

能「景 清 (かげきよ)」 (Noh “Kagekiyo”)

[演目情報 (Performance Data)]

会 場：横浜能楽堂 (Yokohama Noh Theatre)

日 時：2016 年 10 月 29 日(Oct. 29th, 2016)

流 派：喜多流 (Kita School)

作 者：不詳 (一説・世阿弥) (Writer : Unknown [According to one estimate: Zeami])

素 材：不明 (Original episode: Unknown)

分 類：四番目物、雑能物 (Category: The forth group of noh, Zatsunoh mono)

場 所：日向国 (Location : Miyazaki in Hyūga Province)

時 代：平安時代末期 (The end of the Heian period)

登場人物 (The characters in the play)

シ テ…悪七兵衛景清[あくしちびょうえかげきよ] {栗谷能夫}

(Shite…Akushichibyōe Kagekiyo {Yoshio, AWAYA})

ツ レ…人丸[ひとまる] {佐藤 陽} (Tsure…Hitomaru [The daughter of Kagekiyo]{Yo, SATOH})

ワ キ…里人{森 常好} (Waki…A villager [Tsuneyoshi, MORI])

ワキツレ…人丸の従者{森 常太郎} (Waki-tsure…Retainer of Hitomaru {Jotaro, MORI})

[あらすじ]

源平の戦が、源氏方の勝利で終わった後、平家方の武将で、勇名を馳せた悪七兵衛景清（あくしちびょうえかげきよ）は、盲目となり、日向国へ流されていた。一方、景清が尾張国熱田の遊女との間にもうけた一人娘の人丸は鎌倉に住んでいたが、風の便りに景清が存命していることを知り、お供と共に日向国宮崎へ景清を訪ねる。景清が落魄した身の上を嘆いているところに、人丸たちがやってきて、従者が「景清を知りませんか」と声をかけると、景清はわが身を恥じ、盲目でそんな人は見たこともありませんと他人のふりをする。人丸はその後、里人に事情を聞き、彼の仲介でようやく対面することができる。そして景清は、人丸の求めに応じ、八島の合戦で源氏方の三保谷四郎（みおのやのしろ）の鍔（しころ）*を引っぱって戦った名勝負の場面の様子を聞かせる。語り終えた景清は、もう長くは生きられないだろうからと、帰って自分の跡を弔うよう人丸に頼み、親子は別れる。*兜の後下部に垂らした覆いのこと

[Synopsis]

After the Minamoto clan (the Genji) won the Gempei War against the Taira clan (the Heike), Akushichibyōe Kagekiyo, a Heike warrior who was once renowned for his bravery, became blind and was banished to the province of Hyūga (present-day Miyazaki prefecture). Meanwhile, Hitomaru, the daughter of Kagekiyo born from a prostitute of Atsuta in Owari Province and currently lives in Kamakura, visits him in Miyazaki in Hyūga Province with her retainer, as she heard a rumor that her father was still alive. When Kagekiyo laments his miserable circumstances, Hitomaru and her retainer arrive. Although the retainer asks him whether he knows the whereabouts of Kagekiyo, he pretends ignorance due to his blindness, being ashamed of his circumstances. After that, Hitomaru meets a villager and is told about her father's situation. Thanks to the villager's help, she can finally meet with her father. Responding Hitomaru's request, Kagekiyo narrates the story of the battle at Yashima where the famous fight scene took place against Mionoya no Shirō of the Genj. The scene was called Shikoro-biki later after the fight over the shikoro, the neck protector, of Mionoya's helmet. When he finishes the story, Kagekiyo tells his daughter that his life will soon end and he asks her to console his soul after his death. Then the father and the daughter separate again.

[みどころ]

悪七兵衛景清の「悪」とは、悪いという意味ではなく、強いという意味を表している。彼は平家一門の中でもひととき勇猛な武将として知られていた。そんな名将が敗者となって落ちぶれてしまう人生の悲哀、そして離れ離れだった景清の子が、親に会いたい一心で遠路かまわず駆けつける人間の情愛の深さなどを、静かに描く名作である。シテが、藁屋のなかで「松門独（しょうもんひとり）閉ぢて…」と語り出すところは、「松門の謡」と呼ばれる特別な節のある大変難しいところで、観客が味わい深く聴ける「聴きどころ」。

[Highlight]

The character "aku (悪)" in the name Akushichibyoe does not mean "bad" but "strong". He was distinguished by his outstanding gallantry among the warriors of the Heike. This is a masterpiece which gently describes a pitiful aspect of human life through the life of a once great warrior, who lost battles and got ruined. It also narrates a deep love of human beings through the daughter who, rushes across a long distance, in her ardent desire to meet her father despite having been separated from him. The scene of the shite starts to recite "Alone closing the pine gate" in a straw hut is known as the "shōmon no utai (chant of the pine gate)." It has a unique melody and is extremely difficult to perform, which creates a vocal highlight that the audience can fully enjoy.

謡 曲「能「景 清 (かげきよ)」
(Verses of "Kagekiyo")

詞 章 (現代語訳)

Romanization of Recitation (English translation)

1. 人丸、日向国へ向かう。

悪七兵衛景清の娘、人丸は、父に会いたい一念で、住んでいた鎌倉を出て、日向国へ向かう。

人丸・従者：消えぬ便りも風なれば、消えぬ便りも風なれば、露の身如何になりぬらん

(生きているとの知らせも風の便り、生きているとの知らせも風の便り、露のようににはかない命の父は、いったいどうなっているのだろう。)

人丸：これは鎌倉亀が江が谷(やつ)に、人丸と申す女にてさむらふ。さても我が父悪七兵衛(あくしちびょうえ)景清は、平家の見方たるにより、源氏に憎(にく)まれ、日向(ひゅうが)の国宮崎とかやに流されて、年月(としつき)を送り給ふなる、未(いま)だ慣(なら)はぬ道すがら、物憂き事も旅の習、又父故(ゆえ)と心強く。

(私は鎌倉の亀が江が谷(やつ)に住む、人丸と申す女です。私の父悪七兵衛景清は、平家方に味方したため、源氏から憎まれ、日向の国宮崎というところに流されて、年月を送っていらっしゃるということです。慣れない旅ですが、辛さもまた旅にはつきもの。父に会うためにと心を強く持ち。)

人丸・従者：思ひ寝の涙片敷(かたし)く、草の枕露を添へていと滋(しげ)き袂かな、相模(さがみ)の国を立出でて、誰に行くへを遠江(とおとうみ)。げに遠き江(え)に旅舟の、三河に渡す八つ橋(やつはし)の、雲居の都いつかさて、仮寝(かりね)の夢に馴れてみん、仮寝の夢に馴れてみん。

(父を思って寝れば涙があふれ、草の枕の露を添えて、一人寂しく眠る袂はすっかり濡れてしまうよ。相模国を出て、誰に行方を問うのかと思ひながら遠(とうとうみ)江に来た。名前どおりに遠くの江には旅の舟が見える。三河に渡す八橋(やつはし)を渡り、はるかに遠い都に着くのはいつだろう、仮寝の夢にでもなじみ深く見たいものだよ、仮寝の夢にでもなじみ深く見たいものだよ。)

2. 身の上を嘆く景清のもとに、人丸が現れる

藁屋に住む景清が自分の身の上を嘆いていると、人丸たちが現れる。景清は自分を尋ねる人丸たちをやり過ごす。

景清：松門(しょうもん)独り閉じて、年月(ねんげつ)を送り、自(みずか)ら清光(せいこう)を見ざれば、時の移るをも、弁(わ)ず(わ)きまへず、暗々(あんあん)たる庵室(あんじつ)に、徒(いたづら)に眠り、衣寒暖(かんだん)に与へざれば、膚(はだえ)は、骸骨(ぎょうこつ)と衰えたり。(わびしい松の門を独り閉じて、年月を送る。盲目の身は清い光も見られず、時の移ろいもわからない。暗闇の庵室にただ眠るだけ。寒暖に着物を替えることもなく、やせ衰えて、膚は骨ばかりに衰えている。)

1. Hitomaru Heads Down to Hyūga

With her ardent desire to meet with her father, Hitomaru, the daughter of Akushichibyoe Kagekiyo, leaves her residence in Kamakura and heads down to the province of Hyūga (currently Miyazaki Prefecture).

Hitomaru/Retainer: Kie nu tayori mo kaze nare ba, kie nu tayori mo kaze nare ba, tsuyu no mi ika ni nari nuran.

(A rumor of his survival is unreliable. A rumor of his survival is unreliable. I'm wondering about his life that seems to be as ephemeral as a drop of dew.)

Hitomaru: Kore wa Kamakura Kame ga E ga yatsu ni, Hitomaru to mousu onna nite samurau. Sate mo, waga chichi Akushichibyoe Kagekiyo wa, Heike no mikata taru ni yori, Genji ni nikumare, Hyuuga no kuni Miyazaki tokaya ni nagasarete, toshitsuki wo okuri tamou naru. Imada narawanu michi sugara, mono uki koto mo tabi no narai, mata chichi yue to kokoro zuyoku.

(I am Hitomaru, living in Kame-ga-e-ga-yatsu in Kamakura. Because my father, Akushichibyoe Kagekiyo, fought for the Heike family, the adversary Minamoto family hates him. I overheard that he was therefore exiled to Miyazaki in Hyūga Province and has been spending days there. I am not so accustomed to traveling, then hardship inevitably comes on the way. To meet my father, I set my heart strong.)

Hitomaru/Retainer: Omoi ne no namida katashiku, kusa no makura tsuyu wo soe te ito shigeki tamoto kana, Sagami no kuni wo tachi idete, tare ni yukue wo totomi. Geni tooki e ni funatabi no, Mikawa ni watasu yatsuhashi no, kumoi no miyako itsuka sate, karine no yume ni nare te min, karine no yume ni narete min.

(When I sleep, tears overflow with thinking about my father. The sleeve beneath my head is soaked with tears and dew of grass. Leaving Sagami Province (currently Kanagawa Prefecture) without prospects of asking the directions, we have arrived in Tōtōumi Province before long. As its name "Tōumi" suggests, we can see boats traveling in the sea far away. Crossing the eight bridges over the three rivers in Mikawa Province, how long before we arrive in Kyoto? We hope to get used to makeshift sleeping on the road and dream of Kyoto as a familiar place, we hope to get used to sleeping on the road.)

2. Hitomaru Appears at the Place of Kagekiyo

When Kagekiyo is lamenting his circumstances in his straw hut, Hitomaru and her retainer arrive. Although they are looking for him, Kagekiyo lets them pass.

Kagekiyo: Shomon hitori toji te, nengetsu wo okuri, mizukara seikou wo mi zare ba, toki no utsuru womo wakimae zu, an'an taru anjitsu ni, itazura ni nemuri, koromo kandan ni atae zare ba, hadae wa, gyokotsu to otoroe tari.

(I spend my days, closing the shabby pine gate in solitude. Because of my blindness, I cannot see the clear sunlight and do not know the passage of time. I just sleep in a dark room in a hut without changing my clothes whether it is hot or cold. Growing gaunt, I am reduced to a skeleton.)

地：とても世を背(そむ)くとならば墨にこそ、背(そむ)くとならば墨にこそ、染むべき袖のあさましや、簀(やつ)れ果てたる有様を、我だに憂しと思ふ身を、誰こそありて憐(あわれみ)の、憂きを訪(とむろ)ふ由も無し、憂きを訪ふ由も無し。

(世に背くのならば出家して墨染めの、世に背くのならば出家して墨染めの衣を、着ればいいのに。浅ましい姿でやつれ果てた有様を、自分でもひどいと思う。その身をあわれみ、訪れてくれる者などいない、訪れてくれる者などいないのだ。)

人丸：不思議なやな、これなる草の庵古(いおふ)りて、誰住むべくも見えざるに、聲珍(めづら)かに聞ゆるは、若し乞食(こつじき)のありかかと、軒端(のきば)も遠く見えたるぞや。

(不思議なことに、古くて誰も住んでいなさげな、この草の庵から、思いもよらず、気になる声が聞こえる。乞食の住処だろうかと思ち退くと、軒端も遠く見えるよ。)

景清：秋来(き)ぬと目にはさやかに見えねども、風の音づれいづちとも。

(秋が来たと、目には明らかに見えなくても、風の音でそれと知られるが、今誰かどこからか来たようだ。)

人丸：知らぬ迷いの儂(はかな)さを、暫く休らふ宿も無し。

(風の行方(父のいる場所)もわからず、この世に迷うはかない身には、少しの間休む宿もない。)

景清：げに三界は所無し、唯一空(いっくう)の身、誰とかさして言(こと)問わん、またいづちとか答ふべき。

(まったく三界に安息の場所もなく、すべては空(くう)であり、誰かに名指しで尋ねなくてもよく、どこからとか答えなくともよい。)

従者：いかに此の藁屋(わらや)の内へ物問はう。

(藁屋の中の人に尋ねるぞ。)

景清：何事ぞ。

(さてどういうことか。)

従者：流され人の行くへや知りてある。

(流人の行方を御存じないでしょうか。)

景清：流され人の苗字(みょうじ)ををば誰と申し候ぞ。

(流人といっても、名字は何という人ですか。)

従者：平家の侍悪七兵衛景清と申し候ぞ。

(平家の侍で、悪七兵衛景清という人だ。)

景清：げにげにさやうの人承り及びては候へども、もとより盲目なれば見る事無し。さもあさましき御有様承り、そぞろに哀(あわれ)を催すなり、委(くわ)しき事をば、よそにて御尋ね候へ。

(確かにそういう人は聞いたことがあります、もとより盲目の身で見たことはありません。いかにも浅ましいご様子だと伺い、なんとも憐れな思いを禁じえません。詳しいことはよそでお尋ね下さい。)

従者：さては此のあたりにては、御座(ござ)無げに候、猶(なお)々、奥へ御出であつて御尋ねあらうずるにて候。

(〔人丸に対して〕さては、このあたりには、おいでにならないようです。ここよりも、もっと奥地へ行ってお尋ねください。)

景清：言語道断(ごんごどうだん)、只今の者を如何なる者ぞと思ひて候へば、此の盲目なる者の子にて候はいかに、我一年(ひととせ)尾張(おわり)の国熱田(あつた)にて遊女と相(あい)馴れ一人(ひとり)の子を持つ、女子(によし)なれば何(なん)の用(よう)に立つべきと思ひ、鎌倉(くまがら)龜(かめ)の

Reciters: Totemo yo wo somuku to nara ba sumi ni koso, somuku to nara ba sumi ni koso, somu beki sode no asamashiya, yatsure hate taru arisama wo, ware dani ushi to omou mi wo, tare koso ari te awaremi no, uki wo tomurou yoshi mo nashi, uki wo tomurou yoshi mo nashi..

(If I wished to live against the world, if I wished to live against the world, I should have renounced this world and wore the monk's garment. Even I think my gaunt and sordid appearance is terrible. So there must be no one who commiserates and visits me. No one will visit me.)

Hitomaru: Fushigi yana, kore naru kusa no io furi te, tare sumu beku mo mie zaru ni, mezuraka ni kikoyuru wa, wakashi kotsujiki no arika ka to nokiba mo toku mietaru zo ya.

(Although it looks like no one lives in this humble old hut, I can mysteriously hear a voice inside. To my surprise, the voice sounds attractive to me. It could be the residence of a beggar, so when we step away, the eaves look far away.)

Kagekiyo: Aki kinu to me niwa sayaka ni mie ne domo, kaze no oto zure izuchi tomo.

(Although I cannot see it, I know from the sound of the wind that autumn has already come. Also I notice from the sound of wind that someone has just come to the door from somewhere.)

Hitomaru: Shira nu mayoi no hakanasa wo, shibaraku yasurau yado mo nashi.

(Since I do not know whereabouts of the wind (the location of my father), I have to wander in this world with nowhere to rest for a while.)

Kagekiyo: Geni sankai wa tokoro nashi, tada ikkuu no mi, tare toka sashite koto towan, mata izuchi toka kotau beki.

(There is nowhere to rest peacefully in the Three Realms of the World of Transmigration. Everything is emptiness ["sunnyata" in Buddhist concept]. You do not need to name someone to ask something, and you do not need to answer where you are from.)

Retainer: Ika ni kono waraya no uchi e mono towau.

(I ask a person in the straw hut.)

Kagekiyo: Nani goto zo.

(Who is it?)

Reiner: Nagasare bito no yukue ya shirite aru.

(Would you happen to know whereabouts of an exile?)

Kagekiyo: Nagasarebito no myoji woba tare to moshi soro zo.

(What is the surname of the exile?)

Reiner: Heike no samurai Akushicibyoe Kagekiyo to moshi sorozo.

(He was a warrior of the Heike, and his name is Akushichibyoe Kagekiyo.)

Kagekiyo: Geni geni sayou no hito uketamawari oyobite wa sourae domo, moto yori moumoku nareba miru koto nashi. Samo asamashiki on arisama uketamawari, sozoro ni aware wo moyoosu nari. Kuwashiki koto woba, yoso nite on tazune sourae.

(I heard his name before, but I have never seen him with these blinded eyes. As I hear from the grapevine that he lives in abject circumstances, I cannot stop feeling sorry for him. For details, please ask someone else.)

Retainer: Sate wa kono atari nite wa, goza nage ni soro. Oku e oide atte otazune aro zuru nite soro.

([to Hitomaru] Sounds like your father is not in this area. Please decide to go farther to look for him.)

Kagekiyo: Gongo dodan, tadaima no mono wo ikanaru mono zo to omoite sora ba, kono momoku naru mono no ko nite soro wa ikani, ware hitotose Owari no kuni Atsuta nite yujo to ai nare hitori no ko wo motsu, noshi nare ba nann no you ni tatsu beki to omoi, Kamakura Kamegae ga tani no cho ni azuke okishi ga, narenu

が江が谷の長(ちょう)に預け置きしが、馴れぬ親子を悲しみ、父に向って言葉を交す。

(とんでもないことだ。ただいまの者をどういう者かと思えば、この盲目の私の子もだったのだ。私はかつて一年の間、尾張国の熱田で遊女と慣れ親しみ、この子をもうけた。女の子であったので、なんの役に立つものかと思い、鎌倉の亀が江が谷の長ちょう〔宿の主人〕に預けておいたのだが。なじみのない親子であるのを悲しんで、父のところまで来て言葉を交わしたのだな。)

地：聲をば聞けど面影を、見ぬ盲目ぞ悲しき、名宣(な)のらで過ぎし心こそ、なかなか親の絆(きずな)なれ、なかなか親の絆なれ。

(声は聞くが面影を見ることはできない、盲目の身は悲しい。名乗らずにやり過ごした私の心こそ、無情ではなく、親子の断つことのできない絆のあらわれだよ、親子の断つことのできない絆のあらわれだよ。)

3. 人丸、里人の仲介で父と対面する

人丸は里人に景清の行方を尋ね、先の乞食が父であると知る。里人は景清を呼び出し、人丸に対面させる。

従者：いかに此の里人のわたり候か。

(このあたりに住む里人はいらっしゃいますか。)

里人：誰にてわたり候ぞ。

(どなたですか。)

従者：流され人の行へや知(しろ)し召されて候。

(流人の行方を尋ねています。)

里人：流され人に取りても、苗字をば誰と申し候ぞ。

(流人といっても、苗字は何という人ですか。)

従者：平家の侍悪七兵衛景清と申し候。

(平家の侍で、悪七兵衛景清といいます。)

里人：今こなたへ御出で候あの山陰に、藁屋の候に人は候はざりけるか。

(今こちらへお出でになる際、山陰の藁屋に人がいませんでしたか。)

従者：其の藁屋には、盲目なる乞食こそ候ひつれ。

(その藁屋には盲目の乞食がいましたよ。)

里人：なう其の盲目なる乞食こそ、只今御尋ね候景清よ、や、あら不思議や、景清の事を申して候へば、あれに御座候御方の、御愁傷(ごしゅうしょう)の気色(けしき)見え給ひて候は、何と申したる事にてぞ。

(おお、その盲目の乞食こそ、お尋ねになっている景清ですよ。おや不思議ですね。景清のことを話したとたん、あちらにいらっしゃるお方が、悲しんでおられるご様子ですが、いったいどういうことでしょうか。)

従者：御不審尤(もつと)もにて候、何をか包み申すべき、これは景清の御息女にて候が、父御に今一度ご対面ありたき由仰せられ候ひて、これまで御下向(げこう)にて候、とても事の事に景清に引合はせ申されて給はり候へ。(不審に思われるのもごもっともなことです。何を隠しましょう、こちらは景清の娘さんなのですが、今一度、父上に会いたいと言われまして、ここまで遠路はるばるお越しになったのです。ついながら、うまく呼び出していただき、景清に引き合わせ下さい。)

里人：言語道断、さては景清の御息女にてわたり候か、まづ御心を鎮(しず)めて聞(きこ)し召され候へ、景清は両眼盲(し)ひましまして、せん方(かた)無きに髪をおろし、日向の勾當(こうとう)と名を付き給ひ、命をば旅人を頼み、我等如きの者の憐(れん)を以(もつて)身命を御つぎ候が、昔に引変りたる御有様を恥ぢ申されて、さはなき由

oyako wo kanashimi, chichi ni mukatte kotoba wo kawasau.

(Unbelievable, I was wondering who the visitor was, and she is unexpectedly the daughter of this blind myself. I had been having a relationship with a prostitute for a year in Atsuta in Owari Province and had a baby. Because it was a daughter, I thought she was useless and entrusted her to the owner of an inn at Kame-ga-e-ga-yatsu in Kamakura. Regretting that she does not know her father well, she has come all the way to exchange words with her father.)

Reciters: Koe woba kikedo omokage wo, minu moumoku zo kanashiki, nanora de sugishi kokoro koso, nakanaka oya no kizuna nare, nakanaka oya no kizuna nare.

(Although I can hear her voice, I cannot see her face. How sad it is to be blind. It is from my humane heart that I did not reveal myself to her. I'm her father and let her go. It is a reflection of the unbreakable bond with my daughter. It is a reflection of the unbreakable bond with my daughter.)

3. Hitomaru Meets with Her Father

Hitomaru asks a villager of Kagekiyo's whereabouts and learns that the ignoble man whom they just met is her father. The villager calls Kagekiyo out and lets him meet with his daughter.

Retainer: Ika ni kono satobito no watari soro ka.

(Excuse me, but is there anyone from this village here?)

Villager: Tare nite watari soro zo.

(Who is calling me?)

Retainer: Nagasare bito no yukue ya shiroshi mesare soro..

(We are looking for the whereabouts of an exile.)

Villager: Nagasare bito ni torite mo, myoji woba tare to moshi soro zo.

(Even about an exile, what is his sir name?)

Retainer: Heike no samurai Akushichibyoe Kagekiyo to moshi soro.

(He is Akushichibyoe Kagekiyo, a warrior of the Heike.)

Villager: Ima konata e oide soro ano yamakage ni, wareya no soro ni hito wa sorawa zari keru ka.

(On your way here, did you find anyone in the straw hut in the shadow of a mountain?.)

Retainer: Sono waraya niwa, moumoku naru kotsujiki koso sorai tsure.

(There was a blind beggar in the hut.)

Villager: Nou, sono moumoku naru kotsujiki koso, tadaima otazune soro Kagekiyo yo, ya, ara fushigi ya, goshusho no keshiki mie tamai te soro wa, nani tozo moshi taru koto nite zo.

(Indeed, that blind beggar is Kagekiyo himself, the man you are looking for.

Oh, how strange. When I told you the whereabouts of Kagekiyo, the lady over there seems to get distressed. What happened to her?)

Retainer: Gofushin mottomo nite soro, nani woka tsutsumi mousu beki. Kore wa kagekiyo no gosokujo nite soro ga, chichigo ni ima ichi do gotaimen ari taki yoshi ose rare sorai te, kore made gogekou nite soro. Totemo no koto ni hikiawase mosarete tamawari sorae.

(It is no wonder you are suspicious about her reaction. To tell you the truth, this lady is the daughter of Kagekiyo. She travelled all the way here with a hope to meet her father once again. As you now know her situation, would you mind calling Kagekiyo out and letting her meet with him?)

Villager: Gongo dodan, sate wa Kagekiyo no gosokujo nite watari soro ka. Mazu on kokoro wo shizumete kikoshi measare sorae. Kagekiyo wa ryogan shii mashimashite, sen kata naki ni kami wo oroshi, Hyuga no koutou to na wo tsuki tamai, inochi woba tabibito wo tanomi, warera gotoki no mono no awaremi wo motte shinmei wo on tsuki soro ga, mukashi ni hiki kawari taru on arisama wo

<p>仰せられたると推量申して候。 (いやまったく大変なことです。景清の娘さんだったのですか。まずは心を静めてお聞き下さい。景清は両眼とも目が見えなくなりまして、やるかたなく剃髪し、日向の勾当(こうとう；盲目の僧の位)と名乗り、旅人の施しを頼りにし、私のような者の憐れみを受けて日々の命をつないでいらっしゃるのです。昔とはうって替わった有様を恥ずかしく思い、名乗りを上げられなかったのではないかと思います。)</p> <p>只今某(それがし)御供申し、景清と呼び候べし。我が名ならば答ふべし。其時御対面あつて昔今の御物語候へ。こなたへわたり候へ。 いかに此の藁屋の内に景清のわたり候か、悪七兵衛景清のわたり候か。 (私がこれからお供し、景清を呼びましょう。私の名前には答えるでしょう。そのときにご対面なされ、昔や今のことをお話してください。こちらへ来てください。もうし、この藁屋のなかに、景清はいますか。悪七兵衛景清よ、景清よ。)</p> <p>景清：喧(かしま)し喧しさをきだに、故郷(こきょう)の者として尋ねしを、此の仕儀(しぎ)なれば身を恥ぢて、名宣らで帰す悲しさ。 (騒がしい騒がしい。ただでさえ名前を呼ばれるのはいやなのに。故郷の者が訪ねてきたが、このような有様なので、恥ずかしく思い、名乗らずに帰してしまったことが悲しい。)</p> <p>千行(せんこう)の悲涙袂を朽(く)たし、萬事は皆夢の中のあだし身なりと打覚めて、今は此の世に亡き者をと、思ひ切つたる乞食を、悪七兵衛景清などと、呼ばばこなたが答ふべきか、其上我が名は此の国の、 (幾筋にも悲しみの涙が流れて、袂は朽ちてしまう。万事はみな夢の世の出来事、はかない身であると悟って、今はもはやこの世には生きていない者と思い切つたこの乞食を、悪七兵衛景清などと呼んでも、答えられようか。その上私の名はこの国の、)</p> <p>地：日向とは日に向ふ、日向とは日に向ふ、向ひたる名をば呼び給はで、力無く捨てし梓(あづさ)弓、音に帰る己(おの)が名の、悪心は起さじと、思へども又腹立ちや。 (日向と同じ日向の勾当である。日向とは日に向かう、日向とは日に向かうこと。ふさわしいその名を呼ばず、敗れ去り捨て去った昔の武士の頃の名を呼ぶとは。悪七兵衛の悪にちなみ、悪い心が起こらないようにとは思ふが、また腹の立つことだ。)</p> <p>景清：所に住みながら、 (ここに住んでいながら、)</p> <p>地：所に住みながら、御扶持(ごふち)ある方々に憎まれ申すものならば、偏(ひとえ)に盲の、杖を失ふに似たるべし、片輪なる身の癖(くせ)として、腹悪しく由無き云ひ事、唯赦(ゆる)しおはしませ。 (ここに住んでいながら、ご援助をいただく人々に憎まれてしまうのならば、まったく盲人が杖を失うようなものだ。障碍のある者の癖として、素直でない道理にかなわない物言いをするのを、唯お許しくださいませ。)</p> <p>景清：目こそ暗けれど。 (眼こそ見えはしないけれど、)</p> <p>地：目こそ暗けれども人の思はく、一言(いちごん)のうちに知るものを、山は松風、すは雪よ、見ぬ花の覚むる夢の惜しさよ、さて又浦は荒磯(あらいそ)に寄する波も</p>	<p>haji mosare te, sa wa naki yoshi ose rare taru to suiryo moshi te soro. (What a shocking story! You are the daughter of Kagekiyo, aren't you? Well, calm yourself down first and listen to me. When Kagekiyo became blind in both eyes, he had no other choice than to become a monk. He introduces himself as Kōtō (a rank given for a blind monk) in Hyūga and lives day by day relying on the mercy of tourists and people like myself. He is ashamed of his circumstances which are nothing like his past days. I assume he could therefore not tell you that he was your father.)</p> <p>Tada ima soregashi otomo moshi, Kagekiyo to yobi soro beshi. Waga na naraba kotau beshi. Sono toki go taimen atte jakukon no on monogatari sorae. Konata e watari sorae. Ika ni kono waraya no uchi ni Kagekiyo no watari soro ka. Akushichibyoe no watarisoro ka. (He will respond if I give him my name. You can meet with him then and talk about your past and present. Please come this way. I will come with you and call him out.)</p> <p>Hello. Is Kagekiyo home in this straw hut? Hello, Akushichibyoe Kagekiyo. Kagekiyo, are you there?)</p> <p>Kagekiyo: Kashimashi kashimashi sa naki dani. Kokyo no mono tote tazuneshi wo, kono shigi nareba mi wo hajite, na nanorade kaesu kanashisa. (Oh, noisy, noisy! To make matters worse, someone visited me from my home town. But to my sadness, I didn't give her my name because I am ashamed of my miserable situation.)</p> <p>Senko no hirui tamoto wo kutashi, sonoue waga na wa kono kuni no. Banji wa mina yume no naka no adashi mi nari to uchi same te, ima wa kono yo ni naki mono wo to, omoi kittaru kotsujiki wo, Akushichibyoe Kagekiyo nando to, yoba ba konata ga kotau beki ka, sonoue waga na wa kono kuni no, (Lines of tears shed in sorrow and ruin my sleeves. This is a beggar who realized that all events in this world are the happenings like a dream and gave himself up as he was already dead in this world. You called such a beggar's name, Akushichibyoe Kagekiyo, but how can I respond to that? In addition, my name is ...)</p> <p>Reciters: Hyuga towa hi ni mukau, Hyuga towa hi ni mukau, mukai taru na woba yobi tamawa de, chikara naku sute shi azusayumi, oto ni kaeru ono ga na no, akushin wa okosaji to, omoe domo mata haradachi ya. (... the same as this province, Hyuga. Hyūga means "facing the sun." Hyuga means "facing the sun." How come you did not call me that suitable name but called the old and abandoned name of a defeated warrior? Associated with the character "bad" in the old name, I hope no evil mind will grow and disturb my temper. But, how irritating it is to hear the name.)</p> <p>Kagekiyo: Tokoro ni sumi nagara, (I live in this village,)</p> <p>Reciters: Tokoro ni sumi nagara, gofuchi aru katagata ni nikumare mosu mono naraba, hitoe ni mekura no tsue wo ushinau ni nitaru beshi. Katawa naru mi no kuse to shite, hara ashiku yue naki ii goto, tada yurushi owaseshi mase. (Although I live in this village where the local people support me, if I have them hate me, it is just like a blind person who loses his cane. As this is the bad habit of a disabled man, please forgive me for my unreasonable complaint.)</p> <p>Kagekiyo: Me koso kura kere do, (Although I am blind,)</p> <p>Reciters: Me ni koso kura kere domo hito no omowaku, ichigon no uchi ni shiru mono wo, yama wa matsukaze, suwa yuki yo minu hana no samuru yume no oshisa yo, sate mata ura wa araiso ni</p>
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聞ゆるは、夕汐もさすやらん、さすがに我も平家なり、物語始めて御慰みを申さん。

(眼こそ見えはしないけれど、人の思いは一言でわかるものだ。山に松風が吹く、ああ雪だ、見えない花も夢に見て、覚める夢を惜しむのだ。さて、また浦の荒磯に寄せる波が聞こえれば、夕潮が差し寄せるのだろうかと思う。私も平家一門で、平家琵琶を語る盲僧である。お慰みに物語を始めよう。)

景清：例の短慮(たんりょ)を申して候、御免(ごめん)あらうずるにて候。

(例によって、配慮の足りないことを申しました。申し訳ない。)

里人：いつもの事にて候程に苦しからず候、又我等より以前に景清を訪(たず)ね申したる人は無く候か。

(いやいや、いつものことですから、たいしたことはありませんよ。ところで、私たちよりほかに、誰か訪ねて来た人はありませんでしたか。)

景清：いやいや御訪ねより外(ほか)に訪ねたる人は無く候。

(いや訪ねて来た人はいませんでした。)

里人：あら心強の事を仰せ候や、まさしく景清の御息女と仰せられ候ひて御訪ね候ものを、何とて御包み候ぞ、余りの御痛はしさにこれまで御供申して候、なうなう父御に御対面候へ。

(おや、不人情の事をおっしゃっていますね。確かに景清の娘とおっしゃる方がお訪ねになったはずですよ。なぜお隠しになるのですか。あまりにおいたわしかったので、ここまで連れてまいりました。さあさあ、お父上にお会いなさい。)

人丸：なう自らこそこれまで参りて候へ、恨めしや遙々の道すがら、雨風露霜を凌(しの)ぎて参りたる志も、徒になる恨めしや、さては親の御慈悲も、子によりけるぞや情なや。

(もし、私が今ここに参ったのですよ。恨めしいですよ、遙々来たこの道すがら、雨風露霜を凌いでここまで参りました志も、無為になってしまうのは恨めしい。さては父の愛というの、子どもによって違うのか、ああ情けない。)

景清：今までは包み隠すと思ひしに、顯(あらわ)れけるか露の身の、置き所なや恥づかしや、御身は花の姿にて、親子と名宣り給ふならば、殊に我が名も顯るべしと、思ひ切りつつ打過す、我を怨(うらみ)と思ふなよ。

(今までは包み隠そうと思っていたが、現れたのか。はかない身の置き所もなく、恥づかしいことよ。あなたは花のように美しい。親子と名乗れば、ことさらに私の名も出てしまうと思い、やり過ぎたのだ。父を恨みに思うなよ。)

地：あはれげに古(いにしえ)は、疎(うと)き人をも訪へかしとて、怨み誹(そし)る其の報に、正(まさ)しき子にだにも訪はれじと思ふ悲しさよ、

(まったく憐れにも、以前は疎遠な者にも訪ねて来てくれないと、恨みやそしりを言った報いで、本当のわが子にも、来てほしくないと思ってしまう。悲しいことだよ。)

一門の船の中(うち)、一門の船の中に肩を並べ膝(ひざ)を組み、所狭(せ)く澄む月の、景清は誰よりも御座船(ござぶね)に無くて叶ふまじ、一類其の以下(いげ)、武略(ぶりやく)様々に多けれど、名を取樟(とりかじ)の船に寄せ、主従隔(へだて)無かりしは、さも羨(うらや)

yosuru nami mo kikoyuru wa, yuushio mo sasu ya ran. Sasuga ni ware mo Heike nari, monogatari hajimete on nagusami wo mousan.

(Although I am blind, I can understand what a person thinks when I hear a word. When winds blow over the pine trees in the mountain, in case the snow falls, even the flowers I can see all in my dreams and I regret waking up from such dreams. When I hear the sound of waves washing the rocky beach in the bay, I imagine an evening tide is filling the beach. I am a member of the Heike family and a blind monk who narrates the stories with a Heike Biwa lute. Let me tell you a story for your amusement.)

Kagekiyo: Rei no tanryo wo moushite soro, gomen arou zuru nite soro.

(As is usual with, I told you something inconsiderate. I have to apologize it.)

Villager: Itsumo no koto nite soro hodo ni kurushi karazu soro. Mata warera yori izen ni Kagekiyo wo tazune moushi taru hito wa naku soro ka.

(No worries, it is as usual with you. By the way, was there anyone visited you before me?)

Kagekiyo: Iya iya, on tazune yori hoka ni tazune taru hito wa naku soro.

(No, no one has visited me.)

Villager: Ara kokorozuyo no koto wo oose soro ya. Masashiku Kagekiyo no gosokujo to ouse rare soraite on tazune soro mono wo, nani tote on tsutsumi soro zo. Amari no oitawashisa ni kore made otomo moushite soro. Nou nou chichigo ni gotaimen sorae.

(Well, you are telling a heartless matter. A lady who self appointed herself as the daughter of Kagekiyo must have visited here earlier. Why are you trying to hide it? Since she was so pitiful, I brought her here.

(To Hitomru) Now, Meet your father.)

Hitomaru: Nou mizukara koso kore made mairi te sorae. Urameshi ya harubaru no michi sugara, amekaze tsuyujimo wo shinogi te mairi taru kokorozashi mo, itazura ni naru urameshi ya, sate wa oya no gojihi mo, ko ni yori keru zoya nasakenaya.

(Hello, father. I am here. I feel bitter. I have tolerated the rain, wind, dew, and frost all the way on my travel here. But I feel bitter if my resolution and courtesy is ruined. And I feel miserable if father's love is not equally shared with each child. Alas, how miserable this is.)

Kagekiyo: Ima made wa tsutsumi kakusu to omoishi ni, araware keru ka tsuyu no mi no, oki dokoro naya hazukashi ya, onmi wa hana no sugata nite, oyako to nanori tamou naraba, koto ni waga na mo arawaru beshi to, omoi kire tsutsu uchi sugosu, ware wo urami to omou nayo.

(I have tried to conceal my identity so far, but you have shown up here. I'm ashamed of transient myself. You are beautiful like a blooming flower. I let you go because if I told you that you are my daughter, people would identify you with my shameful name. Please do not hate me.)

Reciters: Aware ge ni inishie wa, utoki hito wo mo otonae kashi tote, urami soshiru sono mukui ni, masashiki ko ni dani mo otoware ji to omou kanashisa yo.

(Pitifully, It is my karma that I become not to want my own daughter to come, because I complained to even some estranged friends that they did not visit me. It is so sad.)

Ichimon mo fune no uchi, ichimon no fune no uchi ni kata wo narabe hiza wo kumi te, tokoro seku sumu tsuki no, Kagekiyo wa dare yori mo gozabunr ni nakute kanau maji. Ichirui sono ige, buryaku samazama ni ookere do, na wo torikaji no fune ni nose, shujuu hedate nakarishi wa, samo urayamare tari shi mi no, kirin

<p>まれたりし身の、麒麟(きりん)も老いぬれば驚馬(どば)に劣るが如くなり。 (平家一門の船のなか、平家一門の船のなかで、肩を並べ膝を組んで所狭しと過ごしていた日々、景清は誰よりも、御座舟(天子の乗る舟)に、なくてはならない者だった。一族には武名に優れた者も多かったが、とりわけ勇名を馳せ、主君の舟に乗り、主従隔てなく接していただき、ほかより羨まれたものだ。麒麟も老いれれば駄馬に劣るというが、その通りだ。)</p>	<p>mo oinure ba doba ni otoru ga gotoku nari. (In the boat of the Heike, in the boat with the people of Heike Family, we spent days sitting shoulder to shoulder and knee to knee. This Kagekiyo was the warrior indispensable on board the Emperor's boat. Although there were many renowned warriors with their own sagas, I was requested to be on board with His Majesty because I won outstanding achievements in wars. His Majesty treated me in a friendly manner, and everyone envied me. It is said that an old Qilin (mystical holy creature in ancient Chinese legends) is inferior to a dray horse, and it is true.)</p>
<p>4. 景清、八島の合戦を語る 人丸の望みを受け、景清は「鉦(しころ)引き」の名勝負を、力を込めて生き生きと語りだした。語り終えて我に返った景清は、人丸に自分の死後の弔いを頼み、別れを告げる。 里人：いかに景清に申し候、御女御(むすめご)の御所望(ごしょもう)の候、屋島にて景清の御高名(ごこうみょう)の様(よう)を聞き召されたき由仰せ候、そと御物語あつて聞かせ申され候へ。 (景清に申すことがあります。娘さんは、高い武名を上げた八島の合戦での奮闘の様子を聞きたいと言っています。聞かせてもらえませんか。) 景清：これは何とやらん似合はぬ所望にて候へども、これまで遙々来りたる志も不便(ふびん)に候程に、其時の様を語つて聞かせ候べし、此の物語過ぎ候はば、故郷へ帰して給はり候へ。 (これはなんとも似合わない要望ではありますが、ここまできてくれた志しに報い、語つて聞かせましょう。物語が終わりましたら、故郷へ帰らせてください。) 里人：心得申し候。 (わかりました。) 景清：いで其頃は寿永(じゅえい)三年三月(がち)下旬の事なりしに、平家は船、源氏は陸(くが)、両陣を海岸に張つて、互に勝負を決せんと欲す、能登(のと)の守(かみ)教経(のりつね)宣(のたま)ふやう、去年播磨(はりま)の室山(むろやま)、備中の水島鶴越(ひよどりごえ)に至るまで、一度も味方の利無(な)かつし事、偏(ひとえ)に義経が謀(はかりごと)いみじきに因つてなり、 (さて、時は寿永三年(一一八四年：実際の八島の合戦は翌年二月の出来事)三月下旬のことであつた。平家は船、源氏は陸に陣取り、海岸に張り出して互いに勝負を決しようとしていた。能登守教経は、こうお話しになった。去年、播磨の室山、備中の水嶋、鶴(ひよどり)越えに至るまで、一度も味方は勝てなかった。これはひとえに義経の謀略の優れていたためだ、) いかにもして九郎を討たん、謀こそ有らまほしけれと宣へば、景清心に思ふやう、判官(はうがん)なればとて鬼(おに)神にてもあらばこそ、命を捨てば易(やす)かるべしと、教経に最期の暇乞(いとまこ)ひ、陸に上(あが)れば源氏の兵(つわもの)、余すまじとて駆(か)け向ふ。 (何とかして九郎義経を討とう、そういう知略はないものかと言えば、景清は心中で、判官義経といつても鬼神というわけではない、命を捨てる覚悟ならばたやすいことだと思い、教経に最期の暇を乞ひ、陸に上がった。すると源氏の兵が討ち漏らしてはならぬとばかりに、駆け向かってくる。) 地：景清これを見て、景清これを見て、物々しやと、夕日影に、打物閃(ひらめ)かいて斬つてかかれれば堪(こら)へずして、刀向いたる兵は四方へばつとぞ逃げにける、遁(のが)さじと (景清はこれを見て、景清はこれを見て、ものものしいぞ、といいながら、夕べの日影に刀をきらめかせて、斬</p>	<p>4. Kagekiyo Describes the Scene in the Battle at Yashima As requested by Hitomaru, Kagekiyo started talking about his famous battle, now called “shikoro-biki,” vividly and enthusiastically. After the story, Kagekiyo, who comes to his senses, asks Hitomaru to console his soul after his death and bids farewell to her. Villager: Ikani Kagekiyo ni moushi soro, on musumego no goshomou no soro, Yashima nite Kagekiyo no gokoumyou no you wo kikoshi mesaretaki yoshi ouse soro. Soto on monogatari atte kikase mousare sorae. (I have something to tell you, Kagekiyo. Your daughter wishes to listen to your highly-respected fight in the Battle at Yashima. Could you tell us the story?) Kagekiyo :Kore wa nani to yaran niawanu shomou nite sorae domo, koremade harubaru kitari taru kokorozashi mo fubin ni soro hodo ni, sono toki no you wo katatte kikase soro beshi. Kono monogarari sugi sorawa ba, kokyo e kaeshi te tamawari sorae. (Well, it's an inappropriate request, but I will tell the story to reward her courtesy of her all the way to here. After the story, please let her go home..) Villager:Kokoroe moushi soro. (Okay, I understand.) Kagekiyo : Ide sono koro wa Juei san nen san gachi gejun no koto narishi ni, Heike wa fune, Genji wa kuga, ryoujin wo kaigan ni hatte, tagai ni shoubu wo kessen to hossu. Noto no kami Noritsune notamou you, kyonen Harima no Muroyama, Bicchuu no Mizushima Hiyodori goe ni itaru made, ichido mo mikata no ri nakatsushi koto, hitoe ni Yoshitsune ga hakarigoto imijiki ni yotte nari. (It was in late March of 1184 (according to history, the battle occurred in February 1185). The Heike clan took their place over the ocean, and the Genji clan took their stand on the ground. They both approached the shore and were about to clash. Then Notono-kami Noritsune told us : last year, we could not win even once at Muroyama in Harima, Mizushima in Bicchu, and Hiyodorigoe at Ichinotani in Settsu. This is all because of Yoshitsune's brilliant strategies.) Ikanimo shite Kuro wo utan. Hakarigoto koso ara maoshi kere to notamae ba, Kagakiyo kokoro ni omou you, hougan nareba tote oni kami nite mo araba koso, inochi wo suteba yasu karu beshi to, Noritsune ni saigo no itoma koi, kuga ni agare ba Genji no tsuwamono, amasu maji to kake mukau. (By any means, we have to kill him. Has anyone thought of a wise plot? Kagekiyo then thought “Although Yoshitsune is a stunning warrior, he is not a god or a demon. If I am prepared to give my life to kill him, it won't be difficult”. Kagekiyo bid a final farewell to Noritsune and landed on the shore. Then, many Genji warriors swarmed into him to never let him go back alive.) Reciters: Kagekiyo kore wo mite, kagekiyo kore wo mite, monomonoshi ya to, yuhi kage ni, uchimono hiramekai te kitte kakare ba korae zu shite, katana mukai taru tsuwamono wa shihou e battozo nige ni keru. Nogasaji to ... (Kagekiyo, looking at all these warriors, Kagekiyo, looking at all these warriors, told them “You are too many!” and started slashing them with</p>

ってかかった。敵はこらえきれずに、刃に向かう兵は四方へぱっと逃げていった。逃がすものかと追い、)

景清：さもうしや方々よ。

(見苦しいぞ方々よ、)

地：さもうしや方々よ、源平互に見る日も恥づかし、一人を留めん事は、案の打物、小脇にかい込んで、何某(なにがし)は平家の侍悪七兵衛景清と、名宣りかけ名宣りかけ、手取にせんとて追うて行く、

(見苦しいぞ方々よ、源平互いに見合うところで恥づかしい限りだぞ、我一人を留めようとするのは簡単なことではないのか、と刀を脇に抱え込み、「我こそは平家の侍、悪七兵衛景清だぞ」と名乗りを上げ、敵を生け捕りにしようと追っかけていく。)

三保(みほ)の谷が着(き)たりける、兜(かぶと)の鍬(しころ)を、取り外(はず)し取り外し、二三度逃げ延びたれども、思ふ敵(かたき)なれば遁さじと、飛びかかり、兜をおつ取りえいやと引く程に鍬は断(き)れて、こなたに留れば、主(ぬし)は先(さき)へ逃げ延びぬ、

(景清が三保の谷(四郎)がかぶっている兜の鍬(しころ)を取っては三保の谷がはずし、取ってははずしと繰り返し、敵は二、三度は逃げのびたものの、思う相手であるから逃すまいと飛びかかり、兜を取って、えいやと引っ張ると、鍬は切れて手元に残り、敵は先に逃げてしまった。)*兜の後下部に垂らした覆いのこと

遥(はるか)に隔てて立帰り、さるにても汝、恐ろしや、腕の強さと云ひければ、景清は三保の谷が、頸の骨こそ強けれど笑ひて、左右(そう)へ退(の)きにけり、

(はるかに遠く隔ててから、四郎は少し戻り、それにしてもあなたは恐ろしい、腕の力が強いと言ったので、景清は三保の谷の頸の骨こそ強いではないか、と笑い、お互いに左右へ退いたのであった。)

昔忘れぬ物語、衰へ果てて心さへ、乱れけるぞや恥づかしや、此の世はとても幾程(いくほど)の、命のつらき末近し、はや立帰り亡き跡を弔ひ給へ

(昔を忘れず物語をしていたが、この身は衰え果てて心も乱れているぞ、恥づかしいことだ。この世にはもう、長くは留まれず、つらい命も終わりが近づいている。早く立ち帰り、私の亡き跡を弔い給え。)

盲目の、暗き所の燈火(ともしび)、悪しき道橋(みちはし)と頼むべし、さらばよ留まる行くぞとの、唯一聲(ひとこえ)を聞き残す、これぞ親子の形見なる、これぞ親子の形見なる

(盲目の暗闇のなかを照らす灯火、悪路にかけられた橋と頼りにしよう。さらばだ、ここに留まるぞと景清が言い、行きますよと人丸が言う。ただその一声を聞き、耳に残して、親子の形見としたのだ、その一声を親子の形見としたのだ。)

the sword glittering in the evening glow. The Genji warriors could not hold and quickly scattered all over. Saying, “Don't get away!”, Kagekiyo)

Kagekiyo : Samoushi ya katagata yo.

(How hideous you are, gentlemen!)

Reciters: Samoushi ya katagata yo, Genpei tagai ni miru hi mo hazukashi, hitori wo todomen koto wa, an no uchi mono, kowaki ni kai konde, nanigashi wa Heike no samurai Akushichibyo e Kagekiyo to, nanori kake, nanori kake, tedoru ni sen to oute yuku.

(How hideous you are, gentlemen! Under the eyes of both Heike and Genji, it is extremely shameful. Shouldn't it be easy to kill a lone warrior? Saying so, he held his sword under his arm and loudly declared his name, “The man before you is a warrior of Heike, Akushichibyo e Kagekiyo!” He then ran after his enemies to catch them alive.)

Mionoya ga ki tari keru, kabuto no shikoro wo, tori hazushi torihazushi, ni san do nige nobi tare domo, omou kataki nare ba nogasaji to, tobi kakari, sikoro wo ottori “Eiya” to hiku hodo ni, shikoro wa kirete, konata ni todomare ba, nushi wa saki e nige nobi nu.

(Kagekiyo grabbed the shikoro (a neck protector) of Mionoya (Shirō)'s helmet, but Mionoya took his hand away, they did it again and again. But Kagekiyo determined that Mionoya was special target. So he jumped on the enemy, grabbed his helmet and pulled it over with his full might. Then, the shikoro detached from the helmet and Mionoya ran away leaving his shikoro in Kagekiyo's hand.)

Haruka ni hedatete tachi kaeri, saru nite mo nanji, osoroshi ya, ude no tsuyoki to ii kere ba, Kagekiyo wa Mionoya ga, kubi no hone koso tsuyo kere to warai te, sou e noki ni keru.

(Once Shionoya got far away, he came back by some distance and said “You are monstrous. What strong arms you have!” Then, Kagekiyo laughed and responded, “Mionoya, how strong your neck bone is!” Both warriors then retreated to the left side and the right side.)

Mukashi wasure nu monogatari, otoroe te hatete kokoro sae, midare keru zoya hazukashi ya, kono yo wa totemo ikuhodo no, inochi no tsuraki sue chikashi, haya tachi kaeri naki ato wo tomurai tamae.

(I could not forget my past and told you the old story. But my body has totally decayed and I am ashamed of being confused. I will not be able to stay in this world too long and my tough life is about to end. Go home soon and please console my soul after my death.)

Moumoku no, kuraki tokoro no tomoshibi, ashiki michihashi to tanomu beshi, saraba yo todomaru yukuzo tonon, tada hitokoe wo kiki nokosu. Kore zo oyako no katami naru. Kore zo oyako no katami naru.

(Your invocation is a candle light that illuminates the darkness of the blind and also is a bridge crossing a rough road for me to rely on. Kagekiyo says “Farewell!”, while Hitomaru says “We shall go now”. He listens to her last words that is stuck in his ears and he makes it his only memento of his daughter. He decided to make it his only memento of his daughter.)

[用 語 (Terminology)]

シテ：主人公 (**Shite**: The Shite refers to main actor.)

ワ キ：助演者。ほとんどの場合最初に登場して、シテを引き出す役割を持つ。必ず直面。曲中のほとんどの時間を舞台上の「ワキ座」と呼ばれる場所で座っている。

(**Waki**: The supporting actor in Noh, plays male roles of travelling monks, Shinto priests, and warriors, and does not wear a mask. Waki spends the most of time during the play sitting at Wakiza in the side of the stage.)

ツ レ：シテの連れ、助演。 (**Tsure**: The performer appearing after the Shite in Noh.)

ワキツレ：ワキの連れ (**Wakitsure**: The performer appearing after the Waki in Noh.)