

## Experiencing a scene in the novel “*The Tale of Genji*”:

### A case study of classical Japanese

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#### 1. Introduction

The current research investigates the classical Japanese literary work known as *The Tale of Genji* to identify linguistic elements that bring the world of literature to life. In principle, sentences of narration in third-person narratives are rendered from the third-person perspective while sentences of conversation and inner speech are rendered from the first-person perspective. However, some sentences of narration are considered to be rendered from the first-person perspective. In other words, these sentences read as if the reader himself were experiencing events or feelings on his own. This type of sentence appears not only in Japanese literature but also in literature written in other languages, such as English, French, and German (Banfield 1982; Kuroda 2014). This type of sentence is found not only in modern literature but also in classical literature. The current study examines the representative classical Japanese literary work *The Tale of Genji* to identify linguistic features that make these sentences read as if they were rendered in the first person.

The Japanese language used in *The Tale of Genji* is classified as Late Old Japanese (794-1192) which corresponds to the political period called the Heian period (794-1192). The Japanese language is usually described chronologically in terms of five historical periods as shown in Figure 1 (Iwasaki, 2013: 7).

	Corresponding time period and political period
Old Japanese	8th century: The Nara period
Late Old Japanese	9th-12th centuries: The Heian period
Middle Japanese	12th-16th centuries: The Kamakura and the Muromachi periods
Early Modern Japanese	17th-mid 19th centuries: The Edo period
Modern Japanese	mid 19th century-present: The Meiji, Taisho, Showa, and Heisei periods

Figure 1

*The Tale of Genji* is the oldest extant long novel in Japanese literature written in the early years of the 11<sup>th</sup> century during the Heian period. The tale, which was written by a lady-in-waiting at the Imperial Palace, known as Lady Murasaki, portrays the aristocratic society in the Heian period and recounts events mainly in the life of the

protagonist, Genji. Known for its highly intricate narrative, some sentences in *The Tale of Genji* read as if they were rendered in the first person. Textual analysis is one of the oldest research fields in the study of *The Tale of Genji* and traces itself back to the oldest classic commentary, *Genjishaku*, in the 12<sup>th</sup> century (Mitani, 1994). One of the most important accomplishments of the classic commentary is the classification of passages in the tale. In the classic commentary, the texts are classified into five categories: narration, narrator's commentary, conversation, inner speech, and short poems. However, recent research on the texts, such as the studies by Mitani (1994) and Jinno (2004), finds that some sentences defy the categories of the classification of passages and cannot be classified into any of these categories. In other words, some sentences of narration or the narrator's commentary read as if they were part of the inner speech of a character; that is, they read as if they were rendered in the first person. This type of sentence has received attention from researchers in the field of Genji studies and has been the focus of discussion in the textual analysis of *The Tale of Genji*.

In the previous research, this type of sentence has been investigated through close reading, mainly by literary scholars. In reading texts of classical Japanese literature including *The Tale of Genji*, honorifics are crucial because the Heian period was an aristocratic society and honorifics were prerequisite to successful communication. Different from honorifics in modern Japanese, which are used to show the speaker's respect for the person for whom the honorific is used, honorifics in classical Japanese were used to indicate social status of the subject as well as the object in a sentence (Nishida, 1987: 97). The function of indicating social status is helpful in order to properly understand texts of classical Japanese literature. The subject and the object in a sentence of classical Japanese are often omitted, and characters are rarely mentioned by their names, especially when they are high-ranked characters. Due to this characteristic of classical Japanese, honorifics are crucial to determine the subject and the object in a sentence. There are three types of honorifics in classical Japanese: the exalted form, the humble form, and the polite form. The exalted form indicates that the subject in a sentence is high-ranking while the humble form indicates that the object in a sentence is high-ranking, and the polite form indicates that the speaker shows respect to the addressee.<sup>1</sup> By analyzing how these honorifics are used in a sentence, it is possible to properly understand sentences in classical Japanese literature. While examining mainly the usage of honorifics in sentences that read as if they were rendered in the first person, the previous studies claim that honorifics are omitted in those sentences when describing a character

(Mitani, 1994). Though the previous studies extensively investigated the usage of honorifics in those sentences, other linguistic elements were left unexamined. Despite this room for more research, interest in these types of sentence passed in the early 2000s and progress in the field has stalled ever since.

In addition, another important linguistic feature in reading classical Japanese is the auxiliary verb. Classical Japanese has various types of auxiliary verbs, such as declarative, negative and speculative. I have provided below the list of auxiliary verbs of classical Japanese. There are different ways to categorize the auxiliary verbs of classical Japanese, such as categorization by meaning and categorization by conjunction type, yet I have employed the most common categorization, which is meaning based categorization. (See Kitahara, 1981)

function	auxiliary verbs
Declarative	<i>nari, tari</i>
Negative	<i>zu</i>
Speculative	<i>mu, ramu, meri, rashi, mashi, beshi, nari, kemu</i>
Negative Speculation	<i>ji, maji</i>
perfective	<i>tsu, nu, tari, ri</i>
Past	<i>ki, keru</i>
Exclamation	<i>keri, nari, ramu</i>
Comparative	<i>gotoshi, gotoku-nari, yoo-nari</i>
Desiderative	<i>tashi, mahoshi</i>
Passive	<i>ru, raru</i>
Potential	<i>ru, raru</i>
Spontaneous	<i>ru, raru</i>
Causative	<i>su, sasu, shimu</i>
Honorific	<i>ru, raru, su, sasu, shimu</i>
Hearsay	<i>nari</i>

Figure 2

The auxiliary verbs of classical Japanese are inflective words and each auxiliary verb has six inflected forms.

Among the auxiliary verbs listed above, the auxiliary verb *keri*, which indicates the past tense and discovery, has been intensively investigated in the field of textual analysis of *The Tale of Genji*. Since the auxiliary verb indicates the past tense, *keri* is considered to indicate the speech of the narrator, who has heard a story. However,

upon analyzing the use of the auxiliary verb *keri* rendered in these sentences, Mitani (2002: 66) claims that the use of *keri* makes the sentence read simultaneously in two ways. That is, one way of reading is that the auxiliary verb indicates the past tense and the sentence reads from the third-person perspective, which is the narrator's perspective, and the other way of reading is that the auxiliary verb indicates discovery and the sentence reads from the first-person perspective, which is a character's perspective. Mitani argues that even though a sentence is rendered in narration, the auxiliary verb *keri* makes the sentence read from a character's perspective. Watase (2013), on the other hand, examines not only the auxiliary verb *keri* but also other auxiliary verbs, such as *tari* and *ri*, and claims that auxiliary verbs play an important role when they are used in narration. By investigating the texts of various literary works from the Heian period, two different basic forms of writing are found in texts of Japanese literature of the Heian period: the auxiliary verb *keri* and the conclusive form of verbs. Focusing on narration in various types of literary works from the Heian period, Watase identifies that the auxiliary verb *keri* is used in the texts of the *uta monogatari* genre, such as *The Tales of Ise*, and the *setsuwa* genre, such as *The Konjaku Monogatari*, while the conclusive form of a verb is used in the texts of the *monogatari* genre, such as *The Tale of Genji*.<sup>2</sup> When auxiliary verbs are used in texts of narration in the *monogatari* genre, they add some literary flavor to the texts. For example, the auxiliary verbs *tari* or *ri* are intensively used in narration to describe a character's visual perception. Watase claims that the auxiliary verbs are used to capture an event and describe it in the state of being. In other words, they capture the moment of action or event and describe it in the state of being, like a picture. As discussed so far, in addition to honorifics, auxiliary verbs also play important roles in the texts. Thus, the usage of those auxiliary verbs should be investigated as well as the usage of honorifics. In addition to the limited variety of linguistic features investigated in the previous studies, the methodology has also been limited to close reading of the texts; that is, qualitative analysis. In other words, despite the long history of research, textual analysis of *The Tale of Genji* has not been fully conducted from a linguistic perspective.

The current study investigates auxiliary verbs as well as honorifics by combining two different methods: the quantitative analysis and the qualitative analysis. As mentioned above, previous studies have been limited to qualitative analysis; that is, the texts of *The Tale of Genji* have been examined by close reading. However, with the advancement of technology, research of corpus linguistics has now become available in the studies of *The Tale of Genji*. The development of a corpus provides

the following benefits: it provides a more objective perspective to literary text analysis, which is derived from a substantial amount of data. The use of a corpus also makes it possible to investigate and account for texts from an empirical perspective. This systematic investigation of texts may identify linguistic phenomena, such as linguistic patterns and linguistic categories, that have not been recognized in the previous studies. Moreover, replication research may be conducted to verify the validity of research. Therefore, by incorporating a quantitative analysis, the current study provides a new perspective and sheds light on the textual analysis of the tale.

## 2. Data and Methods

The current study utilizes the texts of the *Shinpen Nihon Koten Bungaku Zenshuu* for the quantitative analysis as well as the qualitative analysis to be consistent in data even though *The Tale of Genji* has different versions of manuscripts.

### 2.1.Data

For the quantitative analysis in the current study, I refer to the study of Ogiso (2015). In his study, Ogiso aims to identify word distribution of each category (narration, conversation, and short poem) across various pieces of literary works from the Heian period by using the Corpus of Historical Japanese of Heian Period Series, which is provided by the National Institution for Japanese Language and Linguistics (hereinafter called NINJAL). NINJAL has been developing a large database of Japanese language, which encompasses not only Modern Japanese, both spoken and written, but also the Japanese language from Late Old Japanese to Modern Japanese. Since it is impossible to develop a single corpus that contains all of the Japanese languages from different periods as well as different forms, NINJAL has been developing multiple corpora based on various forms and periods. Among the various corpora, there is the diachronic corpus called the Corpus of Historical Japanese (hereinafter called CHJ), which currently consists of the materials from the Heian period (794-1192) through the Taisho period (1912-1926). The CHJ of Heian Period Series is a sub corpus of the CHJ, which encompasses literary pieces written in Late Old Japanese and currently consists of 16 literary works from the Heian period.<sup>3</sup>

Ogiso arranges the words of the CHJ of the Heian Period Series into high frequency order for each category (narration, conversation, and short poem). Then, he processes each list statistically based on the Log Likelihood Ratio (hereinafter called LLR).<sup>4</sup> Statistical processing plays a major role in this quantitative analysis.

Comparison of the actual numbers of appearance of a targeted lexical item in each category does not show how more or less frequently the targeted lexical item appears in one category over the other, because the word tokens are different in each style. LLR, which is employed to overcome this difficulty, indicates how frequently or not a targeted lexical item is used in a targeted text compared to the expected frequency of the lexical item in the other texts. In other words, if the value of a targeted lexical item is positive the lexical item appears more frequently in the targeted texts compared to the expected frequency of the targeted lexical item in the other texts, whereas if the value of a targeted lexical item is negative the lexical item appears less frequently in the targeted texts compared to the expected frequency of the targeted lexical item in the other texts. Based on the value of LLR, Ogiso (2015) provides 50 lexical items of highest frequency in each category as well as 50 lexical items of lowest frequency. For my current study, I utilize 50 lexical items of highest frequency as well as 50 lexical items of lowest frequency.

For the qualitative analysis, I examine texts from the fifth chapter of *The Tale of Genji* called *Wakamurasaki*, and the scene investigated in this section is called the *kaimami* scene. The previous studies extensively analyzed the texts of this *kaimami* scene to investigate how they are narrated, mainly focusing on the usage of honorifics, and find examples of this type of sentence (Takahashi, 1991; Mitani, 1994; Jinno 2004). *Kaimami* is the action of peering and mostly refers to the peering where a man covertly sees a woman through the aperture. According to the convention and norms of the Heian period, a woman of high rank should not be seen by a man unless he was her father or husband. Even her brothers were not allowed to see their sister after she attained womanhood. Thus, if a woman was seen by a man who was not her father or husband, it was considered to be a serious problem. Yoshikai (2008) argues that the action of peering is employed in tales of the Heian period for various purposes. The action of *kaimami* is generally considered to be a technique to create a relationship between a man and a woman. This idea of the *kaimami* was first presented in Imai (2003), and it has been accepted since then. However, there has recently been another perspective on the *kaimami*. That is, the *kaimami* plays an important role to incorporate the perceptions of characters and evaluation and to play a key factor in order to move the story forward as well as to create a romantic relationship between characters (Kawakami, 1976; Yoshikai, 2008).

## **2.2.Methods**

In my research, I incorporate the linguistic approach known as corpus linguistics

and explore how the empirical approach to linguistic analysis may benefit a textual analysis of a literary work. The current study investigates not only honorifics but also auxiliary verbs. In addition to that, I combine quantitative analysis with qualitative analysis. For the quantitative analysis, I refer to Ogiso (2015), which utilizes the CHJ of Heian Period Series provided by NINJAL and statistically processes the data extracted from the corpus. Based on the results of the quantitative analysis, I conduct a qualitative analysis and investigate the texts of *The Tale of Genji* to identify linguistic features that make those sentences read as if they were rendered in the first-person, focusing on how auxiliary verbs as well as honorifics are used.

### 3. Analysis

#### 3.1. Quantitative analysis

For the current research, I mainly focus on word distribution of narration and conversation. Though short poems are also part of the texts of *The Tale of Genji*, they are linguistically distinct from the other categories. For example, short poems consist of 5-7-5-7-7 syllables and are rendered with specific words called *utakotoba*. Thus, I examine the word distribution of narration and conversation. Figure 3 below shows the numbers of lexical items of each part of speech that appear in each category (narration and conversation).

parts of speech	narration	conversation
Interjection	0	2
Adjective	3	1
Particle	7	11
Auxiliary verb	3	9
Prefix	3	0
Suffix	5	0
Pronoun	0	6
Verb	16	7
Adverb	1	9
Noun	12	5

Figure 3

*Note:* Adapted from Ogiso (2015: 99)

As seen in Figure 3, no single lexical item of interjection is listed in narration while

two lexical items of interjection are listed in conversation. As for auxiliary verbs, there are three auxiliary verbs listed in narration yet there are nine auxiliary verbs listed in conversation. That is, more variety of auxiliary verbs tends to appear in conversation. Also, prefixes and suffixes tend to be used in narration rather than conversation. In contrast, pronouns tend to appear in conversation rather than narration. More variety of verbs and nouns tend to be used in narration over conversation. In sum, there are distinct linguistic tendencies in each category (Ijima, 2011).

Ogiso (2015: 106) also identifies a sharp contrast between the 50 lexical items of highest frequency in narration and the 50 lexical items of lowest frequency in conversation, and vice versa. That is, 37 lexical items out of the 50 lexical items of highest frequency in narration are listed in the 50 lexical items of lowest frequency in conversation; whereas 35 lexical items out of the 50 lexical items of highest frequency in conversation are listed in the 50 lexical items of the 50 lexical items of lowest frequency in narration. Among these lexical items, as seen in Figure 4, honorifics as well as auxiliary verbs show a sharp contrast between narration and conversation.

	Narration	Conversation
	<i>tamau</i> (respect)	<i>tamau</i> (humbleness)
Honorific verbs	<i>obosu</i> (respect)	<i>makaru</i> (humbleness)
	<i>notamau</i> (respect)	<i>haberi</i> (politeness)
	<i>tari</i>	<i>mu, ki, tsu, ji</i>
Auxiliary verbs	<i>ri</i>	<i>nari, beshi, meri</i>
	<i>keri</i>	

Figure 4

The auxiliary verbs *mu, ki, tsu, ji, nari, beshi,* and *meri* are listed in the 50 lexical items of highest frequency in conversation as well as in the 50 lexical items of lowest frequency in narration. On the other hand, the auxiliary verbs *tari, ri,* and *keri* are listed in the 50 lexical items of highest frequency in narration as well as in the 50 lexical items of lowest frequency in conversation. As for honorifics, the humble forms, *tamau* and *makaru*, and the polite form, *haberi*, are listed in the 50 lexical items of highest frequency in conversation as well as in the 50 lexical items of lowest frequency in narration, while the exalted forms, *tamau, obosu,* and *notamau*, are listed in the 50 lexical items of highest frequency in narration as well as in the 50 lexical items of lowest frequency in conversation.<sup>5</sup> In sum, the current quantitative analysis demonstrates that each category has lexical items that are strongly associated with it.



As discussed so far, the word distribution shows a major contrast in frequency as well as in function between narration and conversation, which is discussed further in the qualitative analysis.

### **3.2. Qualitative analysis: The fifth chapter of *The Tale of Genji*, *Wakamurasaki***

The current study investigates the texts of the *kaimami* scene in the fifth chapter of *The Tale of Genji*. This scene is famous for the protagonist Genji finding the girl called Wakamurasaki, who will be his wife in the later part of the tale. The *kaimami* occurs when Genji, who is suffering from a disease, visits a holy monk in a mountain for medical treatment. One night, during his stay, he takes a walk in the neighborhood with his retainer Koremitsu and happens to find Wakamursaki through the action of peering, which is the moment of *kaimami*. The texts provided below are marked up with 12 categories of parts of speech, in reference to traditional categorization (Oda, 2015) and the categorization of the CHJ of Heian Period Series. Here is provided the abbreviation of the 12 categories of part of speech categories: Noun: N, Pronoun: PN, Adjective: Adj, Adverb: Adv, Adjectival Verb: AdjV, Verb: V, Auxiliary Verb: Aux, Interjection: Intj, Conjunction: Con, Particle: P, Prefix: Pre, Suffix: Suff.

Sentences of the first example are from the very beginning of the *kaimami* scene. One evening, Genji goes out for a walk taking only his retainer Koremitsu and comes to the fence, from which he sees a room where a nun is providing flowers to the Buddha statue.

日	も	いと	長き	に	
hi	mo	ito	nagaki	ni	
Noun: day	P	Adv: very	Adj: long	P	
つれづれなれ	ば	夕暮	の	いたう	
tsurezurenare	ba	yuugure	no	itoo	
AdjV: have nothing to do	P	Noun: dusk	P	Adv: extremely	
霞み	たる	に	まぎれ	て	
kasumi	taru	ni	magire	te	
V: to mist	Aux	P	V: to blend in	P	
か	の	小	柴垣	の	
ka	no	ko	shibagaki	no	
PN	P	Pre: small	N: soft scape	P	
もと	に	立ち出で	たまふ		
moto	ni	tachiide	tamau		
N: place	P	to come out	V (exalted form)		
人々	は	帰し	たまひ	て	
hitobito	wa	kaeshi	tamai	te	
N: people	P	V: to send back	V (exalted form)	P	
惟光	朝臣	と	のぞき	たまへ	ば
koremitsu	ason	to	nozoki	tamae	ba
N (name)	N (title)	P	V: to peer	V (exalted form)	P
ただ	こ	の	西面	に	しも
tada	ko	no	nishiomote	ni	shimo
Adv: close	PN	P	N: a room facing the west	P	P
持仏	すゑ	たてまつり	て	行ふ	
jibutsu	sue	tatematuri	te	okonau	
N: Buddha statue	V: to place	V (humble form)	P	V: to practice	
尼	なり	けり	簾	すこし	
ama	nari	keri	sudare	sukoshi	
N: nun	Aux	Aux	N: blind	Adv: slightly	
上げ	て	花	奉る	めり	
age	te	hana	tatematsuru	meri	
V: to raise	P	N: flower	V (humble form: to offer)	Aux	

Seidensticker:

The evening was long. He took advantage of a dense haze to have a look at the house behind the wattled fence. Sending back everyone except Koremitsu, he took up a position at the fence. In the west room sat a nun who had a holy image before her. The blinds were slightly raised and she seemed to be offering flowers.

### Example 1

The sentences above are all rendered in narration with the use of lexical items for the highest frequency in narration: the auxiliary verb *tari* (1 time), the verb of honorifics *tamau* (exalted form, 3 times), and the auxiliary verb *keri* (1 time). However, in the last sentence, the auxiliary verb *meri*, which is a lexical item of the highest frequency in conversation, is used. The auxiliary verb *meri* indicates supposition based on visual evidence. In this scene, Genji is the individual who is peering and is making an educated guess (conjecture about the age of the nun).

These sentences in the second example describe a scene in which Genji sees a lady-in-waiting during his peering and makes some sort of conjecture about the lady-in-waiting.

髪	ゆるるかに	いと	長く	めやすき	人	な	めり	
kami	yururukani	ito	nagaku	meyasuki	hito	na	meri	
N: hair	AdjV: rich	Adv: very	Adj: long	Adj: pleasant	N: person	Aux	Aux	
少納言	の	乳母	と	ぞ	人	言ふ	める	は
shoonagon	no	menoto	to	zo	hito	iu	meru	wa
N: (title)	P	N: nurse	P	P	N: person	V: to say	A u x	P
こ	の	子	の	後見	なる	べし		
ko	no	ko	no	ushiromi	naru	beshi		
PN	P	N: child	P	N: guardian	Aux	Aux		

Seidensticker

...a rather handsome woman with rich hair who seemed to be called Shonagon and was apparently the girl's nurse.

## Example 2

The sentences above are also rendered in narration yet rendered with some lexical items of the highest frequency in conversation: the auxiliary verbs *meri* (2 times) and *beshi* (1 time). Yet there is no lexical item of auxiliary verbs or honorifics of the highest frequency in narration. The auxiliary verb *meri* indicates supposition based on visual evidence while the auxiliary verb *beshi* indicates firm expectation derived from a judgment based on circumstance, experience or reason. Again, Genji is the individual who is peering and making a guess in this scene.

As seen thus far, lexical items of the highest frequency in conversation appear in some sentences of narration in the *kaimami* scene, which read as if they were rendered in the first person. Yet, it is not the case that any lexical items of the highest frequency in conversation appear in this type of sentence. As the previous studies claim, honorifics are omitted. None of honorifics of the highest frequency in conversation as

well as the lowest frequency in narration appear in sentences in question. Also, none of honorifics of the highest frequency in narration as well as the lowest frequency in conversation appear in the sentences. It is auxiliary verbs of the highest frequency in conversation as well as the lowest frequency in narration that are used in sentences that read as if they were rendered in the first person, such as the auxiliary verbs *meri* and *beshi*.

#### 4. Discussion

The auxiliary verbs listed in the highest frequency in narration as well as in the lowest frequency in conversation are associated with tense or aspect. The auxiliary verbs *tari* and *ri* indicate perfective and the auxiliary verb *keri* indicates past though *keri* can also be used for exclamation in some context. On the other hand, five auxiliary verbs out of eight auxiliary verbs listed in the highest frequency in conversation as well as in the lowest frequency in narration (*mu*, *meri*, *beshi*, *ji*, *nari*) are associated with modality.<sup>6</sup> Modality is a linguistic feature that allows for expressing the speaker's epistemicity or commitment to the proposition. The auxiliary verbs *mu*, *meri*, and *beshi* indicate speculative, and the auxiliary verb *ji* indicates negative speculation. The auxiliary verb *nari* indicates hearsay. More specifically, these auxiliary verbs are categorized as epistemic modality (Kinsui et al, 2011: 57). Epistemic modality indicates how much certainty or evidence the speaker has for the proposition expressed; therefore, epistemic modality shows the speaker's subjectivity.

The honorifics *tamau*, *makaru*, and *haberi* do not appear in those sentences in question though they are also lexical items of the highest frequency in conversation as well as the lowest frequency in narration. While the honorifics *tamau* and *makaru* are humble forms the honorific *haberi* is a polite form. As mentioned in the introduction, the humble form indicates that the object in a sentence is high-ranking, and the polite form indicates that the speaker shows respect to the addressee. That is, among these three honorifics, the honorific *haberi* is associated not with subjectivity but is seen more as a communicative act. As seen in the example below, *haberi*, which is underlined, is heavily used in a dialogue indicating respect for the addressee.

こなた konata PN	は wa P	あらはに arawani AdjV: in full view	や ya P	<u>はべら</u> habera V (polite form: to be)	
む mu Aux	今日 kyoo N: today	しも shimo P	端 hashi N: close to outside	に ni P	
おはしまし owashimashi V (exalted form: to be)	ける keru Aux	かな kana P	こ ko PN	の no P	
上 ue N: above	の no P	聖 hijiri N: priest	の no P	方 kata N: place	に ni P
源氏 genji N (name)	の no P	中将 chuujo N (title)	の no P	瘧病 warawayami N (disease)	
まじなひ majinai N: treatment	に ni P	ものし monoshi V: to come	たまひ tamai V (exalted form)	ける keru Aux	を o P
ただ今 tadaima N: now	なむ namu P	聞きつけ kikitsuke V: to hear	<u>はべる</u> haberu V (polite form)	いみじう imijiku Adj: extremely	
忍び shinobi V: to disguise	たまひ tamai V (exalted form)	けれ kere Aux	ば ba P	知り shiri V: to know	
<u>はべら</u> habera V (polite form)	で de P	ここ koko PN	に ni P	<u>はべり</u> haberi V (polite form: to be)	
ながら nagara P	御 oon Pre (exalted form)	とぶらひ toburai N: visit	に ni P	も mo P	
まうで moode V (humble form: to visit)	ざり zari Aux	ける keru Aux			

Seidensticker:

"What is this? Your blinds up? And today of all days you are out at the veranda? I have just been told that General Genji is up at the hermitage being treated for malaria. He came in disguise and I was not told in time to pay a call."

### Example 3

Here, the monk, who is a brother of the nun (Wakamurasaki's grandmother), comes into the nun's room and starts to talk to her while Genji is looking at them. The honorific *haberi* is heavily used in the monk's dialogue and shows his respect toward the nun. Other linguistic features associated with communication, such as the question marker *ka*, are also listed in the highest frequency in conversation. However, these linguistic features do not appear in sentences that read as if they were rendered in the first person as well.

Among the lexical items listed in the highest frequency in conversation as well as the lowest frequency in narration, lexical items associated with subjectivity, such as auxiliary verbs *meri* and *beshi*, appear in sentences that read as if they were rendered in the first person whereas lexical items associated with communication, such as the honorific *haberi*, do not. Banfield (1982) also identifies this linguistic tendency in this type of sentence in English literary texts. In sum, lexical items that are used in those sentences in question are lexical items of the highest frequency in conversation as well as the lowest frequency in narration. More specifically, those lexical items are associated with subjectivity, but not with communicative act. Incorporation of these lexical items of subjectivity into narration makes sentences of narration read as if they were rendered in the first person.

## 5. Conclusion

The corpus linguistic approach brings a new perspective into the textual analysis of *The Tale of Genji* and identifies some lexical items utilized in those sentences in question, such as the auxiliary verbs of epistemic modality, such as *meri* and *beshi*, which were not deeply investigated in the previous studies. These lexical items are associated with subjectivity yet not associated with any communicative act. In other words, they are not used for communication but rather for expressing subjectivity. This linguistic tendency is found in those sentences of different languages that read as if they were rendered in the first person as well, though linguistic realization may be different from one language to another (Banfield, 1982; Kuroda, 1973).

For future research, replication research will need to be conducted on Ogiso (2015). While the CHJ of Heian Period Series that Ogiso utilizes consists of 14 literary works, the current CHJ of Heian Period Series consists of 16 literary works, with additional two literary works. Statistically speaking, expansion of a corpus is crucial because the more data there is, the more accurate the statistical results will be. Also, each literary work may have special tendencies, such as a heavy use of certain words

due to its genres, so the more the amount of data there is, the better the data will be. Therefore, replication research will need to be conducted to verify the linguistic tendencies found in the current research.

## Notes

1. Nishida claims that honorifics used in conversations or letters do not necessarily follow the social hierarchy, yet honorifics used in narration, in principle, follow the social hierarchy, which means honorific expressions should be used to describe high-ranked characters.
2. There are different types of tales in the Heian period such as *setsuwa*, *uta monogatari*, and *monogatari*. The genre of *setsuwa* contains myths, legends, folktales, and anecdotes such as *Kojiki*. The genre of *uta monogatari* is another type of tales featuring poetry as the core of successive narrative episodes, and the prose sections is sometimes limited to a brief note about the composition of the poetry. The genre of *monogatari* is prose and can also be classified into novel.
3. The CHJ of Heian Period Series consisted of 14 literary works when Ogiso conducted his research.
4. See Ogiso (2015) for the formula for the LLR.
5. There are two different verbs of *tamau*: one is an exalted form and the other is a humble form. These two *tamau* conjugate differently.
6. The auxiliary verbs *tsu* and *ki* are associated with tense or aspect: the auxiliary verb *tsu* indicates perfective and the auxiliary verb *ki* indicates past.

## Text

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