TRANSLATING

Modern Japanese

LITERATURE

Richard Donovan

Translating Modern Japanese Literature

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By

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For Jo, Peter, Sarah, Rosa, Sylvie, Mika and Milly

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INTRODUCTION

The purposes of this book

I am trying to fulfil three perceived needs with this book. First, there is a need for in-depth and systematic treatment of the kinds of stylistic issues that arise for the translator of Japanese literature into English.[1] Second, I saw a place for a primer about the translation of the particular qualities of modern—as opposed to contemporary—Japanese literature.[2] Third, and perhaps most importantly, from a wider perspective, I am attempting to reconcile the roles of literary translator and linguist. On this point, Susan Bassnett's words are as relevant now as they were at the turn of the millennium:

> The need for systematic study of translation arises directly from the problems encountered during the actual translation process and it is as essential for those working in the field to bring their practical experience to theoretical discussion, as it is for increased theoretical perceptiveness to be put to use in the translation of texts. To divorce the theory from the practice, to set the scholar

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[1] While Yoko Hasegawa's *The Routledge Course in Japanese Translation* (2012), the closest in terms of pedagogy in the field, considers a wide range of relevant issues, and is definitely of benefit to the student of literary translation, it uses only short excerpts from literary and pragmatic texts, and does not focus on style per se.

[2] The closest existing work is probably Giles Murray's *Exploring Japanese Literature* (2007), which provides parallel translations of Mishima, Tanizaki and Kawabata short stories, with commentary mainly confined to vocabulary issues. There is more (literary) commentary in the *Read Real Japanese* series (2008, ed. Janet Ashby and Michael Emmerich) and *New Penguin Parallel Text Short Stories in Japanese* (2011, ed. M. Emmerich), but both of these treat contemporary literature.

> against the practitioner as has happened in other disciplines, would be tragic indeed. (2002, 16)

Natsume Sōseki, who features in Chapter 3, is a useful champion for such an approach, since his literary output was informed by his own theories of fiction—and indeed represented the considered practice of his theoretical "project" (Bourdaghs, Ueda & Murphy 2010, 6–35). His essay on Kyoto is thus an exemplar of the application of such a self-aware literary mindset to one's own writing, a philosophy that is readily applicable to the work of a literary translator, whatever the language.

Selection criteria for the literature in this book

I am taking 'modern Japanese literature' to encompass the period stretching from the beginning of the Meiji era (1868) to the end of World War II. The four pieces translated and analysed in this book cover only a small part of this period, concentrated coincidentally as they are in the late-Meiji and early-Taishō periods—that is, in the early decades of the twentieth century. Yet as you progress from one piece to the next, you will likely sense the inexorable transition to a new era of modernisation. I have chosen the works based on the following criteria: level of difficulty, length, subject matter, author, and the prevalence of literary devices.

Meiji-era writing has a reputation for impenetrability, partly due to the density of difficult kanji, so I have been careful first to select works that are accessible to a student of Japanese with fairly advanced reading skills (preferably NLPT1). While all the stories feature older kanji, obscure characters have furigana readings that allow one to read or look them up without great difficulty. (The furigana is as it appeared in the original story.) Furthermore, some obsolete kanji have been converted to their modern-day kana versions.

The first story, "Tani", differs from the other works in that it has been left with its Meiji-era kana orthography intact, which will initially seem odd to those unfamiliar with such older sound

values, but all such kana have been glossed with their modern forms in the margin. Apart from kanji readings, only Sōseki's essay "Kyō ni tsukeru yūbe" presents any sustained challenges in terms of antiquated grammatical structures such as verb endings and particles, as well as complex clausal sequences. But I urge you to stick with Sōseki on his journey across Kyoto: you will likely find that the irrepressible momentum of most of his sentences will carry you through to the point where you become aware that many of his expressions—and the notions they represent—are surprisingly contemporary, moving, and often funny.

Note that all original texts come from the open-access online repository 青空文庫 *Aozora Bunkō*. Students who wish to look up a kanji electronically can thus refer to the online version of each text at aozora.gr.jp. There are thousands more out-of-copyright works accessible there, some with archaic kana/kanji orthography, and some in modernised forms, as indicated.

This raises a further reason for my choice of the pieces of this collection: the fact that, though all but one are by famous authors, none of them to my knowledge has been published in English before. There is a wealth of interesting stories and essays just sitting there waiting for translators to discover them.

Style in literary translation

What is literary style? Is it a set of verbal idiosyncrasies attributable to given authors at a certain point in their career? Is it entirely reduceable to Strunk & White's ever-popular *Elements of Style* (originally published in 1918) or its source-language equivalent? Furthermore, how granular is it: if style amounts to diction (choice of words), does it reside in a particular phrase, sentence, paragraph, or entire text? And, indeed, if the grammatical and lexical features of a language are the kernels from which its literary features flower, can we extend talk of 'style' out to an entire language and its practitioners?

Since style is such a fraught, and freighted, term, I shall confine the discussion to clearly identifiable textual features that are seen as complementing the content of the story. When I talk about literary style and, more generally, literary stylistics in this book, I choose not to address the specifics of authorial 'style' so much as the features of a given text—in other words, I start from the words on the page, identifying what stylistic features they appear to manifest, and then considering analogous or complementary features in the target text, rather than starting by describing what critics have discerned as a given author's stylistic qualities, locating them in the source text (ST), and then trying to find equivalents in the target text (TT), or translation. While it has its own caveats, a text-driven approach is one way to avoid some of the vexed issues outlined further below.

Given my focus on style-in-the-text, the most useful definition of style for our purposes may be David Crystal's in his *Cambridge Encylopedia of Language*: "the (conscious or unconscious) selection of a set of linguistic features from all the possibilities in a language" (1987, 66). This definition raises three germane considerations: (1) style is a (paradigmatic and syntagmatic[3]) selection of linguistic features to form a set of such features; (2) this selection is a conscious or unconscious process (meaning the author is either deliberately choosing stylistic elements or assembling them without being fully aware of doing so); and (3) the linguistic possibilities of a given language delimit potential style selections—that is, a language's lexis and grammar (what *can* or *cannot* be used in an utterance, and the form that the utterance can or cannot take) shape its conventions and devices (what *should* or *can most efficaciously* be used). These considerations apply whether the writer is the source-text writer (the original author) or the target-text re-writer (the translator).

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[3] Saussure introduced the terms *paradigm* and *syntagm* in the linguistic context (1916, 22). 'Paradigm' refers to individual lexical selections, 'syntagm' to the combination of such items to form concatenation. We produce language through such selections and combinations; translation can be seen as a process of *re*selection and *re*combination.

I want to emphasise that, in arising from repeated acts of selection from among the possibilities, style is about *choice*. While "the obligatory structure of a language … such as the use of the article before the noun" (ibid, 67) in languages like English clearly influences the style of an author in the delimitations it sets, writers construct their style through their choices within these limits. And as these limits differ with language, so they will be different for original author and literary translator. "Where there is no choice, there is no basis for making a stylistic contrast. Style is thus seen as an author's regular selections from the *optional* features of language structure" (ibid, original emphasis). (However, translators as re-writers have additional constraints placed on their choices, in that they are working from the choices of the original authors and usually must not stray far from them.)

What, then, is stylistics? Again, Crystal provides a concise definition:

> The effects these features convey can be understood only by intuitively sensing the choices that have been made … and it is usually enough simply to respond to the effect in this way. But there are often occasions when we have to develop a more analytical approach…. Here … our intuition needs to be supplemented by a more objective account of style. It is this approach which is known as stylistics. (ibid, 66)

As readers, we respond, consciously and unconsciously, to the stylistic features of a text, and usually this response remains at a subjective, felt level, without us trying, or needing, to specify these features or see them in overview. However, sometimes we do want to systematically analyse these stylistic features—and such analysis is stylistics. In order to be anything like objective (or at least systematic) in our analysis, rather than starting from what we intuit are features of the author's style and looking for evidence of such, we should examine the text itself, record what we find, and then see what patterns take shape.

Ultimately, however, there is no such thing as objectivity in literary analysis—a given set of patterns to be found—because, as Weber outlines in describing the viewpoint of those espousing

linguistic contextualisation,

> meaning and stylistic effect are not fixed and stable, and cannot be dug out of the text as in an archaeological exercise, but they have to be seen as a potential which is actualised in a … reader's mind, the product of a dialogic interaction between author, the author's context of production, the text, the reader and the reader's context of reception—which context includes all sorts of sociohistorical, cultural and intertextual factors. (1996, 3)

If we reframe the discussion for literary translation, the translator becomes the 'prime reader', charged with actualising the potential of the source text for the target-language reader and thereby evoking a new chain of production and reception contexts, each with their own effects on the rendering of the text.

I'm well aware that analysing my own translations as I do in this book precludes any claims to objectivity, but then objectivity is hard to claim in any literary analysis. By systematically studying the stylistics of each target text in relation to its source text, targeted at two specific issues for each work, I am at least able to identify the kinds of translation choices I tend to make (consciously or unconsciously) and consider the possible rationale behind them. I hope this sustained self-analysis will benefit other translators. Furthermore, Chapter 3 provides greater objectivity in comparing two different translations of Sōseki's piece.

To explain why I generally avoid talking about a particular author's style, I shall use the example of a famous contemporary of one of the authors represented in this collection. Yokomitsu Riichi's friend Kawabata Yasunari (1899–1972) became Japan's first Nobel laureate for literature in 1968, thanks in no small part to Edward Seidensticker's English translations of his works. While Kawabata's stylistic elements varied greatly over his career as he explored by turns naturalistic, impressionistic and expressionistic approaches to narrative fiction, he is nonetheless often described as a quintessentially 'Japanese' writer. Starrs, for example, goes so far as to coin the interlingual term "Kawabataesque" (1998, 85, 180) to betoken such qualities:

> Among the major Japanese fiction writers of the twentieth century, Kawabata is often perceived as one of those who were most deeply rooted in the native literary tradition—and therefore, one might think, most immune to Western influence. His exquisitely imagistic or impressionistic style reminds many of haiku. The associative leaps in his narrative structures are frequently said to resemble those of the medieval poetic form of renga or linked verse. (ibid, 69)

Starrs goes on to characterise Kawabata's formal characteristics as a reflection of such traditional Japanese poetic forms, describing him as "elliptical", his style "pervaded by an air of mystery and ambiguity" (ibid, 157). However, a little ironically, Starrs turns to a Western counterpart to provide one rationale for Kawabata's 'Japanese' concision: "Like Hemingway, he believes in the power of the 'thing left out'" (ibid, 144).

Many of Kawabata's most famous novels, including『雪国』*Yukiguni* (*Snow Country*, 1937) and『山の音』*Yama no oto* (*The Sound of the* Mountain, 1949), indeed can be seen to demonstrate a haiku-like brevity and the occasional associative leaps of renga; much of consequence is to be found in the unsaid, in the moments of silence that resound between the main characters and the seemingly uncommented-upon, yet 'telling', juxtaposition of incidents. But as Starrs' allusion to the arguably equally 'quintessential' American writer Hemingway illustrates, these are neither necessarily exclusively Japanese stylistic elements nor ones unique to Kawabata.

Thus I believe it is more fruitful for the present discussion to frame issues of style as questions of form at the discourse level (i.e., the words on the page), and treat these formal manifestations as they arise in the texts—both the source text (the original), and the target text (the translation). Such formal elements present themselves as much in micro-level stylistic devices as in overarching patterns of narrative organisation—thus at once at the level of individual words, phrases, sentences, paragraphs and even entire chapters.

At the same time, however, Starrs' equating of stylistic characteristics of a Japanese and a Western writer bespeaks an

inherent compatibility of literary features. Despite the linguistic and cultural gulf, there is in fact a remarkable degree of correspondence of formal elements and their effects—across figurative language, rhetorical devices, and so on. Certainly, Japanese makes little use of rhyme, but it does employ rhythm and sonic effects like alliteration. English sound-symbolic language, including onomatopoeia, usually takes the form of a verb, while Japanese 擬態語 *gitaigo* is mostly adverbial—but both languages harness the power of imitative language. Thus we should probably be thinking in terms of different emphases in the deployment of literary devices rather than radical differences in the forms they take.

This brings us back to the question of the 'style' of a particular language. The student of literary translation should be particularly observant of the micro-level adjustments that a translator makes to produce more normative prose. These 'tweaks' are often crucial to preserving 'literariness'; but they should always be made out of need rather than habit. Let us take the example of *repetition*. Martin makes the following distinction between Japanese and English:

> In English we avoid repeating a noun once it has been mentioned, substituting an anaphoric pronoun after the first mention. In Japanese there is no stricture against repeating the noun any number of times; on the other hand, obvious elements [e.g., a subject that would be replaced by a pronoun in English] are freely omitted from a sentence. (1975, 1075, my interpolation)

Thus the translator needs to come up with alternative synonyms and paraphrasing that can be cycled through to provide so-called 'elegant variation',[4] and/or replace some nouns with pronouns,

[4] Leech and Short (1981, 244) call such an English cohesive device "elegant variation", presumably after Fowler & Fowler (1922), although ironically the Fowlers call the device a "vice" (1922, 211), stating that "'elegant variation' is generally a worse fault than monotony" (ibid, 217). This is another caution against over-use of a given technique in (re-)writing.

which are *unmarked* (considered stylistically unremarkable) in English. The moment one reaches for English's marvellous grab-bag of synonyms, however, the form of the original is put at risk. If an author uses repetition deliberately, say for rhythmic or euphonic accentuation, swapping some words for synonyms in the translation will attenuate the effect. Thus the translator might be prudent not to convert something deliberately marked into something smoother to read, unmarked—and unremarkable. (Repetition is so important a stylistic element that it is addressed at some point in the analysis of all the works in this collection.)

Approaches to translating the texts

Following on from the previous sub-topic, I suggest that students take their cues from the literary devices used 'on the ground' in the source texts when they approach their translations. Where you see a form of repetition, say, be it of a single word or a grammatical structure, try to come up with something analogous in the translation—if you believe the author has used such a device for a reason. On the other hand, sometimes trying to preserve every little wrinkle of a sentence is not only going to be impossible in the target grammar or lexis, it will also result in awkward phrasing that disqualifies the translation as 'literature'. So there is a happy medium to be found—a balance between being faithful to the source text and responsive to the stylistic expectations of the target text.

When language pairs are as dissimilar lexically and syntactically as Japanese and English are, the temptation for translators is to throw up their hands and claim anything approaching a faithful translation is impossible. The result may be a fluid, readable text that bears little relationship to the original, especially in terms of literary qualities—one where the 'voice' of the author has been drowned out by the voice of the translator. On the other hand, an equally likely outcome is that the text yields to the conservatism of a translator and becomes a series of generic phrases and plodding syntax that apes the form

of the original but has little left of the literary about it.

Both these extremes are manifestations of so-called 'translationese', and while most published translators are sophisticated enough to avoid their worst manifestations, there doubtless remains room to enhance approaches to literary style in translation. I believe that the freedom that linguistic and cultural disparity between languages gives us can lead us to this aforementioned balanced middle position—that this freedom can be used to play on the strengths of the target language *in service of the original text*.

A final note about how to approach a literary translation. Some translation instructors exhort their students to read through the whole text before translating. This is a perfectly valid approach, particularly given that the texts at times contain archaic usage and vocabulary, a barrier that requires time, and patience, to break through. You may therefore prefer to take the time to understand the source text thoroughly before attempting to translate it. On the other hand, if you think of the translator as the prime reader, representing the interests of readers in the target language, then it may make sense to do a first draft of the translation 'cold', without having read through the whole text first. This preserves something of the excitement and uncertainty of the source-language reader without precluding necessary later revision to ensure textual consistency and to address any issues that do not become apparent until later in the text.

This prime-reader approach is in fact how I usually work. I start translating as I read, responding to the text without any preconceptions. Invariably by the end of the text I am reassessing my translation choices, but this is the beauty of a written translation—it can be revised as much as required. Paralleling this, I have avoided doing in-depth research about the authors and the background to the works in question. This book is not so much about literary analysis as it is about the analysis of literary translation stylistics. Some translations do of course require background research to make them work in the target language, but most source texts should be allowed to speak for themselves.

You may wish to try my approach when you translate, simply leaving placeholders in the text (such as a string of Xs or question marks) anywhere you are unsure of the meaning, and building up your understanding of the text as much from its overall narrative structure as from its individual components. If you type directly into a file, as I do, you may find it salutary to switch on Track Changes in your word-processing software after completing your first draft so that you can eventually toggle between the first and final drafts and observe what has changed in the self-editing process—an exercise that can be quite revelatory.

Whatever your approach, no translator produces a fully formed translation on the first pass. It is a long, tortuous, fascinating and rewarding process, usually entailing a number of drafts, and innumerable tweaks right up until the day of submission. I hope, like me, you gain something from looking back at the experience.

The structure of this book

The book is divided into two sections with overarching themes: Childhood and Place. It is my hope that by pairing two literary works with each theme, we are able to learn something useful through a comparison of the different approaches each text takes to the topic, and the corresponding approaches of the translations.

I have tried to turn my experience of translating these four works into an exercise in literary translation stylistics that can be used in the postgraduate classroom. To that end, in each chapter I provide a brief introduction to each author and work followed by the original Japanese text, which students are encouraged to translate before reading my translation and commentary. [5] (However, some instructors may find it helpful to have students read part of the commentary before attempting a translation. And, in fact, less able students may wish to read my translation before attempting their own—though inevitably they will then be

[5] The source texts have line numbers, but these are mainly there to aid classroom discussion; I rarely refer to them.

influenced by my version to some extent.)[6]

The commentary consists of an in-depth analysis of two key issues in literary translation as exemplified in each work, paired with a discussion of how I dealt with these elements in my translation. In other words, we first analyse key elements of the source text (ST) and then corresponding elements of the target text (TT). Each chapter ends with a list of additional questions regarding the ST and TT, which can be used to extend the analysis of one work to several class weeks. (It is envisaged that this book will provide the basis for a fifteen-week-semester class, perhaps supplemented by an individual student translation project based either on one of the four works showcased in this book, or on another short work from Aozora Bunkō, with the project consisting of a translation of the work plus an analysis of some salient features of the ST and TT.)

In Chapter 1, we read Miyazawa Kenji's little-known bucolic childhood tale "Tani" and discuss its use of mimetic (onomatopoeic) language and the different narrative and character voices it establishes. In Chapter 2, Yokomitsu Riichi's story "Akai kimono" explores the interior world of a lonely young boy living in a family-run inn. We examine its use of structural parallelism and figurative language. Chapter 3 presents the only non-fiction work in this collection: an essay by Natsume Sōseki about Kyoto entitled "Kyō ni tsukeru yūbe". We trace his extended figurative passages and the culturally specific items they contain. The final work in Chapter 4 is Tokuda Shūsei's story "Aojiroi tsuki", the longest piece in the book, set in a seaside suburb in Kobe. We consider issues of textual cohesion and the use of double negatives.

A note on terminology and related punctuation: I sometimes provide reference translations that are as close as possible to the ST (*ST-orientated*). For such reference translations I prefer the term 'direct translation' to 'literal translation', since the latter is often misleading, and should, I think, be confined to expressing the distinction between literal language and figurative language.

[6] My translations are in no way definitive, but it is hoped they offer coherent possible approaches to rendering the works.

Such direct translations are in single quotation marks, while final translations are in double quotation marks.

Finally, I would like to acknowledge the kind assistance of Associate Professor Sarah Frederick of Boston University, who allowed me to compare key parts of her translation of Natsume Sōseki's essay with mine in Chapter 3. This comparison adds a whole new dimension to the discussion of the process of translating, one that I'm sure will prove enlightening for students of literary translation.

SECTION 1

CHILDHOOD

Childhood is a perennial literary theme, a time of life that paints the world in vivid colours, both cheerful and horrid, and has a profound impact on the adults we become. The ghosts of childhood haunt us all, and there is great poignancy in the transitory nature of the state of being a child. In literature, we must distinguish between writing *for* children and *about* children, and it is the latter that I am treating in this collection. These two stories by Miyazawa Kenji and Yokomitsu Riichi, born two years apart at the close of the nineteenth century, present very different portraits of two young boys living in late-Meiji Japan. What the stories share is the conviction that these boys are real individuals with vivid imaginations who interact with the world on their own terms. I hope that in reading the original texts and my translations you will be drawn into their worlds and experience the universality of the human condition they represent.

CHAPTER 1

宮沢賢治「谷」

MIYAZAWA KENJI, "TANI"

Introduction

Miyazawa Kenji (1896–1933, by convention known by his given name), though a great poet, is particularly beloved for his children's stories, especially the novella『銀河鉄道の夜』*Ginga tetsudō no yoru* (Night on the Galactic Railroad, 1934). His tales are often fantastical, featuring anthropomorphic animals and wild, eerie settings. What adds immeasurably to the stories' atmosphere and visceral, propulsive quality is his widespread and innovative use of onomatopoeia, or, more properly, mimetic expressions. The word *onomatopoeia* mostly refers to verbal representations of sounds, or 'phonomimes', to use Martin's term, but mimetics very often go beyond this to form 'phenomimes' (expressing physical phenomena, actions, and states), and 'psychomimes' (expressing psychological and mental states) (1975, 1025). While present in both English and Japanese, they appear more widespread in Japanese, with such mimetics common in both child's language and general literary expression: in a sense, then, the words of childhood haunt the literary texts of adulthood. Kenji pushed the boundaries of such mimetic expressions by creating emphatic and repetitive non-standard forms whose consequent phonic impact enhances their viscerality and/or psychological depth.

This likely autobiographical story, apparently not published in Japan until 1979, is framed as being narrated by an adult looking back on his childhood, which for Kenji was the first decade of the

twentieth century. We thus encounter a mixture of levels of discourse, with childlike and more-adult language coexisting in the narrative space, even if at times it feels like the adult narrator is being 'possessed' by the recollections of his boyhood self. There is also a contrast between the youthful language of the narrator character as a child and his best friend, Keijirō (who is based on Kenji's real childhood friend Kenjirō), and the rough adult speech of the stable-hand Risuke. These discursive dualities need to be carefully preserved in translation.

Miyazaki uses repetition, whether it be lexical or structural, to emphasise this sometimes childlike quality of the narrative, and, perhaps, to induce a semi-trancelike state in the reader, as the story takes on the qualities of a fairy tale—the callow protagonist and his unreliable guide hunting for elusive mushrooms in a dense oak wood teetering on the edge of a blood-red, muttering cliff-face. The story has a timeless quality, which should not be punctured either by the injection of modern-day anachronisms or, equally, archaisms.

One final note on the language of the source text. As the content is relatively straightforward in terms of vocabulary and discursive structure, I have chosen to retain the original kana orthography: thus, for example, the verb *iu* 'to say' is written as 云ふ rather than 云う (modern kanji form 言う). This may be slightly disconcerting for the novice translator at first, but I have provided modern readings of the first instance of each archaic form in the margin, and you will soon become used to and discern the predictable orthographic patterns in them.

Exercise

Translate the story「谷」into English, paying special attention to the mimetic expressions and the distinctions between child and adult narrators and characters. Then compare your translation with mine.

谷

楢渡（ならわたり）のとこの崖（がけ）はまっ赤でした。

それにひどく深くて急でしたからのぞいて見ると全くくるくるするのでした。

谷底には水もなんにもなくてたゞ青い梢（こずゑ）とただ白樺（しらかば）などの幹が短く見えるだけでした。 こずえ

向ふ側もやっぱりこっち側と同じやうでその向こう毒々しく赤い崖には横に五本の灰いろの太い線がよう入ってゐました。ぎざぎざになって赤い土から喰（は）みいました出してゐたのです。それは昔山の方から流れて走って来て又火山灰に埋（うづ）もれた五層の古い熔岩流（ようがんりう）だったのです。

崖のこっち側と向ふ側と昔は続いてゐたのでせうでしょう

がいつかの時代に裂けるか罅（わ）れるかしたのでせう。霧のあるときは谷の底はまっ白でなんにも見えませんでした。

私がはじめてそこへ行ったのはたしか尋常三年生か四年生のころです。ずうっと下の方の野原でたった一人野葡萄（のぶだう）を喰べてゐましたら馬番の理助が野ぶどう麝金（うこん）の切れを首に巻いて木炭（すみ）の空俵をしょって大股（おほまた）に通りかかったのでした。そして私を見てずゐおおまた

ぶんな高声で言ったのです。

「おいおい、どこからこぼれて此処(ここ)らへ落ちた？さらはれるぞ。 蕈(きのこ) のうんと出来る処へ連れてってやらうか。お前なんかには持てない位蕈のある処へ連れてってやらうか。」

やろう

　私は「うん。」と云(い)ひました。すると理助は歩きながら又言ひました。

言いました

「そんならついて来い。葡萄などもう棄(す)てちまへ。すっかり 唇(くちびる) も歯も紫になってる。早くついて来い、来い。後(おく)れたら棄てて行くぞ。」

ちまえ(捨ててしまえ)

　私はすぐ手にもった野葡萄の房を棄ていっしんに理助について行きました。ところが理助は連れてってやらうかと云っても一向私などは構はなかったのです。自分だけ勝手にあるいて途方もない声で空に噛ぶりつくやうに歌って行きました。私はもうほんたうに一生けんめいついて行ったのです。

本当

　私どもは 柏(かしは) の林の中に入りました。

　影がちらちらちらちらして葉はうつくしく光りました。曲った黒い幹の間を私どもはだんだん潜(くぐ)って行きました。林の中に入ったら理助もあんまり急がないやうになりました。又じっさい急げないやう

でした。傾斜もよほど出てきたのでした。

　十五分も柏の中を潜ったとき理助は少し横の方へまがってからだをかゞめてそこらをしらべてゐましたが間もなく立ちどまりました。そしてまるで低い声で、

「さあ来たぞ。すきな位とれ。左の方へは行くなよ。崖だから。」

　そこは柏や楢の林の中の小さな空地でした。私はまるでぞくぞくしました。はぎぼだしがそこにもこゝにも盛りになって生えてゐるのです。理助は炭俵をおろして尤らしく口をふくらせてふうと息をついてから又言ひました。

「いゝか。はぎぼだしには茶いろのと白いのとあるけれど白いのは硬くて筋が多くてだめだよ。茶いろのをとれ。」

「もうとってもいゝか。」私はききました。

「うん。何へ入れてく。さうだ。羽織へ包んで行け。」

「うん。」私は羽織をぬいで草に敷きました。

　理助はもう片っぱしからとって炭俵の中へ入れました。私もとりました。ところが理助のとるのはみんな白いのです。白いのばかりえらんでどしどし

かがめて
ここ
いい
そう

炭俵の中へ投げ込んでゐるのです。私はそこでしばらく呆(あき)れて見てゐました。

「何をぼんやりしてるんだ。早くとれとれ。」理助が云ひました。

「うん。けれどお前はなぜ白いのばかりとるの。」私がききました。

「おれのは漬物(つけもの)だよ。お前のうちぢゃ蕈の漬物なんか喰べないだらうから茶いろのを持って行った方がいゝやな。煮て食ふんだらうから。」

　私はなるほどと思ひましたので少し理助を気の毒なやうな気もしながら茶いろのをたくさんとりました。羽織に包まれないやうになってもまだとりました。

　日がてって秋でもなかなか暑いのでした。

　間もなく蕈も大ていなくなり理助は炭俵一ぱいに詰めたのをゆるく両手で押すやうにしてそれから羊歯(し だ)の葉を五六枚のせて繩(なは)で上をからげました。

「さあ戻るぞ。谷を見て来るかな。」理助は汗をふきながら右の方へ行きました。私もついて行きました。しばらくすると理助はぴたっととまりました。

それから私をふり向いて私の腕を押へてしまひま

じゃ

押してしま

した。 いました
「さあ、見ろ、どうだ。」
　私は向ふを見ました。あのまっ赤な火のやうな崖だったのです。私はまるで頭がしいんとなるやうに思ひました。そんなにその崖が恐ろしく見えたのです。
「下の方ものぞかしてやらうか。」理助は云ひながらそろそろと私を崖のはじにつき出しました。私はちらっと下を見ましたがもうくるくるしてしまひました。
「どうだ。こはいだらう。ひとりで来ちゃきっと こわい
こゝへ落ちるから来年でもいつでもひとりで来ちゃいけないぞ。ひとりで来たら承知しないぞ。第一みちがわかるまい。」
　理助は私の腕をはなして大へん意地の悪い顔つきになって斯(か)う云ひました。 こう
「うん、わからない。」私はぼんやり答へました。 答えました
　すると理助は笑って戻りました。
　それから青ぞらを向いて高く歌をどなりました。
　さっきの蕈を置いた処へ来ると理助はどっかり足を投げ出して座って炭俵をしょひました。それか しょいまし

ら胸で両方から縄(なは)を結んで言ひました。
「おい、起して呉(く)れ。」
　私はもうふところへ一杯にきのこをつめ羽織を風呂敷包みのやうにして持って待ってゐましたが斯う言はれたので仕方なく包みを置いてうしろから理助の俵を押してやりました。理助は起きあがって嬉しさう(うれ)に笑って野原の方へ下りはじめました。私も包みを持ってうれしくて何べんも「ホウ。」と叫びました。
　そして私たちは野原でわかれて私は大威張(おほゐば)りで家に帰ったのです。すると兄さんが豆を叩(たた)いてゐましたが笑って言ひました。
「どうしてこんな古いきのこばかり取って来たんだ。」
「理助がだって茶いろのがいゝって云ったもの。」
「理助かい。あいつはずるさ。もうはぎぼだしも過ぎるな。おれもあしたでかけるかな。」
　私も又ついて行きたいと思ったのでしたが次の日は月曜ですから仕方なかったのです。
　そしてその年は冬になりました。
　次の春理助は北海道の牧場へ行ってしまひまし

た
言われた
嬉しそう

た。そして見るとあすこのきのこはほかに誰か(たれ)に理助が教へて行ったかも知れませんがまあ私のものだったのです。私はそれを兄にもはなしませんでした。今年こそ白いのをうんととって来て手柄を立ててやらうと思ったのです。

　そのうち九月になりました。私ははじめたった一人で行かうと思ったのでしたがどうも野原から大分奥でこはかったのですし第一どの辺だったかあまりはっきりしませんでしたから誰か友だちを誘はうときめました。

　そこで土曜日に私は藤原慶次郎にその話をしました。そして誰にもその場所をはなさないなら一緒に行かうと相談しました。すると慶次郎はまるでよろこんで言ひました。

「楢渡なら方向はちゃんとわかってゐるよ。あすこでしばらく木炭(すみ)を焼いてゐたのだから方角はちゃんとわかってゐる。行かう。」

　私はもうと思ひました。

　次の朝早く私どもは今度は大きな籠(かご)を持ってでかけたのです。実際それを一ぱいとることを考へると胸がどかどかするのでした。

だれか
教えて
こわかった
誘おう

148 ところがその日は朝も東がまっ赤でどうも雨に
149 なりさうでしたが私たちが柏(かしは)の林に入ったころは
150 ずゐぶん雲がひくくてそれにぎらぎら光って柏の
151 葉も暗く見え風もカサカサ云って大へん気味が悪
152 くなりました。
153 それでも私たちはずんずん登って行きました。慶
154 次郎は時々向ふをすかすやうに見て
155 「大丈夫だよ。もうすぐだよ。」と云ふのでした。 言う
156 実際山を歩くことなどは私よりも慶次郎の方がず
157 うっとなれてゐて上手でした。
158 ところがうまいことはいきなり私どもははぎぼ
159 だしに出っ会(で く)はしました。そこはたしかに去年の処 出くわしました
160 ではなかったのです。ですから私は
161 「おい、こゝは新らしいところだよ。もう僕らはき
162 のこ山を二つ持ったよ。」と言ったのです。すると
163 慶次郎も顔を赤くしてよろこんで眼(め)や鼻や一緒に
164 なってどうしてもそれが直らないといふ風でした。 いう
165 「さあ、取ってかう。」私は云ひました。そして白 (い)こう
166 いのばかりえらんで二人ともせっせと集めました。
167 昨年のことなどはすっかり途中で話して来たので
168 す。

　間もなく籠が一ぱいになりました。丁度そのときさっきからどうしても降りさうに見えた空から雨つぶがポツリポツリとやって来ました。

「さあぬれるよ。」私は言ひました。

「どうせずぶぬれだ。」慶次郎も云ひました。

　雨つぶはだんだん数が増して来てまもなくザアッとやって来ました。楢の葉はパチパチ鳴り雫（しづく）の音もポタッポタッと聞えて来たのです。私と慶次郎とはだまって立ってぬれました。それでもうれしかったのです。

　ところが雨はまもなくぱたっとやみました。五六つぶを名残（なご）りに落してすばやく引きあげて行ったといふ風でした。そして陽（ひ）がさっと落ちて来ました。見上げますと白い雲のきれ間から大きな光る太陽が走って出てゐたのです。私どもは思はず歓呼の声をあげました。楢や柏の葉もきらきら光ったのです。

「おい、こゝはどの辺だか見て置かないと今度来るときわからないよ。」慶次郎が言ひました。

「うん。それから去年のもさがして置かないと。兄さんにでも来て貰（もら）はうか。あしたは来れないし。」

思わず

貰おう

「あした学校を下ってからでもいゝぢゃないか。」
慶次郎は私の兄さんには知らせたくない風でした。
「帰りに暗くなるよ。」
「大丈夫さ。とにかくさがして置かう。崖はぢきだらうか。」
　私たちは籠はそこへ置いたまま崖の方へ歩いて行きました。そしたらまだまだと思ってゐた崖がもうすぐ目の前に出ましたので私はぎくっとして手をひろげて慶次郎の来るのをとめました。
「もう崖だよ。あぶない。」
　慶次郎ははじめて崖を見たらしくいかにもどきっとしたらしくしばらくなんにも云ひませんでした。
「おい、やっぱり、すると、あすこは去年のところだよ。」私は言ひました。
「うん。」慶次郎は少しつまらないといふやうにうなづきました。
「もう帰らうか。」私は云ひました。
「帰らう。あばよ。」と慶次郎は高く向ふのまっ赤な崖に叫びました。
「あばよ。」崖からこだまが返って来ました。

置こう
じき
だろう
いうよう

私はにはかに面白くなって力一ぱい叫びました。
「ホウ、居たかぁ。」
「居たかぁ。」崖がこだまを返しました。
「また来るよ。」慶次郎が叫びました。
「来るよ。」崖が答へました。
「馬鹿(ばか)。」私が少し大胆になって悪口をしました。
「馬鹿。」崖も悪口を返しました。
「馬鹿野郎」慶次郎が少し低く叫びました。
ところがその返事はたゞごそごそごそっとつぶやくやうに聞えました。どうも手がつけられないと云ったやうにも又そんなやつらにいつまでも返事してゐられないなと自分ら同志で相談したやうにも聞えました。
私どもは顔を見合せました。それから俄(には)かに恐(こは)くなって一緒に崖をはなれました。
それから籠を持ってどんどん下りました。二人ともだまってどんどん下りました。雫ですっかりぬればらや何かに引っかゝれながらなんにも云はずに私どもはどんどんどんどん遁(に)げました。遁げれば遁げるほどいよいよ恐くなったのです。うしろでハッハッハと笑ふやうな声もしたのです。

にわかに
引っかかれながら
言わずに
笑う

232 ですから次の年はたうとう私たちは兄さんにも
233 話して一緒にでかけたのです。

とうとう

+++++

The Valley

The cliff at Nara-Watari, or "Oak Crossing", was deep red, and so horribly steep that peering down into the depths of the valley made your head spin.

There were no waters to be seen at the bottom—nothing but the bluish tops and foreshortened trunks of white birch trees. The cliff on the other side was no better—that poisonous red—but one side was marked with five thick grey lines. They stood out jaggedly from the red dirt. Long ago, they had been five lava flows that had run down from the mountain and been buried layer upon layer in volcanic ash.

The cliff on this side had once been unbroken, but at some point in history must have split or cracked. On foggy days the valley lay pure white, its depths obscured.

I believe the first time I went there was when I was in the third or fourth year of elementary school. I had been eating wild grapes all by myself on the plain right down at the bottom of the valley when the stable-hand Risuke strode by, a scrap of saffron-yellow cloth wound around his neck and a charcoal sack on his back.

Seeing me, he spoke in a very loud voice: "Oi, oi, where did ya come tumblin' down from then? You'll be swept away if you're not careful! How 'bout I take you to a great mushrooming place—somewhere there's mushrooms like you've never had before?"

I simply said, "Yes."

Risuke, still walking, continued. "Then follow me. Drop those grapes. Your lips and teeth are all purple! Quick, come quick. If you don't hurry up I'll leave you behind!"

I hastily threw away my bunch of grapes and dashed after Risuke. But for all his talk of bringing me along I simply couldn't catch up beside him. He strode on alone, singing to the skies in his extraordinary, teeth-rattling voice. It was really all I could do to follow behind.

At length we entered an oak wood. The shadows of the trunks flickered as we passed, their leaves shining beautifully. We penetrated deeper and deeper amid the crooked black trunks.

When we had reached the middle of the wood, Risuke seemed in less of a hurry. In fact, he was downright dawdling, and starting to list to one side.

After we had been working our way through the wood for fifteen minutes, Risuke changed direction slightly, bent over, checking something, then stood up. "We're here," he said in a low voice. "Pick as many as you want. But don't go to the left—it's the cliff."

There was a small clearing there in the woods. I shook in amazement. Everywhere I looked grew swathes of coral fungus, *hagibodashi*, at the height of its season.

Risuke unslung his sack and exhaled deeply, growing earnest. "Listen, boy, the *hagibodashi* comes in brown and white, but the white one is tough and stringy, so it's no good. Pick the brown one."

"May I pick them now, sir?" I asked.

"Yep. But what'll you put them in? I know, wrap them in your *haori*."

"Right." I took off my half coat and laid it on the grass.

Risuke started to pick mushrooms and put them in his sack. I followed his lead. But he picked only white ones. One after another he tossed white mushrooms into the sack. I watched him, nonplussed.

"What're you standin' there for? Quick, pick 'em, pick 'em!" said Risuke.

"But why are you picking only the white ones?" I asked.

"I'll pickle mine. Your family don't pickle 'em, I bet, so it's better you take the brown ones, right? You'll boil 'em."

That made sense to me, though I felt a little bad for Risuke. I picked loads of brown mushrooms. Even when my coat was full to bursting, I kept picking them. The sun shone; it was hot though it was autumn.

When the mushrooms had almost run out, Risuke gently pressed down on the stuffed contents of his sack with both hands, covered it with five or six fern fronds, and tied it all up with rope. "Right, let's go home. After we've seen the valley."

Wiping away sweat, Risuke headed left. I followed. After some time, Risuke stopped abruptly, looking back at me and jostling my

arm. "Hey, look. What d'you think?"

I looked across at the cliff on the far side, as red as fire. It was such a fearsome sight I thought I might lose my senses.

"Shall I give you a glimpse of the bottom too?" Risuke said, slowly pushing me to the edge of the precipice. I glanced down, my mind going blank. "How is it? Scary, right? You'd be sure to fall if you came here alone, so if you come again next year or any other, don't do it alone. It ain't my responsibility if you do. Not that you know the way, anyhow." As he spoke Risuke let go of my arm, a malign look on his face.

"No, I don't," I answered woozily.

Risuke laughed at this, then retraced his steps, bellowing out a song at the blue sky.

When we had got back to where we'd left the mushrooms, Risuke stretched out his legs and plonked down on the ground, then shouldered the sack. He tied the rope both ways across his chest. "Hey, help me up."

I had already set to tightly bundling up the mushrooms in my coat for the journey, but at Risuke's demand there was nothing for it but to drop my bundle and heave against the sack on his back. He rose, grinning happily, and at once headed off down towards the plain. I followed with my own bundle, yelling out in high spirits.

We parted on the plain, and I returned home puffed up with pride at my efforts. My elder brother was mashing beans, and laughed at me. "Why did you pick such old mushrooms?"

"'Cos Risuke told me the brown ones're better."

"Risuke, huh? He's a crafty one. So the *hagibodashi* will soon be past their best. Maybe I should go and get some tomorrow."

I wanted to go along too, but the next day was Monday. I had school.

Soon enough it was winter. Then the next spring Risuke went off to a farm in Hokkaido. I assumed he had probably told someone else about the mushrooms, but felt they were 'mine' now. I didn't speak to my brother about them. *This year I'm going to pick loads of white ones and bring them home in triumph*, I thought.

September came around before I knew it. At first I'd thought to go by myself, but the deep woods were scary and my memory of the location itself vague, so I decided to invite a friend. That Saturday I told Keijirō about it, and said that if he didn't breathe a word to anyone I would take him along.

Keijirō looked pleased. "I know where Nara-Watari is. I've been burning charcoal there for a while, so I know the way. Let's go." *That's settled, then*, I thought.

Early next morning we set out carrying big baskets. Honestly, the thought of filling these to the brim set my heart pounding. The eastern sky was bright red that morning, which foretold rain. By the time we entered the oak wood, the clouds were very low, but the sunshine glared, making the leaves all the dimmer in the shade, and a wind rustled them. I felt uneasy.

Nonetheless we made rapid upward progress. Keijirō would peer across from time to time and say "It's fine. We'll be there soon." Keijirō was actually much more experienced at climbing mountains than me.

Then in a stroke of good luck we came upon some *hagibodashi* mushrooms. It clearly wasn't the same place as the previous year's. "Hey, this is a new spot," I said. "That means two mushroom mountains are all ours!" Keijirō was so happy his face flushed red, even his eyes and nose, and it seemed he would stay like that for some time.

"Right, let's get picking," I said. We worked hard, picking only the white ones. On the way there I had fully explained what had happened the previous year.

Before long our baskets were full, and just then the sky, which had been threatening rain, opened up on us with big fat drops. "We're going to get wet," I said.

"Yes, we'll be soaked now whatever we do," Keijirō replied.

The raindrops gradually increased until they made a roar as they fell. They splattered against the oak leaves and plopped from them in huge pendant drops. Keijirō and I just stood there in silence, getting wet. But we were happy.

The rain was over as abruptly as it had started. It seemed as if in the space of five or six remaining drops, it had withdrawn.

Then the sunlight struck us again. Looking up, we saw the large sun blazing down through a gap in the white clouds. We broke into a cheer. The oak leaves shone brilliantly.

"Hey, we need to work out exactly where we are or we won't know how to get here next time," Keijirō said.

"Yep. And we need to look for last year's spot, too. Maybe we should ask my brother to come, since we can't do it tomorrow."

Keijirō appeared reluctant to let him in on it. "Why don't we come after school tomorrow?"

"It'll be dark going home."

"It'll be all right. Anyway, let's start looking. The cliff must be nearby."

Leaving behind our baskets, we walked in the general direction of the cliff. When it yawned up in front of us, I was caught off guard—I stretched out a hand and brought Keijirō to a sudden halt. "Watch out—we're at the edge!"

It was apparently Keijirō's first time to see the cliff-face, and he seemed shaken, remaining silent for quite some time.

"Hey—that means last year's spot is over there!" I said.

"Right." Keijirō nodded, as if that were a bit of an anticlimax.

"Shall we go home?" I asked.

"Yes. Farewell!" he yelled across to the bright red cliff on the far side.

Farewell! the cliff-face echoed back.

Fascinated, I yelled at the top of my lungs: "Ohhh, you're there!"

You're therrre …, the cliff echoed back.

"We'll come again!" Keijirō yelled.

Come again …, the cliff replied.

"Idiot!" I taunted, emboldened.

Idiot …, replied the cliff equally rudely.

"Stupid idiot!" yelled Keijirō in a slightly deeper voice. But all that came back in reply was a dry muttering and murmuring. It sounded like a group complaining amongst themselves: *we can't go on replying to these boys, can we, there'd be no end to it.*

We looked at each other, suddenly frightened, and moved away from the precipice.

We scrambled down the mountain, our baskets in tow. We

were silent as we descended. It didn't matter how much the rainwater might soak us or however much we might get caught on something as we passed: we ran, ran, ran, as fast as our legs would take us. The more we ran, the more scared we became. A voice seemed to laugh behind us—*HAHAHA*.

And so the next year we finally told my brother, and this time all set out mushrooming together.

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Commentary

Issue 1: Mimetics

As I mentioned in the introduction, while mimetics are present in both Japanese and English, they probably play a greater role in Japanese literature than English literature. I suggest in an earlier paper (Donovan 2000) that there are several factors behind this, and I shall cite two here. First, there is the separation of the expressive and grammatical roles of mimetics in Japanese, where most mimetics take the form of adverbial structures appended to verbs, while in English most mimetics *are* verbs, and hence simultaneously perform 'essential' grammatical, as well as 'auxiliary' expressive, roles, thereby arguably attenuating the expressive side to some degree. Second, there is a greater permeability between child and adult language in Japanese—whereby mimetic terms learnt in childhood often transition intact into spoken and literary situations—than there is in English.

As I outline in a paper about translating such mimetic expressions in Kawabata Yasunari's novella *Izu no odoriko* (Donovan 2015), Japanese mimetics can be divided into five basic categories for the purposes of translation: 擬音語・擬声語 *giongo/giseigo*, equivalent to onomatopoeia; 擬態語 *gitaigo*, expressions portraying an action; another manifestation of *gitaigo*, this time representing an ongoing state; the hybrid 擬音・擬態語 *gion-gitaigo*, which represent an action and concomitant sound; and finally 擬情語 *gijōgo*, portraying emotional and psychological states. One implication of the categories for translation is that some exhibit both physical and mental dimensions, a corollary of which is that a translation should attempt to convey both dimensions in such cases.

An earlier paper (Donovan 2001) on two English translations of the mimetic *bonyari* in Kenji Miyazawa's novella *Ginga tetsudō no yoru*, which appears 19 times in the course of the book, found that *bonyari*, with its sight-related, stative, and mental senses of 'fuzzy' and 'vague', played an important role in delimiting and/or

obscuring the boundaries between real and fantasy worlds. I made the case that the more successful translation employed metaphors as well as the more conventional approaches of finding similar mimetics in English and using paraphrasing to 'unpack' the meaning. Using metaphor is a way to retain the visceral 'punch' of the source material through a vivid image, but the risk of using metaphors is that in establishing a comparison with something else they may stray too far from the original expression.

At the end of this chapter you will find Table 1.6 listing all 40 instances of mimetics in the source text and how I have translated them. The first column quotes each mimetic in its original context. The second column isolates the mimetic and romanises it for easy reference, with katakana use indicated by capital letters, and unusual emphatic elements bolded. The third column shows my corresponding translation in the TT context, with the most relevant parts underlined. The numbers in the first column enumerate the mimetics, those in the second column indicate the category into which a mimetic's structure falls, and those in the third column show the type of translation technique my translation uses.

To summarise, we can identify the following mimetic structures used by Kenji:

(a) reduplicative (repeating) mimetic plus verb
  (1) reduplicative mimetic+verb (16 instances). Example: *kurukuru suru*
  (2) reduplicative mimetic+*ni*+verb (one instance): *gizagiza ni natte*
  (3) reduplicative mimetic+(*t*)*to*+verb (four instances). Example: *sorosoro to … tsukidashimashita*
  (4) reduplicative *–ri*-form mimetic+*to*+verb (one instance): *POTSURIPOTSURI to yatte kimashita*

(b) nonreduplicative mimetic
(5) nonreduplicative mimetic (two). Example: *zuutto*
(6) nonreduplicative mimetic+(*t*)*to*+verb (11). Example: *unto dekiru*
(7) nonreduplicative *–ri*-form mimetic+verb (five). Example: *bonyari kotaemashita*

(The numbers 1–7 are used to categorise each mimetic in the second column of Table 1.6.)

In addition, Kenji uses four emphatic, marked forms: lengthened vowels, e.g., *zuutto*; doubling of the length of the mimetic, e.g., *chirachirachirachira*; geminate consonants (glottal stops), e.g., *POTAPPOTATto*; or a combination of two of the above, e.g., *ZAATto*. One could argue that the use of katakana is also a form of emphasis, but it appears that Kenji uses katakana almost exclusively with phonomimes (i.e., onomatopoeia or *giongo/giseigo*), so this is not particularly marked.

Translation techniques

We can identify four major approaches: (a) a mimetic, (b) a mimetic plus explanation, (c) an idiom, and (d) a non-mimetic paraphrase. Below I provide examples of various manifestations of these techniques in my translation, ordered by first appearance. I have decided to provide one example of each of the 13 techniques I was able to identify, to give some idea of the range of approaches, but they are naturally limited by the given ST and my own proclivities as a translator, so they are by no means exhaustive (if exhausting to read through!). At the top of each section I provide the number of instances, which gives some idea of which techniques I favour; these may or may not be indicative of general tendencies in English literary translation. The other examples of a particular translation technique can be accessed simply by finding the same code number in the third column of Table 1.6 at the end of this chapter.

In each of the 13 examples below, I first discuss the context of each ST mimetic (listed with its number in the first column of the

table), where appropriate quoting definitions from the comprehensive *Dictionary of Iconic Expressions in Japanese* (page numbers in parentheses refer to this source).[1] Next I consider how I rendered each mimetic in the TT, with quotations from it appearing in double quotation marks. I sometimes provide potential alternative translations in single quotes, or double quotes when referring to alternatives that appear in the *DIEJ*, as noted. Note that my translation choices in no way preclude other potentially valid translations.

1. Idiom (set metaphor). Five instances.
Example: それにひどく深くて急でしたからのぞいて見ると全くくるくるするのでした "and so horribly steep that peering down into the depths of the valley made your head spin"
ST1: *kurukuru suru* is a standard combination of reduplicative mimetic *kurukuru* 'round and round' and base verb *suru* 'do'. Reduplication often represents the temporal aspect of 'repetition'. Compare this with, for example, *kurutto*, which indicates one quick turn. *Kurukuru* is both a phenomime, suggesting the physical state or action of turning around, and a psychomime, an almost metaphorical association of this movement with a feeling of vertigo or confusion. Here *kurukuru* is exclusively a psychomime, since the narrator's head is not literally turning around.
TT: English has the common idioms '(someone's) head is spinning' and the causative 'make (someone's) head spin'. Either could be a good translation for *kurukuru suru* in that they use a physical movement, namely spinning, to metaphorically convey a sense of vertigo, much like the mimetic with its coexisting physical and mental states. (One could also suggest that the word 'spin' itself has mimetic qualities.) The question then is which form to use. I could have written 'my head spun when I peered down into the depths of the valley', which more closely matches the Japanese の

[1] I say comprehensive, but the first example, *kurukuru*, a very common mimetic, is inexplicably omitted from the headwords in the dictionary, although it is mentioned in the English-to-Japanese index.

ぞいて見ると, but the advantage of using the causative is that it gives agency to the depths of the valley and deepens the sense of powerlessness of the narrator. It also avoids the long subordinate clause 'when I peered down into the depths of the valley'. Such conversion of clause-heavy structures into more-straightforward predicate (SV(O)) structures is a common translation tactic into English.

Idioms can be a good match for translating psychomimes, because they often convey a mental state with a physical image, much as a phenomime may convey a mental state with a phonic representation of a physical state or action. Furthermore, most idioms are short and to the point; because they are well known, the meaning is immediately conveyed, much as Japanese feel the meaning of mimetics in their 'gut'. As mentioned above, a downside of TT idioms is that they may introduce an image that is absent in the ST.

2. Mimetic adverb(ial). Three instances.
Example: ぎざぎざになって赤い土から喰み出してゐたのです。
"They stood out jaggedly from the red dirt."
ST2: *gizagiza ni natte* could be translated directly as 'going zigzag', where a placeholder verb *naru*—i.e., a verb whose only role is to grammatically verbalise another part of speech—verbalises the adverbial mimetic *gizagiza*. The reduplicative element clearly emphasises the sense of a repeated up-and-down or back-and-forth action, much as the phonetically remarkably similar 'zigzag' does, although the sense of repetition is greater in *gizagiza*, with its verbatim repetition ('reduplication') of the base element *giza*.
TT: In the ST, the state of being jagged—*gizagiza ni natte*—is separate from the state of standing out—*hamidashite iru*—with the two elements in consecutive clauses. I have combined the two elements into one much shorter expression by retaining the verb form of the second element but converting the first element into an appended adverb: "stood out jaggedly". Compare the impact of this with a more faithful structural rendering: 'Zigzagging, they stuck out from the red dirt'. Of course, 'They zigzagged across the red dirt' would be more active, but this loses 'stood out' in the process.

3. Adverb(ial). Seven instances.
Example: ずうっと下の方の野原でたった一人野葡萄を喰べてゐましたら "I had been eating wild grapes all by myself on the plain right down at the bottom of the valley"
ST3: *zuutto*. The adverb *zutto* is so commonly used that it has largely lost its mimetic 'punch'. It acts as an intensifier—something like the verbal equivalent of MSG—to emphasise duration ("continuing for a considerable time; "having persisted for a considerable time (1336), 'always'), distance ("far"; "extending far" (1336), 'all the way'), degree ('much' (better, etc.)), and so on. Kenji attempts to reclaim some of this expressivity by using an emphatic form with doubled medial vowel sound *uu*. This lengthening emphasises the absoluteness of the physical distance in this case.
TT: The multiple possible meanings of *zutto* lay a trap for the translator here. At first glance, the adverbial *zuutto* in its head position in the sentence could apply equally to the duration of the action of eating grapes—'I had been eating wild grapes for a long time'. But in fact the adverbial modifies 下の方 'down'. 'All the way down' or 'far down' are possible contenders, but the former is rather long and chimes with "all by myself", while the latter is not as absolute as the emphatic form *zuutto* implies.

4. Adjective. Four instances.
Example: 蕈のうんと出来る処へ連れてってやらうか "How 'bout I take you to a great mushrooming place"
ST4: *unto dekiru*. *Unto*'s basic adverbial sense of "changing dramatically in degree" (1228), which effectively means 'much', can be applied to expressions of amount ('a great deal'), frequency ('often'), degree ('hard', 'with all one's might') and even abundance ('abundantly').
TT: I have shifted the structure from adverb+predicate to adjective+noun phrase ("a great mushrooming place") to avoid an awkward structure like 'a place where you can get mushrooms in great quantities'. A less-concise though perfectly acceptable alternative might be 'a place where you can get loads of mushrooms'. Indeed, I use this phrasing to translate ST17 *unto*

totte kite as "pick loads of".

5. Mimetic verb plus explanation. Eight instances.
Example: 影がちらちらちらちらして "The shadows of the trunks flickered as we passed"
ST5: The standard reduplicative form of the base *chira* (which stands alone in *chiratto* 'with a single flicker or glimpse') is *chirachira*, "the manner in which a small light glimmers or flickers" (203). As with *gizagiza*, the alternation of two sets of consonant–vowel clusters (morae), respectively sounding high and middle in the oral cavity, creates a contrast that evokes a visual effect of modulation between two polar opposites, in this case between light (*chi*) and dark (*ra*). That *chiratto* can refer to either an (objective) flicker of light or a (subjective) glance means that *chirachira* can be viewed as focusing on the focaliser's *experience* of the flickering. Here Kenji doubles the whole expression to *chirachirachirachira*, thereby drawing out the duration and the repetitive nature of the visual effect. (See also ST36 *gosogosogosotto* and ST39 *dondondondon*.)
TT: I can think of no alternative English verb, mimetic or otherwise, to 'flicker' in this case; 'glimmer', though listed as a synonym, is inappropriate, as are "blink" and "glint" (203). Perhaps the *DIEJ*s suggestion of the modifier "intermittently" can be used (ibid); though usually a little unwieldy an adverb, here its length and alliterative sequence of *t*s could be appropriate. Another approach would be to use paraphrase to 'unpack' the visual sensation, though it could become ridiculously prosaic and longwinded: 'At each gap in the trees, the sunlight shone for a moment, then was blocked before passing through again in a repeating pattern as we walked past it'. Or how about 'Sunlight and shadow alternated as we passed by each tree' or 'Each tree blocked out the sunlight for a moment as we passed': none really conveys the intensity of the experience.

If, then, 'flicker' is so appropriate, why do I feel the need to supplement it with the subordinate clause "as we passed", which has no direct equivalent in the ST? I think "The shadows of the trunks flickered" alone has two inadequacies, both of which relate

to the unusual doubling of the ST mimetic. First, it does not convey the extended duration implied. 'Flicker-flicker' will likely be inappropriate in anything but writing for children (rather than *about* children), so instead I have tried to convey the temporal extent in the additional length to the sentence provided by "as we passed". Second, referring back to the issue of subjective/objective viewpoints, the double length implies to me the purposeful movement of the observer past the observed item. *Chirachira* by itself could possibly be interpreted as meaning 'the trees moved about (in a wind), their shadows blocking out the light for a moment with each movement'. As a bonus, "as we passed" increases lexical cohesion by alluding to the sense of the characters' purposeful movement through the wood that is expressed by "we entered" in the previous sentence and "we penetrated" in the subsequent sentence. Conversion to such active verb forms is another characteristic of translation into English. Japanese prose evoking a sensation can sometimes leave it up to the reader to interpret the point of view, but English readers often expect more direction as to subjectivity versus objectivity.

6. Verbatim lexical repetition. Two instances.
Example: 曲った黒い幹の間を私どもはだんだん潜って行きました。
"We penetrated deeper and deeper amid the crooked black trunks."
ST6: In this case, the verb to which the adverbial *dandan* 'gradually' is attached, 潜る *kuguru* 'pass through; dive into', can stand alone, unlike grammatical verbalisers such as *suru* and *naru*; *dandan* thus simply shades the meaning of *kuguru*. Furthermore, *dandan* has little vestige of its mimetic origins, apart from its reduplicative structure. Its counterpart *dondon* 'rapidly', which retains the onomatopoeic meaning of a loud beating sound, still evokes a visceral response, as we can see in the powerful passage ST36–38.
TT: While 'We gradually made our way in among the crooked black trunks' would be an acceptable reading of ST6, I wanted the expression to match the general emotionally heightened nature of the surrounding passage. Thus I chose the strong "penetrated" for *kuguru* and the emphatically consonant and repetitious "deeper

and deeper" for *dandan*, the doubled /d/ sound shared by both the Japanese and English. This may slightly misrepresent the speed of the action, but it seemed a reasonable trade-off for the gain in atmospherics. *Dandan* appears later in ST26, as 雨つぶはだんだん数が増して来て, and here I translate *dandan … mashite kite* 'directly' as "gradually increased", since it seems a straightforward-enough situation.

7. Mimetic verb. Three instances.
Example: 私はちらっと下を見ました "I glanced down"
ST13: *chiratto … mimashita* 'glanced'. Such mimetic+verb combinations sit in the middle between semantic content resident almost entirely in the mimetic (as with mimetic+*suru* and mimetic+*naru*) and semantic content resident mostly in the verb (such as mimetic+*kuguru* above), where the mimetic adds additional information about the situation in which the action is taking place (e.g., *dandan* providing an indication of the pace at which some action, via the verb, is happening). Verbs like *miru* 'look', *naku* 'cry/sound', and *warau* 'smile/laugh' give a general indication of action or state, but the nuance is provided by the appended mimetic adverb.[2] Hence, for example, *jirojiro miru* means 'stare', while *chiratto miru* means 'glance'.
TT: Unlike with ST5, in ST12 the perspective is clearly established: the I-narrator is the one glancing down. Thus there is no need to supplement the verb; the somewhat-mimetic "glanced" is quite adequate.

8. Adverbial plus explanation. Two instances.
Example: 雨つぶがポツリポツリとやって来ました "opened up on us with big fat drops"
ST26: *POTSURIPOTSURI to yatte kimashita* 'came down in heavy drops'. The mimetic distinguishes itself three ways: in being written in katakana, taking the less-common reduplicated *–ri* form, and constituting a complex phonomime-phenomime

[2] In some cases kanji can provide a degree of nuance—for example 見る・観る・視る.

combination that simultaneously evokes both a sound and a physical action: "Pattering sounds made by droplets of rain falling" (1020).
TT: English has the similarly mimetic 'plop' and reduplicated 'plop-plop', so they are a possibility, but the latter in particular sounds childish. Thus I chose to focus on and unpack the action with both the adverbial phrase "with big fat drops" ('drop' containing some onomatopoeic element) and the phrasal verb 'opened up', which not only conveys 'begin' but also potentially the figurative 'shoot', as if with 'bullets' of rain. Furthermore, the pair of three-letter adjectives "big fat" is a vague echo of the reduplicative ST structure.

9. Mimetic noun plus explanation. One instance.
Example: まもなくザアッとやって来ました "until they made a roar as they fell"
ST28: *ZAATto yatte kimashita* 'came down with a roar'. ざあざあ降る *zaazaa furu* 'rain heavily' is a common mimetic; this unreduplicated form with its doubled vowel *aa* (hence an emphatic form of *zatto*, "[t]he sound of a large quantity of water pouring down" (1278)) emphasises the abrupt strengthening of the rainfall to a full-on downpour: "A rushing or roaring sound as of a large amount of water or small particles pouring down" (1279).
TT: Using the noun "roar" keeps the TT mimetic to a length comparable with the ST mimetic, and furthermore the terminal vowel is similar (unless the final *r* is pronounced, as in American English), which would not be the case with 'roared'. 'Roar' has the added bonus, of course, of being synonymous with a large wild animal such as a lion, adding figurative emphasis to the ferocity of the rain.

10. Idiom plus explanation. One instance.
私はぎくっとして手をひろげて慶次郎の来るのをとめました "I was caught off guard—I stretched out a hand and brought Keijirō to a sudden halt"
ST34: *gikutto* is a variant of *gikurito* "being startled" (404–06). It mimics the abrupt body movement associated with the emotional

state.
TT: In using the idiom 'to be caught off guard' for *gikutto suru* I chose to emphasise the emotional state rather than the movement, shifting the sense of abruptness to the action of stopping Keijirō on the brink of the precipice: "I … brought Keijirō to a sudden halt". Rendering the sentence as 'I gave a start, stretched out my hand and stopped Keijirō' is passable, but somehow prosaic, the psychological element only indirectly expressed. It would be improved by injecting the dash, which, as in my translation, inserts a dramatic caesura that can be seen as echoing the glottal stop in *gikutto*: 'I gave a start—I stretched out my hand and stopped Keijirō'. The *DIEJ* lists other possible idioms that could work well: "feel a sudden stab of fear in the breast", "scared the wits out of me", "got the shock of my life" (404–05).

11. Mimetic utterance. Two instances.
Example: ホウ、居たかぁ。"Ohhh, you're there!"
ST35: *HOU*. Here this phonomime is the equivalent of the English utterance 'oh', though it can also represent the hoot of an owl.
TT: I lengthened the vowel sound by repeating the silent *h*—"Ohhhh"—to reflect the extended vowel of かぁ *kaa* at the end of the ST sentence, which presumably conveys the drawn-out sound of the boy's voice projected across the valley. This could have been achieved by lengthing 'there' to 'therrrre', but it is less readable than "Ohhhh", so I think the shift to an earlier word is justified.

12. Partial lexical repetition plus mimetic noun. One instance.
ところがその返事はたゞごそごそごそっとつぶやくやうに聞えました。"But all that came back in reply was a dry muttering and murmuring."
ST36: *gosogosogoso tto tsubuyaku* 'murmur indistinctly'. An unusual structure consisting of the standard reduplication *gosogoso*, "a repeated, loud rustling sound" (439), plus the suffixion of the unreduplicated form *gosotto*, which on its own represents a "short, loud rustling sound" (438). This whole unit is then appended to the verb *tsubuyaku* 'murmur/mutter'.
TT: I have tried to convey a sense of the partially extended

reduplication by employing the similar-sounding and mimetic gerunds "muttering and murmuring" together; furthermore, the preceding adjective "dry" captures a hint of 'rustle' and the implication that the arid cliffs themselves are doing the muttering in a monstrously inhuman way. However, the characterisation 'loud' is not conveyed in the TT, as it would appear to contradict the basic sense of the verb *tsubuyaku*, which can mean as quiet a vocalisation as 'whisper'.

13. Omission. One instance.
二人ともだまってどんどん下りました。"We were silent as we descended."
ST38: *dondon orimashita* 'descended rapidly'. *Dondon* ("quickly" (272)) is also attached to *orimashita* in the previous ST sentence, and to *nigemashita* 'ran away' in the following sentence.
TT: Miyazaki uses verbatim repetition as an emphatic device to heighten both the sense of frantic movement and the panic it illustrates. However, this would not necessarily work in English, as a more direct translation of these three sentences demonstrates: 'We descended the mountain rapidly, our baskets in tow. We were silent as we descended rapidly. We ran away rapidly, rapidly.' Even the use of a series of different synonyms for 'rapidly' would not obviate the awkwardness. My final version makes use of shifts in parts of speech, and even omission: *dondon* is first rendered as a mimetic verb ("scrambled"), then omitted entirely ("descended" with no appended characterisation), and finally its double reduplicative *dondondondon* is partially echoed in the repetition of a short, non-mimetic verb ("ran, ran, ran") and partially in the emphatic adverbial idiom "as fast as our legs would take us".

In summary, the above representative examples suggest I have employed three main techniques to address the expressive qualities of Japanese mimetics: (1) similar mimetic verbs and nouns to replace the original adverbials; (2) idioms that paraphrase the emotional or physical impression of the ST mimetic; and (3) partial or total lexical repetitions that echo the

formal (structural) element of the ST mimetic. What I have considered most important is never to ignore the mimetic, but instead somehow to account for it in my translation choices.

Issue 2: Voice

By 'voice' I mean both the voice of the narrator and the actual character dialogue. As I mentioned above, the story begins with the narrator, now presumably an adult, describing an eerie local geological feature and looking back on a childhood adventure associated with it. As the editors of Miyazawa Kenji's *Collected Works* note in their commentary on the story, the red cliff can be viewed as representing the frightening world of adult experience into which Kenji's child self is yet to gain entry, or, indeed, to 'fall', in a quasi-biblical sense:

> This valley … can be seen as a symbol for that indescribable dread on the margins of what a child sees as 'the world'. Risuke represents the threat of the adult world—"Hey, look. What d'you think?" he says as he forces the narrator to look down into the valley. And naturally, his cruel wiles themselves represent an aspect of 'the world' as seen through a child's eyes. The conclusion—"the next year we finally told my brother, and this time all set out mushrooming together"—does not mean the children are weak, but rather that the terror of the 'cliff' is not something for a 'child' to confront alone. (Miyazawa 1979 (vol. 9), 287, my translation)

There are clear dichotomies between both the adult narrator and his boyhood protagonist, and between the two boy characters and the young adult 'guides' Risuke and the narrator's elder brother (and less clearly between the unreliable selfishness of Risuke and the frank honesty of the brother, who will eventually help the children confront the adult world). We should thus be able to observe diction in the story, both lexical and structural, that reflects the childish and adult perspectives and discourse, and be aware of these choices when we come to translate, so as to mark much the same shifts and maintain a corresponding tone.

However, there is greater psychological depth to the issue. We must be aware that since the adult narrator is relating a story about his own childhood in the first person, this is an inherently subjective narration. As Abbott (2008, 68) notes, "if a character narrates who also plays a role in the diegesis [world of the story], it is called homodiegetic narration". In other words, in this quasi-autobiographical tale, Miyazaki's adult narrator and child protagonist are largely on equal terms within the story world, which is one reason why the child's preoccupations and emotions can be read as taking over the story at times. We can thus expect, as readers, to see the diction and structure reflect shifts back and forth in 'control' of the narrative between the adult and child selves—and as translators, we will be expected to reflect such turns in our translation.

We can at the same time invoke Russian theorist Mikhail Bakhtin's idea of the "heteroglossic" narrative, which would challenge even a classic omniscient narrator, let alone a subjective, homodiegetic one:

> Bakhtin suggests that [the domination of the voice of the narrator] is not a foregone conclusion and it is not at all certain that the narratorial voice can control all the characters. Nor is it necessarily the case that the narrator's voice will always be distinct from those of the characters. … [As] the omnipotence of the narratorial voice is in question partly as a result of overlaps with other voices in the text, … [r]eaders are allowed to find authority where it is most appropriate for them, often in defiance of the narrator's dictates. (Cobley 2001, 104, 106, my interpolation)

The implication for translation is that textual features such as vocabulary register and levels of structural sophistication are going to 'overlap' at times, with childish features leaking into ostensibly adult prose, and vice versa.

The below discussion of source-text features provides lists of examples that are intended to be indicative rather than exhaustive.

Source-text Features

Narrative Discourse
1. Adult features
(1) Lexical features
a. politeness level (register)
Given the rough verb forms the adult Risuke in particular uses, there can be no overall designation of 'polite' as 'adult' and 'rough' as 'childish', but there is a clear distinction in terms of the diction of narrator versus protagonist.

i. first-person form: 私, as opposed to おれ as used by his child version in dialogue
ii. です・ます polite verb forms as opposed to plain and dialect forms in dialogue

b. vocabulary level
The vocabulary is not particularly advanced in the narrative parts of this story, one reason for which could be the adult narrator's inhabiting (or being inhabited by) his childhood self; but it is generally higher level than the dialogue. There are moments of nuance, particularly adverbial, that attest to an adult sensibility: いっしんに 'wholeheartedly', ところが 'however', 一向私などは構はなかったのです "I simply couldn't catch up beside him".

c. metaphor
Figurative language consists of established images we learn in the course of our education as adults (that is, idioms), and the original metaphor (metaphors, similes, etc.) that allows us to dynamically describe our experiences through the lens of our imaginations, a sign of sophisticated thought.

i. idioms / set expressions: 途方もない声 "an extraordinary voice", 気の毒 'unfortunate', 意地の悪い顔つき 'a mean look', 仕方なく 'resignedly', 大威張りで 'triumphantly'
ii. original metaphor: 毒々しく赤い崖 "poisonously red cliff", まっ赤な火のやうな崖 "cliff … as red as fire", 噛ぶりつくやうに歌って "singing … in his teeth-rattling voice"

d. scientific vocabulary, establishing the narrator's adult credentials: 五層の古い溶岩流 'five layers of old lava flows', and other discussion of the area's geological past

e. time markers differentiating the narrator's childhood past from the telling in the narrative present: 私がはじめてそこへ行ったのはたしか尋常三年生か四年生のころです。"I believe the first time I went there was when I was in the third or fourth year of elementary school."

(2) Structural features
There are no especially long sentences, but the standard-length sentences contrast with the appearance of consecutive short sentences, which may represent the boy's 'voice' (see below).
a. sentence length: an unremarkable degree of variation.

b. sentence complexity: a standard variety of simple, compound (coordinating), complex (subordinating) and compound–complex sentences typical of adult prose.

2. Child features
(1) Lexical features
a. emphatic forms
Inflected forms of standard expressions can be viewed as expressing a childish spontaneity or depth of feeling.

i. mimetics: lengthened vowels: ずうっと (two instances); doubled forms: ちらちらちらちら; emphatic *–ri* forms: ポツリポツリと; interpolated glottal stop: ポタッポタッと, ハッハッハと

ii. interpolated ん: あんまり, なんにも

b. hiragana orthography in place of commonly used kanji, suggestive of a child who is still learning kanji: 一生けんめい, うつくしく, じっさい, 横の方へまがってからだをかゞめてそこらをしらべてゐました, 私がききました, 日がてって, 青ぞら, こはかった, 大へん

Regular, and, indeed, difficult, kanji are certainly used in places, providing evidence of an adult narrator as a counter to this, and/or of the expectation of an adult readership.

c. ‘childish’ mimetics that are purely sound-imitative or are used in place of advanced verb forms: くるくるしてしまひました, 胸がどかどかする, どきっとした, ハッハッハと笑ふ

d. simple vocabulary: repetition of basic verbs such as 行きました, とりました; simple descriptors: うまいことは

(2) Structural features
The examples below suggest an echo of the kinds of simpler structures that children would be likely to use to describe a scene.
a. a sequence of short sentences: 理助はもう片っぱしからとって炭俵の中へ入れました。私もとりました。ところが理助のとるのはみんな白いのです。白いのばかりえらんでどしどし炭俵の中へ投げ込んでゐるのです。私はそこでしばらく呆れて見てゐました。

b. a string of short clauses loosely connected by coordinate structures formed by the て-form of the verb or the verb stem only, ending with an emotive statement: 雲がひくくてそれにぎらぎら光って柏の葉も暗く見え風もカサカサ云って大へん気味が悪くなりました

c. verbatim repetition in close proximity (here in three consecutive sentences): それから籠を持ってどんどん 下りました。二人ともだまってどんどん 下りました。雫ですっかりぬればらや何かに引っかゝれながらなんにも云はずに私どもはどんどんどんどん遁げました。

d. incomplete sentence structures typical of casual dialogue but appearing in the narrative: 私はもうと思ひました, ですから次の年はたうとう私たちは兄さんにも話して一緒にでかけたのです。

Dialogue

1. Adult features

a. rough and plain-form lexical items reminiscent of a male speaker (Risuke unless otherwise noted)

i. utterances: おいおい

ii. donative verb forms: 連れてってやらうか (two instances), のぞかしてやらうか, 起こして呉れ

iii. terms of address: お前, おれ (Risuke and brother), あいつ (brother)

iv. rough imperatives: ついて来い, 棄てちまへ, 左の方へ行くなよ, 羽織へ包んで行け, さあ、見ろ

v. sentence-final particles: ぞ, かい (brother)

vi. interrogatives: 何をぼんやりしてるんだ

vii. syncope: なんか

viii. other rough/plain verb forms: 茶いろのを持って行った方がいゝやな, 煮て食ふんだらう, ひとりで来ちゃいけないぞ, 第一みちがわかるまい, ずるさ (brother)

b. structure

i. repetition of rough imperatives, implying high-handedness: 早くついて来い、来い, すきな位とれ … 茶色のをとれ … 早くとれとれ

2. Child features

Some of these, such as rough speech, overlap with the adult Risuke's language, so they could be regarded as boyish imitation of adult male language.

a. lexis

i. childish utterances: ホウ, 利助がだって, もう僕らはきのこ山[3]を二つ持ったよ, どうせ ずぶぬれだ (Keijirō)

ii. rough speech: 馬鹿, 馬鹿野郎 (Keijirō), そんなやつら

[3] *Kinoko* is here written in kana rather than kanji, whereas it mostly appears in the ST as the kanji 蕈.

b. structure

i. simple structures: 私は「うん。」と云ひました，うん、わからない，ちゃんとわかってゐるよ (Keijirō)，大丈夫だよ。もうすぐだよ。(Keijirō)，大丈夫さ (Keijirō)

ii. interrogatives with の particle: お前はなぜ白いのばかりとるの。

Target-text Techniques

1. Adult narration markers

a. lexis

Overall, I have somewhat raised the lexical register, especially with regard to frequently repeated terms like 崖 ("cliff", "cliff-face", "precipice"), in line with the English literary expectation of avoiding verbatim repetition (the Fowler brothers' so-called 'elegant variation'). "Ennoblement" in the TT, as Berman (1985/2000) asserts, is a recognised trap for the translator, potentially misrepresenting ("deforming") the original and introducing too much of the translator's voice into the work. That said, I believe it is probably necessary to raise the lexical register in this story so that it clearly reads as the product of an adult narrator and avoids the monotony of over-repetition.

Idioms and related set phrases form part of the pool of expression expected to be shared by educated adults, while specialised terms from the sciences demonstrate advanced knowledge.

i. high-level/literary vocabulary: "so horribly steep", "the depths of the valley", "foreshortened", "poisonous red", "layer upon layer", "its depths obscured", "[a]t length", "penetrated … amid", "downright dawdling", "started to list", "swathes", "exhaled", "earnest", "nonplussed", "fearsome", "precipice", "malign", "foretold", "[n]onetheless", "pendant", "anticlimax", "precipice", "descended"

ii. idioms, in some cases replacing an ST mimetic: "made your head spin", "puffed up with pride", "set my heart pounding", "breathe a word to", "in a stroke of good luck", "opened up on us", "at the top of my lungs", "[w]e broke into a cheer", "it

yawned up in front of us", "I was caught off guard", "in tow"
iii. set expressions with collocates: "at some point in history", "at Risuke's demand", "there was nothing for it but to", "filling … to the brim", "we made rapid upward progress", "brought … to a sudden halt"
iv. specialised geological and biological terms: "lava flows", "volcanic ash", "coral fungus"

b. structure
I use some literary sentence structures in combination with higher-register lexis, befitting an adult narrator. Let's look at one short passage in detail to see how the transformations are made, and to what end.

Table 1.1

ST	Direct translation	TT
私は向ふを見ました。あのまっ赤な火のやうな崖だったのです。私はまるで頭がしいんとなるやうに思ひました。そんなにその崖が恐ろしく見えたのです。	I looked at the other side. It was that cliff, bright red like fire. I thought my head would go all funny. That was how terrible that cliff appeared.	I looked across at the cliff on the far side, as red as fire. It was such a fearsome sight I thought I might lose my senses.

First let us note what is happening at the sentence level. There are four sentences in the ST, three of which are single-clause and one which contains two clauses. The TT consists of only two sentences, each effectively containing two clauses, meaning that the number of clausal elements is the same in ST and TT, but the level of clausal complexity has risen in the TT. The reason for this sentence-level transformation becomes apparent when we look at the direct translation, which preserves the original four sentences. The four short sentences create a choppy style, with limited

textual cohesion[4]—indeed, it has an air of unsophistication reminiscent of a child's writing. It has thus been necessary to rework the structures to make them acceptable adult prose.

The reworking is not limited to combining sentences. We can observe two ellipses, where unnecessary elements have been removed: "I looked across at the cliff on the far side, [~~which was~~] as red as fire. It was such a fearsome sight [~~that~~] I thought I might lose my senses." The collapsed relative structures are a common feature of literary writing, as is the set cause–effect pattern 'It was such [nominal phrase] [that] [predicate phrase]'. Furthermore, by combining the two clauses, the latter emphasises the reference to the previous sentence that is implied in the ST そんなに…のです.

In contrast, the lexical register has only been slightly raised in the TT, if at all. The adjective "fearsome" is slightly less common that 'terrible' or 'awful' in translating the adverb 恐ろしく. The use of the modal 'might' seems literary, but it is simply the past tense of 'may', which is hardly a highbrow verb, and commonly enough used by children speaking British English. Furthermore, "lose my senses" is on a par with the ST mimetic 頭がしいんとなる. Thus the vast majority of the 'literariness' that the TT has gained over the direct translation comes from syntactic changes; the lexis itself, while not childish, is standard register. There are definitely parts of the TT where high-register language—examples noted above—is being used along with literary structures. But at the same time there are numerous cases where I combine a sophisticated structure with childish lexis. I shall cite one short example:

[4] See Chapter 4 for an in-depth examination of textual cohesion.

Table 1.2

ST	Direct translation	TT
どうも野原から大分奥でこはかったのですし第一どの辺だったかあまりはっきりしませんでした	it was very deep, far away from the plain, so it was scary, and first of all it wasn't very clear to me where it was	the deep woods were scary and my memory of the location itself vague

"Scary" is clearly a child's word, in line with the kana-only こはかった. At the story's conclusion I have translated it as "frightened" and "scared", but "scary", as opposed to, say, 'frightening', is childish diction. I chose "location" over 'area' or 'place' for どの辺, which slightly raises the register, but 'location' lends a certain needed specificity. The overall impression of the TT is its brevity. It actually uses simpler structures than the ST, with its one sophisticated element buried in the midst of this simplification—the ellipsis of the copula: "the deep woods were scary and my memory of the location itself [~~was~~] vague". The copula can often be omitted in such parallel structures, and doing so gives the sentence a literary sheen. Though subtle, the juxtaposition of the childish "scary" and the elliptical structure in the same sentence sets up a slight incongruity that can be read as evoking the psychologically complex interface between childish and adult 'worlds'.

Literary patterns:

i: multi-clause set structures: "It was such a fearsome sight I thought I might lose my senses."

ii. participial clauses: "I glanced down, my mind going blank", "Leaving behind our baskets, we walked in the general direction of the cliff", "Fascinated, I yelled at the top of my lungs"

iii. ellipsis: "the deep woods were scary and my memory of the location [~~was~~] itself vague"

iv. emphatic structures: "making the leaves all the dimmer in the shade"
v. past perfect tense referencing the narrative 'past in the past': "On the way there I had fully explained what had happened the previous year."
vi. parenthetical relative structures: "Before long our baskets were full, and just then the sky, which had been threatening rain, opened up on us with big fat drops."

2. Child narration markers
There is a degree of correspondence between the instances of simple lexis and structures associated with child's speech in both the ST and TT, but what often happens is a shift back and forth between the relative levels of complexity of lexis and syntax, with one compensating for the other in response to different stylistic exigencies in the target language. Here is an example.

Table 1.3

ST	Direct translation	TT
理助はもう片っぱしからとって炭俵の中へ入れました。私もとりました。ところが理助のとるのはみんな白いのです。白いのばかりえらんでどしどし炭俵の中へ投げ込んでゐるのです。	Risuke picked them one after the other and put them in his charcoal sack. I also picked them. But the ones Risuke picked were all white. He chose white ones only and tossed them one after another into his charcoal sack.	Risuke started to pick mushrooms and put them in his sack. I followed his lead. But he picked only white ones. One after another he tossed white mushrooms into the sack.

I have considerably simplified the structure in my translation. The ST contains seven clauses over four sentences, while the TT is five clauses over four sentences. All the ST sentences are single-

clause or compound structures, apart from one emphatic relative structure (理助のとるのはみんな白いのです 'the ones [that] Risuke picked were all white'). The TT eliminates even this embedded relative structure by reworking it into a simple predicate: "he picked only white ones". I have also eliminated apparent redundancies, such as 片っぱしから・どしどし, the first of which can only mean something like (picking) 'one after another' in this context, while the second, a mimetic, can mean (tossing) 'one after another', 'rapidly', or 'in large quantities', so I concentrated on representing the second expression while omitting the first. There are also three references to とる 'pick' in the ST, as underlined, with えらんで 'choose' thrown in for good measure. I have eliminated one 'pick' by paraphrasing as "followed his lead", and simply omitted 'choose' from the last sentence, as the point about Risuke picking only white mushrooms has already been clearly made. I have thus attempted to balance the need for retaining some degree of lexical repetition of 'pick' and 'sack'—repetition of short, simple words often being a feature of childish diction—with English literature's desire for some degree of variation. Reducing redundancy has the added benefit of simplifying sentence structure, thus contributing in a different way to the sense of a child narrator.

a. lexis

i. simple expressions: "all by myself", "loads of white ones", "scary", "[l]et's go"

ii. onomatopoeia: "plonked down on the ground", "made a roar", "plopped"

iii. repetition: "we ran, ran, ran"

iv. folktale-like set expression: "as fast as our legs would take us"

b. structure

i. short, simple sentences, either single-clause or coordinating: see example above. Also: "I wanted to go along too, but the next day was Monday. I had school."; "Keijirō and I just stood there in silence, getting wet. But we were happy."

ii. repetition: "'Right, let's get picking,' I said. We worked hard, picking only the white ones."

3. Adult speech markers

This story contains very few examples of Iwate-ben. A common characteristic of the prefecture's dialect, for example, is how unvoiced sounds like /ka/ and /ta/ often become voiced in the final mora of a word (/ga/ and /da/ respectively). While I found no such voiced forms, I did notice another feature, namely the dropping of the adjectival *–i* ending when the narrator's brother says「あいつはずるさ」. The adjective *zuru* 'crafty' would be written *zurui* in standard Japanese. Despite the lack of dialect markers, Risuke, with his rough and plain verb forms and repetition of domineering imperatives, makes quite an impression with his speech. English has few ways to replicate dialect or, indeed, rough speech without veering into vernacular that is too region-specific (such as US Southern or UK Liverpudlian), so often translations will instead insert a characterisation of the speech ('his thick Iwate accent', etc.). But since there is little evidence of regional accent in the original, I have simply tried to make do with a few inflections of speech along with the repetitions, as the following example shows.

Table 1.4

ST	Direct Translation	TT
「何をぼんやりしてるんだ。早くとれとれ。」理助が云ひました。	"What're you doing in a daze? Quickly pick them, pick them," Risuke said.	"What're you standin' there for? Quick, pick 'em, pick 'em!" said Risuke.

The Japanese is not especially rough here, with the double syncope of しているのだ to してる んだ being a typical feature of modern spoken Japanese. Only the imperative とれ is rough, this being emphasised by its doubling. I have introduced contractions with apostrophes, both on two different verbs and in abbreviating

the object pronoun. Also, converting 早く 'quickly' into an adjective makes the sentence even more clipped and facilitates the fortuitous rhyme of "quick" and "pick", with the urgency increased further by capping the sentence with an exclamation mark.

The narrator's elder brother has very few lines in the story, so we cannot compare his speech with Risuke's in any detail, but it seems to be more standard, and has thus been rendered that way in the TT.

a. lexis

i. rough and colloquial speech, including contractions: "[o]i, oi", "ya", "tumblin'" "[h]ow 'bout", "[y]ep", "pick 'em", "I bet", "d'you", "ain't"

ii. imperatives: "[d]rop those grapes", "listen, boy", "[p]ick the brown ones"

iii. set expressions: "past their best" (brother)

b. structure

i. repetition: "quick, come quick", "pick 'em, pick 'em!"

4. Child speech markers

As has often been the case in real life, at least in previous generations, the boys model their speech on that of their male elders, which means they sound somewhere between the roughness of Risuke and the matter-of-factness of the elder brother. Their dialogue is simple both lexically and structurally, something which is not particularly difficult to emulate in the English. Here is one brief example.

Table 1.5

ST	Direct Translation	TT
「理助がだって茶いろのがいゝって云ったもの。」	"Because Risuke said the brown ones are good."	"'Cos Risuke told me the brown ones're better."

The abbreviation "'[c]os" and contraction "ones're" certainly have their counterparts in Risuke's speech, but it sounds suitably boyish coming out of the narrator-as-a-child's mouth. And the alliteration of "brown" and "better" helps to cement the momentary sense of childish defiance.

a. lexis
   i. simple vocabulary: "[y]es", "[r]ight", "[n]o, I don't", "[l]et's go", "[i]t's fine"
   ii. colloquialisms and abbreviations: " '[c]os … the brown ones're better", "[y]ep", "[h]ey", "[i]diot!"
   iii. respect markers: "sir"

b. structure
   i. simple structures: "It's fine. We'll be there soon"; "This means two mushroom mountains are all ours!"; "We're going to get wet"; "It'll be dark going home"; "It'll be all right. Anyway, let's start looking. The cliff must be nearby"; "Shall we go home?"; "Ohhh, you're there!"
   ii. verbatim repetition: "I know where Nara-Watari is. … I know the way."

Further topics for discussion

1. Identify all terms for flora mentioned in the ST and compare with their TT equivalents. What challenges do the terms present for the translator? What techniques have we used to translate them, and how effective are these techniques?

2. Locate all instances of repetition in the ST. This includes verbatim lexical repetition, where the same word appears in close succession, and other kinds of repetition such as repeated structures and consecutive synonyms. Does the TT preserve the repetition or not? What translation techniques are used? How important do you think each instance of repetition is for the narrative?

3. The ST contains several one-sentence paragraphs, and in general dialogue and narration are put onto separate lines, as is normal practice in Japanese fictional prose. What are the paragraphing conventions in English, and what transformations have been made in the TT to conform to these?

4. Make a list of culturally specific items (CSIs). How have you translated them? What about my translation? What techniques have we used to deal with them? How many general categories can they usefully be divided into?

5. Choose one type of ST mimetic as outlined in the analysis above. Locate all the TT mimetics of that type in the table below, then compare the corresponding TT expressions. Write a short analysis of how I have translated the mimetics in each case.

Table 1.6: ST Mimetics and their renderings in the TT

Source Text Mimetic (enumerated by instance)	**Isolated ST element and general comments** (katakana in CAPITALS) (emphatic elements in **bold**)	**Target Text (Translation)**
1.それにひどく深くて急でしたからのぞいて見ると全くくるくるするのでした	*1 kurukuru suru*	1 and so horribly steep that peering down into the depths of the valley made your head spin
2.ぎざぎざになって赤い土から喰み出してゐたのです。	*2 gizagiza ni natte*	2 They stood out jaggedly from the red dirt.

3.ずうっと下の方の野原でたった一人野葡萄を喰べてゐましたら	*5 zuutto*	3 I had been eating wild grapes all by myself on the plain right down at the bottom of the valley
4.葦のうんと出来る処へ連れてってやらうか	*6 unto dekiru*	4 How 'bout I take you to a great mushrooming place
5.影がちらちらちらちらして	*1 chirachira**chirachira** shite*	5 The shadows of the trunks flickered as we passed
6.曲った黒い幹の間を私どもはだんだん潜って行きました。	*1 dandan kugutte ikimashita*	6 We penetrated deeper and deeper amid the crooked black trunks.
7.私はまるでぞくぞくしました。	*1 zokuzoku shimashita*	5 I shook in amazement.
8.白いのばかりえらんでどしどし炭俵の中へ投げ込んでゐるのです。	*1 doshidoshi nagekonde iru*	3 One after another he threw white mushrooms into the sack.
9.何をぼんやりしてるんだ。	*7 bonyari shite iru*	5 What are you dozing there for?
10.理助はぴたっととまりました	*6 pitatto tomarimashita*	3 Risuke stopped abruptly
11.そろそろと私を崖のはじにつき出しました。	*3 sorosoro to … tsukidashimashita*	3 slowly pushing me to the edge of the cliff

12.私はまるで頭がしいんとなるやうに思ひました。	*6 shiin to naru*	1 my mind going blank
13.私はちらっと下を見ました	*6 chiratto … mimashita*	7 I glanced down
14.もうくるくるしてしまひました。	*1 kurukuru shite*	1 my head spinning
15.私はぼんやり答へました。	*7 bonyari kotaemashita*	2 I answered woozily
16.理助はどっかり足を投げ出して座って	*7 dokkari … suwatte*	5 Risuke stretched out his legs and plonked down on the ground
17.私も包みを持ってうれしくて何べんも「ホウ。」と叫びました。	*6 "HOU." to sakebimashita*	1 I followed with my own bundle, yelling out in high spirits.
18.今年こそ白いのをうんととって来て	*6 un to totte kite*	4 *This year I'm going to pick loads of white ones*
19.第一どの辺だったかあまりはっきりしませんでした	*7 hakkiri shimasen deshita*	4 my memory of the location itself vague
20.それを一ぱいとることを考へると胸がどかどかするのでした。	*1 dokadoka suru*	1 the thought of filling these to the brim set my heart pounding
21.ぎらぎら光って	*1 giragira hikatte*	5 the sunshine glared
22.風もカサカサ云って	*1 KASAKASA itte*	7 a wind rustled them

23.私たちはずんずん登って行きました。	*1 zunzun nobotte ikimashita*	4 we made rapid upward progress
24.実際山を歩くことなどは私よりも慶次郎の方がずうっとなれてゐて上手でした。	*6 zu**u**tto narete ite*	3 Keijirō was actually much more experienced at climbing mountains than me.
25.昨年のことなどはすっかり途中で話して来たのです。	*7 sukkari hanashite kita*	3 On the way there I had fully explained what had happened the previous year.
26.雨つぶがポツリポツリとやって来ました	*4 POTSURI**POTSURI** to yatte kimashita*	8 opened up on us with big fat drops
27.雨つぶはだんだん数が増して来て	*1 dandan mashite kite*	3 The raindrops gradually increased
28.まもなくザアッとやって来ました	*6 ZAATto yatte kimashita*	9 until they made a roar as they fell
29.楢の葉はパチパチ鳴り	*1 PACHIPACHI nari*	5 They splattered against the oak leaves
30.雫の音もポタッポタッと聞えて来たのです	*3 POTA**P**POTA**T**to kikoete kita*	5 plopped from them in huge pendant drops
31.ところが雨はまもなくぱたっとやみました。	*6 patatto yamimashita*	8 The rain was over as abruptly as it had started.
32.そして陽がさっと落ちて来ました。	*6 satto ochite kimashita*	7 Then the sunlight struck us again.

33.楢や柏の葉もきらきら光ったのです。	*1 kirakira hikatta*	2 The oak leaves shone brilliantly.
34.私はぎくっとして手をひろげて慶次郎の来るのをとめました	*6 gikutto shite*	10 I was caught off guard—I stretched out a hand and brought Keijirō to a sudden halt
35.「ホウ、居たかぁ。」	*5 HOU*	11 "Ohhh, you're there!"
36.ところがその返事はたゞごそごそごそっとつぶやくやうに聞えました。	*3 gosogoso**goso t**to tsubuyaku*	12 But all that came back in reply was a dry muttering and murmuring.
37.それから籠を持ってどんどん下りました。	*1 dondon orimashita*	5 We scrambled down the mountain, our baskets in tow.
38.二人ともだまってどんどん下りました。	*1 dondon orimashita*	13 We were silent as we descended.
39.なんにも云はずに私どもはどんどんどんどん遁げました	*1 dondon**dondon** nigemashita*	6; 1 we ran, ran, ran, as fast as our legs would take us
40.うしろでハッハッハと笑ふやうな声もしたのです。	*3 ha**h**ha**h**ha to warafu*	11 A voice seemed to laugh behind us—*HAHAHA*.

CHAPTER 2

横光利一「赤い着物」

YOKOMITSU RIICHI, "AKAI KIMONO"

Introduction

Yokomitsu Riichi (1898–1947, born Yokomitsu Toshikazu) and his contemporary Kawabata Yasunari (1899–1972) made a name for themselves as exponents of the 新感覚派 *Shinkankaku-ha*, or New Sensationalist school, a modernist literary movement inspired by the European avant-garde of the 1920s that marked the beginning of the Showa period in Japanese literature. According to *Encyclopedia Britannica*, "[i]n opposition to the autobiographical legacy of naturalism and the social pleading of proletarian literature, Yokomitsu developed an aesthetic of sensual impressions presented in fresh, startling ways" (1980, vol. X, 823–24).

Riichi was born at a hot-spring inn in Fukushima, owing to his father's job with a local railroad, then moved around as a young child, following his father's work. When his father moved to Korea for business when Riichi was six, his mother took him and a younger sister to live in her hometown in Mie Prefecture, and he spent the rest of his childhood there and in Shiga Prefecture. At high school, he read Natsume Sōseki and Shiga Naoya, as well as Dostoyevsky in translation. His first stories were published at the age of 18. He is probably most known for his novel『機械』*Kikai* (*Machine*, 1930), which documents the lives of factory workers.

This short story was first published in 1924, when Yokomitsu was 26, under the title「赤い色」"Akai iro" (Red Colour), and then republished as "Akai kimono" later the same year. While it surely

draws on Yokomitsu's experiences in small-town Japan, the story is not particularly autobiographical in its familial details (it seems pure coincidence that Riichi was born at a hot-spring resort, for example), unlike Kenji's story, and, alone among the works treated in this book, is written in the third person. Another narrative feature that distinguishes it from "Tani" is that, while the focaliser (the source of thoughts and perceptions) for most of the story is the young boy Kyū, the narrator briefly appears to enter the minds of both one of his sisters and the woman guest. Furthermore, the fact that the story, and life, go on after Kyū's untimely death as if nothing had happened evokes the dispassion of the world at large in the face of tragedy. This representation of a detached, ultimately omniscient viewpoint is perhaps Yokomitsu's modernist challenge to the inherent self-centredness of the wave of I-novel *shishōsetsu* that had preceded it. Despite the absence of references to industrialisation, this story's treatment of viewpoint attests to the fact that it is the most recent work in our collection.

Despite this interesting, if very circumscribed, shuffling among multiple perspectives (a nod to the so-called 'perspectivism' that modernists saw as demonstrating the instability of perceived reality), the most strikingly modernist aspect of the story is its attempts at psychological realism. It paints a rich portrait of the internal workings of Kyū's mind—all the more so with an ending that transcends his very existence. Kyū is certainly still immature—he is probably no more than six years old, unless he has been excluded from school due to poverty or some other barrier—yet the way his fascination with entertaining the little girl in the red kimono is portrayed points to a sense of agency and self-awareness that many at the time would have been considered unattainable for a child. His desire to make an impression on another person is so great that it inadvertently costs him his life; the desire itself bespeaks the formation of a true individuality, but his inability to curb it reveals the limits to his inchoate personality. The two stylistic aspects contributing to this psychological portrait that we shall focus on here are structural parallelisms and figurative language.

Exercise

Translate the story「赤い着物」into English, paying special attention to parallel structures and figurative language. Then compare your translation to mine.

赤い着物

村の点燈夫は雨の中を帰っていった。火の点いた献灯の光りの下で、梨の花が雨に打たれていた。

灸は闇の中を眺めていた。点燈夫の雨合羽の蓑が遠くへきらと光りながら消えていった。

「今夜はひどい雨になりますよ。お気をおつけ遊ばして。」

灸の母はそう客にいってお辞儀をした。

「そうでしょうね。では、どうもいろいろ。」

客はまた旅へ出ていった。

灸は雨が降ると悲しかった。向うの山が雲の中に隠れてしまう。路の上には水が溜った。河は激しい音を立てて濁り出す。枯木は山の方から流れて来る。

「雨、こんこん降るなよ。

屋根の虫が鳴くぞよ。」

灸は柱に頬をつけて歌を唄い出した。蓑を着た旅人が二人家の前を通っていった。屋根の虫は丁度その濡れた旅人の蓑のような形をしているに相違ないと灸は考えた。

雨垂れの音が早くなった。池の鯉はどうしているか、それがまた灸には心配なことであった。

「雨こんこん降るなよ。

屋根の虫が鳴くぞよ。」

暗い外で客と話している俥夫の大きな声がした。間もなく、門口の八つ手の葉が俥の幌で揺り動かされた。俥夫の持った舵棒が玄関の石の上へ降ろされた。すると、幌の中からは婦人が小さい女の子を連れて降りて来た。

「いらっしゃいませ。今晩はまア、大へんな降りでこざいまして。さア、どうぞ。」

灸の母は玄関の時計の下へ膝をついて婦人にいった。

「まアお嬢様のお可愛らしゅうていらっしゃいますこと。」

女の子は眠むそうな顔をして灸の方を眺めていた。女の子の着物は真赤であった。灸の母は婦人と女の子とを連れて二階の五号の部屋へ案内した。灸は女の子を見ながらその後からついて上ろうとした。

「またッ、お前はあちらへ行っていらっしゃい。」と母は叱った。

灸は指を食わえて階段の下に立っていた。田舎宿の勝手元はこの二人の客で、急に忙しそうになって来た。

「三つ葉はあって？」

「まア、卵がないわ。姉さん、もう卵がなくなってしまったのね。」

活気よく灸の姉たちの声がした。茶の間では銅壺が湯気を立てて鳴っていた。灸はまた縁側に立って暗い外を眺めていた。

飛脚の提灯の火が街の方から帰って来た。びしょ濡れになった犬が首を垂れて、影のように献燈の下を通っていった。

宿の者らの晩餐は遅かった。灸は御飯を食べてしまうともう眠くなって来た。彼は姉の膝の上へ頭を乗せて母のほつれ毛を眺めていた。姉は沈んでいた。彼女はその日まだ良人から手紙を受けとっていなかった。暫くすると、灸の頭の中へ女の子の赤い着物がぼんやりと浮んで来た。そのままいつの間にか彼は眠ってしまった。

翌朝灸はいつもより早く起きて来た。雨はまだ降っていた。家々の屋根は寒そうに濡れていた。鶏は庭の隅に塊っていた。

灸は起きると直ぐ二階へ行った。そして、五号の部屋の障子の破れ目から中を覗いてみたが、蒲団の襟から出ている丸髷とかぶらの頭が二つ並んだまままだなかなか起きそうにも見えなかった。

灸は早く女の子を起したかった。彼は子供を遊ばすことが何よりも上手であった。彼はいつも子供の宿ったときに限ってするように、また今日も五号の部屋の前を往ったり来たりし始めた。次には小さな声で歌を唄った。暫くして、彼はソッと部屋の中を覗くと、婦人がひとり起きて来て寝巻のまま障子を開けた。

「坊ちゃんはいい子ですね。あのね、小母さんはまだこれから寝なくちゃならないのよ。あちらへいってらっしゃいな。いい子ね。」

　灸は婦人を見上げたまま少し顔を赧くして背を欄干につけた。

「あの子、まだ起きないの？」

「もう直ぐ起きますよ。起きたら遊んでやって下さいな。いい子ね、坊ちゃんは。」

　灸は障子が閉まると黙って下へ降りた。母は竈の前で青い野菜を洗っていた。灸は庭の飛び石の上を渡って泉水の鯉を見にいった。鯉は静に藻の中に隠れていた。灸はちょっと指先を水の中へつけてみた。灸の眉毛には細かい雨が溜り出した。

「灸ちゃん。雨がかかるじゃないの。灸ちゃん。雨がよう。」と姉がいった。

　二度目に灸が五号の部屋を覗いたとき、女の子はもう赤い昨夜の着物を着て母親に御飯を食べさせてもらっていた。女の子が母親の差し出す箸の先へ口を寄せていくと、灸の口も障子の破れ目の下で大きく開いた。

　灸はふとまだ自分が御飯を食べていないことに気がついた。彼は直ぐ下へ降りていった。しかし、彼の御飯はまだであった。灸は裏の縁側へ出て落ちる雨垂れの滴を仰いでいた。

「雨こんこん降るなよ。

　屋根の虫が鳴くぞよ。」

　河は濁って太っていた。橋の上を駄馬が車を輓いて通っていった。生徒の小さ番傘が遠くまで並んでいた。灸は弁当を下げたかった。早くオルガンを聴きながら唱歌を唄ってみたかった。

「灸ちゃん。御飯よ。」と姉が呼んだ。

　茶の間へ行くと、灸の茶碗に盛られた御飯の上からはもう湯気が昇っていた。青い野菜は露の中に浮んでいた。灸は自分の小さい箸をとった。が、二階の女の子のことを思い出すと彼は箸を置いて口を母親の方へ差し出した。

「何によ。」と母は訊いて灸の口を眺めていた。

「御飯。」

「まア、この子ってば！」

「御飯よう。」

「そこにあなたのがあるじゃありませんか。」

　母はひとり御飯を食べ始めた。灸は顎をひっ込めて少しふくれたが、直ぐまた黙って箸を持った。彼の椀の中では青い野菜が凋れたまま泣いていた。

　三度目に灸が五号の部屋を覗くと、女の子は座蒲団を冠って頭を左右に振っていた。

「お嬢ちゃん。」

　灸は廊下の外から呼んでみた。

「お這入(はい)りなさいな。」と、婦人はいった。

　灸は部屋の中へ這入ると暫く明けた障子に手をかけて立っていた。女の子は彼の傍へ寄って来て、

「アッ、アッ。」といいながら座蒲団を灸の胸へ押しつけた。

　灸は座蒲団を受けとると女の子のしていたようにそれを頭へ冠ってみた。

「エヘエヘエヘエヘ。」と女の子は笑った。

　灸は頭を振り始めた。顔を顰(しか)めて舌を出した。それから眼をむいて頭を振った。

　女の子の笑い声は高くなった。灸はそのままころりと横になると女の子の足元の方へ転がった。

　女の子は笑いながら手紙を書いている母親の肩を引っ張って、

「アッ、アッ。」といった。

　婦人は灸の方をちょっと見ると、

「まア、兄さんは面白いことをなさるわね。」といっておいて、また急がしそうに、別れた愛人へ出す手紙を書き続けた。

　女の子は灸の傍へ戻ると彼の頭を一つ叩いた。

　灸は「ア痛ッ。」といった。

女の子は笑いながらまた叩いた。

「ア痛ッ、ア痛ッ。」

そう灸は叩かれる度(たび)ごとにいいながら自分も自分の頭を叩いてみて、

「ア痛ッ、ア痛ッ。」といった。

女の子が笑うと、彼は調子づいてなお強く自分の頭をぴしゃりぴしゃりと叩いていった。すると、女の子も、「た、た。」といいながら自分の頭を叩き出した。

しかし、いつまでもそういう遊びをしているわけにはいかなかった。灸は突然犬の真似をした。そして、高く「わん、わん。」と吠(ほ)えながら女の子の足元へ突進した。女の子は恐(こ)わそうな顔をして灸の頭を強く叩いた。灸はくるりとひっくり返った。

「エヘエヘエヘエヘ。」とまた女の子は笑い出した。

すると、灸はそのままひっくり返りながら廊下へ出た。女の子はますます面白がって灸の転がる後からついて出た。灸は女の子が笑えば笑うほど転がることに夢中になった。顔が赤く熱して来た。

「エヘエヘエヘエヘ。」

いつまでも続く女の子の笑い声を聞いていると、灸はもう止まることが出来なかった。笑い声に煽(あお)られるように廊下の端まで転がって来ると階段があった。しかし、彼にはもう油がの

っていた。彼はまた逆様になってその段々を降り出した。裾がまくれて白い小さな尻が、「ワン、ワン。」と吠えながら少しずつ下がっていった。

「エヘエヘエヘエヘ。」

女の子は腹を波打たして笑い出した。二、三段ほど下りたときであった。突然、灸の尻は撃たれた鳥のように階段の下まで転った。

「エヘエヘエヘエヘ。」

階段の上では、女の子は一層高く笑って面白がった。

「エヘエヘエヘエヘ。」

物音を聞きつけて灸の母は馳けて来た。

「どうしたの、どうしたの。」

母は灸を抱き上げて揺ってみた。灸の顔は揺られながら青くなってべたりと母親の胸へついた。

「痛いか、どこが痛いの。」

灸は眼を閉じたまま黙っていた。

母は灸を抱いて直ぐ近所の医者の所へ馳けつけた。医者は灸の顔を見ると、「アッ。」と低く声を上げた。灸は死んでいた。

その翌日もまた雨は朝から降っていた。街へ通う飛脚の荷車の上には破れた雨合羽がかかっていた。河には山から筏が流れて来た。何処かの酒庫からは酒桶の輪を叩く音が聞えてい

た。その日婦人はまた旅へ出ていった。

「いろいろどうもありがとうございまして。」[1]

　彼女は女の子の手を持って灸の母に礼をいった。

「では御気嫌よろしく。」

　赤い着物の女の子は俥（くるま）の幌（ほろ）の中へ消えてしまった。山は雲の中に煙っていた。雨垂れはいつまでも落ちていた。郵便脚夫は灸の姉の所へ重い良人の手紙を投げ込んだ。

　夕暮れになると、またいつものように点燈夫が灸の家の門へ来た。献燈には新らしい油が注ぎ込まれた。梨の花は濡れ光った葉の中で白々（しろじろ）と咲いていた。そして、点燈夫は黙って次の家の方へ去っていった。

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[1] こざいまして is as in the original.

Red Kimono

The village lamplighter, his job done, was going home in the rain. Under the glow of the votive lantern, rain drummed on the nashi flowers.

Kyū stared into the darkness. The pleats in the lamplighter's raincoat picked up the light. The glinting straw of the coat receded into the distance and then vanished.

"There's going to be an awful lot of rain tonight. Please take care out there," Kyū's mother said, bowing to the departing guest.

"Yes, I shall. Well, thank you for everything." The guest headed out on the next journey.

It made Kyū sad when it rained. The mountains beyond would be hidden in cloud. Water pooled in the street. The river roared and ran muddy. Dead trees would wash from the mountains.

Kyū rested his cheek against a wooden post and began singing.

"*Oh rain, oh rain, don't pour down so,*

The bugs in the roof will cry, you know."

Two travellers wearing straw raincoats passed in front of the house. The bugs in the roof must look just like the straw on these bedraggled travellers, Kyū thought.

The drumming of the drops falling from the eaves quickened. Now Kyū worried how the carp in the pond were faring.

"*Oh rain, oh rain, don't pour down so,*

The bugs in the roof will cry, you know."

Out of the darkness rose the loud voice of a rickshaw puller talking with his customer. Then, its canopy shaking the leaves of the paperplant growing by the gate as it passed, the rickshaw pulled up and the driver deposited its twin shafts at the stone step of the entranceway. A woman and a little girl got down from the rickshaw.

Kyū's mother sat in formal *seiza* under the clock in the entranceway to greet them. "Welcome! My, what a lot of rain we have had this evening! Please, come in. Oh, what a pretty little dear you are!"

The girl glanced sleepily in Kyū's direction. Her kimono was bright red. Kyū's mother led the woman and the girl upstairs to room number five. Kyū, eyeing the girl, made to follow them up. "Oh no you don't! Back downstairs!" his mother chided.

Kyū chewed at his fingers and stood at the bottom of the stairs. The arrival of the two guests sent the kitchen of the humble country inn into a frenzy of activity.

Kyū's sisters' voices rang back and forth: "Is there any *mitsuba* parsley?"—"Oh, we're out of eggs. Sister, we've run out of eggs!" The copper kettle in the dining room steamed away loudly.

Kyū had gone back out under the eaves and stood looking into the darkness. A courier returned from a trip to the town centre, his lamp glowing. Soaked to the skin, a dog hung its head, passing beneath the lantern like a shadow.

The inn-folk ate their supper late. As soon as he had finished eating, Kyū became sleepy. He rested his head in his sister's lap and regarded his mother's straggling hairs. His sister was in low spirits. She still hadn't received a letter from her husband. After a while, a hazy image of the little girl's red kimono floated into Kyū's head. And with that he fell asleep.

The next morning Kyū woke up earlier than usual. It was still raining. The roofs of the houses had a cold wet sheen. The chickens were clumped in one corner of the garden.

Getting up, Kyū went straight upstairs. He peered in through the tear in the flimsy paper-panelled door of room number five and saw side by side the heads of the two guests, sticking out of the tops of their futons with their coiffed hair—it didn't seem the pair would be waking any time soon.

How Kyū wanted to wake the girl. He had a great talent for amusing children. He began pacing back and forth in front of their room, something he only did when children stayed. Then he started singing in a small voice. When he next stole a glance into the room, the woman alone was awake. She slid the *shōji* panel open, still in her nightgown.

"Hello, little fellow, I still need to get my beauty sleep, you know, so would you be a good boy and go somewhere else?"

Kyū continued looking up at the woman, blushing a little, and leant against the handrail of the stairs.

"Isn't she going to wake up yet?"

"She will soon. Please play with her when she does wake up, would you, little fellow?"

The panel slid closed, and Kyū made his way downstairs in silence. His mother was washing greens in front of the oven. Kyū went outside and crossed the garden on the stepping stones to see the carp in the pond. They were silent, hidden among the waterweeds. He stuck just a fingertip into the water. Fine drops of rain began to collect in his eyebrows.

"Kyū. You'll get wet. Kyū, the rain!" said his sister.

When Kyū went back to check on room number five a second time, the girl was already dressed in the red kimono from the night before, her mother feeding her. As she brought her mouth up to the tips of her mother's outstretched chopsticks, Kyū's mouth too opened wide on the other side of the *shōji* panel, beyond the gaping hole.

It struck him that he hadn't yet eaten himself. He went downstairs, but his breakfast wasn't ready. He went out the back and looked up at the raindrops dripping from the eaves.

"*Oh rain, oh rain, don't pour down so,*

The bugs in the roof will cry, you know."

The muddy river was swollen with the rain. A draught horse was pulling a cart over the bridge. The schoolchildren's little oilpaper umbrellas ranged into the distance. He longed to be carrying a boxed lunch beside them, and then singing along to an organ at school.

"Kyū, breakfast," his sister called.

In the dining room, the steam was rising from the rice piled up in his bowl. Green vegetables swam in a broth. He took up his little chopsticks. But remembering the girl upstairs, he put them down again and stuck out his mouth towards his mother.

"What is it?" his mother asked, looking at his mouth.

"Rice."

"What are you on about!"

"Riiice!"

"It's right in front of you!" She began eating her own. Kyū drew in his chin and sulked a little, but then stopped moaning and picked up his chopsticks. The vegetables languished tearily in his wooden bowl.

When Kyū looked in on room number five for the third time, the girl had a *zabuton* cushion on her head and was shaking it from side to side.

"Little miss!" Kyū called from the passageway.

"Please come in," the woman said.

Kyū slid open the *shōji* and stood in the doorway for some time with his hand on the panel. The girl came up to him, going *ah-ah* as if trying to say something, and thrust the thin cushion against his chest. Kyū took the cushion and put it on his head as the girl had done.

"*Hee-hee-hee-hee*!" the girl laughed.

Kyū began to shake his head about. He screwed up his face and stuck out his tongue. Then he opened his eyes wide and shook his head again.

The girl shrieked with laughter. Kyū tumbled down on the floor and rolled towards her feet.

Still laughing, the girl grabbed her mother's shoulder as she sat writing a letter, babbling *ah-ah* to her. The woman glanced at Kyū. "My, how funny you are, my boy." Then she busily turned back to the letter she was writing to her former lover.

The girl went back to Kyū and hit him in the head.

"Ow!" said Kyū. The girl laughed and hit him again. "Ow! Ow!" Each time he was hit, Kyū struck his own head too as he cried out. "Ow! Ow!"

At her continued laughter, Kyū whacked himself in the head with ever greater abandon and yelled "Ow!". In turn, she tried to mimic his words—"O! O!"—and began to hit herself in the head.

But this game needed to come to an end. Kyū switched to imitating a dog, barking loudly and rushing at her shins. The girl looked scared and gave his head a whack. Kyū at once rolled over on his back.

"*Hee-hee-hee-hee*!" the girl laughed again.

Kyū rolled out into the hallway, still on his back. Delighted,

the girl followed. The more she laughed, the more Kyū was caught up in rolling over and over to draw out her laughter. His face was feverishly red.

"*Hee-hee-hee-hee!*" Her incessant laughter made it impossible for him to stop. It drove him to the stairs at the end of the hallway. But that only fanned the flames of his fervour. He rolled onto his back again and in that manner began descending the stairs. The hem of his kimono bunched up, exposing his small, white behind, he made his way down little by little, barking like a dog.

"*Hee-hee-hee-hee!*" The little girl's belly shook with laughter. But then, two or three steps down, Kyū lost control, and that little white behind tumbled down to the bottom of the stairs like a bird that had been shot.

"*Hee-hee-hee-hee!*" The girl chortled in yet greater delight at the top of the stairs. "*Hee-hee-hee-hee!*"

Hearing the ruckus, Kyū's mother rushed over. "What happened, what happened?" She picked him up in her arms and shook him. His head lolled against her breast as she shook, his face blue. "Does it hurt? Where does it hurt?"

Kyū did not answer, his eyes closed.

His mother ran with him to the nearest doctor. The doctor took one look at Kyū's face and said "*Ah …*" in a low voice. Kyū was dead.

It was raining again the next morning. A wrecked raincoat lay over the courier's cart as it headed into town. Rafts from the mountains were coming down the river. There was the sound of the metal rim of a keg of sake being hammered at some brewery. The woman guest was set to continue her journey that day.

"Thank you for everything," she said to Kyū's mother, who was holding the little girl's hand.

"Well, all the best."

The girl in the red kimono disappeared under the hood of the rickshaw. The mountains were hazy with cloud. The raindrops fell unceasingly from the eaves. The postman tossed a hefty letter from her husband into Kyū's sister's mailbox.

At dusk, the lamplighter came to Kyū's family gate as always. The votive lantern had been filled with fresh oil, and below, amid

glistening leaves, the *nashi* flowers bloomed pure white.

The lamplighter moved on silently to the next house.

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Commentary

A brief note first about translating the title. Nouns standing on their own, or near enough, as the title of a story is a feature common to both Japanese and English literature. However, one difference is the use of articles, which rarely feature in Japanese (save the odd *sono* or *aru*), but which are a common feature of English, particularly the definite article 'the'. For「谷」, 'The Valley' seemed quite fitting, indeed, but「赤い着物」seemed a little less definite—rather vague, in fact. While the little girl wears a red kimono when she arrives at the inn, stoking Kyū's interest, and it looms in his dreams, his is partly a story of unfocused yearnings, and the kimono a symbol of them. Thus I chose to omit the article altogether.

Issue 1: Parallelism

Parallel structures are not confined to literature, but their frequent appearance is an example of the so-called 'deviant' use of language—it is deviant in that form adds an additional level to the content, foregrounding it in a way that language structure normally does not. While Japanese and English have markedly different syntax (SOV versus SVO clause structure, for example), they both create parallelisms *through* syntax, often in quite similar ways.

1. Structural parallelism
a. folksong
The two lines come from a children's song that has apparently appeared in various guises throughout Japan. It is intoned three times during the story as a kind of refrain. Below is one traditional version of the lyrics, followed by the story version.

Traditional song lyrics	**Direct translation**
あめこんこん ふるなよ	Rain falling heavily, don't fall!
やまのとりが なくぞよ[2]	The mountain birds will cry!

Story version

「雨、こんこん降るなよ。	"*Oh rain, oh rain, don't pour*
屋根の虫が鳴くぞよ。」	*down so,*
Ame, konkon furunayo.	*The bugs in the roof will cry,*
Yane no mushi ga naku zo yo.	*you know.*"

Rhyme is not a regular feature of Japanese verse, be it classical poetry or pop-song lyrics, so the repetition of *yo* at the end of each line (along with the emphatic *zo*) is probably more about emphatic assonance and meter, and the appearance of (identical) rhyme is coincidental. English, however, has a longstanding tradition of rhyming verse, thus I have rhymed 'so' with 'know' in a couplet. (My original translation read:

"Don't ***pour down*** *in* ***buc****kets, oh* ***rain****.*
The ***bugs*** *in the* ***roof*** *will* ***cry out*** *in* ***pain****."*

Here, too, we see end rhymes, of 'rain' with 'pain'—but the first line doesn't scan well, partly because of the uneven meter (accented syllables in bold).)

The repetition in the ST doesn't end there. The mimetic *konkon* "heavily" (*DIEJ*, 691) is a reduplicative form, the doubling emphasising the extent of the snowfall, as well as potentially its continuous nature. My initial translation "in buckets" covered the sense of 'heavily' with an idiom, which as noted elsewhere is often a good way to express the power of a Japanese mimetic; but it fails to capture the repetition, which is why I rephrased the whole line, introducing repetition in "Oh rain, oh rain" (the repeated call to the addressee being a common feature in English nursery rhymes that apostrophise (directly address) something or someone), and shifting the sense of 'heavily' to the adverb "so" at the end of the

[2] Source: https://renyanko.amebaownd.com/posts/613629.

line. This also has the advantage of setting up a rhyming diphthong /oʊ/ in "so" and "know" that is similar to the ST /o/ of *zo/yo* (although these are of course not diphthongs).

In terms of prosody, it is interesting that some versions of the ST make the first vowel of *ame* and *yane* (which obviously share the same vowel sounds) long vowels (雨 (あアめ) and 屋根 (やアね) respectively) (Terasoma 1999, 226).[3] Vowel lengthening (if not, however, the jarring combination of hiragana and katakana orthography that was a feature of the times—see まア elsewhere in this story) is common enough in children's songs and other folk music, but it has the effect of balancing the number of morae (phonological or rhythmic units) in each line. For example, *aame* plus the caesura of the comma after it would count as four morae, which matches the four of *konkon* and improves the rhythm of the line. Metricality is not as important a feature in Japanese verse as it is in English, since English consists of accented and unaccented syllables, while Japanese instead makes use of intonation patterns for speech inflection. Thus in my translation I have attempted to create a regular meter, consisting of four iambic feet in the first line (that is, iambic tetrameter). An iamb, or metric foot, often considered the 'natural' rhythm of spoken English, consists of one unaccented syllable followed by one accented syllable, hence:

Oh ***rain****, / oh* ***rain****, / don't* ***pour*** */ down* ***so***

The prosody of the second line is the same except for an anapaest in the second foot, consisting of two unaccented syllables and one accented syllable (underlined):

The ***bugs*** */* *in the* ***roof*** */ will* ***cry****, / you* ***know***

Overall, the two lines scan well, which is important given that the same verse appears three times in the story.[4]

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[3] Terasoma notes that in some cases the first vowels of *furu* and *mushi* are also doubled.

[4] One of my students suggested the nursery rhyme "Rain rain go away, /

b. repetition

i. the verse

We should begin our discussion of repetition by considering the author's placement of the above verses in relation to the narrative. Prior to the verse's first appearance, Kyū is sad about the rain and its effects on the surroundings. He actually sings the verse out loud, his cheek against the wooden pillar of the terrace around the inn. Watching two people walk past in straw raincoats, he thinks to himself that the "bugs in the roof must look just like the straw" on the travellers. Kyū's daydreaming simile bridges the children's song and the real-live people in front of him, as he imagines their straw is the veritable bugs in the roof—and both wretchedly wet with the rain. This is our first indication of Kyū's capacity for empathy, immediately affirmed by his concern for the welfare of the pond carp, which prompts his repetition of the refrain.

The next morning, the rain continues to fall, and Kyū goes out in it, impatient for the little girl to wake up, prompting concern from his sister that he will get wet. A second visit to the room where the girl is staying reveals her mother is feeding her breakfast. He goes down again for his own breakfast, but it isn't ready. (There is repetition—re-enaction—too, in the way his mouth moves in imitation of the little girl's as she eats, and in how later he longs for his mother to feed him in the same way, in a comforting regression to infancy.) He goes out the back of the inn and looks at drips falling from the eaves, once more repeating the refrain. Then his gaze extends out to the pupils heading for school, and he longs to join them.

This verse thus conveys Kyū's mixed feelings about life—both its humour and pathos. The rain, a force of nature, is implacable to such supplication, yet he continues to plead for the poor bugs in the roof. And the bugs, themselves personified, cry like infants in the face of the cruel indifference of nature. (The verb 鳴く, to

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Come again another day", which has elements of parallelism as it is a rhyming couplet with a strong trochee-based rhythm, and repeats "rain". The downside is that it doesn't contain any references to insects.

be sure, is specific to the cries of birds and insects, but it is a homophone of 泣く, used for crying humans, and given that these are lines of a song that is sung rather than read, it is reasonable to infer that many listeners will imagine the bugs crying disconsolately at the rain's onslaught.) Yet at the same time there is a grotesque ridiculousness to the verse that typifies a children's song. The simultaneous poignancy and grotesquery in a way foreshadow the silly accident where Kyū, in attempting to entertain the little girl by pretending to be a dog, falls down the stairs, his "little white behind" tumbling down "like a bird that had been shot". Kyū in his indignity is doubly likened to wild animals here, and the whiteness of his behind is perhaps even reminiscent of the etiolated pallor of a pupa—a bug raised under the darkness of the roof. He was just starting to emerge as a person in his own right, and all that potential for metamorphosis into an adult is tragically, laughably, snuffed out by a momentary misstep.[5]

ii. verbatim repetition

1. utterances

We shall explore metaphorical linkage in more detail in section two. For now let's stay with examples of parallelism. The second major instance involves the little girl's attempts to speak, which come out as「アッ、アッ」"Ah, ah". She says this first to Kyū and then to her mother. Kyū echoes it back to her when she hits him on the head, and he says「ア痛ッ」"Ow!", and then doubles his response when she hits him again, laughing. He elicits more laughter from her when he hits himself in the head and repeats the cry of pain. (Later this cry of mock pain is echoed by his mother's frantic question to her insensate son:「痛いか、どこが痛

5 The equation of humans and animals, particularly the motif of insects, prefigures the language of Nobel laureate Ōe Kenzaburō in his novella *Shiiku* (『飼育』 (1959), translated variously as *The Catch* and *Prize Stock*), where the village children in the backwoods of Shikoku are likened to silkworm pupae and other creatures, and run wild with their dogs. That fiercely sensuous novella portrays an amoral world similarly indifferent to individual humans' plights.

いの。」. In my translation I have shifted the repetition to the boy's name: "Kyū, Kyū, where does it hurt?") The girl is unable to copy him exactly, but tries her best, saying「た、た。」"O! O!" (As is typical of toddlers, she doesn't catch, or is unable to pronounce, the first and last elements of *itai*, leaving only *ta*. Kyū decides to change tack, imitating a dog's woof-woof:「わん、わん。」. It is at this point that the girl launches into peals of laughter:「エヘエヘエヘエヘ。」"*Heeheeheehee*." She repeats this three more times before Kyū has his accident. Then, unaware of his fate, she laughs once more. The final peal of laughter is inadvertently cruel, but the final repetition marks the cruellest of narrative ironies. When Kyū's mother rushes his limp body to the doctor, the doctor responds to the blue face with a single「アッ。」. The sequence of utterances began—was incited, one could say—with the little girl's first *ah*, and ends with the doctor's *ah* of resignation regarding Kyū's fate. What in one context expresses the delight of a young child, beginning its life's journey, in another conveys the world-weariness of someone accustomed to seeing death. With a single sound—perhaps humanity's most basic—Yokomitsu is making a comment on the implacability and capriciousness of life.[6]

The slight difficulty for the translator is that the particular sonic effect of アッ—the catching of the breath—can't be directly conveyed in English. The ッ, or *chiisai tsu*, encodes a glottal stop (促音 sokuon, /q/ in the IPA) that is common in Japanese, and can usually be romanised by doubled medial consonants (e.g., 切手 *kitte* 'stamp'), but such romanisation is not possible at the end of a word, particularly one ending with a vowel. Thus "ah" doesn't

[6] I also sensed in the story a distorted echo of the *a–un* polarity at the heart of Buddhist conceptions of life and death. Every Shinto shrine in Japan has before its entranceway two stone *koma-inu* (狛犬, 'lion-dogs'), one with its mouth open and the other closed, representing the Buddhist conception of the first breath one draws at birth (*a*) and the last one breathes at death (*n*), coincidentally the first and last morae in the Japanese phonemic syllabary (originally *a* and *um* in Sanscrit). The little girl, at the start of her life's journey, says アッ, while the doctor unwittingly marks the premature end to Kyū's journey with his own アッ rather than *un*.

convey this sense of a sound being cut off, which expresses the doctor’s shock, as much as his resignation, at the sight of Kyū’s lifeless visage (and could even be interpreted as representing the abrupt truncation of Kyū’s life in the ‘terminal’ glottal stop). I have attempted to at least emphasise the doctor’s resignation with ellipsis dots and the emphatic nature of the utterance with italics: “*Ah …*”.[7]

2. other verbatim repetition

Returning to the scene where Kyū attempts to gain favour with the girl through his antics, apart from the utterances (five instances of ア痛ッ, two of た and two of わん), the verb 叩く *tataku* ‘hit’ is especially prominent in the description of the action:

Table 2.1

ST	TT
女の子は灸の傍へ戻ると彼の頭を一つ叩いた。 灸は「ア痛ッ。」といった。 女の子は笑いながらまた叩いた。 「ア痛ッ、ア痛ッ。」 そう灸は叩かれる度ごとにいいながら自分も自分の頭を叩いてみて、 「ア痛ッ、ア痛ッ。」といった。 女の子が笑うと、彼は調子づいてなお強く自分の頭をぴしゃりぴしゃりと叩いていった。すると、女の子も、「た、た。」といいながら自分の頭を叩き出した。 しかし、いつまでもそういう	The girl went back to Kyū and hit him in the head. “Ow!” said Kyū. The girl laughed and hit him again. “Ow! Ow!” Each time he was hit, Kyū struck his own head too as he cried out. “Ow! Ow!” At her continued laughter, Kyū whacked himself in the head with ever greater abandon and yelled “Ow!”. In turn, she tried to mimic his words—“O! O!”—and began to hit herself in the head. But this game needed to come to an end. Kyū switched to imitating a dog, barking

[7] The terminal glottal stop rendered in katakana is also used when Kyū’s mother expresses her irritation with him: またッ.

遊びをしているわけにはいかなかった。灸は突然犬の真似をした。そして、高く「わん、わん。」と吠えながら女の子の足元へ突進した。女の子は恐わそうな顔をして灸の頭を強く叩いた。灸はくるりとひっくり返った。	loudly and rushing at her shins. The girl looked scared and gave his head a whack. Kyū at once rolled over on his back.

The simple past 叩いた appears three times, the participial form 叩いて twice as part of a longer verb structure, the non-past passive 叩かれる once, and a compound past-tense form 叩き出した once. The overall effect of these verbatim and close-form repetitions is a sense of growing mania: Kyū is compulsively responding to the girl's actions, and while he realises the hitting must come to an end, his behaviour grows ever more reckless, culminating in the accident that kills him.

As I mentioned in the introduction to this book, while repetition, both lexical and structural, plays a significant role in English literary style, English doesn't tolerate *verbatim* repetition to the extent that Japanese does. Japanese tends to encourage some of the work towards cohesivity of discourse to occur in the mind of the reader—typical of a so-called high-context language—and hence avoids substituting pronouns for nouns, preferring to remove explicit subject and object markers when these can be deduced from context. However, when a subject/object *must* be repeated—to disambiguate, for example—it tends to be repeated in full, as the same noun. This leads to verbatim repetition. Interestingly, however, this tolerance of verbatim repetition also seems to extend to verb forms, as we can see in the above example. One posited reason is that Japanese has fewer verb synonyms than English, tending to supplement basic verbs with adverbial modifiers, particularly mimetics. Thus, for instance, 笑う can mean either 'laugh' or 'smile', and while 微笑む *hohoemu* explicitly means 'smile', *warau* is usually supplemented with an adverbial mimetic: *geragera warau*, *kusukusu warau*,

putto warau and so on.

In this case, there are verb synonyms for *tataku*, such as 打つ *utsu*, but none is used; instead *tataku* is indeed supplemented adverbially in a number of ways, and in two cases through combination with other verbs:

Table 2.2

ST	Direct translation	TT
1.一つ叩いた	hit once	hit
2.また叩いた	hit again	hit … again
3.叩かれる度ごとに	each time (he) was hit	[e]ach time he was hit
4.叩いてみて	tried hitting	struck
5.ぴしゃりぴしゃりと叩いて	hitting smack-smack	whacked … with ever greater abandon
6.叩き出した	began to hit	began to hit
7.強く叩いた	hit hard	gave … a whack

I have used the most basic word "hit" four times, but have also used "struck", "whacked" and "gave … a whack" (which particularly emphasises the childishness of the action). There is only one mimetic adverbial used to supplement the ST, and I have tried to capture the sonic effect of the reduplicated *pishari-pishari* in two ways: through the mimetic, emphatic verb "whack" and the adverbial-phrase intensifier "with ever greater abandon", where "ever" is meant to evoke the multiplicity that *pishari-pishari*'s form implies.

iii. motifs

Apart from the multiple references to bugs, the other obvious repeated motif is the rain, which continues for three days flat, extending in both directions beyond the temporal span covered by the story. Rain makes life difficult for travellers, with their largely ineffective straw coats and oilpaper umbrellas. It turns

the dishevelled dog into a slinking shadow and stills the carp in their pond. But its main negative quality is that it is unrelenting. It is a symbol of the mercilessness of life. At story's end, Kyū is no longer there at the eaves to observe it, no longer there to worry about its effects on the veritable bugs in the roof, and yet still it falls.

A human avatar of indifferent nature is the lamplighter, who goes about his task at the end of the story in exactly the same way as he started, and the votive lantern that he lights—an item presumably bought in offering to an adjacent shrine or temple—has elicited no mercy for Kyū from the gods. There has been renewal, in that the lamp oil has been replenished, but it is representative of a macro-scale renewal that has no place for any particular individual.

Similarly bookending the story is the rote exchange between host and guest on the latter's departure. The departing guest at the beginning says どうもいろいろ, and the next departing guest, the mother of the little girl, says いろいろどうもありがとうございまして, as if the boy's death had never occurred. (Whether she was aware of the seriousness of the event or not is not made clear.)

Issue 2: Figurative language

Suggesting the universality of metaphor and its forms, Japanese and English both employ the broad categories of metaphors (隠喩 *in-yu*, literally 'hidden metaphor'), similes (直喩 *chokuyu*, literally 'direct metaphor') and personification (擬人化 *gijinka*). However, as usual the emphasis differs somewhat between the languages. English makes more extensive use of metaphors, where, using Pierce's terms, the signifier, or metaphorical image, stands in for the signified, the thing or idea that is implied by the signifier. Japanese appears to prefer to make the connection between signifier and signified more explicit, which is why simile (with its linking particle ような（に）'like, as') is used more. English's preference for metaphors has implications for literary translation: as suggested in Chapter 1, sometimes a metaphor

will replace a simile, and perhaps even a mimetic expression.

The easiest way to look at the use of figurative devices in the ST and TT is to compare them in tables. As similes are the most common device in "Akai kimono", we shall begin with them, before proceeding to metaphors and personification (which, in comparing inanimate objects, natural phenomena, and animals to people, is of course a sub-group of metaphors).

1. Similes

Table 2.3

ST	TT	TT device
(1) 屋根の虫は丁度その濡れた旅人の蓑のような形をしているに相違ないと灸は考えた。	The bugs in the roof must look just like the straw on these bedraggled travellers, Kyū thought.	simile
(2) びしょ濡れになった犬が首を垂れて、影のように献燈の下を通っていった。	Soaked to the skin, a dog hung its head, passing beneath the lantern like a shadow.	simile
(3) 笑い声に煽られるように廊下の端まで転がって来ると階段があった。	It drove him to the stairs at the end of the hallway.	metaphor
(4) 突然、灸の尻は撃たれた鳥のように階段の下まで転った。	that little white behind tumbled down to the bottom of the stairs like a bird that had been shot	simile

(1) uses the structure noun+*no yō na*+noun+verb (dir. 'making a shape like the straw'), which I translate as "look … like the straw". This reminds us that verbs involved in similes in English are not confined to the copula (A is like B; or A is as X as B); they include

'look', 'sound', 'taste', 'smell', 'seem', 'appear', 'run', and many others. Indeed, in (2), I translate 影のように…通っていった directly as "passing … like a shadow". (2) to (4) have the same structure, noun+*no yō ni*+verb, the *no yō ni* part being an adverbial structure that corresponds directly to 'like+[noun phrase]' in English. This structure can thus often be translated virtually intact into English, as in (2) and (4). However, in (3) I have chosen to replace the simile with a metaphor because it seems ungainly to keep the original structure. A direct translation of the underlined portion of (3) would be something like 'As if he were driven by the laughter'. There is nothing especially wrong with this, but it is undeniable that "[i]t drove him" has more impact, both because of the removal of the comparative 'as if' and the conversion of the passive to the active voice. Thus the advantage of a metaphor is that it is more concise than a simile while making the same comparison, and as we know, concision is the friend of narrative impetus, something of considerable importance in this climactic scene in the story.

2. Metaphors
a. regular metaphors

Table 2.4

ST	TT	TT device
(1) 姉は沈んでいた。彼女はその日まだ良人から手紙を受けとっていなかった。	His sister was in low spirits. She still hadn't received a letter from her husband.	different set metaphor
(2) 暫くすると、灸の頭の中へ女の子の赤い着物がぼんやりと浮んで来た。	After a while, a hazy image of the little girl's red kimono floated into Kyū's head.	set metaphor

(3) 蒲団の襟から出ている丸髷とかぶらの頭が二つ並んだまま	the heads of the two guests, sticking out of the tops of their futons with their coiffed hair	Ø
(4) 顔が赤く熱して来た。	His face was feverishly red.	set metaphor
(5) しかし、彼にはもう油がのっていた。	But that only fanned the flames of his fervour.	different set metaphor

(1) is technically an idiom in that 沈む, literally ‘to sink’, is used figuratively to indicate emotional depression. In English we can of course talk of a ‘sinking feeling’ and of one’s ‘heart sinking’, but ‘to be in low spirits’ seems the idiom closest in meaning. Similarly, in (5), the set expression 油がのる ‘warm to (something)’ seems like a weaker version of ‘pour oil on the fire’, and I decided to play up the pyrogenic qualities of the scene by translating it as the intense (and alliterative) “fanned the flames of his fervour”. The set metaphor in (2), of an image floating into one’s head, is also shared by both languages, as is the idea of being emotionally feverish rather than actually ill with fever, as in (4). This leaves an unusual expression in (3), かぶらの頭 (literally ‘head turnip’), which appears to arise from the historical equating of heads and turnips. It seemed prudent to ignore the allusion entirely in my translation.

Overall, it is interesting to observe that set metaphors are dominant in the ST; it is largely left to similes (and personification below) to blaze new territory in figurative comparison.

b. personification

Table 2.5

ST	TT	TT device
(1) 屋根の虫が鳴くぞよ。	*The bugs in the roof will cry, you know.*	personification
(2) 彼の椀の中では青い野菜が凋れたまま泣いていた。	The vegetables languished tearily in his wooden bowl.	personification

As I have already noted above, in (1) the 鳴く of the bugs is written with the character for 'call' rather than 'cry', as in response to sadness, but it is a homophone of 泣く, the character used to express human crying. In rendering it as "cry", the sense is more likely to be read as 'weep' rather than 'cry out' or 'call', but the ambiguity, and hence potential, of the word remains, so I consider this an adequate translation. In (2) the vegetables are indubitably depicted as crying, however metaphorically this must be taken. The meaning of 凋れた, however, can be taken either literally or figuratively: as 'drooped' or 'were dejected', respectively. I have again chosen to enhance the personificatory potential in the expression by rendering it as the decidedly human "languished", which has the added advantage of suggesting the physicality of 'droop' as the same time as the ennui found in a human subject.

Furthermore, I have slightly enhanced the humanistic qualities of the vegetables by translating 青い野菜は露の中に浮んでいた as "the vegetables swam in a broth", where a more literal translation of the underlined verb would be 'floated', which sounds less clearly human-like an action than 'swim'.

Further topics for discussion

1. Culturally specific items (CSIs). Locate the terms specific to Japanese culture in the ST and compare how your and my translations dealt with them. See Chapter 3 for a detailed analysis of CSI translation strategies.

2. Point of view. How do you feel about the brief forays into the minds of Kyū's sister and the older female guest, and the absence of the main character at the end, with the world continuing on as usual? Do you think these techniques are modernist in challenging the idea of objective reality and the necessity for a consistent focaliser in a literary text, or did you find them jarring?

3. Register. Do our translations distinguish between the polite language used between host and guest, and the informal language used within the family at the inn? What techniques do we use to do so?

SECTION 2

PLACE

Writers often use geography not only as a physical anchor for their stories but also as a symbolic, outward manifestation of psychological interiors, both of their characters and their narrators. We have already seen such 'landscaping' to some extent in the eerie cliffs of Kenji's "Tani". But at the minimum, depictions of place should evoke the atmosphere of the location to the extent that readers feel like they are present in the story world. The translator is tasked with reconstructing place from foreign-language constituents, rendering it foreign enough to distinguish it from the everyday world of the reader but familiar enough for the reader to make sense of it, both on a physical and an emotional level. This often involves adding supplementary information to place names, which may be as simple as an identifier such as 'City', 'Park' or 'Island'. Too much explanation, as always, risks stalling narrative impetus.

In the only essay in this collection, "Kyō ni tsukeru yūbe",[1] Natsume Sōseki's chilly Kyoto sojourn is somewhat forbidding to him as a visitor from hot-tempered Tokyo, though it is layered with bittersweet memories from his former trip there with his late friend Shiki. He dissects the city along both spatial and temporal lines, with a very modernist precision that is at the same time haunted by moments of hallucinatory stream of consciousness, making it somewhat reminiscent of Virginia Woolf's treatment of the eponymous mark on the wall in the 1917 short story "The Mark on the Wall". The challenge for the translator is thus to reconcile the psychological and physical dimensions of the piece,

[1] This is the correct romanisation, not "Kyō ni tsukeru yū".

which almost seem to wrestle for dominance in its extended metaphorical passages.

Tokuda Shūsei's story "Aojiroi tsuki" depicts a rapidly changing modern Kobe of the 1920s, a place where new, chic holiday homes are displacing the old, dark pines on the coast, electric trains race the steam engines in increasing numbers, and electric lights are quickly replacing oil-burning lanterns. The rapid physical changes work to emphasise a generation gap between the older and younger characters in the story, one that leaves the narrator a plaintive figure at its conclusion.

CHAPTER 3

夏目漱石「京に着ける夕」

NATSUME SŌSEKI, "KYŌ NI TSUKERU YŪBE"

Natsume Sōseki (1867–1916, born Natsume Kin'nosuke) is often considered Japan's greatest writer of the modern period. He had an insecure childhood, temporarily adopted out after being given up by parents in straitened circumstances, and losing his birth mother and elder brothers at a young age. An excellent student of classical Chinese literature, he also had a precocious interest in becoming a writer. After befriending the haiku poet Masaoka Shiki in 1887 and receiving instruction from him, he took the penname 漱石 Sōseki, which means 'stubborn' in Chinese: this is the name by which he is customarily referenced in literary circles. It was on the strength of his poetry that Sōseki was sent to Great Britain in 1900 on a government literary scholarship. Though he reputedly disliked his time there, he was typical of Meiji-era writers in being deeply influenced by Europe (though maintaining in his theoretical studies the value of home-grown criticism), and became an accomplished literary translator.

His first novel,『吾輩は猫である』*Wagahai wa neko de aru* (*I Am a Cat*), was a popular and critical hit in 1905. Some of his other most famous works were『坊ちゃん』*Botchan* (1906), 『草枕』*Kusa-makura* (*Grass Pillow*, 1906),『三四郎』*Sanshirō* (1908), and『こころ』*Kokoro* (1914).

The present essay, a memoir-cum-city-profile, first appeared in the *Osaka Asahi Shimbun* in 1907, soon after Sōseki had given up a prestigious teaching post at Tokyo Imperial University (now Tokyo University) for an open position at the newspaper. Sōseki had made a name for himself as a literary theorist with his *Theory of Literature* (『文学論』, see excerpts in English in Bourdaghs, Ueda & Murphy, 2010, 51ff), based on his lectures at the university. Later in 1907, after the publication of "Kyō ni tsukeru yūbe", Sōseki published his influential essay "Philosophical Foundations of the Literary Arts" (「文芸の哲学的基礎」, 1907): excerpts in English can be found in Bourdaghs, Ueda & Murphy, 2010, 159ff). The present essay is in equal parts descriptive of a physical, historical place, Kyoto, and of the mind of the one observing it, namely Sōseki himself. The two modes meet in a number of remarkable sentences that are at once descriptions, extended metaphors, and explorations of mental phantasms: I refer to them collectively as 'hybrid literal–figurative passages'. As Sōseki and his hosts rush ever further north across the city, Sōseki and his thoughts rush onwards across the psychological terrain of memory and conjecture, a palimpsest of his summer visit many years before with his friend Shiki, of his current early-spring visit without him, and of all the cultural and literary associations of Kyoto he has accrued over a lifetime.

Professor Sarah Frederick frames the remarkable literary temporospatiality of this piece in deliberately contemporary terms:

> [It] displays elements of what we find in digital maps, zooming in and out throughout narrative and attaching images and other sensory input to places. Sōseki attaches objects to locations to represent multiple layers of history and evoke emotional and bodily memory, placing in a very short non-fiction essay strata of the Kyoto landscape in which are embedded aspects of Japanese modern identity, literary community, and personal sorrow at the death of a friend.[2]

[2] Frederick's commentary is currently unpublished, but at the time of printing was available on the web at http://2015berkeleysosekisdiversity.

Sōseki uses physical objects both as representations of received notions of a place—the *zenzai* soup that he equates with Kyoto itself—and conduits into the abstract yet inextricably personal realm of his thoughts and feelings: "Via this object, the *zenzai*, he places the gradient of the moment of Shiki's death over that of Emperor Kanmu" (ibid). His flights of fantasy in this physical location begin with the objects he sees around him, and often return to them. As Frederick notes, the key image of the piece, the Kyoto cold, "is experienced as a direct sensation, as an affect, and as a figurative device" (ibid). The story begins and ends with references to this Kyoto cold, but in the intervening period the cold has transported us to many other realms in Sōseki's mind.

The peculiar challenge of the translator, then, is to do justice to these streams of consciousness that alternate fluidly, if on occasion convulsively, between the concrete and the abstract, the real and the imagined, cultural commonality and the excruciatingly personal. English literature is no stranger to long sentences, be they Swift, Dickens or, most relevantly, modernist writers such as James Joyce; but what is a little perturbing about some of Sōseki's musings is that, in some ways reminiscent of haiku form, certain bald juxtapositions may not immediately reveal their relevance—we may find the reader searching for a sort of Western logic bridging the concrete and the figurative that may simply not be applicable, as the answer lies in the gap between them (間 *ma* 'space' or 差 *sa* 'gap' in haiku and other Japanese artforms).

Such a gap also makes sense if we view this piece as a *haibun*—a combination of haiku (俳 *hai*) and prose (文 *bun*) whose psychological force is derived in part from the tension between the respectively compact and prolix literary forms. Again, the fact that this piece consists of prose narrative concluding with a single

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weebly.com/uploads/2/4/7/9/24793500/soseki_-_frederick.pdf. Parts of the commentary have been published in Japanese:『京に着ける夕』のデジタル地図：漱石と人文学のデジタル時代　サラ・フレデリック in 「京都漱石の會」会報《第２０号》, 2017, 14–17. Also available on the web at https://s.webry.info/sp/kyotososeki.at.webry.info/201712/article_8.html.

haiku, and hence counting as a *haibun*, if in limited form, can be seen as a tribute to Sōseki's late poetic mentor. Haiku writing eschews direct displays of emotion—Shiki (1867–1902), while sharing with his distant British predecessor John Keats (1795–1821) both the fact that he died young of tuberculosis and an inspiration from the natural world, was no Romantic in the sense of expressing his ego *through* nature. At the same time, one of the piece's strongest themes, loneliness, is perhaps counterbalanced by a note of optimism in the 季語 *kigo*, or seasonal reference, embedded in the concluding haiku. The crane is a migratory bird that comes south to Japan to overwinter, which is why it is associated with winter in haiku. But it then heads north again in spring. Sōseki's Kyoto remains inescapably cold during his visit, but it is the cold of early spring, as presaged in the very first sentence of the essay. Here, in the very last sentence, the crane has roused itself, as if from the author's dream, and stands before the shrine ready to be on its way. Winter is coming to an end, and taking its place is the promise of regeneration. Even as he complains bitterly of the cold, and of the parallel loss of his warm friendship with Shiki, Sōseki is perhaps also acknowledging the healing power of time. If the crane represents Shiki's spirit, Sōseki is acknowledging that it once spent time with him as the corporeal Shiki, but will now move on, as too must Sōseki.

Completing the suite of forces shaping this piece is, then, Shiki himself. He not only played a formative role in Sōseki's rise as a man of letters, but also colours Sōseki's memories of his first visit to Kyoto. His absence is felt viscerally in the piece, and he, along with Emperor Kanmu, demarcating different ends of Kyoto's history, are the ghosts of Sōseki's own mortality.

In sum, although this is the oldest work featured in this book, and shows little physical evidence of the western influence sweeping Japan at the time, it is at the same time, if not Western-influenced (since Sōseki considered Japanese literary criticism the equal of the West's), then at least proto-modernist in its Weltanschauung, and in its complex technique welding literal and figurative elements into long concatenations that spark with intellectual bravura and emotional honesty.

In the below commentary, Professor Frederick has allowed me to use excerpts from her translation of Sōseki's essay, entitled "Arriving in Kyoto One Evening", in comparison with my translation. The complete translation is not included in this book, but is available online under the auspices of Boston University at http://sites.bu.edu/sarahfrederick/natsume-soseki-research/.

Exercise

Translate the essay「京に着ける夕」into English, paying special attention to the extended figurative passages and culturally specific items. Then compare your translation to mine.

京に着ける夕

汽車は流星の疾きに、二百里の春を貫いて、行くわれを七条のプラットフォームの上に振り落す。余が踵の堅き叩きに薄寒く響いたとき、黒きものは、黒き咽喉から火の粉をぱっと吐いて、暗い国へ轟と去った。

たださえ京は淋しい所である。原に真葛、川に加茂、山に比叡と愛宕と鞍馬、ことごとく昔のままの原と川と山である。昔のままの原と川と山の間にある、一条、二条、三条をつくして、九条に至っても十条に至っても、皆昔のままである。数えて百条に至り、生きて千年に至るとも京は依然として淋しかろう。この淋しい京を、春寒の宵に、とく走る汽車から会釈なく振り落された余は、淋しいながら、寒いながら通らねばならぬ。南から北へ——町が尽きて、家が尽きて、灯が尽きる北の果まで通らねばならぬ。

「遠いよ」と主人が後から云う。「遠いぜ」と居士が前から云う。余は中の車に乗って顫えている。東京を立つ時は日本にこんな寒い所があるとは思わなかった。昨日までは擦れ合う身体から火花が出て、むくむくと血管を無理に越す熱き血が、汗を吹いて総身に煮浸み出はせぬかと感じた。東京はさほどに烈しい所である。この刺激の強い都を去って、突然と太古の京へ飛び下りた余は、あたかも三伏の日に照りつけられた焼石が、緑の底に空を映さぬ暗い池へ、落ち込んだようなものだ。

余はしゅっ忽と云う音と共に、倏忽とわれを去る熱気が、静なる京の夜に震動を起しはせぬかと心配した。

「遠いよ」と云った人の車と、「遠いぜ」と云った人の車と、顫えている余の車は長き轅を長く連ねて、狭く細い路を北へ北へと行く。静かな夜を、聞かざるかと輪を鳴らして行く。鳴る音は狭き路を左右に遮られて、高く空に響く。かんからりん、かんからりん、と云う。石に逢えばかかん、かからんと云う。陰気な音ではない。しかし寒い響である。風は北から吹く。

細い路を窮屈に両側から仕切る家はことごとく黒い。戸は残りなく鎖されている。ところどころの軒下に大きな小田原提灯が見える。赤くぜんざいとかいてある。人気のない軒下にぜんざいはそもそも何を待ちつつ赤く染まっているのかしらん。春寒の夜を深み、加茂川の水さえ死ぬ頃を見計らって桓武天皇の亡魂でも食いに来る気かも知れぬ。

桓武天皇の御宇に、ぜんざいが軒下に赤く染め抜かれていたかは、わかりやすからぬ歴史上の疑問である。しかし赤いぜんざいと京都とはとうてい離されない。離されない以上は千年の歴史を有する京都に千年の歴史を有するぜんざいが無くてはならぬ。ぜんざいを召したまえる桓武天皇の昔はしらず、余とぜんざいと京都とは有史以前から深い因縁で互に結びつけられている。始めて京都に来たのは十五六年の昔である。その時

は正岡子規といっしょであった。麩屋町の柊屋とか云う家へ着いて、子規と共に京都の夜を見物に出たとき、始めて余の目に映ったのは、この赤いぜんざいの大提灯である。この大提灯を見て、余は何故かこれが京都だなと感じたぎり、明治四十年の今日に至るまでけっして動かない。ぜんざいは京都で、京都はぜんざいであるとは余が当時に受けた第一印象でまた最後の印象である。子規は死んだ。余はいまだに、ぜんざいを食った事がない。実はぜんざいの何物たるかをさえ弁えぬ。汁粉であるか煮小豆であるか眼前に髣髴する材料もないのに、あの赤い下品な肉太な字を見ると、京都を稲妻の迅かなる閃きのうちに思い出す。同時に――ああ子規は死んでしまった。糸瓜のごとく干枯びて死んでしまった。――提灯はいまだに暗い軒下にぶらぶらしている。余は寒い首を縮めて京都を南から北へ抜ける。

車はかんからりんに桓武天皇の亡魂を驚かし奉って、しきりに駈ける。前なる居士は黙って乗っている。後なる主人も言葉をかける気色がない。車夫はただ細長い通りをどこまでもかんからりんと北へ走る。なるほど遠い。遠いほど風に当らねばならぬ。駈けるほど顫えねばならぬ。余の膝掛と洋傘とは余が汽車から振り落されたとき居士が拾ってしまった。洋傘は拾われても雨が降らねばいらぬ。この寒いのに膝掛を拾わ

れては東京を出るとき二十二円五十銭を奮発した甲斐(かい)がない。

　子規と来たときはかように寒くはなかった。子規はセル、余はフランネルの制服を着て得意に人通りの多い所を歩行(あるく)いた事を記憶している。その時子規はどこからか夏蜜柑(なつみかん)を買うて来て、これを一つ食えと云って余に渡した。余は夏蜜柑(なつみかん)の皮を剝(むく)いて、一房(ひとふさ)ごとに裂いては噛(か)み、裂いては噛んで、あてどもなくさまようていると、いつの間(ま)にやら幅一間ぐらいの小路(しょうじ)に出た。この小路の左右に並ぶ家には門並(かどなみ)方一尺ばかりの穴を戸にあけてある。そうしてその穴の中から、もしもしと云う声がする。始めは偶然だと思うていたが行くほどに、穴のある ほどに、申し合せたように、左右の穴からもしもしと云う。知らぬ顔をして行き過ぎると穴から手を出して捕(とら)まえそうに烈(はげ)しい呼び方をする。子規を顧(かえり)みて何だと聞くと妓楼(ぎろう)だと答えた。余は夏蜜柑を食いながら、目分量(めぶんりょう)で一間幅の道路を中央から等分して、その等分した線の上を、綱渡りをする気分で、不偏不党(ふへんふとう)に練(ね)って行った。穴から手を出して制服の尻でも捕まえられては容易ならんと思ったからである。子規は笑っていた。膝掛をとられて顫(ふる)えている今の余を見たら、子規はまた笑うであろう。しかし死んだものは笑いたくても、顫えているものは笑われたくても、相談にはならん。

　かんからりんは長い橋の袂(たもと)を左へ切れて長い橋を一つ渡

って、ほのかに見える白い河原を越えて、藁葺とも思われる不揃な家の間を通り抜けて、梶棒を横に切ったと思ったら、四抱か五抱もある大樹の幾本となく提灯の火にうつる鼻先で、ぴたりと留まった。寒い町を通り抜けて、よくよく寒い所へ来たのである。遥なる頭の上に見上げる空は、枝のために遮られて、手の平ほどの奥に料峭たる星の影がきらりと光を放った時、余は車を降りながら、元来どこへ寝るのだろうと考えた。

「これが加茂の森だ」と主人が云う。「加茂の森がわれわれの庭だ」と居士が云う。大樹を繞ぐって、逆に戻ると玄関に灯が見える。なるほど家があるなと気がついた。

玄関に待つ野明さんは坊主頭である。台所から首を出した爺さんも坊主頭である。主人は哲学者である。居士は洪川和尚の会下である。そうして家は森の中にある。後は竹藪である。顫えながら飛び込んだ客は寒がりである。

子規と来て、ぜんざいと京都を同じものと思ったのはもう十五六年の昔になる。夏の夜の月円きに乗じて、清水の堂を徘徊して、明かならぬ夜の色をゆかしきもののように、遠く眼を微茫の底に放って、幾点の紅灯に夢のごとく柔かなる空想を縦ままに酔わしめたるは、制服の釦の真鍮と知りつつも、黄金と強いたる時代である。真鍮は真鍮と悟ったと

き、われらは制服を捨てて赤裸のまま世の中へ飛び出した。子規は血を嘔いて新聞屋となる、余は尻を端折って西国へ出奔する。御互の世は御互に物騒になった。物騒の極子規はとうとう骨になった。その骨も今は腐れつつある。子規の骨が腐れつつある今日に至って、よもや、漱石が教師をやめて新聞屋になろうとは思わなかったろう。漱石が教師をやめて、寒い京都へ遊びに来たと聞いたら、円山へ登った時を思い出しはせぬかと云うだろう。新聞屋になって、糺の森の奥に、哲学者と、禅居士と、若い坊主頭と、古い坊主頭と、いっしょに、ひっそり閑と暮しておると聞いたら、それはと驚くだろう。やっぱり気取っているんだと冷笑するかも知れぬ。子規は冷笑が好きな男であった。

　若い坊さんが「御湯に御這入り」と云う。主人と居士は余が顫えているのを見兼て「公、まず這入れ」と云う。加茂の水の透き徹るなかに全身を浸けたときは歯の根が合わぬくらいであった。湯に入って顫えたものは古往今来たくさんあるまいと思う。湯から出たら「公まず眠れ」と云う。若い坊さんが厚い蒲団を十二畳の部屋に担ぎ込む。「郡内か」と聞いたら「太織だ」と答えた。「公のために新調したのだ」と説明がある上は安心して、わがものと心得て、差支なしと考えた故、御免を蒙って寝る。

寝心地はすこぶる嬉(うれ)しかったが、上に掛ける二枚も、下へ敷く二枚も、ことごとく蒲団なので肩のあたりへ糺の森の風がひやりひやりと吹いて来る。車に寒く、湯に寒く、果(はて)は蒲団にまで寒かったのは心得ぬ。京都では袖(そで)のある夜着(よぎ)はつくらぬものの由を主人から承(うけたまわ)って、京都はよくよく人を寒がらせる所だと思う。

真夜中頃に、枕頭(まくらもと)の違棚(ちがいだな)に据えてある、四角の紫檀製(したんせい)の枠(わく)に嵌(は)め込(こ)まれた十八世紀の置時計が、チーンと銀椀(ぎんわん)を象牙(ぞうげ)の箸(はし)で打つような音を立てて鳴った。夢のうちにこの響を聞いて、はっと眼を醒(さ)ましたら、時計はとくに鳴(な)りやんだが、頭のなかはまだ鳴っている。しかもその鳴りかたが、しだいに細く、しだいに遠く、しだいに濃(こまや)かに、耳から、耳の奥へ、耳の奥から、脳のなかへ、脳のなかから、心の底へ浸(し)み渡(わた)って、心の底から、心のつながるところで、しかも心の尾(っ)いて行く事のできぬ、遐(はる)かなる国へ抜け出して行くように思われた。この涼しき鈴(りんね)の音が、わが肉体を貫(つらぬ)いて、わが心を透(すか)して無限の幽境に赴(おもむ)くからは、身も魂も氷盤のごとく清く、雪甌(せつおう)のごとく冷(ひやや)かでなくてはならぬ。太織の夜具のなかなる余はいよいよ寒かった。

暁(あかつき)は高い欅(けやき)の梢(こずえ)に鳴く烏(からす)で再度の夢を破られた。この烏はかあとは鳴かぬ。きゃけえ、くうと曲折して鳴く。単純

なる烏ではない。への字烏、くの字烏である。加茂の明神がかく鳴かしめて、うき我れをいとど寒がらしめ玉うの神意かも知れぬ。

かくして太織の蒲団を離れたる余は、顫えつつ窓を開けば、依稀たる細雨は、濃かに糺の森を罩めて、糺の森はわが家を遶りて、わが家の寂然たる十二畳は、われを封じて、余は幾重ともなく寒いものに取り囲まれていた。

春寒の社頭に鶴を夢みけり

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An Evening Arrival in Kyoto

Swift as a shooting star, the steam train has traversed 200 leagues of springtime landscape before shaking me off at Shichijō Station. As my heels strike the platform, sending up a chilly echo, the black hulk coughs up a shower of sparks from its black throat and roars off into the dark country.

Oh, but what a lonely place Kyoto is. The fields blooming with scarlet kadsura, the rivers with their ducks, the mountains Hiei, Atago and Kurama—all just the way they have been since ancient times, they are, Kyoto's fields, rivers and mountains. And it is the same as one travels among these constant fields, rivers and mountains, past Ichijō, Nijō, Sanjō Avenues, and ever further south of the Imperial Palace, on down to Kujō and Jūjō Avenues: everything remains as it was. Were one to count off to the hundredth such avenue, or live a thousand years, Kyoto would assuredly remain as lonely.

Arriving in the spring chill of early evening, unceremoniously offloaded by the train before it runs on apace, I must cross this lonesome Kyoto, however cold and lonely I may be. I must cross from the south to the north—so far north that the town has run out, the houses have run out, the lamps have run out too.

"It's a long way," my host says after me. "A long way!" the acolyte calls ahead of me. I am shivering as I get into the rickshaw. When I left Tokyo, I hadn't thought such a cold place in Japan existed. Until yesterday, it had felt as if fireworks were sparking off all the jostling bodies, as if my fevered blood were running rampant in its vessels, as if my sweat would ooze out of every pore of my body. Tokyo is a fervid place indeed. Having left such a scintillating capital and suddenly alighting in as ancient a place as Kyoto, I felt as if I were a stone baked by the sun in the height of summer that has dropped into a dark pool, a pool so far down in the green depths that it does not reflect the sky. I worried that the sudden loud burst of steam that escaped me might shake the quiet Kyoto night.

We three in our rickshaws—the man who said "It's a long way", the man who echoed him, and my shivering self—proceed in convoy up the narrow street, north and further northward. The quiet night is drowned out by the clanging of the wheels as we go. The clanging, baffled on either side by the narrow roadways, resounds to the open sky—*kankararan, kankararan*—and when we hit a stone, *kakan, kakaran*. It is not a melancholy sound; but it reverberates coldly. The wind blows from the north.

The houses crammed together along the narrow street are uniformly black. Every door without exception closed. Here and there under the eaves hang large paper lanterns, with the red characters for *zenzai*, red-bean soup. What might they be waiting for under the deserted eaves, these scarlet advertisements for *zenzai*? The chill spring night deepens. Who knows: perhaps Emperor Kanmu's ghost will deign to appear at the last—when even the waters of Kamo River have dried up—to come and eat that soup.

Whether these lanterns for *zenzai* already stood out red under the eaves during Kyoto's first emperor's reign is a question for history. But red-bean soup and Kyoto—each with a thousand years of history—are at once utterly inextricable, and mutually indispensable. I know not whether Emperor Kanmu may have partaken of *zenzai* in antiquity, but I feel that fate has bound Kyoto, *zenzai* and myself together since before recorded history. I first came to Kyoto some fifteen or sixteen years in the past. That time Masaoka Shiki was with me.

Shiki and I arrived at an inn called Hiiragiya in Fuyachō district, and when we went out sightseeing in the Kyoto night, the first thing I saw was those large red lanterns for *zenzai*. *Now* that's *Kyoto*, I thought on seeing them, for some reason, and now here we are in the fortieth year of the Meiji era and my impression is unwavering. *Zenzai* is Kyoto, and Kyoto is *zenzai*—my first impression remains my last.

Shiki is dead. Still I have yet to eat *zenzai*. The truth is, I don't even know exactly what it is. *Shiruko*—sweet red-bean soup with mochi? Boiled *azuki* beans? Whatever the actual ingredients, they are nowhere to be seen—yet just a glance at those bold, sloppy red

characters advertising the stuff is enough to transport me back to Kyoto in a flash. And to recall at the same time that—alas, Shiki is dead. He shrivelled like a dried-up loofah gourd and died—the lanterns still dangle from the dark eaves. I tuck my neck in against the cold and continue my traverse of Kyoto, south to north.

The clanging rickshaw—*kankararan*—startles Emperor Kanmu's ghost as it races on. The acolyte in front rides on in silence. Nor does my host behind show any sign of speaking. The rickshaw pullers are intent on rushing north along the long, narrow street—*kankararan*! It is indeed a long way! The farther we go, the stronger the wind. The faster we run, the more I shiver. The acolyte took my lap blanket and umbrella for me after I was tossed out of the train at the station. Being deprived of my umbrella doesn't matter as long as it doesn't rain. But having lost my blanket in this cold, I regret splurging so much on it—twenty-two yen and fifty *sen*—as I was leaving Tokyo.

When I came with Shiki, it wasn't this cold. I particularly remember us walking down some thronging street dressed to impress, Shiki in serge, I in my flannel uniform. Shiki had bought bitter *natsumikan* oranges somewhere, and passed me one, telling me to eat it. I peeled the orange and then tore off a segment and ate it, tore off another and ate it, wandering aimlessly until at length we found ourselves in a narrow alley just six feet wide. Houses lined both sides, and every house had a one-square-foot hole in its door. And from each hole came a voice saying hello. At first we thought nothing of it, but the further we went and the more holes we passed, the more the voices seemed to be addressing us in concert. And they were so vociferous that should we ignore them, I felt, hands would emerge from the holes to grasp at us. I turned back to Shiki in query, and he said it was a brothel. Still chewing on my orange, in my mind I drew a line roughly down the middle of the narrow lane, and walked a mental tightrope of disinterest as I marched along it. I thought I would be in serious trouble if hands were to emerge from the holes and grab at the seat of my trousers, for example. Shiki laughed at this. If he were to see me now, shivering without my confiscated blanket, Shiki would surely laugh again. But the dead, however

much they may want to laugh, and the shivering, however much they may want to be laughed at, must want in vain.

The *kankararan* caravan veers left towards the approach to a long bridge, and then heads across it, passing over the faint white of the riverbed and then past a clump of unevenly arranged houses with what looks like thatched roofs. The rickshaw suddenly swerves to the side, stopping directly beneath a myriad of lanterns that light up a stand of large trees with a circumference of four or five arm-spans apiece. We have passed through the cold city only to end up in an equally cold place. I look up at the sky far above, and it is obscured by branches; in the depths of a patch in the heavens the size of a palm-width the stars emit a frigid glow. I get out of the rickshaw and wonder where on earth I am going to sleep.

"This is Kamo no Mori," says my host.

"Kamo no Mori is our garden," says the acolyte. I skirt around some of the huge trees, and then, retracing my steps, glimpse a light in an entranceway. I realise there is a house there.

Noaki-*san*, waiting in the entranceway, has a shaved head like a monk. So does the old man who pokes his head out of the kitchen. My host is a philosopher. The acolyte, a lay monk based here rather than at a temple, is a disciple of the Zen *rōshi* Kōsen Oshō. And the house is in the middle of the wood Kamo no Mori. Behind it is a bamboo grove. How their shivering guest, who has suddenly descended on them, feels the cold!

Yes, it has been fifteen, sixteen years since I came here with Shiki and found myself equating *zenzai* and Kyoto. Riding on the summer night's full moon, wandering Kiyomizu Temple's precincts, the colour of the obscure night recumbent like a floor covering before me; letting my eyes roam far into the hazy depths, abandoning myself to liquid, dreamlike fantasies on the countless points of red light—it was a period of life when I was well aware the buttons on my uniform were made of brass, but still I was drawn to gold. When we had the epiphany that brass was but base brass, we tossed our uniforms away and dashed out into the world stark naked. Shiki coughed up blood and became a newspaperman; I tucked up my kimono skirts and hightailed it to the western

provinces. We both lived tumultuous lives. And at the peak of his tumult, Shiki turned to bones. Those bones moulder away to this very day. And even as he lies rotting there, he would surely never have guessed that Sōseki would renounce teaching and become a newspaperman himself. But if he'd heard that Sōseki had given up teaching and come to visit cold Kyoto, he would likely have asked if I remembered the time we climbed Maruyama hill. It would doubtless surprise him to hear I was living the quiet life as a newspaperman, spending my leisure time deep in the woods of Tadasu no Mori, along with a philosopher, a Zen acolyte, a young shaven-head, and an old shaven-head. He would surely scoff at how affected I've become. Shiki was the kind of man who liked to scoff at things.

The acolyte bids me take a bath. My host and the acolyte, together, unable to ignore my shivering, urge me into the bath. My teeth are chattering wildly as I plunge bodily into the limpid waters of the Kamo. Among all those who have taken the waters since antiquity, there can have been few who shivered so much as I did as I entered. When I emerge from the bath, I am advised to sleep. The young priest carries thick futons into a twelve-mat room. When I ask if they are clad in Gunnai silk, he replies that it is the thick silk cloth *futo-ori*, "brought in brand new for thee." Though chastened I cannot reciprocate, his explanation reassures me, and I gladly accept the great hospitality behind this thoughtfulness.

They are as comfortable as can be, these two layers over me and the two under, but they remain mere futons in the end, and cannot keep out the winds of Tadasu no Mori—chilly, chilly they blow upon my shoulders. I cannot escape the cold—cold in the rickshaw, cold in the bath, and finally, unexpectedly, cold in the futon. Hearing from my host that Kyoto does not make night-clothes with sleeves, I feel that this city does its utmost to chill people to the bone.

In the middle of the night, the eighteenth-century clock on one of the staggered shelves in the alcove above my pillow chimes in its square rosewood case, resonating like ivory chopsticks striking a silver bowl. The sound penetrates my dreams, waking me with

a start; the clock's chime has ended, but in my head it rings on. And then this ringing gradually thins out, grows more distant, more refined, passing from my ear to my inner ear, and from there into my brain, and on into my heart, then from the depths of my heart into some further realm connected with it—until at last it seems to reach some distant land beyond the limits of my own heart. This chilly bell-ring perfuses my whole body; and the ringing having laid bare my heart and passed into a realm of boundless seclusion, it is inevitable that body and soul become as pure as an ice floe, as cold as a snowdrift. Even with the *futo-ori* silk futons around me, in the end I am cold.

A crow cawing atop a tall zelkova tree at daybreak shatters my dreams for the second time. But this is no ordinary crow. It doesn't caw in the usual mundane way—its call is twisted into a grotesque cackle. Twisted too its beak, into a downward grimace, and its body hunched over. Myōjin, the resident deity of Kamo, may well have imposed his divine will to have it caw like that, so as to make me all the colder.

Shedding the *futo-ori* futons, shivering still, I open the window. A nebulous drizzle thickly shrouds Tadasu no Mori; Tadasu no Mori envelops the house; I am sealed in the lonely twelve-mat room within it, absorbed within these many layers of *cold*.

Spring cold—
Before the shrine,
The crane from my dreams

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Commentary

Issue 1: Hybrid literal–figurative passages

Sōseki's long, meandering sentences give insights into his mental state at various points of his Kyoto sojourn, alternating between concrete or semi-concrete observations and his rendering of his thoughts and feelings. Occasionally such sustained flurries of imagery verge on what we might these days call 'magic realism', as the borders between the physical and the mental dissolve and are left unresolved. Particularly germane to the end of the story is the definition of magic realism in the *Collins English Dictionary* online: "a style of writing or painting which sometimes describes dreams as though they were real, and real events as though they were dreams". Sōseki freights these imagistic accretions with metaphors, similes, personifications and zoomorphisms (in this case the attribution of animal-like qualities to inanimate objects), almost as virtual counterweights to the concrete Kyoto he is describing. It is as if he must meet the seemingly immutable physical realm, with its unrelenting toll on the frail human body, with all the mental and emotional narrative tools at his disposal, in an attempt to make sense of his temporospatial place in the world. These devices are also manifestations of his literary philosophy, as outlined in his *Philosophical Foundations of the Literary Arts*—which includes an exhortation not to neglect literary technique, whether one is describing the physical environment or the inner workings of one's mind.

I am not grouping these expressions by type of figurative/concrete combination, since many of them adjoin each other, sometimes producing a synthetic effect that must be assessed in situ. Instead I address them in order, characterising their main feature(s) in the sub-heading, juxtaposing my and Professor Frederick's translations, and occasionally relating Frederick's comments on the translation and translating process. At the end I shall draw some overall conclusions about how such literal–figurative amalgams have been handled in translation by both translators.

While I have listed below all the passages I think qualify, there is not the space, the necessary energy and concentration on my part, nor the requisite patience on the part of readers to provide a complete analysis of all their elements. Instead I have tried to work through a number of representative passages in their entirety (or at least to the extent that my brain will allow), and provide only passing commentary on the others, highlighting salient points while encouraging readers to pursue more detailed analyses in their own time if they wish.

One issue I consider often overlooked in translation studies is sentence length. This is naturally part of the wider discussion of the structural and syntactic reconfiguring that frequently occurs as part of the translation process, and can be viewed more generally still as a feature of the domesticating/foreignising dichotomy, the editorialising of the translator, and tendencies in Western-normative translation stylistics particularly criticised by Lawrence Venuti in works such as *The Translator's Invisibility: A History of Translation* (2nd edition, 2008).

Where the ST features several short consecutive sentences, or, conversely, a single, rather lengthy sentence, translators regularly exhibit a conservative approach, effectively homogenising some structural stylistic elements by combining short sentences into a longer sentence and breaking up a long sentence into shorter ones. Of course, there are circumstances where there is a stylistic imperative to do this—for example, to avoid 'choppiness' in a sequence of short sentences, or, conversely, to make an elaborate passage easier to read. Let me proffer a rule of thumb for the translator in this regard: you may change sentence length if (1) you deem it necessary for comprehension or stylistic reasons, and (2) you have determined the change will not significantly affect the style or content of the TT in relation to the ST. It is a salutary thought experiment to imagine the positions reversed. Most of us, I'm sure, would be unhappy if, say Charles Dickens' signature expatiations were routinely cut up into more 'manageable' chunks in translation; the same consideration should apply when translating another language's literature into English.

I mention sentence length at the outset of this analysis of these extended passages so that I don't have to address it repeatedly below. It should be noted that a defining feature of most of the ST passages below is long sentences, in some cases single long sentences. Breaking such sentences up in the TT may potentially disrupt the overall effect of an extended metaphor, for example, but such consequences need to be weighed against TT readability for a modern readership. Thus breaking up a long sentence may on occasion ironically enough help sustain an image by giving readers time to pause and consolidate the image in their mind before further adding to it.

(1) Simile; extended metaphor (zoomorphism, personification)

ST	汽車は流星の疾きに、二百里の春を貫いて、行くわれを七条のプラットフォームの上に振り落す。余が踵の堅き叩きに薄寒く響いたとき、黒きものは、黒き咽喉から火の粉をぱっと吐いて、暗い国へ轟と去った。
TT1	Swift as a shooting star, the steam train has traversed 200 leagues of springtime landscape before shaking me off at Shichijō Station. As my heels hit the platform, sending up a chilly echo, the black hulk coughs up a shower of sparks from its black throat and roars off into the dark country.
TT2	The train careened through some hundred leagues of spring at the speed of a streaking comet before depositing me upon the Shichijō platform in Kyōto. At the thin cold click of my heels on the hard floor, the black thing belched a spray of sparks from its throat and rumbled off into the dark land beyond.[3]

[3] Professor Frederick has supplied an earlier version of her opening sentence. It is interesting to compare it with the final version: "The train weaved its way through nearly 800 miles of spring with the swiftness of a streaking comet, before depositing me at the Shichijo platform in Kyoto. The instant my heels clicked against the cemented clay below and sent out their chilly echo, that black thing belched a spray of sparks from its black throat and rumbled off into the dark land beyond."

ST Elements
Character count: 95; number of sentences: 2
Figurative elements (6):
a. 流星の疾きに (simile) ('at the speed of a meteor')
b. 二百里の春を貫いて (metaphor) ('traversing two hundred *ri* of spring')
c. われを…振り落す (personification/zoomorphism?) ('shaking me off')
d. 余が踵の堅き叩きに薄寒く響いた (metaphor) ('the hard striking of my heels reverberated chillily')
e. 黒きものは…暗い国へ轟と去った (zoomorphism?) ('the black thing … departed into the dark country with a roar')
f. 黒き咽喉から火の粉をぱっと吐いて (personification/zoomorphism) ('vomiting sparks—"*pa!*"—from its black throat')

In this passage, the most vivid figurative expressions concern Sōseki's train to Kyoto, which is variously compared to a celestial body and portrayed as a large black creature coughing up sparks. But much of the rest of the passage is also not to be taken absolutely literally. The passage is rooted in physicality—the train's long journey from Tokyo, the evening chill, and the sound the author's heels make on the station platform as he alights—and yet each of these is overlaid with Sōseki's conceptual space. To pick up on Frederick's topic of digital representation, Sōseki presents an 'augmented reality' in which the physical is layered with historical allusions and personal reminiscences. The difference, however, is that this can't be switched off, as we could do with a swipe of our smartphone or a touch of the power button on our AR goggles. As Sōseki says in this essay, no matter how many avenues we may count off (a spatial measure) or years we may live (a temporal one), the emotional relationship between the author and Kyoto will remain the same—lonely—along with all the allusive baggage it has accrued.

Another scene-setting aspect of this passage is its instances of zoomorphism, personification and even perhaps pathetic fallacy (the attribution of human-like emotions or intentions to an inanimate object). The train's actions, if not distinctly human, are

at the very least animalistic and exhibit a degree of intention: to use my renderings, it "shak[es] off" the author onto the platform; it is a black "hulk" whose black throat "coughs up" sparks before it "roars off" on its journey. Throughout this essay, aspects of Kyoto come to life: the *zenzai* lanterns are waiting for something; the 'mouths' of the doors speak to them in the alley in the pleasure quarter; Kyoto tries to chill people to the bone, as does the clock's midnight chime; and the twisted, eldritch crow seems animated by a local spirit to confound the author. Shiki is dead, yet his ghost walks the streets with Emperor Kanmu, and the city itself is as alive as Sōseki's restless imagination.

TT
TT1: word count: 55; number of sentences: 2
TT2: word count: 56; number of sentences: 2

The translations are remarkably similar in terms of word count and sentence breaks. However, Frederick and I begin our translations with an interesting point of difference. The first element, ST (a), compares the speed of the train to that of a celestial body—a not-entirely novel image, perhaps, but striking enough, and setting the scene for Sōseki's feelings of discombobulation in Kyoto, and the subsequent pace of his rickshaw journey north. Our translations of it differ both in treatment and positioning. I begin my sentence with the adverbial phrase—"[s]wift as a shooting star"—and translate 流星 directly as "shooting star"; Frederick takes a slightly more metaphorical version of 流星 in "streaking comet" (since technically 彗星 *suiboshi* is 'comet'), though the structure of "at the speed of a streaking comet" is closer to 流星の疾きに than my phrase. (Also, "streaking" contains an echo of 流 'flow'.) Furthermore, her phrase is positioned at the end of the first clause rather than its beginning.

What is common to both renderings is the use of alliteration: "[s]wift as a shooting star" (/s/, /t/) versus "at the speed of a streaking comet" (/t/, /s/, /k/). (Moreover, my version also contains consonance ("[s]wift as a shooting star"), while Frederick's

contains assonance ("at the speed of a streaking comet").) What is notable about the TTs is that there is no marked sonic element to the Japanese original. Both of us, whether consciously, unconsciously, or somewhere in between, have enhanced the 'literariness' by increasing sonic parallelism in this way. While there is always a place for the textual cohesiveness that elegant writing can achieve, excessive stylistic enhancement is to be avoided where possible in literary translation, because it will drown out the 'voice' of the original (cf. Berman's (1985/2000) aforementioned concept of the deforming tendency of ennoblement in translation).

Next, (b) contains a quasi-factual element—the approximate distance between Tokyo and Kyoto (quasi-factual since if we take the commonly accepted distance by rail between the stations as about 476 km, and consider that one *ri* is about 3.9 km, that equals about 121 *ri*, not 200). This number can thus be regarded as rhetorical hyperbole. Even though one league is not the same as one *ri*, coming in as it does at about 4.8 km (three statute miles), I have retained the surface value of "200", thus positioning the number in the rhetorical rather than the factual realm; Frederick, however, with her "some hundred leagues", comes closer to the actual figure while avoiding distracting specifics.

The train is portrayed as 'passing through spring' across this distance, which in itself is a physical impossibility, since 'spring' is an abstract concept that we use to describe a certain period of the annual terrestrial cycle. Implied of course is that the landscape through which the train is passing is displaying signs of spring. I have diffused the confrontation of the concrete (the train's passage) and the abstract (the ascribed state of spring) by rendering 春 as "springtime landscape"; and 'spring' has been temporally centred with the suffix *-time*. Frederick, meanwhile, retains the slightly poetic abstraction of the original with her "some hundred leagues of spring", leaving it to the reader to attach the implied physical scaffolding to the image.

On the other hand, Frederick has rendered 貫いて as "careened" to my prosaic "traversed", extending the image of the "streaking comet" beyond the characterisation of its speed to its

very motion. There is an element of the uncontrolled in 'careen'[4] which implies a lack of agency on Sōseki's part, and furthermore enhances the animalistic danger of the 'beast' that shakes him off onto the platform later in the sentence. However, one of the risks in re-rendering metaphorical language is that it may create a shift in emphasis— 貫く's definitions encompass 'penetrate', 'pass through' and the metaphorical 'persist' or 'attain' (i.e., 'see something through'), but not 'run out of control'—"careened" is thus being justified by the proximity of the reference to the meteoric speed of the train (*OED*: "[move] swiftly"). It could have been further supported by a potentially zoomorphic rendering of (c) 振り落す, such as my "shaking … off", but in fact Frederick's translation is the sedate and slightly comical "depositing" (which does express intention; and there is in fact a way to an animalistic reading in the word's alternative sense of an insect's 'laying an egg').[5]

What is the train doing to the author with the verb 振り落す? Typical dictionary denotations are 'throw off' and 'shake off', though 'shake down' would be the literal phrasal-verb rendering of the compound verb's two elements. While the action could be the incidental result of a mindless mechanical vibration, for example, in context it sounds like the intentional act of something or someone irritated by an encumbrance. While they present the action in different ways, both my "shaking … off" and Frederick's "depositing" suggest this intentionality.

What kind of connection is being drawn between (d), the sound of the author's heels on the platform, and (e), the spark-spitting

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[4] *OED*: "*North American* Move swiftly and in an uncontrolled way." Note that the original meaning of 'careen' is nautical—"(of a ship) tilt; lean over"—and hence our present-day, more general usage is metaphorical in its own way.

[5] Frederick comments that she believes she used 'traversed' for a while before switching to "careened". She also tried to use a word like 'threading' to characterize passing through space. She acknowledges that "careened" may be taking things too far away from the original, but liked how it captured the sense of Sōseki feeling put upon by the speed of the journey and the abrupt disembarkation.

departure of the train? The explicit connection in the ST is temporal (とき 'at the time'); it is left to the reader to decide whether the train is reacting to the author's action (*consequential*) or simply succeeding it (*sequential*). I retain the ambiguity in "[a]s my heels strike the platform"; Frederick makes the reaction more explicit with "[a]t the thin cold click of my heels". Here, 'at' can be interpreted as meaning "in response to", an extension of the meaning of 'at' as "[e]xpressing the object of a look, thought, action, or plan" (*OED*), which may be stretching the interpretation of とき. The ST is actually pitting two objects—the heels and the train—against each other, reducing the agency of the author, and both TTs retain this. As for the platform, I have replaced it with "Station" and shifted it to the next sentence for the author's heels to connect with, whereas Frederick keeps 七条のプラットフォーム as "the Shichijō platform" but adds "in Kyoto"—presumably to provide an early-as-possible orientation for readers unfamiliar with the place name—and then adds "floor" in the next sentence for the heels to "click" against.

薄寒く is an interesting word. First, it is an adverbial form of the compound adjective 薄寒い, which means 'somewhat cold' and in a haiku-esque way bespeaks the ambient temperature accompanying a transitional season, in this case early spring. I have ignored the 薄 element and shifted the parts of speech, with 薄寒く響いた 'reverberated somewhat coldly' (adverb) being rendered as "sending up a chilly echo" (adjective). As I have previously suggested (Donovan 2012), English-language translators often 'downshift'[6] adverbs to adjectives for euphony, avoiding the awkward agglutination of the suffix *-ly*. On the other hand, Frederick creates a nominal phrase containing three nouns and three adjectives—"the thin cold click of my heels on the hard floor"—to replace (d). There is a lot going on here. First, 薄寒く

[6] I use the term to indicate a change in part of speech that reduces the length and morphological complexity of the word (e.g., *coldly* (seven letters) → *chilly* (six)). This exemplifies the general tendency of English literary translations to abide by Orwell's principles of concision in writing (originally intended for journalism) as outlined in his essay "Politics and the English Language" (1946).

becomes “thin cold”: not only is the adverb downshifted to an adjective as I did, the compound elements are rendered literally as “thin” and “cold”. Yet as soon as they are rendered literally, they are returned to a metaphorical usage: that is, “thin” and “cold” modify “click” (which is replacing 響き ‘reverberation’). Modifiers normally applied to physical states are here, as in the ST, being applied to a sound: a synaesthetic device. With my renderings of “stamp my heels” and “chilly echo”, I emphasise Sōseki’s reaction to Kyoto’s cold, anticipating the tenor of the rest of the essay. Fredick’s “thin cold click of my heels”, on the other hand, emphasises the psychological dimension of the piece—potentially, its focus on loneliness, which is only enhanced by the uninterrupted string of monosyllables. (Note that the same synaesthetic link is made again later in the ST (l. 29) in reference to the clanging of the rickshaws—寒い響である, which we translate as “it reverberates coldly” and “a cold [sound]” respectively.)

On its surface, there are no metaphorical elements in (e) 黒きものは…暗い国へ轟と去った ‘the black thing … left for the dark land with a roar’, since an object does not need to be humanised or animalised to leave a location while making a loud, deep sound. However, this clause does not exist in isolation in the passage, and (f) reveals that the ‘black thing’ has a throat from which it is ‘coughing up’ sparks. I have given slightly more definition to the ‘thing’ by rendering it as a “hulk”. The *OED* supplies the word’s nautical etymology, its original definition being a disused ship or other large structure, and by extension any large structure, used or unused, finally arriving at the derivative, and metaphorical, sense of a “large, clumsy-looking person”. ‘Hulk’ thus has the advantage of characterising both a large object such as a steam engine, and a person who might be coughing something up. Frederick, meanwhile, leaves it as a “thing”, but preserves the sense of a living thing in having it react to the sound of the author’s heels on the platform.

The verb 吐く has numerous translations; those relevant to the present situation would include ‘spit’, ‘vomit’, ‘belch’ and ‘emit’. My “cough” does not readily appear, but ‘exhale’ does—the terms

sharing the sense of an expulsion of air—and smokestacks can be associated with coughing. Perhaps one must be careful not to let the metaphor imply sickness, since this would undermine the implied power and energy of the train against the puniness of the author.

A minor difference between TT1 and 2 is the treatment of 黒き, which appears twice in the same sentence. I have retained the repetition ("the black hulk coughs up a shower of sparks from its black throat"), whereas Frederick has removed the second instance ("the black thing belched a spray of sparks from its throat"). Verbatim repetition is usually avoided in English literary writing, as I noted in the introduction to this book. This widely accepted literary convention may well have influenced Frederick's decision to omit the second instance of 'black'. Having become aware of this tendency in English writing, I have reacted against it, deciding to retain verbatim repetition where the following two conditions are met: (1) the repetition appears to be a stylistic choice on the part of the Japanese author; and (2) reflecting the repetition in the TT does not adversely affect its readability. In this case, I considered both conditions met and thus retained the repetition, feeling that it adds to the sense of darkness—and a degree of ominousness—pervading this Kyoto evening.[7]

It is worth noting that 火の粉 is a metaphor, with a literal translation of 'fire powder', so the shared TT rendering "sparks" is actually a conversion to a non-figurative image. Also, 火の粉 has a doubly figurative derivative meaning, which is 'unexpected misfortune or trouble', a connotation absent in 'spark', although 'spark' the verb is sometimes collocated with 'trouble', and English does have such idioms as 'putting out fires' for 'resolving problems'. The idiomatic meaning of 火の粉 does not appear to apply in this context.

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[7] Frederick supports this translatorial policy in general, but in this particular case, after deleting and reinstating the second 'black' she ultimately decided 'less was more'. (See the footnote to her translation of the opening passage for a version with two *black*s.)

Notice that while “sparks” itself is not figurative here, the TTs extend the image of the sparks into a metaphorical image of liquid: “a shower of sparks” vs. “a spray of sparks”. Thus, perhaps, while Japanese conceptualises sparks as powder-like, English views them as liquid-like. In the context of the attached metaphorical action of expelling something from one’s mouth, a liquid image is entirely compatible. But this raises the question—why did both translators consider it necessary to characterise the sparks? It is perhaps that ‘coughs up sparks’ or ‘belched up sparks’ sounds a little bare, much as ‘I ate bread’ does against ‘I ate a slice of bread’. Then again, the alliteration it sets up—“shower of sparks”, “spray of sparks”—may be to address the mimetic adverbial ぱっと that simultaneously characterises the sound and manner of the action of the smokestack, and which is not otherwise translated. The plosive /p/ in particular is thus shared by ST and TTs.

The 暗い国 of (e) is figurative in the sense that it does not appear to be a reference to Japan as a whole, but rather the immediate region. 国 has a wider semantic range than ‘country’ or ‘land’, since it is used in such expressions as 国へ帰る ‘go back to one’s hometown’. But ‘land’ can mean a specific place or ‘piece of ground’. On the other hand, ‘country’ is often given locality when combined with a modifying noun (‘wine country’, ‘cattle country’, etc.).

Finally, 轟と can characterise either an animate sound (‘roar’) or inanimate sound (‘rumble’). My choice of “roars” continues the extended image of train as beast; Frederick’s “rumbled” largely returns it to its mechanistic state.

What becomes apparent in a close comparison of the TTs’ treatment of the ST figurative elements is a question—ironically enough—of how literally to take the symbolic element of the figurative expression. What on the surface may appear an entirely concrete reference often has figurative resonances; conversely, some figurative elements turn out to be more literal than they seemed. Figurative range, like lexical range, differs between language pairs. And finally, the various metaphors in a given passage may mutually influence each other, complicating

the rendering of extended metaphors, or clusters of adjacent metaphors.

At first, it appears that TT1 takes the ST a little more literally—"shooting star" for 流星, "traversed" for 貫く, against TT2's "streaking comet" and "careened". But this is reversed for 春 ("springtime landscape" vs. "spring"), 黒きもの ("black hulk" vs. "black thing"), and 吐いて ("coughs up" vs. "belched"). There is a lability and instability to metaphorical imagery that is only enhanced by the translation process. This is not a weakness so much as expressive of the potential of linguistic multivalency, but it is well to be aware of the risks of obfuscation that lurk in the very ambiguity of language that enables the conceptual leaps particularly characteristic of literature.

In terms of extended metaphor and complexes of imagery (different things—the former referring to directly connected images that form a whole, the latter to contiguous clusters of images that together build up a given scene in a story), TT1 sustains the train-as-beast extended metaphor more than TT2, which balances animalistic and transport representations. In TT1 the train "traverses", "shak[es] me off", "coughs up … sparks from its black throat" and "roars off", while in TT2 it "careened", "deposit[ed] me", "belched … sparks from its throat" and "rumbled" off.

(2) Extended simile

ST	昨日までは擦れ合う身体から火花が出て、むくむくと血管を無理に越す熱き血が、汗を吹いて総身に煮浸み出はせぬかと感じた。東京はさほどに烈しい所である。
TT1	Until yesterday, it had felt as if fireworks were sparking off all the jostling bodies, as if my fevered blood were running rampant in its vessels, as if my sweat would ooze out of every pore of my body. Tokyo is a fervid place indeed.
TT2	Until yesterday, the heat generated from bumping up against the city crowds made the blood course through my body with such overheated intensity that it tested the very capacity of my arteries, drenching my whole body in sweat. Tokyo is intense!

I am not going to do a full analysis of this extended image, but will simply point out a few interesting issues that could be discussed in more detail. 花火が出て is rendered near-literally in TT1 as "fireworks were sparking", though via a simile-priming, non-real construction ("as if"). But in TT2 the image is generalised to "the heat generated". Furthermore, while TT1 contains three parallel, independent clauses all prefaced with "as if …", TT2 constructs a cause/effect relationship between two images with a causal verb and associated adverbial structure: "the heat generated from bumping up against the city crowds made the blood course through my body with such overheated intensity that it tested the very capacity of my arteries …".

Finally, 東京はさほどに烈しい所である, translated as "Tokyo is a fervid place indeed" in TT1, appears as the punchy "Tokyo is intense!" in TT2. The less-used character 烈 in *hageshii* (usually 激, though it appears in the common compound 強烈) has the fire radical rather than the water radical of the standard character. My intention with "fervid" was to sustain the heat imagery that marks both the preceding and following sentences while still capturing the intensity of *hageshii*.

(3) Extended simile; extended metaphor

ST	この刺激の強い都を去って、突然と太古の京へ飛び下りた余は、あたかも三伏の日に照りつけられた焼石が、緑の底に空を映さぬ暗い池へ、落ち込んだようなものだ。余はしゅっと云う音と共に、倏忽とわれを去る熱気が、静なる京の夜に震動を起しはせぬかと心配した。
TT1	Having left such a scintillating capital and suddenly alighting in as ancient a place as Kyoto, I felt as if I were a stone baked by the sun in the height of summer that has dropped into a dark pool, a pool so far down in the green depths that it does not reflect the sky. I worried that the sudden loud burst of steam that escaped me might shake the quiet Kyoto night.
TT2	To pass from that heavy urban stimulation into this ancient capital made me feel like a stone sizzling in the dog days’ sun suddenly cast into the depths of a pond where the sun's rays do not penetrate. As the heat left me with a whooshing sound, I worried it would send tremors through the stillness of the Kyoto night.

ST Elements
Character count: 122; number of sentences: 2
Figurative elements (3):
(a) 太古の京へ飛び下りた余
(b) あたかも三伏の日に照りつけられた焼石が、緑の底に空を映さぬ暗い池へ、落ち込んだようなものだ (simile signalled by あたかも…のような)
(c) 余はしゅっと云う音と共に、倏忽とわれを去る熱気が、静なる京の夜に震動を起しはせぬかと心配した

The biggest structural difference between passages (1) and (3) is how drawn out the images are. (3) (c), indeed, occupies an entire multi-clause sentence. We need to begin with the first clause of ST sentence 1, which is not a figurative image in the ST, この刺激の強い都を去って (‘leaving this capital of strong stimulation’),

because of how I have tried to translate it. TT1 is "[h]aving left such a scintillating capital", while TT2 is "[t]o pass from that heavy urban stimulation". With "scintillating" I was attempting to reference the previous fiery images surrounding both the train and Tokyo by using a word that expresses 'stimulating' through an image of a scintilla, or spark. I was initially quite pleased with myself for selecting this word, but the problem is that 'scintillating' has a rather positive connotation, while the ST expression seems neutral. Frederick's "heavy … stimulation" feels somewhat awkward (a quick online comparison suggests the word pair doesn't collocate in English nearly as much as, say, the direct translation 'strong stimulation')—but at least it has the descriptive neutrality of the original that 'scintillating' lacks.

The verb 飛び降りる in (a) prefigures the later image of the stone falling into a pool in that its 'literal' meaning is 'jump down or off'; one figurative meaning is 'jump or hop off (a vehicle)'). I took this as connecting back to Sōseki's disembarkation of the train from Tokyo, hence TT1 "alighting in … Kyoto"; Frederick heads her sentence with the more abstract "[t]o pass … into this ancient capital". Frederick does more to match the striking contrast implied in a hot stone falling into a dark, cold pool by adding a characterization of Tokyo as "urban" that is not explicit in the original, thereby creating a foil to the "ancient capital".

ST sentence 1 comprises six clauses, and their arrangements in the TTs are very different. Here is a direct translation:

> Leaving this strongly stimulating capital, I, who suddenly jumped off at ancient Kyoto, am just like a hot stone heated in the blazing sun of the height of summer, which has fallen down into a dark pond at the bottom of the greenery that does not reflect the sky.

The problem for the translator is that the clauses are loosely connected, either with coordinating structures like the *–te* verb form (去って) or structures consisting of a series of nouns premodified by embedded predicates (この刺激の強い都, 太古の京へ飛び下りた余, 三伏の日に照りつけられた焼石, 緑の底に空を映

さぬ暗い池, 落ち込んだようなもの). The は topic particle delimits the 'literal' I, who is being compared to the 'figurative' stone, whose actions are demarcated by the subject particle が. English readers are likely to want more-explicit logical linkage between the parts of the sentence, and that is what we give them. I link the clauses describing the author's literal journey with those of the stone simile via the participial "[h]aving left", which implies a causative association ('because I [did something], I felt like [stone image]'). But there is a further causal link hidden in one element of the simile that I pick up on: 緑の底に空を映さぬ暗い池': "a pool so far down … that it does not reflect the sky".

Frederick goes further in instigating a causal link between signified (the author) and signifier (the stone): she sets up a long noun-infinitive subject that acts directly on the author: "To pass from the heavy stimulation of urban Tokyo into this ancient capital made me feel like a stone …". This rendering plus the use of relative structures that omit the pronoun ("a stone [~~that had been~~] sizzling", "a stone … [~~that was~~] suddenly cast") and an unusually compact possessive structure ("the dog days' sun) rather than an adverbial phrase (like my "sun in the height of summer") creates a remarkably concise sentence (forty words to my fifty-six). While I too use collapsed relative structures ("a stone [~~that had been~~] baked by the sun", "a pool [~~that is~~] so far down"), I am if anything drawing out the sentence by my use of an emphatic, appositional repetition: "a dark pool, a pool so far down". I feel that this repetition and the caesura of the comma that precedes it serves to have the reader pause and savour the image. If it is a slightly mannered gesture, this seems representative of the style of the essay as a whole, which makes extensive use of repetition and juxtaposition of parallel elements (*zenzai* and Kyoto, for example, among many others).

(c) is a little jarring in that the image of the hot stone plunging into cold water has been brought over into the physical reality of Sōseki standing on the platform in Kyoto. The unreality of (b) is clearly signalled by its being a simile; that simile has become a 'hard' metaphor in (c), with Sōseki straight-facedly worrying about the physical effects on the immediate neighbourhood, as if

the heat built up in him might actually dissipate in this dramatic manner. Sōseki effectively breaks the rules of figurative comparison by extruding the image, ostensibly constructed for the purpose of comparison, into the 'real' environment in this way, creating a moment of comicality that also reminds us of how metaphors rely on the implicit contract between writer and reader about the limits to their applicability in a given passage.

The TTs render (c) in a similarly straight-faced manner, with neither succumbing to the temptation to add an exclamation mark or some such device to signal the joke.

(4) Extended fantasy image

ST	春寒の夜を深み、加茂川の水さえ死ぬ頃を見計らって桓武天皇の亡魂でも食いに来る気かも知れぬ。
TT1	The chill spring night deepens. Who knows: perhaps Emperor Kanmu's ghost will deign to appear at the last—when even the waters of Kamo River have dried up—to come and eat that soup.
TT2	As the spring night reaches its depths and even the flow of the Kamo River seems to die away into the darkness, perhaps the ghost of the Kammu Emperor will be coming to dine?

What distinguishes this image is that it is the first of Sōseki's 'whimsies' in this essay—a pure flight of fantasy rather than, say, the metaphorical comparison of 3 (c) above. The ellipticality of the image invites the translator to embellish, ultimately taking the TT1 and TT2 interpretations in significantly different directions.

春寒の夜を深み is clear enough, but its relationship to the rest of the sentence is obscure: does it stand alone (strange given the transitive verb, which implies some agent's action on the spring night to deepen it), or are the river and its waters, or Emperor Kanmu, the subject, somehow acting on the night? Both TTs choose to make the verb intransitive ("deepens"/"reaches its depths"), but TT2 joins the action to the rest of the events with

the temporal subordinating conjunction "[a]s", while TT1 separates it off into its own sentence.

The most different treatment is of 加茂川の水さえ死ぬ頃. TT1 conjectures that the 'death' of the waters is literal in the sense that their drying-up is occurring at "the last"—the end of the world, when, as the Robert Burns lyrics to "A Red, Red Rose" go, "all the seas gang dry". TT2, on the other hand, considers the 'death' as a simile for their apparent disappearance into the depths of the night. It is interesting that 見計らって is only translated in TT1. 見計らう here probably means 'choose when to do something', which I have translated as "deign", given the Emperor's lofty status. It seemed to me that such a verb implies choosing a special time in history rather than a certain moment of any given night. Furthermore, while I need to add "at the last" to Emperor Kanmu's supposed movements to make the image work, Frederick adds "seems to" to the actions of the river—perhaps an unnecessary conversion to a near-simile, as the straight metaphor 'the flow of the Kamo River dies away into the darkness' appears to work just as well.

(5) Extended fantasy image

ST	車はかんからりんに桓武天皇の亡魂を驚かし奉って、しきりに馳ける。
TT1	The clanging rickshaw—*kankararan*—startles Emperor Kanmu's ghost as it races on.
TT2	The rickshaw clatters along swiftly, rousing as it goes the dead emperor's spirit.

It is worth noting the clausal syntax in the TTs. TT1 follows the ST exactly in terms of the order of its parts: rickshaw→sound→effect on Kanmu's ghost→racing action. On the other hand, TT2 reorders the parts as: rickshaw→ sound/racing action→effect on Kanmu's ghost. I have also retained the onomatopoeic *kankararan*, both here and in most other places where it appeared in the ST. Frederick, however,

paraphrases it after romanising the first instance, here using the mimetic phrasal verb ‘clatter along’, which has the same number of syllables as the Romanised *kankararan* and much the same rhythmic qualities. I admit that *kankararan* does get a bit tedious for English eyes upon multiple repetition—but it sets up my translation to render the final かんからりん (the sound now standing in for the travellers themselves as they cross the bridge) as the summative “*kankararan* caravan”, a play on words that makes it almost worth it.

(6) Extended simile with literal element

ST	余は夏蜜柑を食いながら、目分量で一間幅の道路を中央から等分して、その等分した線の上を、綱渡りをする気分で、不偏不党に練って行った。
TT1	Still chewing on my orange, in my mind I drew a line roughly down the middle of the narrow lane, and walked a mental tightrope of disinterest as I marched along it.
TT2	While continuing to chomp away on my orange, I tried to estimate the precise width of the street, and then, as some sort of funambulist, walk along the neutral zone right in the center.

Here Sōseki describes a physical action onto which, somewhat like AR goggles, he has imposed his thoughts. He walks down the centre of the narrow alley, nonchalantly eating his orange, apparently unaffected by the strident voices of the prostitutes surrounding him. The sole emphatically figurative image is 綱渡り ‘walking a tightrope’, describing at once his physical motion, and the mindset behind it, where he attempts to affect the four-character set expression 不偏不党 ‘neutrality’ or ‘impartiality’ (literally ‘no bias, no participation’).

In this case I feel my translation, which replaces the simile with a straight metaphor, creates a clearer image—Sōseki draws a line down the middle of the lane, and walks the “mental tightrope” he has created. Compare this with Frederick’s simile of

a "funambulist" (a fabulous word, redolent of the gaudy world of turn-of-the-century circuses, but surely unknown to most readers) walking in the "neutral zone" in the centre of the lane. The wonderful puffery of the first arcane expression is largely deflated by the nondescript second.

(7) Extended fantasy image

ST	しかし死んだものは笑いたくても、顫えているものは笑われたくても、相談にはならん。
TT1	But the dead, however much they may want to laugh, and the shivering, however much they may want to be laughed at, must want in vain.
TT2	But a dead man can't laugh, and even if his laughter is invited by his shivering friend, that conversation is going nowhere.

Sōseki decorously abstracts the tragedy of the friends separated by death by the use of kana (死んだもの and 顫えているもの) rather than the kanji 者. The parallel structure in the ST—of dead person and shivering person, both frustrated in their objectives—invites a similarly balanced structure in the TT, which I have attempted, translating もの by using the technique of converting modifiers into noun subjects ("the dead", "the shivering"). But perhaps it was a mistake to further distance the somewhat abstract subjects by rendering them as "they", as this takes the reader away from the tragedy of Sōseki and Shiki in the particular. Frederick keeps a good balance between the particular and the detached with "a dead man" and "his shivering friend". "A dead man can't laugh" is refreshingly concise and to the point, but the translation of 顫えているものは笑われたくても as "even if his laughter is invited by his shivering friend" is made a little long by the addition of "invited", putting the first two clauses out of balance. 相談にはならん is typically elliptical. My translation "must want in vain" has the virtues of brevity and the creation, with the second repetition of "want", of a consistent through-line

to the sentence. Frederick's "that conversation is going nowhere" clearly relates more closely to the ST in providing a near-literal translation of 相談, but it doesn't seem sufficiently linked to the topic of laughter in the previous clauses, thus seeming slightly incongruous to me.

(8) Mainly literal extended description with metaphorical characterisation

ST	遥なる頭の上に見上げる空は、枝のために遮られて、手の平ほどの奥に料峭たる星の影がきらりと光を放った時、余は車を降りながら、元来どこへ寝るのだろうと考えた。
TT1	I look up at the sky far above, and it is obscured by branches; in the depths of a patch in the heavens the size of a palm-width the stars emit a frigid glow. I get out of the rickshaw and wonder where on earth I am going to sleep.
TT2	When I lifted my gaze to the distant sky, the view was at first obstructed by the branches, but then at the moment the chilling vernal breeze that struck the innermost part of the palm of my hand seemed to become one with the light from the stars above, I disembarked, wondering where in the world I would be sleeping that night.

The rendering of the images in this single-sentence passage appears to turn on how literally one takes 手の平ほどの奥に. I have taken it as a measure of the patch of stars in the sky visible through the branches, and hence as a simile-like comparison ("a patch in the heavens the size of a palm-width"), meaning I don't attempt to merge the first image with the second of the stars, 料峭たる星の影がきらりと光を放った. Frederick, on the other hand, considers it to be Sōseki's actual hand in question, but to make this work she adds a reference to a spring breeze, shifting 料峭たる "chilling" from its modifying position before 星: "the chilling vernal breeze that struck the innermost part of the palm of my hand seemed to become one with the light from the stars". (Note

that here 影 does not mean shadow but rather light from a luminous body.) This seems a rather confusing construction, leading to an incoherent mix of imagery: the palm of the hand is concrete, as is the breeze at the moment it strikes it (why only on the palm of the hand?), but in the space of a few words it has somehow merged with the starlight.

(9) Extended metaphorical description; extended metaphor; extended metaphor

ST	夏の夜の月円きに乗じて、清水の堂を徘徊して、明かならぬ夜の色をゆかしきもののように、遠く眼を微茫の底に放って、幾点の紅灯に夢のごとく柔かなる空想を縦ままに酔わしめたるは、制服の釦の真鍮と知りつつも、黄金と強いたる時代である。真鍮は真鍮と悟ったとき、われらは制服を捨てて赤裸のまま世の中へ飛び出した。子規は血を嘔いて新聞屋となる、余は尻を端折って西国へ出奔する。
TT1	Riding on the summer night's full moon, wandering Kiyomizu Temple's precincts, the colour of the obscure night recumbent like a floor covering before me; letting my eyes roam far into the hazy depths, abandoning myself to liquid, dreamlike fantasies on the countless red lights—it was a period of life when I was well aware the buttons on my uniform were made of brass, but still I was drawn to gold. When we had the epiphany that brass was but base brass, we tossed our uniforms away and dashed out into the world stark naked. Shiki coughed up blood and became a newspaperman; I tucked up my kimono skirts and hightailed it to the western provinces.
TT2	Borne by the light of a full summer moon we made a pilgrimage to Kiyomizu Temple. Swept up in some romantic notions about the hazy colors of the moonlit sky, we cast our eyes absentmindedly into the distance, letting ourselves be intoxicated by the headiness of our gentle illusions that were as so many dreams to be discovered in the points of red light below. The buttons

	on our uniforms had been made of brass, but those days it was gold on the rise. Awakening to the realization that brass was only brass, we threw away our uniforms and jumped fully naked into society. Shiki vomited blood and became a newspaperman, and I hitched up my robes and absconded to Shikoku.

ST
Character count: 180; number of sentences: 3
Figurative elements (9):
a. 夏の夜の月円きに乗じて
b. 明かならぬ夜の色をゆかしきもののように
c. 遠く眼を微茫の底に放って
d. 幾点の紅灯に夢のごとく柔かなる空想を縦ままに酔わしめたる
e. 制服の釦の真鍮と知りつつも、黄金と強いたる時代である
f. 真鍮は真鍮と悟った
g. われらは制服を捨てて赤裸のまま世の中へ飛び出した
h. 子規は血を嘔いて新聞屋となる
i. 余は尻を端折って西国へ出奔する

This is perhaps the most complex single passage in the entire essay. It flows in and out of concrete and figurative images, as well as different time periods, which are loosely connected by *–te* verb forms in some places and more-complex connectors in others.

TT
Word count: TT1: 116; TT2: 121
Number of sentences: TT1: 3; TT2: 5

In general terms, I have more closely mirrored the prolix, freewheeling structure of the original, with the same limited number of sentences. Frederick, meanwhile, converts the first long sentence into three sentences and thereby raises her overall count to five.

The first sentence is indeed the most challenging, as most of it is devoted to a series of mainly figurative images loosely tied

together. My approach is to 'abandon' myself to their lyricism rather than try to render them more comprehensible, echoing the abandon of the young protagonist. Grammatically speaking, this means I begin with a fusillade of present participles ("[r]iding", "wandering", "letting", "abandoning", the clauses they appear in separated by commas and a semicolon), before finally introducing a proper grammatical subject after a dash (which happens to be the dummy subject "it", allowing me effectively to restart the sentence by constructing a completely independent clause as a kind of summation of what has preceded it). This suppresses the agency of Sōseki the character, highlighting the experiences rather than the experiencer. Frederick, as suggested by her dividing this sentence into three, tries to rationalise the scene somewhat while retaining some of the lyrical fancy. She does head the first two sentences with passive-structure past-participle clauses ("[b]orne …", "swept up …"), and a present-participle causative reflexive structure in the third clause of the second sentence ("letting ourselves"). These participial structures, too, de-emphasise the protagonists' agency, but in both sentences the second clause brings in finite constructions with the subject "we", pulling the sentences back to the people who are experiencing the lyrical episodes.

(a) is a fairly straightforward and familiar image; TT1 is a direct translation, "[r]iding on the summer night's full moon", while TT2 uses the more poetic "[b]orne" for 乗じて, and by adding "light" to the image in effect brings it 'down to earth', so that the characters are riding on the light from the moon rather than the moon itself (which, while equally physically impossible, is somehow more normative a trope). It should be noted that while 乗る *noru* and 乗じる *jōjiru* share many concrete ('ride', 'mount') and figurative ('get carried away') meanings, both categories of which apply to this image, 乗じる sounds a little more abstract than 乗る, thus emphasising the figurative aspect. It is arguable that the passive "[b]orne" better captures the sense of getting 'carried away' by the scene: it is certainly more lyrical than 'riding'.

Frederick has chosen to link the moon image with the physical visit to Kiyomizu temple, separating the pair off from the rest of

the images with a full stop. Furthermore, she determines that it is "we"—both Sōseki and Shiki—who are sharing the experiences, well before われら appears in the ST. On the other hand, I keep the loose concatenation of images in the ST indicated by 乗じて and 徘徊して verb forms at the end of the first two clauses with present-participle clauses separated by a comma ("[r]iding …, wandering"), and set the subject as "I" until the end of the first long sentence before switching to "we".

清水の堂を徘徊して is more focused in TT2 than TT1. Again I favour a more direct translation of "wandering Kiyomizu Temple's precincts", while Frederick makes the action more purposive, and ostensibly more religious: "we made a pilgrimage to Kiyomizu Temple" (although, of course, a pilgrimage may be figurative in its own right). By giving the subjects agency and intent at this early stage in the passage, she grounds the passage in reality, however far its fancies may go on to fly. However, the vagueness of the imagery in the four clauses of the following TT2 sentence, corresponding to (b), (c) and (d), undermines this to some extent.

A direct translation of the object being compared with the colour of the night in (b)'s simile, ゆかしきもの, is 'floor covering' or 'floor cloth'. (In this case, the simile 'floats' in the ST as it is not anchored to a particular verb in one of the later clauses.) I retain the simile ("the colour of the obscure night recumbent like a floor covering before me"), adding the adjective "recumbent" to give the image a little more definition. The ambiguity of the subject of "recumbent like a floor covering" (it could be either "the colour of the obscure night" or simply "the obscure night [~~that was~~] recumbent") allows me to defuse the uneasiness of having an unspecified *colour* lie like a cloth, but the overall image is still in danger of being a little ridiculous.

Frederick's approach is to almost entirely recast the image, effacing the simile, reinvoking the image of the moon, and adding a characterisation of the subjects' thought processes ("[s]wept up in some romantic notions about the hazy colors of the moonlit sky"). The only fragment of the ST that remains is the reference to colour (now plural). There are two problems with this recasting: first, it appears to contradict the general darkness implied by 明

かならぬ夜, and second, the repetition of the image of moonlight (and the passivity of being both "borne" and "[s]wept up") stalls the headlong series of images, or at least lessens their impact.

(c) doesn't prove as difficult: TT1 ("letting my eyes roam far into the hazy depths") is not far removed from TT2 ("we cast our eyes absentmindedly into the distance"), except that 微茫の 'vague' is applied to different objects: 底 ("the hazy depths") in TT1 and 眼 ("we cast our eyes absentmindedly into the distance") in TT2. This underscores how language can not only toggle instantaneously between literal and figurative states (and thereby remind us that it is this very quality that allows it convey anything beyond the concrete), but also, in a sense reminiscent of indeterminacy in quantum physics, exist simultaneously in both states, with both readings remaining equally valid until determined (that is, switched into one of these states) by the perspective of the particular viewer (in this case, the translator). Ideally, it would be desirable to retain both states in one's translation, but this is not always possible, one reason being that the expressions available in the target language don't allow exactly the same ambiguity as in the source language.

(d) actually contains three figurative elements—a simile, a metaphorical adjective and a metaphorical verb—but as they are closely linked, I am treating them together. 幾点の紅灯 is a near-concrete image ('the many points of red lanterns'), leading to near agreement in the translations, though TT2 is a clearer image (TT1 "the countless red lights" vs. TT2 "the points of red light below" ("below" captures 底 from the previous clause). This image is the trigger for the 空想 'fantasy' of the rest of this section: 夢のごとく柔かなる空想を縦ままに酔わしめたる '[I/we] were intoxicated to [my/our] heart's content by the soft fantasies' arising like a dream on viewing these lights'. I render this as "abandoning myself to liquid, dreamlike fantasies", Frederick as the wordier, frothier "letting ourselves be intoxicated by the headiness of our gentle illusions that were as so many dreams to be discovered". 柔かなる thus becomes "liquid" (injecting a quality not specified in the ST) and "gentle" (emphasising a human quality) respectively. 縦ままに 'to one's heart's content' is not directly

translated in TT1, while TT2 perhaps hints at it in the "headiness" that accompanies "intoxicated". The question arises, however, whether "headiness" and "gentle" are compatible in the same noun phrase, or rather in effect cancel out the impression created by the other. It is interesting to see how the actual grammatical comparative of the simile has been formed: TT1 "dreamlike" versus TT2 "that were as so many dreams". Here Frederick makes more of the dreams (plural) than me, which tips the TT2 sentence more towards the pair's shared imaginary world for a moment.

The simultaneous symbiosis and antagonism of the concrete and contemplative worlds, indeed, is one of the points of this passage, and Sōseki's portrayal of this quintessentially human struggle includes its reification in the next images (e/f). What lends the image of the buttons such power is (forgive the pun) its very *brazenness*—Sōseki makes no attempt to explain the concrete image, yet clearly it is symbolic, and significant enough to be repeated in modified form in the next sentence of the ST.

Sōseki is presumably specifically referring to the university uniform that he and Shiki wore on the previous visit, around the time of their graduation, but by leaving the reference open, the uniform can became a symbol for societal strictures in general, and the brass buttons a symbol for, let us conjecture, a false sense of security that the education system had produced. Upon graduating, they have realised the hollowness of this security, as they have to head out into adult society "naked" (without any decorous uniform to protect them). Brass of course looks much like gold, but it is not a precious metal—similarly, their adult future is not the unalloyedly romantic image that it was painted to be, a place receptive to 'pure' artistic or philosophical ideals. The fantasy, or illusion, dancing in the lights on the horizon proved not to be a source of hope, but rather a transient mirage. This passage thus marks the heart of the deep sense of disillusionment with the world that pervades portions of this essay.

Both translators struggle somewhat to find a rendering of (e) that retains the immediacy of the button image while being immediately intelligible and congruent with the surrounding text. TT1 "it was a period of life when I was well aware the buttons on

my uniform were made of brass, but still I was drawn to gold" attempts to signal the symbolic nature of the sentence by framing it as Sōseki's thoughts ("I was well aware"), but "drawn to gold" for 黄金と強いたる is a little vague. TT2 "[t]he buttons on our uniforms had been made of brass, but those days it was gold on the rise" seems to be implying something different about gold—perhaps that the relative worthlessness of brass (by extension, what they had learned at school) had been laid bare by the growing valuing of personal artistic expression in society? If so, this somewhat steals the thunder from the supposed disillusioning revelation in the next sentence that "brass was only brass". I try to play up the drama of 悟った's Buddhist origins in "had the epiphany", as does Frederick with "[a]wakening to the realization", and I use the addition of "base" and the resultant alliteration/consonance to emphasise the venality of the buttons: "but base brass".

Sōseki's and Shiki's different reactions to their disillusionment—again symbolised in powerfully concrete images in (h) and (i)—are equally telling. Shiki already shows the signs of the tuberculosis that will kill him, and yet has taken the pragmatic path of becoming a journalist, despite being at heart a poet. Sōseki, on the other hand, with his faintly risible image of a coward in retreat, is portrayed as something of a dilettante, unwilling to face the harsh realities of adult life and heading for a (teaching) job in the provinces. As we have seen elsewhere in this essay, the pair are presented as foils, as different, and inextricable, as the two sides of a coin. Our translations seem to do an equally adequate job of conveying this duality (both of individual character and of the concrete/abstract pivot about which symbolic language turns).

(10) Extended simile; literal and figurative description; extended fantasy image

ST	真夜中頃に、枕頭の違棚に据えてある、四角の紫檀製の枠に嵌め込まれた十八世紀の置時計が、チーンと銀椀を象牙の箸で打つような音を立てて鳴った。夢のうちにこの響を聞いて、はっと眼を醒ましたら、時計はとくに鳴りやんだが、頭のなかはまだ鳴っている。しかもその鳴りかたが、しだいに細く、しだいに遠く、しだいに濃かに、耳から、耳の奥へ、耳の奥から、脳のなかへ、脳のなかから、心の底へ浸み渡って、心の底から、心のつながるところで、しかも心の尾いて行く事のできぬ、遐かなる国へ抜け出して行くように思われた。この涼しき鈴の音が、わが肉体を貫いて、わが心を透して無限の幽境に赴くからは、身も魂も氷盤のごとく清く、雪颪のごとく冷かでなくてはならぬ。
TT1	In the middle of the night, the eighteenth-century clock on one of the staggered sandalwood shelves in the alcove above my pillow chimes, resonating like ivory chopsticks striking a silver bowl. The sound penetrates my dreams, waking me with a start; the clock's chime has ended, but in my head it rings on. And then this ringing gradually thins out, grows more distant, more refined, passing from my ear to my inner ear, and from there into my brain, and on into my heart, then from the depths of my heart into some further realm connected with it—until at last it seems to reach some distant land beyond the limits of my own heart. This chilly bell-ring perfuses my whole body; and the ringing having laid bare my heart and passed into a realm of boundless seclusion, it is inevitable that body and soul become as pure as an ice floe, as cold as a snowdrift.

TT2	In the middle of the night, an 18th-century rosewood clock placed on the stepped shelves near my pillow rang out with a sound like ivory chopsticks striking a silver bowl. As it penetrated right into my dream, my eyes opened with a start, and even when the ringing had ceased, it still resonated in my head. But in stages the sound grew slowly faint, more distant, gently absorbing into me as it passed from the surface of my ear into my inner ear, from my inner ear to my brain, and into the depths of my heart, sinking down into someplace tethered to my heart but still unable to keep up with it, so that it finally slipped loose, heading off to some far off land. The cool sound of the bell had reverberated through my flesh, entered my heart, and before setting off toward some secluded realm of the infinite, rendered my body and soul as pure as a bowl of ice, and as chill to the touch as a bowl filled with snow.

I shall leave it to the reader to conduct a full analysis of this passage, but suffice it to say that the third sentence of the ST is very long and traces a tortuous thread between physical and spiritual realms, with an attendant shift from concatenating concrete to abstract items. A notable feature is the repetition of certain words (particularly 鳴る-related forms (four instances), 耳 (four), and 心 (five)), as well as structures such as a sequence of pairings bounded by から and へ, and a series of adverbs modified by しだいに.

There are many similarities in our handling of this passage. We have both preserved original sentence lengths, number of sentences, and the concatenated structure of the long third sentence. The biggest difference is our treatment of the consecutive similes in the latter part of the last sentence: 身も魂も氷盤のごとく清く、雪甌のごとく冷かでなくてはならぬ. The difficulty with these images is that they appear to be a distorted reference to the obscure *yojijukugo*, or four-character proverb, 氷甌雪椀 (*hyō'ou-setsuwan*), where 氷甌 means something like 'pot

made of ice' and 雪椀 means something like 'bowl made of snow', and combined they metaphorically signify "an immaculate, highly refined writing implement; or the act of transcribing a work of literature with such an implement".[8] Clearly Sōseki is drawing on his extensive knowledge of Chinese literature with this allusion, but what is unclear is why he has scrambled its elements in this way. Only the most erudite Japanese readers will make the literary connection, and it will be entirely lost on English readers. Thus the options for the translator are to retain the image in its own right, or reformulate it.

Frederick has chosen the former approach with her similes: "rendered my body and soul as pure as a bowl of ice, and as chill to the touch as a bowl filled with snow". 盤 can mean a shallow bowl or dish, while 椀 is a deep bowl, but I wonder whether it might not have enhanced the image to have distinguished between the containers rather than using the same word for both. Retaining the sense of a 'vessel', whatever form it might take, does have the virtue of referencing the earlier simile of the bowl struck by chopsticks, suggesting that Sōseki has become a vessel for the sound of the bell, which indirectly reflects the *yojijukugo* idea of a writing implement being the carrier of the 'spirit' of the written word onto paper.

I decided to abandon the original image on the basis that it is both too obscure and distorted an allusion, and too indifferent an image, to do more than distract the reader from the central notions of purity and coldness. 氷盤 is in fact a word in its own right, meaning 'ice floe', which could suggest purity. I then took the cue of 雪 in the second compound to search for a similarly natural phenomenon that would bespeak coldness, and 'snowdrift' came to mind (with 'pure as the driven snow' in the back of my mind). "[A]s pure as an ice floe, as cold as a snowdrift" is a concise parallelism not unlike the structure of some proverbs, its meaning

[8]「「氷甌」は氷でできたかめ。「雪椀」は雪でできたお椀。…汚れがなく、上品で趣のある文具のこと。または、そのような文具で詩文を書き写すこと。」(Attributed to the Song Dynasty Chinese poet Fan Chengda (范成大). (Source: https://yoji.jitenon.jp/yojih/3659.html. My translation.)

instantly accessible. Whether the images have wandered too far from the original is up for debate.

(11) Fantasy image

ST	への字烏、くの字烏である。加茂の明神がかく鳴かしめて、うき我れをいとど寒がらしめ玉うの神意かも知れぬ。
TT1	Twisted too its beak, into a downward grimace, and its body hunched over. Myōjin, the resident deity of Kamo, may well have imposed his divine will to have it caw like that, so as to make me all the colder.
TT2	And it seemed not any normal crow, flying in the shape of a frown, but with its beak wide open, forming the characters へく. Perhaps the Kamo Shrine Gods had imparted it with their divine will to send another shiver through this lost soul.

Talking of different approaches to rendering imagery, the TTs for (11) perhaps exhibit the greatest degree of divergence of any figurative passage. Based on findings from my previous research (Donovan 2012), such a level of divergence is evidence of the difficulty of the translation task. The passage revolves around the graphological shape of the Japanese hiragana characters へ and く and their interpretation in relation to the physical aspects of a crow. I have abandoned any attempt to retain the characters themselves, resorting to paraphrase that vaguely echoes their shapes in the body and beak of the bird, and a structure that echoes the repetition of the ST. Frederick, on the other hand, boldly features the actual hiragana characters in her translation, after having set them up with an ingenious description of their shapes as they might appear in tracing the body parts of the crow, so that by the time the readers reach the hiragana, they may well see the resemblance in them. Whether "flying in the shape of a frown … with its beak wide open" is in fact the physical image that Sōseki intended to evoke is unclear, but "flying in the shape of a frown" attributes a certain emotion to the crow which, while

not actually present in the ST, is certainly in line with the overall portentous impression Sōseki gives of it. However, one downside to the image of the bird in flight is that it creates a slight continuity issue, as there is no transition between the crow's sitting on the tree and flying, and no indication in the ST that the crow flies off.

(12) Extended metaphorical description

ST	かくして太織の蒲団を離れたる余は、顫えつつ窓を開けば、依稀たる細雨は、濃かに糺の森を罩めて、糺の森はわが家を遶りて、わが家の寂然たる十二畳は、われを封じて、余は幾重ともなく寒いものに取り囲まれていた。
TT1	Shedding the *futo-ori* futons, shivering still, I open the window. A nebulous drizzle thickly shrouds Tadasu no Mori; Tadasu no Mori envelops the house; I am sealed in the lonely twelve-mat room within it, absorbed within these many layers of *cold*.
TT2	Separated from my thick bed garment and trembling with cold yet again, I opened the window. The gentle mist of fine rain that had saturated the Tadasu Forest, now worked its way into this forlorn twelve-mat Tadasu Forest room that is now my home, wrapping me in ever more layers of cold.

The essay ends with a spatial image much the inverse of the expansive movement across Kyoto that marks the beginning of the piece: this time there is an ever-tightening delineation of chunks of space, from the forest at large scaling down to the space taken up by Sōseki's room. I leave it to the reader to consider the TTs' treatment of the central image, but it is important to note that both of us end up on the same key word—cold—the central motif of the essay.

Looking back on our approaches to the ST, it seems to me that, however much they may vary at the level of individual word

choices and clausal syntax, generally speaking Professor Frederick and I share a devotion to preserving both the key images of these passages and the voluble yet mostly finely modulated prose in which they are embedded. We are aware that to do justice to Sōseki's writing in English, a few liberties must be taken to make the most of the English language's characteristics, much as he himself was pushing the limits of his native language to bring out its potential. If anything, the exercise proves the inherent flexibility of both languages to slip between the concrete and the abstract, the literal and the figurative, the perceived and the remembered. Translating such passages is no straightforward task, but it allows you the privilege of being there on the gruelling, fascinating journey with Sōseki, traversing the physical, temporal, mental and spiritual boundaries that delineate what it means to be human.

Issue 2: Culturally Specific Items

The strategies involved in translating culturally specific items (hereafter CSIs) can broadly be divided into domesticating and foreignising categories. To paraphrase Schleiermacher (1813/1992), the translator either tries to bring the source-language text towards the target-language reader (a domesticating act), or to bring the reader towards the text (a foreignising act). That is, the translator adjusts the cultural item to make it more readily comprehensible to the reader, or inserts the cultural item largely as-is into the text, either relying on context to clarify the meaning or providing some explanation to help the reader understand the foreign term.

There are innumerable systems for classifying the treatment of CSIs in translation, but rather than getting bogged down in them I shall here introduce my simplified classification system. I suggest (Donovan 2012) that all acts of translation can be classified under the following four terms: *retention*, *modification*, *addition*, and *omission*.

Retention is a foreignisation strategy whereby the translator keeps the original term through romanisation or other means,

including direct translation in the case where the target item is a near equivalent of the source item. I use direct translations of CSIs in the second column of the table below to provide a kind of baseline for assessing shifts or otherwise in the TTs.

Modification means transforming the term into a target-culture/target-language equivalent with a similar meaning. It includes making the sense more specific or more general (i.e., using a hyponym or a superordinate), or using a cultural equivalent (whereby the effect of the TT on the TL reader is supposed similar to the effect of the ST on the SL reader). This is hence usually a domesticating strategy.

Addition means adding explanation: it is a foreignising strategy in cases where it enables the original to still be retained alongside, but on the other hand it is a domesticating strategy in the sense that it makes a concession to the expectations of the reader to be informed.

Finally, omission is the act of effacing the source item, either partially or entirely—this is clearly the ultimate act of domestication. Omission is often employed when a translator feels that (1) a given item is of trivial importance to the work, and (2) retaining the item in the target text would impede narrative flow or similar.

Sometimes these strategies may be combined: for example, *modifying* the original term but then bringing it closer to the original sense through supplementary explanation (*addition*). This is why I mark retention and addition separately in the table: even though in most cases retention is a given when there is an addition, it is not in all cases.

There are too many CSIs to analyse each TT in depth. Instead I provide a table of all the discrete CSIs I noted (i.e., the first instance of each), along with their TT1 and TT2 translations and a characterisation of the general strategy employed (be it retention, modification, addition, omission, or a combination thereof). I have tried to break TTs down into their component parts so that an analysis can be conducted comparing 'sense for sense' as much as possible. Inevitably this has involved subjective divisions; you may want to break translation elements up in a

different way. Where TT1 and TT2 strategies differ markedly, and in the case of particularly thorny translation issues, I shall undertake comparative analysis in a section after the table.[9] Instances of differing strategies regarding a source-text item are marked in bold below.

Legend of translation strategies: R: retention, M: modification, A: addition, O: omission
~~Strikethrough~~ in the direct translation indicates elements omitted in one or both of the TTs. Square brackets enclose a previous translation superseded by another in TT2.
Complete omission of an item in the TT is designated by the legend "→ Ø"

Table 3.1: First instances of CSIs and their English translations

ST	Direct Translation	TT1 (strategy)	TT2 (strategy)
(1) 汽車	~~steam~~ train	steam train (R)	train (O)
(2) 二百里の春	two hundred *ri*	**200 leagues (M)**	**some hundred leagues (M)**
(3) 七条のプラットフォーム	Shichijō's platform	Shichijō (R) Station (M)	the Shichijō (R) platform in Kyoto (A)
(4) 京	Kyōto	Kyoto (M)	Kyoto (M)
(5) 原に真葛	*makuzu*	**scarlet kadsura (M)**	**Makudzu (R)**
(6) ぇ山に比叡 [normally ひえい] と愛宕と鞍馬	Hie [*sic*], Atago and Kurama	**Hiei (M)**, Atago (R) and Kurama (R)	**Hie (R)**, Atago (R), and Kurama (R)

[9] Many of the CSIs have already been addressed to some extent in Section 1 above as part of the analysis of the extended passages.

(7) 一条、二条、三条をつくして、九条に至っても十条に至っても	Ichijō, Nijō, Sanjō, … Kujō, … Jūjō	Ichijō (R), Nijō (R), Sanjō (R) Avenues (A), and ever further south of the Imperial Palace (A), on down to Kujō (R) and Jūjō (R) Avenues (A)	running south from (A) Ichijō (R), Nijō (R), and Sanjō (R) all the way (A) to Kujō (R) and Jūjō (R)
(8) 数えて百条に至り	Hyakujō	[w]ere one to count of to the hundredth such (A) avenue (M)	[y]ou might count those numbered streets all the way (A) up to 100 (M)
(9) 灯が尽きる	lamps	lamps (R)	lights (R)
(10) 主人	host	**my host (R)**	**my host (R) Kanō Kōkichi (A)**
(11) 居士	(Buddhist) lay priest	**the acolyte (M)**	**[m]y old friend (A) Suga Torao (A) who is living with him (M, A) [+added reference later in TT2: "my friend, now a Buddhist"]**
(12) 車	rickshaw	rickshaw (R)	rickshaw (R)

(13) 太古の京	ancient Kyōto	**as ancient a place as (A) Kyoto (M)**	**this ancient capital (M)**
(14) 三伏の日	midsummer (the 'dog days')	**the height of summer (M)**	**the dog days' (R) sun**
(15)「遠いよ」と云った人の車と、「遠いぜ」と云った人の車と、顫えている余の車は長き轅を長く連ねて	~~line up the long shafts~~ in a long line	proceed in convoy (O, M)	pull … via their long shafts (O, M)
(16) 大きな小田原提灯	~~Odawara~~ lanterns	**(O) paper (A) lanterns (R)**	**Odawara (R) paper (A) lanterns (R)**
(17) ぜんざい	*zenzai*	*zenzai* (R), red-bean soup (A)	*zenzai* (R), Kyoto (A) sweet (A) red bean soup (A)
(18) 桓武天皇の亡魂	Emperor Kanmu's spirit	Emperor Kanmu's ghost (R)	the ghost of the Kammu Emperor (R)
(19) 桓武天皇の御宇	reign	**reign (R)**	**era (M)**
(20) ぜんざいを召したまえる桓武天皇	partook	may have partaken (R)	partook (R)

(21) 正岡子規	Masaoka Shiki	Masaoka Shiki (R)	Masaoka Shiki (R)
(22) 麩屋町の柊屋	Fuyamachi's [*sic*] Hiiragi-ya	an inn called (A) Hiiragiya (R) in Fuyachō (R) district (M, A)	the Hiiragiya (R) Inn (A) on Fuyacho (M: no macron)
(23)赤いぜんざいの大提灯	large lanterns	large (R) … lanterns (R)	large (R) … paper (A) lanterns (R)
(24) 明治四十年の今日	the fortieth year of Meiji	the fortieth year of the Meiji (R) era (A)	1907 (M)
(25) 汁粉であるか煮小豆であるか	*shiruko* or boiled adzuki beans	[*s*]*hiruko* (R)—sweet red-bean soup with mochi (A)…. Boiled *azuki* (R) beans (A)	the sweet bean broth they call (A) *o* (A)-*shiruko* (R) in Tokyo (A)? Or just plain (A) boiled adzuki (R) beans (A)?
(26) あの赤い下品な肉太な字	~~bold-faced~~ … characters	bold (R) … characters (R)	(O) letters (M)
(27) 糸瓜のごとく干枯びて	*hechima*	a loofah gourd (M)	a gourd (M)
(28) 桓武天皇の亡魂を驚かし奉って	[honorific verb suffix applied to royalty]	startles (O) Emperor Kanmu's ghost	rousing (O) … the dead emperor's spirit
(29) 車夫	rickshaw pullers	[t]he rickshaw pullers (R)	the drivers (M)

(30) 膝掛と洋傘と	lap blanket, ~~western-style~~ umbrella	lap blanket (R), umbrella (O)	umbrella (O) and lap blanket (R)
(31) 二十二円五十銭	twenty-two yen fifty *sen*	twenty-two yen and fifty *sen* (R)	22 yen 50 *sen* (R)
(32) 子規はセル、余はフランネルの制服を着て	serge … flannel uniform	Shiki in serge (R), I in my flannel uniform (R)	he in serge (R) and I in my flannel uniform (R)
(33) 夏蜜柑	*natsumikan*	**bitter (A) *natsumikan* (R) oranges (A)**	**sour (A) oranges (M)**
(34) 幅一間ぐらいの小路	alley about one *ken* wide	a narrow (A) alley just (A) six feet (M) wide	a single (A) little (A) lane just (A) six feet (M) wide
(35) 門並方一尺ばかりの穴を戸にあけてある	about one square *shaku*	every house had a one-square-foot (M) hole in its door	[e]ach door of the houses along the street was ajar about one foot (M)
(36) もしもしと云う声がする	*moshi-moshi*	from each hole came a voice saying hello (M)	I heard a voice coming out of one of these gaps, "Hello there…" (M)
(37) 妓楼	brothel	**brothel (R)**	**Geishas! (M)**

(38) 綱渡りをする気分で、不偏不党に練って行った	impartially	walked a mental tightrope of disinterest (R)	walk along the neutral (R) zone
(39) 橋の袂	approach [(or foot) of a bridge; lit. 'sleeve']	approach (R)	approach (R)
(40) 藁葺	thatch	thatched (M)	thatched (M)
(41) 梶棒を横に切った	turned ~~the shafts~~ to the side	swerves to the side (O)	the yokes (R) of the rickshaw (A) turn to the side
(42) 四抱か五抱もある大樹	four arm-spans or five arm-spans	with a circumference of (A) four or five arm-spans (R)	four or five arms' length (R) in circumference (A)
(43) 加茂の森	Kamo no Mori	**Kamo no Mori (R)**	**a forest [position moved in text] (M)**
(44) 玄関に待つ野明さんは坊主頭である	Noaki-*san*, waiting in the entranceway, has a monk's shaved head	Noaki-*san* (R), waiting in the entranceway (R), has a shaved head like a monk (R)	Mr. Noaki (M) waiting at the entry (R) has his head shaved like a monk (R)
(45) 爺さん	old man [lit. 'grandfather']	**the old man (R)**	**the Christian (M)**

(46) 居士は洪川和尚の会下である	the lay monk is a disciple of Kōsen Oshō	**[t]he acolyte (A), a lay monk based here rather than at a temple (A), is a disciple (R) of the Zen *rōshi* (A) Kōsen Oshō (R)**	**Suga (M) is a disciple (R) of Kōsen Oshō (R)**
(47) 竹藪	bamboo grove	a bamboo grove (R)	a bamboo grove (R)
(48) 清水の堂	Kiyomizu's temple ~~buildings~~	**Kiyomizu Temple's (R) precincts (M)**	**Kiyomizu Temple (R) (O)**
(49) ゆかしきもののように	floor covering	**recumbent (A) like a floor covering (R)**	**the moonlit sky (M)**
(50) 幾点の紅灯	red lights	red light (R)	red light (R)
(51) 制服の釦(ボタン)の真鍮	buttons	buttons (R)	buttons (R)
(52) 悟った	realised [origin: Buddhist enlightenment (*satori*)]	had the epiphany (R)	[a]wakening to the realization (R)
(53) 尻を端折って西国へ出奔する	hitch up my robes and run away to the western provinces	**I tucked up my skirts (R) and hightailed it to the western provinces (R)**	**I hitched up my robes (R) and absconded to Shikoku (M)**
(54) 円山へ登った	climbed Maruyama	**climbed (R) Maruyama (R) hill (A)**	**hiked around (M) Maruyama (R)**

(55) 禅居士	Zen lay priest	**a Zen (R) acolyte (M)**	**[→Ø] (O)**
(56) 御湯に御這入り	enter the bath [requesting of an honoured guest]	**bids me (M) take a bath (R)**	**Please (R) go ahead and take a bath (R)**
(57) 公	sir	**thee (M)**	**you (A), sir (R)**
(58) 加茂の水	Kamo's waters	**the … waters (R) of the Kamo (R)**	**drawn from (A) the … water (R) of the Kamo River (A)**
(59) 若い坊さんが厚い蒲団を十二畳の部屋に担ぎ込む	the young priest carries thick futons into the twelve-tatami room	**[t]he young priest (R) carries thick futons (R) into a twelve-mat (M) room (R)**	**bringing me [a quilted jacket with sleeves] thick bedding (M) to wear as he led me (A) to the twelve mat (M) tatami room (R)**
(60)「郡内か」と聞いたら「太織だ」と答えた	When I asked if it was "Gunnai", he replied "*futo-ori*" [郡内 is short for 郡内織 'Gunnai weave'. Gunnai is the old name for the Eastern part of Yamanashi Prefecture]	When I ask if they are clad (A) in Gunnai (R) silk (A), he replies that it is the thick silk cloth (A) *futo-ori* (R)	When I asked if it was made of (A) *gunnai* (R) silk (A) from Yamanashi (A), he told me it was *futo'ori* (R), a thick silk weave (A)

(61) 差支なしと考えた故、御免を蒙って寝る	As (I could accept) without hindrance, I excused my indulgence and slept	Though chastened (R) I cannot reciprocate (A), I gladly accept (R) the great hospitality (A) behind this thoughtfulness (A)	Though aware I could not reciprocate (A) this kind deed (A), I could at least get myself in bed, if guiltily (M), without worry (R) that my covers would be snatched away. (A)
(62) 上に掛ける 二枚も、下へ敷く 二枚も	two layers laid over, two layers laid under	**these two layers over (R) me (A) and the two under (R)**	**two thick (A) layers above (R) me (A) and the two futon mats (A) below**
(63) 京都では袖のある夜着はつくらぬものの由を主人から承って、京都はよくよく人を寒がらせる所だと思う。	Learning from my host that they don't make night-clothes with sleeves in Kyoto, I think that Kyoto is a place that makes people feel cold.	**Hearing from my host that Kyoto does not make night-clothes with sleeves (R), I feel that this city does its utmost to chill people to the bone.**	**[My host had made special arrangements for this jacket as (A) Kyoto is a place where a bed jacket (M) like this (A) is not usually made at all—this city seems to go out of its way to leave a person cold.]**

			Kyoto seems to be a place where pajamas are not even made with warm (A) sleeves (R)—this city seems to go out of its way to make a person cold.
(64) 枕頭の違棚	bedside [lit. 'pillow head'] staggered shelves	**the staggered shelves (R) in the alcove (A) above my pillow (R)**	**the stepped shelves (R) near my pillow (R)**
(65) 四角の紫檀製の枠に嵌め込まれた十八世紀の置時計	eighteenth-century clock ~~fitted in a square~~ *shitan* ~~case~~	**the eighteenth-century clock … in its square rosewood case (M)**	**an 18th-century rosewood clock (O)**
(66) 銀椀を象牙の箸で打つ	strike a silver bowl with ivory chopsticks	ivory (R) chopsticks (R) striking a silver bowl (R)	ivory (R) chopsticks (R) striking a silver bowl (R)
(67) 無限の幽境に赴く	betake oneself to a place of infinite seclusion	**passed into a realm of boundless seclusion (R)**	**setting off toward some secluded realm of the infinite (R)**

(68) 身も魂も氷盤のごとく清く、雪甌のごとく冷かでなくてはならぬ	body and soul must be as pure as an ice dish, as cold as a snow pot	**it is inevitable that body and soul become as pure as an ice floe (M), as cold as a snowdrift (M)**	**rendered my body and soul as pure as a bowl of ice (R), and as chill to the touch (A) as a bowl filled with snow (R)**
(69) 欅	*keyaki* [Japanese zelkova]	zelkova (M) tree (A)	zelkova (M) tree (A)
(70) きゃけえ、くうと曲折して鳴く。単純なる烏ではない。への字烏、くの字烏である	It cries twistedly *kya-kee*, *kū*. It is not a simple crow. It is a *he*-character crow, a *ku*-character crow	**[But this is no ordinary crow.] Its call is twisted into a grotesque cackle. (M) Twisted too its beak, into a downward grimace (M), and its body hunched over (M)**	**A "kya-kei, kuu" (R) was its twisted cry. And it seemed not any normal crow, flying in the shape of a frown, (M) but with its beak wide open (M), forming the characters (A) へく (R)**
(71) 加茂の明神がかく鳴かしめて、うき我れをいとど寒がらしめ玉うの神意かも知れぬ	It may have been the divine will of Kamo's *Myōjin* making it caw to make me even colder	Myōjin (R), the resident deity of (A) Kamo (R), may well have imposed his divine will (R) to have it caw like that, so as to make me all the colder	Perhaps the Kamo (A) Shrine Gods (M) had imparted it with their divine will (R) to send another shiver through this lost soul

(72) 春寒の社頭に鶴を夢みけり	Before the shrine in the cold of spring, dreaming of a crane	Spring cold (R)— Before the shrine (R), The crane (R) from my dreams (M)	Spring coldness (R) Appearing (A) before the shrine (R) A crane (R) from my dream (M)

Analysis of representative CSIs

CSIs can be divided up according to many different taxonomies, but here I shall distinguish the following categories: (a) physical objects; (b) physical locations; (c) proper nouns, people, and places; (d) cultural practices; (e) cultural concepts; (f) culturally bound grammatical structures; and (g) historical references.

The following is commentary on what I consider the most interesting CSIs in the ST. Readers are encouraged to conduct their own in-depth analysis of other CSIs in the table.

Let us begin with CSI (3) (category c). Anyone familiar with modern Kyoto will be puzzled as to how Sōseki's train from Tokyo deposited him at Shichijō. What is now Shichijō Station is on a completely unrelated line, the 京阪 Keihan, but when Sōseki made his journey, the first Kyoto Station, constructed in 1877 and opened by Emperor Meiji himself, was situated further north than its present location—near Shichijō. Its official title was in fact 京都停車所, but it was known as 七条ステンショ (a Kansai-variant romanisation of ステーション). Sōseki's abbreviation simply to 七条 suggests how well known Kyoto Station's nickname was. Interestingly, neither TT attempts to domesticise the place name to Kyoto Station, instead retaining the original. However, TT1 makes a modification, and TT2 an addition. TT1 converts プラットフォーム (these days mostly abbreviated to the initially baffling ホーム) to "Station", which gives it more legitimacy as a place to be arriving into, while TT2, by adding "in Kyoto", lends Shichijō Kyoto-representative status.

(6) (also category c) I have included simply because of the orthographic quirk in Sōseki’s rending of 比叡, which all Kyoto dwellers pronounce and write ひえい, but which he has written ひえ. (There is a similar oddity in (22), where the place name is written as 麩屋町(ふやまち), but is locally pronounced Fuyachō.) These small slips perhaps betray Kanto-based Sōseki’s lack of familiarity with the city. TT1 restores the standard pronunciation with the romanisation of “Hiei”, while TT2 retains Sōseki’s version with “Hie”.

(7), while it includes street names, is better classified under (b) physical locations, since the numbering of the east–west-running avenues was determined by how far south of the Imperial Palace they are. Including this information helps the reader orientate: thus TT1 adds both “Avenues” to hint at the meaning of 条, and “ever further south of the Imperial Palace” to explain their configuration, although the numbering element remains obscured for those with no Japanese. TT2 adds “running south from” to orientate, but does not identify them as streets in this sentence. However, in the next Frederick adds “those numbered streets” (see (8)), thus covering both elements of the ST mentioned above.

(37) presents a different kind of physical location. The translator is under no obligation to use the same type of word in conveying the sense, and while I translate 妓楼 directly as “brothel”, Frederick daringly switches to “Geishas”. The advantage with using a personal noun is that it directly links us with the comical situation in which the women’s voices are emanating from the houses in the alley. One potential problem is how accurate ‘geisha’ is in conveying ‘prostitute’. Certainly, geisha have had an unsavoury reputation in the west, but one that is nowadays considered undeserved, and it is questionable how helpful it is to preserve the stereotype rather than challenge it in this context. Frederick acknowledges that the geisha guild would surely not approve of her translation! She went with this because she felt Shiki conveyed a lot with that single word.

(10) and (11) (category (c)) go together as a pair, and raise the issue of how much it falls to the translator to contextualise the content of a translation. The two men who lead Sōseki north in

Kyoto are referred to throughout the essay simply as 主人 'host' and 居士 'lay priest', and there is no indication that they are familiar to the author. However, Frederick has established that the pair were Kanō Kōkichi and Suga Torao respectively, and that the latter was Sōseki's friend. I refer to the former as "my host" and the latter as "the acolyte", only expanding on this information on their arrival at the house by adding to the ST-existing explanation that he "is a disciple of the Zen *rōshi* Kōsen Oshō" (ST 46) with the direct translation of 居士 as "lay monk", adding the explanation "based here rather than at a temple". On the other hand, Frederick translates the first instance of 主人 as "my host Kanō Kōkichi", and 居士 as "my old friend Suga Torao who is living with him", and later in the TT (at the point where the three rickshaws are described as travelling in concert) adding "my friend, now a Buddhist". The addition of personal information as opposed to explanation of a particular term increases readers' awareness of Sōseki's personal connections, but the possible drawback is that it slightly undermines the sense of isolation that the piece is constructing in pitting present-day, unfamiliar Kyoto against the 'golden past' with Shiki. Similarly, the TT2 translation of (45) 爺さん as "the Christian" rather than TT1's direct "the old man" introduces an incongruous element.

(20) is the first example of category (f), culturally bound grammatical structures. Japanese culture remains vertically stratified, and beyond politeness markers such as 敬語 *keigo* or 謙遜語 *kensongo*, respect language, and 謙譲語 *kenjōgo*, humble language, there is a whole set of vocabulary items and verb forms reserved for high-status individuals such as members of the royal family. English can make nothing like the degrees of distinction possible in Japanese, but it does of course have register-specific vocabulary, which means in some cases it is possible to capture something of the flavour of the ST expression. Here the ST uses an unusual verb form attached to the Emperor Kanmu—召したまえる—whose suffix is a variant of たまう・たもう (kanji 給う), an archaic *kensongo* verb meaning 'to give', which renders 召したまえる an exalted form of 'eat'. Both TTs employ the high-register verb 'partake' to good effect.

On the other side there are examples of *kensongo* humble language, such as the two elements of (61). It is interesting to note how involved the TTs are in trying to capture the nuances of these expressions of a guest's self-deprecatory feelings on receiving great hospitality, suggesting how lacking English is in such rote expressions.

(25) provides two examples of (a), a physical object. I'll confine myself to the first. *Zenzai* has already come up in (17), where both translators have handled it by retaining the original word in italics and adding an explanation. (25) is a little trickier because 汁粉 is a specific Kanto culinary item being compared to *zenzai*. For the first item, TT1 uses the same pattern as (17), preserving *shiruko* and adding the explanation "sweet red-bean soup with mochi". TT2 provides three supplementary elements to the term: "the sweet bean broth they call *o-shiruko* in Tokyo". The first is a prenominal explanation before the term; the second is the honorific marker *o-*, which is sometimes a set feature of cultural items, even though it doesn't appear in the ST; and the third is "in Tokyo", characterising it as a regional marker, and hence highlighting Sōseki's Kanto affiliation, which TT1 doesn't do.

(35) is a culture-bound measure, making it (e) a cultural concept. 方一尺 is a measure of area comparable to a square foot (30cm^2). I translate 方一尺ばかりの穴を戸にあけてある as "a one-square-foot hole in its door", while Frederick's translation is "[e]ach door … was ajar about one foot": very different approaches! Frederick comments that she could not get the image to work right with holes in the door. If readers first visualise the holes in the wrong part of the door, it would be hard to imagine the women grabbing Sōseki through them. She believes it is more accurate to say there are openings cut into the doors. In the end she went with the doors being ajar; however, she is considering reworking the passage as something like "Each door had an opening, of just one square foot", then making it clear that the women call through these.

The most interesting background to the TTs' treatment of cultural items concerns (59) (category a). The term 蒲団 (modern orthography 布団) appears four times in the work, beginning with

this instance. It seems a straightforward-enough item, and indeed the word futon is so anglicised that it no longer requires italicisation in English and takes English plural inflection. I thus translate the item as "futons". Yet in her original version, Frederick translated in a completely different way, drawing upon information in Tanji Izuko's book『夏目漱石の京都』(2010) that made her believe that the item in question was "a quilted jacket with sleeves", which appeared to link up with Sōseki's later report—わがものと心得て "this was mine"—that they had had it made for him as a gift to be taken away. (I have played this down in my translation.) Later still, the item is linked to the discussion of Kyoto's cold: "My host had made special arrangements for this jacket as Kyoto is a place where a bed jacket like this is not usually made at all". The new elements were added to support the thesis that Sōseki is talking about an item of clothing rather than bedding—or that a more logically consistent story line can be constructed if there is a focus on the bedcoat rather than the futon. But in fact this was Frederick's erroneous conflation of information about bedding and the kind of quilted bedwear with sleeves that was used in Tokyo rather than Kyoto, which she has revoked. I have included Frederick's original references to a quilted jacket as a translation of the futon in the ST so as to show the revision that has taken place in TT2.

Target-text translation statistics: statistical summary

The below table presents a summary that is necessarily limited in analytical value (note that the number of discrete elements does not tally to the same overall totals, for example), but at least gives an impression of each translator's tendencies in approach in dealing with STIs. It appears that I favour the strategy of retention, while Frederick favours addition. Neither of us has a great love of omission as a technique, but nor are we averse to modifying elements to suit our readership. Overall, my translations are perhaps a little more foreignising, while Frederick's are a little more domesticating.

Table 3.2: Comparison of translation strategies in TT1 and TT2

Translation	Translation Strategy			
	Retention	Modification	Addition	Omission
TT1	80	25	31	5
TT2	67	31	45	8

Further topics for discussion

1. Title. Compare the TT1 and TT2 titles. What are their relative merits? Which do you prefer? Why? How did you title the essay?
TT1: "An Evening Arrival in Kyoto"
TT2: "Arriving in Kyoto One Evening"

2. Tense. The philosophically motivated 'spatio-extensive' and 'temporo-extensive' nature of Sōseki's writing has been explored above. In terms of the literary style that marks the representation of time in this piece, the strongest contrast is between the 'present' of the narrator's new visit to Kyoto, and his previous visit with Shiki some fifteen years before. Generally, the narrative is in the non-past for the present visit, and the past for the previous visit, but this is inconsistent. At one point the present narrative shifts into past-tense forms. Partly this is connected with the portrayal of the night of arrival versus the next morning. English allows the use of the present simple to narrate past events, but does not usually tolerate fluctuations in narrative tense once one has been established. Therefore I decided to use the simple present to narrate the entirety of Sōseki's 'present-day' visit to Kyoto, and the simple past (with occasional use of the past perfect) to narrate his previous visit with Shiki. On the other hand, Professor Frederick stays with the simple past throughout, with some use of the past perfect in referring to the previous visit. Which tense(s) did you employ in your translation? Justify their use.

3. Haiku. The haiku is a very elliptical literary form, often requiring a degree of expansion—a 'bridging of the gaps'—to enable the transformation into intelligible English. Indeed, we could spend an entire book on the efficacious translation of haiku. Look at the CSI table above to see how the haiku at the end of the essay has been translated. What are the main elements of the ST? What are the corresponding elements in the TTs? What do the translations tell you about meaning construction in a haiku? Which version do you prefer, and why? Finally, can you create a valid version that is distinct from the TTs? (An unannotated version of the TT2 haiku translation is below.)

Spring coldness
Appearing before the shrine,
The crane from my dream

4. CSIs. Categorise the 72 items in the table above according to the (a)–(g) taxonomy outlined above. Which is the most common category? Why do you think this is the case?

CHAPTER 4

徳田秋声[1]「蒼白い月」

TOKUDA SHŪSEI, "AOJIROI TSUKI"

Tokuda Shūsei (1872–1943, original given name Sueo) hailed from Kanazawa City in Ishikawa Prefecture. He was known as one of the "four pillars" of naturalist literature, along with Shimazaki Tōson, Masamune Hakuchō and Tayama Katai, positioned against the previous lush romanticism. *Encyclopedia Britannica* states that, after the turn of the twentieth century, "[h]is direct, terse style, seemingly drab by earlier standards, was the perfect vehicle for his sharp, unsentimental portrayal of people living economically and emotionally depressed lives" (1980, vol. X, 26–27).

Tokuda was a prolific writer. His most famous novel, 『あらくれ』(*Rough Living*, 1915), views the rapidly industrialising society of early 20th-century Japan through the eyes of its intrepid seamstress heroine.

"Aojiroi tsuki" was published in 1920, the 8th year of the Taishō era, making it the most second-most-recent work in the collection after "Akai kimono". The modernisation hinted at in Sōseki's essay is proceeding rapidly, and readers could be forgiven for thinking they were reading a story about post-WW2 reconstruction and economic expansion.

The theme of intergenerational difference plays out against a complicated familial background, in the somehow strained conversations between the narrator and Keizaburō, and through the portrayal of the relentless drive of the suburbs towards the

[1] The original kanji for the given name are 秋聲.

coast. As discussed in detail later in this chapter, the story's multiple thematic strands, temporal jumps, geographical references and tonal shifts are deliberately confusing: this is not the "direct, terse style" that was supposedly Tokuda's signature.[2] Rather, I believe, he is attempting to capture the confusion of a narrator caught on the cusp of intergenerational change. While the translator should not—and probably could not—eliminate the confusion in the story, there are certain elements whose clarification would probably make the story more palatable for readers in English. This issue is intimately linked to the first commentary topic—namely, textual cohesion.

The narrator also expresses his confused state through multiple examples of a particular grammatical construction: the double negative. We shall consider this evasive structure too in due course.

Exercise 4.1

Translate the story「蒼白い月」into English, paying special attention to making it read smoothly and logically, and to your rendering of double negatives.

[2] Remember that in the introduction to the book I cautioned against seeking out stylistic features attributed to an author, instead suggesting identifying the patterns to be found in the text itself.

蒼白い月

ある晩私は桂三郎といっしょに、その海岸の山の手の方を少し散歩してみた。

そこは大阪と神戸とのあいだにある美しい海岸の別荘地で、白砂青松といった明るい新開の別荘地であった。私はしばらく大阪の町の煤煙（ばいえん）を浴びつつ、落ち着きのない日を送っていたが、京都を初めとして附近の名勝で、かねがね行ってみたいと思っていた場所を三四箇所見舞って、どこでも期待したほどの興趣の得られなかったのに、気持を悪くしていた。古い都の京では、嵐山（あらしやま）や東山（ひがしやま）などを歩いてみたが、以前に遊んだときほどの感興も得られなかった。生活のまったく絶息してしまったようなこの古い鄙（ひな）びた小さな都会では、干（ひ）からびたような感じのする料理を食べたり、あまりにも自分の心胸と隔絶した、朗らかに柔らかい懈（だる）い薄っぺらな自然にひどく失望してしまったし、すべてが見せもの式になってしまっている奈良にも、関西の厭な名所臭の鼻を衝（つ）くのを感じただけであった。私がもし古美術の研究家というような道楽をでももっていたら、煩（うるさ）いほど残存している寺々の建築や、そこにしまわれてある絵画や彫刻によって、どれだけ慰められ、得をしたかしれなかったが——もちろん私もそういう趣味はないことはないので、それらの宝蔵を瞥見（べっけん）しただけでも、多少のありがた味を感じないわけにはいかなかったが、それも今の私の気分とはだいぶ

距離のあるものであった。ただ宇治川の流れと、だらだらした山の新緑が、幾分私の胸にぴったりくるような悦びを感じた。

大阪の町でも、私は最初来たときの驚異が、しばらく見ている間に、いつとなしにしだいに裏切られてゆくのを感じた。経済的には膨脹（ぼうちょう）していても、真の生活意識はここでは、京都の固定的なそれとはまた異った意味で、頽廃（たいはい）しつつあるのではないかとさえ疑われた。何事もすべて小器用にやすやすとし遂げられているこの商工業の都会では、精神的には衰退しつつあるのでなければ幸いだというような気がした。街路は整頓され、洋風の建築は起こされ、郊外は四方に発展して、いたるところの山裾（やますそ）と海辺に、瀟洒（しょうしゃ）な別荘や住宅が新緑の木立のなかに見出（みいだ）された。私はまた洗練された、しかしどれもこれも単純な味しかもたない料理をしばしば食べた。豪華な昔しの面影を止（とど）めた古いこの土地の伝統的な声曲をも聞いた。ちょっと見には美しい女たちの服装などにも目をつけた。

この海岸も、煤煙の都が必然展（ひら）けてゆかなければならぬ郊外の住宅地もしくは別荘地の一つであった。北方の大阪から神戸兵庫を経て、須磨（すま）の海岸あたりにまで延長していっている阪神の市民に、温和で健やかな空気と、青々した山や海の眺めと、新鮮な食料とで、彼らの休息と慰安を与える新しい住宅地の一つであった。

桂三郎は、私の兄の養子であったが、三四年健康がすぐれないので、勤めていた会社を退いて、若い細君とともにここに静養していることは、彼らとは思いのほか疎々(うとうと)しくなっている私の耳にも入っていたが、今は健康も恢復(かいふく)して、春ごろからまた毎日大阪の方へ通勤しているのであった。彼の仕事はかなり閑散であった。

どこを見ても白チョークでも塗ったような静かな道を、私は莨(たばこ)をふかしながら、かなり歯の低くなった日和下駄(ひより)をはいて、彼と並んでこつこつ歩いた。そこは床屋とか洗濯屋とかパン屋とか雑貨店などのある町筋であった。中には宏大な門構えの屋敷も目についた。はるか上にある六甲(ろっこう)つづきの山の姿が、ぼんやり曇(うる)んだ空に透けてみえた。

「ここは山の手ですか」私は話題がないので、そんなことを訊いてみた。もちろん私一箇としては話題がありあまるほどたくさんあった。二人の生活の交渉点(こうしょうてん)へ触れてゆく日になれば、語りたいことや訊きたいことがたくさんあった。三十年以前に死んだ父の末子であった私は、大阪にいる長兄の愛撫(あいぶ)で人となったようなものであった。もちろん年齢にも相当の距離があったとおりに、感情も兄というよりか父といった方が適切なほど、私はこの兄にとって我儘(わがまま)な一箇の驕慢児(きょうまんじ)であることを許されていた。そして母の生家を継ぐのが適当と認められていた

私は、どうかすると、兄の後を継ぐべき運命をもっているような暗示を、兄から与えられていた。もちろん私自身はそれらのことに深い考慮を費やす必要を感じなかった。私は私であればそれでいいと思っていた。私の子供たちはまた彼ら自身であればいいわけであった。そして若い時から兄夫婦に育てられていた義姉（兄の妻）の姪（めい）*に桂三郎という養子を迎えたからという断わりのあったときにも、私は別に何らの不満を感じなかった。義姉自身の意志が多くそれに働いていたということは、多少不快に思われないことはないにしても、義姉自身の立場からいえば、それは当然すぎるほど当然のことであった。ただ私の父の血が絶えるということが私自身にはどうでもいいことであるにしても、私たちの家にとって幾分寂しいような気がするだけであった。もちろんその寂しい感じには、父や兄に対する私の渝（か）わることのできない純真な敬愛の情をも含めないわけにはいかなかった。それは単純な利害の問題ではなかった。私が父や兄に対する敬愛の思念が深ければ深いほど、自分の力をもって、少しでも彼らを輝かすことができれば私は何をおいても権利というよりは義務を感じずにはいられないはずであった。

しかしそのことはもう取り決められてしまった。桂三郎と妻の雪江との間には、次ぎ次ぎに二人の立派な男の子さえ産まれ

ていた。そして兄たち夫婦の撫育（ぶいく）のもとに、五つと三つになっていた。兄たち夫婦は、その孫たちの愛と、若夫婦のために、くっくと働いているようなものであった。

もちろん老夫婦と若夫婦は、ひととおりは幸福であった。桂三郎は実子より以上にも、兄たち夫婦に愛せられていた。兄には多少の不満もあったが、それは親の愛情から出た温かい深い配慮から出たものであった。義姉はというと、彼女は口を極めて桂三郎を賞めていた。で、また彼女の称讃に値いするだけのいい素質を彼がもっていることも事実であった。

とにかく彼らは幸福であった。雪江が私の机の側へ来て、雑誌などを読んでいるときに、それとなく話しかける口吻（こうふん）によってみると、彼女には幾分の悶（もだ）えがないわけにはいかなかった。学校を出てから、東京へ出て、時代の新しい空気に触れることを希望していながら、固定的な義姉（彼女の養母で叔母）の愛に囚（とら）われて、今のような家庭の主婦となったことについては、彼女自身ははっきり意識していないにしても、私の感じえたところから言えば、多少枉屈的（おうくつてき）な運命の悲哀がないことはなかった。彼女はその真実の父母の家にあれば、もっと幸福な運命を掴みえたかもしれないのであった。気の弱い彼女は、すべて古めかしい叔母の意思どおりにならせられてきた。

「私の学校友だちは、みんないいところへ片づいていやはりま

す」彼女はそんなことを考えながらも、叔母が択(えら)んでくれた自分の運命に、心から満足しようとしているらしかった。

「ここの経済は、それでもこのごろは桂さんの収入でやっていけるのかね」私はきいた。

「まあそうや」雪江は口のうちで答えていた。

「お父さんを楽させてあげんならんのやけれどな、そこまではいきませんのや」彼女はまた寂しい表情をした。

「どのくらい収入があるのかね」

「いくらもありゃしませんけれどな、お金なぞたんと要らん思う。私はこれで幸福(しあわせ)や」そう言って微笑していた。

もっと快活な女であったように、私は想像していた。もちろん憂鬱(ゆううつ)ではなかったけれど、若い女のもっている自由な感情は、いくらか虐(しいた)げられているらしく見えた。姙娠という生理的の原因もあったかもしれなかった。

桂三郎は静かな落ち着いた青年であった。その気質にはかなり意地の強いところもあるらしく見えたが、それも相互にまだ深い親しみのない私に対する一種の見えと羞恥とから来ているものらしく思われた。彼は眉目形(みめかたち)の美しい男だという評判を、私は東京で時々耳にしていた。雪江は深い愛着を彼にもっていた。

　私はこの海辺の町についての桂三郎の説明を聞きつつも、六甲おろしの寒い夜風を幾分気にしながら歩いていた。

「いいえ、ここはまだ山手というほどではありません」桂三郎はのっしりのっしりした持前の口調で私の問いに答えた。

「これからあなた、山手まではずいぶん距離があります」

　広い寂しい道路へ私たちは出ていた。松原を切り拓(ひら)いた立派な道路であった。

「立派な道路ですな」

「それああなた、道路はもう、町を形づくるに何よりも大切な問題ですがな」彼はちょっと嵩(かさ)にかかるような口調で応えた。

「もっともこの砂礫(じゃり)じゃ、作物はだめだからね」

「いいえ、作物もようできますぜ。これからあんた先へ行くと、畑地がたくさんありますがな」

「この辺の土地はなかなか高いだろう」

「なかなか高いです」

　道路の側の崖(がけ)のうえに、黝(くろ)ずんだ松で押し包んだような新築の家がいたるところに、ちらほら見えた。塀や門構えは、関西特有の瀟洒(しょうしゃ)なものばかりであった。

「こちらへ行ってみましょう」桂三郎は暗い松原蔭の道へと入っていった。そしてそこにも、まだ木香(きが)のするような借家などが、次ぎ次ぎにお茶屋か何かのような意気造りな門に、電燈を

掲げていた。

私たちは白い河原のほとりへ出てきた。そこからは青い松原をすかして、二三分ごとに出てゆく電車が、美しい電燈に飾られて、間断なしに通ってゆくのが望まれた。

「ここの村長は――今は替わりましたけれど、先の人がいろいろこの村のために計画して、広い道路をいたるところに作ったり、堤防を築いたり、土地を売って村を富ましたりしたものです。で、計画はなかなか大仕掛けなのです。叔父さんもひと夏子供さんをおつれになって、ここで過ごされたらどうです。それや体にはいいですよ」

「そうね、来てみれば来たいような気もするね。ただあまり広すぎて、取り止めがないじゃないか」

「それああなた、まだ家が建てこまんからそうですけれど……」

「何にしろ広い土地が、まだいたるところにたくさんあるんだね。もちろん東京とちがって、大阪は町がぎっしりだからね。その割にしては郊外の発展はまだ遅々としているよ」

「それああなた、人口が少ないですがな」

「しかし少し癪にさわるね。そうは思わんかね」などと私は笑った。

「初めここへ来たころは、私もそうでした。みんな広大な土地

をそれからそれへと買い取って、立派な家を建てますからな。けれど、このごろは何とも思いません。そうやきもきしてもしかたがありませんよって。私たちは今基礎工事中です。金をちびちびためようとは思いません。できるのは一時です」彼はいくらか興奮したような声で言った。

私たちは河原ぞいの道路をあるいていた。河原も道路も蒼白い月影を浴びて、真白に輝いていた。対岸の黒い松原蔭に、灯影がちらほら見えた。道路の傍には松の生(お)い茂った崖が際限もなく続いていた。そしてその裾に深い叢(くさむら)があった。月見草がさいていた。

「これから夏になると、それあ月がいいですぜ」桂三郎はそう言って叢のなかへ入って跪坐(しゃが)んだ。

で、私も青草の中へ踏みこんで、株に腰をおろした。淡い月影が、白々と二人の額を照していた。どこにも人影がみえなかった。対岸のどの家もしんとしていた。犬の声さえ聞こえなかった。もちろん涸(か)れた川には流れの音のあるはずもなかった。

「わたしはこの草の中から、月を見ているのが好きですよ」彼は彼自身のもっている唯一の詩的興趣を披瀝(ひれき)するように言った。

「もっと暑くなると、この草が長く伸びましょう。その中に寝転(ねころ)んで、草の間から月を見ていると、それあいい気持ですぜ」

私は何かしら寂しい物足りなさを感じながら、何か詩歌（しいか）の話でもしかけようかと思ったが、差し控えていた。のみならず、実行上のことにおいても、彼はあまり単純であるように思われた。自分の仕えている主人と現在の職業のほかに、自分の境地を拓（ひら）いてゆくべき欲求も苦悶もなさすぎるようにさえ感ぜられた。兄の話では、今の仕事が大望のある青年としてはそう有望のものではけっしてないのだとのことであった。で、私がこのごろ二十五六年ぶりで大阪で逢った同窓で、ある大きなロシヤ貿易の商会主であるＹ氏に、一度桂三郎を紹介してくれろというのが、兄の希望であった。私は大阪でＹ氏と他の五六の学校時代の友人とに招かれて、親しく談話を交えたばかりであった。彼らは皆なこの土地において、有数な地位を占めている人たちであった。中には三十年ぶりに逢う顕官もあった。

私はＹ氏に桂三郎を紹介することを、兄に約しておいたが、桂三郎自身の口から、その問題は一度も出なかった。彼が私の力を仮りることを屑（いさぎ）よしとしていないのでないとすれば、そうたいした学校を出ていない自分を卑下しているか、さもなければその仕事に興味をもたないのであろうと考えられた。私には判断がつきかねた。

「雪江はどうです」私はそんなことを訊ねてみた。

「雪江ですか」彼は微笑をたたえたらしかった。

「気立のいい女のようだが……」

「それあそうですが、しかしあれでもそういいとこばかりでもありませんね」

「何かいけないところがある？」

「いいえ、別にいけないということもありませんが……」と、彼はそれをどういうふうに言い現わしていいか解らないという調子であった。

　が、とにかく彼らは条件なしの幸福児（しあわせもの）ということはできないのかもしれなかった。

　私は軽い焦燥を感じたが、同時に雪江に対する憐愍（れんびん）を感じないわけにはいかなかった。

「雪江さんも可哀そうだと思うね。どうかまあよくしてやってもらわなければ。もちろん財産もないので、これからはあなたも骨がおれるかもしれないけれど」私は言った。

「それあもう何です……」彼は草の葉をむしっていた。

　話題が少し切迫してきたので、二人は深い触れ合いを避けでもするように、ふと身を起こした。

「海岸へ出てみましょうか」桂三郎は言った。

「そうだね」私は応えた。

　ひろびろとした道路が、そこにも開けていた。

「ここはこの間釣りに来たところと、また違うね」私は浜辺へ

来たときあたりを見まわしながら言った。

　沼地などの多い、土地の低い部分を埋めるために、その辺一帯の砂がところどころ刳り取られてあった。砂の崖がいたるところにできていた。釣に来たときよりは、浪がやや荒かった。

「この辺でも海の荒れることがあるのかね」

「それああありますとも。年に決まって一回か二回はね。そしてその時に、刳り取られたこの砂地が均されるのです」

　海岸には、人の影が少しは見えた。

「叔父さんは海は嫌いですか」

「いや、そうでもない。以前は山の方がよかったけれども、今は海が暢気でいい。だがあまり荒い浪は嫌いだね」

「そうですか。私は海辺に育ちましたから浪を見るのが大好きですよ。海が荒れると、見にくるのが楽しみです」

「あすこが大阪かね」私は左手の漂渺とした水霧の果てに、虫のように簇ってみえる微かな明りを指しながら言った。

「ちがいますがな。大阪はもっともっと先に、微かに火のちらちらしている他ですがな」そう言って彼はまた右手の方を指しながら、

「あれが和田岬です」

「尼ヶ崎から、あすこへ軍兵の押し寄せてくるのが見えるか

しら」私は尼ヶ崎の段を思いだしながら言った。

「あれが淡路(あわじ)ですぜ。よくは見えませんでしょうがね」

私は十八年も前に、この温和な海を渡って、九州の温泉へ行ったときのことを思いだした。私は何かにつけてケアレスな青年であったから、そのころのことは主要な印象のほかは、すべて煙のごとく忘れてしまったけれど、その小さい航海のことは唯今のことのように思われていた。その時分私は放縦(ほうしょう)な浪費ずきなやくざもののように、義姉に思われていた。

私はどこへ行っても寂しかった。そして病後の体を抱いて、この辺をむだに放浪していた、そのころの痩せこけた寂しい姿が痛ましく目に浮かんできた。今の桂三郎のような温良な気分は、どこにも見出せなかった。彼のような幸福な人間では、けっしてなかった。

私はその温泉場で長いあいだ世話になっていた人たちのことを想い起こした。

「おきぬさんも、今ならどんなにでもして、あげるよって芳ちゃんにそう言うてあげておくれやすと、そないに言うてやった。一度行ってみてはどうや」義姉はこの間もそんなことを言った。

私はそのおきぬさんの家の庭の泉石を隔てたお亭(ちん)のなかに暮らしていたのであった。私は何だかその土地が懐かしくなっ

てきた。

「せめて須磨明石まで行ってみるかな」私は呟いた。

「は、叔父さんがお仕事がおすみでしたら……」桂三郎は応えた。

私たちは月見草などの蓬々と浜風に吹かれている砂丘から砂丘を越えて、帰路についた。六甲の山が、青く目の前に聳えていた。

雪江との約束を果たすべく、私は一日須磨明石の方へ遊びにいった。もちろんこの辺の名所にはすべて厭な臭味がついているようで、それ以上見たいとは思わなかったし、妻や子供たちの病後も気にかかっていたので、帰りが急がれてはいたが……。

で、わたしは気忙しい思いで、朝早く停留所へ行った。

その日も桂三郎は大阪の方へ出勤するはずであったが、私は彼をも誘った。

「二人いっしょでなくちゃ困るぜ。桂さんもぜひおいで」私は言った。

「じゃ私も行きます」桂三郎も素直に応じた。

「だが会社の方へ悪いようだったら」

「それは叔父さん、いいんです」

私は支度を急がせた。

雪江は鏡台に向かって顔を作っていたが、やがて派手な晴衣を引っぴろげたまま、隣の家へ留守を頼みに行ったりした。ちょうど女中が見つかったところだったが、まだ来ていなかった。

「叔父さんのお蔭で、二人いっしょに遊びに出られますのえ。今日が新婚旅行のようなもんだっせ」雪江はいそいそしながら、帯をしめていた。顔にはほんのり白粉（おしろい）がはかれてあった。

「ほう、綺麗（きれい）になったね」私はからかった。

「そんな着物はいっこう似あわん」桂三郎はちょっと顔を紅くしながら呟いた。

「いくらおめかしをしてもあかん体や」彼はそうも言った。

私たちはすぐに電車のなかにいた。そして少し話に耽っているうちに、神戸へ来ていた。山と海と迫（せま）ったところに細長く展（ひろ）がった神戸の町を私はふたたび見た。二三日前に私はここに旧友をたずねて互いに健康を祝しあいながら町を歩いたのであった。

終点へ来たとき、私たちは別の電車を取るべく停留所へ入った。

「神戸は汚（きたな）い町や」雪江は呟いていた。

「汚いことありゃしませんが」桂三郎は言った。

「神戸も初め？」私は雪江にきいた。

「そうですがな」雪江は暗い目をした。

私は女は誰もそうだという気がした。東京に子供たちを見ている妻も、やっぱりそうであった。

「今度来るとき、おばさんを連れておいんなはれ。おばさんが来られんようでしたら、秀夫さんをおよこしやす。どないにも私が面倒みてあげますよって」彼女はそんなことを言っていた。

「彼らは彼らで、大きくなったら好きなところへ行くだろうよ」

「それあそうや。私も東京へ一度行きます」

私たちはちょっとのことで、気分のまるで変わった電車のなかに並んで腰かけた。播州人らしい乗客の顔を、私は眺めまわしていた。でも言葉は大阪と少しも変わりはなかった。山がだんだんなだらかになって、退屈そうな野や町が、私たちの目に懈く映った。といってどこに南国らしい森の鬱茂も平野の展開も見られなかった。すべてがだらけきっているように見えた。私はこれらの自然から産みだされる人間や文化にさえ、疑いを抱かずにはいられないような気がした。温室に咲いた花のような美しさと脆さとをもっているのは彼らではないかと思われた。

337 私たちは間もなく須磨の浜辺へおり立っていた。

338 「この辺は私もじつはあまり案内者の資格がないようです」桂

339 三郎はそんなことを言いながら、渚（なぎさ）の方へ歩いていった。

340 美しい砂浜には、玉のような石が敷かれてあった。水がびち

341 ょびちょと、それらの小石や砂を洗っていた。青い羅衣（うすもの）をき

342 たような淡路島が、間近に見えた。

343 「綺麗ですね」などと桂三郎は讃美の声をたてた。

345 「けどここはまだそんなに綺麗じゃないですよ。舞子が一番綺

346 麗だそうです」

347 波に打上げられた海月魚（くらげ）が、硝子が熔けたように砂のうえに

348 死んでいた。その下等動物を、私は初めて見た。その中には二

349 三疋（びき）の小魚を食っているのもあった。

350 「そら叔父さん綸（いと）が……」雪江は私に注意した。釣をする人た

351 ちによって置かれた綸であった。松原が浜の突角に蒼く煙って

352 みえた。昔しの歌にあるような長閑（のどか）さと麗（うらら）かさがあった。だ

353 がそれはそうたいした美しさでもなかった。その上防波堤へ上

354 がって、砂ぶかい汽車や電車の軌道ぞいの往来へあがってみる

355 と、高台の方には、単調な松原のなかに、別荘や病院のあるの

356 が目につくだけで、鉄拐（てっかい）ヶ峰や一の谷もつまらなかった。私

357 は風光の生彩をおびた東海の浜を思いださずにはいられなか

358 った。すべてが頽廃（たいはい）の色を帯びていた。

私たちはまた電車で舞子の浜まで行ってみた。

ここの浜も美しかったが、降りてみるほどのことはなかった。

「せっかく来たのやよって、淡路へ渡ってみるといいのや」雪江はパラソルに日をさえながら、飽かず煙波にかすんでみえる島影を眺めていた。

時間や何かのことが、三人のあいだに評議された。

「とにかく肚(はら)がすいた。何か食べようよ」私はこの辺で漁(と)れる鯛(たい)のうまさなどを想像しながら言った。

私たちは松の老木が枝を蔓(はびこ)らせている遊園地を、そこここ捜してあるいた。そしてついに大きな家の一つの門をくぐって入っていった。昔しからの古い格を崩さないというような矜(ほこ)りをもっているらしい、もの堅いその家の二階の一室へ、私たちはやがて案内された。

「ここは顕官の泊るところです。有名な家です」桂三郎は縁側の手摺(てすり)にもたれながら言った。淡路がまるで盆石のように真面(まとも)に眺められた。裾の方にある人家の群れも仄(ほの)かに眺められた。平静な水のうえには、帆影が夢のように動いていた。モーターがひっきりなし明石の方へ漕いでいった。

「あれが漁場(りょうば)漁場へ寄って、魚を集めて阪神へ送るのです」桂三郎はそんな話をした。

やがて女中が高盃（たかつき）に菓子を盛って運んできた。私たちは長閑（のどか）な海を眺めながら、絵葉書などを書いた。

するうち料理が運ばれた。

「へえ、こんなところで天麩羅（てんぷら）を食うんだね」私はこてこて持ちだされた食物を見ながら言った。

「それああんた、あんたは天麩羅は東京ばかりだと思うておいでなさるからいけません」桂三郎は嗤（わら）った。

雪江はおいしそうに、静かに箸（はし）を動かしていた。

紅い血のしたたるような苺（いちご）が、終わりに運ばれた。私はそんな苺を味わったことがなかった。

私たちはそこを出てから、さらに明石の方へ向かったが、そこは前の二つに比べて一番汚なかった。淡路へわたる船を捜したけれど、なかった。私たちは明石の町をそっちこっち歩いた。人丸山（ひとまるやま）で三人はしばらく憩（いこ）うた。

「あすこの御馳走が一番ようおましゃろ」雪江は言っていた。

私たちは海の色が夕気（ゆうけ）づくころに、停車場を捜しあてて汽車に乗った。海岸の家へ帰りついたのは、もう夜であった。

私はその晩、彼らの家を辞した。二人は乗場まで送ってきた。蒼白い月の下で、私は彼ら夫婦に別れた。白いこの海岸の町を、私はおそらくふたたび見舞うこともないであろう。

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***Note on the text**

The reference to「義姉（兄の妻）の姪」in l. 69 appears to be erroneous. You may choose not to translate「姪」.

Pale Moon

One evening I took a little stroll with Keizaburō in the residential area on the coast. Villas were going up along this beautiful shoreline between Osaka and Kobe, a brand-new stretch of development boasting white sands and green pines.

After a long stint toiling amid the smoke and soot of Osaka, I'd taken myself off on a tour of the sights of the Kansai region, starting with Kyoto. The three or four spots on my list that I'd visited so far had been underwhelming, leaving me in a bad mood. In Kyoto, the ancient capital, I'd walked around the usual tourist quarters like Arashiyama and Higashiyama, but they no longer held the attraction for me they'd once had. Chewing on the desiccated remnants of what passed for food in this old, provincial little city, I'd been bitterly disappointed to find it drained of life—an amiable, lackadaisical shell of its former self. Nara was no better: everything now seemed to be for show. The foul stench of Kansai's touristy hotspots seemed to hang in my nostrils.

If I'd been a keen student of antiquities, I would most likely have found great solace in the temple buildings with which Kyoto was still full to bursting, and the paintings and sculptures they contained—and of course, it wasn't as if I had no interest in these things. I did feel a degree of appreciation as I glanced through their collections; but I was simply not in the mood to appreciate them properly right then. Still, the flow of the Uji River and the mountains' sluggish folds of green seemed to chime with my current state of mind and bring me some degree of pleasure.

Similar to my experience with Kyoto, over time Osaka had gradually come to disillusion me, losing the sense of wonder I'd experienced on first arrival. While it was expanding on the economic front, I couldn't help suspecting that, rather than growing set in its ways like Kyoto, the core of its social fabric was undergoing a process of degeneration. I hoped that this great centre of commerce and industry—where any item could be whipped up in a jiffy—was not in spiritual decline. New western-style buildings rose on its well-ordered streets; the suburbs were expanding out in all directions, as far as the mountains and coasts

would let them, and chic residences and villas were appearing in their fresh green groves. Like a gustatory echo of its surroundings, the refined cuisine I would dine on somehow ended up tasting plain. Yet the land still called to me, retaining as it did a vestige of its glorious, traditional past. From time to time women in beautiful fashions would also catch my eye.

This coastline too had inevitably become one of the suburbs extending out of the smoky, sooty City, with its houses and villas. For the residents of Hanshin—the area stretching all the way from northern Osaka, through Kobe in Hyogo Prefecture, down to the coast of Suma—this was one of the new residential areas, a tranquil, wholesome spot affording fresh air, views of green hills and the sea, and fresh seafood: a place for rest and relaxation.

Keizaburō was the adopted son of my elder brother, but for the last three or four years had been in poor health, and had resigned from the company he had been working for to recuperate here along with his young wife. I'd inexplicably lost touch with them over the years, but had heard he was now recovered and, that spring, had returned to commuting to Osaka each day for work, where he apparently found himself with a lot of time on his hands.

A quiet road stretched out to the limits of vision before us, white as if coated in chalk, as I trudged along beside him in old, worn-down wooden *geta*, smoking a cigarette. Like a typical urban street, it had its barber's, its laundry, a bakery and a general store. But arrayed between them, the gateways of magnificent residences caught the eye. Far above, the Rokkō mountains hung ghostly in the hazy sky.

"So this is uptown?" I asked, at a loss for a topic of conversation. Of course, there was one topic about which I was brimming over with questions, if I ever had the chance to talk with him about it: namely, how the pair of them were getting on together in their new life. My father had died thirty years before, when I, the youngest child, had still been small, and it had been the love and affection of my eldest brother in Osaka that had made me the person I was today. There was quite an age gap between us, of course, which had made him feel more like a father than a brother to me anyway—he had lovingly tolerated the selfish, cheeky little

brat I'd been. Then one day, my brother had hinted that I was destined to take over from him as head of our mother's side of the family when the time came. Naturally I myself hadn't felt the need to spend much time contemplating such matters. I'd only thought about things at the individual level, both for myself and my children—we could just be ourselves, I'd thought.

Even when I'd heard that my brother and sister-in-law (his wife)* had adopted Keizaburō, it hadn't especially fazed me. While I can't deny some discomfiture at the thought of my strong-willed sister-in-law having worked behind the scenes for this, from where she stood it surely seemed like the most natural thing in the world.

Nonetheless, however indifferent I personally might be to the end of my father's bloodline, I certainly considered it a sad thing for our household. Of course, part of this sadness undeniably came from my simple, enduring love and respect for my father and brother. It wasn't merely a matter of my stake in the family. The deeper this feeling of love and respect for them became, the more I stood on my own two feet, and the more I wanted to make them proud, if only a little—the more I came to see the necessity of thinking not in terms of rights accrued to me, but rather the obligations my position in the family entailed.

But this had all been settled some time ago. Since then, Keizaburō and his wife Yukie had had two bouncing baby boys one after the other. And under the tender care of my brother and his wife, they were now five and three years old respectively. The pair had, it seemed, worked steadfastly for the love of their grandchildren and their young parents.

Of course, both the old and young couples were happy enough. Keizaburō enjoyed a level of parental love perhaps even greater than that of a natural-born son. My brother had the odd complaint about him, but that stemmed from a father's warm concern, born out of love and deep care. My sister-in-law, for her part, praised Keizaburō to the heavens. And it was a fact that he possessed a character worthy of her praise.

Yes, they were a happy bunch—except, perhaps, for Yukie. We'd been reading magazines or something at the table, and she'd

casually dropped the hint that she was not without her own struggles. After leaving school, she'd gone to Tokyo, hoping to breathe the air of a new era, but found herself under the loving thumb of my single-minded sister-in-law (at once both her adoptive mother-in-law and aunt), and even if she herself was not fully aware of it, it seemed to me she had a degree of sadness about her humble fate. If she had been in her parents' house, she would perhaps have been able to achieve a happier destiny for herself. Timid as she was, she had come to submit entirely to the wishes of the old-fashioned aunt.

"All my friends from school have got themselves married into good homes," she'd said in her lilting Kyoto accent. Even if this played on her mind, it seemed she was truly striving to be satisfied with the fate her aunt had chosen for her.

"In this economy, is Kei's income enough to live on?" I asked.

"Yes it is, more or less," Yukie replied in a muted voice. "We want to set Father's mind at ease. But it's not like we're doing *that* well." Her face was bleak.

"How much is he bringing in?"

"Not a lot, but then we don't need much. I'm happy enough as it is," she said, smiling.

I'd imagined she would be a more cheerful woman. Not that she was depressed, of course, but it looked as if the innate sense of freedom a young woman possesses had been cowed into submission. Or perhaps her subdued nature was due to something more physiological, like an incipient pregnancy.

Keizaburō was a quiet, calm young man. He appeared strong-willed, but from my perspective as someone yet to develop a close relationship with him, his reserve seemed to stem from some combination of conceit and shyness. I'd sometimes heard him judged a handsome-featured man in Tokyo circles. Yukie clearly had a deep affection for him.

Listening to Keizaburō talking about the seaside town as we walked, I was dimly aware of the cold evening breeze coming off Mt Rokkō. "No, this doesn't count as 'uptown' yet," Keizaburō replied in his unhurried way. "That's still a good distance away,

y'know."

It was wide and deserted, the road we were on—a grand road cut through the pine forest. "Quite a road, isn't it."

"Y'know, there isn't a more serious problem when it comes to town planning than the roads," he replied a little highhandedly.

"You mean all that good cropland getting replaced with gravel?"

"Not at all—there's still plenty of place to grow crops. As I take you on further, you'll see there's a lot of farmland left."

"Land must be quite expensive around here."

"Quite expensive indeed."

A cliff skirted the road, and here and there, enveloped in the black pines ranged along it, were new-built houses, all fenced and gated fashionably in the Kansai style.

"Let's go this way," Keizaburō said, turning onto another road, shaded by the pines. There, too, rented houses had sprung up like daisies, and the chic gates of teahouses and other such establishments were hung with electric lights.

We came out on the bank of a white riverbed. It overlooked green pine forest, through which passed a train every two or three minutes without fail, lit up with beautiful electric lamps.

"The mayor here—a new one's just come in, but the last one did a lot of planning for the town, building all the wide roads around here, constructing the embankments, and selling off land to bring in money for the town. And I mean planning on a grand scale. Uncle, why don't you spend a summer here with your children? It'd be good for the health, you know!"

"Well I must admit seeing it for myself makes me want to come for a stay. But it's such a sprawling area it doesn't seem to have a sense of place to it."

"Y'know, that's just because it isn't all filled in with houses yet…."

"Yes, there's certainly still plenty of open land around, isn't there. Of course, Osaka is much more built up than sprawling Tokyo, so the development in the suburbs isn't happening as fast."

"That's 'cos the population is so small."

"I'm not sure about that—sounds like an insult to Osaka!" I laughed.

"I felt like that when I first came here—everyone seemed to be buying up big pieces of land left and right and building fancy houses on them. But now it doesn't bother me in the least. There's no point getting all envious. We're at the foundation stage of building this town. I have no intention of saving money little by little for some far-off goal. I have to strike while the iron is hot." He raised his voice in excitement.

We continued walking on the road beside the riverbed. Bathed in the pale moonlight, both road and riverbed shone pure white. Lights flickered amid the gloom of the pines on the far bank. The roadside cliff, overgrown with them, stretched away endlessly. And at its base grew dense clumps of grass, where evening primrose—*tsukimi-sō*, literally 'moon-viewing flower'—was in bloom.

"Y'know, as we move into summer, the moon's a real sight!" Keizaburō said, pushing his way in among the clumps of grass and squatting down. I followed him in and sat down on a stump. The pale moonlight shone off our foreheads. There was no sign of anyone else around. The houses on the far riverbank stood silent. Not even the bark of a dog was to be heard. There was no water current in the dried-up riverbed to make a sound.

"I like to view the moon like this, from my grassy bower," he said, as if confiding in me his one poetic predilection. "When it heats up, the grass'll get even longer. It's a grand feeling, lying in the middle of it all, looking up at the moon!"

I was suddenly overtaken by some yearnful melancholy, and was about to broach the topic of poetry, but thought better of it. It wasn't just the practicalities of such an exercise, but also the thought that he seemed too single-minded for it. Apart from serving the master at his present workplace, I got no sense from him that he had any desire to test his levels of comfort and break new ground in his life. According to my brother, Keizaburō's present work was unfulfilling for a youth such as him who harboured such grand aspirations. He had wanted me to introduce Keizaburō to a former classmate I'd recently met in Osaka for the first time in a quarter of a century, the head of a Russian trading company who I'll call Mr Y. Mr Y and five or six

other friends from school had invited me out in Osaka, and we'd revelled in exchanging intimate stories of our lives over the intervening years. Among the group was a high-ranking official I hadn't seen for thirty years. Indeed, they all had high status in the region now.

I'd duly promised my brother I would introduce Keizaburō to Mr Y, but Keizaburō himself hadn't said a word on the topic. Assuming this wasn't because he was too proud to ask for my help, I wondered whether conversely he blamed himself for having graduated from a less-prestigious school—or if that wasn't the case, whether he simply wasn't interested in the job. I couldn't determine which.

"How is Yukie?" I asked at last.

"Yukie?" A faint smile played across his lips.

"She seems a good-natured woman…."

"You're right, but she has her faults, too."

"But nothing too serious?"

"No, nothing like that, but…." He paused as if unsure how to put it. At any rate, their happiness was evidently not unbridled.

I was slightly vexed to hear this, and at the same time felt no little compassion for Yukie. "Yukie is in a difficult position too, isn't she," I said. "You have to do your best for her. I know you don't have any assets, so the burden falls on you to provide for her."

"Well, the thing is…." He pulled up the grass at his feet.

The conversation had got rather tense; we both abruptly rose as if to avoid delving into the matter any further.

"Shall we head to the coast?" Keizaburō asked.

"Yes," I replied. That broad road led out there, too.

"Isn't this where I came last time to fish?" I asked, looking out across the beach. Tranches of sand had been gouged out here and there to fill in low-lying wetlands nearby. This reclamation work continued up to the sand dunes. The surf was somewhat choppier than the time I'd come to fish. "So the sea can get rough even here."

"It can indeed. Once or twice a year, that is. And then the parts where the sand's been excavated get smoothed over again." A few

people were visible at the shoreline. “Do you dislike the sea, Uncle?”

“No, not really. I used to prefer the mountains, but now I like the sea—but when it’s placid, not when it’s rough!”

“I see. I was brought up by the sea, so I love coming to look at the surf. Particularly when it gets rough.”

“Is that Osaka over there?” I pointed to the faint lights on our left that swarmed like insects, indistinct beyond the watery fog.

“No, it isn’t. Osaka is much, much further away—those tiny points of light shimmering over there,” he replied. Then he pointed to our right. “That’s the town of Wadamisaki.”

“I wonder whether we might see the troops surging across from Amagasaki,” I said in jest, recalling the steps there that had featured in the famous Sengoku-period battle.

“There’s Awaji Island. It’s hard to make out.”

I recalled the time, eighteen years before, when I had crossed this sea, then tranquil, to visit a hot spring in Kyushu. I’d been a careless youth then, and my memories of that time, apart from this general impression, had evaporated like smoke, but it was as if the voyage itself had happened only yesterday. My sister-in-law had thought me some dissolute, spendthrift yakuza then.

Wherever I went, I’d been lonely. Then, having recovered from illness, I’d returned to Kobe and wandered this area aimlessly. It was painful to recall what a sad bag of bones I’d been at the time. I hadn’t possessed anything like Keizaburō’s current affability; I’d certainly not been the happy fellow he was.

I called to memory the people who’d helped me at the hot-spring resort in Akashi, back in Kobe, for so long during that period. “Okinu-*san* told me to tell you that she’d still do anything for you, you know, Yoshi-*chan*,” my sister-in-law had said. “Why don’t you go and see her?”

Okinu, the proprietress of the Akashi hot spring, had let me stay in the pavilion in the stone garden at the back of her house. I recalled the place in a flood of nostalgia.

“I’ll go as far as Suma Akashi, at least,” I murmured.

“Well, if you don’t have work, Uncle….” Keizaburō replied.

We passed over the windswept dunes rampant with *tsukimi*-

sō and took the road back. Mount Rokkō rose up blue before us.

To keep my promise to Yukie, we went to spend a day in Suma Akashi. That touristy stench common to famous spots in the area remained to discourage me from venturing any further, and anyway, concerned about my wife and children's own ill health, I was in a hurry to get home. Thus it was that I set out with them for the train terminal early in the morning, feeling pressed for time.

Keizaburō would normally have been heading off to work in Osaka that day, but I'd invited him and his wife along while their children were staying with their grandparents. "You two've simply gotta come. What do you say, Kei-*san*," I'd cajoled.

"All right then, we'll come," had been Keizaburo's simple reply.

"Unless you think your company'd mind."

"It's fine, Uncle."

And so I'd hastened to prepare for our departure.

Yukie spent time in front of the dresser making herself up before finally going over to the neighbours' in her finest outfit—still haphazardly fastened, mind you—to ask them to keep an eye on the place while they were out. She had just employed a maid, but she hadn't yet arrived that morning.

"Uncle, thanks to you the pair of us can go out together today. It's like we're on our honeymoon!" She cinched her *obi* jubilantly. There was a little powder on her face.

"Oh, you look beautiful now," I teased.

"That kimono doesn't entirely suit you," Keizaburō muttered, blushing a little.

"I'm not sure *what* would suit that figure of yours," I continued to rib her.

Soon we were on the train. We became absorbed in conversation, and before we knew it we'd arrived in Kobe. It was my second time to see the city, that long strip of land hemmed in on both sides by mountains and ocean. A few days before I'd visited Kobe for the first time, in fact, walking the streets with an old friend, celebrating each other's return to health.

We had to change to another train line at the terminus. "What

a filthy city Kobe is," Yukie muttered.

"No it's not," said Keizaburō.

"Is it your first time in Kobe?" I asked her.

"Yes, it is," she replied, with a sulky look.

I felt all women were sensitive to their environment like this. My wife looking after the children in Tokyo was quite the same.

"Next time you come you should bring Auntie with you. And if she can come, then so should Hideo. I'll be happy to look after him," she said.

"The kids are their own people; when they're bigger they'll go where they choose to, I assume," I said straightfacedly.

"That's true. And I'll go to Tokyo some time, too."

Changing trains itself was no great matter, but the atmosphere was completely different when we took our places in the new carriage. My gaze swept the faces of our fellow passengers, who appeared from their manner to be from Banshū in Hyogo. But their speech was quite indistinguishable from that of an Osakan. The mountains gradually smoothed out; unremarkable fields and towns passed listlessly before our eyes. Neither the luxuriant vegetation of the southern islands nor open, rolling plains were on offer. Everything in the area seemed mired in mediocrity. I couldn't help speculating darkly about the kind of people and culture such a landscape could have spawned—certainly there would be no gorgeous, fragile hothouse flowers among their number.

Soon enough we alighted at the Suga shore. "I have to admit I'm not going to be much use as a guide here," Keizaburō said, as we walked towards Nagisa.

The beautiful sandy beach seemed to be strewn with gemstones. The seawater washed back and forth over the pebbled sands. Enveloped in a thin blue raiment, Awaji Island loomed close.

"It's beautiful, isn't it," Keizaburō enthused.

"But it isn't the *most* beautiful. Maiko Beach is said to be the best," Yukie cavilled.

Jellyfish thrown up by the waves lay dead on the sand like pieces of melted glass. It was my first time to see such primitive

creatures in the flesh. Some of them had apparently had a few small fish as their last meal.

"Uncle, watch out for the lines," Yukie warned me. People had left their fishing lines trailing across the beach. Matsubara smouldered blue beyond the headland. There was an elegant serenity to the place reminiscent of some old folksong—not that it was exceptionally beautiful by any means. Ascending the breakwater, I cast my eyes over the comings and goings of the steam and electric trains on the sand-swept tracks below; in the uplands of Matsubara, the suburbs of Tekkaigamine and Ichinotani with their villas and hospitals lay uninviting. Inevitably, the vivid scene of the Tokai region's beaches that rose in my mind put the area to shame. It all seemed cast with a pall of degeneration.

Next we boarded a train to Maiko Beach. It was indeed beautiful, but not enough to make us get off the train.

"Since we've come all this way, we should go across to Awaji," Yukie said, keeping the sun off with her parasol as she stared unblinkingly at the island, blurry in the surf spray.

We consulted with each other about times and so on. "Anyway, I'm hungry. Let's get something to eat," I said, visualising the delicious sea bream people caught in the area.

We wandered through an amusement park overgrown with old pine trees, searching for a suitable place. At last we found one of the large inns and passed through its gates. It was the kind of establishment that prided itself on adhering to the old ways. At length we were led to a private room upstairs to dine.

"This is where the top brass stay. A famous inn," said Keizaburō, leaning on the balcony railing. Awaji lay directly ahead, arrayed before us like a tray landscape of sand and stones. Groups of houses were dimly visible at its base. Sails moved dreamlike across the tranquil waters. Motorboats plied them steadfastly in the direction of Akashi. "They're going from one fishing ground to another, bringing in the fish and taking them to Kobe," Keizaburō explained.

At length the maid brought a plate of appetisers on a stand. We gazed out at the calm sea, writing postcards and suchlike,

until the meal itself was served.

"Really—people eat tempura in a place like this," I mused, looking at the dishes that had been brought in lavish succession.

"Hey, you shouldn't go thinking tempura is only a Tokyo thing, y'know," Keizaburō laughed. Yukie's chopsticks moved rapidly as she wolfed the food down in silence.

Last came strawberries, so red they looked ready to drip blood. I had never tasted such strawberries.

After dining, we headed for Akashi, but it was shabbier than the previous two places. We looked for a boat across to Awaji, but there was none. Instead we wandered around the town. We took a rest at Hitomaruyama Park. "The meal at that place was the best, wasn't it," Yukie said.

When the ocean started to take on the hues of evening, we sought out a station and boarded a steam train. Night had fallen by the time we got back to the house on the coast.

That night, I took my leave. The pair saw me off at the platform. Under the pale moon, the couple and I parted. I would likely never visit this town, on its white seashore, again.

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***Note on the text**

The reference to the niece in ST l. 69 has been removed from the TT. See the commentary on lexical cohesion for a detailed explanation of this omission.

Issue 1: Textual cohesion

Textual cohesion concerns the lexical and grammatical elements in a text that contribute to the sense of the text 'hanging together' as an integrated, co-referential[3] whole. Each language has its own methods for achieving cohesion, and may give greater or lesser priority to cohesion as a desirable property of a text. As Halliday and Hasan note, in English, at least, there is a stylistic imperative to textual cohesion:

> If a passage of English containing more than one sentence is perceived as a text, there will be certain linguistic features present in that passage which can be identified as contributing to its total unity and giving it texture. (1976, 2)

The literary translator must thus assess how important textual cohesion is for the target text in comparison with the source text, and where necessary provide more or fewer cohesive elements ("cohesive ties", related numbers of which together form "cohesive chains" (ibid)).

While *coherence*—"the way in which the parts of a text are *semantically* connected" in a rational, logical way—is theoretically distinct from cohesion (Hasegawa 2012, 75, original emphasis), for our purposes we are going to assume that cohesion leads to coherence in a text.

Halliday and Hasan (1976) divide lexical cohesion into *reiteration* and *collocation*, and grammatical cohesion into *reference*, *substitution*, *ellipsis*, and *conjunction* (though conjunction is categorised as lexico-grammatical).[4] Let us take a moment to unpack these terms in the context of Japanese-to-English literary translation.

Lexical cohesion involves using vocabulary items to establish textual cohesion. The first type of lexical cohesion, reiteration,

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[3] *Co-referential* in linguistics means two or more items referring to the same thing.

[4] Leech and Short (1981, 244) call reference "cross-reference", and conjunction "linkage".

means the formal repetition of a lexical item (in other words, verbatim repetition), or semantic repetition (in other words, use of synonyms (e.g., 'canine' to replace 'dog') or more-general or more-specific words that share some of the sense of the original (e.g., the superordinate 'dog' to replace 'poodle', or, conversely, the hyponym 'poodle' to replace 'dog')). As noted elsewhere, literary Japanese tends to be more tolerant of verbatim repetition than English, partly due to Japanese's avoidance of the use of pronouns, and to the espousal of 'elegant variation' (Fowler & Fowler, 1922; cf. Leech & Short 1981, 244) in English, which promotes semantic repetition over verbatim repetition. Furthermore, English tends to characterise actions by distinguishing among a wide range of verbs, while Japanese often characterises actions by supplementing a general verb with an adverbial phrase (for example, にこにこ（と）笑う 'smile', ゲラゲラ笑う 'guffaw'), which leads to a similar effect: focus on a small group of verbs (and hence more verbatim repetition) in Japanese versus use of a wider range of verb synonyms and paraphrasing (and hence less verbatim repetition) in English.[5]

The *OED* defines 'collocation' as the "habitual juxtaposition of a particular word with another word or words with a frequency greater than chance". Language usage patterns evolved over centuries have established certain associations between words which may be as strong and inflexible as idioms and set expressions, or much more casual or subjective, and while some may be based on logical associations, many are arbitrary. Since collocations within each language develop in different linguistic and cultural environments, they are unlikely to be directly equivalent between language pairs, but it is likely that *comparable* collocations develop due to real-world associations between discourse items, often allowing for satisfactory cultural conversions.

[5] Leech and Short (1976, 247) support a principle of "expressive repetition, seeing it as a kind of aesthetic counterbalance to that of elegant variation. Repetition is expressive in that it gives emphasis or emotive heightening to the repeated meaning."

Grammatical cohesion involves using grammatical structures to establish textual cohesion. The first sub-category, reference, is the relationship between a noun and a pronoun; the latter cannot be fully interpreted without reference to the former (and is hence referred to as a "directive", because it directs the reader elsewhere for the meaning (Halliday & Hasan 1976, 31)). Here is an example passage[6] with two sets of references:

(1) Daniel raises miniature poodles. He's famous for the number of prizes they win.

The difference between reference and substitution is that reference establishes a relationship between lexical items at the semantic level that are usually not grammatically interchangeable, while substitution is a relationship between interchangeable linguistic items. Reference and substitution take place either by referring backwards in the text (anaphora) or, less commonly, forwards in the text (cataphora) (ibid, 33). The above example of reference demonstrates anaphora.

Anaphoric substitution can simply take the form of a noun being replaced by a pronoun within the same sentence, for example:

(2) Daniel likes miniature poodles, but I wish he preferred full-sized ones.

In this case, 'poodles' and 'ones' are interchangeable, and while the reference pair 'Daniel' and 'he' are interchangeable in (1), we could not replace 'poodles' with the pronoun 'them' in (2), indicating that such noun/pronoun pairs only share meaning, while 'poodles' and 'ones' share not only meaning but also linguistic roles in the sentence. If we rewrote the above as "Daniel likes miniature ones, but I wish he preferred full-sized poodles.", this would demonstrate cataphoric substitution.

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[6] I shall mainly use English examples, only switching to Japanese where there is a significant difference in the deployment of cohesive devices.

Substitution can be further subdivided into nominal (replacement of a noun, as exemplified above), verbal (replacement of a verb), and clausal (replacement of a clause) (ibid, 90f). An example of anaphoric substitution with a pro-verb would be

(3) Daniel surfs, as do I.

Finally, here is an example of cataphoric substitution of a clause:

(4) While Daniel isn't so much, I'm a great fan of miniature poodles.

Ellipsis can again be nominal, verbal or clausal, and involves the omission of a lexical item (ibid, 88), particularly so as to avoid unnecessary repetition. Here is an example:

(5) Daniel ate a hotdog, and Sally an ice-cream sundae.

While in English ellipsis is primarily verbal, in Japanese it is mostly nominal:

(6) 渡辺さんは先週高知市を訪れた。見物してからホテルにチェックインした。快適だったって。

Japanese, as a high-context, reader/listener-responsibility language (Hall, 1976; Hinds, 1987), makes greater use of ellipsis than English, expecting the reader to do more of the construal of meaning. In (6), for example, the different subjects of sentences 2 and 3 (Watanabe-san and the hotel (room), respectively) are elided, and the fact that Watanabe-san reported on the hotel room is conveyed entirely by the informal quotative marker って. With English being a low-context, writer/speaker-responsibility language (ibid), writers in that language are expected to provide more explicit textual cohesion (such as pronouns), as well as logical consistency. Hence a likely English translation of (6) would be:

(7) Ms Watanabe visited Kochi City last week. After doing some sightseeing, she checked in at her hotel. Her room was comfortable, she said.

Additions promoting cohesion, as well as readability (i.e., coherence), are underlined. Particularly note how the translation has made explicit the logical conclusion that what is 'comfortable' is Watanabe-san's room rather than the hotel in general. Many, though not all, English readers may have felt a vague sense of dissatisfaction if the last sentence had simply read "It was comfortable, she said.".

Conjunctive devices express a relationship between clauses, sentences or even larger portions of text. They can be categorised into *additive* (e.g., 'for instance'), *adversative* ('but'), *causal* ('because'), *conditional* ('if') and *temporal* ('until') types (Hasegawa 2012, 77). They can further be divided into conjunctions ('and', 'but', 'therefore'), compound adverbs ('accordingly', 'besides'), and prepositional phrases ('as a result') and related structures ('as a result of that') (ibid, 231). In general terms, conjunctions can be described as either *paratactic* or *hypotactic*: "In a paratactic clause complex [two or more clauses joined], the clauses have equal status. … In a hypotactic complex the clauses have unequal status" (ibid, 222).[7] Thus, for example, the conjunction 'and' used to join two independent clauses is paratactic; the conjunction 'because' joining two clauses is hypotactic, since one clause (the subordinate clause) becomes dependent on the other clause (the main clause) in a cause-and-effect structure (which reminds us that 'because' contains the word 'cause').

While it is not an inviolable principle, it seems that in general Japanese uses more paratactic constructions (particularly through the use of verb-stem forms to link clauses), and English uses more hypotactic constructions (explicitly signalling logical

[7] Another nomenclature is 'coordinating' and 'subordinating' respectively, with the addition of 'correlative', the last of which we are going to ignore here.

associations). Thus we can expect Japanese-to-English translators to use more hypotactic conjunctive devices in their translations.[8] Another general point to note is that what appear to be adversative conjunctions, such as が, けど, and けれど(も), often are being used merely as additive linking devices, and should not be translated as 'but', etc.

In this chapter, I shall examine the cohesive ties, and their multiple manifestation, cohesive chains, that are identifiable in the ST, only at points where I feel the number and/or types of cohesive ties need to be adjusted in the TT in order to achieve an appropriate level of textual cohesion. It would be a useful exercise for readers to examine the other parts of the ST and TT to see if there are any cases where the ST in fact exhibits more cohesive ties than the TT.

In the interests of space I am ignoring some of the cohesive grammatical devices in Japanese that have no counterpart in English, for example the particles は, が (の) and を. Such particles play an essential role in marking (among other things) topics, subjects and direct objects respectively, and in so doing link the parts of a clause together grammatically. This becomes particularly important when the verb plays a limited role in a clause: for example when it takes the form of the copula, or is simply located a long way from the subject and/or object of the clause. In English literary writing, the copula is often deliberately avoided for stylistic reasons, and moreover the SVO structure of the English clause gives the verb something of an intermediary role in its position between subject and object.

Similarly, I am ignoring other particles such as the quotative と (and the more informal って above), and comparative markers

[8] Leech and Short (1981, 249–50) contend, however, that "there has been a progressive tendency, over the past three hundred years, to dispense with such logical connections … and to rely instead upon inferred connections…. [T]he most conspicuous feature of linkage in modern fiction is its absence: or, speaking less paradoxically, we may observe that the modern novelist tends to rely on inferred linkage, or simple juxtaposition, rather than on overt signals."

like ほど, ような, and ように, which link clauses together in a similar way to the English relative pronoun ‘that’ and comparative expressions such as “like” and “as if”. It is a very interesting exercise to go through ST (a) below and mark such particles to see to what extent they act as signposts to the grammatical structures of the sentences.

Talking of signposts, we should note that inter-clausal conjunctives in Japanese are often signalled by the presence of the comma (、), which acts as much to define clausal boundaries as to link them together. (Again, ST (a) demonstrates this.)

Conversely, it is a given that English uses a lot more pronouns than Japanese, partly because Japanese has little resistance to the verbatim repetition of nouns, and partly because Japanese favours the elision of subjects and objects as a cohesion strategy, while English favours reference (i.e., the replacement of nouns with pronouns). Thus I will not be spending much time highlighting this issue either.

In ST (1) I mark examples of grammatical cohesion with underlines, and lexical cohesion with boxes.

ST (1)

ある晩私は桂三郎といっしょに、その海岸の山の手の方を少し散歩してみた。

そこは大阪と神戸とのあいだにある美しい海岸の別荘地で、白砂青松といった明るい新開の別荘地であった。私はしばらく大阪の町の煤煙を浴びつつ、落ち着きのない日を送っていたが、京都を初めとして附近の名勝で、かねがね行ってみたいと思っていた場所を三四箇所見舞って、どこでも期待したほどの興趣の得られなかったのに、気持を悪くしていた。古い都の京では、嵐山や東山などを歩いてみたが、以前に遊んだときほどの感興も得られなかった。生活のまったく絶息してしまったようなこの古い鄙びた小さな都会では、干からびたような感じのする料理を食べたり、あまりにも自分の心胸と隔絶した、朗らかに柔らかい懈い薄っぺらな自然にひどく失望してしまったし、すべてが見せもの式になってしまっている奈良にも、関西の厭な名所臭の鼻を衝くのを感じただけであった。私がもし古美術の研究家というような道楽をでも もっていたら、煩いほど残存している寺々の建築や、そこにしまわれてある絵画や彫刻

によって、どれだけ慰められ、得をしたかしれなかったが ——もちろん私もそういう趣味はないことはないので、それらの宝蔵を瞥見しただけでも、多少のありがた味を感じないわけにはいかなかったが、それも今の私の気分とはだいぶ距離のあるものであった。ただ宇治川の流れと、だらだらした山の新緑が、幾分私の胸にぴったりくるような悦びを感じた。

ST (1) grammatical cohesive elements (excluding ellipsis)
1. Deictic markers: そこ, その, この, それ
2. Intra-clausal conjunctives: と(いっしょに) (4), や (…など) (3)
3. Inter-clausal conjunctives: verb-derived forms (で, 浴びつつ, 初めとして, 見舞って, 食べたり, もし…もっていたら, 慰められ); conjunctions: が (3), し, ので, ただ
4. Nominal particles: (で) も (3)
5. Nominal substitute: の
6. Punctuation: 、 (multiple), ——
7. Paragraphs: 2

I shall begin my analysis with some general comments on the seven grammatically cohesive elements enumerated above, bringing in specific examples where useful. Japanese has no definite articles with which to signal anaphoric reference—an extremely common, indeed indispensable, device in English ('the')—but as the ST shows, it does have demonstrative pronouns and adjectives that perform a similar function, as deictics ('pointing words'), for example その海岸の山の手の方.

Intra-clausal conjunctives often take the form of nominal-set markers (や…など, とか, etc.), which provide examples of their sets, rather than limited conjoiners like と, which clearly flag the given items as the only ones in question. (Compare パンやトマトを食べた to パンとトマトを食べた.) This often presents a problem for translation, since English avoids the use of vague structures like 'such as X and Y' or 'X, Y and so on'. Thus often the suggestion of a wider nominal set inherent in the original expression is reduced to the representative items only in translation ('X and Y'). (パンやトマトを食べた might be translated as "I had some bread, tomatoes and other things", but

it is more likely to be translated as the more-concise “I had some bread and tomatoes”.) The most interesting instance in ST (1) is an embedded structure: 寺々の建築や、そこにしまわれてある絵画や彫刻. The first や connects 建築 with the rest of the underlined section; the second や connects 絵画 with 彫刻 (double-underlined). So a direct translation might be ‘such things as [the construction of temples and such things as {the paintings and statues they contained}]’ (the nested structure is delineated by the pairs of brackets). Even if we reword to minimise the constructions, it would read ‘the construction of temples, the things like paintings and statues they contained, and so on’: the English is hard to read and also ambiguous.

The majority of inter-clausal conjunctives in ST (1) consist of the verb stem (e.g., 慰められ) or a modified form of it, such as the *–te* form (e.g., 見舞って), mostly creating a paratactic clausal relationship (though the conditional もし…もっていたら is hypotactic). Also note that, while absent in ST (a), set markers[9] are also found in verb structures: the ~たり form, for example, often paired with a terminal する, allows for a range of actions of which the listed verb or verbs is a representative. (Once again, this is often ignored in the English translation.) The only explicitly cause-and-effect conjunction I can identify in the entire passage is ので.

The nominal particle (で)も (‘too’, ‘also’, ‘even’) plays an oversized role in cohesion in the Japanese sentence, often appearing to implicate more than just the noun to which it is attached in a reference to prior information, which means も, like また, is often applied to the entire clause or sentence when rendering in English.[10] (Cf. 奈良にも in ST (a).) も sometimes only has an emphatic function, without the implication of ‘also’. の acts like ‘one’ in English to substitute for a noun.

The Japanese dash is used less than in English, but sometimes shares the function of renewal—that is, of re-starting the

[9] Martin (1975, 153, 566) calls the や…（など） and ～たり forms “representative” forms.

[10] Martin (1975, 69; 326–28) calls this “loose reference”.

sentence, as it does in ST (a). It implies an overall thematic connection with what precedes it, with the following clause sometimes summarising what has come before in the sentence.

Finally, paragraph divisions differ significantly from those in English literature. First of all, one-sentence paragraphs are quite common, while they are generally avoided in English. Second, some paragraphs run on for a number of sentences without separation, seemingly ranging across a number of topics without typographically breaking them up, whereas English paragraphs tend to stick to one topic, or perhaps two closely related ones. Finally, dialogue is given its own paragraph, to the extent that it is often separated from the quotative markers that flag it as speech (such as といった). English may start dialogue with a new paragraph indent, and usually distinguishes among different speakers with new paragraphs for their lines, but often integrates dialogue and narration within the same paragraph, especially when the narration is directly related to the speaker or his/her topic. We shall examine this macro-structural element more closely below.

ST (1) lexical cohesive elements

1. Reiteration: the following lexical items (nouns, adjectives and verbs) are repeated verbatim: 海岸, 別荘地, 古い, 感じた
2. Collocation: the following lexical items are semantically linked into cohesive chains: ['city'] city and regional place names *passim* ↔ 都 ↔ 都会; ['place'] 名勝 ↔ 場所 ↔ 箇所 ↔ 名所; ['(lack of) interest'] [どこでも期待したほどの]興味の得られなかったの ↔ [以前に遊んだときほどの]感興も得られなかった ↔ ひどく失望してしまった ↔ 趣味; ['superficiality'] 自分の心胸と隔絶した ↔ 薄っぺらな ↔ 見せもの式; ['positive emotion'] 慰められ ↔ 得をした ↔ 悦び; ['feeling'] 気持 ↔ 感じ ↔ 感じた ↔ 感じないわけにはいかなかった ↔ 気分 ↔ 感じた ↔ 胸

Proximate verbatim repetition (where the same word or phrase appears within the same or adjacent sentence) is fairly common in Japanese writing, and can occur with any part of speech, though nouns, verbs and adjectives are the most commonly

repeated. Verbatim repetition, as already noted, is frowned upon in English writing, unless it is to achieve a very specific effect.

Collocation is a common strategy in both languages, and can take the form of synonyms, pairs of antonyms, more- and less-specific words (hyponyms and superordinates, respectively), words within the same lexical field, and so on. My experience suggests that English has a wider range of verb synonyms to draw on than Japanese, while Japanese is particularly rich in nouns (especially Sino-Japanese compound characters) and mimetic expressions (though this is not a feature of this particular story).

Now let us move to my translation of the ST passage and compare the deployment of grammatical and lexical cohesive devices. Again, the former are indicated by underline, and the latter by boxes.

TT (1)
One evening I took a little stroll with Keizaburō in the residential area on the coast. (A) Villas were going up along this beautiful shoreline between Osaka and Kobe, a brand-new stretch of development boasting white sands and green pines.

(B) After a long stint toiling amid the smoke and soot of Osaka, I'd taken myself off on a tour of the sights of the Kansai region, starting with Kyoto. The three or four spots on my list that I'd visited so far had been underwhelming, leaving me in a bad mood. In Kyoto, the ancient capital, I'd walked around the usual tourist quarters like Arashiyama and Higashiyama, but they no longer held the attraction for me they'd once had. Chewing on the desiccated remnants of what passed for food in this old, provincial little city, I'd been bitterly disappointed to find it drained of life—an amiable, lackadaisical shell of its former self. Nara was no better : everything now seemed to be for show. The foul stench of Kansai's touristy hotspots seemed to hang in my nostrils.

(C) If I'd been a keen student of antiquities, I would most likely have found great solace in the temple buildings with which Kyoto was still full to bursting, and the paintings and sculptures they contained—and of course, it wasn't as if I had no interest in these

things. I did feel a degree of appreciation as I glanced through their collections; but I was simply not in the mood to appreciate them properly right then. Still, the flow of the Uji River and the mountains' sluggish folds of green seemed to chime with my current state of mind and bring me some degree of pleasure.

TT (1) grammatical cohesive elements

1. Demonstrative (deictic) markers: the (multiple), this (2), these
2. Intra-clausal conjunctives: and (5), or
3. Inter-clausal conjunctives: conjunctions: after, but (2), if, and (2), as, still; verb-derived forms (2: toiling, [c]hewing); appositive commas (2) (Villas were going up …, a brand-new stretch of development; Kyoto, the ancient capital)
4. Pronouns (ignoring 'I'/'me'): they/them (4), it; possessive: its, their; relative: that, with which
5. Substitution: no better, these things
6. Punctuation: comma (multiple), dash (2), semicolon.
7. Ellipsis: a brand-new stretch of development boasting [~~that boasted~~]; a long stint toiling [~~during which I toiled~~]; the sights of the Kansai region, starting with Kyoto [~~and started with~~]; [the spots] had been underwhelming, leaving me in a bad mood [~~and left me in a bad mood~~]; the attraction for me [~~that~~] they'd once had; the paintings and sculptures [~~that~~] they contained.
8. Paragraphs: 3

The definite article 'the' is not technically a demonstrative, but it often fulfils such a role, being a proxy for 'that', with the writer entering into a contract with the reader that the use of 'the' implies information that has either already been stated or can be taken for granted. While the number of actual deictics is similar to that in ST (1), the numerous examples of 'the' suggest that English has a constant need to orientate the text in some way.

Intra-clausal conjunctives differ from those in the ST in that there are no set markers, for the reasons outlined above. There is a much larger number of conjunctions at the inter-clausal level, but we also see verb-derived conjunctives that are reminiscent of

those that dominate inter-clausal links in the ST (the *–te* form, etc.). Appositive commas, which don't exist in Japanese (since it usually uses the の particle to indicate apposition), are also employed to parts of sentences together.

I found two instances of substitution, where a phrase stands in for or references an earlier element.

Like conjunctions, pronouns are also more prevalent in the TT. Punctuation has a similar frequency, but includes a semicolon, unavailable in Japanese.

Finally, I include ellipsis in my analysis of the TT because it is not quite so inherent a part of text structure in English as it is in Japanese, and is thus more marked. The examples given are mostly relative structures where the pronoun has been elided.

TT (1) lexical cohesive elements

1. Reiteration: none
2. Collocation: ['construction'] [v]illas were going up ↔ stretch of development; ['places'] sights ↔ the Kansai region ↔ spots ↔ quarters ↔ hotspots; ['(lack of) interest'] underwhelming ↔ bitterly disappointed ↔ attraction ↔ interest; ['superficiality'] shell of its former self ↔ for show; ['positive emotion'] solace ↔ pleasure; ['feeling'] bad mood ↔ feel ↔ mood ↔ state of mind

I was surprised how closely the configuration of lexical elements fit the expectation of elegant variation in English writing: there is not one significant verbatim repetition among the lexical cohesive elements. The closest is "spots" and "hotspots". This is in contrast to four items repeated verbatim in the ST. There are a number of items in the cohesive chains that are very similar in the ST and TT: for example ひどく失望してしまった finds a very close counterpart in the collocation "bitterly disappointed". On the other hand, some items have been significantly altered in the TT. I shall offer two examples.

First, どこでも期待したほどの興味の得られなかった 'I wasn't able to summon as much interest as I'd expected' (which is echoed by the structurally similar 以前に遊んだときほどの感興も得られなかった) is translated simply as "underwhelming". While some

people may consider this word a little anachronistic-sounding given it was apparently coined in 1953, or even inappropriately facetious given it is a play on 'overwhelming', it has the advantage of echoing its antonymic progenitor, thereby incorporating the 期待 of the ST without having to state it.

Next is "a shell of its former self", a set idiom onto which map both 自分の心胸と隔絶した 'isolated from its heart' and 薄っぺらな 'thin, superficial'. This expression enables cohesion along two chains: the 'superficial' semantic chain, and the 'past-versus-present' temporal chain that is a constant feature of this story.

Let us analyse the translation by alternating between a structural overview and micro-level translation decisions, so that we can observe individual lexical and grammatical cohesive devices, how they are linked into cohesive chains, and what the apparent rationale is for their use.

(A), (B) and (C) indicate changes to the paragraph structure of the passage. The first sentence of the ST stands alone as its own paragraph; I have combined it with the second sentence, firstly because English writing avoids single-sentence paragraphs, and secondly and more importantly because the two sentences are thematically linked by the topic of the stretch of residential development along the coast.

(B) indicates the creation of a new paragraph in the TT where there is none in the ST. The rationale for this change is again thematic unity: the topic of discussion has clearly shifted to the narrator's disillusionment with life in Osaka and his experience of the neighbouring tourist spots.

ST (1) paragraph 2 is indeed a monster: it consists of five sentences, several of which are very long indeed, and ranges from a description of the physical location to the author's dissatisfaction with the region, finishing with a focus on the less-disappointing aspects of Kyoto. Despite my general policy of sticking with original sentence length as much as possible, I have used ten sentences to cover the information held in these five sentences, and furthermore have separated off the discussion of Kyoto's charms into its own paragraph in (C).

The structural looseness, to Western eyes, of the ST opening is reminiscent of the 随筆 *zuihitsu* episodic and impressionistic essay style that emerged in the Heian Period in such works as Sei Shonagon's『枕草子』*Makura no sōshi*(*The Pillow Book*, 1002 AD) and still represents a dominant mode of expository prose in Japan. The narrator lets his mind wander, seeking to draw the reader into his thought processes through a series of long sentences. Paragraph indents appear, but they are not used so much to delimit topics as to emphasise momentary breaks in the author's thought processes that may or may not parallel changes in topic.

This impressionistic approach largely continues throughout the story, as we negotiate the confusing thicket of family ties that arises when a culture has an established tradition of adopting outsiders to the family name and a notion of extended family that means there can be great flexibility in which particular family members actually bring a child up. (We are reminded of Sōseki's own complicated upbringing.) There is parallel geographical confusion in the lists of place names, descriptions of coastal locations both in Kansai and Tokai, elliptical accounts of the narrators' previous youthful journeys to hot springs in disparate locations, passing references to old school chums made good, and even an allusion to an historical event. There is also the odd contrast between the relative formality of the narrator's description and the informality—sometimes bordering on impudence in the case of Keizaburō—of the dialogue. It becomes clear that the author is deliberately cultivating this confusion in readers, attempting perhaps to throw them off centre and identify with the narrator's and his young hosts' inner turmoil, which is paralleled by the turmoil of the growth of the Kansai region itself.

However, while we should be careful to preserve this sense of confusion in the TT, we can achieve this without slavishly recreating every long paragraph and sentence and without overly confusing the English reader. My overall approach has been to reformat paragraphs to Western thematic norms; to keep sentences as long as possible, but split them where it is beneficial to the English narrative; and to introduce more cohesive ties and organize them into more logical cohesive chains to satisfy the

Western reader's desire for logicality, but at the same time not efface every apparent non sequitur or jump in logic, thereby allowing room for the reader to speculate about, and come to identify more with, the narrator.

The most substantial and interesting case where I have felt the need to alter the ST in the interests of textual cohesion and coherence concerns lines 68–9: 若い時から兄夫婦に育てられていた義姉（兄の妻）の姪に桂三郎という養子を迎えた. This passage would normally be translated as something like 'the niece of my sister-in-law (my brother's wife), who had been raised by my brother and his wife from infancy, had adopted Keizaburō', but this goes against other descriptions of familial ties, such as the narrator's brother having adopted Keizaburō, Keizaburō referring to the narrator as his uncle, and the elder brother and his wife caring for Keizaburō and Yukie's sons as grandchildren. The inclusion of the niece appears to be a mistake by Tokuda (possibly influenced by real events, since the story was apparently inspired by a stay with his real-life niece and her husband in Ashiya[11]), thus I have decided to omit the reference to the niece to preserve the logicality of the familial relations.

Let us shift to sentence-level comparison and take sentence 2 of the ST and TT as our point of reference for the lexical and grammatical balancing act required to produce literary-level prose.

Sentence 2 of the ST and TT presents an object lesson in the kinds of grammatical shifts that need to happen to maintain adequate literary style. A direct translation might be:

> That was a beautiful coastal residential area that was between Osaka and Kobe, and it was a bright, newly open residential area with white sands and green pines and so on.

[11] *Tokuda Shūsei zenshū*, vol. 13 appendix, 9. Ed. Konō Toshirō et al., Yagi Shoten, 2006.

Two stylistic problems are immediately apparent. First, the only verbs are the copula: 'was' is used three times, corresponding to ある, で and である in the ST. While Japanese is happy to have nouns carry most of the semantic load in this way, English needs verbs to do some of the lifting. Second, the repetition of 'residential area' (certainly less compact an expression than 別荘地) cries out for paraphrase.

My translation retains the overall two-clause structure of the ST (ignoring the nested clause 大阪と神戸とのあいだにある that modifies 別荘地, since it can be rendered without a verb by compressing the relative structure ("~~[that was]~~ between Osaka and Kobe"), but apart from that a lot has been reworked. I actually don't provide a direct translation of 別荘地 in this sentence, having shifted it to sentence 1 ("the residential area") to translate 山の手, which can be rendered 'uptown', but I keep this term for later in the story. In sentence 2, then, the first instance of 別荘地 becomes "[v]illas" (capturing only the meaning of 別荘), and they are actively "going up" along the shoreline. In the ST, the second clause parallels the first in that both describe the same 別荘地, but by using different renderings of 別荘地, I create the opportunity for an appositional structure in the second clause, where the entire clause "[v]illas were going up along this beautiful shoreline between Osaka and Kobe" is equated with "a brand-new stretch of development", the comma between the two clauses establishing the apposition. Apposition (*OED*: "A relationship between two or more words or phrases in which the two units are grammatically parallel and have the same referent") is clearly a cohesive grammatical device used to establish a relationship of (semantic) equivalence between differently worded elements. Ultimately a similar cohesive chain is retained across these first two sentences: in the ST it is 山の手↔別荘地↔別荘地, while in the TT it is "the residential area"↔"[v]illas"↔"stretch of development". There is a similar shift in cohesive devices from verbatim repetition in the ST to collocation in the TT in sentences 1 and 2: 海岸↔海岸 becomes "coast"↔"shoreline".

The といった expression is another one of these nominal-set markers where something is given as a representative of a theoretical group of elements. I have not translated it, especially given that the noun phrase it is connected with, 白砂青松, is a *yojijukugo* alluding to the traditional attractions of places such as the Amanohashidate sandspit at the north of Kyoto Prefecture. But this set expression inspired me to replace the final である with "boasting", the verb 'boast' often being used idiomatically to enumerate the assets of something, particularly a place. Thus "boasting" not only increases the verb density of the TT, it also increases the cohesion, since it collocates with descriptions of locations like residential developments.

I should also note how the ST and TT link sentences 1 and 2 through grammatical substitution as well as the lexical ties mentioned above. そこ 'there' is rendered as "this beautiful shoreline".

Exercise 4.2

Examine the table below comparing the grammatical cohesive elements of the ST and TT and observe in which cases the TT ***preserves*** *a device analogous to the ST's; significantly* ***modifies*** *the device;* ***adds*** *an element to the device; and* ***omits*** *part or all of the device. Next, make your own table comparing the lexical cohesive elements in the ST and TT. Again, does the TT preserve, modify, add to, or omit the ST elements?*

Table 4.1: Grammatical cohesive elements of ST (1) and TT (1)

ST	TT
(1) 桂三郎といっしょに	I took a little stroll with Keizaburō
(2) その海岸	the coast
(3) そこは大阪と神戸とのあいだにある美しい海岸の別荘地	this beautiful shoreline

(4) 大阪と神戸とのあいだ	between Osaka and Kobe
(5) 海岸の別荘地で、	this beautiful shoreline between Osaka and Kobe, a brand-new stretch of development
(6) 私はしばらく大阪の町の煤煙を浴びつつ、	After a long stint toiling amid the smoke and soot of Osaka,
(7) 落ち着きのない日を送っていたが、	Ø
(8) 京都を初めとして	starting with Kyoto
(9) 附近の名勝で、	the Kansai region,
(10) 三四箇所見舞って、	The three or four spots … that I’d visited
(11) 興趣の得られなかったのに	Ø
(12) 嵐山や東山など	like Arashiyama and Higashiyama
(13) 歩いてみたが、	… , but
(14) 以前に遊んだときほどの感興も得られなかった	Ø
(15) この古い鄙びた小さな都会では、	this old, provincial little city
(16) 料理を食べたり、	Ø
(17) ひどく失望してしまったし、	I’d been bitterly disappointed to find it drained of life—
(18) 奈良にも、	Nara was no better :
(19) もし古美術の研究家というような道楽をでももっていたら、	If I’d been a keen student of antiquities,
(20) もし古美術の研究家というような道楽をでももっていたら、	Ø
(21) 寺々の建築や、そこにしまわれてある絵画や彫刻によって、	in the temple buildings …, and the paintings and sculptures

(22) 寺々の建築や、そこにしまわれてある絵画や彫刻によって、	Ø [paintings and sculptures]
(23) 寺々の建築や、そこにしまわれてある絵画や彫刻によって、	I would most likely have found great solace in the temple buildings
(24) どれだけ慰められ、	Ø
(25) どれだけ慰められ、得をしたかしれなかったが	Ø [there is a renewal of the same が after the dash in the ST, and the first instance is omitted here in the TT]
(26) 得をしたかしれなかったが――もちろん私もそういう趣味はないことはない	the paintings and sculptures they contained—and of course, it wasn't as if I had no interest
(27) そういう趣味はないことはないので、	Ø ["it wasn't as if I had no interest in these things. I did feel a degree of appreciation"; this is a case where the cause-and-effect conjunction in the ST is omitted in the TT]
(28) それらの宝蔵を瞥見しただけでも、	as I glanced through their collections
(29) 多少のありがた味を感じないわけにはいかなかったが、	I did feel a degree of appreciation as I glanced through their collections; but
(30) それ も今の私の気分とはだいぶ距離のあるものであった	I was simply not in the mood to appreciate them (Ø) properly right then
(31) ただ宇治川の流れ…。	Still , the flow of the Uji River …
(32) 宇治川の流れと 、だらだらした山の新緑	the flow of the Uji River and (Ø) the mountains' sluggish folds of green

(2)

街路は整頓され、洋風の建築は起こされ、郊外は四方に発展して、いたるところの山裾と海辺に、瀟洒な別荘や住宅が新緑の木立のなかに見出された。私はまた洗練された、しかしどれもこれも単純な味しかもたない料理をしばしば食べた。豪華な昔しの面影を止めた古いこの土地の伝統的な声曲をも聞いた。ちょっと見には美しい女たちの服装などにも目をつけた。

New western-style buildings rose on its well-ordered streets; the suburbs were expanding out in all directions, as far as the mountains and coasts would let them, and chic residences and villas were appearing in their fresh green groves. Like a gustatory echo of its surroundings, the refined cuisine I would dine on somehow ended up tasting plain. Yet the land still called to me, retaining as it did a vestige of its glorious, traditional past. From time to time women in beautiful fashions would also catch my eye.

While I have preserved the length of the ST sentence, the series of three short clauses linked together by coordinating verb forms (整頓され, 起こされ, 発展して) has been given more definition by combining these two passive verbs into one clause containing an active verb (“rose”) plus a nominal premodifier (“well-ordered”) and replacing the second comma with a semicolon. The semicolon is one of my favourite marks. It is the punctuation equivalent of the auto-antonym: a word, such as ‘cleave’, that contains opposite meanings. The semicolon can cleave two clauses together, indicating an association more intimate than a full stop, but less explicit than a conjunction; this is embodied by the typographical comma component. On the other hand, a semicolon can cleave two clauses apart, not as brutally as a full stop, but more emphatically than a comma or conjunction; the dot atop the comma typographically suggests this function. In this case, the semicolon signals a change in thematic emphasis: from the discussion of urban Osaka to that of its outlying suburbs.

The most substantial change I have made to enhance cohesion

in this passage is the addition of "[l]ike a gustatory echo of its surroundings", which is fairly bold, for a couple of reasons. First, I am adding an entirely new simile. Second, the word "gustatory" is relatively high level. But I decided to take the risk because I felt the comparison between food and the living environment had not been drawn emphatically enough to make the point in English. The simile is helped somewhat by echoing the narrator's earlier complaint about Kyoto cuisine reflecting its moribund state—as if he has a general belief that the natures of food and place are intertwined. Furthermore, I have rendered the narrator's voice throughout as generally a little detached and formal, and the sardonic overtones of such a 'refined' image seem reasonably well matched to the overall tone.

(3)

北方の大阪から神戸兵庫を経て、須磨の海岸あたりにまで延長していっている阪神の市民に、温和で健やかな空気と、青々した山や海の眺めと、新鮮な食料とで、彼らの休息と慰安を与える新しい住宅地の一つであった。

For the residents of Hanshin—the area stretching all the way from northern Osaka, through Kobe in Hyogo Prefecture, down to the coast of Suma—this was one of the new residential areas, a tranquil, wholesome spot affording fresh air, views of green hills and the sea, and fresh seafood: a place for rest and relaxation.

Again, I have tried to use punctuation to guide the reader through the sentence, which retains its original length. Notice I have replaced the simple concatenation of noun phrases using three と followed by the interclausal conjunctive copula (で) with double apposition: "one of the new residential areas" = "a tranquil, wholesome spot …" = "a place for rest and relaxation".

(4)

桂三郎は、私の兄の養子であったが、三四年健康がすぐれないので、勤めていた会社を退いて、若い細君とともにここに静養していることは、彼らとは思いのほか疎々しくなっている私の耳にも入っていたが、今は健康も恢復して、春ごろからまた毎日大阪の方へ通勤しているのであった。彼の仕事はかなり閑散であった。

Keizaburō was the adopted son of my elder brother, but for the last three or four years had been in poor health, and had resigned from the company he had been working for to recuperate here along with his young wife. I’d inexplicably lost touch with them over the years, but had heard he was now recovered and, that spring, had returned to commuting to Osaka each day for work, where he apparently found himself with a lot of time on his hands.

I have split the very long ST sentence 1 into two, but then combined the short final sentence in the ST with my second sentence, roughly ordering the passage thematically and temporally into ‘Keizaburō before’ and ‘Keizaburō now’.

(5)

もちろん老夫婦と若夫婦は、ひととおりは幸福であった。桂三郎は実子より以上にも、兄たち夫婦に愛せられていた。兄には多少の不満もあったが、それは親の愛情から出た温かい深い配慮から出たものであった。義姉はというと、彼女は口を極めて桂三郎を賞めていた。で、また彼女の称讃に値いするだけのいい素質を彼がもっていることも事実であった。

とにかく彼らは幸福であった。雪江が私の机の側へ来て、雑誌などを読んでいるときに、それとなく話しかける口吻によってみると、彼女には幾分の悶えがないわけにはいかなかった。

Of course, both the old and young couples were happy enough. Keizaburō enjoyed a level of parental love perhaps even greater than that of a natural-born son. My brother had the odd complaint about him, but that stemmed from a father’s

warm concern, born out of love and deep care. My sister-in-law, for her part, praised Keizaburō to the heavens. And it was a fact that he possessed a character worthy of her praise.

Yes, they were a happy bunch—except, perhaps, for Yukie. We'd been reading magazines or something at the table, and she'd casually dropped the hint that she was not without her own struggles.

I felt compelled to add an adversative transition in sentence 1 of paragraph 2—"except, perhaps, for Yukie"—because in the next sentence it is patently obvious that Yukie is unhappy, so with nothing to signal that, the TT would create an emotional non sequitur.

(6)

もっと快活な女であったように、私は想像していた。もちろん憂鬱ではなかったけれど、若い女のもっている自由な感情は、いくらか虐げられているらしく見えた。姙娠という生理的の原因もあったかもしれなかった。

I'd imagined she would be a more cheerful woman. Not that she was depressed, of course, but it looked as if the innate sense of freedom a young woman possesses had been cowed into submission. Or perhaps her subdued nature was due to something more physiological, like an incipient pregnancy.

Again, we need some sort of bridge in English between sentences 1 and 2, so I have added the lexical substitute "her subdued nature" (which refers back to "the innate sense of freedom … cowed into submission") to enable a smooth and logical transition.

(7)

広い寂しい道路へ私たちは出ていた。松原を切り拓いた立派な道路であった。
「立派な道路ですな」
「それああなた、道路はもう、町を形づくるに何よりも大切な問題ですがな」彼はちょっと嵩にかかるような口調で応えた。
「もっともこの砂礫じゃ、作物はだめだからね」
「いいえ、作物もようできますぜ。これからあんた先へ行くと、畑地がたくさんありますがな」

It was wide and deserted, the road we were on—a grand road cut through the pine forest. “Quite a road, isn’t it.”

“Y’know, there isn’t a more serious problem when it comes to town planning than the roads,” he replied a little highhandedly.

“You mean all that good cropland getting replaced with gravel?”

“Not at all—there’s still plenty of place to grow crops. As I take you on further, you’ll see there’s a lot of farmland left.”

The direct translation of 「もっともこの砂礫じゃ、作物はだめだからね」might be ‘Of course, crops are no good with this gravel, are they.’ I wanted to make the supposed negative effect of roads on cropland clearer than that; and by specifying “cropland”, I also avoid simply repeating the word “crops” later in the passage.

(8)

兄の話では、今の仕事が大望のある青年としてはそう有望のものではけっしてないのだとのことであった。で、私がこのごろ二十五六年ぶりで大阪で逢った同窓で、ある大きなロシヤ貿易の商会主であるＹ氏に、一度桂三郎を紹介してくれろというのが、兄の希望であった。私は大阪でＹ氏と他の五六の学校時代の友人とに招かれて、親しく談話を交えたばかりであった。彼らは皆なこの土地において、有数な地位を占めている人たちであった。中には三十年ぶりに逢う顕官もあった。

According to my brother, Keizaburō's present work was unfulfilling for a youth such as him who harboured such grand aspirations. He had wanted me to introduce Keizaburō to a former classmate I'd recently met in Osaka for the first time in a quarter of a century, the head of a Russian trading company who I'll call Mr Y. Mr Y and five or six other friends from school had invited me out in Osaka, and we'd revelled in exchanging intimate stories of our lives over the intervening years. Among the group was a high-ranking official I hadn't seen for thirty years. Indeed, they all had high status in the region now.

Let us focus on the last three sentences of this (partial) paragraph, where ordering of information is the point in question. First, while the ST reads only 親しく談話を交えたばかりであった, I have added "of our lives over the intervening years" to reflect the temporal progression that is being highlighted. Second, I have reversed the order of the last two sentences of the paragraph (underlined in the ST) because it seemed to me the second-to-last sentence summarises the group of old schoolfriends and their current elevated status, whereas the final sentence, in specifying one of their number (and being textually anti-cohesive, given that he is not the Mr Y mentioned earlier), should come before this to avoid a distraction at the end of the paragraph. I have enhanced the lexical cohesion of these sentences by adding "high-ranking" to the description of the official, which links with "high status" in the final sentence.

(9)

「海岸へ出てみましょうか」桂三郎は言った。
「そうだね」私は応えた。
　ひろびろとした道路が、そこにも開けていた。
「ここはこの間釣りに来たところと、また違うね」私は浜辺へ来たときあたりを見まわしながら言った。

"Shall we head to the coast?" Keizaburō asked.
"Yes," I replied. That broad road led out there, too.

“Isn’t this where I came last time to fish?” I asked, looking out across the beach.

Notice how there is no transition in the ST between the pair’s discussion of going to the coast and the narrator’s comment about the beach. I have added a line break to create a transition, satisfying English readers’ desire for the marking of the passing of time to allow for a change of locations.

(10)

私は十八年も前に、この温和な海を渡って、九州の温泉へ行ったときのことを思いだした。私は何かにつけてケアレスな青年であったから、そのころのことは主要な印象のほかは、すべて煙のごとく忘れてしまったけれど、その小さい航海のことは唯今のことのように思われていた。その時分私は放縦な浪費ずきなやくざもののように、義姉に思われていた。 私はどこへ行っても寂しかった。そして病後の体を抱いて、この辺をむだに放浪していた、そのころの痩せこけた寂しい姿が痛ましく目に浮かんできた。今の桂三郎のような温良な気分は、どこにも見出せなかった。彼のような幸福な人間では、けっしてなかった。 私はその温泉場で長いあいだ世話になっていた人たちのことを想い起こした。 「おきぬさんも、今ならどんなにでもして、あげるよって芳ちゃんにそう言うてあげておくれやすと、そないに言うてやった。一度行ってみてはどうや」義姉はこの間もそんなことを言った。 私はそのおきぬさんの家の庭の泉石を隔てたお亭のなかに暮らしていたのであった。
I recalled the time, eighteen years before, when I had crossed this sea, then tranquil, to visit a hot spring in Kyushu. I’d been a careless youth then, and my memories of that time, apart from this general impression, had evaporated like smoke, but it was as if the voyage itself had happened only yesterday. My sister-in-law had thought me some dissolute, spendthrift yakuza then.

Wherever I went, I'd been lonely. Then, having recovered from illness, I'd (1) returned to Kobe and wandered this area aimlessly. It was painful to recall what a sad bag of bones I'd been at the time. I hadn't possessed anything like Keizaburō's current affability; I'd certainly not been the happy fellow he was.

I called to memory the people who'd helped me at the hot-spring resort (2) in Akashi, back in Kobe, for so long during that period. "Okinu-*san* told me to tell you that she'd still do anything for you, you know, Yoshi-*chan*," my sister-in-law had said. "Why don't you go and see her?"

Okinu (3), the proprietress of the Akashi hot spring, had let me stay in the pavilion in the stone garden (4) at the back of her house.

One of the confusions of this story is geographical: it appears the narrator took off on a boat from Kobe to Kyushu and stayed at a hot-spring resort there before returning to Akashi in Kobe and staying at another hot-spring resort. To make this clear, I have added (1) and (2). Then I thought it prudent to add (3) to explain who Okinu is, and (4) to situate the narrator's borrowed living quarters by indicating where on a property one would find a stone garden.

(11)

その日も桂三郎は大阪の方へ出勤するはずであったが、私は彼をも誘った。
「二人いっしょでなくちゃ困るぜ。桂さんもぜひおいで」私は言った。
「じゃ私も行きます」桂三郎も素直に応じた。

Keizaburō would normally have been heading off to work in Osaka that day, but I'd invited him and his wife along while their children were staying with their grandparents. "You two've simply gotta come. What do you say, Kei-*san*," I'd cajoled.

"All right then, we'll come," had been Keizaburo's simple reply.

Since the young couple’s children are never mentioned as being present during the narrator’s visit, I have added an underlined explanation that seems plausible enough given that the narrator has earlier emphasised how much their grandparents care for both them and their parents. But the neglect doesn’t end with the children—Keizaburō makes no mention of his wife when the narrator specifically invites the pair（二人いっしょ), simply saying「じゃ私も行きます」‘Well then, I’ll come.’ I have thus revised this to “we’ll come”, adding Yukie back into the conversation.

(12)

「神戸は汚い町や」雪江は呟いていた。
「汚いことありゃしませんが」桂三郎は言った。
「神戸も初め？」私は雪江にきいた。
「そうですがな」雪江は暗い目をした。
　私は女は誰もそうだという気がした。東京に子供たちを見ている妻も、やっぱりそうであった。

　We had to change to another train line at the terminus. “What a filthy city Kobe is,” Yukie muttered.
　“No it’s not,” said Keizaburō.
　“Is it your first time in Kobe?” I asked her.
　“Yes, it is,” she replied, with a sulky look.
　I felt all women were sensitive to their environment like this. My wife looking after the children in Tokyo was quite the same.

There is a classic Japanese literary ambiguity to the narrator’s line here, begging for the reader to interpret it: 私は女は誰もそうだという気がした ‘I felt that all women are like that’. Few English readers would be happy with this vague statement, feeling the writer should at least have hinted at what he was getting at. I have obliged with “I felt all women were sensitive to their environment like this”, which certainly doesn’t remove all ambiguity—nor should it—but at least frames the comment in the

context of the prior discussion of the filthiness or otherwise of Kobe City.

(13)

私たちはちょっとのことで、気分のまるで変わった電車のなかに並んで腰かけた。播州人らしい乗客の顔を、私は眺めまわしていた。でも言葉は大阪と少しも変わりはなかった。 Changing trains itself was no great matter, but the atmosphere was completely different when we took our places in the new carriage. My gaze swept the faces of our fellow passengers, who appeared from their manner to be from Banshū in Hyogo. But their speech was quite indistinguishable from that of an Osakan.

Again, the ちょっとのことで of the ST is rather vague, and it seems reasonable enough to interpret this as "[c]hanging trains itself was no great matter". The second point of ambiguity is how the narrator was able to ascertain what part of Hyogo Prefecture the strangers hailed from: adding "from their manner" certainly doesn't resolve this, but at least gives the English readers something to consider.

(14)

波に打上げられた海月魚が、硝子が熔けたように砂のうえに死んでいた。その下等動物を、私は初めて見た。その中には二三疋の小魚を食っているのもあった。 Jellyfish thrown up by the waves lay dead on the sand like pieces of melted glass. It was my first time to see such primitive creatures in the flesh. Some of them contained the remains of small fish they had eaten.

The last sentence of the ST is rather cryptic, and probably requires some interpretation in the TT, which I have attempted: I am assuming one can see into the transparent guts of the

jellyfish.

(15)

私たちは松の老木が枝を蔓らせている遊園地を、そこここ捜してあるいた。そしてついに大きな家の一つの門をくぐって入っていった。 We wandered through an amusement park overgrown with old pine trees, searching for a suitable place. At last we found one of the large inns and passed through its gates.

I have added “a suitable place” and “found” to the TT to give a certain degree of definition to the search for a lunch spot.

My overall conclusions about textual cohesion in the ST and TT are as follows. First, the level of cohesion is higher in the TT due to the addition of grammatical cohesive devices, particularly conjunctions, the clarification of spatial and temporal relationships between events, and the clearer separation of paragraphs by topic. It is clear that the SL reader is expected to do more work than the TL reader in terms of establishing textual cohesion and making logical and notional connections between elements.

Issue 2: Double negatives

A distinctive linguistic feature of the story is its frequent use of double negatives, which often amount to a form of litotes, or understatement—a rhetorical device. Double negatives are an essential part of Japanese in indirectly (and hence politely) conveying necessity: for example, しなければいけません ‘(I) must’ (literally, ‘if (I) do not, (it) will not be able to go’). As in British culture, double negatives are employed to imply something by understatement.

In this particular story, it appears Tokuda is using double negatives to add to the portrait of a man in a confused state: he finds it difficult to make a definitive statement about anything, and this is reflected in the form of his utterances. Sometimes it

makes the narrator come off as detached, even cynical, but I believe this is more an effect of his confusion rather than an affected stance.

Below I list all the instances of double negatives I found in the ST (apart from the straightforward 'must'-type structures mentioned above) and their corresponding translations. We shall see whether I have preserved them all or found the need to modify them in some way in the TT.

(1), (2)

私がもし古美術の研究家というような道楽をでももっていたら、煩いほど残存している寺々の建築や、そこにしまわれてある絵画や彫刻によって、どれだけ慰められ、得をしたかしれなかったが——もちろん私もそういう趣味はないことはないので、それらの宝蔵を瞥見しただけでも、多少のありがた味を感じないわけにはいかなかったが、それも今の私の気分とはだいぶ距離のあるものであった。

If I'd been a keen student of antiquities, I would most likely have found great solace in the temple buildings with which Kyoto was still full to bursting, and the paintings and sculptures they contained—and of course, it wasn't as if I had no interest in these things. I did feel a degree of appreciation as I glanced through their collections; but I was simply not in the mood to appreciate them properly right then.

The ST paragraph contains two double negatives in close proximity. They express the narrator's grudging respect for Kyoto's cultural heritage, shortly after having badmouthed its food and its pandering to tourism. The double-negative structures effectively convey his mixed feelings, particularly occurring as they do directly after the sentence renewal effected by the dash, and between the pair of adversative が, which appears directly before the dash and is then restated late in the sentence as part of the renewal. I have broken up the long sentence into two, making the break directly after the first double negative. I have

retained the first double negative and followed the original structure closely ("it wasn't as if I had no interest", rather than, say, 'it wasn't as if I wasn't interested', whose double 'wasn't' would make the double negative too overt). However, I have used a positive structure for the second instance, trying to capture the sense of defensiveness instead through the emphatic verb form: "I did feel a degree of appreciation".

(3)

義姉自身の意志が多くそれに働いていたということは、多少不快に思われないことはないにしても、義姉自身の立場からいえば、それは当然すぎるほど当然のことであった。 While I can't deny some discomfiture at the thought of my strong-willed sister-in-law having worked behind the scenes for this, from where she stood it surely seemed like the most natural thing in the world.

Both 'unpleasantness' and 'discomfort' are common translations of 不快 in its nominal form. There is a slightly finnicky quality to the string of double negatives throughout this work, with the narrator either unwilling or unable to state things clearly one way or the other, and here I try to intimate this through the choice of the relatively rare "discomfiture" to translate 不快. This word originally meant 'defeat in battle', deriving a sense of frustration or disappointment from this, and then, through confusion with senses of 'discomfort', taking on the meaning of 'embarrassment'. I feel this etymologically confused word freights the sentence with more uneasy contests of meaning than the straightforward 'discomfort' would have, while also enhancing the concessive tone of "can't deny". However, some people (possibly including my future self) my find "discomfiture" too marked or simply too elaborate a translation of 不快.

Note that this is not a grammatical double negative, but a semantic one: 'deny' can be paraphrased as 'say no'. There are many other verbs that contain a negative meaning (such as

'refuse', 'prevent' and 'decline') that can be used in place of grammatical negative forms.

(4)

もちろんその寂しい感じには、父や兄に対する私の渝わることのできない純真な敬愛の情をも含めないわけにはいかなかった。 Of course, part of this sadness undeniably came from my simple, enduring love and respect for my father and brother.

Again I make use of a negative form of 'deny' to convey the double negative, but this time convert the verb to an adverb ("undeniably"), which allows the focus to stay on the important part of the sentence.

(5)

私が父や兄に対する敬愛の思念が深ければ深いほど、自分の力をもって、少しでも彼らを輝かすことができれば私は何をおいても権利というよりは義務を感じずにはいられないはずであった。 The deeper this feeling of love and respect for them became, the more I stood on my own two feet, and the more I wanted to make them proud, if only a little—the more I came to see the necessity of thinking not in terms of rights accrued to me, but rather the obligations my position in the family entailed.

The key to the ST is the structure 深ければ深いほど ('the [deeper] … the [more] … '), which is interesting because it sets up a parallel structure between the clause(s) that precede and follow it, with no potential limit on how many clauses *following* it will be affected by it. I have chosen to propagate the second part of the structure out into the rest of the sentence, so that "the more" appears at three points to perpetuate the parallelism. I also add a dash to allow for a restatement of the terms of discussion, which includes the ST double-negative structure. 感じずにはいられない is distinctive enough of a variant of the 'must' structure to

warrant special treatment, hence I have rendered it as the nominal “necessity” to give it extra weight, which fits in with the formal register of the latter part of the sentence. I feel the ST shifts from a relatively informal, idiomatic start to quite a formal conclusion, and I have tried to reflect that (“the more I stood on my own two feet” → “the necessity of thinking not in terms of rights accrued to me, but rather the obligations”).

(6)

雪江が私の机の側へ来て、雑誌などを読んでいるときに、それとなく話しかける口吻によってみると、彼女には幾分の悶えがないわけにはいかなかった。

We’d been reading magazines or something at the table, and she’d casually dropped the hint that she was not without her own struggles.

As mentioned earlier, there is a quintessentially Japanese quality to understating one’s own troubles. But there is a triple level of indirectness here: not only is she *hinting* that she is *not without* troubles, they are being related to us through the narrator’s discreet reporting. The phrase “not without” is useful in that it is doubly negative without repeating English’s standard negating device ‘no(t)’: the preposition ‘without’ is semantically negative.

(7)

学校を出てから、東京へ出て、時代の新しい空気に触れることを希望していながら、固定的な義姉（彼女の養母で叔母）の愛に囚われて、今のような家庭の主婦となったことについては、彼女自身ははっきり意識していないにしても、私の感じえたところから言えば、多少枉屈的な運命の悲哀がないことはなかった。

After leaving school, she’d gone to Tokyo, hoping to breathe the air of a new era, but found herself under the loving thumb of my single-minded sister-in-law (at once both her adoptive mother-in-law and aunt), and even if she herself was not fully

aware of it, it seemed to me she had a degree of sadness about her humble fate.

My translation of the double negative shares with (2) ("a degree of appreciation") the use of a mitigating modifier to capture the sense of a lack of an absolute determination that pervades the use of a string of double negatives. Once again, the narrator refuses to state something baldly, leaving a film of euphemism and obfuscation over the scenes he describes that becomes thicker as the story proceeds.

(8)

彼が私の力を仮りることを屑よしとしていないのでないとすれば、そうたいした学校を出ていない自分を卑下しているか、さもなければその仕事に興味をもたないのであろうと考えられた。

Assuming this wasn't because he was too proud to ask for my help, I wondered whether conversely he blamed himself for having graduated from a less-prestigious school—or if that wasn't the case, whether he simply wasn't interested in the job.

I tried to capture in this sentence the narrator's contortions of mind as he attempts to second-guess his nephew's apparent unresponsiveness. 屑よしとしない is a set expression, and its straightforward translation as "too proud" removes one of the negative elements.

(9)

私は軽い焦燥を感じたが、同時に雪江に対する憐愍を感じないわけにはいかなかった。

I was slightly vexed to hear this, and at the same time felt no little compassion for Yukie.

As a variant on translating double negatives with such positive modifiers as "a degree of", we can also use negative modifiers such

as "no little", which still mitigate the power of the noun to which they are attached without using two patently negative elements. Again, such litotes emphasises the conflicted, or at least subdued, affect of the narrator, and, much like the butler narrator of Kazuo Ishiguro's *The Remains of the Day* (1989), we find ourselves pitying his inability to articulate candid emotions, even as he pities Yukie herself.

In summary, the techniques I use to translate ST double negatives are: (a) straight double-negative verb forms (ST (1)); (b) conversion to an expression of limited degree without a grammatical negative (2, 7); (c) conversion to an expression of limited degree with a grammatical negative (8); (d) a grammatical negative with a semantic negative verb (3); (e) an adverb with a grammatical negative and semantic negative (4); (f) the noun 'necessity' (5); (g) a grammatical negative with a semantic negative preposition (6); and (h) a grammatically (singly) negative structure (8). This is a surprisingly wide range of ways to convey the double negative, suggesting that I am instinctively avoiding using the straight grammatically negative structures of the ST and instead making frequent use of semantic negative forms and expressions of limited degree to convey the mixed feelings in the ST.

Further topics for discussion

1. Formal vs. informal language. There is a striking contrast in register between the narrative passages and the dialogue in this story. This can be put down partly to generational differences, and partly to the mixed-up nature of the story itself. Find examples of formal and informal language (both in terms of lexis and structure) and examine whether, and how, the translation attempts to convey this dichotomy. Furthermore, Yukie uses Kyoto dialect at times—how does the translation deal with this?

2. Family relations. The extended family outlined in the story has a complex structure. Create a family tree to show the relationships between all the characters mentioned.

3. Negative expressions. Locate other negative forms in the ST besides double negatives and compare them with their TT equivalents. In how many cases are negative forms retained, and in how many replaced with something else? Why do you think negative forms might be avoided?

Concluding Remarks

Thank you for joining me on this brief journey through some lesser-known works of modern Japanese literature. Whatever else I have achieved with this book, it has been a pleasure to have the opportunity to bring these short pieces to an English-speaking readership. If there is anything common to them that stays with me, it is the colours red and white. There is the red of Kenji's cliffs, Yokomitsu Riichi's red kimono, the crimson of the red-bean-peddling lanterns in Soseki's Kyoto. Then there are the wailing (white?) worms and Kyū's poor white backside in Yokomitsu's story; the mystical white mushrooms in "Tani"; the white of Shiki's mouldering bones; the white of the riverbed in both Sōseki's and Tokuda's pieces; and, of course, the white light of Tokuda's eponymous pale moon.

But these works share something else at a deeper level. Fiction has always challenged, enacted, devised and revised the boundaries between the physical and mental worlds, and it is the same in these stories with their rich use of figurative devices. Kenji's "Tani" creates a thrilling, frightening phantasmagory out of a humble rural upbringing. Yokomitsu's "Akai kimono" shows a childhood kinship with the animal world that implies how close, in our fragile mortality, we sit to our bestial origins. Sōseki, ironically the most ambitious fantasist of the four authors given that his piece is ostensibly an essay, portrays Kyoto as an eternally ancient place haunted by the spirits of a long-dead emperor, a Shinto spirit, and a beloved friend, and turns humanity's old enemy, the cold, into a near-palpable denizen of the city. Tokuda's metaphors present the struggle between the old and the new in the modernisation of twentieth-century Kobe and the profound confusion that arises with the characters' attempts to negotiate their place in it.

The challenge for literary translators is to find a voice for their translation that harmoniously echoes that of the original piece. Part of this enterprise is seeing the wood, as it were, from the trees—being able to step back and shape the overall contours into a coherent and cogent whole. But what I have been interested in doing with this book is to step back in among the trees: to take each stylistic element—each repetition, each fleeting image, each mimetic—as part of the whole, yes, but also on its own merits. To recapitulate a point from the introduction, Japanese and English have their own 'styles', as dictated by their different syntax and lexis, and thus inevitably something is going to evaporate in translation; but this should not be used as a kind of fatalism about the process of linguistic attrition, but rather as a challenge to preserve those aspects of style that *do* often translate—such as repetition, imagery, and, indeed, sound-symbolism.

It is my hope that by presenting my own translation attempts as well as the rationale for selecting certain renderings over others, I am opening up new alternatives for translators of Japanese literature, and perhaps even giving them licence to do something more 'literary' and less normative. To paraphrase the valedictory remarks by renowned translator Juliet Winters Carpenter given at Doshisha Women's College in 2019 on her retirement from the faculty, we should be using every tool in the English linguistic and literary toolbox if we want our translations to be *literature* in their own right. To put it another way—if we are going to bring another culture's literature to the world, we should do so in style.

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