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Translating "Jamesian Precisions" in Natsume Sōseki's *Light and Dark*

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ABSTRACT

This article examines how translator John Nathan finds an English idiom for the representation of subjectivity in Natsume Sōseki's novel *Meian* 明暗 (*Light and Dark*, 1916). It also examines how Nathan employs translation techniques that make his own subjectivity as a translator visible, if not intrusive, to the reader. I argue that *Light and Dark* reveals how Nathan's voice as translator informs, if not commands, Sōseki's voice as author. In his prefatory remarks to *Light and Dark*, Nathan explains that he wanted to give his translation "the patina of age" by mirroring in English how the novel might have sounded to Japanese readers in 1916. In order to achieve this aesthetic and historical effect, Nathan creates an English style that attempts to reproduce what he calls "Jamesian precisions," referring to the realism and representation of consciousness in the novels of American writer Henry James (1843-1916). While Nathan claims that there is no basis for asserting that Sōseki consciously emulated James, he attempts to give Sōseki a Jamesian voice in the name of style. To show how he does this I take selections from Nathan's translation and compare them to V. H. Viglielmo's 1971 version and the Japanese original. I show that Nathan's style is often intrusive as it attempts to emulate the kind of diction, prose, and dialogue found in works of Henry James. I also show how Nathan's style conveys the ideas of James's older brother, the philosopher and psychologist William James (1842-1910), whose work Sōseki had also read. I conclude by considering "Jamesian precisions" as a narrative style informed by both Henry and William James. Through close examinations of the texts, the article contributes to the understanding of the role of subjectivity in translation in two ways that are intertwined: how the translator represents the narrator occupying the minds of characters in *Light and Dark*, and how Nathan's mind takes hold of Sōseki's in the process of translation.

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In his essay on the relationship between modern Japanese novelist Natsume Sōseki (1867-1916) and Western modernism Fredric Jameson writes: "Analyzing translations—even in the era of the misreading (strong or otherwise)—can lead one into the comical situation in which it is the translator (in this case V. H. Viglielmo) whom one is, in reality, comparing to Henry James, all the while imagining oneself to be thinking of Sōseki" ("Sōseki" 294). Here Jameson is referring to his reading of *Light and Darkness*, V. H. Viglielmo's 1971 English translation of Sōseki's last and unfinished novel *Meian* 明暗 (1916). Jameson highlights the common experience of many readers who pick up a work of foreign literature: hearing the voice of a writer from one's own tradition.

This certainly seems to have been the case for esteemed translator of Japanese literature John Nathan, who would argue that imagining Henry James (1843-1916) in Sōseki is not a situation of misreading, strong or otherwise. In his 2014 translation of Sōseki's novel *Light and Dark*, the second translation of *Meian* to appear in English, Nathan presents Sōseki as a writer interested in exploring the same questions as his Anglo-European forebears and contemporaries, especially James. As American philosopher John Dewey remarked, James was "concerned with the special and peculiar coloring that the mental life takes on in different individualities" (92-93).

A central question that Sōseki explores in the writing of *Meian* is how to represent consciousness in literary form. In this way the novel is very much about human subjectivity, particularly its rhythms of dissemination, concentration, obviousness and hiddenness, all of which are represented in the style of narration and in the relationships between characters. Nathan takes on the task of the translator and attempts to reproduce Sōseki's representation of consciousness, or subjectivity, in *Meian*. He does this by bringing out Sōseki's affiliation with James and other modern writers through translation techniques that combine historical, cultural, and aesthetic considerations.

The present article addresses the theme of the current issue and contributes to the understanding of the role of subjectivity in translation in two ways that are intertwined. It examines how Nathan finds an English idiom for Sōseki's representation of subjectivity in *Meian* and how he employs translation techniques that make his own subjectivity as a translator visible, if not intrusive, to the reader. I argue that *Light and Dark* reveals how Nathan's voice as translator informs, if not commands, Sōseki's voice as author. Such may simply

be the case for any literary work in the hands of a translator with an exquisite sense of style; but it might also have to do with how the gripping narration of figural consciousness in *Meian* can enlist the translator to reproduce its representation of subjectivity at the expense of revealing his own. By mirroring the way the novel's narrator occupies the minds of characters, and thus merging subjectivities, Nathan's subjectivity takes hold of Sōseki's in the process of translation.

I. The Task of the Translator

In a 2014 issue of *The New York Review of Books*, Nathan declared that "the translator must command his own language with sufficient mastery to reproduce or simulate what he has recognized" ("Who" 66). His view speaks to the way American poet and translator of Italian W. S. Di Piero described the process of translation as "not a question of language, but rather as a quest for recognitions" (Rodden 39). If Nathan were to respond to Di Piero, he would likely agree that translation is not a question of language or literal interpretation, but is a quest for recognitions that must lead to the crafting of style, for he argues that style "is inevitably intrusive, not just visible," contending that "without style . . . a translation cannot hope to convey the voice of the original author" ("Who" 66).

Nathan explains his stylistic choices in the prefatory chapters of *Light and Dark*. In his introduction, Nathan draws from Sōseki's literary criticism and shows how Sōseki's attention to the representation of interiority through situations of irony is informed by his admiration for and reading of nineteenth-century English realism, including the novels of Jane Austen (1775-1817). In his *Theory of Literature* (*Bungakuron* 文学論, 1903-05) Sōseki writes that Austen is "the leading authority in the world of realism. Her ability to score points while putting the most commonplace situations to paper far outstrips any of her male rivals" (*Bungakuron* 374).

Nathan observes that while the representation of quotidian life and manners inspired by Austen's novels can be found throughout *Light and Dark*, he suggests that Sōseki's attention to representing how characters think about themselves and about each other is informed less by Austen than by Henry James:

> [*Meian*'s] narrative strategy recalls Austen's exquisite deftness less distinctly than it does Sōseki's contemporary Henry James's tenacious (and somber) exactitude, a quality that Ezra Pound characterized, describing *The Odyssey*, as "Jamesian precisions." (*Light* 5)

Nathan then qualifies this pairing between James and Sōseki with a disclaimer:

> There is no basis for asserting that Sōseki was consciously emulating Henry James. But clearly he was resolved to reveal his characters in their however contradictory entirety, and clearly he was less concerned with a story—"plot, nefarious name!" James declared—than with surrounding the protagonists with "satellite characters" likely to draw them to the surface in the manner of an astringent. (6)

As Nathan reports, Sōseki's library at the time of his death in 1916 contained several works by James.[1] Sōseki left marginalia in these volumes and in one of his fragments comments that James and George Meredith (1828-1909) are exemplars for the representation of thinking and the psychological interior of a character. Nathan suggests that Sōseki was informed by these writers, especially James, and that his "attention was on the revelation of interior consciousness, a microscopic inquiry he achieved in *Light and Dark*" (6).

Whether Sōseki was consciously or unconsciously emulating James or other nineteenth-century English writers Nathan suggests that these "Jamesian precisions"—the representation of thought and feeling with exactitude—within *Light and Dark* distinguish the novel in Sōseki's oeuvre and in modern Japanese letters: "It is the contradictory, terrifying, ultimately unaccountable complexity of human consciousness microscopically examined in *Light and Dark* that installs it as a landmark in twentieth-century Japanese fiction" (*Light* 15).

The earlier remark by Fredric Jameson suggests that Viglielmo, whether he intended to or not, succeeded in conjuring the voice of James in his 1971 translation. Viglielmo stays close to the original Japanese, leaning more toward

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[1] These works include *Partial Portraits*, *French Poets and Novelists*, and the 1905 Methuen edition of *The Golden Bowl* (Nathan, *Light* 6).

literal interpretation and retaining the form (syntax, sentence length, lack of distinction between interior monologue and dialogue) of Sōseki's prose, which was experimental for its time. Consequently, this resulted in an English style that can sound confusing, technical, verbose, or "somewhat overarticulated," as Nathan remarked (*Light* 21). But I would argue that retaining these confounding qualities of Sōseki's prose in translation makes it more "Jamesian," as reading a James novel often requires navigating long, complex, and confusing passages where the source of subjectivity is unclear. In this way Viglielmo's translation may have been challenging for a reader expecting a smooth ride, but such difficulties are perhaps closer to the experience of reading Sōseki in the original.

Nathan, ever the aesthete, would probably say that Viglielmo's translation lacks "style" altogether, and in response felt the need to offer the English reader a better, more beautiful idiom for Sōseki's psychological realism and microscopic examinations of consciousness, which he describes, redeploying Ezra Pound's phrasing, as "Jamesian precisions." In the following examination, I take selections from Nathan's translation and compare them to Viglielmo's version and the Japanese original. Nathan claims that he aimed to reproduce a literary style in fidelity to Sōseki's Jamesian influences in the attempt to give his translation "the patina of age," the phrase Nathan uses to describe his aesthetic and historical goal to mirror in English how the novel might have sounded to Japanese readers in 1916.[2] I show that this style is often intrusive as it attempts to emulate the kind of diction, prose, and dialogue found in works of Henry James. I also show how Nathan's style conveys the ideas of James's older brother, the philosopher and psychologist William James (1842-1910), whose work Sōseki had also read. I conclude by considering "Jamesian precisions" as a narrative style informed by both Henry and William James.

II. In the Words of James

On the level of diction Nathan attempts to make *Light and Dark* sound like a novel by James. In "A Note on the Translation" Nathan informs his readers that he pulled words and phrases directly from Henry James and put them into

[2] On a superficial level Nathan's translation also mirrors how *Meian* "looked" to Japanese readers in 1916: Columbia UP included the illustrations by Natori Shunsen (1886-1960) that appeared in the novel's daily serialization in *Asahi shinbun*.

Light and Dark in an attempt to "cure" the translation, giving it the historical veneer of a novel written at the turn of the twentieth century.[3]

These ornamental choices of diction include rendering the character "Yoshikawa fujin" (the wife of the protagonist Yoshio Tsuda's employer) as "Madam Yoshikawa." In the Meiji period (1867-1912) the word *fujin* 夫人 was used to refer to a woman married to a nobleman and as an honorific pronoun to refer to a married woman. The narrator is the only character in *Light and Dark* who refers to Mrs. Yoshikawa as "Madam." Elsewhere when the narrator refers to her by the pronoun *saikun* 細君—which means "wife"—Nathan alternates between "Yoshikawa's wife," "Mrs. Yoshikawa," or "Madam Yoshikawa." Nathan's consistent use of "Madam" throughout his translation reminds the English reader of the titular American wife married to a Frenchman in James's novella *Madame de Mauves* (1874) and the manipulative maiden named Madame Serena Merle in his novel *The Portrait of a Lady* (1881). Nathan's choice to use "Madam"—as opposed to "Mrs. Yoshikawa," which Viglielmo uses throughout his translation—creates a semblance of the social atmosphere of bourgeois life represented in a nineteenth-century Anglo-European novel.

Nathan renders other pronouns that denote the social relationships between characters in modern Japanese society, infusing *Light and Dark* with the literary realism found in novels by James and other Anglo-European writers. When characters in *Light and Dark* refer to one another in dialogue, they usually add the polite suffix *-san* or the informal suffix *-kun* to the surname of the addressee. For example, Tsuda refers to Madam Yoshikawa's husband as "Yoshikawa-san," and other characters refer to Tsuda as "Tsuda-kun," both of which Nathan carries over unchanged into English. Two-thirds of *Light and Dark* comprise dialogue, making it a novel about the communication between people, and Nathan preserves the social manners of the Japanese, imbuing his translation with the feel of real-life conversation. By rendering the dialogue in this way, however, Nathan risks making his translation sound foreign or exotic to the English ear.

Henry James is known for emphasizing dialogue in his novels, such as *The Awkward Age* (1899) and *The Golden Bowl* (1904), in which he displays what Susan L. Mizruchi observes as a "persisting attachment to the dramatic mode"

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[3] Nathan writes: "I should mention that I had recourse to Henry James in my attempt to 'cure' the translation, harvesting from his pages words and turns of phrase that struck me as redolent of the period in which *Light and Dark* occurs" (*Light* 20).

(72). Such echoes of James can be heard in the way Nathan renders dialogue in *Light and Dark*. Dialogue is arguably the most difficult part of the novel to translate because the Japanese language is heavily mediated by the gender of, and social relationship between, its speakers.[4] Nathan remarks that "the superlative aliveness of the book's conversations—an aliveness that throbs beneath the surface of a maddening placidity—is in itself enough to make them difficult to translate acceptably" (*Light* 19).

Reiko Abe Austead has described the extended dialogue in *Light and Dark* as places where the affects and feelings of characters take on a life of their own, beyond the original intention of the speakers ("Colliding Forms" 318). Nathan's translation, mirroring the Japanese original, does not mark the speaker with "he said" or "she said" after quotations, presenting the dialogue with dramatic vividness, as if the characters (or their words alone) are performing on stage.

What is especially vivid in the dialogue and in the narration in *Light and Dark* is the representation of the mind, a feature of Sōseki's novel that Nathan identifies as Jamesian. In his 1904 preface to *The Golden Bowl* (a work that Sōseki owned), James describes his narrative technique of writing from the perspective of characters, creating what he calls a "system" that is "subject to the register, ever so closely kept, of the consciousness of but two of the characters [the Prince and the Princess]" (20). *Light and Dark* is a narrative that also represents the mind of mainly two characters: Tsuda and his wife O-Nobu. The narrative includes many scenes where characters, especially Tsuda and O-Nobu, are thinking about what another character is thinking. Nathan's translation makes these scenes of "mind-reading" more pronounced than in the original Japanese, which Viglielmo renders more literally:

> 「僕は君の腹の中をちゃんと知ってる。」
> Boku wa kimi no hara no naka o chanto shitteru.
> (Sōseki, *Meian* 113; ch. 36)
> "I know perfectly well what's in your mind." (Viglielmo 60)
> "I can read your mind." (Nathan, *Light* 90)

[4] In spoken Japanese, the speaker adjusts the register of his speech from informal to formal depending on his relationship to the addressee. Emphatic sentence endings often vary depending on whether the speaker is male or female.

それを見抜いて、わざと高を括ったやうに落着いてゐる小林の態度がまた癪に障った。
Sore o minuite, waza to taka o kukutta yō ni ochitsuite iru Kobayashi no taido ga mata shaku ni sawatta.
(Sōseki, *Meian* 290; ch. 86)
His attitude of seeing that she wanted to find out more and of not paying the slightest attention to her also annoyed her.
(Viglielmo 156)
Kobayashi, as if he had read her mind and dismissed her feelings as insignificant, was unperturbed, an attitude that further infuriated her. (Nathan, *Light* 193)

まあ云ってみて下さい
Maa itte mite kudasai (Sōseki, *Meian* 477; ch. 136)
Well, please go ahead and speak. (Viglielmo 259)
You might as well say what you're thinking. (Nathan, *Light* 299)

「其考へる癖が貴方の人格に祟って来るんです」
Sono kangaeru kuse ga anata no jinkaku ni tatatte kuru n desu. (Sōseki, *Meian* 495; ch. 141)
"Your habit of always thinking about things is a curse."
(Vigliemo 268)
"Your addiction to thinking will come back to haunt you." (Nathan, *Light* 309)

The last example comes from chapter 141 and is uttered by Madam Yoshikawa as a criticism of Tsuda for thinking too much and feeling guilty about traveling to the spa to see his former lover Kiyoko. Their back-and-forth conversation is comic, and Nathan reproduces the irony and humor of the Japanese dialogue in a way that sounds natural and convincing to the English ear.

In the same scene when the tensions between both characters are running high, the Madam tells Tsuda what she thinks he is thinking:

> "You'd like to maintain your superior silence forever. To sit there utterly still as if you hadn't a care in the world. And yet inside you're tormented by what happened. And try looking even

> deeper. You're thinking, 'If I just sit here this way some explanation from Kiyoko-san will arrive before long.'"
>
> "I'm thinking no such thing. How can you say that about me?"
>
> "What I can say is that you might as well be thinking that." (Nathan, *Light* 310)

The Madam fails in her attempt to explain to Tsuda why he feels the way he feels about Kiyoko and why he should acquiesce to the Madam's suggestion that he reunite with Kiyoko at the spa. Much of the dialogue in *Light and Dark*, rendered with verve and verisimilitude by Nathan, dramatizes the miscommunication between characters and impossibility of really knowing what the other is thinking, even if one presumes to know.

The conversation between Tsuda and Madam Yoshikawa continues and comes to a head when the Madam calls Tsuda out for his foolishness:

> 「一体貴方は図迂々々しい性質ぢゃありませんか。さうして図迂々々しいのも世渡りの上ぢゃ一徳だ位に考へてゐるんです」
>
> 「まさか」
>
> 「いえ、左右です。其所がまだ私に解らないと思ったら、大間違いです。」
>
> "Ittai anata wa zūzūshii tachi ja arimasen ka. Sōshite zūzūshii no mo yo-watari no ue ja ittoku da gurai ni kangaete iru n desu"
>
> "Masaka"
>
> "Ie, sōdesu. Soko ga mada watashi ni wakaranai to omottara, ōmachigai desu." (Sōseki, *Meian* 497; ch. 141)

> "Goodness! What an audacious fellow you are! And I bet you think that audacity is crucial to getting ahead in the world?"
>
> "Not in the least."
>
> "*Au contraire*! If you think I haven't seen that yet, you're making a big mistake." (Nathan, *Light* 310)

The scene is comic and Nathan's use of the French expression *au contraire* (on the contrary) amplifies the humor of the exchange and adds to the French aura

of her name as "Madam" Yoshikawa. In the Japanese original, the Madam responds to Tsuda's curt reply "Masaka" with "Ie, sōdesu," which literally translates to "No, that is the case [I do mean what I said that you are being audacious]." By employing the French phrase as *les mots justes* for translation, Nathan's rendering of dialogue brings out the humor of the Japanese exchange.

III. In the Breath of James

Nathan's translation of the narrator in *Light and Dark* is most revealing in consideration of the relationship between Sōseki and Henry James, especially their shared interest in representing the thoughts and feelings of characters. James is known for using the narrative technique of free indirect discourse (FID) to represent the way the narrator's point of view imitates the point of view of characters. As Daniel P. Gunn puts it, FID "is a means of representing the thought or speech of a character in narrative, in the context of a narrator's discourse, in which the subjectivity and idiom of the character are preserved but the shifts in person and tense that ordinarily accompany the citation of a character's discourse are not made" (2).

In *Meian* Sōseki made efforts to avoid FID, though, historically, writing in Japanese has made it difficult for writers to distinguish the narrator's language and subjectivity from that of characters. Reiko Abe Austead observes that FID "is the rule in modern Japanese rather than the exception, and it requires conscious efforts to avoid it" ("Colliding Forms" 314).

In *Light and Dark* the representation of subjectivity appears as the interior monologue of characters and as what can be called "psycho-narration," which Dorrit Cohn defines as "the narrator's discourse about a character's consciousness" (14). This representation of subjectivity resembles FID (or some form of it) when interpreted and translated into English, but for the reasons below, I will use the term "psycho-narration."[5]

[5] I thank the anonymous reviewer for clarifying the distinction between FID and "psycho-narration." I would argue that both are present in Sōseki, and Cohn's term "psycho-narration" is capacious enough to include what I identify to be FID.

Austead has argued that Sōseki generally succeeded in constructing a third-person omniscient narrator in *Light and Dark*.[6] She points out that Sōseki experimented by making the narration throughout *Light and Dark* past tense, distinguishing the narrator's speech from the dialogue and interior monologues of characters in which present tense often appears. In this way, the style of narration in *Light and Dark* is uncharacteristic of premodern and modern Japanese narratives, which often include a homodiegetic narrator or a communal storyteller in the fictional—diegetic—world of the novel, allowing for the occurrence of FID.

Austead qualifies her use of the word "omniscient" to mean that the narrator in the novel knows more than the characters but is not "all-knowing." Nathan's own assessment reiterates the shifting limits of narration: "One source of animating energy in *Light and Dark* is the tension between the antipodes of precision and ambiguity. Some scenes feel excessively interpreted. Elsewhere, often at key moments . . . the narrator slips out of the room, leaving the reader to interpret the passage on his or her own" (*Light* 13).

Despite Sōseki's purported efforts to make the narrator's thoughts distinct from those of characters, Nathan's translation often blurs this distinction, bringing the narrator closer to the characters—which brings Sōseki closer to the narrative style of Austen and James. Nathan makes this apparent in his translation from the opening chapter of the novel, when Tsuda is receiving treatment for some unknown illness (Nathan suspects venereal disease). When the doctor tells Tsuda that the lesion in his rectum extends deeper into his intestine, the narrator describes Tsuda's reaction to the diagnosis and his imagining of the doctor's speech:

> 津田の顔には苦笑の裡に淡く盛り上げられた失望の色が見えた。医者は白いだぶだぶした上着の前に両手を組み合はせた儘、一寸首を傾けた。其様子が「御気の毒です

[6] Austead writes: "In *Meian*, Sōseki generally seems to succeed in presenting a non-focalized (omniscient) and "heterodiegetic" narratorial point of view. Being externally situated and describing past events, the narrator in *Meian* takes advantage of his omniscience and the luxury of hindsight. The narrator reflects on the characters' behavior and thoughts in a way that is not restricted by the human limitations of what the Japanese narrator-persona is usually expected to know. The narrator often provides a maximum amount of information, particularly on the characters' inner reactions ("authorial psycho-narration"), but his presence is less personal and more transparent than in a typical Japanese narrative" (*Rereading* 152).

> が、事実だから仕方がありません。医者は自分の職業に対して嘘言を吐く訳に行かないんですから」といふ意味に受取れた。
> Tsuda no kao ni wa kushō no uchi ni awaku mori-agerareta shitsubō no iro ga mieta. Isha wa shiroi dabudabu shita uwagi no mae ni ryōte o kumi-awaseta mama, chotto kubi o katamuketa. Sono yōsu ga "oki no doku desu ga, jujitsu dakara shikata ga arimasen. Isha wa jibun no shokugyō ni taishite uso o tsuku wake ni ikanai n desu kara" *to iu imi ni uketoreta*.
> (Sōseki, *Meian* 3; ch. 1; emphasis added)

> A flush of disappointment rose faintly to Tsuda's face beneath his strained smile. The doctor shook his head, his hands clasped in front of him against his baggy white smock. "It's too bad but it's the reality we have to face," *he might have been saying*. "A doctor can't compromise professional standards with a lie."
> (Nathan, *Light* 25; emphasis added)

> Faint signs of disappointment were discernible in Tsuda's wry smile. The doctor inclined his head slightly to one side while crossing his arms over his baggy white jacket. This pose *could be interpreted as meaning*: "It's too bad, but that's the way things are. A doctor can't lie in his professional life, you know."
> (Viglielmo 1; emphasis added)

The italicized phrases in the translations by Nathan and Viglielmo correspond to the Japanese "to iu imi ni uketoreta," which literally means "was able to interpret [the doctor's pose] as meaning [the quoted speech]." In the Japanese original the subject of the verb "to interpret" (*uketoreru*) is understood as Tsuda, but both translators have made this vague, suggesting that the subject is both Tsuda and the narrator.

In *Light and Dark* the interior monologue in the Japanese is marked by quotation brackets (*kakko*), just like the dialogue between characters in the narrative. Following the Japanese, Viglielmo uses single quotation marks for both interior monologue and dialogue throughout his translation. Nathan,

however, uses italics to distinguish interior monologue from dialogue, clarifying the narrative style of Sōseki's novel for the English reader.

In the passage the doctor's speech is in Tsuda's imagination, a kind of interior monologue, though Tsuda is giving a material voice to the doctor's body language. Perhaps to reproduce this confusion, Nathan leaves Tsuda's ventriloquy as quotation, creating ambiguity about who is speaking. He also interrupts the two sentences with "he might have been saying," leaving the second sentence as a stand-alone quotation. Viglielmo's rendering, however, follows the syntax of the Japanese, clarifying that the two sentences of quoted speech describe the doctor's pose (*yōsu*). Nathan's version confuses the English reader into thinking that the doctor may have said (at least one of) those sentences, both of which are in the voice and register of the doctor himself. Rather than stating that Tsuda interpreted the doctor's pose through the imagined speech, Nathan's rendering suggests that the narrator has stepped out of omniscience and joined Tsuda in speculation.

Moments of ambiguity, as Nathan has argued, are placed in tension with moments of microscopic precision and clarity in *Light and Dark*. In the same opening chapter, Tsuda asks the doctor if he can have a look through the microscope, and the narrator reports what Tsuda sees:

> 其時八百五十倍の鏡の底に映ったものは、丸で図に撮影ったやうに鮮やかに見える着色の葡萄状の細菌であった。
> Sono toki happyakugojūbai no kagami no soko ni utsutta mono wa, marude zuni totta yō ni azayaka ni mieru chakushoku no budōjō no saikin de atta. (Sōseki, *Meian* 4; ch. 1)
>
> What he had seen through the 850-power lens were grape-shaped bacteria as vividly colored as if they had been photographed. (Nathan, *Light* 26)
>
> He had clearly seen under the lens, which magnified objects eight hundred and fifty times, coloured botryoidal bacilli exactly as if they had been minutely sketched. (Viglielmo 2)

Here the narrator reports how Tsuda interprets the image of bacteria magnified by the microscope, with some technical and medical expertise—the power of the lens, the fact that the object in the lens is bacteria—as an omniscient narrator. Such description anticipates the exactitude with which Sōseki's narrator is about to excavate the thoughts and feelings of characters in the following chapters—the "Jamesian precisions" that Nathan finds in *Light and Dark*. The analogy that the narrator draws between the magnified bacteria and objects represented in a photograph reveals the novel's ironic awareness of its attempt to represent objects with astonishing—and at times microscopic—verisimilitude.

The ambiguity of how Tsuda interprets what he is seeing—as a "photograph" in Nathan or as a "sketch" in Viglielmo—comes from the ambiguity of Sōseki's metaphor "marude zu ni totta yō ni," which literally translates to "as if they [the bacteria] had all been represented in a picture." Nathan renders the Chinese compound *satsuei* 撮影 as "photographed." The word's pronunciation is glossed as *totta*, and both *satsuei* and *toru* (from *totta*) are verbs that mean "to capture an image [as a photograph]." The indirect object of the verb here, however, is *zu* 図, a word that means "picture" or "painting," not photograph. This coinage of a new metaphor is characteristic of what Nathan has observed as the indeterminacy, unfamiliarity, and experimentation of Sōseki's language in *Light and Dark*:

> Sōseki assigns to words idiosyncratic, deeply personal connotations, and his syntax can be not so much tortuous as indeterminate: sentences aggregate into passages that point toward meaning without ever quite arriving. In this final novel, Sōseki appears to be experimenting, taxing his language with a mode of description unfamiliar to him, intentionally deranging his masterly prose, and the result must be deemed uneven, now brilliantly exact and now opaque. (*Light* 19)

The metaphor "marude zu ni totta yō ni" offers an example of how Sōseki forged a new language, revealing how these two modes of representation—photography and painting—were inextricable from one another during his time. Japanese writers beginning in the Meiji period experimented with a new kind of literary representation that blended photographic realism with nineteenth-

century impressionism. Nathan's choice here for "grape-shaped bacteria" over a more technical rendering ("botryoidal bacilli" in Viglielmo) attempts to address this playful confusion in the Japanese original by suggesting a sketch of the imprecise image denoted by the word *zu*. Such description also balances the narrator's omniscience with Tsuda's layman attempt to understand what he sees in the microscope through a less medical and more painterly analogy.

These are two of the many instances in *Light and Dark* where Nathan opts for a style of narration that blurs the distinction between character and narrator. In this way, Nathan attempts to reproduce in *Light and Dark* how the representation of consciousness has been shown to operate in the works of Henry James. In her trenchant examination of multiple novels by James, Sharon Cameron has argued that "consciousness is not stable, not subjective, not interior, not unitary, as James's Prefaces claim. But it is also as a consequence, not dismissed or deconstructed. *Rather it is disseminated*" (77; emphasis added). Cameron gives multiple examples of this dissemination, and convincingly shows that consciousness in James is disengaged from the self of characters and becomes a "social" and "*inter*subjective phenomenon" (77).

Sōseki represents these Jamesian disseminations of consciousness in the way the thoughts and feelings of characters appear as if they have been grafted on to other characters. Nathan calls them "satellite characters," borrowing the term "satellites" from Henry James's preface to *The Portrait of a Lady*:

> Place the centre of the subject in the young woman's own consciousness. . . . Stick to *that*—for the centre. . . . Press least hard, in short, on the consciousness of your heroine's satellites, especially the male; make it an interest contributive only to the greater one. (xxviii)

"Satellites" refer to other characters that mediate the representation of the principal character's subjectivity. In *Meian*, Sōseki represents Tsuda's consciousness through satellites and through metaphorical relationships to inanimate objects like the streetcar or trolley. In his translation, Nathan mirrors and amplifies this representation of subjectivity, allowing consciousness to spill over beyond the original subject and into the rhythm of the prose narration.

Chapter 2 opens with a description of Tsuda on the streetcar returning home from the doctor's office. As the narrator describes Tsuda's thoughts, the

prose moves from one impression to another, as if the narration, Tsuda's mind, and the streetcar are one:

> 電車に乗った彼の気分は沈んでゐた。身動きのならない程客の込み合ふ中で、彼は釣革にぶら下りながら只自分の事ばかり考へた。去年の疼痛がありありと記憶の舞台に上った。白いベッドの上に横へられた無残な自分の姿が明らかに見えた。鎖を切って逃げる事が出来ない時に犬の出すやうな自分の唸り声が判然聴えた。それから冷たい刃物の光と、それが互ひに触れ合ふ音と、最後に突然両方の肺臓から一度に空気を搾り出すやうな恐ろしい力の圧迫と、圧された空気が圧されながらに収縮する事が出来ないために起るとしか思はれない劇しい苦痛とが彼の記憶を襲った。
>
> Densha ni notta toki no kare no kibun wa shizunde ita. Mi-ugoki no naranai hodo kyaku no komi-aunaka de, kare wa tsurikawa ni burasagari nagara tada jibun no koto bakari kangaeta. Kyonen no tōtsū ga ariari to kioku no butai ni nobotta. Shiroi beddo no ue ni yokotaerareta mijime na jibun no sugata ga akiraka nimieta. Kusari o kitte nigeru koto ga dekinai toki ni inu no dasu yō na jibun no unarigoe ga hakki rikikoeta. Sorekara tsumetai hamono no hikari to, sore ga tagai ni fureau oto to, saigo ni totsuzen ryōhō no haizō kara ichido ni kūki o shiboridasu yō na osoroshii chikara no appaku to, osareta kūki ga osarenagara ni shūshuku suru koto ga dekinai tame ni okoru to shika omowarenai hageshii kutsū to ga kare no kioku o osotta. (Sōseki, *Meian* 6; ch. 2)

> On the streetcar home, he was feeling low. Wedged into the crowded car with no room to move, gripping the overhead strap, he directed his thoughts inward. Last year's screeching pain rose vividly to the stage of his memory. He saw distinctly his own pathetic figure laid out on the white bed. He heard clearly his own moaning, a sound that might have issued from a dog unable to break its chain and run away. And then the glitter of the cold blade, the metallic clink of scalpel against speculum, a pressure so powerful that it squeezed the air out of both his lungs in a single

> gasp, and a riotous agony that felt as if it could only have come from the impossibility of expressing the air as it was being compressed—these impressions assaulted his memory all at once. (Nathan, *Light* 27)

The narration opens with the image of Tsuda on a streetcar and "feeling low." In lieu of a more literal rendering of "kibun wa shizunde ita" (for example, "his mood was sinking" or "his mood had sunk") to prepare the reader for the sequence of images to follow as the narration burrows deeper and deeper into the depths of Tsuda's memory,[7] Nathan makes Tsuda's mental spiral into the past clear to the English reader from the start. As the streetcar proceeds in forward motion on the tracks, Tsuda's body is stationary while his mind moves backward. Nathan takes Sōseki's simple line in Japanese "jibun no koto bakari kangaeta" (which Viglielmo translates more literally as "he could think only of his own affairs") and renders Tsuda's recollection as a movement that parallels the streetcar but in the opposite direction: "he directed his thoughts inward."

Nathan's rendering of how Tsuda's dive inward unfolds in the narration speaks to the way memory is discussed in nineteenth-century psychology, especially in the works of William James (1842-1910). Sōseki had read the works of William James and lamented his death in 1910 in a memoir from the same year, *Recollections* (*Omoidasu koto nado* 思い出す事など, 1910), in which he examined the loss and restoration of memory. The influence of William James on Sōseki has been noted frequently by scholars, including Nathan in his 2018 biography of Sōseki (*Sōseki* 18; passim). In his introduction to *Light and Dark*, Nathan attributes Sōseki's "Jamesian precisions" to Henry James, though he would probably agree that this literary quality is informed by William too.

In the passage Tsuda recollects the pain of a medical procedure from last year and the images "rose vividly to the stage of his memory" ("kioku no butai ni nobotta"). Such language can be found in William James's *The Principles of Psychology* (1890), in which he echoes the view in modern philosophy that images "arise" in the mind. The "stage" or theater of memory alludes to a line

[7] Viglielmo ignores this meaning entirely, rendering the opening line, "On the streetcar he felt somewhat subdued" (2).

in the chapter "Stream of Thought," in which James argues that "the mind is at every stage a theatre of simultaneous possibilities."[8]

Nathan's rendering of the narrator's description of Tsuda's body on the examination table "mijime na jibun no sugata" as "his own pathetic figure" points to another moment when the narrator's subjectivity merges with Tsuda's own complex feelings about himself. By choosing the word "pathetic," Nathan attempts to reproduce the multiple meanings of the word 無残 in Sōseki's Japanese.[9] The word is a Chinese compound and is usually read as *muzan*, but Sōseki glossed the word as *mijime*.[10] Both *muzan* and *mijime* are adjectives that describe something miserable, pitiable, or something that arouses sadness and sympathy; *muzan* can also mean "cruel" and "pitiless," and *mijime* "shameful" and "contemptible." Sōseki's usage here is ambiguous, evoking sadness, self-loathing, or both.

Nathan appropriately chooses the English word "pathetic" because of its double meaning as a synonym for pitiable and as a word that (colloquially from 1900 onward) means "miserably inadequate" or "contemptible."[11] With "pathetic" Nathan brings over into English the sadness and contempt Tsuda feels about his own figure, which is presented as a detached image laid out on a white bed. Meanwhile the reader is left uncertain about whether it is Tsuda or the narrator who views this figure as "pathetic."

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[8] From chapter 9 "The Stream of Thought": "the mind is at every stage a theatre of simultaneous possibilities. Consciousness consists in the comparison of these with each other, the selection of some, and the suppression of the rest by the reinforcing and inhibiting agency of attention. The highest and most elaborated mental products are filtered from the data chosen by the faculty next beneath, out of the mass offered by the faculty below that, which mass in turn was sifted from a still larger amount of yet simpler material, and so on. The mind, in short, works on the data it receives very much as a sculptor works on his block of stone. In a sense the statue stood there from eternity. But there were a thousand different ones beside it, and the sculptor alone is to thank for having extricated this one from the rest. Just so the world of each of us, howsoever different our several views of it may be, all lay embedded in the primordial chaos of sensations, which gave the mere *matter* to the thought of all of us indifferent" (W. James, *Principles* 288).

[9] Viglielmo renders the word as "wretched" (2).

[10] Japanese scholar Togawa Shinsuke notes that Sōseki's usage here is *ateji* 当字 (literally "assigned character"), referring to a loan word from Chinese that has been assigned a native Japanese pronunciation. Togawa notes several novels in which Sōseki assigned the reading of *mijime* to different Chinese words (Sōseki, *Meian* 694). In addition to writing novels, Sōseki also composed in multiple genres of traditional Japanese poetry, including Chinese verse. Sōseki displayed his sensibility as a modern poet in his fiction by defamiliarizing the meaning of old words.

[11] In chapter 141 Madam Yoshikawa calls Tsuda "pathetic" ("oki no doku") for not listening to his heart: "Such foolishness! You've been to college and read all those books, and even so you're invisible to yourself, it's pathetic" (Nathan, *Light* 309). Although *mijime* and *oki no doku* are different words, Nathan renders them both as "pathetic" to convey the contempt that other characters, including the narrator, feel toward Tsuda.

In the same passage, the sound of the dog unable to break its chain serves as a metaphor for the unbreakable chain of images that unfold in one long rhythmic sentence in Japanese, which Nathan carries over into English, infusing his prose with poetic rhythm. The reader can hear the pathos of Tsuda's pathetic figure in the reverberation of "l" and "k" and "s" sounds: "glitter of the cold blade, the metallic clink of the scalpel against the speculum." On the heels of this overture, there follows the alliteration of the plosive "p" in "a pressure so powerful" and the sibilant assonance of "impossibility of expressing," "being compressed," and "these impressions."[12] There is some repetition in the Japanese original, but Nathan amplifies it in his translation, letting the rhythm of Tsuda's consciousness overflow onto the page and setting affect into motion.[13] The affect afforded by the rhythm of long sentences such as this one can also be found in the works of Henry James, whose prose style often comprises long and complex sentences.

The way that Tsuda's consciousness bleeds into the narration exemplifies what Dorrit Cohn has called "stylistic contagion," or the "places where psycho-narration verges on the narrated monologue, marking a kind of mid-point between the two techniques where a reporting syntax is maintained, but where the idiom is strongly affected or infected) with the mental idiom of the mind it renders" (33). Nathan's translation makes this idiomatic infection ring loud and clear.

Bringing the contagion to a halt, Nathan breaks the narration of Tsuda's painful recollection with an em dash, which quickly returns the narrative to third-person perspective: "these impressions assaulted his memory all at once." The idea that impressions "assault" the mind can also be found in *The Principles of Psychology* and in other medical studies from the nineteenth century.[14] The

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[12] Viglielmo's rendering is more literal and not poetic: "The gleam of the cold blades, the sound as they touched each other, the dreadful pressure which suddenly squeezed the air out of both his lungs at once, and finally the violent pain which never ended because he could not contract his lungs while the air was being pressed out of them—all of these memories assailed him" (3).

[13] Such moments of affect speak to Fredric Jameson's description of "affective investments" or "painterly moments" that disrupt the realism of nineteenth-century novels: "the most inveterate alternative to narrative as such reminds us that storytelling is a temporal art, and always seems to single out a painterly moment in which the onward drive of narrative is checked if not suspended altogether" (*Antinomies* 13).

[14] In footnote in chapter 8 "Discrimination and Comparison" William James quotes 1841 *Metaphysik* of German biologist Hermann Lotze's (1817-81): "It is indubitable that the simultaneous assault of a variety of different stimuli on different senses, or even on the same sense, puts us into a state of confused general feeling in which we are certainly not conscious of clearly distinguishing the different impressions" (*Principles* 522).

force by which these impressions assault Tsuda's memory is echoed by the motion of the streetcar, and by the way the narration quickly changes tracks, as it were, moving back and forth between psycho-narration and interior monologue:

> *There's no guarantee that a change won't occur in this body of mine at any hour of any given day. For that matter, some sort of change could be taking place even now. And I myself have no idea. Terrifying!*
>
> Having proceeded this far, his mind [*atama*] was unable to stop. With the force of a powerful blow to the back it jolted him forward. Abruptly he called out silently inside himself [*kokoro no uchi*]:
>
> *It's the same with the mind* [*seishinkai*]. *Exactly the same. There's no knowing when or how it will change. I've witnessed such a change with my own eyes.*
>
> Pursing his lips, he glanced around him with the eyes of a man whose self-esteem has been injured. But the other passengers were oblivious of what was happening inside him and paid no heed to the look in his eyes. (Nathan, *Light* 27)

In the two sections of interior monologue Tsuda compares the unpredictability of change in his body to that of his mind, which he finds terrifying. The narration describes how this Gothic horror—perhaps redolent of Edgar Allan Poe (1809-49)—takes form: Tsuda's mind, unable to stop thinking, somehow jolts his body forward, suggesting that the power of the mind is beyond Tsuda's control. There are three words in Japanese (bracketed above)—*atama* 頭, *kokoro no uchi* 心の内, and *seishinkai* 精神界—that refer to the place for inner thoughts and feelings. The third term *seishinkai*, which Nathan translates as "mind," is a neologism from the late nineteenth century. The literal meaning of the word carries spatial connotations, referring to "the world where the spirit is active," "the range of thought and consciousness," and "the inner world" (cf. German *Innenwelt*). Once Tsuda's body is jolted forward he yells to himself: "It's the same with the mind. Exactly the same. There's no knowing when or how it will change. I've witnessed a change with my own eyes." Tsuda's observation that his mind, or *seishinkai*, is prone to unpredictable change that

one can observe suggests that his consciousness, or consciousness in general, has the power to work autonomously.

The narrator reveals that no other passengers have noticed the mental drama playing out in Tsuda's mind and likens Tsuda's mind to the streetcar: "Like the streetcar he was riding, his mind merely moved forward on its own tracks" (Nathan, *Light* 27). In the preceding lines there seems a constant shifting from objective narration to the "contagion" of Tsuda's stream of thought. Here, though, the metaphor is made explicit and the narration that was previously blurring between the interior stream of consciousness and narrative objectivity is halted. Rather than being pulled into Tsuda's mental interior, the narrative at this point states a kind of diagnosis: "Like the streetcar he was riding, his mind merely moved forward on its own tracks."

Sōseki makes the metaphor explicit, or what may be called "baring the device" in theories from Russian Formalism and Brechtian theater: "the phrase 'baring the device' refers to the way that some works expose or highlight the meaning (linguistic or theatrical) by which they operate on us, rather than conceal them" ("Device"). By revealing to the reader explicitly the metaphor that has been in play, Sōseki also discloses a theory of consciousness that is at work in his construction of principal characters.

Note that the streetcar is not just a metaphor, nor is it an empty object. It is packed with "satellites" (the other passengers) that mediate the dissemination of Tsuda's consciousness, making it intersubjective. By means of the theatrical staging and presence of these silent, anonymous others in the confined social space of the trolley, Tsuda's personal interior anxiety becomes manifest and intensifies: "Wedged into the crowded car with no room to move"—"he glanced around him with the eyes of a man whose self-esteem has been injured. But the other passengers were oblivious of what was happening inside him and paid no heed." These lines speak to the social dissemination of consciousness and intersubjectivity that Cameron finds in James novels, arguing, "consciousness is not in persons; it is rather between them" (77). Tsuda's consciousness is disseminated through the internal train of thought that runs along its own tracks. The jolting unpredictable movement of the trolley is the objective correlative of that interior flow of anxious thinking. Tsuda's fearful consciousness—"the glance of the eyes of a man whose self-esteem has been injured"—is further disseminated and then deflected back in the tightly packed social space where others are oblivious to his personal pain.

Tsuda is not the only character in *Light and Dark* whose consciousness is mediated by satellites and inanimate objects, exemplifying what Cameron describes in a James novel as an "*inter*subjective phenomenon" (77). Later in the narrative, Tsuda's wife O-Nobu, recollecting the faces of people, lets her mind wander with the trolley on which she is riding:

> 車内のお延は別に纏まった事を考へなかった。入れ替り立ち替り彼女の眼の前に浮ぶ、昨日からの関係者の顔や姿は、自分の乗ってゐる電車のやうに早く廻転する丈であった。然し彼女はさうした目眩しい影像を一貫してゐる或物を心のうちに認めた。若くは其或物が根調で、さうした断片的な影像が眼の前を飛び廻るのだとも云へた。
>
> Shanai no O-Nobu wa betsu ni matomatta koto o kangaenakatta. Irekawari tachikawari kanojo no me no mae ni ukabu, kinō kara no kankeisha no kao ya sugata wa, jibun no note iru densha no yō ni hayaku kaiten suru dake de atta. Shikashi kanojo wa sōshite memagurushii imeji o ikkan shite iru aru mono o kokoro no uchi ni mitometa. Moshiku wa sono aru mono ga konchō de, sōshita danpenteki na imeji ga me no mae ni tobi-mawaru no da to mo ieta. (Sōseki, *Meian* 257-58; ch. 77)
>
> She let her mind wander. The faces and figures of the participants from the night before took their places, one on the heels of another, and rotated past her mind's eye with the speed of the trolley she was riding. Even so, she was sensible of something connecting the images in the dizzying display. Possibly that certain something underlay and was generating the whirling images. (Nathan, *Light* 175)

Nathan emphasizes the representation of O-Nobu's consciousness in several ways. He repeatedly uses the word "mind" in his translation of lines where the word is suggested or implied in the Japanese. The only word that directly corresponds to the English word "mind" is *kokoro* (heart; mind) in the third sentence, which Nathan renders as "sensible." This forced repetition helps to

draw the connection between the metaphorical wheels spinning in O-Nobu's mind and the literal wheels propelling the trolley forward.

Nathan reproduces this motion in the form of his English prose. The original passage ends with a complete sentence describing the fragmentary images that whirl before O-Nobu's eyes. Nathan renders this sentence as a fragment, merging the narrator's thoughts with O-Nobu's, both of which unfold in the narrative with the dynamism of a moving machine. This connection between character and machine is symbiotic, to the extent that when O-Nobu alights the trolley her thoughts stop: "she had alighted from the trolley without having resolved the nature of the logic holding them together" (Nathan, *Light* 175).[15]

Nathan's rendering of O-Nobu, whom he describes as "three-dimensional," reveals his aesthetic commitment to reproducing Sōseki's "Jamesian precisions" in *Light and Dark*, especially James's attention to women.[16] In his introduction, Nathan suggests that the "palpable reality" of O-Nobu makes her singular in Japanese fiction, and he describes the complexity of her character in a train of adjectives: "quick-witted and cunning, a snob and narcissist no less than her husband, passionate, arrogant, spoiled, insecure, vulnerable, naïve, idealistic, and, perhaps, above all, gallant"; with James in mind, Nathan describes Sōseki's construction of O-Nobu's character, writing that he "needed a scalpel capable of dissecting a feeling, a convoluted moment" and even "a glance" (*Light* 4). Indeed, Sōseki's narrator reveals O-Nobu's consciousness through pointed remarks about the way her "small eyes" ("hosoi me"; Sōseki, *Meian* 14; ch. 4; passim) or her line of vision encounter, deflect, and avoid the gaze of other characters in the novel.

In the narrative O-Nobu finds herself preoccupied with the gaze of other women in the theater, which becomes a metaphorical space of O-Nobu's consciousness. In chapter 47 the narrator describes O-Nobu questioning her role as a dutiful wife to Tsuda:

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[15] This symbiosis between the trolley and O-Nobu's consciousness recurs in chapter 143: "The trolley pulled away at once, depriving O-Nobu of the time she needed to confirm her last impression. She stood for a while, watching it recede, then crossed to the east side of the street" (Nathan, *Light* 313).

[16] Mizruchi writes: "For James there is nothing more significant than the situations of women and girls, nor is there any vocation more serious than the art of perceiving and recreating those situations and the more general experience of social beings in complex literary prose" (5).

> 自分の朝夕尽してゐる親切は、随分精一杯な積でゐるのに、夫の要求する犠牲には際限がないのかしらんといふ、不断からの疑念が、濃い色でぱっと頭の中へ出た。
> Jibun no asayū tsukushite iru shinsetsu wa, zuibun seiippai na tsumori de iru no ni, otto no yōkyū suru gisei ni wa saigen ga nai no kashiran to iu, fudan kara no ginen ga, koi iro de patto atama no naka edeta. (Sōseki, *Meian* 151-52)
>
> Despite the fact that she extended to him from morning to night what she intended to be the fullest extent of kindness and consideration she was capable of, was there no limit to the sacrifice her husband required? The question that nagged at her perennially now broke into her thoughts in vivid color.
> (Nathan, *Light* 112)

Long sentences are common in Japanese literature and it is common practice for English translators to divide them into shorter sentences for smoother reading. Here, Nathan converts psycho-narration in the Japanese original into a narrative intrusion. In the Japanese the question is arguably in the voice of O-Nobu, marked by the feminine sentence ending *ka shiran*;[17] but perhaps in the attempt to emulate the voice of a Jamesian narrator, Nathan makes Sōseki's narrator ask questions about the characters in the novel.[18] The following sentence clarifies that this question raised by the narrator is what has nagged O-Nobu to the extent that it "broke into her thoughts in vivid color." This serves as another example of ambiguity between character and narrator; but more telling is the painterly metaphor of "vivid color" ("koi iro") the narrator uses to describe how the thoughts are represented in O-Nobu's mind (*atama*). The

[17] The speculative sentence ending *ka shiran* (from *ka shiranu*; contemporary *ka shira*) can be found in other works by Sōseki in which it is used by male characters. The term has its roots in the seventeenth century and was gender neutral, but over time it became associated with women's speech. In *Light and Dark* it appears twice; the first is discussed here, and the other is from O-Nobu's interior monologue: "*I wonder if I'm imagining things*?" (Nathan, *Light* 125); "kotchi no ki no sei ka shiran" (Sōseki, *Meian* 173; ch. 53).

[18] The narrator in chapter 7 of *The Portrait of a Lady*: "She was intelligent and generous; it was a fine free nature; but what was she going to do with herself? This question was irregular, for with most women one had no occasion to ask it" (59). The narrator in first book of *The Golden Bowl*: "He knew his antenatal history, knew it in every detail, and it was a thing to keep causes well before him. What was his frank judgment of so much of its ugliness, he asked himself, but a part of the cultivation of humility?" (52).

narrator's use of painting metaphors to describe "thoughts in vivid color" indicates Sōseki's awareness of the concept of synesthesia, which was being explored by William James and other turn-of-the-century psychologists.

Such language sets up the following scene where the theater stage becomes an extension of O-Nobu's mind as she dodges the gaze of her Aunt Okamoto and later Madam Yoshikawa. As the narrator reveals more of O-Nobu's thoughts on her values as a wife and woman, it becomes clear to the reader that the stage and the gaze of others also mediate O-Nobu's consciousness:

> 意味ありげに叔母の顔を見た彼女は、すぐ眼を外せた。
>
> 舞台一面に垂れてゐる幕がふわふわ動いて、継目の少し切れた間から、誰かが見物の方を覗いた。気の所為かそれがお延の方を見てゐるやうなので、彼女は今向け変へたばかりの眼を又余所に移した。
>
> Imi arige ni oba no kao o mita kanojo wa, sugu me o soraseta.
>
> Butai ichimen ni tarete iru maku ga fuwafuwa ogoite, tsugime no sukoshi kireta aida kara, dareka ga kenbutsu no hō o nozoita. Ki no sei ka sore ga O-Nobu no hō o mite iru yō na node, kanojo wa ima mukekaeta bakari no me o mata yoso ni utsushita.
>
> (Sōseki, *Meian* 153; ch. 47)

> Having looked at her aunt expectantly, she quickly averted her eyes.
>
> The curtain on front of the stage rippled, and someone peered out into the audience through the narrow opening between the seams. O-Nobu, feeling as if the eyes were looking in her direction, shifted her gaze yet again. (Nathan, *Light* 113)

The narration describes O-Nobu's feelings of doubt and uneasiness as she looks to the other married woman sitting next to her, Aunt Okamoto, for some reassurance about marriage, and then quickly diverts her gaze. Then the curtains ripple. Nathan's rendering of the onomatopoeic phrase "fuwafuwa ugoite" as "rippled" gives the English reader a visual image of an undulating motion that he can interpret as an extension of the uncertainty that precedes it. The natural association of the word ripple to a flowing body of water alludes to William James's writing in the "Stream of Thought" chapter in *The Principles of*

Psychology. The dissemination of O-Nobu's consciousness to the curtain is more evident in the Japanese, as the onomatopoeia *fuwafuwa* is used to either describe the changing motion of clouds or an uneasy, unsettled heart and mind. Following this dissemination of consciousness from mind to curtain, the narrative enters another moment of psycho-narration, voicing O-Nobu's paranoia which compels her to shift her gaze yet again, as the woman peering at her with binoculars from across the theater is Madam Yoshikawa.

The theater scene continues for another two chapters, until the point of intermission, upon which the narrator describes the intersubjective connection between spectators:

> 不思議なのは観客であった。何もする事のない此長い幕間を、少しの不平も云はず、かつて退屈の色も見せず、さも太平らしく、空疎な腹に散漫な刺戟を盛って、他愛なく時間のために流されてゐた。彼等は穏和かであった。彼等は楽しさうに見えた。お互の吐く呼息に酔っ払った彼等は、少し醒めかけると、すぐ眼を転じて誰かの顔を眺めた。さうしてすぐ其所に陶然たる或物を認めた。すぐ相手の気分に同化する事が出来た。
> Fushigi na no wa kankyaku de atta. Nani mo suru koto no nai kono nagai makuai o, sukoshi no fuhei mo iwazu, katsute taikutsu no iro mo misezu, samo taihei rashiku, kūso na hara ni sanman na shigeki o motte, tawai naku jikan no tame ni nagasarete ita. Karera wa odayaka de atta. Karera wa tanoshisō ni mieta. Otagai no haku iki ni yopparatta karera wa, sukoshi samekakeru to, sugu me o tenjite dareka no kao o nagameta. Sōshite sugu soko ni tōzen taru aru mono o mitometa. Sugu aite no kibun ni dōka suru koto ga dekita. (Sōseki, *Meian* 159; ch. 49)
>
> What was odd was the audience. Without a word of complaint about this long intermission with nothing to do, appearing ever so content, people supped with equanimity on the scattered excitement as they were swept along unprotestingly by the passage of time. They were tranquil. They appeared happy. They seemed drunk on the breath they inhaled from one another, and when they began to sober up a little they had only to shift their

> eyes to another's face. There they would immediately discover something lulled and mellow. And they were able to assimilate at once their neighbor's mood. (Nathan, *Light* 116-17)

Nathan reproduces the narrator's critical voice, displaying him as an evaluative character within *Light and Dark*, much like the narrator in a novel by James.[19] The narrator's description of the audience as being "odd" ("fushigi") ironizes the beauty with which he describes the power of their aesthetic absorption, which Nathan renders into an English rhythm that mirrors the lulling cadence of the Japanese: "They were tranquil. They appeared happy. They seemed drunk . . ." (*Light* 116). This comment on the intoxication that spectators share and visually recognize in each other's faces speaks to the arguments for the intersubjectivity between characters and the dissemination of consciousness that Cameron finds in William James. Furthermore, the theater as a place where such intersubjective exchange is possible alludes to James's metaphor of the mind as a theater of possibilities.

The narrator describes the intersubjective connection between spectators as being "drunk" by "the breath they inhaled from one another" ("otagai no haku iki ni yopparatta karera wa"), and once they sober up they "assimilate at once their neighbor's mood" ("sugu aite no kibun ni dōka suru koto ga dekita"). This communication of subjectivity through the exchange of breath alludes to how William James compares thinking to breathing in *Essays in Radical Empiricism* (1912):

> the stream of thinking . . . is itself to consist chiefly of the steam of my breathing. . . . breath, which was ever the original of 'spirit,' breath moving outwards, between the glottis and the nostrils, is, I am persuaded, the essence out of which philosophers have constructed the entity known to them as consciousness. *That entity is fictitious, while thoughts in the concrete are fully real.*

[19] Intrusive and opinionated narrators are characteristic of premodern storytelling (*monogatari*) in the Japanese tradition, and *The Tale of Genji* (*Genji monogatari* 源氏物語, eleventh century) is a prime example. The key difference is that the narrator in *Genji* oscillates between the implied first person and third-person omniscience; Sōseki's narrator, as Austead has shown, is generally detached and maintains third-person omniscience. For more on the narrator in *Genji*, see Stinchecum.

> *But thoughts in the concrete are made of the same stuff as things are*. (28)

Cameron argues that such a view of consciousness as akin to breath supports the claim that we cannot see consciousness but *feel* that it is there within us, while also serving as evidence in scientific materialism that consciousness may not "exist" at all:

> For William James, once consciousness can be shown to be something "out" there, dissociated from subjectivity (the room is in the house not in the mind; the stream is of breath rather than of consciousness; both are material and both are external), it can conclusively be demonstrated not to exist as an entity at all. (80)

Cameron qualifies that for Henry James "consciousness exists in a realm that cannot be touched by a materialist account" (80). In *Meian*, Sōseki seems to echo his fellow novelist Henry James by presenting consciousness as, on the one hand, visible and observable in the representations of Tsuda and O-Nobu's interiority, and, on the other, invisible, as it is disseminated through interrelations with objects, through intoxicating breath, and through the irony of miscommunication between characters.

IV. James's Chamber of Consciousness

The most Jamesian scenes in *Light and Dark*—by which I mean the scenes in the novel that resonate with the works of both Henry and William—come when Tsuda has left Tokyo and is convalescing at a mountain spa with the scandalous romantic intent of reuniting with his former lover Kiyoko, whom he knows to be vacationing at the same spa. Aboard a carriage his mind moves in and out of reverie, but unlike the earlier scenes in the novel where his thoughts are disseminated to the moving vehicle, his thoughts take form in the surrounding natural landscape. The end of chapter 171 lays the foundation for the later dissemination in the narration of Tsuda's hesitation:

> 清子の事を訊く目的で話し始めた津田は、此所へ来て急に痞へた。

> Kiyoko no koto o kiku mokuteki de hanashi-hajimeta Tsuda wa, koko e kite kyū ni tsukaeta. (Sōseki, *Meian* 618)
>
> His purpose had been to inquire about Kiyoko, but having come this far he suddenly faltered. (Nathan, *Light* 379)

When the following chapter opens with the carriage encountering a boulder obstructing the road, the reader realizes that Tsuda's uneasy conscious and inner hesitation transform into a material object that is preventing the carriage (which Tsuda is riding) from reaching its destination:

> Presently the carriage approached a large boulder darkly obstructing the road and had to veer sharply around its base. It appeared that the opposite bank of the river was also blocked by what might have a fragment of the same rock. (Nathan, *Light* 379)

The verb from the preceding chapter that Nathan translates as "faltered" is *tsukaeta* (from *tsukaeru*), which means "unable to move forward; to be blocked." In a few lines following the description of the dark boulder blocking the road Tsuda confronts a "large tree [that] soared so high it blocked the sky" (379). Forms of blockage materialize as Tsuda's feelings of hesitation and embarrassment deepen. When the narrative returns to psycho-narration, blending Tsuda's thoughts with the narration, Tsuda wonders whether he is any different from the horse that is pulling the carriage. Then the narration ends with more blockage: "Tsuda tossed the question aside but was unable to avoid moving beyond it in his thoughts" (380).

As Tsuda approaches the inn, the barrier between his mind and the space in which his body is situated begin to dissolve. The blockage in the mind and the blockage on the road manifest again when Tsuda gets lost on his way to the bath house while walking through the labyrinthine hallways of the inn. When the narrator's descriptions of the hallway and bathroom lose focus, the scene reads like a representation of Henry James's idea of experience as a spider-web

"suspended in the chamber of consciousness."[20] Once in the bathroom Tsuda fixates on the stillness of the light and movement of the water:

> 其静かさのうちに電燈は隈なく照り渡った。けれども是はただ光る丈で、音もしなければ、動きもしなかった。ただ彼の眼の前にある水丈が動いた。渦らしい形を描いた。さうして其渦は伸びたり縮んだりした。
> Sono shizukasa no uchi ni dentō wa kumanaku teri-watatta. Keredomo kore wa tada hikaru dake de, oto mo shinakereba, ugoki mo shinakatta. Tada kare no me no mae ni aru mizu dake ga ugoita. Uzu rashii katachi o egaita. Sōshite sono uzu wa nobitari chijindari shita. (Sōseki, *Meian* 632; ch. 175)
>
> In the silence the electric lights illuminated every corner. But this was merely light; there was neither sound nor movement. Only the water in the basins moved. It circled like an eddy, rippling across the surface and folding in on itself as he watched, as if it were breathing. (Nathan, *Light* 387)

Nathan amplifies the image in the final line with his own interpretation, describing the expanding and contracting ("nobitari chijindari") motion of the eddy as "breathing." In trying to channel Henry, Nathan seems to have channeled more of William, considering how William viewed consciousness as a "stream of thought" and compared consciousness to "breath."

Nathan's rendering of the form of the water resonates with the overall aesthetic he gives to *Light and Dark*. The literal meaning of the line "Uzu rashii katachi o egaita" is "[the water] draws/paints a form that looks like an eddy." The key verb here is *egaita* (from e*gaku*), which means to draw, to paint, or to inscribe (a picture). Nathan renders this perception of form-giving as "circled like an eddy," followed by the verb "rippling" to describe this circling form. The word ripple calls to mind the earlier scene at the theater when O-Nobu's

[20] In "The Art of Fiction," James writes: "Experience is never limited and it is never complete; it is an immense sensibility, a kind of huge spider-web, of the finest silken threads, suspended in the chamber of consciousness and catching every air-borne particle in its tissue. It is the very atmosphere of the mind; and when the mind is imaginative—much more when it happens to be that of a man of genius—it takes to itself the faintest hints of life, it converts the very pulses of the air into revelations" (52).

internal wavering takes form as a stage curtain ripple, and the way the novel blends representational modes drawn from photography and painting. The image of the circling, rippling eddy is a painterly metaphor by which Tsuda's mind apprehends the water. The narration once again blends the narrator's perspective with Tsuda's, and the object that their combined perspective beholds in the scene is undulating water. By adding the metaphor "as if it were breathing," Nathan invites the reader to discern multiple layers of representation.

Once Tsuda looks away from the water—which Nathan has already connected to the idea of consciousness through his artful rendering—Tsuda sees a figure of himself in the mirror, but does not recognize it at first. The narrator describes this image as a spectral projection:

> 是が自分だと認定する前に、是は自分の幽霊だといふ気が先づ彼の心を襲った。凄くなった彼には、抵抗力があった。
>
> Kore ga jibun da to nintei suru mae ni, kore wa jibun no yūrei da to iu ki ga mazu kare no kokoro o osotta. Sugoku natta kare ni wa, teikōryoku ga atta. (Sōseki, *Meian* 633; ch. 175)
>
> Before he had determined that the image was himself, he was assailed by the feeling that he was looking at his own ghost. Horrified, he resisted. (Nathan, *Light* 388)

The horror Tsuda finds after seeing his own ghost reflected in the mirror may remind readers of the horror that the character Spencer Brydon feels when he encounters his own alter ego in the form of a dark spectral presence in Henry James's ghost story "The Jolly Corner" (1908).[21] The concision with which Nathan renders the feeling that assails Tsuda echoes the force of Sōseki's pithy Japanese. Tsuda is literally filled with horror ("sugoku natta"), but somehow marshals some strength to resist being consumed by this horror.

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[21] "Horror, with the sight, had leaped into Brydon's throat, gasping there in a sound he couldn't utter; for the bared identity was too hideous as *his*, and his glare was the passion of his protest. The face, *that* face, Spencer Brydon's?—he searched it still, but looking away from it in dismay and denial, falling straight from his height of sublimity" (725).

While Tsuda may be able to resist, the narrator is not so lucky. In the following chapter the narrator comments on the earlier scene in the bathroom, and Nathan's translation represents Tsuda's horror in the style of narration:

> 彼の行為は、目的もなく家中彷徨き廻ったと一般であった。ことに階子段の下で、静中に渦を廻転させる水を見たり、突然姿見に映る気味の悪い自分の顔に出会ったりした時は、事後一時間と経たない近距離から判断して見ても、慥に常軌を逸した心理作用の支配を受けてゐた。
> Kare no kōi wa, ate mo naku uchi-jū urotsuki-mawatta to ippan de atta. Koto ni hashigodan no shita de, seichū ni uzu o kaiten saseru mizu o mitari, totsuzen sugatami ni utsuru kimi no warui jibun no de-attari shita toki wa, jigo ichijikan to tatanai kinkyori kara handan site mite mo, tashika ni jōki o itsu shita shinri-sayō no shihai o ukete ita. (Sōseki, *Meian* 639; ch. 177)
>
> It was as if he had spent the time wandering the inn without purpose. His behavior at the bottom of the stairs in particular, observing the water eddy in the basin in the stillness and studying the uncomfortable image of himself in the mirror appeared, even at a distance of only a brief hour, to have been a function of what would have to be called an abnormal mental state.
> (Nathan, *Light* 391)

Nathan reproduces the stream-of-consciousness style of the second sentence, which is complete in the Japanese, as a long dependent clause in English, making it incomplete. His interpretation of the narrator's description of Tsuda's behavior as "a function of . . . an abnormal mental state" is less clinical than the Japanese but just as vague and complex. The Japanese literally translates to "[Tsuda] certainly had been under the control of a psychological process that veered from the normal track."[22] Finding his own idiom, Nathan lets his English veer from the prosaic (and toward the poetic), adding ambiguity to the narration by representing the narrator's mind infected by Tsuda's abnormal mental state.

[22] Viglielmo: "he seemed . . . to have been controlled by an extraordinary psychological state" (349).

To be sure, the reader has seen this abnormality take form at the beginning of the novel when Tsuda leaves the doctor's office and onboard the streetcar is jolted by the thoughts in his own mind. Although the word *jōki* 常軌, or "normal track," is mostly used figuratively in Japanese to describe the normal way an action should be carried out, as it is here (the only occurrence in *Meian*), the reader cannot help but recall the earlier scenes when the movement of thought is compared to the rotation of wheels, and whenever there's a crag on the road (or giant dark boulder), as it were, the train of thought goes off its rails.

V. Conclusion

John Nathan's translation brings to light how Sōseki worked the voices of Henry and William James into the weave of his final novel *Light and Dark*, creating an English idiom for representing the novel's representation of interiority and consciousness. In the translation, the representation of consciousness—either as visible interiority or as invisible disseminations to satellite characters—emerges in both clear and opaque forms. As Nathan observes, "[t]o be sure, there are moments when the interior landscape emerges in lucid focus as though bathed in early morning light; at other times, the reader must hold on for dear life as Sōseki descends through the murkiness toward the depths he is seeking" (*Light* 19).

In seeking to reproduce both lucidity and murkiness in the narrative, Nathan crafted his own style, generating oppositions that were silent or absent in the Japanese. In some places he preferred clarity, saving the English reader from having to struggle through the lengthy and experimental language of Sōseki's prose. In other places Nathan created and blurred stylistic distinctions in the Japanese, adding ambiguity to the translation in his attempt to represent the narrator's microscopic excavations of consciousness, which he identified as Sōseki's "Jamesian precisions."

Nathan aimed for a translation that sounds natural, alive, and, above all, literary to the English ear, working pithiness and brevity into a style of prose whose rhythm struck this reader as poetic. Nathan made such stylistic choices, perhaps, in order to keep the reader from feeling like the late scholar of Japanese literature Donald Keene (1922-2019), who called *Meian* a "prolix and explanatory novel" (346). Nathan's translation suggests that drama and poetry

are far better idioms through which the English reader can appreciate Sōseki's final work.

In his *Light and Dark*, Nathan has shown how translation is a process of creation and transformation through which the voice of the translator takes command over the voice of the writer, merging their subjectivities. Such is the fate of all literary works when they fall into the hands of a great translator who is also a fine stylist.

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