

FROM POOR FOLK TO A POOR GIRL**Senuma Kayoo's Romantic Interpretation of Dostoevsky's Sentimental Realism¹****Hiroko Cockerill****University of Queensland**

Senuma Kayoo was Japan's first woman translator from Russian. Born in 1875, the eldest daughter of Yamada Kanjiroo in Takasaki, Gunma Prefecture, her real name was Ikuko. Her father Kanjiroo was a seed merchant, and her mother Yoka was a daughter of the Naitoo family, who served as retainers of the daimyoo in the domain of Takasaki. More importantly, both her parents were ardent followers of the Russian Orthodox Church.

Bishop Nikolai, who had been passionately engaged in missionary work since 1861, and propagated his religion in the Toohoku and Kantoo regions, made a tour of Takasaki in 1882. When Nikolai visited Takasaki, Ikuko was only six years old. Later she wrote about his visit in her memoirs:

¹ This paper was presented to the 15th Biennial Conference of the Asian Studies Association of Australia in Canberra 29 June-2 July 2004. It has been peer-reviewed and appears on the Conference Proceedings website by permission of the author who retains copyright. The paper may be downloaded for fair use under the Copyright Act (1954), its later amendments and other relevant legislation.

This is one of six papers presented at the conference in two sister panels convened by Tomoko Aoyama (University of Queensland): "The Reading Girl/ The Girl Read" and "The Viewing Girl/ The Girl Viewed." I would like to thank Dr Aoyama for her initiative and enthusiasm in convening the panels and for her encouragement. I would also like to thank fellow panellists Barbara Hartley (University of Auckland), Akiko Uchiyama (University of Queensland), Alison Tokita and Freda Freiberg (Monash University), and the discussant Vera Mackie (Curtin University) for their support and valuable suggestions.

Japanese names are cited in Japanese order (surname first), without a comma in between. Translations are mine unless otherwise noted.

I went out to meet Bishop Nikolai in Maebashi with my mother and other followers. As the Bishop went by in his carriage he admired me and lifted me into his lap. Then he told me: ‘When you have grown more, come to our girls’ School in Surugadai in Tokyo, study there and become a good person.’ He repeated the same words when we parted.²

The year following Nikolai’s religious tour of Takasaki, Ikuko’s mother Yoka died from tuberculosis. Two years later, in 1885, in accordance with her mother’s will, Ikuko went to Tokyo with her father to enter the girls’ Divinity School in Surugadai. Ikuko was only nine years old. Although her relatives and acquaintances sneered at her, saying that such a wilful tomboy could never put up with solitary life in Tokyo, Ikuko remained there alone, and asked her father to go home.³ Her father Kanjiroo is reputed to have remarried twice following his first wife’s death.

The early separation from her parents and the solitary life in a boarding school must have played a significant role in Kayoo’s decision to translate a passage from *Bednye lyudi* [*Poor Folk*], Dostoevsky’s maiden work. Kayoo’s translation was published under the title *Mazushiki shoojo* [*A Poor Girl*] in 1904. It is almost certain that Kayoo had found her own shadow in the female protagonist Varvara, a “poor girl who retains her self-esteem by applying herself to her studies in pursuit of her goal.”

The Divinity School where Ikuko boarded was divided into two sections: boys’ and girls’. Whereas in the boys’ section, Russian language was taught, and half of all instruction was in Russian, in the girls’ section Russian was not taught at all. While the object of the boys’ section was to train missionaries, the girls’ section was aiming to train faithful housewives for followers. Thus Ikuko did not have any opportunities to study Russian. However, she was well cared for by the Bishop Nikolai and she measured up to his expectations, with devotion to her studies. She eventually became a teacher of church doctrine at the girls’ school. Nakamura Kiwa has made a study of Ikuko’s numerous articles contributed to the school journal *Uranishiki* [*The Brocade as the Lining*], and has commented on her view of gender:

Although Ikuko clearly sees the difference between men and women in their physical functions and characteristics, she does not acknowledge any difference in their value. She firmly states that women obey men not because they are secondary to men. The attitude towards gender is consistent throughout her life and it is not at all surprising that in later years she approaches the bluestocking circle.⁴

² Senuma Kayoo, “Shi no on [The Favours of My Teacher]”, *Joshi bundan*, (3), 1908, p. 10, cited in Nakamura Kiwa, “Senuma Kayoo: Sono shoogai to gyooseki [Senuma Kayoo: Her Life and Achievements]”, *Hitotsubashi University, Hitotsubashi gakkai, Jinbun kagaku kenkyuu*, Vol. 14, (3), 1972, p. 6.

³ Senuma Kayoo, op. cit., cited in Nakata Chiyako and Kaburagi Fukue, “Senuma Kayoo”, in *Kindai bungaku kenkyuu sooshu*, Vol. 15, (5), 1960, pp. 283-284.

⁴ Nakamura Kiwa, “Senuma Kayoo: Sono shoogai to gyooseki [Senuma Kayoo: Her Life and Achievements]”, *Hitotsubashi University, Hitotsubashi gakkai, Jinbun kagaku kenkyuu*, Vol. 14, (3), 1972, p.13.

While she was working as a teacher of church doctrine at her old school, she gradually became interested in Russian literature. The school journal often carried translations of works by Russian writers such as Pushkin and Tolstoy. These translations were made directly from Russian by graduates of the boys' Divinity School. Then, in 1892, Dostoevsky's *Prestuplenie i nakazanie* [*Crime and Punishment*] was translated from English by Uchida Roan with some help from Futabatei Shimei. Although this was a second-hand translation, Ikuko read it with a great deal of enthusiasm, and her desire to study Russian began to grow. However, the ultimate trigger for her study of Russian was the publication in 1896 of *Katakoi* [*One-sided Love*], which contained Futabatei's translations of three works by Turgenev: *Asya*, *Tri vstrechi* [*Three Meetings*] and *Svidanie* [*The Rendezvous*]. The two latter translations were revisions of earlier versions, which had appeared under the titles *Aibiki* and *Meguriai*.

Ikuko now began studying Russian with a Japanese tutor. Nakamura assumes that the tutor was Senuma Kakusaburoo, who became Ikuko's husband in 1897. Kakusaburoo was, at that time, the principal of the boys' Divinity School. Kakusaburoo had studied divinity in Kiev after graduating from the boys' Divinity School in Surugadai, and then become principal of his old school. He not only taught Ikuko Russian, but also introduced her to Ozaki Kooyoo, who was a leading figure in Japanese literary circles at that time. Although in 1901 Kooyoo was preoccupied with his final work *Konjiki yasha* [*The Demon Gold*], and was suffering greatly from a digestive ailment, he allowed Ikuko to become his disciple and bestowed on her a similar pen name to his own: Kayoo. This may show Kooyoo's respect for Ikuko's literary talent, and may also indicate his deep interest in Russian literature. Kayoo was under Kooyoo's direct guidance for two and a half years, until his death.

Nakamura poses a significant question: why did Kayoo seek Kooyoo as a teacher, rather than Futabatei, whose translations she had read so ardently. He suggests several credible reasons. Futabatei's life was less exclusively devoted to literature than Kooyoo's and there was an unspoken antagonism between those who studied Russian at the Tokyo University of Foreign Studies and those who studied Russian at the Divinity School in Tokyo. Kooyoo would also have been known as the magnanimous leader of the Ken'yuu-sha group, who had already published a translation of Tolstoy's *Kreitserova sonata* [*Kreutzer Sonata*] together with Konishi Masutaroo, a graduate of the boys' Divinity School. There were thus several reasons that might have prompted Kayoo to ask Kooyoo to be her mentor, rather than Futabatei.

Nakamura⁵ and Akiyama Yuuzoo⁶ have also noted a difference in literary tastes between Kayoo and Futabatei. While Futabatei was utterly indifferent to Chekhov, Kayoo

⁵ Nakamura, op. cit., p. 26.

⁶ Akiyama Yuuzoo, *Umoredeta hon'yaku: Kindai bungaku no kaitakushatachi* [*Translations in Obscurity: The Pioneers of Modern Japanese Literature*], Tokyo, Shindokushosha, 1998, pp. 212-213.

was deeply interested in his works and later became responsible for introducing Chekhov to Japanese readers. However, Kayoo began full-scale activities as a Russian translator, like Futabatei, by translating works by Turgenev. In 1902, at the age of twenty-seven, she translated several prose poems by Turgenev in the prestigious journal *Shinshoosetsu* [*New Novels*], under the joint signatures of Kayoo and Kooyoo.⁷ Kayoo then embarked upon a translation of Tolstoy's *Anna Karenina*, with some rather questionable assistance from her husband. Kakusaburoo wrote a letter to Tolstoy requesting that he give 'him' permission to translate the novel. Tolstoy granted 'him' permission and several letters were exchanged. In 1903 Kakusaburoo informed Tolstoy of Kooyoo's death and of the tentative suspension of translation of *Anna Karenina*. It is rather peculiar that Kayoo's name was not mentioned once in the course of their correspondence. Nakamura strongly doubts Kakusaburoo's moral stance as a translator⁸, and notes that Kayoo continued working on her translation of *Anna Karenina* at the least until 1904. It remained unfinished however and was never published. Only a part of the first volume remains.

In February 1904 war broke out between Russia and Japan. Futabatei, who was employed as a Tokyo correspondent for the *Oosaka Asahi shinbun*, published two translations of war stories: *Yokkakan* [*Four Days*] from Garshin's *Chetyre dnya* [*Four Days*] and *Tsutsu o makura* [*A Rifle for a Pillow*] from Tolstoy's *Rubka lesa* [*The Woodfelling*]. Both translations were published in July. *Tsutsu o makura* is the only translation Futabatei made from a work by Tolstoy. Rivalry between Futabatei and Kayoo may have played a part in Futabatei's choice. It is also said that Futabatei contemplated translating Tolstoy's *War and Peace*. Around this time both Kayoo and Futabatei made translations from works by Potapenko, who was regarded in Japan as a minor writer. Again Kayoo took the initiative by publishing her translation *Kooyoo* [*The Official Mission*] in 1903, poetically depicting a public officer stranded in a small village during the night of *Paskha* [Easter/Passover]. It was written to console her mentor Kooyoo, who was on his deathbed. The following year Futabatei published *Yonin kyoosan dan* [*Four Person Communist Group*], which depicts four students' communal life with pathos and comedy. These are the only translations of Potapenko's works made in Japan.

During the Russo-Japanese war, while Futabatei translated two war stories, Kayoo chose to translate a passage from Dostoevsky's *Poor Folk*, and then undertook translation of Chekhov's stories, which became her life's work. Although Futabatei several times proclaimed that he loved Dostoevsky most among Russian writers and even acknowledged

⁷ Nakamura notes that Kayoo's very first published translation was *Akebono* [*Dawn*], which appeared in the journal *Bungoo* [*A Great Writer*] in April 1901.

⁸ Nakamura, op. cit., pp. 33-35.

that he copied Dostoevsky's style in *Ukigumo [The Floating Cloud]*⁹, he never attempted to translate any of Dostoevsky's works. Although Dostoevsky's name was relatively well known amongst Japanese writers, no one had attempted to translate his works from Russian until Kayoo's *Mazushiki shoojo* appeared in 1904. Indeed, Konuma Fumihiko notes that *Mazushiki shoojo* is the sole translation made from Dostoevsky's original Russian works during the entire Meiji Era.¹⁰

Kayoo, however, did not translate the whole of Dostoyevsky's maiden novel, but only a part of it, containing the memoirs of one of the two protagonists, Varvara. In them her first love and its tragic end are recounted. Her adoption of the title *Mazushiki shoojo* in place of *Mazushiki hitobito [Poor Folk]* clearly indicates Kayoo's narrowing of the focus of the original. Kayoo introduces *Mazushiki shoojo* with a description of a well-known episode, in which the prominent writers Grigorovich and Nekrasov, deeply moved by the reading of *Poor Folk*, visit the young Dostoevsky in the early hours of the morning. As recounted elsewhere, "...the writer [Dostoevsky] was awakened at four o'clock in the morning. Grigorovich had begun reading the manuscript to the poet Nikolai Nekrasov. They did not stop until they reached the last page, and then they burst into Dostoevsky's room to give him hugs and congratulations."¹¹ Kayoo narrates this episode in an ornate style, and then acknowledges that she is translating only "the girl's diary, which shows the novel's distinctive features most clearly."¹²

Although Kayoo does not state what these distinctive features are, Varvara's memoirs certainly made a great impression on Japanese readers. The writer Miura Tetsuroo writes of the strong impression made by Varvara's memoirs: "If these memoirs had been published as a short story independently of the novel, they would still have been remembered as a fine work in our literary history."¹³

Kayoo made Varvara's memoirs an independent short story by completely eliminating the male protagonist, Makar Devushkin, a middle-aged grade nine official. She also eliminated the epistolary style, which is a distinctive feature of the original novel. Leonid Grossman reveals that Dostoevsky originally intended to write "the story of a provincial girl's misadventures in the big city", but "apparently the ordinary diary form failed to satisfy

⁹ Futabatei Shimei, "Sakka kushin dan [Talk on a Writer's Labours]" and "Yo no aidokusho [My Favourite Books]", *Futabatei Shimei zenshuu*, Vol. 5, Tokyo, Iwanami Shoten, 1965, pp. 162-170.

¹⁰ Konuma Fumihiko, "Dosutoefusukii" in Fukuda Mitsuharu, Kenmochi Takehiko (eds.), *Oobei sakka to nihon kindai bungaku [European Writers and Modern Japanese Literature]*, Vol. 3, *Roshia Hokuoo, Nan'oo hen*, Tokyo, Kyooiku shuppan sentaa, 1976, pp. 148-150.

¹¹ Kjetsaa, Geir, *Fyodor Dostoevsky: A Writer's Life*, New York, Elisabeth Sifton Books, Viking, 1987, p. 44.

¹² Dostoevsky, F.M., "Mazushiki shoojo", translated by Senuma Kayoo, in Kawato Michiaki, Sakakibara Takanori (eds.), *Meiji no joryuu bungaku [Women's Literature in the Meiji Period]*, *Hon'yaku hen*, Vol. 2, *Senuma Kayoo shuu*, Tokyo, Satsuki Shoboo, 2000, p. 77.

¹³ Miura Tetsuroo, "Mazushiki hitobito no omoide [Recollections of Poor Folk]" in *Dosutoefusukii zenshuu*, Vol. 1, Tokyo, Kawade shoboo shinsha, 1969, Gepoo No. 4, p. 3.

Dostoevsky” as “the naïve style of a young girl’s confessions did not offer sufficient scope for a Balzacian presentation of a contemporary drama, of a cruel struggle of instincts and lusts, played out against the vivid background of the period.” Dostoevsky thus shifted the narrative style from the diary form to the epistolary form in which he found “a genre flexible enough to express the most profound and the most subtle emotions.”¹⁴

Dostoevsky depicts with animation the exchange of letters between the young girl Varvara and the middle-aged Devushkin, endowing the narrative with pathos and humour. The orphan Varenka (Devushkin often uses the diminutive form of “Varvara”) is cared for by the grade nine copying clerk Devushkin, whose altruistic concern is gradually transformed into a romantic love. Then, towards the end of the novel, the reader is suddenly informed of Varenka’s rather hasty decision to marry a wealthy man by the name of Bykov. In fact the sensitive young girl “has been sold in advance to a wealthy rake and is then turned over to him to be his property for ever.”¹⁵ Here another distinctive feature of the novel emerges: the clearly Gogolian character of the grade nine copying clerk and the Gogolian motif of a middle-aged man’s unrequited love.¹⁶ Dostoevsky enhances this motif by adding humanity to his hero and by revealing social contradictions in the background to the novel.

In reverting to the simpler narrative device of the diary form originally conceived by Dostoevsky, Kayoo’s translation narrows the scope of the novel and loses the humour of its narrative. By eliminating the Gogolian character of Makar Devushkin Kayoo eliminates the sentimental realism, which was the major accomplishment of Dostoevsky’s maiden work. She sacrifices the novel’s major theme: the “spiritual relationship between noble, humble people in the cruel grip of the existing system”¹⁷, reducing it to a young girl’s ill-fated first love. This reduction of the novel is clearly shown in the title Kayoo chose for her translation when it was republished, in a collection that featured stories by Chekhov. For this later publication she chose the title *Hakumei [A Hapless Fate]*. It is clear that Kayoo has taken a retrograde step from sentimental realism to romanticism.

However Varvara’s memoirs do introduce the reader to another Dostoevskian character in Pokrovsky: a poverty-stricken young scholar who suffers from poor health, but lives in a world of books, and worships Pushkin. In him we can see the prototype for Raskolnikov in *Crime and Punishment*¹⁸. Pokrovsky lives in a room that neighbours that of Varvara and her mother in the house of Anna Fedorovna, a distant relative of questionable morals. Pokrovsky lives in the house as a private tutor to Varvara’s cousin, Sasha, and later becomes Varvara’s

¹⁴ Grossman, Leonid, *Dostoevsky: A Biography*, London, Allen Lane, 1974, pp. 55-56.

¹⁵ Grossman, Leonid, *op. cit.*, p. 54.

¹⁶ Araya Keizaburoo, “Futabatei yaku ‘Aibiki’ no mondai [A Problem Concerning Futabatei’s Translation ‘Aibiki’]”, *Waseda Daigaku Hikaku bungaku nenshi*, (7), 1967, p. 54.

¹⁷ Grossman, Leonid, *op. cit.*, pp. 53-54.

¹⁸ *Ibid.*, p. 55.

tutor as well. Varvara's memoirs tell of her happy days with Pokrovsky and of the dark time she suffers when Pokrovsky falls ill and dies.

Although the significance of *Mazushiki shoojo* is lessened by the fact that it is only a partial translation of Dostoevsky's original, it is none the less significant from a stylistic point of view. It is the first translation that Kayoo made independently of Kooyoo, following his death in 1903. Because it lacks the revision and elaboration that Kooyoo added to earlier translations, comparison with the Russian original should reveal Kayoo's translation strategy more explicitly than any earlier translation. Further light can be thrown on her translation strategy by comparing her translation style with that of her predecessor and competitor, Futabatei Shimei. For the purposes of this comparison, we shall choose Futabatei's *Tsutsu o makura*, translated from Tolstoy's *Rubka lesa*. It was published only three months after *Mazushiki shoojo*, and is also a first-person narrative in the form of a memoir. In it a young cadet recalls the death of a subordinate, an ordinary soldier by the name of Valenchuk.

We shall also seek to clarify Kooyoo's influence upon Kayoo's style, by comparing *Mazushiki shoojo* with Kooyoo's original work *Aobudoo* [*Green Grapes*], which was published nine years earlier, in 1895. It is one of only two original works written by Kooyoo in the colloquial *genbun-itchi* style, the other being *Tajoo takon* [*Passions and Grievs*], published in 1896. Only *Aobudoo*, however, is written as a first-person narrative. It was written as Kooyoo's personal account of the night he kept vigil over his disciple Oguri Fuuyoo, who was seriously ill with symptoms of cholera. Kooyoo did not publish this account as a novel, nor did his contemporaries consider it as such. None the less, it was highly regarded by writers of the Japanese naturalist school.

Before commencing these stylistic comparisons, we shall briefly review critical literature on Kayoo's translations to date. Critics contemporary with Kayoo regarded her translations from Chekhov very highly, considering them original and fluent, but tended to be critical of her other translations. The translation style of *Mazushiki shoojo* was harshly criticised as being so crude as not to be worth reading. Later commentators have included slavists and other translators from Russian, among them Nakamura and Egawa.

Nakamura suggests that the three following features are characteristic of Kayoo's translations:

- 1) Kayoo tends to join several sentences from the Russian original, so in her translations sentences are generally long.
- 2) Kayoo often adds conventional Japanese expressions, which are not found in the Russian original.
- 3) In Kayoo's translations phrases may be omitted if they disturb the flow of the translated sentences.

Nakamura attributes these defects in Kayoo's translations to her conscious efforts to create sentences that sound natural in Japanese. He concludes that Kayoo gives priority to the tone of her translations ahead of faithfulness to the tone of the Russian originals. While the omission of phrases, sentences and even whole paragraphs may appear to be the most obvious weakness of Kayoo's translations, Nakamura considers these to be isolated, and less significant than the superimposition of an ornamental style that is inappropriate.¹⁹

Egawa Taku also comments on omissions found in Kayoo's translation of Chekhov's *Palata No. 6 [Ward No. 6]*, which was published under the title *Rokugooshitsu [Ward No. 6]* in 1906.²⁰ This publication coincided with Baba Kochoo's translation of the same work from English. At that time, because of the shortage of Russian translators, second-hand translation was commonly practised, mostly from English. Kochoo, interestingly, challenged Kayoo's translation by appending a translator's note saying: "My work is the sole translation without any omissions." For the first time an earnest debate began about the relative value of direct translation from the original and second-hand translation.

While noting Kayoo's omissions in *Rokugooshitsu*, Egawa is more concerned that Kayoo's phraseology is heavily influenced by her mentor Kooyoo, and that this sometimes results in misrepresenting the meaning of the Russian original. Citing Nogami Toyochiroo's concept of a "monochromatic"²¹ approach to translation, Egawa concludes that Kayoo's translation clearly expresses her own tone and style, and is therefore the antithesis of a "monochromatic" approach.

Indeed, Kayoo's translation strategy appears to be the very opposite of Futabatei's early translation strategy, as evidenced in his renowned works *Aibiki [The Tryst]* and *Meguriai [A Chance Meeting]*. Kimura Shooichi summarises the features of *Aibiki* and *Meguriai* as follows:

- 1) The number of full stops in Futabatei's translation is almost the same as in the Russian original.
- 2) Past tense verbs are frequently used in his translation, corresponding to the usage in the Russian original.
- 3) Futabatei even attempts to reproduce the word order of the original as far as Japanese syntax permits.²²

¹⁹ Nakamura, op. cit., pp. 57-63.

²⁰ Egawa Taku, "Juuyaku: Roshia bungaku no baai [Second-hand Translation: The Case of Russian Literature]" in *Hon'yaku*, Tokyo, Iwanami Shoten, (6), 1982, pp. 253-255.

²¹ Nogami Toyochiroo suggests: "it is ideal to reproduce the tone and style of the original. However, if one cannot expect such a translation, it is preferable to have a monochromatic translation, rather than one which demonstrates the translator's own tone and style." (*Hon'yaku Ron [Translation Theory]*, Tokyo, Iwanami Shoten, 1938, pp. 100-101.

²² Kimura Shooichi, "Futabatei no Tsurugeenefu mono no hon'yaku ni suite [About Futabatei's Translation of Turgenev's Stories]", *Bungaku*, (5), 1956, p. 44.

One unintended consequence of this emphasis on accuracy was a narrative in which nearly every sentence ended in “-ta”, as Futabatei employed “-ta” form verbs to translate all the past tense verbs in Turgenev’s narrative. This feature attracted some criticism. Later Futabatei moderated his strategy, particularly with regard to verb forms. When Futabatei published revised versions of *Aibiki* and *Meguriai* (the latter under the title *Kiguu* [*A Fortuitous Meeting*]), he put more emphasis on the aspectual meaning of the original Russian verbs, rather than their tense meaning. He translated past imperfective verbs using predominantly “-(r)u” or “-te iru” form verbs, emphasising their imperfective aspect, while “-ta” form verbs are used mainly to translate past perfective verbs. This use of “-(r)u” and “-te iru” form verbs to render past imperfective verbs results in a narrative which brings the main characters’ continuous or habitual actions and states of being graphically before the reader’s eye. The contrasting use of “-ta” form verbs to translate past perfective verbs clearly emphasises the completion of actions. Futabatei thus broke the monotony of the earlier translations, eliminating many of the “-ta” form sentence endings.

When Futabatei published *Tsutsu o makura*, he still adhered to this modified translation strategy. In this later translation most past imperfective verbs are translated using “-(r)u” or “-te iru” form verbs, though there are some exceptions. While Futabatei employs “-(r)u” or “-te iru” form verbs to describe the actions of characters other than the narrator-protagonist, he uses “-ta” or “-te ita” form verbs to describe the narrator’s own actions, his comments about other soldiers, and his psychological analysis of his own mental state. Even so, in this work “-(r)u” and “-te iru” form verbs appear three to four times more frequently than “-ta” or “-te ita” form verbs. The number of full stops found in Futabatei’s translation is close to that found in Tolstoy’s original. Although Futabatei no longer follows the word order of the original as rigorously as he did early in his career, omissions or additions are hardly to be found.

By contrast, in *Mazushiki shoojo* we find several phrases and sentences are missing and Kayoo appears to add conventional Japanese expressions quite freely. She frequently joins several sentences from the original to make a long sentence. This is illustrated in the following sentence, taken from a scene depicting Pokrovsky’s final moments:

彼はもう一度日を見たく、外の明を見たく、太陽を見たかったので、私は早速窓帷を取退けた、戸外の日の色は、今死なんとし、消えなんとしてみる人と同じく悲しく、愁はしげに、面を灰色の雲に包んで、雨は涙と降り注ぐ、窓の硝子には細雨頻に砕けて、散つて、冷い水の汚れた線にて、其れを洗つてゐる、室の中には、薄明い光線がものうく、聖像の燈明と光を争うてゐる。²³

[He wanted to look for the last time at the day, the daylight, the sun, so I quickly drew back the curtain, but the day looks sad and sorrowful, like the man who is dying and disappearing from the world; the sky is covered by grey cloud, and the rain is pouring like tears, a light rain constantly patters against the panes, washing them down with streams of cold and dirty water, and in the room a few faint rays of daylight are weakly battling with the light of the lamp in front of the icon.]

²³ Dostoevsky, F.M., “Mazushiki shoojo”, translated by Senuma Kayoo, op. cit., p. 110.

Here six sentences from Dostoevsky's original have been combined in one Japanese sentence. The sentence is illustrative of Kayoo's insertion of conventional phrases and of her tendency to write exceedingly long sentences. It appears to provide evidence that Nakamura's characterisation of her translation style is quite applicable to *Mazushiki shoojo*. It also provides evidence in support of Egawa's assertion that Kayoo's phraseology is heavily influenced by Kooyoo, and sometimes distorts the meaning of the original.

How then, does Kayoo address the problem of translating Russian verb forms, and how does her strategy in this respect compare with Futabatei's? Can we uncover any regularities in the treatment of verb forms in *Mazushiki shoojo*? A count of verb forms reveals that an almost equal number of “-(r)u” and “-ta” form verbs are used (183 as compared with 197). By contrast, Futabatei employs “-(r)u” form verbs one and a half times more frequently than “-ta” form verbs (170 as compared with 109). When a more detailed comparison is made with the verb forms in the Russian original, the following picture emerges. When translating past imperfective verbs, Kayoo employs “-(r)u” and “-te iru” form verbs one and a half times more frequently than “-ta” and “-te ita” form verbs (140 as compared with 90), but “-te iru” and “-te ita” form verbs are used in equal number (35 instances of each). These figures form a marked contrast to Futabatei's treatment of verb forms in *Tsutsu o makura*. When translating past imperfective verbs, Futabatei employs “-(r)u” and “-te iru” form verbs three and a half times more frequently than “-ta” and “-te ita” form verbs (93 as compared with 27). The ratio of “-te iru” to “-te ita” form verbs is two to one (14:7). Futabatei consciously differentiates between “-(r)u” and “-te iru” form verbs and “-ta” and “-te ita” form verbs, when translating past imperfective verbs, on the basis of whether it is the narrator's own actions that are being described, or the actions of other characters. Kayoo appears to make no such differentiation. When we examine in detail Kayoo's translations of past imperfective verbs in *Mazushiki shoojo*, we soon see that initially she makes every effort to be faithful to the original. In chapter one of her translation she attempts to reproduce both tense and aspect of the original Russian verbs. (Although there are only two chapters in Dostoevsky's original, Kayoo divides them into 15 chapters.) Kayoo even distinguishes past perfective verbs from past imperfective verbs by employing “-no de aru” or “-no de atta” endings for the former. In chapter two Kayoo begins employing “-(r)u” or “-te iru” form verbs for past imperfective verbs used to depict the main characters' past habitual actions. However, this usage is prompted by Dostoevsky's use of the particle “byvalo” [would], which specifically “serves to express the past frequentative nature of the action”.²⁴ Although the predicated verbs introduced by the particle “byvalo” can be past or present imperfective verbs, or future perfective verbs, Kayoo renders them uniformly employing “-(r)u” and “-te iru” form verbs. However, those past

²⁴ Wade, Terence, *A Comprehensive Russian Grammar*, Oxford, Blackwell, 1992, p. 300.

imperfective verbs, which describe the continuous actions of the main characters, are rendered using either “-te iru” or “-te ita” form verbs, with no apparent regularity in their use. This treatment of verb forms is in stark contrast to Futabatei’s translation strategy. Futabatei began employing “-(r)u” or “-te iru” form verbs to translate past imperfective verbs which describe continuous actions or states of being in *Aibiki* and *Kiguu*. He later modified this strategy, employing “-te ita” form verbs when past imperfective verbs depicted the actions of the narrator-protagonist in a first-person narrative. In *Mazushiki shoojo* Kayoo seems to be unconscious of who is performing deeds when translating past imperfective verbs. In some places Kayoo adheres faithfully to the original and employs “-te ita” form verbs, while at other times she employs “-te iru” form verbs without any apparent reason. This inconsistency in the rendition of past imperfective verbs may have made her translation appear crude or unrefined.

When we make a stylistic comparisons between the narrative of *Mazushiki shoojo* and that of Kooyoo’s *Aobudoo*, the similarity soon becomes apparent. The number of “-(r)u” and “-te iru” form verbs in *Aobudoo* is slightly greater than that of “-ta” and “-te ita” form verbs (547 as compared with 424), but not nearly to the extent observed in Futabatei’s *Tsutsu o makura*. Moreover, in *Aobudoo* there is no difference in the use of “-te iru” and “-te ita” form verbs, both of which are used equally to describe the background and the actions of the main characters, including the narrator himself. The only observable difference in the use is that whereas “-te iru” form verbs are used to depict the narrator’s inner thoughts, “-te ita” form verbs tend to be used to describe the narrator’s actions. At any rate, Kooyoo does not differentiate the actions of the narrator from the actions of the other main characters by the use of “-te ita” and “-te iru” form verbs, as Futabatei did.

Kayoo’s translation style does appear to have been greatly influenced by Kooyoo’s style at the time when she was working on *Mazushiki shoojo*. It would appear that she inherited not only Kooyoo’s ‘old’ style, but also his innovative use of third-person pronouns. As pointed out by Okumura Tsuneya, Kooyoo first established the use of the third-person pronoun “kare” in *Aobudoo*.²⁵ Whereas Futabatei does not employ “kare” in either his original works or his translations, Kayoo employs it as frequently as it is used in translations today. This use of “kare” gives *Mazushiki shoojo* a modern feel:

で彼は私を小娘で無いと云うたのが、其通りであるか、奈何かを見やうとしたのか、ひよいと頭を上げて私の顔を凝とみたが、急にぱつと耳まで顔を赤くした。私は何の訳か解らなかつたが、彼の前に突立つたまま、眼を見張つて彼を見てゐた。²⁶

²⁵ Okumura Tsuneya, “Daimeishi ‘kare, kanojo, karera’ no koosatsu: Sono seiritsu to bungo koogo [An examination of ‘kare, kanojo, karera’: their Formation and Written and Colloquial Language]”, *Kokugo kokubun*, Vol. 23, 1954, p. 68.

²⁶ Dostoevsky, F.M., “*Mazushiki shoojo*”, translated by Senuma Kayoo, op. cit., pp. 94-95.

[And then, probably wanting to know whether it was correct for him to say that I was not a little girl, **he** lifted his head and looked at me, and blushed to his ears. I couldn't understand; I stood in front of **him** and looked at him with my eyes wide open.]

When Kayoo employs the third-person pronoun “kare”, her translation becomes extremely faithful to the original and past imperfective verbs are rendered literally as “-te ita” form verbs. Kayoo’s translation style could thus be defined as an ‘eclectic’ style, where the old (ornate phraseology and length of sentences) and the new (use of the third-person pronoun) coexist. This style is suited to Kayoo’s romantic interpretation of Dostoevsky’s original. When *Mazushiki shoojo* was published, Kayoo was already thirty years old and no longer a ‘girl’, but she had translated the story with the passion peculiar to a girl and in a style suitable for those romantic stories likely to appeal to girls.

Yet, towards the very end of *Mazushiki shoojo*, Kayoo’s style suddenly becomes extremely close to Futabatei’s style. In chapter fifteen, where Pokrovsky’s funeral scene is depicted, Kayoo employs “-(r)u” and “-te iru” form verbs to translate past imperfective verbs expressing the continuous actions of Pokrovsky’s old father. While “-ta” form verbs are used solely to translate past perfective verbs, “-te ita” form verbs are used mainly to translate the past imperfective verbs describing the narrator Varvara’s actions. The whole chapter is written so graphically and realistically that the reader cannot help sympathising with Pokrovsky’s elderly father as he runs after his son’s coffin, clutching his son’s books. Kayoo’s ornate, romantic style gives way to a realism, which more closely matches the style of the original. Because the description seems more real, it provokes a deeper emotional response in the reader. Indeed, this section, which is so movingly translated by Kayoo, in a style similar to that used in Futabatei’s later translations, challenges the commonly accepted practice, in which past tense verbs are ‘faithfully’ translated using “-ta” form verbs. Let us compare Kayoo’s translation of this passage with a later translation made by Yonekawa Masao:

Kayoo’s Translation

泣き泣き車の右側から左側に、又も右に又も左に、やめず走り続けてゐる。其古蒼たフロツクコートの裾は、風に煽られて、翼のやうに、舞ひ廣がり、有丈の隠袋からは書物が皆突出してゐる。両手にも何かの大きい書物を一生懸命に抱へながら。往来の人は見て棺に十字架を書いてゐる。或者是立留つて此の哀なる老人を驚いて見送つてゐる。書物は仕切為しに、隠袋から泥濘に落ちる。人々は其度老人を呼び留めて報せる、彼は其れを拾つては、又棺の後を追うて走つて行く。²⁷

[Crying, he keeps running from the right to left of the cart and now from left to right. The skirts of his old coat flap in the wind like wings, and there are books sticking out of all his pockets. In his hands he has one enormous book, which he is clutching tightly. Passers-by look and cross themselves at the coffin. Some stop and follow this poor old man with their eyes open in astonishment. Books keep falling out of his pockets into the mud. People stop and point to the fallen books. He picks them up and again runs after the coffin.]

²⁷ Dostoevsky, F.M., “Mazushiki shoojo”, translated by Senuma Kayoo, op. cit., p. 111.

Yonekawa's Translation

～泣き声をあげて、柩車の反対側に駆け移ったり、またもとの側に走りもどったりした。古ぼけたフロックの裾が、翼のように風にひるがえった。ポケットというポケットからは、本が顔をのぞけていた。手の中には、なにか大判の本を持っていたが、彼はそれをひしとばかり抱きしめるのであった。通行の人は帽子をとって、十字を切った。中には足をとめて、哀れな老人のさまをあきれ顔にみつめるものもあつた。書物はのべつ、彼のポケットから、ぬかるみの上に落ちた。人が呼びとめて、その落としものを教えてくれると、彼は拾い上げて、またもや棺のあとを追いかけるのであった。²⁸

[...crying loudly , he ran to the other side of the funeral cart and again ran back to this side. The skirts of his old coat flapped in the wind like wings. There were books sticking out all his pockets. In his hands he had one large-sized book, which he would hold on to tightly. Passers-by took off their hats and crossed themselves. Some stopped and looked at the poor old man in amazement. Books kept falling into the mud. People stopped him and pointed to his fallen books, he would pick them up and again he ran after the coffin.]

In the original all the verbs used in this passage are past imperfective. Notably both Kayoo's and Yonekawa's translations closely follow the punctuation found in the original. The striking difference is in the verb forms. While Kayoo uses predominantly “-te iru” form verbs, bringing the continuous actions of the characters strikingly before the readers' eyes, Yonekawa employs varieties of the “-ta” form: “-ta”, “-te ita”, “atta”, and “no de atta”. While Yonekawa emphasises the past tense, Kayoo emphasises the continuity of the imperfective aspect. The result of these differing emphases is that while Yonekawa's narrative is retrospective and creates the impression of a ‘second-hand’ account, Kayoo's is immediate and graphic, creating a stronger impression. Kayoo's translation thus offers a different paradigm, in which past imperfective verbs may be translated using “-(r)u and “-te iru” form verbs, to produce a more immediate and graphic description. Present-day translators might do well to revisit some of these early translation works, and to rethink the firmly entrenched practice of translating all past tense verbs using the “-ta” form.

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²⁸ Dostoevsky, F.M., *Dosutoefusukii zenshuu, Vol. 1*, translated by Yonekawa Masao, Tokyo, Kawade shoboo shinsha, 1969, p. 47.

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