

# 近代小説英訳上の問題点（3）

——永井荷風の短編を例にして——

奥 田 勲

**Problems Found in English Translation of Modern Novels(3): Taking Examples from Short Stories of Nagai Kafu** \_\_\_\_\_

English translations of Kafu Nagai's novels are not numerous. Especially his short stories are hardly given any attention by translators. It is a point of discussion to clarify in which genre Kafu shows himself greatest. In his early short stories we find some works which show an unique atmosphere which is different from the so-called "World of Kafu". In this sense it is significant to introduce Kafu's short stories to the English speaking readers.

The writer recently had an opportunity to read Kafu's short stories with foreigners whose mother tongue is English and met various difficulties in understanding Kafu's Japanese as literary expressions, conveying its meaning to foreigners accurately, as well as translating Kafu's literature into a foreign language. This work is based upon the above experiences and tries to consider some problems taking examples from his work and to investigate ways of solving such problems. The main object of study is "The Fox" (1909).

本稿の(1)、(2)において、筆者は永井荷風の短篇小説を、一つの外国文学として解説する場合に、どのような問題が発生するかという観点から、短篇小説「狐」を例としてそれを英語に置き換えてゆくプロセスを再構成しながら考察して来た。今回もその続稿であるが、都合により「狐」の残りの部分について、原作の文章をかかげ、それに対応する英訳の試案を示し、それに至るまでの試案やそれについての検討は次回にまとめて記述することにする。

例によって、原文の理解の上で必要な事項について多少の注釈を添えた。

### 「狐」 (8)

家の飼犬が知らぬ間に何処へか行ってしまった。犬殺し<sup>1)</sup>にやられたのだともいうし、また、いい犬だったから人が盗んで連れて行ったのだとも議論はまちまちであった。私は是非とももう一度飼犬を置くように強請<sup>ねが</sup>ったが、父は犬を置くとさかりの時分、他所の犬までが来て垣を破り庭を荒すからとて、それなり家中<sup>うちじゆう</sup>には犬一匹も置かぬ事となった。尤もその以前から台所前の井戸端<sup>いど</sup>に、ささやかな養鶏所が出来ていたので、私は毎日学校から帰って鶏に餌<sup>え</sup>をやるのが面白くてならなかった処から、その上にもと駄々<sup>ね</sup>を捏るわけには行かなかったのである。如何に幸福な平和な冬籠<sup>ふゆこもり</sup>の時節であったろう。気味悪い狐<sup>きつね</sup>の事は下女<sup>げじよ</sup>はじめ一家中の妄想<sup>もうそう</sup>から消去<sup>きんきり</sup>り、夜遅く行く人の足音に消魂<sup>けいたま</sup>しく吠え出す飼犬の声もなく、庭の大樹をゆする風の響に伝通院<sup>つういん</sup>の鐘の音のみかすれて遠く聞える。私はしめやかなランプの光の下に母と乳母<sup>うぼ</sup>とを相手に暖い炬燵<sup>かたつ</sup>にあたりながら絵草紙<sup>えぞうし</sup><sup>2)</sup>や錦絵<sup>にしきゑ</sup><sup>3)</sup>を繰りひろげて遊ぶ。父は出入りの下役淀井<sup>よどい</sup>の老人を相手に奥の広間に引廻した六枚屏風<sup>むさうぶ</sup>の蔭<sup>かげ</sup>でパチリパチリ碁<sup>ご</sup>を打つ。折々は手を叩いて

銚子<sup>ちようし</sup>のつけようが悪いと怒鳴る。母親は下女まかせには出来ない、寒い夜<sup>よる</sup>を台所へと立って行かれる。自分は幼心に父の無情を憎く思った。

注

- 1) 犬殺し……明治6年(1873)4月4日、野犬駆殺の達しが出て、同4日には飼い犬届け出が義務化された。江戸時代以来狂犬病の大量発生はたびたびあり、近代になっても明治15年(1882)6月に狂犬撲殺の告示が警視庁から出されていることから推測されるように、かなり深刻な問題となっていたようである。大正13年(1924)の大流行は有名である。荷風の幼少時にも野犬を捕獲することは一般的であったはずである。
- 2) 絵草紙……今日の新聞のような役目を果たす挿し絵入りの草紙を指すか、赤本・青本・黒本・黄表紙等いわゆる草双紙の類をいうか明確ではないが、前出の「不知火物語」などから考えて、後者の可能性が強い。
- 3) 錦絵……多色刷りの浮世絵版画の総称。絵柄はさまざま美人画・風景画はもとより、その時々<sup>と</sup>のニュース性を持つものも対象になっている。江戸中期から盛んに行なわれたが、明治28年(1895)頃には売り上げが急激に落ちたことが報告されており、荷風が「狐」を執筆している頃は、すでに懐古的なものになりつつあったと考えられる。

“The Fox” (8)

Before long, our dog had disappeared. There were various suggestions as to what had happened; the dog catcher may have gotten him, or then again, since he was such a good dog, he may have been stolen and taken away. I begged my father to get another dog, but he decided that, what with all the problems of other dogs coming around when they were in heat, breaking down the fences and ruining the garden, he wasn't going to have any more dogs. From some time before then there had been a chicken coop by the side of the well in front of the kitchen, and since I took so much pleasure in feeding the chickens before and after school, I figured it wouldn't do to go on pestering him about a dog.

It was a happy time, a cozy, quiet winter. The unpleasant affair of the fox, which had been an obsession, especially for the maids but eventually

involving the whole household, had now passed. Also gone was the noisy howling of dog when he heard footsteps in the night; in the sound of the wind that swayed the big trees in the garden we could just hear the distant ringing of the Denzuin Temple bell. Under the soft light of a lamp, I would sit at the warm *kotatsu* with my mother and nursemaid and pass the time with illustrated books and colored prints spread out before me. The clacking of *go* stones could be heard coming from the large room in back, where encircled by a six-fold screen, my father would play *go* with his elderly assistant Mr. Yodoi, who often dropped in. Sometimes my father would clap his hands and shout that the sake bottle hadn't been properly warmed. My mother could never leave this up to the maids so she would get up in the cold night and go out into the kitchen herself. To me, still a child, his coldheartedness was hateful.

### 「狐」 (9)

年の暮が近づいて、<sup>がけした</sup> 崖下の<sup>ひんみんくつ</sup> 貧民窟で<sup>ちようちん</sup> 提灯の骨けずりをしていた御  
 維新前の<sup>おか</sup> 御駕籠同心<sup>こどうしん</sup><sup>1)</sup>が首をくくった。遠からぬ<sup>あんどうざか</sup> 安藤坂上<sup>2)</sup>の質屋へ  
 五人組の強盗が押入って十六になる娘を殺して行った。伝通院境内の  
 末寺<sup>3)</sup>へ<sup>つけび</sup> 放火をした者があった。水戸様時分に<sup>とみざか</sup> 繁昌した<sup>たつ</sup> 富坂上<sup>4)</sup>の辰  
 巳屋という料理屋がいよいよ身代限りをした。こんな事をば出入の<sup>み</sup> 接  
 摩<sup>ま</sup>の<sup>きゅうざい</sup> 久齋だの、<sup>ぎち</sup> 魚屋の<sup>とび</sup> 吉だの、<sup>せいごろう</sup> 鳶の<sup>せいごろう</sup> 清五郎だのが、台所へ来て、<sup>かわ</sup> 交  
 互<sup>がわ</sup>する話をして行ったが、しかし私には<sup>はとん</sup> 殆ど何らの感想をも与えな  
 かった。私は唯だ来春正月でなければ遊びに来ない父が役所の小使<sup>かん</sup> 勤  
 三郎<sup>ごろう</sup>の<sup>せい</sup> 爺やと<sup>もんりゅう</sup> 九紋竜の二枚半<sup>5)</sup>へ<sup>なり</sup>なり<sup>6)</sup>を付けて上げたいものだ。  
 お正月に風が吹けばよいと、そんな事ばかり思っていた。けれども、  
 出入りの<sup>やお</sup> 八百屋の<sup>こようきき</sup> 御用聞き<sup>はるこう</sup>の春公と家の<sup>な</sup> 仲<sup>な</sup> 働<sup>はたら</sup> お玉というのが<sup>いつ</sup> 何時か知  
 ら密通して、或夜衣類を背負い男女手を取って裏門の板塀を越して  
 馳<sup>かけ</sup> 落ち<sup>お</sup>をしようとした処を、書生の田崎が見付けて取押えたので、

お玉は住吉町<sup>7)</sup>の親元へ帰されるという大騒ぎだけは何の事か解らぬながら私にも大変な事のように思われた。お玉が泣きながら白髪<sup>しらが</sup>の母親に手を引かれ裏門をくぐって行く後姿<sup>うしろすがた</sup>は何となく私の目にも哀れであった。それ以来、私には何だか田崎という書生が、悪いような、憎いような気がして、あれはお父<sup>とと</sup>さまのお気に入り<sup>お気に入り</sup>で僕らだのお母<sup>お母</sup>さまなどには悪い事をする奴<sup>やつ</sup>であるように感じられてならなかった。

注

- 1) 御駕籠同心……江戸幕府の御家人の制度によれば、中間小者の中に御駕籠之者が位置付けられており、同心ではない。町方の与力同心の類と混同したものか、俗称としてこのようにいわれていたのか分からない。御駕籠之者であれば御家人とはいえずか二十俵二人扶持であった。
- 2) 安藤坂……前出。本稿(1)参照
- 3) 伝通院の末寺……幕末の絵図等によれば伝通院境内には清浄心院・宝蔵院・松涼院・真珠院等十ヶ寺ほどの子院がある。それらのうちのひとつであろう。
- 4) 富坂上……富坂は現在の春日通りの一部で、文京区役所辺から西へ向かって行く登り坂をいう。
- 5) 九紋竜の二枚半……嵐の絵柄が水滸伝に登場する豪傑の一人九紋竜で、二枚半は、美濃紙二枚半の大きさ。美濃判は39×27センチメートル。
- 6) うなり……嵐が風によって音を立てるようにする仕掛け。
- 7) 住吉町……現在の中央区人形町の一部にあたる。

“The Fox” (9)

As the year's end drew near, in the slum at the bottom of the cliff a former official in charge of palanquins who had been reduced, after the Restoration, to making frames for lanterns, hanged himself. Not far away, a band of five thieves broke into the pawn shop at the top of Andozaka and killed the daughter who was just going on sixteen. An arsonist set fire to a sub-temple of the Denzuin Temple. And the Tatsumiya Restaurant at the top of Tomizaka, which had been so prosperous in the days of the Mito clan, finally went out of business. I heard such stories in turn from Kyusai the masseur, Kishi the fishmonger, and Seigoro the steeplejack when they

came to the kitchen, but these things hardly left any impression on me at all. I was looking forward to seeing old Kanzaburo, the janitor at my father's office, who would come only during the New Year season and with whom I could fly my big kite which was decorated with a picture of the Chinese warrior Kumonryu and had a humming noise-maker attached. Would there be a good wind in the New Year season—that was all I could think about. But sometime around then the affair between Haru-ko the delivery boy and O-tama the housemaid became known. One night the two gathered up their clothes on their backs and, just as they were about to climb over the board fence by the rear gate, Tazaki the student houseboy caught them in the act, and as a result O-tama was sent home to her parents in Sumiyoshi-cho. Although I couldn't really understand what all the fuss was about, it was clear even to me that it must have been quite something. The last glimpse of the back of the crying O-tama, being pulled along by the hand by her white-haired mother, slipping through the rear gate, somehow seemed pitiful even in my eyes. From that time on I had a vague sense of fear and hatred toward the houseboy Tazaki, and I couldn't help feeling that that fellow, who my father liked so well, might do something bad to Mother or the rest of us.

### 「狐」 (10)

正月一ぱい、私は紙鳶たこばかり上げて遊び暮した。学校の無い日曜日には殊更朝早く起出こたぎらで冬の日の暮れやすい事を恨んだが、間もなく二月になって、或日曜日の朝は早く起きたかおきいもなく雪であった。そしてついで父親の行かれた事ことのない勝手口の方に父の太い皺しわ唄うたれた声こゑがする。田崎が頬ほに饒舌じやべり立たてている。毎朝通かつて来る抱車夫喜助かかよしやよきすけの声こゑもする。私は乳母きものが衣服きものを着換かえさせようとするのも聞きかず人々の声こゑのする方かたに馳かけ付つけたが、上あ框がらみに懐手みどころして後うしろ向きむきに立たつておられる母親ははの姿すがたを見ると、私は何となしに悲かなしいような嬉うれしいような

気がして柔いその袖にしがみつきながら泣いた。

「泣虫ッ朝腹から何んだ。」と父は鋭い叱咤の一声。しかし母上は懐の片手を抜いて静かに私の頭を撫で、

「また、狐が出て来ました。宗ちゃんの大好きな鶏を食べてしまったんですって。悪いじゃありませんか。おとなしくおしなさい。」

雪は粉々として勝手口から土間へと吹き込む。大勢の人の下駄の歯についた雪の塊が半ば解けて土間の上は早くも泥濘になっていた。御飯焚のお悦、新しく来た仲働、小間使、私の乳母一同は殿様が時ならぬ勝手口にお出での事とて戦々競々として寒さに顫えながら台所の板の間に造り付けたように坐っていた。

父は田崎が揃えて出す足駄をはき、車夫喜助の差翳す唐傘を取り、勝手口の外、井戸端の傍なる鶏小屋を巡検にと出掛ける。

「母さま、私も行きたい。」

「風邪引くといけません。およしなさい。」

折から、裏門のくぐりを開けて、「どうも、わるいものが降りました。」と鳶の頭清五郎がさしこの頭巾、半纏、手甲がけの火事装束で、町内を廻る第一番の雪見舞いにとやって来た。

「へえッ、飛んでもねえ。狐がお屋敷の鶏をとったんでげすって。御維新此方ア物騒でがすよ。お稲荷様も御扶持放れ<sup>1)</sup>で、油揚の臭もかけねえもんだからお屋敷へ迷込んだんだ。訳ア御わせん。手前たちでしめちまいますよ。」

鳶の清五郎は鶏小屋の傍まで、わたしを背負って行ってくれた。

今朝方暁かけてしんしんと降り積った雪の上を忍び寄り、狐は竹垣の下の地を掘って潜込んだものと見え、雪と砂とを前足で搔乱した狼藉の有様。竹垣の中は吹込む雪の上をなお更無残に飛散る鶏の羽ばかりか、一点二点、真赤な血の滴りさえ認められた。

「御前、訳ア御わせん。雪の上に足痕がついています。足痕をつけて行きゃア信田の森<sup>2)</sup>ア直ぐと突止めまさあ。去年中から、へーえ、

お庭の崖にいたんでげすか。」

清五郎の言う通り、足痕は庭から崖を下り松の根元で消えている事を発見した。父を初め一同「しめた」と覚えず勝利の声を揚げる。田崎と車夫喜助が鋤と鍬で雪をかき除けて見ると、去年中あれほど捜しても分からなかった狐の穴は冬も繁る熊笹の蔭にありあり見えすいていた。いよいよ狐退治の評議が開かれる。

### 注

- 1) お稲荷様も御扶持放れで……扶持放れは主君が家臣に給付する俸禄(米)が与えられなくなることであるが、ここでは比喩的に用いられているのか、前出の沢蔵主稲荷が明治維新前まで得ていた保護が失われたことを具体的に指しているのか判然としない。おそらく後者であろう。沢蔵主稲荷は伝通院の境内地にあったのであるから、伝通院が徳川家ゆかりの寺である余慶を受けていたことが推測される。
- 2) 信田の森……和泉国信田(太)村(現在は大阪府和泉市)にある森。「芦屋道満大内鑑」等に脚色されている葛の葉伝説で有名な歌枕。ここではもちろん狐の住みかの比喩。

## “The Fox” (10)

I spent my whole New Year's holidays flying my kite. On Sundays, when there was no school, I would get up especially early and go out—begrudging the fact that it got dark so quickly on winter days. Soon February came, and one Sunday morning after having made the effort to get up early, I found it was snowing. I could hear my father's deep, husky voice coming from the kitchen, where he hardly ever went. Tazaki was insistently saying something. I could also hear the voice of Kisuke the rickshaw-man, who came every morning. And without even listening to my nursemaid who was trying to change my clothes, I ran out to where the people's voice were coming from. But when I saw the image of my mother standing in the threshold with her hands in the bosom of her kimono and her back toward me, I somehow felt a mixture of sadness and happiness,

and grabbing her soft sleeve, began to cry.

"A crybaby in the morning!" my father sharply scolded. But my mother pulled one hand out of her kimono and stroked my head gently.

"The fox has come back! So-chan, he's eaten up one of your dear little chickens. Isn't it frightening? You'd better be quiet!"

It was a fine, powdery snow that had blown in from the kitchen entrance to the earthen-floored room. Lumps of snow from the clogs of many people had halfmelted onto the earthen floor so that it had quickly become all muddy. The kitchen maid O-etsu, the new housemaid, the errand-man and my nursemaid—all were frightened and trembling at the rare appearance of the lord of house in the kitchen entrance, and shivering with cold, sat fixed at attention on the wooden floor of the kitchen.

Father put on the clogs which Tazaki had laid out, took the Chinese umbrella which Kisuke the rickshaw-man had opened and held up, and went for a tour of inspection of the chicken coop by the side of well.

"Mother, I want to go too!"

"I don't want you catching cold, so stay inside."

Then, opening the small door of the gate, in came the steeplejack Seigoro, exclaiming, "My, what a bad snowstorm!" He was wearing a quilted hood and coat, and a fireman's outfit with hand coverings. He had come by on the first stop of his rounds of checking on the neighborhood after the snowstorm.

"Really? You don't say. So a fox got one of your chickens? Since the Restoration, everything's gone haywire. Even old Inari had his pension cut off, and since he doesn't even get a whiff of fried tofu any more he's found his way into your place. Well, there's nothing to it. Us guys will go get him!"

I got the steeplejack Seigoro to carry me on his back as far as the side of the chicken coop. It looked as though the fox had stolen across the snow which since the break of day began had been falling and accumulating, and had dug in the earth beneath the bamboo fence of the coop and burrowed under; with its front paws it had scratched up and made a mess of snow and sand. Inside the bamboo fence, there were not only scattered

chicken feathers that looked all the more pitiful on top of the snow that had blown in, but also in one or two places clearly recognizable bright red drops of blood.

“Master, there's really nothing to it. See those tracks in the snow? You can follow them all the way to Shinoda Forest. All along, since last year—whew—I guess he's been right there by the cliff in your yard, huh?”

Just as Seigoro had said, we discovered that the tracks went down the cliff from the garden and disappeared at the base of a pine tree. Father and everyone let out a victory cry—“got him!” Tazaki and the rickshaw-man Kisuke had cleared aside the snow with a spade and a hoe, and we could see it plain as day through the bamboo grass, bushy even in winter—the fox hold we'd searched so hard for the year before. And so a conference on the fox campaign was convened.

### 「狐」 (11)

喜助は唐辛<sup>とうがらし</sup>でえぶせば奴<sup>やつこ</sup>さん我慢出来ずにこんこんいいながら出て来る。出て来た処を取っちめるがいいという。田崎は万一逃げられると残念だから、穴の口元へ鼠<sup>ねずみ</sup>かそれでなくば火薬を仕掛けろ。ところが、鳶の清五郎が、組んでいた腕<sup>うで</sup>を解いて、傾げる首と共に、難題を持出した。

「全体、狐<sup>きつね</sup>って奴は、穴一つじゃねえ。きっと何処にか抜穴<sup>ぬけあな</sup>を付けてくっていうぜ。大手ばかし堅めたって、知らねえ中<sup>うち</sup>に裏口からおさらばをきめられた日にゃ、いい面<sup>つら</sup>の皮だ。」一同、なるほどと思案に暮れたが、この裏穴<sup>うらあな</sup>を捜<sup>さが</sup>出す事は、大雪の最中、非常に困難なばかりかむしろ出来ない相談である。一同は遂にがたがた寒さに顛<sup>ふる</sup>出すほど長評<sup>ながひょう</sup>定<sup>じよう</sup>を凝<sup>こ</sup>めた結果、仕方がないから見付出した<sup>みつげだ</sup>一方口<sup>いつほうぐち</sup>を硫黄<sup>いおう</sup>でえぶし、田崎<sup>うち</sup>は家にある鉄砲<sup>てつぱう</sup>を準備し、父は大弓に矢をつがい、喜助は天秤棒<sup>てんひんぼう</sup>、鳶<sup>とび</sup>の清五郎は鳶口、折から少しく後れて雪掻きにと植

木屋の安吉が来たので、これまた天秤棒に加わる事となった。

父は洋服に着換るため一先座敷へ這入る。田崎は伝通院前の生薬屋<sup>2)</sup>に硫黄と烟硝<sup>3)</sup>を買いに行く。残りのものは一升樽を茶碗で引掛け準備の出来るのを待っている騒ぎ。とやかくと暇取ってよいよ穴の口元をえぶし出したのはもう午近くなった頃である。私は一同に加って狐退治の現場を見物したいといったけれど厳しく母上に止められて、母上と乳母との三人で、例の如く座敷の炬燵に絵草紙を繰揚げはしたものの立ったり坐ったり気が気でない。鉄砲の響といえは十二時の「どん」<sup>4)</sup>しか聞いた事がない。あれは遠い丸の内、それでも天気の良い時には喫驚りするほどの座敷の障子を揺る事さえある。されば、すぐ崖下に狐を打殺す銃声は、如何に鋭く耳を劈くであろう。家中の女共も同じ事、誰か狐に喰いつかれはしまいか。お狐様は家の中まで荒れ込んで来はしまいか。お念仏を捧げるものお札を頂くものさえあったが母上は出入のもの一同に振舞酒の用意をするようにと、こまごま吩咐けておられた。

## 注

- 1) 鉄砲……明治5年(1872)1月29日に、鉄砲取締規則を4月から実施する旨決定された。ここで主人公の家に銃があるのはそれとどのような関係にあるのか不詳である。
- 2) 生薬屋……元来は生薬、すなわち未加工または半加工の薬材・薬品を商う店を指したが、後に単に薬店をいうようになる。ここでは後者か。
- 3) 烟硝……銃のための火薬を指す。本来は硝酸カリウム(硝石)のこと。
- 4) どん……東京市民に時刻を報せるために江戸城日本丸に大砲が据えられ、午砲すなわち正午に空砲を打つ、いわゆる「どん」は明治4年(1871)9月9日から行なわれるようになり、昭和4年(1929)5月1日にサイレンに代わるまで続いた。

## “The Fox” (11)

“If we smoke him out with red pepper,” Kiskey said, “the bastard

won't be able to stand it and will come right out yelping. That's the time to grab him." Tazaki said it would be a shame if by any chance the fox got away, so we should set a trap at the mouth of the hole, or perhaps use gunpowder. At this point Seigoro uncrossed his arms and with a bow of the head brought up a problem.

"In general, a fox doesn't have just one hole. It's always got an escape hole somewhere, you know. If we're all guarding the front gate of the castle while he's saying 'so long' from the back way out, we'll feel pretty dumb."

Everyone gave this due consideration, but to search out another hole in that heavy snowfall would have been so difficult as to verge on the impossible. The conference dragged on so long that the entire group ended up shivering from the cold, but it was finally decided that there was nothing for it but to smoke out the one hole that they had been found by burning sulphur. Tazaki readied the rifle te kept in our house, Father notched an arrow in his bow, Kisuke armed himself with a carrying poie, Seigoro with his firehook, and a second pole was manned by the gardener Yasukichi, who'd arrived just then to clear away the snow.

Father decided to go inside first to change into Western clothes. Tazaki went to the chemist's in front of Denzuin Temple to buy sulphur and gunpowder. The rest of the men waited for the preparations to be completed by passing around a half-gallon jug of sake, which they drank from teacups—adding to the general confusion. What with one thing and another, it wasn't until nearly noon that they finally began burning the sulphur around the hole. I expressed a desire to join them and witness the subjugation of the fox, but Mother strictly forbade me to do so, and as usual I ended up sitting with her and my nurse at the *kotatsu* with an illustrated book spread out before me. But I was in such suspense that I couldn't stay still, and I kept getting up, sitting back down, and getting back up again. As for the sound of a firearm, I'd never heard one except the "bang" of the noon signal. Though this issued from distant Marunouchi, it was nonetheless loud enough on clear days to cause a startling rattling of the *shoji* in our house. How earsplitting, then, would be the

rifle shot that dealt death to the fox, just down at the bottom of the cliff! The women in the house were equally anxious: Mightn't someone be bitten by the fox? Mightn't the venerable fox run wild and end up bursting into the house? Some of them even started to recite prayers and hold up protective amulets, but Mother busied them with detailed instructions on the preparation of sake for the men.

### 「狐」 (12)

私は時々縁側に出て見たが、崖下には人一人いないように寂として  
 いる。それかと思う煙も見えず、近くの植込の間から積った雪の滑  
 り落ちる響が淋し気に聞えるばかり。暗い空は低く垂れ立木の梢は  
 雲のように霞み渡っているながら、紛々として降る雪、體々として積る  
 雪に、庭は一面朦朧として薄暮よりも明かった。母と二人午飯を済  
 まして一時も過ぎ少しく待ちあぐんで心疲れのして来た時何ともいえ  
 ぬ悲惨な叫声。どっと一斉に大勢の人の凱歌を揚げる声。家中の者皆  
 障子を蹴倒して縁側へ駈け出た。後で聞けば硫黄でえぶし立てられた  
 獣物が恐る恐る穴の口元へ首を出した処をば、待構えていた清五郎が  
 一打に打下す鳶口。それが紛れ当りに狐の眉間へぐさり突刺ったの  
 で、奴さん、ころりと文句もいわずくたばってしまったとの事。大  
 弓を提げた肥満の父を真先に、田崎と喜助が二人して、倒に獲物を  
 吊した天秤棒をかつぎ、その後清五郎と安が引続き、積った雪を踏  
 みしだき、隊伍正しく崖の上に立現われた時には、私はふいと絵本で  
 見る「忠臣蔵」の行列を思出し、ああ勇しいと感じた。しかし間近  
 く進んで書生の田崎が例の漢語交りで、「坊ちゃんこの通りです。天  
 網恢々疎にして漏らさず。」と差付ける狐を見ると、鳶口で打割られ  
 た頭蓋と喰いしばった牙の間からどろどろした生血が雪に滴る有様、  
 私は覚えぬ母親の柔い袖のかげに顔を蔽いかくした。

さて午過ぎからは家中大酒盛をやる事になったがこの大雪で魚屋は河岸<sup>1)</sup>の買出しが出来なかったという処から、父は家の鶏<sup>にわどり</sup>を殺して出入の者共に饗応<sup>きやうおう</sup>する事にした。一同大喜び、狐の忍<sup>しのび</sup>入った鶏小屋から二羽<sup>とり</sup>の鶏を捕<sup>つか</sup>えて潰<sup>つぶ</sup>した。黒いのと白い斑<sup>あざ</sup>ある牝<sup>メンドリ</sup>鶏二羽、それは去年の秋の頃、綿<sup>わた</sup>のような黄金<sup>こがねいろ</sup>色なす羽に包まれピヨピヨ鳴いていたのをば私が毎日学校の行帰<sup>い</sup>り、餅<sup>もち</sup>を投げ菜<sup>な</sup>をやりして可愛<sup>かわい</sup>がったが、今では立派<sup>りっぱ</sup>に肥<sup>ふ</sup>った母鶏<sup>メンドリ</sup>になったのを、あわれ二羽<sup>とり</sup>が二羽<sup>とり</sup>とも、同じ一<sup>いつ</sup>声<sup>こゑ</sup>の悲鳴<sup>ひなめ</sup>と共に田崎<sup>たざき</sup>の手に首<sup>くび</sup>をねじられ、喜助<sup>きすけ</sup>の手に羽<sup>は</sup>を翳<sup>か</sup>され、安<sup>やす</sup>の手に腹<sup>はら</sup>を割<sup>き</sup>かれ腸<sup>わた</sup>を引出<sup>ひ</sup>き出されてしまった。夜深<sup>よる</sup>けまで舌<sup>した</sup>なめずりしながら酒<sup>さけ</sup>を飲<sup>の</sup>んでいる人<sup>ひと</sup>たちの真<sup>ま</sup>赤<sup>あか</sup>な顔<sup>かほ</sup>が私<sup>わたし</sup>には絵草紙<sup>えくさし</sup>で見<sup>み</sup>る鬼<sup>おに</sup>の通<sup>とお</sup>りに見<sup>み</sup>えた。

眠<sup>ね</sup>りながらその夜<sup>よ</sup>私<sup>わたし</sup>は思<sup>おも</sup>った。あの人<sup>ひと</sup>たちはどうしてあんなに狐<sup>きつね</sup>を憎<sup>にく</sup>んだのであろう。鶏<sup>とり</sup>を殺<sup>ころ</sup>したからとて、狐<sup>きつね</sup>を殺<sup>ころ</sup>した人<sup>ひと</sup>々は、それがために更<sup>さら</sup>にまた鶏<sup>とり</sup>を二羽<sup>とり</sup>まで殺<sup>ころ</sup>した。ああ、ツルゲネエフは蛇<sup>へび</sup>と蛙<sup>かえる</sup>の争<sup>まじ</sup>いから幼<sup>こ</sup>心に神<sup>かみ</sup>の慈悲<sup>じ</sup>心<sup>しん</sup>を疑<sup>う</sup>った。私<sup>わたし</sup>はすこしく書物<sup>しよぶつ</sup>を読<sup>よ</sup>むようになるが早<sup>はや</sup>いか、世<sup>よ</sup>に裁<sup>さい</sup>判<sup>はん</sup>と<sup>い</sup>い懲<sup>ちやう</sup>罰<sup>ばつ</sup>と<sup>い</sup>うもの<sup>もの</sup>の意<sup>い</sup>味<sup>み</sup>を疑<sup>う</sup>うようになったのも、あるいは遠<sup>とほ</sup>い昔<sup>むかし</sup>の狐<sup>きつね</sup>退<sup>たい</sup>治<sup>ち</sup>。それら<sup>それら</sup>の記<sup>き</sup>憶<sup>おく</sup>が知<sup>し</sup>らず知<sup>し</sup>らずその原<sup>げん</sup>因<sup>いん</sup>にな<sup>な</sup>ったの<sup>の</sup>かも知<sup>し</sup>れな<sup>な</sup>い。

## 注

- 1) 河岸……いわゆる魚河岸であるが、江戸時代以来日本橋魚市が最も大きな市場で、大正12年(1923)2月に築地に移転するまで東京を代表する河岸であった。ここはしたがって、日本橋の魚市を指すと考えられる。

## “The Fox” (12)

I sometimes stepped out onto the veranda to try to get a look at what was going on, but at the bottom of the cliff it was as quiet as if no one were there. I couldn't see the smoke that I had been expecting, and all I

could hear was the rather lonely sound of the snow slipping and falling from the nearby hedge. Although the dark, low-hanging sky spread a mist over the cloud-like treetops, because of the heavy snow, the silvery-white snow, the garden shone brighter than the surrounding dusk-like darkness.

When I finished lunch with Mother it was already past one o'clock. Just when we were starting to feel overcome by the long wait I heard a terrible shriek. Then, all of a sudden, a triumphal shout was raised by many voices. All of us in the house jumped up, threw open the *shoji*, and rushed out onto the veranda. I heard later that the animal, smoked out by the sulphur, had poked its head fearfully out of the hole and that Seigoro, who had been waiting there steadfastly, struck it down with one blow of his fireman's hook. It was a lucky hit which struck the fox right on the forehead, so the animal dropped dead without further ado. When the men appeared at the top of the cliff, trampling down the snow as they marched, with my portly father in the lead bearing his longbow, followed by Tazaki and Kisuke with the beast hanging upside down from the carrying pole and Seigoro and Yasu bringing up the rear, it made me think of the pictures of the triumphal procession I had seen in an illustrated version of *Chushingura*. Ah, what a heroic sight it was! However, when they drew nearer and Tazaki pronounced in his typically bookish way, "Young master, it's only natural; after all, 'justice casts a wide net from which nothing can escape,'" I saw the fox with its head gashed open by the firehook and fresh blood dripping from between tightly clenched teeth down onto the snow, and I instinctively covered my face in the protection of the soft sleeve of my mother's kimono.

It was then decided that everyone would partake in a sake-drinking party that afternoon, but because the fishmonger couldn't make it out to the market on account of the heavy snow, my father decided to treat the workers to a couple of our chickens. Everybody was delighted, and two chickens from the coop that the fox had gotten into were caught and killed. The chirping little chicks with their golden downy feathers, whom I had lovingly fed every day before and after school since the previous autumn, had now grown into fine fat mother hens, and two of these-one black and

one mottled...died, poor things, with the same terrible cry as Tazaki wrung their necks, after which Kisuke plucked their feathers and Yasu slit open their bellies and gutted them. To me, the red faces of those people drinking till late, smacking their lips, looked exactly like the demons in illustrated books.

That night I lay in bed thinking. How could those people hate the fox so much? The people who had killed the fox because it had killed a chicken, were celebrating by adding two more chickens to the slaughter.

Ah, Turgenev, in his child's unformed mind, had come to doubt the benevolence of God on seeing a snake devouring a frog. I, for my part, came to doubt what the world calls "judgment" and "punishment" before I had scarcely learned to read. That fox campaign of long ago...perhaps my memories of that time are the unconscious cause of these doubts.