Defining the Feminine Impact on the Progression of Japanese Language: An inquiry into the development of Heian period court diaries

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From the split of the private and public lives of gender divides, men lived on the outside imbibing Chinese language styles, while women on the inside established and preserved a uniquely Japanese form of language. This paper asserts the theory that the Heian period was one of the first times in which the schism was produced through the female’s power to embody a written language which the Japanese could claim as their own independently of the effect from other cultures. In its focus this paper aspires to analyze the public/private, male/female origins by placing them within the Heian period, from which two court diaries and one novel will be examined. Once the theory of dichotomy has been concretely set down, the paper will move onto an analysis of the works of literature from the time period in order to give some sense of what the authors were trying to accomplish in reaction, perhaps, to the gendered society of which they were a part.

In order to give some background on the development of the written language in Japan, it’s best to start at the beginning. At first, the Japanese writing system borrowed completely the Chinese system of kanji. However, this was cumbersome in that they could not use the kanji to write most words. A common example is that the Japanese took the Chinese kanji for “mountain” but substituted their own pronunciation of the word, “yama” in place of the Chinese pronunciation of “shang”. Then when having to write a family name such as Yamaguchi, they would use the kanji character for “mountain” to represent the “Yama” of Yamaguchi, simply because that would satisfy a phonetic rendering of the name.\(^1\) It was not until the publication of the Manyoshu in 777 that the Japanese managed to stabalize this writing system and create the

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hybrid readings of Japanese phonetic sounds illustrated by Chinese characters known as “manyo’gana”.\textsuperscript{2} Around the same time in the seventh and eighth centuries, the \textit{hiragana}, or \textit{onna-de}, form of writing originated. In Japanese historiography the \textit{hiragana} system was developed by the Buddhist monk Kobo Daishi, who had studied Sanskrit, a phonetic alphabet, in India:

The alphabet that he invented was a syllabic alphabet—in part based on Chinese writing, \textit{hiragana} is made of simple, cursive strokes in which each character represents a single syllable. Not only is \textit{hiragana} easier and faster to write, it also doesn't require a knowledge of Chinese characters.\textsuperscript{3}

Subsequently, in the Heian period, this hiragana writing style became predominantly the property of the female population in the court, and it was through them that it flourished and eventually became the standard phonetic alphabet system of Japan.\textsuperscript{4}

Victoria V. Vernon writes about the reasons for which women in the Heian period began writing,

the Heian woman’s life was almost incredibly circumscribed physically. What was unique to her situation, however, was that in some measure the very constraints imposed upon her actually fostered literary activity. For the aristocracy of the times, truly civilized life was limited to the capital city of Heian-kyo; for the aristocratic woman, contact with the outside world was even more restricted.\textsuperscript{5}

Because of all her free time and restricted personal sphere, the females of the Heian court had unlimited time in which to write and, for lack of anything better to do they wrote about their lives and made up worlds to live in through literature that they weren’t experiencing in real life. For example, \textit{The Pillow Book} gives a recounting of the every day life of one court lady; and \textit{The Tale of Genji} has been argued as being:

\begin{thebibliography}{9}

\bibitem{2} Ibid.
\bibitem{3} Ibid.
\bibitem{4} Ibid.
\end{thebibliography}
Murasaki Shikibu’s refuge from the world in which she actually lived, a transmutation of the prose of her daily life at the court into the poetry of her imagination. We know from her diary that men at the court behaved by no means flawlessly. Even the most distinguished among them not infrequently got drunk and displayed a crudity that would be unthinkable in the novel. Murasaki Shikibu romanticized, attributing to the past a beauty and elegance not always present in the world she observed…

The novel thus comes out of an escapism that Murasaki felt compelled to give in to in order to distance herself from the reality of court life. And certainly the author had plenty of time with which to develop an illusionary world as Vernon goes on to say,

Whereas social and political offices and responsibilities generally kept the aristocratic male moving about the city, the court lady’s life was both stationary and leisurely. . .the prose forms of the day are an outgrowth of her way of life: they take days to read and years to write. She had such days and years. One of several wives of a husband who might be living elsewhere, the Heian woman could not expect a sustained marital relationship; she was dependent for diversion upon the company of her female attendants and upon her reading and writing.

Both Murasaki Shikibu the author of The Tale of Genji and Sei Shonagon who wrote The Pillow Book write because it is something which they can do, although each in her own way writes in a different genre reflecting personal tastes and desires. Murasaki invents a fictional, glorious past with characters such as Genji the Shining Prince, and Shonagon keeps a diary of actual events that she sees happening all around her. Both women however write of daily life and court activity because that was the life they knew. Their subject matter displays the split of writing styles that confined women’s writing to the private world of the interior and men’s writing to the official documents of the public exterior world.

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7 For proof of the instability of marital relations in the Heian period one can look at the diary of a noblewoman known as “the mother of Michitsuna” which covers a time period in her life between 954 to 974. In it she writes about her husband having an affair with another women and how his visits to her own house become discontinued, “His visits became still more infrequent…’Perhaps he has given me up completely,’ I would say to myself,” (Keene, Donald, ed. “Kagero Nikki.” Anthology of Japanese Literature. New York: Grove Press, 1955: 98.) The author then goes on to discuss her move to a monastery, the reunion with her husband, and then their eventual complete separation which is representative of the relationships of some couples which ended so anticlimactically in the Heian period with no real difficulty on either side.
The writing of women also corresponds in the most practical linear way from their lifestyles of ease and repose in which some diversion had to be invented so they could while away the hours. In fact they both discuss this in their writing when, for example, Shonagon cites *monogatari*, (stories) as “among those items that ‘relieve the tedium’” and Murasaki puts words into the mouth of Genji when he says to his female ward, “If it were not for such old stories, how could you fill the empty hours?”⁹ Within the stories and writings of women in the Heian court, then, there is ample proof of the impetus that forced them to become literary agents to stave off boredom and loneliness.

However, loneliness does not have to be the sole reason for their writing in the *onna-de* style. In addition to the lifestyle which was conducive to being able to compose long works of literary art, the women of the Heian period were also experiencing a unique level of freedom in Japanese history. Donald Keene writes that,

> During the long medieval period, when women were badly educated and kept in a position of subservience to men, they had little opportunity to display literary talent. In contrast the position of women at the Heian court in the tenth and eleventh centuries was perhaps the highest of any period in Japanese history, at least until recent days.¹⁰

The Heian court was thus beneficial to women because it gave them the opportunity to become well-read and well-learned. They were still “not expected to learn Chinese,”¹¹ as Keene points out, even though some of them did, (including Murasaki and Shonagon), but they were allowed to write in the Japanese language which the men considered inferior.

In 720 when the Japanese compiled the *Nihon Shoki*, or Records of Ancient Matters, they were already mimicking the Chinese by writing an origin myth of their country in the Chinese

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¹¹ Ibid, 112.
language and composed according to a Chinese model.\textsuperscript{12} The Japanese court felt the need to prove to the Chinese from whom they had borrowed many aspects of culture, that their own culture was capable now of being equal to that of the Chinese, both in the realms of history and literature. Thus, they composed poetry in the Chinese style using the Chinese language and compiled anthologies of their work. Unfortunately this did not really create an impressive body of work. Due to the fact that they were composing poetry in a foreign language, the Japanese court were “forced to describe mountains they had never seen, compare sad or felicitous occurrences in their own lives to Chinese examples…As may easily be imagined, most of this poetry is exceedingly poor.”\textsuperscript{13} The women, on the other hand, who were continuing to write using the Japanese language were able to compose poems on subjects which they knew— seaweed in the water, plants and flowers integral to the Japanese psyche, and Mt. Fuji. Thus, the Japanese language was capable of expressing the actual Japanese aesthetics and capturing their true emotions undiluted by Chinese structures and the women of the Heian court were the default keepers of the Japanese language due to the male unwillingness to write in the vernacular in public ceremonies and occasions because it would not increase their standing in the eyes of their cultural rivals, the Chinese. In private though, women could continue to keep the Japanese language alive.

It is from their being shunted into the private realm that women further developed the written form of the Japanese language. H. Richard Okada describes the origination of the two distinct forms of writing in his book, \textit{Figures of Resistance}:

[In the Heian period] we are in a space quite unusual in world history where women eagerly and skillfully occupied the subject positions of writing in a linguistic medium named for them. Known by the term “feminine hand” (onna-de), which signified \textit{hiragana} writing, their discourse employed one of the two types of phonetic syllabary

\textsuperscript{12} Ibid, 112.
\textsuperscript{13} Ibid, 112.
developed to transcribe the sounds of the native language. The term contrasted with “masculine hand” (otoko-de), which signified Chinese writing practiced in Japan. The hiragana syllabic system functioned as a “private,” or supplementary, mode of social communication and artistic expression in contrast to kambun, which signified the hegemonic discourse of “public” (i.e. governmental, legal, ritual, historical, and other) constructs.\footnote{Okada, H. Richard. \textit{Figures of Resistance: Language, Poetry, and Narrating in The Tale of Genji and other Mid-Heian Texts}. Durham: Duke University Press, 1991: 160.}

With the expansion of language into two different forms in Japan, the realms of private and public became gendered into discourses occupied by the two sexes of masculine and feminine. It was from the advent of the Chinese presence in Japan that this division happened at all. It can be seen that the threat of an outside force with the power to create a loss of national identity is what caused the cleaving in twain of the functions of language to private and public realms. By nature of their roles as statesmen men had to have contact with the foreign powers such as China, and by their congress with them they had to write in a language which the Chinese could understand. Also in aping the more culturally advanced Chinese race, the Japanese wrote in Chinese in order to reach an equal footing, and/or surpass the Chinese literary canon.

Women, on the other hand, were kept away from contact with the outside world due to Japanese conventions and rules which kept the women under close supervision and restricted them to staying behind screens and never being seen by men other than their close family or husbands.\footnote{Paulson, Joy. “Evolution of the Feminine Ideal.” \textit{Women in Changing Japan}. Joyce Lebra, Joy Paulson, and Elizabeth Powers, ed. Boulder, CO: Westview Press, 1976: 6.} Due to their segregation women did not have access to the same education as men, specifically the extensive training needed to write in classical Chinese. Therefore, . . .highborn women employed a written form that more closely approximated the spoken Japanese word and, moreover, enabled them to express their private emotions and perceptions in both fiction and poetics diaries in ways that were intimate, immediate and lyrical. Thus, the very conventions utilized to exclude women from government and so-
called serious matters gave them the use of a vehicle that facilitated the portrayal of the nature of social relations and the subjectivity of experience.16

Even though these distinctions between male and female writing developed, they were yet permeable and men could write in the women’s hand as well as women being able to write in Chinese. Examples of women writing in Chinese occur in Murasaki Shikibu’s diary when she writes about Sei Shonagon, “She values herself highly, and scatters her Chinese writings all about.”17 Also Murasaki mentions her own ability to read Chinese in the same diary when she cites an example of some of her maids berating her for reading Chinese texts. Then an example of males writing in the feminine hand can be seen in the Tosa Diary where Ki no Tsurayuki pretends to be a woman in order to give vent to his grief over the death of his daughter. The fact remains though that it is the female works of literature in the “feminine hand” that became classics in their own period as well as coming down to modern times as the greatest works of literature from the Japanese pre-modern period.

The feminist critic Nina Cornyetz writes about the connection between women’s distance from politics and the range of artistic expression that distance bestows upon them. She writes:

The education of the women of the Heian was completely severed from politics; theirs were intellectual skills, artistic skills, and competencies that were posited in opposition to politics. Because they were excluded from politics, women achieved artistic freedom. Within the cultural framework and social system that placed art/politics, literature/scholarship, and private/public in binary opposition, gender distinctions (maleness and femaleness) were each affixed to only one side of [the other developing] binarisms. Thus, gender distinction itself, as a determined constituent component of the system, functions to further rigidify the existing structure.18

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Due to their lack of political power, women were freer to dabble in the artistic life of Japan. And it is from their literary expressionism that the life of Japan in the Heian period is still known about to this day. Thus, even in the fact that the silencing of women in the public world of medieval Japan’s politics can be seen as a detriment to social equality, it is from this very rigid social system that the Japanese language evolved into a separate one from the Chinese in the first place. It is from these very women writers such as Murasaki Shikibu and Sei Shonagon that the development of a wholly Japanese syllabary came into being. The binarisms that grew up in the Heian contributed to a progressive Japanese artistic form in the private discourse which gave a lasting impression to the advancement of nihon-go, or Japanese language.

In addition to furthering the Japanese language, the female writers of the Heian period were commenting on the social situation within their time period. In both The Tale of Genji and The Pillow Book, the female characters can be seen as disparaging the male myths of power. Also, in The Tosa Diary the need for a male to take on the guise of feminine writing in order to express private sentiments reflects the inequality of men and women in being able to express their emotional states—particularly in the case of grief.

To begin with an analysis of The Tosa Diary, this journal is written by Tsurayuki upon his return as governor of an outlying province to the capital. In it he assumes the persona of a woman in order to express sorrow at the death of his daughter, which, writing as a man, would have been more difficult for him to do through the Chinese high style of more philosophically based creative writing. Even though it is a man writing, because of the subject matter, the writing is considered to be that of the “feminine hand,” not only because it is written in the onna-de style, but also because of the genre in which it is written—the emotional filled account of the death of a child. In accordance with this theme Cornyetz claims also that, “those genres deemed
to be ‘female’ were to be narrated by women, regardless of authorial sex.”\textsuperscript{19} Evidenced by the manner in which Tsurayuki begins his diary: “Diaries are things written by men, I am told. Nevertheless I am writing one, to see what a woman can do.”\textsuperscript{20} The essence of this statement coming from a man pretending to be a woman in order to write on a subject deemed more appropriate for females than males complicates the thesis of this paper.

In effect, Tsurayuki, a male, actually began the writing of diaries in the female hand and had a part in creating the outlet for feminine energies to express themselves through an artistic medium in their own voice. In combating this debilitating male presence on the current thesis, it can be said that in his attitude of writing in the guise of a female, Tsurayuki was actually compartmentalizing females into only being able to write in this certain genre to define their selves as feminine, emotion-filled subjects. Tsurayuki’s deviation from the norm, of writing in \textit{hiragana} when men generally solely wrote in Chinese, while \textit{hiragana} was relegated to women, is of interesting note. The implications of a male using \textit{hiragana} while pretending to be female show that the style was defined as a woman’s property, while it also displays a way in which men usurp the female position. It might be that men relegate women to a certain mode of expression (withholding the schooling necessary to learn Chinese characters, thus forcing them to utilize \textit{hiragana}); while at the same time they reserve the right to retake whatever privileges they grant females during the time. The private sphere of women then is a fluid entity that can be impugned upon at any time by the public world of men; which makes sense when you consider the fact that men are allowed to go out in to the world and then return to the “home,” or women’s private sphere, whenever they wish. Males are creatures of both worlds, but \textit{hiragana} can only be used to express a feminine sensibility.

\textsuperscript{19} Cornyetz, 1999: 78.
\textsuperscript{20} Keene, 1955: 82.
Tsuyuki’s work displays the male ability to write in what should be considered a feminine manner; however it also shows a more worldly panorama than other female diaries written at this time. In *The Tosa Diary*, the main character is on a voyage from a small off-lying area on her way back to the capital by boat. The diary details a journey which few aristocratic women would be familiar with due to the fact that they are so infrequently allowed outside the confining structure of their homes. *The Tosa Diary* is a compelling hybrid which spends much more time detailing the every day circumstances of an aquatic travel scenario than it does delving into the psychological grief the narrator has experienced at the death of a young girl. In my opinion, the author does not fully realize the purpose towards which feminine writing can be employed. He merely expresses something he didn’t feel he could express in the public-dominated sphere of Chinese writing. His narrative, most importantly, does not challenge conventional social norms in the same way as do *The Tale of Genji* and *The Pillow Book*. Tsurayuki may have created the female diary writing outlet, as his diary, written in 936, is the first surviving example of a sustained work of Japanese prose. However, he did not create something wholly new in writing his memoirs—he simply gave voice to something which already existed as a societal stereotype that women were emotional and men were stolid. The stereotype of feminine versus masculine sensibility as viewed in writing was thrown into focus back in 777 with the compilation of the *Manyoshu*, the first imperial anthology of poetry. In the *Manyoshu*, though it is predominantly a masculine-centric work, it yet contains some poetry by women in a feminine style. Furthermore, it is the feminine style which eclipses that of the masculine in future centuries of anthologies and general literature. In conclusion, Ki no

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21 Keene, Donald, 1995: 114.

22 Ibid, 110-111.
Tsurayuki did not challenge the existing stereotype norm; he reinforced it, and in so doing relegated the female to a position of suppressed literary scope.

In later times, male authors would eventually come to recognize that the most valuable works of literary arts were those written by women in the onna-de style. For example, “women’s writing,” eventually became the staple writing method for males such as Yoshida Kenko in his *Essays in Idleness*. Kenko self-consciously imitates the great Heian court women writers, “As I go on I realize that these sights have long since been enumerated in *The Tale of Genji* and *The Pillow Book*, but I make no pretense of trying to avoid saying the same things again.”

With their ability to transcend genres the two most famous females from the time period, Murasaki Shikibu and Sei Shonagon, develop the onna-de writing style into a language that is expressive of more than just what was deemed appropriate for female writers of the time. To look first at *The Tale of Genji*, one critic made the comment that, “Whether or not criticism of *Genji* by some important female characters can be taken as the author’s indirect criticism of her male-dominated society is difficult to ascertain.” However, I would agree more with the following critic who made an exhaustive study of the narrative technique in *The Tale of Genji* and discovered the Murasaki was, indeed, commenting on her surroundings. In a scholarly discussion of the narrative technique employed in *The Tale of Genji* Noguchi Takehiko argues that Murasaki was the first female writer to employ a device called sōshiji which equals an authorial intrusion into the narrative of the story itself. Noguchi posits the theory that in writing of the plight of one specific female, Utsusemi, Murasaki identified with the character because of

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similar shared background and was thus “capable of endowing this character with inner thought.” The author goes on to write:

From there, Murasaki Shikibu could then imagine Genji’s psychological reaction to being spurned by Utsusemi—his inner thought—and could comment critically upon it in a sōshiji. All this enabled her to employ narrative techniques that contained a greater emotional intensity, a greater refraction of thought and speech.

Due to the fact that Murasaki was writing both as an objective narrative author and as a female who identified with her female characters, the line was occasionally crossed from objective to subjective. Murasaki could thus enter freely into the world which she had created in order to offer distinct objections to the treatment of certain subject matters. If she wanted to write specific speech into her character’s dialogue in order to comment critically on some element of court society in her time, she could do so, and in doing so provide a more complex narrative which contained fiction mixed with authorial condemnation or approval.

During the time in which she was writing, life at court was nothing like what Murasaki describes in The Tale of Genji. Keene writes that “we know from other evidence that the courtiers of the day were not all flawlessly behaved. There was violence, drunkenness, cruelty, all the familiar elements of our world.” However, Murasaki is writing a fictional account in The Tale of Genji in order to present something which, perhaps, she and others like her longed for. A world which was beautiful and where men placed as much importance on the women as the women desired. Genji never forgets one of his lovers in the novel and will always come to their rescue if they sincerely need it. Keene goes on to write:

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26 Ibid, 144.
27 Please see Appendix A for an explanatory diagram from Noguchi Takehiko’s work on the relationship between author, narrative, and reader.
28 Keene, Donald, 1995: 118.
The women, as we know from their diaries, were bored…yet, they were well educated and their status was high. They were by no means mere playthings or the passive victims of the men’s appetites. They spent their time reading, brooded over their lives, they worried about other people’s feelings and motives, they imagined men who would be more considerate than the ones that actually visited them. Fiction was for them an extension of their lives…

*The Tale of Genji* can thus be seen as commenting critically on the relationships between males and females in the Heian court period simply by its occlusion of reality and its presentation of a world in which a woman of the time and place would prefer to live.

However, even though *The Tale of Genji* can be read in the light of social commentary on the times, it is still a fictional work which was merely reflective of a dream of what reality could be like, and did not so much contribute to any social change. In Sei Shonagon’s *The Pillow Book*, social change is also not effected, but feminine literature has moved significantly beyond what Tsurayuki began with *The Tosa Diary*. Perhaps *The Pillow Book* does not in any way surpass *The Tale of Genji* in terms of female revisionist writing, but the tone of voice and female representation becomes much stronger. Edith Sarra, a critic of both works wrote that,

*The Pillow Book* self-consciously tries the boundaries of Heian fictions of the feminine. In doing so, it throws into relief not only a profile of Sei Shonagon, but also the limits and achievements of the other Heian women who labored to write themselves as women."

Sarra believes that Shonagon was pushing the limits of what it meant to be female and a write in the Heian period through the easy assurance under which she operates in her memoirs. The persona of Sei Shonagon that is seen in the diary is that of a strong-willed, brash woman who speaks her mind and conducts herself under the impression that men are, after all, only her equals. In a sense, Shonagon invites people into her world through her writing, and her world is

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29 Ibid, 121.
like “a house with nothing swept under the carpet,”\textsuperscript{31} Although she is trapped within the narrow confines of the Heian court, her truthfulness never falters; and it is her brutal honesty that represents something new in Japanese literary history. One example of this honesty occurs when Sei Shonagon writes, “I do not understand how a man can possibly love a girl whom other people, even those of her own sex, find ugly.”\textsuperscript{32} Shonagon goes on to write, “alas, there is nothing to recommend an ugly face.”\textsuperscript{33} Throughout her memoir, Shonagon never holds back her criticisms of the people she sees around her, and even has a section on how absurd it is of people to become angered when gossiped about. At the end of the diary though, Shonagon confesses that she never meant for her book to become publicly known,

\begin{quote}
I wrote these notes at home, when I had a good deal of time to myself and thought no one would notice what I was doing. Everything that I have seen and felt is included. Since much of it might appear malicious and even harmful to other people, I was careful to keep my book hidden. But now it has become public, which is the last thing I expected.\textsuperscript{34}
\end{quote}

Hearkening back to the beginnings of this paper, Shonagon thus provides another example of how women wrote in part because they had the free time in which to do so. Also, in going along with what was being said, Shonagon encompasses within these few lines her astonishment at the “hidden”/private becoming “public.” As this paper has striven to show, the private “feminine” writing was that of the Japanese \textit{hiragana} while the public “masculine” writing was that of Chinese. In crossing the barrier lines, Sei Shonagon’s work trespassed into the public world and was incorporated into the lexicon of Japanese literature. Admittedly, \textit{The Tale of Genji} also accomplished this, as can be seen in the diary of Murasaki where she writes about her book being read to the Emperor within her day. However, with \textit{The Pillow Book} a new realm of criticism

\textsuperscript{33} Shonagon, 1967: 216.
\textsuperscript{34} Shonagon, 1967: 263.
had been explored in which real-life people were directly attacked within the pages of a literary work. Murasaki’s book provided the Heian court with a glorified reflection of the past, through which the court could either delude themselves into thinking their own culture was still just as refined as that in Genji’s world or realize that their culture was being subtly criticized for its tarnished glory. In contrast, Shonagon’s book revealed some of the true pettiness inherent in the degenerate Heian court of the Tenth Century.

In conclusion, although these women were writing in a patriarchal society, they managed to develop a language on their own, as well as commenting critically on the time period in which they lived. The progression of the development of the Japanese language began in the Heian period due to the interior/exterior complex developed in reaction to the Chinese modernization of Japan. By their lack of education in Chinese, women were forced to utilize a language of their own which mirrored the intonations of the Japanese speech patterns; and while this form of writing was looked down upon by the men as “women’s writing” it could not be suppressed for long due to the virtuosos who utilized it.

In the utilization of the Japanese language the woman writers of the Heian period were free to write as they chose, and it was that freedom that produced such great works of literature within the era. In succeeding centuries the female writer practically fell silent, although Victoria Vernon cautions that,

We must always remain conscious, however, that the experience of the Japanese women writer has a particular historical context with its own pattern, a pattern not of progressive emergence from a silent past, but of an early glory followed by a gradual eclipse in the ensuing centuries.  

One of the reasons for this “eclipse” can be seen in the male appropriation of the “feminine hand.” Another reason could be the shift from aristocratic Heian court life to that of the

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militaristic Kamakura and Muromachi periods. The change in venue for authors was from leisurely diaries to tales of war, and in this realm women could not take much part, being as they were uninvolved in violent action. However, it has been shown that from the Heian period onwards, the court diarists made an impact on all further writing in Japanese from their own development and use of it. The literature of each following century is indebted to women writers like Murasaki and Shonagon. Perhaps the brilliant achievements of the Heian period can never be reproduced, however, new forms of writing in the “feminine hand” are still being conceived by women. These modern writers are no longer aristocrats but ordinary people and they continue to describe “what the life of the writer and other women of her times ‘is really like.’”\textsuperscript{36}

\textsuperscript{36} Sarra, 1999: 228
APPENDIX A

Katari--Relation

Shinmaigo--Inner Thought
Kotoba--Character's Speech

Ji--Standard Narrative

Sakusha Kotoba: Soshiji--Authorial Intrusion

The World of the Reader