



Miyamoto Yuriko's *Mosukuwa Inshōki*: approaches to the translation of a source text containing language elements and Culturally Specific Items from several different cultures

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Abstract

The focal point of this study is a translation of the first part of the essay *Mosukuwa Inshōki* ("Record of Moscow Impressions") by the Japanese novelist and left-wing activist Miyamoto Yuriko (1899-1951). The commentary accompanying the translation considers the translation problems presented by this text. In particular, it investigates translation strategies for dealing with a source text which contains a large number of language elements and Culturally Specific Items (CSIs) belonging to several different cultures. Additionally, it examines the complex levels of sound and meaning created in Japanese by the use of *rubi* (glosses) and how these can be represented in English, exploring creative solutions in keeping with modernist influences on the source text. Taking a functionalist approach based on *skopos* theory, various translation strategies were adopted to deal with the Russian (and other language) phrases and CSIs in the source text, the most radical of which was to use a version of glossing in the English translation. The experience of employing this unusual technique in the translation of *Mosukuwa Inshōki* supports the conclusion that glossing is a versatile device which warrants further investigation and application.

TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGEMENTS	iv
CHAPTER 1 – INTRODUCTION	1
1.1 Rationale	1
1.2 Research questions	2
1.3 Structure	3
CHAPTER 2 – LITERATURE REVIEW	4
CHAPTER 3 – METHODOLOGY	10
3.1 Skopos	10
3.2 General approach	11
CHAPTER 4 – SOURCE TEXT AND TRANSLATION	12
CHAPTER 5 – COMMENTARY	56
5.1 Introduction	56
5.2 Style	56
5.3 Russian expressions and CSIs	59
5.4 Other translation problems	68
CHAPTER 6 – CONCLUSION	70
BIBLIOGRAPHY	71
DECLARATION	76
<u>Tables</u>	
Table 1. Proper nouns in <i>Mosukuwa Inshōki</i>	60
Table 2. Common expressions in <i>Mosukuwa Inshōki</i>	61

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CHAPTER 1. INTRODUCTION

Miyamoto Yuriko (1899-1951) belonged to the first generation of female writers to achieve real prominence in modern Japan (de Bary, 1984, p. 7). Born to a wealthy, liberal and well-connected family, she was already a published author when, in 1927, she embarked on a life-changing journey to the Soviet Union in the company of her female lover, the Russian translator Yuasa Yoshiko (Dobson, 2017, pp. 800-801). She returned to Japan a committed communist (Sipos, 2018, p. 133) and despite persecution during the nationalist period before and during the Second World War, remained true to her beliefs to the end of her life. This steadfast commitment, along with her writing and activism, brought Miyamoto new-found public respect in the post-war era (Dobson, 2017, p. 801) but she has also received criticism for painting an overly rosy picture of life in Soviet Russia and failing to acknowledge the brutal realities of Stalin's regime (Sipos, 2018, pp. 138-140, 146).

Miyamoto won awards for her novels during her lifetime (Dobson, 2016, p. 486) and her writing and political views have been the focus of much scholarly attention in Japan (Sipos, 2018, p. 118). In the West, meanwhile, she has been hailed as both a pioneering feminist (de Bary, 1984, p. 25) and a queer icon (Curran & Welker, 2005, p. 74). Although a handful of her works have been translated into English and other languages (The Japan Foundation, n. d.), this represents only a fraction of her prolific output of short stories, essays, journalism and literary criticism (over one thousand texts on the open access *Aozora Bunko* database alone). The many articles and essays Miyamoto wrote about her transformative experiences in the Soviet Union fill an entire volume of her collected works (Dobson, 2016, p. 493). But surprisingly – given the academic interest in Miyamoto – the majority remain untranslated. One of these, the long essay *モスクワ印象記* (*Mosukuwa Inshōki* “Record of Moscow Impressions”), is the subject of this dissertation.

1.1 Rationale

Miyamoto wrote *Mosukuwa Inshōki* while she was still living in Moscow. It was first published in 1928 in the popular left-leaning journal *Kaizō* (Abel, 2012, p. 158; Dobson, 2016, p. 494). Written in an unstructured, stream-of-consciousness style, influenced by the modernism that was sweeping Japanese artistic and intellectual circles at the time, the

essay is a patchwork of personal observations, social commentary, snippets of reported dialogue and almost cinematic descriptions (Dobson, 2016, pp. 492-494). I chose this text for three main reasons:

- It was Miyamoto's first published work to document the three years she spent in the Soviet Union, an experience which had a profound effect on her life, politics and later writing (Dobson, 2017, p. 801, 814).
- In recent years there has been an increase in tension between Russia and the West, culminating in the invasion of Ukraine in 2022. Against this background, it seems more important than ever to bring diverse perspectives on Russia to light, particularly those from outside the Western world.
- The text contains a number of interesting challenges for the translator which form the basis of the research questions outlined in the section below.

The focus of this dissertation is a translation of the first approximately six thousand words of the essay, the full text of which is available in the public domain on the *Aozora Bunko* database (宮本百合子, 2002).

1.2 Research questions

In documenting the writer's impressions of Moscow, *Mosukuwa Inshōki* incorporates a large number of Russian words, phrases and short sections of dialogue. These include people and places, food, objects, institutions and other Culturally Specific Items (CSIs), mostly related to Russia, but also taken from other languages, including English. In addition, there are occasional references to aspects of Japanese culture which would not necessarily be widely understood by an English-speaking target audience.

Miyamoto uses several different strategies when introducing Russian dialogue and CSIs, but by far the most frequent is to write the words and phrases in Japanese glossed with the Russian pronunciation in the *katakana* script (a technique known in Japanese as *furigana* or *rubi*), as shown in the example below:

ホーロドノ
寒 い

In this example, the underneath part is the Japanese word for “cold” – read *samui*, which consists of an ideograph representing “cold” with a phonetic character as a suffix – and above is the Japanese transliteration *hōrodono* of the Russian word for “cold”, Холодно.

This dissertation examines these features of the text and how they might be handled in translation. In particular:

- What strategies can be used when translating a source text which contains language elements and CSIs belonging to a number of different cultures?
- More specifically, how can the complex levels of sound and meaning created in Japanese by the use of *rubi* be represented in English? Creative solutions in keeping with the modernist influences on the source text are explored.

The translation is accompanied by a commentary which addresses these two questions. In addition, the commentary discusses some of the other translation problems presented by the source text and the strategies employed to overcome them.

1.3 Structure

Following this introduction, Chapter 2 reviews the literature related to the areas of research described above. Chapter 3 outlines the methodological approaches taken in undertaking the translation, which is presented in parallel with the source text in Chapter 4. The commentary on the translation makes up Chapter 5. Finally, Chapter 6 offers some concluding remarks.

CHAPTER 2. LITERATURE REVIEW

Miyamoto's Soviet experiences, and the profound effect they had on her writings and politics, have been discussed at length by Sipos (2018) and Dobson (2016, 2017). Whilst all three of these articles help to place Miyamoto's Soviet travel writings in context, Dobson's 2016 study is the only detailed analysis of *Mosukuwa Inshōki* to appear in English to date. In this study Dobson foregrounds aspects of the work relevant to the research questions outlined in the previous chapter, namely the influence of modernism and the cinema on Miyamoto's style, and the use of Russian terms throughout the text.

According to Dobson (2016, pp. 487, 492-493), Miyamoto often visited the cinema and was influenced by modernist literary techniques originating from what, at the time, was an innovative new medium. The impact of cinema is conspicuous in *Mosukuwa Inshōki* which "combines the meandering style of a *kansōbun* (impressionistic essay) with a filmic eye that creates a sense of immediacy, as if a camera is following Yuriko's progress around Moscow" (Dobson, 2016, p. 494). Dobson (2016, p. 492) asserts that Miyamoto's writing does not display the experimentation with grammar, narrative and genre often associated with the modernist movement. Miyamoto does, however, use another modernist technique derived from Soviet cinema, that of montage (Stone, 2013, p. 88), juxtaposing – sometimes abruptly – vivid description, facts and figures, snippets of dialogue and discussion of her primary theme, Russia's "depth" (Dobson, 2016, pp. 493, 495). This "mutually reinforcing alternation between the impressionistic and the factual" (Dobson, 2016, p. 494) is underscored by Miyamoto's use of Russian words and phrases and references to historical and literary figures, by which she "demonstrates her pre-existing knowledge of 'Russia', further validating her lived experience of the 'real' Russia." (Dobson, 2016, p. 498).

Miyamoto's liberal use of Russian terms is a striking feature of *Mosukuwa Inshōki*, and one which poses particular problems for the translator. Few scholars seem to have ventured into this area, however, leading Beebee (2012) to assert that "Despite the plethora of theory and criticism on the translation of literary texts, there is very little to help us deal with the appearance of translation or code switching *within* literary texts" (p. 14). There does not even appear to be agreement about what to call the phenomenon Beebee terms "code switching", but which other scholars refer to as "translingualism", "heterolingualism",

“exophony” and “polylingualism” (Hansen, 2019, p. 612). In his classic 1981 essay “Polylingualism as Reality and Translation as Mimesis”, Sternberg explores the various ways in which writers have attempted “to represent the reality of polylingual discourse through a communicative medium which is normally unilingual” (p. 222). But while Sternberg (1981, p. 239) poses the question “what happens to translational mimesis in translation?” he does not propose any practical solutions.

Recently, however, Wakabayashi (2021, pp.181-184) has addressed the problem of foreign expressions in Japanese texts. In an earlier article, she argues that the Japanese have long been open to the influence of foreign languages on their literature (Wakabayashi, 2009, p. 1) and by some estimates *gairaigo* (foreign loanwords) make up 10% of the modern Japanese language (Hogan, 2003, p. 43). Although foreign expressions in Japanese are often purely decorative (Inagawa, 2015, p. 12), writers also use them intentionally to produce specific effects (Wakabayashi, 2021, p. 181). For Japanese readers, words and phrases from other languages add veracity and colour to a text, though they may also have a defamiliarising – literally a “foreignising” – effect (Wakabayashi, 2021, pp. 181-182). Interestingly, in discussing Tolstoy’s motive for including numerous passages in French in *War and Peace*, Hansen (2019, pp. 613-614) postulates that he may have been aiming for a similar blend of realism and defamiliarisation. Tolstoy was a significant influence on Miyamoto (Turkevich, 1977, p.76, Dobson, 2017, pp. 800, 815) and it is perhaps not too much of a leap to surmise that her frequent use of Russian in *Mosukuwa Inshōki* may have been partly inspired by this feature of Tolstoy’s famous novel.

When translating a Japanese text, such as *Mosukuwa Inshōki*, which contains target- or third-language expressions, there is a risk that the effects intended by the author may be weakened or even erased (Wakabayashi, 2021, pp. 181-182). To prevent this, Wakabayashi (2021, pp. 181-184) suggests eight techniques which the translator into English can employ to preserve the “meaningful or motivated strangeness” created by the intermingling of languages. These include using different typefaces or non-standard English grammar or orthography. She advises, however, that when a text contains a large number of foreign expressions, the best solution may be to use a mixture of strategies in order to avoid monotony (Wakabayashi, 2021, p. 184).

Wakabayashi's guidance is helpful but assumes that the foreign language expressions encountered by the translator will be predominantly English in origin. This is perhaps not surprising given that 94.1% of loanwords in Japanese are estimated to derive from English (Stanlaw, 2004, p. 13). Wakabayashi's only suggestion in regard to third languages is the dual approach of transcribing the word and adding an explanation, giving the example "abōji (*father in Korean*)" (Wakabayashi, 2021, p. 184). Aixelá (1996, p. 62) likewise notes that the use of such extratextual glosses is common when dealing with quotations in third languages.

Related to – and to some extent overlapping with – the issue of third-language expressions in translation, is the issue of CSIs. What characterises a CSI has been the subject of much discussion in the scholarly literature (Marković, Đorić Francuski & Stojiljkov, 2019, p. 161). One product of this debate is the variety of terms used to describe such items, including cultural words (Newmark, 2010, pp. 173-174), realia (Leppihalme, 2011, p. 126) and culture-specific concepts (Baker, 2018, pp. 19-20), which to some extent reflects the difficulty of pinning down a concept as amorphous as culture (Newmark, 2010, p. 173). Aixelá defines CSIs as:

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text. (Aixelá, 1996, p. 58)

Although this definition is now nearly thirty years old, it continues to be influential in the literature to this day, as shown by its prominence in recent research in this area, such as studies by Turzynski-Azimi (2021, p. 409) and Zhang and Kong (2021, p. 68). For this reason both the term "CSI" and Aixelá's definition was adopted for the purposes of this study.

Various classifications of CSIs have been proposed by Nedergaard-Larsen (1993, p. 211, Aixelá (1996, p. 59) and Newmark (2010, p. 175) among others. These systems have much in common and, because of the wide range of terms that could be regarded as CSIs, there is general consensus that a complete classification would be difficult to achieve (Turzynski-Azimi, 2021, p. 409; Ajtony, 2015, p. 49). Aixelá (1996) divides CSIs into two basic types:

proper nouns and “common expressions”, namely “objects, institutions, habits and opinions restricted to each culture” (p. 59). This is a useful distinction when discussing *Mosukuwa Inshōki* in which the names of Russian people and places feature prominently and pose particular problems for the translator.

In addition to classifications of CSIs, many translation theorists have attempted to come up with typologies of strategies for dealing with them (Turzynski-Azimi, 2021. p. 410). Writing with particular reference to Japanese to English translation, Wakabayashi (2021, pp. 6-10) distinguishes eleven strategies, as follows:

- Transcription (loanword)
- Through translation (calque)
- Literal translation
- Description, definition or paraphrase
- Supplementary information (i.e. translator’s notes, glossaries etc)
- Generic term (hypernym or superordinate)
- Hyponym
- Functional equivalent (cultural substitution)
- Omission
- Translation by illustration (i.e. using images to make clear what is being referred to)
- Combined procedure (using a mixture of the above techniques)

Pym (2016, p. 186) notes that typologies of translation strategies for Japanese are scarce. That proposed by Wakabayashi appears to be the only one in existence in recent literature to focus specifically on Japanese CSIs. Most of the CSIs in *Mosukuwa Inshōki* are, in fact, related not to Japanese but to Russian culture (albeit refracted through a Japanese text). Nevertheless, because Wakabayashi’s typology is user-friendly and includes numerous examples, it was chosen as the starting point for the analysis of CSIs in this study.

After outlining her typology, Wakabayashi (2021, pp. 10-11) goes on to summarise factors that may come into play when deciding which strategies to use in a real-life context. Even when the translator has chosen to adopt an overarching translation philosophy, such as domestication or foreignisation, the needs of the target audience or commercial pressures may necessitate a different approach when dealing with individual CSIs (Wakabayashi, 2021,

p. 11). Lederer (1994/2003) argues “There cannot be general or unique solutions for cultural transfer. The relevant solution is always ad hoc and depends heavily on the portion of text to be translated” (p.128). On the other hand, some writers have pointed out that the micro- and macro- level are inextricably linked, since solutions applied to individual CSIs have a cumulative effect on the translation as a whole (Davies, 2003, pp. 89, 97; Jull Costa, 2007, pp. 4-5). Wakabayashi (2021) concludes that although it is best to aim for consistency, the translator may have to find “a judicious balance among the competing demands in a particular context” (p. 11). As with third-language expressions in general, the particular issue of CSIs from third cultures (i.e. neither the source nor the target culture) does not seem to have been much discussed in the literature. Aixelá (1996, p. 69) views them as a “special case” which should be considered separately, although he does not give any examples.

In *Mosukuwa Inshōki* Miyamoto’s preferred method of incorporating Russian dialogue and CSIs into the text is to write the word or phrase in Japanese glossed with the Russian pronunciation in rubi. The history of rubi glosses, along with the various ways Japanese writers have used this technique to produce different effects, has been explored by Ariga (1989), Wilkerson and Wilkerson (2000), Wakabayashi (2006) and Sato (2018) among others. Wakabayashi (2006, pp. 25-31) outlines four main functions of rubi: phonetic, semantic, stylistic or rhetorical, and aesthetic. She demonstrates that rubi may serve to domesticate foreign expressions by allowing the familiar and exotic to appear alongside each other (pp. 10, 28). Sometimes, however, they have the opposite effect, “destroying the perception of familiarity by introducing novelty and distance from the conventional meaning and by deliberately highlighting the lack of equivalence and undermining or entering into rivalry (contra-diction) with the base unit” (p. 28). Since rubi form an integral part of the text it is more difficult for the reader to ignore their presence, unlike footnotes which can be skipped (p.4).

Sato (2018), meanwhile, examines Japanese writers’ use of glosses from the perspective of the sociolinguistic concept of translanguaging, which she defines as “language use that manipulates the boundary between named languages for creative and critical meaning-making” (p. 3). With examples from Japanese translations of *Romeo and Juliet* and *Breakfast at Tiffany’s*, she shows how the creative use of rubi allows translators into Japanese to span

the gap between languages without compromising intelligibility for the reader (Sato, 2018, pp. 12 -18). The rich interplay of sound and meaning created by glosses in Japanese is likewise lauded by Ariga (1989) and Wilkerson and Wilkerson (2000) who give numerous examples, drawn from traditional literature and contemporary magazines respectively, of the innovative, witty and poetic uses to which they have been put. Wakabayashi (2006) – with an example from the works of Argentine writer, Julio Cortázar – goes further, suggesting that Japanese glossing techniques could be adapted by translators into other languages, in order to “allow the co-presence, symbiosis and inter-animation of two languages, while also registering the dislocation between them” (p. 34). She concludes that not only is the creative potential of rubi in translation limitless, but they also have the capacity to challenge traditional concepts of translation, blurring the boundaries between source and target, sound and meaning (pp. 34-35).

CHAPTER 3. METHODOLOGY

3.1 Skopos

Mosukuwa Inshōki was written nearly a hundred years ago for the Japanese readers of a progressive magazine. Because of the distance in time and space from the original context, it is almost impossible to know exactly how this work would have been received by the source audience, and hence difficult to adhere strictly to notions of equivalence in the translation. Consequently, skopos theory, as advanced by Reiss and Vermeer (Martín de León, 2020, p. 200), with its focus on the target audience, seemed to present a more pragmatic model in this instance. Skopos theory (from the Greek *skopos* meaning “purpose”) holds that a translator must be clear about both the purpose of the text they are translating and the function it will have for the intended audience (Munday, Ramos Pinto & Blakesley, 2022, p. 110). It was therefore important to define the skopos of the target text from the outset.

The imagined skopos of the translation was a collection of eyewitness accounts of Moscow in the early days of the Soviet Union by travellers of different nationalities to be published in book form. Comma Press’s Reading the City series (Comma Press, n.d.) is a comparable collection of writing about world cities, though focussed on fiction rather than reportage. It was envisaged that the translation’s target audience would have a general interest in Russia, though not necessarily specialist knowledge of its history, politics or literature. For example, they were likely to have heard of Red Square and Chekhov but might not necessarily know that Tverskaya Street is Moscow’s most famous shopping street or that Ropshin was a writer and revolutionary. Wakabayashi (2021, p. 11) states that “translators sometimes underestimate readers’ ability to accept unfamiliar references” and it was assumed the target audience would be willing to use the internet or other means if they wished to find out more about a person, event or place with which they were not familiar.

One critique of skopos theory is that, in focussing on the target audience, the translator’s ethical responsibility towards the creator of the source text may be neglected (Nord, 2021 p. 205). To mitigate this risk, Nord (2021, p. 205) has proposed a two-pronged approach to translation, combining the functionalism of skopos theory with the principle of “loyalty”, which “commits the translator bilaterally to the source and the target sides”. In translating

Mosukuwa Inshōki I similarly sought to balance the needs and expectations of the target audience against a desire to preserve the features of Miyamoto's writing which make her work striking and engaging.

3.2 General approach

The over-arching methodology employed when producing the translation and accompanying commentary was reflective practice, drawing on classic frameworks such as Gibbs (2013) and Kolb (2014). Reflection is regarded as vital in many professional contexts, based on the view that by critically analysing experiences, lessons can be learnt and practice improved (Bassot, 2016, p. 2). In translation studies it has been similarly advocated as a way to push the boundaries of the discipline (Munday, Ramos Pinto & Blakesley, 2022, p. 252). Bassot (2016) recommends reflective writing as an effective tool for taking reflection to a deeper level, stating, "if you want to understand more about yourself and your practice, you need to write about it" (p. 31). She believes that writing may be beneficial in various ways, allowing the writer to evaluate their work critically, challenge their assumptions and process their thoughts and feelings (p. 34). In particular, she highlights the value of reflective logs, diaries or journals in structuring reflective writing (p. 38). With this in mind, I kept a detailed reflective diary during the process of translating *Mosukuwa Inshōki* in which the translation problems encountered and the steps taken to arrive at solutions were recorded and critically analysed, along with my thoughts and feelings about the translation process. This diary forms the basis of the commentary.

The commentary itself was informed by the set of methodological guidelines for evaluating translation decisions proposed by García Álvarez (2007) and the summary of elements that should be considered when producing a translation commentary provided by Munday, Ramos Pinto and Blakesley (2022, pp. 252-258).

CHAPTER 4. SOURCE TEXT AND TRANSLATION

モスクワ印象記

宮本百合子

- 1 トゥウエルスカヤの大通を左へ入る。かどの中央出版所にはトルキスタン
2 文字の出版広告がはりだされ、午後は、飾窓に通行人がたかって人間と猫
3 の内臓模型をあかず眺める。緑色の円い ^{だったん} 韃 鞄 帽をかぶった辻待ち櫓の
4 馭者が、その人だかりを白髯のなかからながめている。
- 5 中央電信局の建築が、ほとんどできあがった。材料置場の小舎を雪がお
6 おっている。トタンの番小屋のきのこ屋根も白くこおっている。
- 7 ——ダワイ！ ダワイ！ ダワイ！
- 8 馬櫓が六台つながって、横道へはいつてきた。セメント袋をつんでい
9 る。工事場の木戸内へ一台ずつ入れられた。番兵は裾長外套の肩に銃をつ
10 っている。
- 11 長靴に二月の雪をふみしめ、番兵は右に歩く。左に歩く。しかし歩哨の
12 地点からはとおく去らず、彼は口笛をふいた。交代に間がある——。日曜
13 に踊った女の肩からふいと心の首を持ちあげたとき、番兵は向う側の歩道
14 をゆく二人の女を見た。大股に雪の上を——自分の女の記憶のうえをふみ
15 しめるのを瞬間わすれて、番兵は自分の目前を見つづけた。
- 16 ^{キタヤンキ}
——中国の女？——

[Please note that the Translator's Note below and the footnote on p. 51 are intended to be part of the target text.]

Record of Moscow Impressions by Yuriko Miyamoto

Translator's Note: In 1927 the young Japanese writer Yuriko Miyamoto (1899-1951) embarked on a journey to Moscow with her lover, the Russian scholar and translator Yoshiko Yuasa (whom Yuriko refers to here as "Y"). The couple stayed in the Soviet Union for three years. This period led to Yuriko dedicating her life to the communist cause and had a profound effect on her later activism and writing.

1 Leading off to the left is grand Tverskaya Street. At the Central News Board on the corner,
2 announcements in Turkic script have been posted up and, in the afternoon, passers-by
3 gather at a window display, gazing avidly at models of the internal organs of a human being
4 and a cat. A sledge-driver in a round green Tartar hat gazes at the crowd from the depths of
5 his white beard as he waits for a fare.

6 The construction of the Central Telegraph Office is all but finished. Snow covers the shed in
7 the storage yard. The domed roof of the corrugated iron guard hut has also frozen white.

8 —*Davai! Davai! Davai!*

9 Six horse-drawn sledges, linked in a convoy, hurtle into a side street. They are loaded with
10 bags of cement. One by one, each sledge is taken through the wooden doors of the
11 construction site. The guard on duty has a rifle slung over the shoulder of his greatcoat.

12 The guard walks back and forth, treading the February snow with his high boots, but he does
13 not stray far from his sentry post. He whistles as he goes. He will not be relieved for some
14 time...A secret smile is just beginning to form on his face as he remembers lifting his head
15 from the shoulder of the woman he danced with on Sunday, when he catches sight of two
16 women walking along the pavement beyond. They are taking big strides over the snow.

17 Forgetting for a moment to step into memories of his own woman, the guard stares at the
18 sight in front of him.

19 —Are those Chinese women . . . ?
Kitayanki

1 一人の女は黒ずくめ。一人の女は茶色ずくめ。毛皮の襟からでてはいる唇
2 をうごかして彼女たちは番兵の理解せぬ言葉をしゃべり、黒ずくめの女の
3 方が高笑いをした。

4 番兵は銃をゆすりあげ、さらに女たちの後姿をみまもった。街の平った
5 い建物のみとおし。後から取りつけたに違いないバルコニーが一つ無意味
6 に中空にとび出している。したに、

7

8 ホテル・パッサージ

9

10 電気入りの看板がでていた。バルチック海の春先の暴風がおこる朝、こ
11 の看板はゆれた。そして ^{きし} 軋む。黄色い紙にかいた献立が貼りだしてある
12 そのホテルのぼからしくおもいドアを体で押しあけて、先ず黒ずくめの女
13 がはいった。つづいて、茶色外套の女もはいつてしまった。——バング！

14 ^{ピローシュカ}
肉入 饅頭 売りがきた。彼が胸からつるした天火のゆげが、ドアの煽

15 りでちった。同時に ^{ピローシュカ} 肉入 饅頭 の温い匂いも湯気とともにちる。

16 番兵の、田舎の脳髓のひだのあいだで東洋女の平たい顔の印象がぼやけ
17 た。ただ好奇心の感覚が、漠然神経にのこっている。その時、永いあいだ
18 立っている櫓馬が尾をもたげ、ここちよげにゆっくり排泄作用をおこなっ
19 た。雪解けの水にぬれたむかい屋根の雨樋にモスクワの雀がとまって、熱
20 心に、逞しい馬の後脚の間に落ちたできたての、湯気のでる餌をみはっ
21 た。

1 One woman is dressed all in black. The other is all in brown. They move their lips, which
2 poke out from their fur collars, speaking in a language the guard does not understand. The
3 woman in black lets out a roar of laughter.

4 The guard hitches up his gun and continues watching the retreating figures of the women.
5 He has an unobstructed view of a featureless building on the street. A single balcony,
6 seemingly attached to the building from behind, and serving no practical purpose, juts out in
7 mid-air. Below it an electric sign reads:

8 **HOTEL PASSAGE**

9 On mornings when the early spring gales from the Baltic Sea blow in, this sign sways in the
10 wind. It creaks as it moves. The woman dressed in black uses her body to push open the
11 hotel's absurdly heavy door, on which is pasted a menu written on yellow paper. She is
12 followed by the woman in the brown coat—bang!

13 The meat bun ^{pirozhok} seller arrives. The steam from the warmer he has slung from his chest is
14 wafted in by the slamming of the door. The warm aroma of the meat buns drifts in along
15 with the steam.

16 Within the folds of the guard's rustic brain the image of the flat faces of the Oriental women
17 fades. Only a dim sense of curiosity lingers in his neurons. At that moment, the sledge horse,
18 standing there patiently, lifts its tail and slowly and contentedly performs an excretory
19 function. Opposite, on the gutter of a roof wet with snow melt, Moscow sparrows eagerly
20 keep watch on the freshly made, steaming food which has landed between the hind legs of
21 the mighty horse.

1 ホテルの四階のはしに、日本女の部屋があった。下足場に棕櫚がおいて
2 ある。そこから日本女の室まで七十二段、黒・赤・緑花模様の粗末な絨毯
3 がうねくり登っている。昇降機はない。あってもうごかぬ昇降機がモスク
4 ワじゅうにたくさんある。日本女は一日に少くとも二百八十段上ったり下
5 りたりした。そのたびに ^{カントーラ}事務室の前をとおりすぎた。 ^{カントーラ}事務室の白
6 い戸には三越の文具部にあるインク・スタンドの通りな碧硝子のとってが
7 ついていて、執務時間第八時より第十二時。第十四時より第二十二時と掛
8 札が下っている。新モスクワの生活法を、レーニンの大写真が眺めてい
9 る。
10 四階の手摺から下を見下すと、下足場の棕櫚の拡った青葉のてっぺん
11 と、その蔭に半分かくされたテーブル、うつむいて ^{ガローシ}上靴をはいている
12 女の背なかまで一つの平面に遠くみおろせた。棕櫚があるから、人はここ
13 から身を投げても死ぬことはできない。

1 The Japanese women's room is at the far end of the hotel's third floor. A palm tree has been
2 placed in the storage area for outdoor shoes. From there a flight of seventy-two stairs,
3 covered in a rough floral-patterned carpet in reds and blacks and greens, winds up to their
4 room. There is no lift. In Moscow, even when a building has a lift, it usually does not work.
5 The Japanese women go up and down at least 280 steps every day. Each time they pass the
6 office. The white door of the office has a handle made of the same blue glass as an ink stand
7 sold in the stationery department of Mitsukoshi. Hanging from the door is a sign: *Office*
8 *Hours 08:00-12:00, 14:00-22:00*. A large photograph of Lenin surveys Moscow's new way of
9 life.

10 Looking down from the third-floor balustrade, everything appears as a two-dimensional
11 image far below: the crown of the palm tree, with its green leaves spreading out over the
12 shoe storage area, the table half-hidden beneath it, and even the back of a woman bending
13 down to put on her ^{galoshi}overshoes. If someone attempted suicide by throwing themselves from
14 here, the palm would break their fall.

1 一人の日本女は、一日のうちになんどもそこから下をのぞいた。

2 夜になると、小さい花電燈が二つ点いた。廊下は静かだ。よく

3 ゴールニーチナヤ
女 中 が手摺のそばに椅子を持ちだし、キャラコのきれに

4 ドローンワーク 糸 抜 細 工 をやった。 ゴールニーチナヤ
女 中 は瘦せている。栗色の毛をか

5 たくくるくる巻きにしている。海老茶色のジャケットをきて小さい耳飾をし

6 ている。日本女は、てすりによりかかり、文法没却法で彼女と話した。

7 ——今夜寒い。

8 ホーロドノ
—— 寒 い ! 貴女の部屋は? 温くありませんか?

9 ——部屋は温い、もちろん! ここ、廊下にいて寒くない? あなたの

10 家は温い?

11 ——温い。西日がさす。温いけれど夏はやりきれない。

12 ——西日は体によくない。

13 ——よくない。

14 ——丈夫? あなた。

15 ——肺がわるい。——二期——分ります? 私の云うこと。ここ、肺、

16 ね。私は技術がないから他の働きができない。

17 サナトリウムは満員だ。日本には肺の悪い人がいるだろうか。 グリップ
流 感

18 がこんな置土産をしていった。三期になったらサナトリウムへ行けるだろ

19 う。そんな話をする。

1 One of the Japanese women peers down from this vantage point several times a day.

2 In the evening two small flower-shaped lights come on. It is quiet in the hotel corridor. Often

3 the chambermaid takes a chair out to the balustrade and sits doing openwork embroidery
gornichnaya

4 on a piece of calico. She is thin. Her chestnut-coloured hair is tightly curled. She wears a

5 maroon jacket and small earrings adorn her ears. The Japanese woman leans against the

6 balustrade and, with little regard for grammatical rules, engages the maid in conversation.

7 The conversations go something like this:

8 —Tonight, it's cold.

9 —Yes, it's kholodno cold ! How's your room, ma'am? Is it warm enough?

10 —The room is warm. Of course! Here, in the corridor, you're not cold? Your house is warm?

11 —Yes, it's warm. It gets the sun in the afternoon. But it's too hot in the summer.

12 —The afternoon sun is not good for the health.

13 —No, it's not.

14 —You are healthy?

15 —I have a weak chest . . . Second stage . . . Do you understand what I'm talking about? My

16 chest . . . you know . . . here. I don't have the skills to do any other work. The sanatoriums

17 are full. Are there people with lung problems in Japan? The gripp flu left me this little gift. When

18 it gets to third stage, I'll be able to go to the sanatorium.

1 廊下の白い壁に質素な円時計がかかっていて、半時間ごとに、彼女たちの
2 頭のうえで時を打った。その時計の鳴る音を、日本女は床の中で眠らず六
3 つまできくこともある。雪と煤煙とのモスクワ、きたなさのうちに美しさ
4 がある居心地よいモスクワの日の出は七時半だ。

5 一九二〇年には百二万八千であったモスクワの人口が一九二六年に二百
6 一万八千に増大した。この結果、モスクワでは、四つの世帯がたった一つ

7 の台所しかない ^{クワルティエーラ} 貸 室 に生活を営み、あらゆる小学校は二部教授
8 をさずけ、Yと私とはすでに二ヵ月、ホテルの一室に生活しつづけなけれ

9 ばならないことになる。毎日、 ^{カントーラ} 事 務 室 の青羅紗の上に、我々は六ルー
10 ブリの宿料と、一割の税とをおく。金庫をひかえて坐っているトルストフ
11 カの事務員が、一枚の受取をよこす。受取の裏には、普通のホテル取締規
12 則のほかに、宿泊料は一日ごとに支払うべきこと、たまればたまった金高
13 に応じ割合の高い税の附加されることを印刷してある。私があるいはY
14 が、夜の第二十一時五十分になってハッと思い出し、最大速力で

15 ^{カントーラ} 事 務 室 へかけ下りるのも、それ故無理ないしだいではないか。

1 On the white wall of the corridor hangs a simple round clock which strikes every half hour
2 above their heads. Sometimes the Japanese woman lies in bed listening to the chiming of
3 this clock until she finally falls asleep at six in the morning. The sun rises at half past seven in
4 Moscow – cosy Moscow, with its snow and soot, where beauty exists in the midst of squalor.
5 Moscow’s population, increased from 1,028,000 in 1920 to 2,018,000 in 1926. Consequently,
6 a ^{kvartira} flat with only one kitchen must be shared by four families; all primary schools operate on
7 a two-shift system; and Y and I have had to share the same hotel room for two months.
8 Every day we put our room fee of six roubles (plus ten percent tax) on the green baize in the
9 office. The clerk in the Tolstoy-shirt, who sits in front of the safe, hands over our receipt.
10 Printed on the back of the receipt, along with the usual hotel regulations, is a warning that
11 room fees must be settled each day and a higher rate of tax will be charged if they are
12 allowed to accumulate. Naturally, this means Y or I will suddenly remember at ten to ten at
13 night and have to run down the stairs to the office at top speed.

クワルティエラ
1 貸 室 は一杯だ。ホテルには空いた部屋がある。そこへも行かず
2 Yと私が一室に起居をともにし、読書をともにし、通風口の開けられない
3 夜中は、たがいのはく炭酸瓦斯さえわけ吸って居るのは、モスクワの人口
4 過剰に比例して軽い我等のポケットが最大原因だ。我々は、シベリア鉄道
5 以来の練習でできるだけたがいの存在を神経の埒外に放逐し、ながいモス
6 クワの冬のかなよなを暮す。しかし、私はものが書けぬ。Yは無遠慮に発
7 音練習をやることができない。これは不便だ。しかも、厳然たるわれらの
8 経済が結論するところの不便だから、Yも私も、互に向ってヒステリーを
9 起す権利がない。私は自分の内攻的ヒステリーを少し整理して、田舎者の
10 ハンカチーフのような青格子縞のテーブル掛の上で考える。

11 私の胸のうちでは日本が、極めて心臓に近い場所でなんともいえず脈々
12 と動きはじめる。黙って頬杖をついてテーブル掛の麻糸のほつれをぽつね
13 んとよってはいられなくなる。私はYを呼ぶ。

14 彼女は、縞の、シベリア鉄道でアメリカ女がそれを見て蔑視したところ
15 の、厚ぼったい、男もの見たいなうわっぱりの中から、私を振向く。私は
16 多くの賢いこと愚かなことをとりまぜ、しゃべり出す。やがてYも椅子を
17 向けなおし、彼女の常戦法である「違うよ、そうじゃあないさ」をもって
18 進出してくる。それから後、我々がどんなに、どんなことについてしゃべ
19 るか——ホテルの薄緑色の壁ばかりが知っている。

20 この時、ホテルの廊下の隅の ^{ゴールニーチナヤ} 女 中 のところでけたたましく
21 ベルが鳴った。戸棚の前で、女中は印度の詩人の室に撒く南京虫よけ薬を
22 噴霧器に移した。女中はそれを下へおき、日本女の部屋の閉った扉を通っ
23 て隣室へ行く。

1 Flats are overcrowded. Hotels have vacancies. The main reason Y and I are sharing one room
2 is that our wallets seem to be growing lighter in proportion to the burgeoning of Moscow's
3 population. We live and read together, and even breathe each other's carbon dioxide during
4 the night when we cannot open the air vents. After a practice run on the Trans-Siberian
5 Railway, we pass the evenings of Moscow's long winter trying not to get on each other's
6 nerves. But I am unable to write and Y cannot do her Russian pronunciation practice in
7 peace. It is inconvenient. What is more, because the inconvenience is the result of our strict
8 economies, neither of us have the right to become hysterical with the other. Controlling my
9 own pent-up hysteria slightly, I contemplate the blue checked tablecloth, which looks like a
10 peasant's handkerchief.

11 Inexplicably but insistently, Japan begins to stir within my chest, in a spot very close to my
12 heart. I can no longer sit in forlorn silence with my chin in my hand, playing with the frayed
13 linen threads of the tablecloth. I call out to Y.

14 She turns to look at me. She is huddled in the thick striped mannish-looking smock which
15 the American ladies on the Trans-Siberian Railway regarded with derision. I start talking
16 nineteen to the dozen, a jumble of sense and silliness. Soon, Y moves her chair round and
17 launches into her usual gambit of "No, that's wrong!" But as to the manner and the content
18 of our conversation after that . . . well, that is between us and the pale green walls of the
19 hotel.

20 At that moment, a bell rings shrilly in the chambermaid's station at the corner of the hotel
21 corridor. The chambermaid is standing in front of her cupboard pouring bedbug repellent
22 into a sprayer so she can treat the Indian poet's room. She puts it down and makes her way
23 past the Japanese women's closed door to the next room.

1 三分後、白前掛をかけ、鼠色シャツを着た海坊主のような食堂給仕が、手
2 すりにつかまり二段ずつ階段をとぼして下から登ってきた。彼は若くな
3 い。肥った。息が切れる。新しくないサルフェトカで風を入れつつ六十二
4 号、日本女の隣を開けた。ホテルにはプロフィンテルンの代表者が一杯泊
5 り込んでいる。あちらにも ^{デレガート} 代表員！ こちらにも ^{デレガート} 代表員！

6 ^{デレガート} 代表員は長靴のまま長椅子に寝る。 ^{デレガート} 代表員の食事はただである。
7 平常はテーブルに白い紙をかけ、色つけ経木造花で飾ってあるホテルの狭

8 い食堂は、 ^{デレガート} 代表員がいる時食卓に本ものの布のテーブル掛がかかる。
9 きちんと畳んだ新しいサルフェトカと、いい方の、光って重い揃いのナイ
10 フやフォークがいつ行って見てもならんでいる。海坊主の給仕は大盆をか
11 たげ、あるいは空手で絶えず白前掛をひらめかせ ^{デレガート} 代表員の胃袋充填を
12 して廻らなければならない。彼は不機嫌である。

13 日本女は、茶が飲みたくなった。日本女は扉をあけ、廊下へ半身だし
14 た。隣室の扉も開いている。各々食物を注文する数人のがやがやする声
15 と、海坊主が「 ^{ハラショー} 宜しい、 ^{ハラショー} 宜しい」答えている声がする。ついに給

16 仕が廊下へで、日本女が口を利こうとした時、追っかけてさらに一人の
17 ^{デレガート} 代表員が室内から叫んだ。

18 —— ^{ダワイ} 持って来い、ナルザーン（炭酸水）！

19 —— ^{ハラショース}承知しました.....

1 Three minutes later, the waiter from the dining room, with his grey shirt and white apron
2 and his smooth bald head, like the sea monsters of Japanese folklore, comes running up the
3 stairs two at a time, holding onto the banister. He is not young and he is stout. Out of breath,
4 he fans himself with a well-used ^{salfetka} napkin as he opens Room 62, next door to the Japanese
5 women.

6 The hotel is packed with Profintern trade union delegates. Here a delegate! There a
7 delegate! Everywhere a delegate! Delegates sleep on the sofa with their boots on. Delegates
8 eat for free. In the hotel's cramped dining room, the tables have proper tablecloths when
9 the delegates are here, instead of their usual white paper coverings and artificial flowers
10 crafted from coloured wood shavings. Whenever I take a look, fresh neatly folded napkins
11 are laid out, along with well-polished sets of heavy good-quality knives and forks. The Sea
12 Monster has to run around, either shouldering a large tray, or else empty handed with his
13 white apron all aflutter, replenishing the bellies of the delegates. He is not in the best of
14 tempers.

15 The Japanese woman wants some tea. She opens her door and sticks her head out into the
16 corridor. The next room along also has its door open. She hears a clamour of voices: several
17 people all ordering food at once, and the Sea Monster replying, "^{Khorosho}Certainly, certainly." At last
18 the waiter comes out into the corridor, but just as the Japanese woman is about to speak,
19 another of the delegates shouts after him from the room.

20 —Bring me some ^{Davai} *Narzan* mineral water!

21 —Certainly Sir . . . ^{Khorosho-s}

1 Yはモスクワ第一大学へ教授ペレウエルゼフの口元を見つめにでかけ
2 る。ペレウエルゼフの顔はごましお髻につつまれているが、文学批評は古
3 くない。ただYにとっていくらかの困難がある。というのは、すべて文学
4 批評の本が、小説とは違ういやに読みにくい活字で印刷されている通り、
5 講壇の上においても、ペレウエルゼフの言葉は、Yの聴覚と調和しがた
6 い。それでもYは、日本からの黒いおかっぱを、やっぱりごみだらけの講
7 堂にあらわす。そして十九世紀のロシアにおける貴族文学、中流文学、民
8 衆の文学について話されているはずのものを聴くであろう。

9 私は、その間ホテルの室にいる。貴重な独りの時間を貪慾に利用しよう
10 とする。

11 それから、ロシア語初等会話を、B夫人についてやる。――

12 モスクワにきて私の深く感じたことが一つある。それは、現代の CCCP
13 《エスエスエスエル》が外国人の旅行者に対して、どんな行届いた

14 サイト・シーイング
観 光 の案内役を設けているかということだ。モスクワの停

15 車場へ下りる。午後三時迄の時間であつたら、彼はタクシーをやとい、ま

16 つすぐ、マーラヤ・ニキーツカヤ通りの^{ヴ オ ク ス}対外文化連絡協会へ行けばよい。

17 もとは金持の商人の邸宅であつたその建物の、下の広間の、隅の事務机に

18 向って歩け。そこには髪の黒い、眼の大きい美しい二十七歳の女が坐つて

19 いる。彼が日本語とイタリヤ語以外の言葉を話せば、翌朝から彼が丁度茶

20 を飲み終つたという時刻に、協会から^{ガイド}案内者が派遣されるであろう。彼が

21 二日モスクワにいるならその二日で、一日だと云えばその一日中に、

22 ^{ガイド}案内によって CCCP 風の ^{サイト・シーイング}観 光 ――工場、革命博物館、基

23 本的小学校、農民の家、さらに夜は大劇場の棧敷にならぶ一九二八年モス

24 クワ風俗までを見せて貰うことが出来る。

1 Y heads off to Moscow State University to watch Professor Pereverzev's lips. Although the
2 beard covering Pereverzev's lower jaw is flecked with grey, his literary criticism is up to date.
3 Nevertheless, Y is having some difficulties with it. The print in books on literary criticism,
4 unlike that in novels, is terribly hard to read. Consequently, Y's ears struggle to pick up what
5 Pereverzev is talking about, even when he is speaking from the lectern. Not put off, Y and
6 her black Japanese-style bob continue to make their appearance in the litter-strewn lecture
7 hall. And she no doubt listens to what one would expect to hear said about aristocratic,
8 middle class and popular literature in 19th Century Russia.

9 While Y is out, I stay in the hotel. I want to make the best possible use of this precious time
10 alone. Later, I study beginner's Russian conversation with Madame B.

11 One thing has impressed me deeply since my arrival in Moscow: the dedicated tourist guide
12 service which the modern USSR provides for foreign travellers.

13 The traveller gets off the train at a station in Moscow. If he arrives before three o'clock in the
14 afternoon, all he needs to do is hire a taxi and go straight to the Society ^{V O K S} for Cultural
15 Relations with Foreign Countries on Malaya Nikitskaya Street. In this building – originally the
16 mansion of a wealthy merchant – he should head towards the desk in the corner of the
17 lower hall. There sits a pretty woman of twenty-seven with dark hair and large eyes. As long
18 as he speaks a language other than Japanese or Italian, a guide will be dispatched by the
19 Society to arrive just as he finishes drinking his tea the following morning. If he is in Moscow
20 for two days, he can choose to spend one whole day in sightseeing USSR-style, with the
21 guide showing him factories, the Museum of the Revolution, an elementary school, a
22 peasant's house and, come evening, even the manners and customs of 1928 Moscow, as
23 displayed in the dress circle of the Bolshoi Theatre.

ガイド

1 対外文化協会ですべての人と英語で話す。英語の案内をつけて貰う。そ

クラスナヤ・オクチャブリ

2 してたとえば製菓工場 赤 き 十 月 へ行く。工場内の託

3 児所の優れた設備を見、図書室、クラブを見せて貰い、読めないスローガ

4 ンの貼られた壁を眺め、その文句のあるものを説明され、働いている人々

5 に向って外国女らしい愛嬌笑いをして見せたところで、それは何を意味す

6 るであろうか？「なるほど、ロシアにはこのような施設がある。さすが

7 だ。」これはむしろ甲の成績だ。

8 飛石のように CCCP 全生活の深い水面から頭を出しているこれらの施設

9 観光だけで、私は満足することができない。私が初めて「コサック」を読

10 んだ頃から、「二十六人と一人」を読んだ時分から、私の心に生じていた

11 ロシアに対する興味と愛とは、十二月のある夜、つららの下った列車から

12 出て、照明の暗い、櫓と馬との影が自動車のガラスをかすめるモスクワの

13 街に入った最初の三分間に、私の方向を決めた。できるだけ早く自分の英

14 語を棄ててしまいたくなかったのだ。

15 私は、いそいではどこもみまい。私は、私の前後左右に生きるものの話

16 している言葉で話そう。そして、徐々に、徐々に——私はわが愛するもの

17 の生活の本体まで接近しよう。

ストロブヤ

18 二月の夜八時、芸術座の手前の 食 堂 からある印象を抱いて出て

19 来る。変に淋しい家であった。そこには、たった一人、ピストルを今鳴ら

20 されたばかりみたいなポーランド爺がいて、背広で、給仕した。帰る時、

21 その家の猫が Y の手袋をくわえてテーブルの下へ逃げ込んだ。

22 トウウェルスカヤ通りへ出ると、街全面がけむたいようで、次第にそれ

23 が濃くなって来た。 トマーン トマーン
霧 。 霧 。

24

1 I speak English with everyone from the Society and they provide me with an English-
2 speaking guide. We go off to, say, the Red October Sweet Factory. We see its excellent creche
3 facilities and are shown the reading room and the workers' club. I gaze at the walls plastered
4 with slogans I cannot read and the guide explains the words to me. I greet the working
5 people with the polite smiles appropriate to foreign female visitors. But I wonder what it all
6 really means. The most I can do is conclude, "So, excellent facilities like this exist in Russia –
7 just as I expected."

8 Official sight-seeing visits like this are merely stepping stones breaking the surface of the
9 deep waters of life in the USSR and they do not satisfy me. Fascination and love for Russia
10 took root in my heart the first time I read *The Cossacks* and *Twenty-six Men and a Girl*. In the
11 first three minutes of that night in December when I stepped off the icicle-festooned train
12 and entered the dimly lit streets of Moscow, with the reflections of sledges and horses
13 flitting past the car windows, that fascination and love decided my course. I wanted to lose
14 my English as soon as I could.

15 I will take my time exploring the city. I am going to use the language spoken by those living
16 all around me. And gradually, gradually . . . I will become closer to the real lives of my
17 beloved Russians.

18 At eight o'clock on a February evening we come out of the cafeteria in front of the Art
19 Theatre. The place has made a certain impression on me. It was strangely deserted. An
20 elderly Polish waiter in a suit, who looked as if he had just heard a pistol shot, was the only
21 other person there. As we were leaving, the resident cat went off with Y's glove in its mouth
22 and hid under a table.

23 Coming out onto Tverskaya, the street is engulfed in what seems like gradually thickening
24 smoke. Fog . Fog . Fog.

1 トマーン
霧 は、天候の変る先ぶれのラッパだ。翌日街へ出て見たら、すべ
2 ての橇馬の体で汗が真白い霜に凍っている。通行人のひげも白い。本物の
3 「赤鼻のモローズ」がモスクワの街へ降りた。
4 午後三時半、日が沈みかけた。溶鉱炉の火玉を吹き上げたように赤い、
5 円い、光輪のない北極的な太陽が雪で凍^いてついた屋根屋根の上^いにあり、一
6 本の煙筒から、白樺の黒煙がその赤い太陽に向ってふきつけていた。
7 ブルワールも樹立も真白だ。黒く多勢の人々が歩いて行く。それらの
8 人々は小さく見えた。
9 五時すぎ、モスクワの月が町を照す。教会の金の^{ドーム}円屋根がひかった。月
10 の光のとどかない暗い隅で、研屋の男の廻り砥石と肉切庖丁との間から火
11 花が散り、金ものの熱する匂いがした。
12 赤い太陽の沈んだのと十三夜の明るい月の出との間がまるで短く、月は
13 東に日は西に。北にあるらしい都会の感興が自分を捕えた。
14 それは、然し天のこと。――街上は夕闇の中に人。人。人。女乞食が
15 ^{りす}栗鼠外套を着た女の傍にくっついて歩いて、
16 ——可愛いお方、お嬢さん。小さい娘の為にどうぞ——ほんの一コペッ
17 ク——パンの為に——女は見向きもせず歩いて行く。りんご売の婆さんと
18 談判している女が頭からかぶっているショールには、赤と黄色のばらが咲
19 いている。コムソモーレツが、CCCP 流行の皮外套を着て二人来た。日本
20 女を見て、
21 ^{イズ・シャンハイ}
—— 上 海 か ら ——

1 Fog is the trumpet that heralds a change in the weather. When I go out onto the street the
2 next day, I see that the sweat on the bodies of all the sledge horses has frozen into pure
3 white frost. The whiskers of passers-by are also white. The real “Red Nosed Grandfather
4 Frost” has descended onto the streets of Moscow.

5 At half past three it is getting dark. The arctic sun hangs above the snow-covered frozen
6 rooftops, red and round and halo-less, like a fireball shot from a blast furnace. The black
7 smoke produced by white birchwood is billowing from a chimney towards the red disc in the
8 sky.

9 The boulevards and trees are white. Black hordes of people are walking along. They appear
10 tiny.

11 After five o’clock, the Moscow moon casts its light over the city. The golden domes on the
12 churches gleam. In a dark corner where the moonlight cannot penetrate, sparks are flying
13 from a meat cleaver as the knife grinder turns his whetstone, giving off the smell of hot
14 metal.

15 The rising of the bright, nearly full moon seems to follow on so swiftly from the setting of
16 the red sun that the moon hangs in the east while daylight still lingers in the west. The
17 excitement of a northern city captivates me.

18 These are heavenly matters, however . . . Down on the twilit streets are people, people,
19 people. A beggarwoman is walking along close beside a woman in a squirrel coat:

20 — Pretty lady, Miss. Please, for my little girl . . . Just one kopek . . . For some bread . . .

21 The woman ignores her and walks on. Red and yellow roses bloom on the shawl worn over
22 the head of another woman who is haggling with an old apple seller. Two Komsomol
23 members come by wearing the leather coats fashionable in the USSR. On seeing the
24 Japanese woman, they say:

25 —She's from Shanghai.
Iz Shankhaya

1 彼らの読本には、「レーニンとリチャン」という詩。メーエルホリド座で
2 ^{リチキタイ}は「支那よ、吠えよ」。大劇場の「^{けし}朱い罌粟」を皆が評判する。その中
3 で、昔ながらの「蝶々さん」。——或は、いとも陽気な、チョンキナ、チ
4 ヨンキナ、チョンチョンキナキナ。長崎、横浜、函館、ホーイ！

5
6 このような情景もある。

7 暖い。街角の大寒暖計は六度だ。往来の雪がゆるんで、重く、歩き難
8 い。午前の街上に日光がふりそそぎ、馬も滑りがわるいから体から湯気を
9 立てて働いている。花屋の飾窓の氷がとけて、花が見えた。そばの壁に、
10 婆さんと片脚ない男が日向ぼっこしている。よごれた歩道に沿って、ずら

11 りと大道商人が肩と肩と並べている。新聞雑誌の^{キオスク}売店、煙草屋、靴紐

12 と靴クリーム、^{バタ}乾酪屋、三文玩具や、^{コンフェクト}糖菓、^{マンダリー}蜜柑屋。

13 ——ダワーイ！ ^{マダム}奥さん、^{ハローシイ}好い、^{スウェー}新しい、^{マンダリー}蜜柑！

14 ^{ドウワツツアッチ}二 十 五 哥！（一どきに下って）^{ドウワツツアッチ}二 十 哥！

15 ダワーイ！

16 腕に籠を下げた人出の間を、水色制帽の技師が歩く。犬が歩く。子供が
17 薬品店の飾窓の前の手すりにぶら下って粗製 Pessary を見ている。

1 In their primers these young activists read the poem *The Ballad of Lenin and Li-Chan*. ^{Rychi} *Roar,*
2 ^{Kitay} *China!* plays at the Meyerhold Theatre. Everyone is talking about the Bolshoi Theatre's
3 production of *The Red Poppy*. Among these Chinese-themed works are some set in Japan:
4 the classic *Madame Butterfly* – and even a comic opera with the cheerful refrain: *Chon kina,*
5 *chon kina, chon chon, kina kina. Nagasaki, Yokohama, Hakodate hoi!*

6 Here is another scene:
7 It is mild. Six degrees, according to the big thermometer on the street corner. Trudging
8 through the half-melted snow is heavy going. Morning sunlight streams down onto the
9 streets and steam rises from the bodies of the horses as they labour to pull their sledges
10 over the slush. The ice has melted from the florist's window revealing the flowers. An old
11 woman and a man with a leg missing are sunning themselves on a nearby wall. Rows of
12 street traders are lined up shoulder to shoulder along the grimy pavement. There are
13 newspaper kiosks, cigarette sellers and people hawking shoelaces and polish, cheese, penny
14 ^{konfetka} toys, sweets and mandarin oranges.

15 —*Davai!* Madam, ^{khorooshiy svezhiy} lovely fresh mandarins! ^{Dvadtsat' pyat'} Twenty-five kopeks!

16 (Followed by an instant discount),

17 ^{Dvadtsat'} —Twenty kopeks! *Davai!*

18 An engineer in a light blue uniform-cap walks through the crowd, a basket slung from his
19 arm. A dog passes by. A child swinging on the railing in front of the chemist's shop gazes at a
20 crudely made contraceptive device in the window.

1 ジグザグ歩きをして、私はニキーツキー^{ヴァロータ}門^門まで来た。一人のりん
2 ご売が丁度私の前で彼の商品を並べなおしていた。彼の背後から巡査が来
3 た。巡査は何か云いながら、外套のポケットから右手を出し、りんごの一
4 杯並んでいる小判型の大籠を無雑作に片方のとってで持ち上げた。りんご
5 はきたない雪の上へころがり落ちそうになった。商人は慌てて自分で籠を
6 上げた。――巡査は再び両手をポケットへ突込んで歩き出した。大道商人
7 も並んで、りんご籠の重みで胸をそらせながら、親しげに巡査に顔を向け
8 喋り、笑い、行く。――暫く歩いた時、彼等の行手を遮るようにして横丁
9 から一台空の荷櫓が出て来た。それを見てりんご売は一步巡査をやりすご
10 したと思うと、いきなりその櫓馬の鼻面を掠め、重い林檎籠を腹の前に抱
11 えたなり、よたくり而も極めて手際よく、あっち側の歩道の人ごみの間へ
12 にげ込んでしまった。巡査が振り返る、車道の空間には、おっことして行
13 った味噌こしぎるみたいなものと一緒にまだ彼の笑顔が残っている。も
14 う、樺色外套の背中は見えない。――

15 自分は思わず笑った。これはロシア的だ。そして農民的だ。彼がうまく
16 やったのが何だかユーモラスで、私はひとりでに笑えた。歩道に立ち止っ
17 て見ていた者も笑っている。巡査は、別に追っかけようともせず、傷けら
18 れた表情もなくりんご売の逃げた方角を眺めていたが、両手はポケットに
19 入れたまま、やがて四ツ角へ向って歩き去った。味噌こしみみたいなもの
20 は、どこかの物売女が拾った。

1 Out on a meandering walk, I come to the Nikitsky Gate. Right in front of me is an apple seller
2 rearranging his wares. A policeman comes up behind him. Saying something to the seller, the
3 policeman removes his right hand from his coat pocket and, taking hold of the large oval
4 basket piled high with apples, casually lifts it up by one handle. The apples almost tumble
5 out onto the dirty snow. The apple seller hastily picks the basket up himself. Stuffing his
6 hands back into his pockets, the policeman starts to walk away. The apple seller, bending
7 over backwards with the weight of his basket, walks along beside the policeman with his
8 face turned towards him, chatting and laughing in a friendly manner.

9 After they have gone a little way, an empty freight-sledge comes out of a side street,
10 blocking their way. The apple seller sees his chance. Falling a pace behind the policeman, he
11 suddenly brushes past the sledge horse's muzzle and, still holding his heavy basket against
12 his stomach, unsteadily but very nimbly, escapes into the crowds on the opposite pavement.
13 The policeman turns round. The apple seller has left his smile behind in the empty road,
14 along with what looks like a miso-strainer which he dropped in his flight. The back of his
15 russet-brown coat is nowhere to be seen . . .

16 I cannot help laughing. This is typical Russian – and peasant – behaviour. There is something
17 so humorous about how skilfully he did it that it makes me laugh. The people on the
18 pavement who stopped to watch are also laughing. Not visibly aggrieved, the policeman
19 gazes in the direction the apple seller has fled without making any move to pursue him, and
20 soon saunters off towards the street corner with his hands still in his pockets. A peddler-
21 woman appears from somewhere and picks up the object that looks like a miso-strainer.

1 ロープシンは自殺しなければならなかった。政治的見地からすれば彼自
2 身、不幸な最後を予想しない訳ではなかったろう。然し、彼はロシアなし
3 ではもう生きておられなかった。だからかえって来た。そして死んだ。彼
4 のこの激しい郷愁の原因はどこにあったのだろうか。

5 またここに、「世界を震駭させた十日間」の筆者ジョン・リードがあ
6 る。彼は饑饉時代に南露でチフスの為に死んだ。ジョン・リードは機敏な
7 アメリカのジャーナリストとしての手腕の他に、他人ごとでない愛と興味
8 をロシアとロシアの新生活に対して抱いていた。「世界を震駭させた十日
9 間」に、彼はどんな私見もさしはさまず記録的に書いているが、記録蒐集
10 のこまやかさと整理の印象的な点に、我々は彼がどんなにロシアに魅力を
11 感じ理解していたかを知る。彼をひきつけ、我等を吸いよせ、殆ど眼を離
12 させぬロシア生活の魅力とは、一体どこにある何ものなのであろうか。

1 The writer Ropshin had to kill himself. He must have anticipated that coming back would
2 lead to an unhappy end for himself in political terms, but he could no longer live without
3 Russia. He returned from exile and died. What could have caused him to suffer from this
4 terrible homesickness?

5 Then there is the American author of *Ten Days that Shook the World*, John Reed, who died of
6 typhus in southern Russia during a time of famine. As well as being a shrewd and capable
7 journalist, Reed possessed a personal love for, and interest in, Russia and its new way of life.
8 In *Ten Days that Shook the World*, he writes in an impersonal documentary style but in the
9 meticulousness and impressive organisation of his research we can sense how much he felt
10 and understood the fascination of Russia. What is so alluring about Russian life that it
11 captivated Reed and holds us almost mesmerised?

1 私はそれを感じる。モスクワの古く狭い街路の上に。群集の中に。或はホ
2 テルの粗末な絨毯の上を闊歩する ^{デレガート} 代表員のキューキュー鳴る長靴の上
3 に。スイツルの旅行者はアルプスと碧い湖と林とを見る。何より先自然
4 の美観が彼に作用し、各々の才能に従って三色版のエハガキのようにか、
5 或は散文詩のようにか彼の印象記を書かせるであろう。ロシアには、この
6 ような意味の風光は無い。モスクワでは、例えば、古風な寺院の外壁のが
7 んに嵌めこまれた十八世紀の聖画に興味をひかれたら、彼は必ず同時にそ
8 の外壁の下でひまわりの種をコップに入れて三カペイキで売っている婆さ
9 んの存在をも目に入れなければならない。聖画の古さ、婆さんが頭にかぶ
10 ったきたない ^{プラトーク} 布、婆さんの前を突切って通行する皮外套の
11 ^{コムムニストカ} 婦人共産党員の黒靴下の急速な運動など——互に対照する ^{ジーズニ} 人生の断
12 面が一目のうちにとび込んで来る。彼が若し、風景として感覚のうちにお
13 どり込んで来るそれら ^{ジーズニ} 人生の断片を吸収するだけの活々した生きてで
14 あるなら、同時に、そこから何か動きつつある民族的雰囲気というような
15 ものを感得するのは、むしろ当然なことだ。

1 I feel it. In Moscow's old narrow streets. In the crowds. Or in the delegates' squeaking boots
2 as they strut over the hotel's rough carpet. A traveller in Switzerland sees Alps, and blue
3 lakes, and forests. No sooner has he laid eyes upon these beauties of nature than they act
4 on him, no doubt prompting him to record his impressions in the form of a three-colour
5 picture postcard or a prose poem, according to his talents. Russia has no scenic beauty in
6 this sense. In Moscow, if this traveller's interest happens to be drawn by an 18th Century
7 religious painting set into a niche on the outside wall of an ancient church, for example, his
8 gaze must surely also take in the existence of the old woman selling sunflower seeds for
9 three kopeks a cup at the foot of that same wall. The antiquity of the sacred painting; the
10 grubby ^{platok}kerchief around the old woman's head; the rapid movement of black stockings as a
11 ^{kommunistka}communist woman in her leather coat passes by in front of her – a single glance brings these
12 contrasting slices of ^{zhizn'}life leaping before him. If he is truly alive, alive enough to absorb these
13 fragments of human life, which appear like tableaux bursting in upon his senses, at the same
14 time he is bound to perceive in them some kind of national spirit at work.

1 或る時、私はホテル・サボイの食堂に坐っていた。ホテル・サボイは外国
2 旅客専門のホテルで、エレヴェーターボーイは英語で「おかけ下さい」と
3 云い、給仕頭は白ネクタイをつけている。私の前には黒イクラとレモンを
4 のせた鮭と酒がある。みな日本人である。半官的職業にたずさわる人々
5 で、数年——彼等の経歴の最初のふり出しをロシアで始めたというような
6 人もいる。革命前と後のロシア比較論なども出て、その論に対しては私の
7 頭の中に夥しいクウェスチョンマークが発生したが、やがて一人が、忿懣
8 を感じるような口調で云った。

9 「兎に角ロシアは泥沼ですよ、一遍足を入れたらもう抜かれやしない。そ
10 の証拠にロシアで商売して金儲けした人間なんぞありやしません。損に損
11 する、それでいて、何故だかやっぱりロシアから足は抜かれぬ——全く
12 泥沼さ」

13 この言葉は私の感情に、丁度母親の胸を蹴る赤坊の足の感じと同じ快い
14 効果を及ぼした。愉快になって私は笑い、それは本当です、と賛成した。
15 私は、ロシアの深さ、彼を憤らすその深さとそれに伴う大きさ、重さを感じ
16 知っている。そして、私は、彼とは正反対にその民族的なロシアの深さを
17 殆ど熱情的に愛する。この深さ、大きさこそ、我等をこのように吸いよ
18 せ魅するところの、魅力の第一の胚であると思う。ロープシンは、フラン
19 スやスイスで、この一種特別な深さを見つけることができなかつたのであ
20 ろう。ジョン・リードの若いアメリカの眼は、この深さを理解し、民族の
21 あらゆる天才と ^{スキャンダル}醜聞の孵卵場をそこに認めたのではなかつたろう
22 か。いわゆるロシア気質のエッセンスとして文学とともに外国に流布して
23 いた合言葉、一九一七年以前の「ニチェヴォー」或は
24 「^{フショー・ラヴノー}同じこつた」革命後のすべての赤いもの、動的なもの、それら
25 は何かの角度で、この深さ大さから発展した部分的なものである。

1 On one occasion I am sitting in the dining room of the Hotel Savoy. The Savoy is an
2 establishment catering for foreign visitors, where the lift boy says, "Please take a seat" in
3 English and the head waiter wears a white tie. In front of me is salmon topped with caviar
4 and lemon, and alcohol. Everyone around me is Japanese. There are people who have been
5 working in semi-official positions for several years – some tell me they began their careers in
6 Russia. They start comparing Russia before and after the Revolution – a discussion which
7 causes a great many question marks to form in my mind – until one man says in an indignant
8 tone, "Whatever anyone says, Russia is a quagmire – once you put a foot in, you can't be
9 pulled out. The fact is no one has ever made money doing business here. We lose money
10 hand over fist, and yet somehow, we still can't get our feet out – it's a complete quagmire."

11 These words have the same agreeable effect on my emotions that a mother experiences
12 when her baby's foot kicks against her chest. Amused, I laugh, agreeing, "That's true!" I feel
13 and understand Russia's "depth" – the depth that infuriates this man – and the vastness and
14 heaviness that go with it. And in complete contrast to him, I love this quality of the Russian
15 nation almost passionately. I believe this very depth and vastness is the primary source of
16 the allure that so captivates us and draws us in. Perhaps Ropshin was unable to find this
17 peculiar depth in France or Switzerland. Meanwhile John Reed's young American eyes would
18 have understood it and recognised it as the breeding ground of all the genius and infamy of
19 the nation. The maxims which have spread, together with Russian literature, far and wide
20 outside the country as representative of the essence of the "Russian character", the pre-
21 1917 "never mind" or "doesn't matter", and everything "red" and dynamic after the
22 Revolution – these things to some degree partially developed from this depth and vastness.

1 深さ。――だが、この言葉は漠然としている。私の感じでは、深さにも
2 種類があると思う。例えば活動の字幕に、アフリカ大密林の**深き**ところ、
3 と云うタイトルが出たとする。私たちの受ける印象は必ず、地面の上から
4 人間の頭上高く上へ上へ繁茂した木下闇の感じだ。深い。然し上へ向って
5 深い。ロシア民族の持つ深さは、下へ向って底無しの深さだ。例えば、罰
6 金のがれに巡査をうまく撒いたニキーツキー門のりんご売の行動、それを
7 眺める周囲の見物人の顔つき、彼らの吐く空気とともに彼らの心情の底な
8 しが傍観している私の心に吹きつけて来た。その時居合わせた数人の見
9 物の中に、小さな突発事を道徳的な見地や市の秩序という視点から批評し
10 ようとしたものは唯一人も無かった。私はそれを断言できる。ロシア人な
11 ら、彼等の心はそういう風には動かないのだ。間拔らしく而も的確に逃げ
12 たりりんご売の心持、それを追っかけようともせぬ巡査の心持、総てを自分
13 達の心持として理解し、笑う。よし、あし、は抜きなのだ。一人ドイツ人
14 がいると雰囲気は変る。彼はたといそれがどんな小さい角でも事件に推理
15 的ひっかけりをつける。何とか理窟が出る。ドイツ人が**上に深い**ゆえん、
16 ぴんからきりまでのおびただしい哲学者とカール・マルクスを生育させた
17 ゆえんだらう。

1 But “depth” is a nebulous word. My feeling is there are different types of depth. Suppose,
2 for example, the caption “Deep in the great African jungle” appears in a film. What we are
3 sure to imagine is the luxuriant shade of trees stretching from the jungle floor, up and up,
4 high above people’s heads. Deep – but a depth that reaches upwards. The depth of the
5 Russian nation is a bottomless depth plunging downwards. Take, for instance, the behaviour
6 of the Nikitsky Gate apple seller, deftly giving the policeman the slip to avoid a fine; and the
7 expressions on the faces of the onlookers; and the bottomlessness of their emotions which
8 gusted into my heart along with their exhaled breath as I stood and watched. Of the several
9 bystanders present at the time, not one sought to criticise this minor incident from a moral
10 or a public-order perspective. I can vouch for it. Russian minds just do not work like that.
11 They recognise their own mindset in that of the apple seller, who ran away in such an idiotic
12 yet expert manner, and in that of the policeman, who did not even try to chase him – and
13 they laugh. All right, my compatriots, you will have to do without your feet.

14 If a German is present, the atmosphere changes. He will use reason to get a grip on the
15 incident, even if only by the smallest of corners. Logic will somehow make an appearance.
16 This is perhaps why Germans have a depth which “reaches upwards”, and why they
17 produced Karl Marx, along with a great many philosophers of every stripe.

1 ロシアの民衆は彼等の人生をまず頭で、或は心臓の一步手前で受けとめる
2 道具として何ものも持っていない。イギリス的常識も、又は日本のいわゆ
3 る義理も。深く、深く、彼等の^{ドウシャ}魂に直接触れるまで、人生は彼の
4 内に沁み込んで行くことを許される。^{ドウシャ}魂がそれに触れた時、彼は
5 何と叫び出すか。どの程度に叫ぶか。それは彼自身知らないであろう。こ
6 れは非常に興味ある民族の特徴だ。ゴリキーの「どん底」に出て来るすべ
7 ての人間が面白い理由はここにある。彼等にいわゆる学問は一つもない。
8 然し人生哲学はある。ひろい、様々な人生は絶えず彼等の^{ドウシャ}魂に触
9 れて彼らをして叫ばせる。人生と各々の性格とが^{ミデイヤム}仲介物なしに結びつ
10 いて生きている。故に、ロシアでは、乞食の児のようにして育って来た子
11 供が、いつか文字をおぼえ、彼の深く敏感な^{ドウシャ}魂に従ってよき作家
12 となることが、まれでなく在り得るのだ。例えば、「セメント」の作者の
13 両親は何であったか。ヴォルガの浮浪労働者であった。幼年時代のグラト
14 コフは、いわゆる教育は何一つ与えられなかった。然し、生きるにつれ、
15 彼を取りかこむ人生の波瀾と悲喜が彼の^{ドウシャ}魂を呼びさまし、呼びさ
16 まし、終に彼をして書かしめた。

1 The Russian people have no means of keeping life at a distance, either in their heads or
2 around their hearts: neither British common sense, nor the Japanese so-called "sense of
3 duty". Life is able to sink into a Russian deeply, deeply, until it is in direct contact with his
4 ^{dusha} soul. What will he cry out when it touches his soul? How loudly will he shout? He probably
5 does not know himself. This is an extremely interesting aspect of the national identity. It is
6 the reason why all the characters in Gorky's *The Lower Depths* are so memorable. They have
7 no learning as such. But they do have a philosophy of life. Human life in all its breadth and
8 variety constantly touches their souls, making them cry out. They experience life directly
9 through their individual nature with no intermediary. Thus, in Russia it is possible, and not
10 unusual, for someone raised as a beggar's child to learn his letters and one day become a
11 good writer, as befits his deep and sensitive soul. Take Gladkov, the author of *Cement*. Who
12 were his parents? They were itinerant labourers from the Volga. As a child he received no
13 education to speak of. But as he went through life, the ups and downs, the joys and sorrows
14 of the human lives around him awakened his soul. Awakened it, and in the end made him
15 into a writer.

1 ドストイェフスキーを日本に於ける翻訳広告にはいつも人道主義作家と銘
2 うつが、ドストイェフスキー自身はそんな気持なしに書いたのが、ここの
3 周囲の生活を眺めると明かにわかる。ただ彼は、彼の病的な、然し敏感な
4 ドウシヤー
魂をはだかにして彼の生きたロシアの底なき生活の底へ底へと沈
5 んで行った。ドストイェフスキーの人物は決して観念的なこしらえもので
6 はない。彼の作品中から最も異常な一人の存在を見つけて来ても、ロシア
7 になればそのような人物は実在し得るのだ。ドストイェフスキーが非難さ
8 れるとしたら、彼自身の病的さによって、あまり彼の人物の描線に戦慄の
9 あることだ。嘘を描いたことではない。

10 私は一人の外国人だ。昔のロシアを知らぬ。ロシア民族史中最も活動的
11 な、テンポ速き現代に於て、群衆の都会モスクワに住んでいる。それでさ
12 えも、或る時自分に迫る恐ろしいロシアの深さを感じる。つまり、ロシア
13 で偏見をすてて自分の魂をそこにある人生に向けて見ると、たとえ福音書
14 が唯物史観にかわるとも、生きて行く心持に於てドストイェフスキーのよ
15 うに、救命帯を抜きすてて下へ下へ人生の底なきところへ沈みきるか、ト
16 ルストイの如く、魂を掴んだ最初の一つの大きな人生からの疑問をどこま
17 でも手放さず追って追って追いつめて人生を自己の足の下からたたき上げ
18 て行くか、どっちかにしないでは生き切れぬことを感じるのである。その
19 ように、ロシアの生活はつよい感情、つよい思索、意志するならば強大な
20 意志を要求して旅行者の魂にまでよせて来る。ピリニャークは、日本でど
21 んな不愉快な時を過したか、それをよむとよく分る旅行記を書いた。なか
22 に、「日本は欧州人をはじき出す」という意味の言葉があり、自分は面白
23 いと思った。ロシアは全然これと反対だ。ロシアは一旦そのうちへ入って
24 来たら、自身の力でそれを把握するか、それに呑み込まれるか、兎に角異
25 様に深いひろい複雑な人生が私たちを底知れず吸い込む。

1 In advertisements for translations of Dostoevsky's works in Japan, he is always described as a
2 humanist writer, but it is clear from observing life around me here, that Dostoevsky himself
3 did not write with these sentiments in mind. He simply laid bare his morbid yet sensitive
4 soul and sank down to the bottomless depths of life in the Russia in which he lived.
5 Dostoevsky's characters are never ideological fabrications. Even the most outlandish figure
6 one comes across in his works – such a person could exist in real life in Russia. If there is any
7 criticism to be made of Dostoevsky, it is that his own morbid state of mind causes him to put
8 too much of the macabre into the delineation of his characters. But there is nothing
9 untruthful in what he depicts.

10 I am a foreigner. I did not know the old Russia. I live in today's thronging city of Moscow,
11 during the most dynamic and fast-paced era in the country's history. Even so, at times I feel
12 Russia's terrifying depth pressing in on me. What I mean is, if I cast aside my prejudices and
13 orientate my soul to life here in Russia (whether or not historical materialism replaces the
14 Gospels), how should I then approach life? Should I throw off my lifebelt and sink down,
15 down to the bottomless depths like Dostoevsky? Or, like Tolstoy, should I chase after one of
16 the first major existential doubts to seize my soul, chase it no matter where it takes me
17 without letting go, and struggle my way upwards through life? I feel I cannot go on without
18 doing one or the other. Russian life surges into the traveller's very soul in this way,
19 demanding strong emotions, strong thinking and – if it so wills – a strong will. Boris Pilnyak
20 wrote an account of his travels in Japan which makes plain to the reader what a miserable
21 time he spent there. In it he makes the statement "Japan pushes foreigners away", which I
22 found interesting. Russia is the exact opposite. Once Russia gets inside us, we can either
23 grab it with all our strength or be swallowed up by it. Whatever we try to do, Russian life,
24 strangely deep and wide in its complexity, will suck us into its unfathomable depths.

1 ロシアのこの深さ、底なき心が歴史的事実となって立って居るある光景が
2 ある。復活祭の夜チェホフがその欄干によってモスクワの寺院の鐘が一時
3 に鳴り出すのを聴いたという ^{カーメンヌイ・モスト}石 橋 の方から或は
4 ^{アホートスイ} 獵 人 リヤードの方から、クレムリンの
5 ^{クラスナヤ・プロシチャジ} 赤 い 広 場 へ出る。
6 広場の雪は平らに遠く凍っている。クレムリンの城壁の根に茶色のレー
7 ニン廟がある。国家的祝祭の時使うスタンドが出来ている。今そこは空っ
8 ぽだ。レーニン廟の柵の内で雪は特に深い。常磐木の若木の頭が雪の中か
9 ら見えるところに番兵が付剣で立っている。入るのか入らないのか柵の附
10 近の人だかりの外套は黒い。――クレムリンの城門の大時計は、十五分毎
11 に雪の広場の上に鳴り、赤白縞の一寸しゃれた歩哨舎があった。その門
12 から城内を見ると闊然とした空ばかりある。
13 ――この景色は変だ。印象的に空ばかり見えるクレムリンのこの城門
14 は、何故一直線に広場の首切台に向って開いていなければいけないのだろ
15 う。首切台は、円形で高い。ぐるりを ^{パラペット} 胸 壁 がとりまいている。一方
16 に出入口があって、石段から、斬られる人間が首をのぼした小さい台と、
17 鎖のたぐまりが雪に見える。プガチョフ以来、いくつもの人間の首がこの
18 台の上で、^{ツァー} 皇 帝 のまさかりで打ち落された。裁きは「神の如く」この空
19 なる門から首切台まで下されるという象徴か。

1 There are sights which stand as historical testimony to Russia's depth and immeasurable
2 spirit. ^{Krasnaya Ploshchad'} Red Square in the Kremlin can be entered either from the direction of the
3 ^{Kamenny Most} Stone Bridge, where at one o'clock on Easter morning Chekhov leant against the parapet
4 listening to the Moscow church bells ringing out, or from the direction of ^{Okhotny} Hunter's Ryad.

5 The snow in the Square extends into the distance, smooth and frozen. At the foot of the
6 Kremlin walls is the brown Lenin Mausoleum. A platform has been built on its upper level for
7 use during national celebrations. At the moment it stands empty. The snow is especially
8 deep behind the fence around the Mausoleum. Sentries with fixed bayonets stand where
9 the top of an evergreen sapling can be seen poking through the snow. Black-coated people
10 are crowded near the fence, some going in, some not. The great clock over the Kremlin gate
11 strikes the quarter hour above the snow-covered Square, and the sentries have a rather
12 smart red-and-white-striped sentry box. Looking through the gate into the citadel, all that
13 can be seen is open sky.

14 The view here is odd. Why should this Kremlin gate, with its impressively sweeping vista of
15 the sky, open directly towards the scaffold in the Square where beheadings took place? The
16 scaffold is a high, circular platform surrounded by a parapet. There is an entrance on one
17 side with a flight of stone steps leading up to it. From there the small block on which the
18 person about to be executed would stretch out their neck and tangles of chains can be seen
19 in the snow. Since the time of the rebel Pugachev, many people have lost their heads to the
20 Tsar's axe on this block. Was it meant to be symbolic that judgment was handed down from
21 the empty gate to the execution block, as if from "on high"?

1 クレムリンの城壁からは、赤い広場と首切台に向って黄金の十字架と皇帝
2 の紋章が林立している。それらは叫喚に似ている。見廻すと、赤い広場を
3 遠巻きにして殆ど八方の空に十字架がそびえている。十字架はこの広場で
4 平和を表していない。恐怖を語っている。民衆の恐怖と支配者の魂にあっ
5 た恐怖を示している。民衆はつめかける、海のように。首切台でまさかり
6 はもう砥がれた。血は雪に浸みるであろう。神よ！ 我等の父^{ツァー}皇帝よ！

7 慈愛深き^{ツァリー}皇^{ツァ}后^{ツァ}よ！ 城壁は厚い。内なる人は見えない。門は閉
8 る。総てに対する慰安と答えとは、黄金の十字架と驚——坊主と兵士が与
9 えるであろう（？）

10 我々は革命博物館に於けるより数倍の現実的効果で、一九二八年の赤い
11 広場に前時代の史実をみるのである。〔十四字伏字〕。〔六字伏
12 字〕。〔十七字伏字〕。〔六字伏字〕。〔六字伏字〕。〔二字伏字〕。

13 （ツァーはクレムリンの城壁の上から幾本もの金の十字架をそびえさせ
14 て、人民の訴えから身をかかしていた。日本の権力者は、その皇居とされ
15 ている地域のぐるりを封建時代からの濠でめぐらして人民と自分達とをへ
16 だてている、という意味が書かれていた。今日伏字を埋めることはできな
17 い。著者後記）濠の柳が水に映る。お濠の石垣からは何がのぞいている？
18 松の枝。いつも緑深き松の枝。——松は天然の植物だ。——松を見て人間
19 は何を感じる。——……

1 From the Kremlin walls, a forest of golden crosses and imperial coats of arms faces Red
2 Square and the scaffold. They are like an exclamation. Looking around the wide perimeter of
3 Red Square, crosses rise up into the sky in almost every direction. In this square the crosses
4 do not represent peace. They speak of fear. They represent the terror of the people and the
5 terror in the souls of their rulers. The people are thronging like the sea. The axe is on the
6 scaffold, sharpened and ready. Blood will soak into the snow. Oh God! Our father the Tsar!
7 Most merciful Tsarina! The walls are thick. Those who dwell within are hidden from view.
8 The gate is shut. Surely the golden crosses and eagles – and the priests and the soldiers –
9 will provide consolation and answers for everything (?)

10 We see in the Red Square of 1928 much more compelling historical evidence of what the
11 former era was like than that displayed in the Museum of the Revolution. {Redacted
12 section}¹ The willows by the moat are reflected in the water. What peeks over the stone wall
13 along the Imperial Palace moat? Pine branches. Evergreen pine branches . . . Pines are
14 natural plants . . . What do people feel when they see pine trees . . .?

¹ Miyamoto explains these six missing sentences in an Author's Note thus: "the Tsar shielded himself from the people's complaints by erecting scores of gold crosses above the Kremlin walls. The redacted lines suggested that from the feudal period, the rulers of Japan encircled the area they regarded as their imperial residence with a moat to keep themselves separate from the people. I am unable to reinstate the redacted material today." It would seem that in making a veiled criticism of the Emperor, she fell foul of the strict censorship in force in Japan at the time her essay was published.

1 彼は靈感のように一つの事に思い当るであろう。「これは ^{もつとも} 尤 だ。ロ
2 シアに ^{オクチャーブリ} 十 月 があったのは。そして、この沢山な十字架と鷲との
3 上に今日一片の赤旗が高くひるがえらなければならなかったのは」と。彼
4 は理解ある旅行者として、はね返さずにはおられぬおもしろが、ロシアの民
5 衆の上にあったことを知る。

6 このおもしろに就ては、現代ロシアの民衆自身も忘れてはいない。労働新
7 聞の特輯グラフィックに、一九一二年のレンスキー事件の写真がのる。レ
8 ンスキー金鉞でストライキが起った。指導した労働者が捕縛された。その
9 釈放を求めて集った労働者の群集を無警告で射撃し二百七十人を殺した事
10 件だ。この事実に関して議会で質問が出た時、内務大臣マカロフはこう答
11 えた。

12 ——— ^{ターク・ヴィロ} ^{ターク・ヴェーデット}
その通りだ。今後もそうであるだろう。

1 An idea will suddenly occur to the foreign visitor like a revelation: “It’s no wonder the
2 ^{Oktyabr’} October Revolution happened in Russia,” he thinks. “And that today a red flag should fly high
3 above all these crosses and eagles.” As a sympathetic traveller, he knows of the heavy weight
4 once borne by the Russian people which they could not help but throw off.

5 The people of modern Russia themselves still remember this weight. A special pictorial
6 edition of the *Workers’ Newspaper* carries photographs of the 1912 Lena Massacre. This
7 incident took place during a strike in the Lena goldfields. The strike leaders were arrested
8 and a crowd of workers gathered to demand their release. The crowd was fired on without
9 warning and 270 people were killed. When questions about the incident were raised in the
10 Russian parliament, Interior Minister Makarov replied:

11 —So it has always been. So it will always be.

1 これは簡明で残虐な言葉だ。然し、こんな理解し難いような暴虐が、逆説
2 的にロシアの民族に潜在する異常な飛躍性を示しているところに注目すべ
3 きである。ロシア民族の持っている深さ、大きさは、彼等の濃い髯ととも
4 に、凡そそれが人間の心にあるものなら、どんな聖きものも、どんな
5 醜怪なものも、極限まで発育させる気味悪い程のゆとりを持っている。そ
6 れだけ話してみると本気にし難いような専制にしても、それが存在し得た
7 限りで必ず民族の搭載量以上には出なかったのだ。——何ともいえぬロシ
8 ア的ゆとりで、専制者の生活が各人の生活を底まで引かき廻してしまわぬ

9 　　うちは、一切のパンと彼等の^{ドウシャー}魂に忍耐ののこる余裕のあったもの
10 は、誰が琥珀張の室で誰といちゃついていようが、彼等はこせこせしなかつ
11 った。「俺のことではない」そして、根強く生きつづけて来たのである。

12 　　いよいよ^{ドウシャー}魂が日夜叫びつづけ「我慢出来ない」時が来た時、彼
13 等はどんな工合に背中の中を重荷を投げ棄てたか？ 世界の人間が驚愕して髪
14 の毛を逆立て、やがて一斉にわめき出した程投げ棄てた。ロシア人は、
15 「我慢出来ない！」とうめいて或る状態の中から立ち上った時が最も恐ろ
16 しい。彼は飛躍する。彼の最大の可能でどっちかへ飛躍する。神へ向って

17 　　か、悪魔へ向ってか。民衆は^{ナイーブ}天真で自分達のうちにあるこの天才と恐
18 怖とを自覚していないように見える。ロシア史のあらゆる偉大な瞬間と恐
19 ろしい瞬間は、心理的には、この山羊皮外套の中で体温高き民衆の飛躍性
20 と深い関係を持っていると思う。

1 This remark is as concise as it is brutal. It should be noted, however, that an
2 incomprehensible atrocity like this paradoxically demonstrates the Russian nation's potential
3 to make unusually rapid progress. Russia's depth and vastness – along with the thick beards
4 of its menfolk – gives its people the uncanny capacity to develop to the utmost limits of
5 what is possible in the human mind, however holy or hideous. Even granted that, just from
6 what I have described here, Russian autocracy appears difficult to take seriously, as long as it
7 existed it was never a greater burden than the people could shoulder. Provided that the
8 tyrant's lifestyle was not dragging everyone else's livelihood into the gutter, those who could
9 afford a bit of bread and to have patience in their souls, with ineffable Russian tolerance,
10 were untroubled by who flirted with whom in an amber-panelled room in the palace. They
11 continued to cling tenaciously to life with an attitude of "It's no concern of mine."

12 When the time finally came that their souls were crying day and night "We can't endure
13 this", in what manner did they throw the burden from their backs? In a manner that so
14 astonished the people of the world that it made their hair stand on end and soon they all
15 began to clamour at once. A Russian is at his most terrifying when he has risen up from his
16 situation moaning "I can't endure this!" He will launch himself forward. He will launch
17 himself as far as he possibly can. But which way will he go? Towards God, or towards the
18 Devil? The populace, in their naivety, do not seem to be aware of the genius and terror lying
19 within them. It is my belief that every great and terrible moment in Russian history has a
20 deep psychological connection to the ability of these warm-blooded people in their goatskin
21 coats to make great progress.

CHAPTER 5. COMMENTARY

5.1 Introduction

This commentary first examines the overall style of *Mosukuwa Inshōki* and how this was reflected in the translation. It then goes on to explore in depth the two research questions which are the main focus of the dissertation, namely:

- What strategies can be used when translating a source text which contains language elements and CSIs belonging to a number of different cultures?
- More specifically, how can the complex levels of sound and meaning created in Japanese by the use of *rubi* be represented in English?

Finally, some additional problems encountered during the process of translating this text are discussed.

The notation [page, line] has been used when giving examples from the source and target texts.

5.2 Style

As discussed in Chapter 2, the style of *Mosukuwa Inshōki* was heavily influenced by modernism and the new medium of cinema, as demonstrated by Miyamoto's use of montage and dense layers of visual description (Dobson, 2016, pp. 493-494). In the descriptive passages she often uses short sentences, sometimes no more than a single word (for example: トマーン 霧。トマーン 霧。 [28, 23]) and makes abrupt transitions from one scene to another, reflecting the fast pace of the city around her and the influence of cinematic cutting techniques (Miyamoto, 1994, cited in Dobson, 2016, p. 493). Miyamoto uses these techniques with intent to capture the “sensory onslaught of Moscow” (Dobson, 2016, p. 506). They may have also had a slightly defamiliarising effect on her readers for whom they were novel at the time (Dobson, 2016, p. 487). I sought to replicate these effects in order to convey some of the freshness and vividness of Miyamoto's prose. I therefore resisted the impulse to smooth over Miyamoto's sudden scene changes and largely kept to the sentence patterns of the source text, preserving a great many short sentences. I translated the

example above: トマーン 霧 。 トマーン 霧 。 as simply ^{Tuman} *Fog . Fog.* [29, 24] rather than expanding the sentence to *It is foggy* or *Fog has come down*, even though the latter might be regarded as more fluent translations. At certain points, however, it seemed necessary to move away from the sentence structure of the source text to avoid awkwardness in the translation. In the following example: 彼は若くない。肥った。息が切れる。新しくないサルフェトカで風を入れつつ六十二号、日本女の隣を開けた。 [24, 2-4] keeping strictly to Miyamoto's sentence pattern would have produced a staccato and repetitive effect not present in the original: *He is not young. He is stout. He is out of breath...* I therefore structured these lines differently: *He is not young and he is stout. Out of breath, he fans himself with a well-used ^{salfetka} napkin as he opens Room 62, next door to the Japanese women.* [25, 3-5]. In this, as with many aspects of the translation, I aimed to strike a balance between preserving the striking and slightly foreignising effects of Miyamoto's writing and avoiding an awkwardness which was not present in the source text, and which might alienate the target audience.

Another aspect of the source text which had a bearing on the overall style of the translation was tense. Japanese writers are able to use tense flexibly (Hasegawa, 2012, p. 115) and Miyamoto frequently mixes present and past verb forms even within the same paragraph, such as in the description of the construction-site guard in the opening scene [12, 11-15]. She wants to make her readers feel they are with her as she walks the streets of Moscow, seeing the city through her eyes (Dobson, 2016, pp. 494-495), and the mixture of past and present forms is one way she creates this feeling of immediacy (Wakabayashi, 2021, p. 102). Mixing tenses is not generally acceptable in English (Hasegawa, 2012, p. 115) so I decided to use the historical present throughout my translation (apart from when Miyamoto is clearly referring to events which took place before the time she was writing). The English historical present creates "an immediacy of viewpoint" (Mantel, 2010, p.5) thereby helping to increase a narrative's vividness (Wakabayashi, 2021, p. 102). My decision to use this tense was once again rooted in a desire to preserve the vibrancy of Miyamoto's writing.

Miyamoto's prose is rich and evocative but it is also "consciously literary" (Dobson, 2016, p. 501). Moreover, *Mosukuwa Inshōki* was written nearly one hundred years ago and contains references to horse-drawn transport and objects such as ink stands, which are no longer

part of everyday life. The target audience (as defined in Chapter 3) would be aware that they are not reading a modern text. Because of these features I adopted a formal, literary register in the translation, avoiding contractions and 21st-century expressions. I also made a conscious choice to use occasional old-fashioned words, such as “greatcoat” [13, 11] and “whiskers” [31, 3], to give the translation the flavour of an early-20th-century text, while at the same time taking care not to go too far and inadvertently slip into parody.

Another feature of the source text which marks it as of its time is Miyamoto’s use of 彼 as a gender-neutral pronoun, an example being the lines:

スイツルの旅行者はアルプスと碧い湖と林とを見る。何より先自然の美観が
彼 [emphasis added]に作用し、各々の才能に従って三色版のエハガキのよう
か、或は散文詩のようにか彼の印象記を書かせるであろう。 [38, 3-5]

Pronouns have become a contentious issue in many countries, including Japan (Flanagan, 2021), and Wakabayashi (2021, p. 168) warns against unwittingly perpetuating gender biases in translation. Conscious of this, I considered carefully how to handle the gender-neutral 彼, which appears in several different contexts in *Mosukuwa Inshōki*. I sought out parallel texts: travel literature in English by female writers contemporary with Miyamoto (for example, E.G. Kemp’s 1911 account of her East Asian travels, *The Face of Manchuria, Korea, & Russian Turkestan*). This research revealed that in English travel writing of the time, “he” was very widely used as a gender-neutral pronoun, even by female writers. In addition, I detected a slight irony in some of the passages where Miyamoto uses the gender-neutral 彼, such as the one highlighted above. Is Miyamoto, as a feminist, poking fun at the “typical” male traveller of her day who, unlike her, would be incapable of understanding and appreciating the allure of Russia (Dobson, 2016, p. 498)? To maintain both the early-20th-century feel of the text and this sense of irony, therefore, I chose to use “he” in these sections, rather than following more recent conventions.

Although scarcely mentioned in the academic literature, humour is present throughout *Mosukuwa Inshōki*. Indeed playfulness was a hallmark of Japanese modernism (Dobson, 2016, p. 492). From the portrayal of the harried hotel waiter to her wry observations on the

strains of sharing cramped living quarters, Miyamoto’s sharp eye and self-deprecating humour are part of what makes the work so engaging. This was something I therefore felt was important to bring out in the translation. One way I attempted to do this was by using vocabulary which might be considered slightly comical: *his white apron all aflutter* [25, 13]; *bellies* [25, 13]; *the sledge horse...performs an excretory function* [15, 18-19]. Despite such strategies, however, it was possible that some of Miyamoto’s playfulness would be lost on the target audience. Few English readers are likely to have a mental image of an 海坊主 [24, 1], which “sea monsters” [25, 2], even with some additional description, does not quite capture. Shortly after the reference to the 海坊主 comes the line: あちらにも^{デレガート}代表員！ こちらにも^{デレガート}代表員！ [24, 5], which, echoing the nursery rhyme *Old MacDonald Had a Farm*, I translated as: *Here a delegate! There a delegate! Everywhere a delegate!* [25, 6-7]. In this way I tried occasionally to compensate for an earlier loss by introducing some humour – in this case also derived from a traditional allusion – into the translation at a different point in the text.

To conclude this section, brief mention of punctuation should be made. The forms, usage and function of punctuation often differ in Japanese and English (Wakabayashi, 2021, p. 70). I used English conventions, converting Miyamoto’s double dashes, for example, to ellipses, single dashes or sometimes omitting them altogether. The one slightly unconventional usage I retained was the use of a dash rather than quotation marks for direct speech. As well as being my personal preference, this was a nod to Miyamoto’s fellow modernist James Joyce who habitually used the dash and famously referred to quotation marks as “perverted commas” (Joyce, 1914/1988, a note on the text by Scholes, p. 259).

5.3 Russian expressions and CSIs

As discussed in Chapter 2, Miyamoto peppers *Mosukuwa Inshōki* with Russian words, phrases and references to Russian culture. In addition, she occasionally uses words from other languages (including English) and makes Japanese cultural references. This mix of languages and cultures is one of the most interesting – and for the translator most challenging – aspects of the text.

To give some idea of the complexity of the challenge, it seems useful to classify these references before moving on to a discussion of the translation strategies I adopted to deal with them. Following Aixelá (1996, p. 59), the cultural references in *Mosukuwa Inshōki* can be divided into proper nouns and common expressions. The proper nouns can be further subdivided into three main categories as follows:

Table 1. Proper nouns in *Mosukuwa Inshōki*

Category	Examples
Place names	トウウェルスカヤ [12, 1] クラスナヤ・プロシチャジ 赤い広場 [48, 5]
Personal names	ロープシン [36, 1] トルストイ [46, 15-16]
Titles of literary works	二十六人と一人 [28, 10] リチキタイ 支那よ、吠えよ [32, 2]

As can be seen from these examples, Miyamoto is not altogether consistent in her rendering of proper nouns. All personal names are written in katakana but place names are sometimes written in katakana and sometimes in *kanji* with the Russian pronunciation given in katakana rubi. Meanwhile the titles of literary works usually appear in their Japanese translation only, but occasionally – as in the case of the play ^{リチキタイ}支那よ、吠えよ [32, 2] – Miyamoto adds a gloss giving the Russian title.

All other common expressions (that is, CSIs and Russian expressions which are not proper nouns) can be classified as in the following table:

Table 2. Common expressions in *Mosukuwa Inshōki*

Category	Examples
Russian words or phrases spoken in dialogue or given as quotes	ダワイ！ [12, 7] ターク・ヴィロ。今後もターク・ヴァーデット その通りだ。 [52, 12]
Russian CSIs (i.e. CSIs for both the source and target audiences)	ピローシュカ 肉入饅頭 [14, 14] カントーラ 事務室 [16, 5] サルフェトカ [24, 3]
Japanese CSIs (i.e. references that would not have been CSIs for the source audience but are likely to be such for the target audience)	三越 [16, 6] 海坊主 [24, 1]

When introducing Russian words and phrases, the strategy Miyamoto uses most frequently is to write the expression in Japanese glossed with the Russian pronunciation in katakana rubi. Some of the words Miyamoto glosses might not be regarded, strictly speaking, as CSIs in either Japanese or English. For example, 事務室 [16, 5] and 食堂 [28, 18] are conventional words for “office” and “cafeteria” respectively. It seems, however, that in glossing such words, Miyamoto wishes to indicate that she is referring to their Russian incarnations. A good example of this is the word 魂, glossed with ドウシャ (dusha = “soul”) [44, 3]. Although both Japanese and English have a concept of the soul, dusha has very particular connotations in Russia, where it has come to represent the spirit of the nation and its separation from the West (Williams, 1970, p. 573). Miyamoto glosses the word when she is using it in this sense but not when she is referring to her own (Japanese) soul [46, 13].

In other respects there does not seem to be much consistency in Miyamoto's application of glosses. For example, サルフェトカ [24,3] (*salfetka* = "napkin") is written as a katakana word without further explanation (though arguably its meaning is clear from the context) but when later an old woman's プラトク [38, 10] (*platok* = "kerchief") is mentioned, the katakana is given as a gloss on the kanji 布. Even the same word may appear in different forms. The common Russian word ダワイ (*davai*), which has various meanings including "give", "come on" or "let's (do)" ("дава́й", n.d.), appears in the opening scene as a katakana word [12, 7] and later as a gloss: 持^{ダワイ}って来い [24, 18]. Occasionally glosses provide a helpful clue to the translator as to whether a noun is singular or plural (something which is usually unmarked in Japanese). One such case is 婦人共産黨員, which is glossed with コムムニストカ (*kommunistka* = "communist woman") [38, 11], rather than with the plural *kommunistki* ("communist women"). Only once does Miyamoto provide an overt explanation of a Russian term: when she adds 炭酸水 in brackets after the name of a popular brand of mineral water ナルザン (*Narzan*) [24, 18]. As this occurs within direct speech the effect is slightly odd, as if the speaker were adding this parenthesis, although presumably the explanation is intended for the reader. It is unclear why in this case she did not write the word in kanji with ナルザン as a gloss as she does with other Russian words in direct speech.

By her own admission, Miyamoto was just beginning to learn Russian at the time she wrote *Mosukuwa Inshōki* and did not have a firm grasp of Russian grammar. This is evident in some of her glosses. She renders "from Shanghai" as イズ・シャンハイ [30, 21] (*iz Shankhai*) but in Russian *iz* should be followed by the genitive case *Shankhaya*, whereas *Shankhai* is nominative (O. Nasyrova, personal communication, August 27, 2023). Furthermore, there seem to be occasional mistakes in the katakana transcription of Russian words, though it is difficult to know if they are the result of Miyamoto's poor grasp of the language, a typesetter's error or reflect an archaic pronunciation. For example, Okhotny, in the name of the old district of Okhotny Ryad, is written as アホートスイ [48, 4], which differs markedly from the modern pronunciation ("охóтный", n.d.).

In addition to Russian words, Miyamoto occasionally uses words from other languages, very often using the same strategy of glossing a Japanese word with an approximation of the pronunciation in katakana. A number of English words appear, including ^{ガイド}案内者 [26, 20] (“guide”), ^{サイト・シーイング}観光 [26, 14] (“sightseeing”) and ^{ナイーブ}天真 [54, 17] (“naïve”). Most of these English words have become well-established in the Japanese lexicon (the three examples given above all appear in the 2003 edition of *Kenkyusha's New Japanese-English Dictionary*) and would now simply be written in katakana. At the time when Miyamoto was writing, however, they were likely to be fairly recent coinages, part of the influx of foreign words which entered Japanese in the late 19th and early 20th centuries (Kay, 1995, pp. 67-68). Sometimes it is difficult to determine the linguistic origin of a term as it appears in *Mosukuwa Inshōki*: ^{バラベット}胸壁 [48, 15] could be the English word “parapet” or the Russian *парапет*; *ブルワール* [30, 7] could be French *boulevard* or Russian *бульвар*. The text even contains one word – “Pessary” [32, 17] – in the Roman alphabet, probably for euphemistic reasons in the prevailing atmosphere of censorship in late 1920s Japan (Abel, 2012, pp.1-2).

As discussed in Chapter 2, Miyamoto’s insertion of Russian terms and references to Russian culture into her text is both part of her montage technique and also demonstrates her knowledge and first-hand experience of Russia (Dobson, 2016, pp. 494, 498). Some of these expressions and references would probably have been familiar to the left-leaning readership of *Kaizō* in the 1920s in a way they may not be for modern audiences, even those with an interest in Russia. At the same time, the presence of Russian and other foreign language terms within a Japanese text, even as glosses on conventional Japanese words, may have had a defamiliarising and exotic effect (Wakabayashi, 2006, pp. 28-29), with the disconnect between kanji and rubi creating a complex and interesting reading experience for the source audience (Ariga, 1989, p. 321).

Miyamoto’s own lack of consistency in introducing Russian terms meant I did not feel obliged to adhere to a single strategy in handling them in translation. I therefore judged it acceptable to follow the recommendation given by Lederer (1994/2003, p. 128) and make decisions depending on context. Once again, my overall aim was to keep two considerations

in balance: preserving the qualities of Miyamoto’s writing which make the text fresh and interesting, while ensuring the translation was accessible and engaging for the target audience, as defined in Chapter 3.

I weighed up several different techniques for handling the Russian expressions and CSIs in *Mosukuwa Inshōki*. Initially, I planned to include what Wakabayashi (2021, p. 8) terms “supplementary information” – footnotes or a glossary – but several factors eventually led me to move away from this as a major strategy. First, such features tend to be associated with academic writing. Referring to them interrupts the reading process, so they are more suitable for texts which require close study (Newmark, 2010, p. 178) and I felt they would detract from the immediacy of Miyamoto’s descriptions. Publishers of fiction are often hostile to footnotes (Jull Costa, 2007, p. 12) and, while *Mosukuwa Inshōki* is a work of non-fiction, the skopos I have defined envisages an audience who are, like most readers of fiction, reading more for pleasure or interest than education. Furthermore, modern readers may not see the need for notes when so much information is readily available via the internet. As translator Emily Balistieri remarks:

I read a story translated from Korean recently that had a few footnotes, but I didn’t end up looking at any of them until I reached the end where they all were. If I wanted to, I could have Googled at any time, but I was enjoying the flavor of things and understanding well enough through context.

(Cunningham & Balistieri, 2019, para. 28)

A final consideration was that adding a footnote might draw unwarranted attention to a particular word (Jull Costa, 2007, p. 3). Many of the references in *Mosukuwa Inshōki* function primarily to set the scene and lengthy explanation would give them more prominence than they have in the source text.

On two occasions, however, I did add a note to the translation. The first is the Translator’s Note at the beginning. This is intended to supply information which would have been well known to the readers of *Kaizō* (such as the identity of “Y”) (Dobson, 2016, p. 495) but which is likely to be obscure for a modern English-speaking audience. The second is the footnote explaining the presence of redacted material [50, 11-12]. I included a note at this point because I felt the target audience needed some extra context to understand the Author’s

Note [50, 13-17]. Rather than adding to Miyamoto's already lengthy parenthesis, it seemed better to move the Author's Note and my explanation to a footnote. One other piece of supplementary information which I would have like to have provided alongside the target text, but which was outside the scope of this project, was a map of Moscow. This is something that the publisher of the collection described in my imagined skopos might consider including to help readers locate the places referred to and their relationship to each other.

With proper nouns, the main strategy I adopted was the fourth technique listed in Wakabayashi's taxonomy: "description, definition or paraphrase" (Wakabayashi, 2021, p.7). In employing this strategy I tried to use as light a touch as possible, giving "a minimum but sufficient amount" (Lederer, 1994/2003, p. 127) of information to help the reader of the translation understand the reference, but without being too intrusive: *the rebel Pugachev* [49, 19], *grand Tverskaya Street* [13, 1], *Two Komsomol members come by . . . these young activists* . . . [31, 22-23; 33, 1] (the underlined information is not in the source text). Where the context makes the meaning of the reference plain, I did not provide any additional information: Pilnyak [47, 19], for example, is clearly a writer (although I chose to give his first name – Boris – to make it more obvious he is a Russian writer). In other cases, such as Red Square [49, 2] or Dostoevsky [47, 1], I judged the place or person sufficiently well known internationally, particularly to readers with an interest in Russia, not to need further explanation.

I took a similar approach to the Japanese CSIs. It is clear from context that Mitsukoshi [16, 6] is a shop and that a "miso-strainer" [35, 14] is some kind of kitchen implement (particularly since miso is currently enjoying a moment of popularity as a flavouring in Western cuisine). The only term I felt needed some explanation was 海坊主 [24, 1]. I did not want to use *romaji* transcription (*umibōzu*) (Wakabayashi, 2021, p. 6) because I thought it might be confusing to introduce a Japanese word amongst all the Russian and because – unlike miso – this term would probably not be familiar to the target audience. As mentioned previously, I added some description to the translation, "sea monsters" [25, 2] because this English phrase conjures up images of giant squid or similar, quite different from the dome-headed creatures of Japanese legend. However, I tried to keep this additional material to a minimum in order not to get in the way of the humour.

The most radical decision I made when translating *Mosukuwa Inshōki* was to adopt Miyamoto’s practice of glossing. Although the “ruby text” function in modern versions of Microsoft Word allows glosses to be easily added to words and phrases, this technique appears to be very rarely used in English. I have found only one (third hand) reference to its use in any Western language: an English translation of an extract from one of Julio Cortázar’s works which contains interlinear ruby text, quoted by Adriana Pagano, who is in turn cited by Wakabayashi in her 2006 article on Japanese rubi (p. 34). I used this method for most of the Russian expressions and CSIs glossed by Miyamoto, translating her kanji terms into English and glossing them with the romanised Russian word: *The meat bun* ^{pirozhok} *seller arrives* [15, 13]; —*Yes, it’s* ^{kholodno} *cold !* [19, 9].

Despite its unconventionality, there are several reasons why I believe the use of glosses is an appropriate strategy in this context. First, it mirrors Miyamoto’s usage and preserves some of the immediacy and veracity of her descriptions which would be lost if footnotes, paraphrase or other techniques were used. It maintains to some degree the tension between the familiar and the exotic, and the interplay of sound and meaning present in the source text (Ariga, 1989, p. 335; Wakabayashi, 2006, p. 10). At the same time, the unusual visual impression (for an English-speaking audience, at least) may have a slightly defamiliarising effect which is analogous to the effect foreign terms within a Japanese text have for Japanese readers (Wakabayashi, 2006, p. 28, Wakabayashi, 2021, p. 181-182). The inclusion of a different typeface on the page may even provide a small flavour of the playfulness and experimentation typical of Japanese modernism, which influenced Miyamoto’s writing (Dobson, 2016, p. 492). Finally, having access to the Russian term makes it easier for readers to search the internet for an object or phrase mentioned in the text if they wish to find out more.

Although I felt that the target audience would be receptive to this slightly experimental and unorthodox approach, I had to keep in mind that there might be limits to its acceptability. I therefore made some modifications to Miyamoto’s use of glosses. I did not gloss words derived from English (e.g. ^{ガイド}案内者[26, 20] “guide”), or where it was difficult to determine whether a word was English or Russian, or where the Russian and English were identical or

very similar (e.g. ^{マンダリン}蜜柑 [32, 12] *mandarin* = “mandarin (orange)”; ^{デレガート}代表員 [24, 5]]

delegat = “delegate”). To some extent this diminishes the rich mix of cosmopolitan references present in the source text, but it would probably be puzzling to readers to come across an English word glossed with the same (or a similar) word.

To avoid some very obvious inconsistencies, which might similarly be confusing for the target audience, I glossed some words that Miyamoto does not. For instance, where the source

text has 一九一七年以前の「ニチェヴォー」或は「^{フショウ・ラヴノー}同じこった」 [40, 23-24], (i.e. a

Russian word in katakana followed by a Japanese word glossed with Russian), I gave the

Russian terms as glosses to English translations in both cases: *the pre-1917* ^{nichego}“never mind” or

^{vso ravno}“doesn't matter” [41, 20-21]. For the same reason, I corrected the outright errors in

Miyamoto's glosses with the help of a Russian speaker: for example, I glossed *She's from Shanghai* with *Iz Shankhaya* [31, 25] rather than *Iz Shankhai*. However, I did not attempt to eliminate all the inconsistencies in Miyamoto's use of rubi.

Another decision I made was to gloss only the first occurrence of a word. This was partly because glossing is already an unusual technique and a little of it is likely to go a long way: repeating a gloss multiple times might become irritating for the audience. It was also to overcome the issue of Miyamoto generally glossing all occurrences of a word with the Russian singular form, even when it might more naturally be plural in English (and probably Russian). For example, I translated the phrase 四つの世帯がたった一つの台所しかない

^{クワルティエーラ}貸室 ^{kvartira}に生活を営み [20, 6-7] as *a flat with only one kitchen must be shared by four*

families [21, 6], (*flats with only one kitchen...* is possibly more natural here). Alternating

between singular and plural Russian forms might again be annoying or confusing for readers (and would require more checking by my Russian native speaker contact than I could reasonably expect her to do!) It was therefore simpler not to have to deal with too many occurrences of the same gloss.

5.4 Other translation problems

In this final section, I will briefly examine some of the other problems encountered while translating this text.

Miyamoto wrote *Mosukuwa Inshōki* nearly one hundred years ago. Consequently, some of the grammatical structures and kanji she uses are no longer common in modern Japanese. Generally these were not difficult to track down in dictionaries and online resources but some required a little delving. One kanji usage that initially puzzled me was that of 哥 [32, 14] in the scene where Miyamoto encounters an orange seller. An online dictionary gave its primary meaning as a “gross” (i.e. 12 dozen) (“哥”, n.d.) but the website Kotonoha ウェブ (n.d.) lists it – more plausibly in this case – as a rarely used kanji for “kopek”, a Russian currency unit equal to one hundredth of a rouble.

By contrast, some of the Russian and other cultural references are extremely obscure. The final “s” in *Khorosho-s* [25, 21] initially mystified even my Russian contact. After some research she reported that it was an honorific used in pre-Revolutionary times (O. Nasyrova, personal communication, August 15, 2023). It was similarly difficult to find any information about the poem レーニンとリチャン [32, 1], or even how this title should be translated. I recognised リチャン as most probably a Japanese transcription of a Russian rendering of a Chinese personal name, possibly Li Chang, Li Chan or Li Qian. In the end, through a process of trial and error searching under different spellings, I found a reference to A. A. Isbakh’s poem *Ballada o Lenine i Li-Chane* (given in English as *The Ballad of Lenin and Li-Chan*) in an online doctoral thesis (Tyerman, 2014, p. 360). The line of song beginning チョンキナ、チョンキナ… [32, 3-4], which again required considerable investigation in order to discover its origin, turned out to be from Sidney Jones’ 1896 operetta *The Geisha* (Groos, 1989, p. 180). Researching these sorts of early-20th-century cultural references took up a significant amount of the time spent on the translation.

Furthermore, in some passages Miyamoto builds up dense layers of allusions which are difficult both to recognise as such and also then to weave into the translation. For example, in the line 日曜に踊った女の肩からふいと心の首を持ちあげたとき、番兵は向う側の歩道を

ゆく二人の女を見た[12, 12-14], the kanji 首 should apparently be read *atama* (rather than *kubi*) because Miyamoto is alluding to the expression 頭を擡げる (meaning “one’s secret thoughts/emotions appear on one’s face”), while at the same time contrasting love and war in the image of the rifle-carrying sentry and his memories of the woman he danced with (T. McAuley, personal communication, September 6, 2023). The lines after the redacted section in which Miyamoto refers to pine trees [50, 18-19] also seem to be making some kind of allusion but, despite considerable research, their significance is still unclear to me.

Even when hidden meanings appeared to be absent, parts of the text were difficult to follow, particularly Miyamoto’s effusions on the subject of “Russia’s depth”. One of my correspondents – an experienced translator – summed this up in a discussion about the long sentence beginning つまり、ロシアで偏見をすてて自分の魂をそこにある人生に向けて見ると [46, 12-18]: “It’s relatively straightforward and not too difficult to translate . . . but what is she trying to get across?” (R. Uechi, personal communication, October 25, 2023).

Unfortunately, the Japanese-language academic sources which form the basis of research by writers such as Dobson (2016; 2017) are not easy to access from the UK and there are few English-language materials related to this period of Miyamoto’s career. This meant that my ability to research the background to these allusions was limited and on occasion I had to resort to making the best guess I could as to their meaning or translating them literally.

CHAPTER 6. CONCLUSION

This dissertation set out to explore the strategies which can be adopted when translating a source text with a large number of language elements and CSIs from several different cultures. In my translation of *Mosukuwa Inshōki*, one of the main techniques I used to deal with the Russian expressions and CSIs in the source text was to gloss English words with their Russian equivalent. I have gone on to explain in the accompanying commentary why I believe this was an appropriate and effective – if unorthodox – technique. I would further argue, echoing Wakabayashi (2006, p. 34), that glossing is a versatile device which warrants wider application and is a potentially useful addition to the translator’s toolkit. Although outside the scope of this project, it would be interesting to do further research into readers’ reaction to glossing in English in order to gauge how it affects the reception of translated texts.

In employing this strategy, and when making other translation decisions, I adopted the model provided by skopos theory. This entailed outlining the purpose of the target text and defining the imagined target audience clearly from the outset, and keeping the latter’s needs and expectations in mind throughout the translation process. I found that referring back to the pre-defined skopos was helpful in choosing appropriate strategies from among the many possible solutions. At the same time, I felt a sense of responsibility towards Miyamoto as the source text author and wished to preserve the features of her writing which make it distinctive and engaging. My ultimate aim was to maintain this delicate balance – or what Nord (2021, p.205) terms “loyalty” – between the source and target sides of the translation equation. Again it would be useful to obtain readers’ feedback to ascertain whether I have been successful in achieving this aim.

Finally, as a century-old text, *Mosukuwa Inshōki* contains language, references and allusions related to the past, as well as to a country – the Soviet Union – which no longer exists. A great deal of research had to be undertaken to make sense of these references but because access to Japanese-language primary sources is limited in the UK it was not always possible to grasp their deeper meanings. It would be beneficial to conduct further research in Japanese institutions and to consult scholars of the period in order to produce a more informed final version of the translation presented here.

Word Count: source text = 6160 commentary main text = 9348 total = 15,508

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DECLARATION

I hereby declare that the text of this dissertation is substantially my own work.

Joanna Dae

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