230-231. *S*, 619-620.

³⁰⁵ Barthes, 9-10.

³⁰⁶ *GM*, 4:173-174. *ZSGM*, 4:494-495. *S*, 718.

³⁰⁷ Peter Brooks, “Narrative Desire,” 38.

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APPENDIX

Selection from “Jia Chong zhuan” 賈充傳, *Jin shu* 晉書, 40.1172-1173.

充每讌賓僚，其女輒於青瑱中窺之，見壽而悅焉。問其左右識此人不，有一婢說壽姓字，云是故主人。女大感想，發於寤寐。婢後往壽家，具說女意，并言其女光麗艷逸，端美絕倫。

Each time [Jia] Chong held a banquet for guests and officials, his daughter would watch without fail from a window. When she set eyes upon [Han] Tao, she was overjoyed and proceeded to ask her servants if they knew the man. One of the girl servants said his name was Han Tao and that he was her former overseer. The daughter was greatly excited and continued to be so both day and night. The servant then made a visit to Tao's home and gave a full account of her lady's thoughts, adding that the lady possessed a lustrous beauty, both alluring and remarkable, and her good looks were unparalleled.

壽聞而心動，便令為通殷勤。婢以白女，女遂潛修音好，厚相贈結，呼壽夕入。壽勁捷過人，踰垣而至，家中莫知，惟充覺其女悅暢異於常日。

Upon hearing this, Tao's heart stirred. He ordered the servant to communicate his affections. The servant took the news to her lady. The lady secretly cherished the good tidings and generously presented him with gifts, inviting Tao to come see her during the night. Being stronger and faster than most men, Tao scaled the wall to reach the lady's bedroom without anyone within the house knowing any better. Only Chong recognized that his daughter was in better spirits than usual.

時西域有貢奇香，一著人則經月不歇，帝甚貴之，惟以賜充及大司馬陳騫。其女密盜以遺壽，充僚屬與壽燕處，聞其芬馥，稱之於充。自是充意知女與壽通，而其門閤嚴峻，不知所由得入。

At the time, an extraordinary perfume had been presented from the western regions. Once it touched a person's skin, the perfume would last a month before fading. The emperor highly esteemed it and bestowed it upon Chong and the Commander-in-Chief Chen Qian. Chong's daughter, however, stole the perfume and gave it to Tao. When dining Tao, Chong's subordinates caught scent of the perfume and told Chong. From this, Chong knew that his daughter and Tao were at that point on intimate terms, yet Chong could not imagine whence Tao had found his way in because the surrounding walls were as high as towering peaks.

乃夜中陽驚，託言有盜，因使循牆以觀其變。左右白曰：「無餘異，惟東北角如狐狸行處。」充乃考問女之左右，具以狀對。充祕之，遂以女妻壽。

When night came, Chong raised the alarm claiming there was a thief. He had people examine the walls in search of anything out of the ordinary. His servants reported, “There is nothing remarkably different, although at the northeast corner there appear to be fox tracks.” Chong then interrogated his daughter’s servants who explained everything to him. Chong kept the details secret and made his daughter become the wife of Tao.