

LITERARY DOSSIER



150

樋口 一葉 女

Ichiyō Higuchi



ICHIYŌ HIGUCHI 2022

1	CHILD'S PLAY	2
	Original version: <i>Takekurabe</i> (たけくらべ)	3
2	FLOWERS AT DUSK	4
	Original version: <i>Yamizakura</i> (闇桜)	5
3	TROUBLED WATERS	6
	Original version: <i>Nigorie</i> (にごりえ)	7
4	A SNOW DAY	8
	Original version: <i>Yuki no hi</i> (雪の日)	9
5	SEPARATE WAYS	10
	Original version: <i>Wakaremichi</i> (わかれ道)	11

1. CHILD'S PLAY

The drums, the samisen! Even in a place never wanting for music, the festival is the liveliest time of year. What could rival it but Otori day? Just watch the shrines try to surpass one another in their celebrations.

The back-street and the main-street gangs each had their own matching outfits, Mōka cotton emblazoned with their street names. "But they're not as nice as last year's," some grumbled. Sleeves were tied up with flaxen cords stained yellow from a jasmine dye. The wider the bright ribbons, everyone agreed, the better. Children under fifteen or so weren't satisfied until they had accumulated all the trinkets they could carry –Daruma dolls, owls, dogs of papier-mâché. Some had eight or nine, even eleven, dangling from their yellow armbands. It was a sight to see them, bells of all sizes jingling from their backs as they ran along gamely in their stockinged feet.

(Robert Lyons Danly. *Child's play*, in: *In the shade of spring leaves. The life and writings of Higuchi Ichiyō, a woman of letters in Meiji Japan*. New Haven: Yale University, 1981, p. 260-261)

四

打つや鼓のしらべ、三味の音色に事かゝぬ場處も、祭りは別物、酉とりの市を除けては一年一度の賑ひ
 ぞかし、三嶋さま小野照さま、お隣社となりづから負けまじの競ひ心をかしく、横町も表も揃ひは同じ
 眞岡木綿まをかもめんに町名くづしを、去歳こぞよりは好からぬ形かたとつぶやくも有りし、口なし染の麻だすき成るほど
 太きを好みて、十四五より以下なるは、達磨だるま、木兎み、つく、犬はり子、さま／＼の手遊を數多きほど見得
 にして、七つ九つ十一つくるもあり、大鈴小鈴背中せちゆうにがらつかせて、驅け出す足袋はだしの勇ましく
 可笑し、群れを離れて田中の正太が赤筋入りの印半天、色白の首筋に紺の腹がけ、さりとは見なれぬ
 扮粧いでたちとおもふに、しごいて締めし帯の水淺黄も、見よや縮緬の上染、襟の印のあがりも際立て、うし
 ろ鉢巻はちまききに山車だしの花一枝、革緒の雪駄おとのみはすれど、馬鹿ばやしの間には入らざりき、夜宮は
 事なく過ぎて今日一日の日も夕ぐれ、筆やが店に寄合しは十二人、一人かけたる美登利が夕化粧の長
 さに、未だか未だかと正太は門へ出つ入りつして、呼んで來い三五郎、お前はまだ大黒屋の寮へ行つ

2. FLOWERS AT DUSK

Only a bamboo fence separated the two houses. They shared the same well, whose waters ran deep and pure, untroubled as the concord between the neighbours. The flowering plum beneath the eaves of one home brought spring to the other. Together they enjoyed the fragrant blossoms.

(Robert Lyons Danly. *Flowers at dusk*, in: *In the shade of spring leaves. The life and writings of Higuchi Ichiyō, a woman of letters in Meiji Japan*. New Haven: Yale University, 1981, p. 167)

(上)

隔へだては中垣なかがきの建仁寺けんんにんじにゆづりて汲くみかはす庭井にはるの水みづの
交まじはりの底そこきよく深く軒端のきばに咲さく梅うめ一木ひときに両家りやうけの春はるを
見みせて薰かほりも分わかち合あふ中村園田なかむらそのだと呼よぶ宿やどあり園田そのだの
主人あるじは一昨年をととしなくなりて相続さうぞくは良之助りやうのすけ廿二にじふにの若者わかもの
何なにがしがくかうがくかうの通学生つうがくせいとかや中村なかむらのかたには娘むすめ只一人ただひとり
男子をとこもありたれど早世さうせいしての一粒つぶものとして寵愛ちやうあいはい
とゞ手てのうちの玉たまかざしの花はなに吹ふかぬ風かぜまづいとひて
願ねがふはあし田鶴たづの齡よはひながゝれとにや千代ちよとなづけし
親心おやこころにぞ見みゆらんものよ梅檀せんだんの二葉ふたば三ツ四ツより

3. **TROUBLED WATERS**

The two men, it would seem, were regulars. The woman's harangue as they went by did not appear to disturb them in the least. "Later, later," they assured her in passing.

She gave a click of the tongue as they went off. "They won't come later. They've no intention of coming," she grumbled to herself on her way back inside. "Once they get married, that's the end of it."

(Robert Lyons Danly. *Troubled waters*, in: *In the shade of spring leaves. The life and writings of Higuchi Ichiyō, a woman of letters in Meiji Japan*. New Haven: Yale University, 1981, p. 218)

にごりえ

樋口一葉

一

おい木村さん信さん寄つてお出よ、お寄りといつたら寄つても宜いではないか、又素通りで二葉やへ行く氣だらう、押かけて行つて引ずつて来るからさう思ひな、ほんとにお湯なら歸りに屹度よつてお呉れよ、嘘つ吐きだから何を言ふか知れやしないと店先に立つて馴染らしき突かけ下駄の男をとらへて小言をいふやうな物の言ひぶり、腹も立たずか言譯しながら後刻に後刻にと行過るあとを、一寸舌打しながら見送つて後にも無いもんだ來る氣もない癖に、本當に女房もちに成つては仕方がないねと店に向つて鬨をまたぎながら一人言をいへば、高ちゃん大分御述懐だね、何もそんなに案じるにも及ぶまい焼棒杭と何とやら、又よりの戻る事もあるよ、心配しないで呪でもして待つが宜いさと慰めるやうな朋輩の口振、力ちやんと違つて私には技倆が無いからね、一人でも逃しては残念さ、私しのやうな運の悪るい者には呪も何も聞きはしない、今夜も又木戸番か何たら事だ面白くもないと肝癩まぎれに店前へ腰をかけて駒下駄のうしろでとん／＼と土間を蹴るは二十の上を七つか十か引眉毛に作り生際、白粉べつたりとつけて唇は人喰ふ犬の如く、かくては紅も厭やらしき物なり、お力と呼ばれたるは中肉の背恰好すなりつとして洗ひ髪の大嶋田に新わらのさわやかさ、頸もと計の白粉も榮

4. **A SNOW DAY**

A day like this inspires poetry and song. How I envy those who see the snow spread out before them and fashion their metaphors. Silver sprinkles the earth. Softly, snowflakes fall like dancing butterflies; wings flutter but there is no sound. Six-petaled crystals come to rest on withered trees, spring's first flowering. But for me, the snow invites fresh pain, summoning as it falls and falls a past beyond forgetting. Eight thousand regrets I have-what little good they do me. What waste – I've thrown away a lifetime, a family heritage. I've turned my back on the graves of my ancestors and walked away from an aunt who gave me everything. My parents named me Tama –Jewel– as if I would remain some precious, flawless gem. What ignominy I have brought upon my name! How could they have guessed that I would end up as worthless as a shard of tile? I have fallen like rubbish into the stream and have drifted into tainted waters. I was too young to know better. Love was my mistake, and the go-between, a snowy day.

(Robert Lyons Danly. *A snow day*, in: *In the shade of spring leaves. The life and writings of Higuchi Ichiyō, a woman of letters in Meiji Japan*. New Haven: Yale University, 1981, p. 174)

Original version:

見渡すかぎり地は銀沙を敷きて、舞ふや蝴蝶(こてふ)の羽(は)
そで軽く、枯木も春の六花(りくくわ)の眺めを、世にある人は
歌にも詠み詩にも作り、月花に並べて称(たた)ゆらん
浦山(うらやま)しきよ、あはれ忘れがたき昔しを思へば、降り
に降る雪くちをししく悲しく、悔(くい)の八千度(やちたび)その甲斐も
なけれど、勿躰(もつたい)なや父祖累代墳墓(みはか)の地を捨て、養
育の恩ふかき伯母君にも背(そむ)き、我が名の珠に恥かし
き今日(けふ)、親は瑕(きず)なかれとこそ名づけ給ひけめ、瓦に
劣る世を経(へ)よとは思(おぼ)しも置かじを、そもや谷川の
水おちて流がれて、清からぬ身に成り終りし、其(その)あ
やまちは幼気(おさなき)の、迷ひは我れか、媒(なかたち)は過ぎし雪の
日ぞかし。

(雪の日, 青空文庫, 2011 [1893])

5. SEPARATE WAYS

“Kichizō! You're wrong. I'm leaving here, but I'm not abandoning *you*. You're like my little brother. How can you turn on me?” From behind, she hugged him with all her might. “You're too impatient. You jump to conclusions.”

“You mean you're not going to be someone's mistress!” Kichizō turned around.

“It's not the sort of thing anybody wants to do. But it's been decided. You can't change things.”

He stared at her with tears in his eyes.

“Take your hands off me, Okyō.”

(Robert Lyons Danly. *Separate ways*, in: *In the shade of spring leaves. The life and writings of Higuchi Ichiyō, a woman of letters in Meiji Japan*. New Haven: Yale University, 1981, p. 294-295)

お京は家に入るより洋燈らんぶに火を點つして、火鉢を掻きおこし、吉ちやんやお焙あたりよと聲をかけるに己れは厭やだと言つて柱際に立つて居るを、夫れでもお前寒からうでは無いか風を引くといけないと氣を附ければ、引いても宜いやね、構はずに置いてお呉れと下を向いて居るに、お前は何うかおしか、何だか可笑しな様子だね私の言ふ事が何か疝にでも障つたの、夫れなら其やうに言つて呉れたが宜い、黙つて其様な顔をして居られると氣に成つて仕方が無いと言へば、氣になんぞ懸けなくても能いよ、己れも傘屋の吉三だ女のお世話には成らないと言つて、寄かゝりし柱に脊を擦りながら、あゝ詰らない面白くない、己れは本當ほんとうに何と言ふのだらう、いろ／＼の人が鳥渡好い顔を見せて直様つまらない事に成つて仕舞ふのだ、傘屋の先せんのお老婆お婆さんも能い人で有つたし、紺屋こんやのお絹さんといふ縮れつ毛の人も可愛がつて呉れたのだけれど、お老婆さんは中風で死ぬし、お絹さんはお嫁に行くを厭やがつて裏の井戸へ飛込んで仕舞つた、お前は不人情で己れを捨て、行し、最う何も彼もつまらない、何だ傘屋の油ひきなんぞ、百人前の仕事をしたからとつて褒美の一つも出やうでは無し朝から晩まで一寸法師の言れつゞけで、夫れだからと言つて一生立つても此背が延びやうかい、待てば甘露といふけれど己れなんぞは一日一日厭やな事ばかり降つて來やがる、一昨日半次の奴と大喧嘩をやつて、お京さんばかりは人の妾に出るやうな腸の腐つたのでは無いと威張つたに、五日とたゞずに兜かぶとをぬがなければ成らないのであらう、そんな嘘つ吐きの、ごまかしの、欲の深いお前さんを姉さん同様に思つて居たが口惜しい、最うお京さんお前には逢はないよ、何うしてもお前には逢はないよ、長々御世話さま此處からお禮を申ます、人をつけ、最う誰れの事も當てにする物か、左様なら、と言つて立あがり沓ぬきの草履下駄足に引かくるを、あれ吉ちやん夫れはお前勘違ひだ、何も私が此處を離れるとてお前を見捨てる事はしない、私は本當に兄弟とばかり思ふのだもの其様な愛想づかしは酷からう、と後から羽がひじめに抱き止めて、氣の早い子だねとお京の諭さとせば、そんならお妾に行くを廢めにしなされるかと振かへられて、誰れも願ふて行く處では無いけれど、私は何うしても斯うと決心して居るのだから夫れは折角だけれど聞かれないうと言ふに、吉は涕の目に見つめて、お京さん後生だから此肩こしの手を放してお呉んなさい。

(明治二十九年一月「國民之友」)