「かえるくん」と『源氏物語』・日本語の文学作品の英訳を教材化した試み

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「かえるくん」と『源氏物語』
—日本語の文学作品の英訳を教材化した試み—

筑波大学附属駒場中・高等学校 英語科
八宮 孝夫
「かえるくん」と『源氏物語』
—日本語の文学作品の英訳を教材化した試み—

筑波大学附属駒場中高等学校 英語科
八宮 孝夫

要約

村上春樹は、今や世界的に有名な作家であり、『源氏物語』も日本を代表する古典である。村上の作品も『源氏物語』も、英訳を通じて世界に知られるようになったので、実際に英語によってその作品を味わうことも意味があると考えられる。原文と英訳の比較によって、日英の表現方法の違いなどにも触れる機会となる。本稿では、高１、高２で2つの作品を教材化した試みについて述べる。

キーワード：世界文学、日英比較、翻訳、英語を味わう

1 はじめに

筆者は、永らく、ある言語の文学作品はその言語による原文で読むのが一番よい、と考えてきた。ところが、2013年4月から2014年3月末までNHKラジオ第2放送で放送された「英語で読む村上春樹～世界の中の日本文学」を聴いて、「村上春樹作品がいまや数十ヶ国語に翻訳され、国と国語を越えて世界中で読まれており、特に国際的に影響力の強い英訳は、日本語の原文以上に世界の読者たちにとって大きな意味を持つように」になっていること。また、「村上作品の英訳は、日本語の原文に対して二次的なものであることや、それ自体独自の価値を持つ世界文学の作品になりつつある」ことを知った。引用は、いずれもこの番組のテキストを執筆した沼野充義氏の「まえがき」より。

村上作品は長編で有名であるが、これは授業では使用できない。しかし、村上春樹が世界的に有名になったのは彼の短編作品の英訳が欧米の著名な雑誌に掲載されたことのきっかけであった。そこで、冬休みの課題として一編読ませて、授業で扱うことになった。

『源氏物語』は、高２の1学期に同僚の杉村千亜希教諭が冒頭の部分を扱う予定ということを聞き、筆者はそれまで全く読んだこともなかったのが、良い機会なので古文の授業で扱った後に英訳で同じ部分を扱うことで、いわば古文との協同授業を展開しようと試みた。

2 村上作品の実践

2.1 Super-Frog Saves Tokyo

前述のNHK放送で扱ったのは、「象の消滅」（‘The Elephant Vanishes’）と「かえるくん、東京を救う’（‘Super-Frog Saves Tokyo’）であった。前者も面白いい作品であるが、後者が誌の展開に動きがあるので授業で扱いやすいと考え、そちらを冬課題にした。

この作品は初めに『新潮』1999年12月号に掲載されたが、英訳は、ジェイ・ルービン Jay Rubinの翻訳によって、CQの2002年6月号に発表された（前述の沼野氏のテキスト「まえがき」より）、24ページほどの作品である。後に8編の作品を集めた短編集『人類の子どもたちはみな踊る』・英訳は after the quake に収められたが、この短編集の中でも異色の作品で、他の5編が概ねリアルリティックな調子で展開するのに対して、この短編だけはファンタジーの性格が強い。小説の冒頭で、人間と同じように物を言う蛙が出てきて、その蛙がミミズの化け物と闘うという奇想天外な話である。蛙やミミズが、主人公の心の中で何を象徴しているのか、など読む手によって意味もさまざまに意味深い。

課題では、英語で読むだけでなく日本語原文を読むことも積極的に勧め、①英語と日本語で読む受ける印象の違い、②英語の表現でわかりづらいところ、③印象に違った場面、をレポートにして提出させた。

2.2 実際の授業展開

授業では、NHKの放送で使用した英語朗読を録音

“Super-Frog” and the Tale of Genji ～translated materials used in the English Class
I was most impressed by the scene where Frog was exhausted out from the fight with Worm and covered with spots. And then, many worms appeared from his body. There were the very "unme" for Frog. I think Worm stands for unconscious aggressiveness that lies far under Katagiri's mind. Frog stands for controlled intelligence that turns up in front of Katagiri. Frog would fight with Worm. But philosophically, even Frog includes worms in himself. I think this story very ironically deep.

(1-1 K)  

My most impressive scene is that many worms came out of Frog. I was really shocked when I read the first time. I think this scene implies what the author wanted to tell. It may mean everything has ugly side however honest or right it may be. (1-1 F)  

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This story has punch from the beginning. When Mr. Katagiri went back to his apartment, a giant frog waiting for him. It is a very fantastic beginning. While reading this, I recalled Franz Kafka's "Metamorphosis," in which the main character found he was transforming to a big worm.

This story has an impact in the beginning, too. (1-2 M)  

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2.3 生徒の反応、意見など  

以下、生徒のレポートからの感想例である。

The scene that impressed me most  

I especially like the beginning of this story – this story suddenly starts with a sentence like this:  

Katagiri found a giant frog waiting for him in his apartment.

Mr. Katagiri must have been surprised to find a frog in his apartment. But it was not only him who got surprised, but I was also surprised with the first sentence. This sentence was so fantastic and mysterious that I was pulled into the story from the very beginning. (1-4 U)  

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この2つの感想では、やはり最後の方で蛙が無残な姿になる様子がショッキングである点に触れています。実際、その描写に刺激を受けて、別紙2のようなイラストをレポートに描いてきた生徒もいたほどである。蛙やミミズが何を象徴しているかを更に深く考察したいかのような感想もあった。

When I finished reading this story, I hardly understood it at all. I wondered whether “Frog” existed or not, whether “Frog” was dead or not. But the more times I read, the more I came to understand. Both “Frog” and “Worm” are not ordinary animals and they fought underground. But “Frog” said that he would fight with “Worm by imagination. So I think the underground suggests “unconsciousness” because Katagiri didn’t remember

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the battle. In short, Frog means ‘reason’ and Worm means ‘unconsciousness’. In the end Frog vanished and became lots of worms. It means ‘reason’ and ‘unconsciousness’ were mixed together and became unstable. Actually Katagiri lacked human feelings at first, but in the end he screamed. In 1996, most people had an anxiety and Katagiri was one of them. (1-3 T)

これらは、授業で扱う前の冬講座としてのレポートにあった感想である。以下には、学期末のパフォーマンス・テスト（その学期に扱った教材について、印象に残ったものを2分程度スピーチする）で発表されたスピーチを上げる。

Topic of my speech: Super-Frog Saves Tokyo

I’ll talk about “Super-Frog Saves Tokyo.”

This is a strange story. And I think all this story is Katagiri’s dream. In the end of the story, Frog said, “The whole terrible fight occurred in the area of imagination.” It means Katagiri helped Frog in his dream.

But I think Frog himself is only a creature of Katagiri’s dream. Katagiri was dreaming from the time he came back home and met Frog. Then in his dream he talked with Frog and promised to fight against Worm together.

Then, what do you think of the meaning of Katagiri’s dream? The dream encyclopedia says, Frog means a point of change of a matter and the beginning and the ending of a matter. And the death of Frog means a suggestion of some trouble. From these factors, I think this dream means Katagiri will be faced with a big trouble and should do his best to overcome. This interpretation is just my opinion but this dream certainly has a minus image. (1-4 H)

2.4 その後の展開

村上春樹の短編を扱った、そもそもその動機は、使用している教科書 Unicorn English Communication 1にL8 Haruki Murakami Abroadという課があったからである。Ted Goossenというカナダの日本文学研究者が書いたもので、村上作品が世界でいかに広く読まれているか、その理由は何か、作風はどのようなものか、そしていくつかの作品の簡単なあらすじにも触れている。正直言って、それまで村上ファンでもなく作品をいつも読んでいなかった筆者にはピンと来なかっただけの生徒も同様の感じを持ちだろうと思うし、むしろこの課を扱うより、実際に村上作品を体験することが必要だと思う。「Super-Frog Saves Tokyo」を扱ったわけである。そして、村上の作品になじん後、この課を授けた。

本文中に“At a gathering of Murakami translators in which I participated a few years ago, translators from places like Russia, Korea, China, and France described the “Murakami boom” in their countries.”という一節があるが、実はこれは2006年に日本で行われた17カ国23人の翻訳家・作家・出版社が日本に集まって行ったシンポジウムのことで、その企画者の1人が前述の沼野元次東大教授だったのである。その模様は、『世界は村上春樹をどう読むか』（柴田元幸・沼野元次・文春文庫）で詳しい。そして、沼野氏は本校の卒業生なのである。矢筈を承知で、ご講演をお願いしたところ、3月に講演に来てくださり、世界文学について、翻訳の難しさについて、改めて知見をうかがうことが出来た。

3 『源氏物語』の実践

3.1 The Tale of Genji

村上作品の場合は、ラジオの放送を1年間聞き、教材化をじっくり練ってきたが、『源氏物語』については、ほとんど知識がない状態であった。したがって、単独で扱うのは無理があるため、古文の杉村教諭にまず原文を授けもらい、その後英訳を扱うという形を取ったわけではない。ただ、英訳を扱うにも、複数の英訳があるので、まずはどの英訳版を使用するかが問題となった。有名なArthur Waley 訳、Edward Seidensticker 訳、比較的最近のRoyal Tyler 訳が候補となるが、何といっても、Arthur Waley 訳によって、世界で知られるようになったといってよい。そこで、彼と『源氏物語』にまつわる図書をもとめ、背景知識を増やしていった。まず、『源氏物語に見せられた男 ＝ アーサー・ウェイリー伝』（今井恒志・新潮選書1993）、『アーサー・ウェイリー：『源氏物語』の翻訳者』（平川祐弘・白水社2008）の2冊が大変参考になった。

英訳書は The Tale of Genji (Arthur Waley, Dover Thrift Edition) を使用した。

3.2 実際の授業展開

6月上旬に古文の授業で、「桐壷」の巻の冒頭2ページ
At the Court of an Emperor (he lived it matters not when) there was among the many gentlewomen of the Wardrobe and Chamber one, who though she was not of very high rank was favoured far beyond all the rest …

At the Court of an Emperor (he lived it matters not when) there was [among the many gentlewomen of the Wardrobe and Chamber] one, who [though she was not of very high rank] was favoured far beyond all the rest …

特に there was … one の間に入った部分はわかりにくい。授業では、挿入句などを指摘させながら、一見複雑に見える文も、それを取り除けば文型としてはシンプルであることを示した。また、それぞれ原文のどこに該当するかも指摘させた。全く、grammar-translation method のそりを免れないが、こういう特殊な英文の場合、ある程度仕方のない面はあると思われる。

もちろん、もっとわかりやすい版を使用することも考えられる。最近の英訳版である R. Tyler 版の該当英文は次のようなである:

In a certain reign (whose can it have been?) someone of no great rank among the Emperor’s Consorts and Intimates enjoyed exceptional favor.

もちろん、among ～ Intimates が挿入句になっているが、Waley 版よりも相当わかりやすい。

E. Seidensticker 版では、さらにシンプルである:

In a certain reign there was a lady not of the first rank whom the emperor loved more than any of the others.

3.3 BEGIN Japanology の活用

これについては、本『駒場論集』(2016)の英語科の項目で述べたので重複するが、「桐壷」の巻には、肝心の主人公光源氏は登場せず（最後に生まれるシーンがあるが）、結局「源氏物語」の全体像を知ることなく、本当に一部の解釈に終わる可能性があった。ところが、インターネット上に NHK の海外向けテレビ番組 BEGIN Japanology: The Tale of Genji を発見した。

この番組は Part 1, Part 2 に分かれており、Part 1 は源氏物語の時代背景の説明、Part 2 は映像と人形を使用しての「源氏物語」のあらすじ、という構成であった。それぞれ、30 分程度の番組で、そのエッセンスを LL で見ながら、理解度チェックのための質問、また穴あきのスクリプトを用意し、最終的には音声だけではなく文字としても確認させた。別紙に、その穴あきスクリプトの例を挙げておく。

3.4 生徒の反応、意見など

1 学期のパフォーマンス・テストで、授業で扱った The Tale of Genji についてスピーチした生徒がいた。その例を挙げる:

Comparison among the translations of the Tale of Genji

Hello, class.

I compared the three translations of the Tale of Genji. The first version translated by a foreigner is by Arthur Waley, who is a pioneer of Japanese literature research. This version was translated around 1930. The peculiarity of this version is that each sentence is quite long, intending to fit translation to [the] original. The atmosphere of the original is also reproduced.

The second version was translated by Edward Seidensticker, who introduced many Japanese literary works to [the] world, in 1976. The sentences of this version are much shorter than those of the former [Waley’s]. On the other hand, the expressions are sometimes mandarin to express
more exact nuance.

And finally, the third version was translated by Royall Tyler in 2001. This version is written in pretty simple English. It’s related to the times when it was translated.

I prefer the first version, a little hard to read though. It’s because it has the new interest as a story and the feeling of the translator. (2-1 M)

2 パラグラフ目の “the expressions are sometimes mandarin to express more exact nuance.” の部分の mandarin の意味は「(文体などが) 濃かった」いう形容詞としての用法とのことだが、ちょっとその部分はわかりづらい。とあるが、筆者が参考に配布したプリンクを読みコメントを述べた生徒がいたのは嬉しい。また、この生徒も文構造は複雑であるが Waley 訳が気に入ったようである。

もう１つ生徒の発表を挙げる。こちらは筆者が挙げなかった「字治十帖」について述べている。

[The] Tale of Genji has 54 chapters and the first 41 chapters are about the life of “Shining one’s” life, and the last 13 chapters, which are called “字治十帖,” are the story after Genji’s death.

Some researchers say that this story was not written by Murasaki Shikibu but, I think, judging from the story full of tragic love, it must have been written by anyone but her. [*no one but ...か？]

By the way, the main characters are Genji’s son and grandson, “Aoi no Kimi” and “Nioi no Miya.”

Aoi smells well by nature and Nioi envies of his smell and put scented bag inside his kimono and his name comes from this feature. It sounds interesting, doesn’t it?

Why don’t you read not only the Shining one’s story but also his children’s story? (2-4 F)

「字治十帖」について、読むためのひとつのヒントを挙げてくれたのはよかった。

4 おわりに

最近の英語教育の主流は、あまり一文一文の構造を文法的に分析したりせず、あるまとまりのある文章を読むで、概要を理解したり聞き取ったりというのでもある。実践的な英語を身につける、という点においてその方向に間違いないであろう。今回の実践でも

BEGIN Japanology の「源氏物語のあらすじ」を聞き取り課題などは、まさにそれが目標である。

しかし、時として、ただ情報を取る対象として文章を捉えるのでなく、文章そのものを味わう、という視点も「言葉の教育」という点では大事だと思われる。

‘Super-Frog Saves Tokyo’ で見たように、元の日本語原文と英訳のニュアンスの違いや、文化的違いによるのしわけ、のような問題にも意識を向けさせたい。感情を描き出すような描写のようなものに体験させたい（そういうものがなければ、別紙で示したようなカエルの絵を書こうという気持ちは起こらないであろう）。

『源氏物語』も流れをつかむために斜め読みするのはあまり意味のない作品である。英訳版である The Tale of Genji も、一文一文に当たってその文が持つリズムなどを味わうことが大切だ。ただ時には文章が複雑で、分析して文意を取ることが「苦行」になってしまうとばかり短倒である。その点では、どの英訳を用いるかというのも慎重にしないといけない。

今回のこのような実践は、決して主流になるものではないが、時としてこのようなアプローチも必要ではないかと思い、提示した次第である。

謝辞

今回の「かえるくん、東京を救う」の英訳版の実践は沼野充義教授の示唆に富むラジオ番組がなければ、また『源氏物語』の英訳版を扱う実践は杉村千亜希教授のご教示がなければ、実現しないものであった。イラスト提供者の藤森礼君。ここに感謝の意を表します。

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Katagiri found a giant frog waiting for him in his apartment. It was powerfully built, standing over six feet tall on its hind legs. A skinny little man no more than five-foot-three, Katagiri was overwhelmed by the frog's imposing bulk.

★ "Call me 'Frog,'" said the frog in a clear, strong voice.
Katagiri stood 1( ) in the doorway unable to speak.

★ "Don't be afraid, I'm not here to hurt you. Just come in and close the door, please."

★ Briefcase in his right hand, grocery bag with fresh vegetables and canned salmon 2( ) in his left arm, Katagiri didn't dare move.

★ "Please, Mr. Katagiri, hurry and close the door, and ★ take off your shoes."

★ The sound of his own name helped Katagiri snap out of it.
He closed the door as ordered, set the grocery bag on the raised wooden floor pinned the briefcase under one arm, and unlaced his shoes. Frog 3( ) for him to take a seat at the kitchen table, which he did.

★ "I must apologize, Mr. Katagiri, for having barged in while you were out," Frog said. "I knew it would be a shock for you to find me here. But I had no choice. How about a cup of tea? I thought you would be coming home soon, so I boiled some water."

★ Katagiri still had his briefcase jammed under his arm. Somebody's playing a joke on me, he thought. Somebody's rigged himself up in this huge frog costume just to have fun with me.
But he knew, as he watched Frog pour boiling water into the teapot, 4( ) all the while, that these had to be the limbs and movements of a real frog. Frog set a cup of green tea in front of Katagiri, and poured another one for himself.

★ Sipping his tea, Frog asked, "Calming down?"

But still Katagiri could not speak.

★ "I know I 5( )( ) made an appointment to visit you, Mr. Katagiri. I am fully aware of the proprieties. Anyone would be shocked to find a big frog waiting for him at home. But an urgent matter brings me here. Please forgive me."

★ 頭の特徴は？
★ Frog と「かえるくん」
★ overwhelming ～を圧倒する
★ imposing bulk: 壮大とした巨体
★ bulk: 大きな塊
★ grocery bag: 買い物袋
★ 紙袋を抱えたまま
★ 日本的な措辞
★ snap out of it: 気を取り直す
★ as ( ) ( ) ordered
★ pin: ピンで固定する
★ → ギュッと挟む
★ barge in: 勝手に入り込む
★ 「お湯を沸かす」
★ jam: 押し込む、詰め込む
★ rig up: ～の装いをさせる
★ limbs 四肢（一身体つき）
★ sip: する
★ 本来ならば～すべきところ
★ proprieties: 礼儀作法
★ urgent matter: 緊急事態
The most impressive scene was the scene where a large number of bugs came outside of the frog. It was kind of horror that the scene was written with so realistic depiction. I couldn’t imagine such a terrible and from the other parts of the story.

I love the frog’s character. He is a frog, indeed, but a very strange frog that has high intelligence and sense of humor. His character was creating a mysterious atmosphere and I was attracted to the story. I would like to read other stories in English too. (1-3 Y)

This story is crazy and so I like it. Frog’s character was also amusing. At first, I thought Frog was childish, but curiously, he often talked about difficult things such as foreign literature or philosophy. In addition, I like a change in Katagiri’s feeling. He considered Frog to be a strange creature at first, but as the story develops, he changed his mind and felt some sympathy toward Frog. Finally, I think it is owing to Murakami’s writing ability that although this story goes gloomy, we feel something mysterious and realize something important after we finish reading it. (1-3 Y)
Peter Barcan: The Heian Period, which lasted for about four hundred years, was an age of aristocratic 1(r) when Japan was, generally speaking, at peace. It was a time also when the country was beginning to break away from the period when it had been very strongly under the influence of Chinese culture of the Sui and Tang Dynasties. And distinctively, Japanese culture was beginning to take 2( ). This culture became evident in many fields, from clothing to architecture, to literature and the arts and the Tale of Genji was a product very much of the cultural 30b ), which took place during the Heian Period. Next we take a look at the plot and central characters of the book with some visual help of a recent theatrical production using puppets.

In the Tale of Genji, the central character is Hikaru Genji, often referred to as "the shining one." He is a son of incumbent Emperor and blessed both with talent and remarkable good looks. He's seen by the noble women as the 4( ) man. However, because of his mother's low rank, he himself can never become Emperor. One silly young man, Genji falls in love with Lady Fujitsubo, who is five years older than him. Fujitsubo bears a strong 5(r) to Genji's own mother, who died while he was still a young child. However, Fujitsubo is a consort of the Emperor, which means Genji's love for her is 6(f ). Even so they become passionate lovers and ultimately Fujitsubo bears Genji a son. Genji has not only had adulterous affairs with his father's consort but she's given birth to his own child. His sense of remorse and 7( ) for this offence looms over him for the rest of his life.

On the other hand, Genji's life is now aristocratic at court with great success. He benefits from his favors bestowed by his father, the Emperor. He gains a wife of high station and he rises to a position of 8( ). But Genji cannot relinquish his love for Fujitsubo—a love that is taboo and must always remain hidden. Genji attempts to numb his pain by engaging romantic relationships with many women, but a feeling of 9(e ) still gnaws at his heart.

And then, Genji has a fateful encounter. On a visit to a mountain hermitage, he notices his Lady Murasaki. Finding out this young girl is a niece of his lover Fujitsubo, he adopts her, and takes her to live with him in the capital. Genji lavishes his love on Murasaki—he teaches her all the social refinements required of noble women at the court. But Genji's 10( ) takes a sudden turn when his father Emperor abdicates. Genji's status at court is compromised. At the same time Genji is implicated in a scandal and he's banished into exile in a far-off province of Soma. "The waves on the strand like moans of helpless longing, the winds like messengers from those who grieve." In this poem Genji scbs a grief echoed by the sound of the waves. By the shore in Soma he pines for the city so far away.