

源氏物語入門

監訳
ドナルド・キーン

著
廣瀬斗サ子

訳
スーザン・タイラー

AN INTRODUCTION TO THE TALE OF GENJI

Foreword by
DONALD KEENE

by
ISAKO HIROSE

Translated by
SUSAN TYLER

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源氏物語入門

AN INTRODUCTION TO THE TALE OF GENJI

桐壺

きりつば

いつの帝^{みかど}の御代のことであろうか。

大勢^{にようごこうい}の女御更衣がお仕えしている中で身分は余り高くないのに、帝の愛を一身にあつめている更衣があった。何事にも身分家柄がま
ず問われる当時のこと、世人^{よひと}は唐土^{もろこし}の例を憂い、後宮^{こうきゆう}の女君達の嫉妬やいやがらせは目に余る程であった。

大納言^{だいなごん}であった父は亡くなり母北の方がその遺言にしたがって入内^{じゆ}させたのであったが、有力な後見^{うしろみ}もなく心細い身の上であった。桐壺を賜り、やがて御宿世^{おおんすくせ}でもあろうか後に光源氏とよばれる第二皇子^{みこ}が誕生する。

第一皇子の母君弘徽殿女御^{こうきでんのにようご}は右大臣の姫で誰よりも早く入内され、皇太子の生母として帝も大切に扱われその勢には並ぶ方もなかったが、この若君への帝の御寵愛は第二皇子が東宮に立たれるのではないかと疑いをもたれることにもなり、それが又母更衣への恨みをつのらせるのでもあった。

光源氏三歳^{はかまぎ}の袴着は、世間の批判と称赞の中に一の皇子にも劣らず立派に行われた。

その年の夏、更衣は人々の憎しみや嫉妬に堪えかね、日頃の病がおもり、はかなく亡くなってしまった。

楊貴妃^{ようきひ}を失った玄宗皇帝^{げんそう}そのままに、ただ涙のうちに日を送る帝は亡き更衣のおもかげを求めて野分の夕暮^{のわき}、鞍負命婦^{ゆげいのみようぶ}を母北の方の邸に遣わされた。訪れる人も絶えた邸内は月の光ばかりが明るく命婦は言葉もない。母君は命婦に更衣の形見の品々を贈った。それを御覧^{たま}になられた帝は亡き人の魂のありかをたずねえたしるしのかん

KIRITSUBO

Once, in the reign of a certain emperor, there was a woman among the many ladies of the court who, although her rank was hardly high, had gained the emperor's exclusive love. In those days birth and rank were of the utmost importance, so the ladies of the court were unpardonably jealous and rude. The common people compared the emperor's infatuation to the Chinese Emperor Hsüan Tsung's blind love for Yang Kuei-fei and worried that it might call some disaster down upon the realm.

Her father had been of fairly high rank, but he was dead. Her mother, following his wishes, had gone ahead and presented her at court, but she was helpless without a powerful guardian. She had been given the Kiritsubo, the Paulownia Court, to live in—hence her name in the tale. In time, she gave birth to the emperor's second son, a boy who would later be called Hikaru Genji: Genji, the Shining One. The mother of the emperor's first-born son lived in the Kokiden Pavilion. As the daughter of the Minister of the Right she had been introduced to the emperor before any other woman, and since she was the mother of the crown prince the emperor himself had to treat her with respect. Yet, even though her power was unrivalled, she worried that the emperor's affection for his second son might lead him to make this son the crown prince. For this threat too she blamed Kiritsubo.

The ceremonial "putting-on-of-trousers" was held when Genji was two years old. People both criticized and praised the ceremony as being no less splendid than that of the first-born prince.

Kiritsubo's inability to bear people's hatred and jealousy had made her chronically ill. In that summer the illness became severe and she passed away.

Like Emperor Hsüan Tsung when he lost Yang Kuei-fei, the emperor spent his days in tears, looking for some trace of his lost love. When darkness fell one wintry night he sent someone to visit

ざしであったならと嘆かれ、明け暮れ御覧になる長恨歌にも悲しみを癒されるすべもないのであった。

光源氏が六歳になった時この祖母君も亡くなり、源氏は帝のほかには頼る人もなくなってしまう。七歳で読書始めを行い、学問にも音楽にもすぐれた源氏を父帝はこよなく愛されたが、来朝した高麗の相人の言をいれ、政争の種になることを恐れて臣下に下されたのである。

桐壺更衣追憶の悲しみに明け暮れていられた帝は、やがて更衣によく似た先帝の第四皇女を迎え、藤壺女御として愛されるようになった。帝の悲しみはうすれ、母のおもかげもさだかではない源氏は、亡き母に生きうつしと聞く藤壺女御を慕いなついた。人々は光君、輝く日の宮とこの美しく帝の寵愛の厚い二人を並び称した。

源氏の元服は先年の東宮の儀式よりもまさる程盛大に行われ、加冠の役をつとめた左大臣の姫と結婚した。姫の母は桐壺帝の妹である。東宮からも入内を望まれ、家柄も身分も申し分のない姫ではあったが、年上であることもあってか十二歳の源氏には中々うちとけず、なじめない妻葵上であった。

左大臣家では源氏がまだ幼いからであろうと不満にも思わず、大切にかしずいていたが、とかく内裏に宿直がちであった源氏の心の中には、亡き母のおもかげとして慕っていた藤壺宮が、いつしかかけがえのない存在となってきたのであった。それはもう母への追慕でもなく母の人形でもない若い源氏の心にはじめての灯をともした女人藤壺宮であった。

内裏では亡き母更衣の局桐壺を曹司として賜り、又その里邸は手入れをして二条院とよばれる源氏の私邸に美しくととのえられたが、源氏はこういうところに藤壺宮のような女人を迎えて暮したいものとのみ、満たされぬおもいに嘆く日々であった。

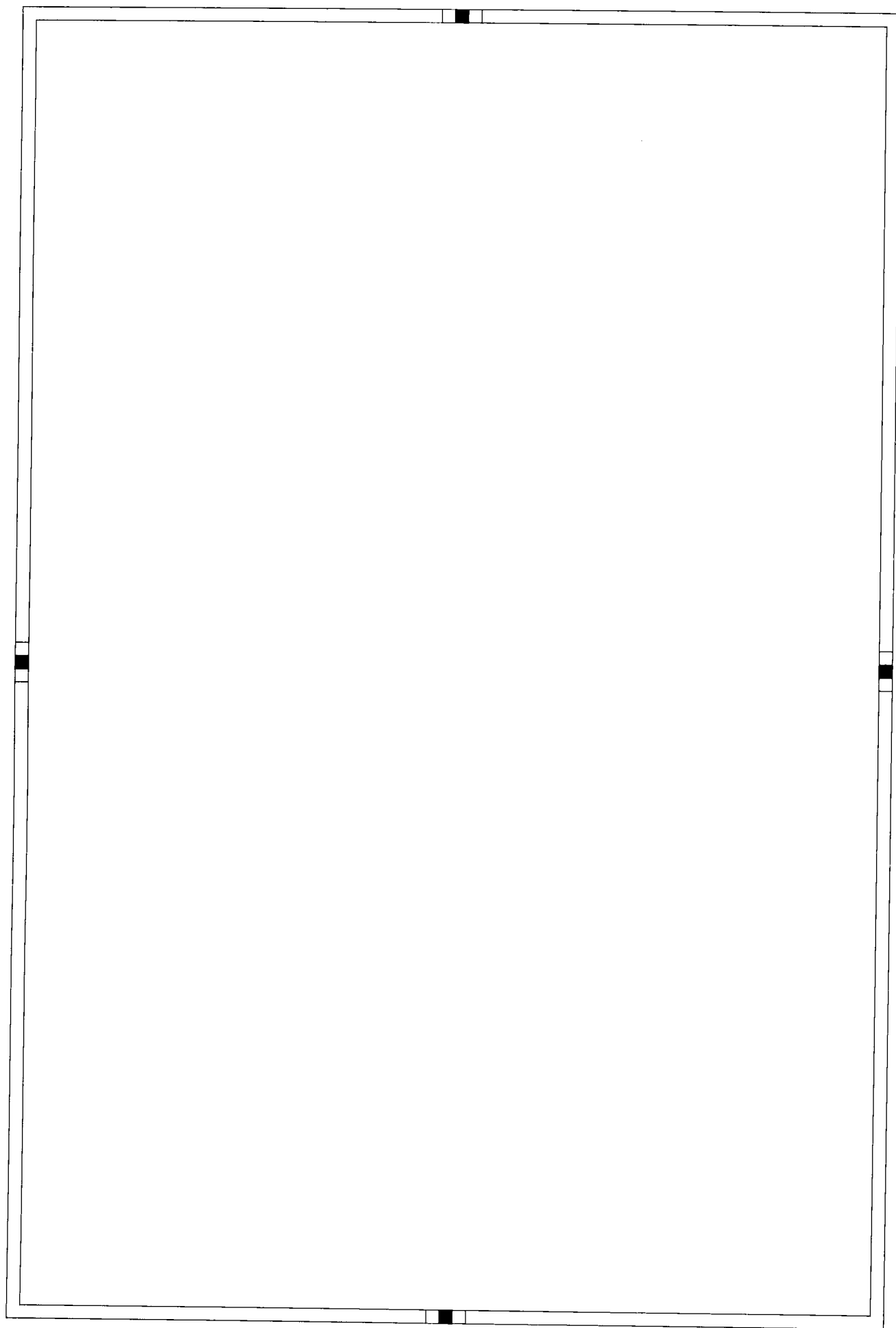
Kiritsubo's mother. The messenger was moved to sadness when she entered the deserted grounds of the estate, lit only by the moon. From the lady the messenger received several of Kiritsubo's belongings to give to the emperor as mementos. At the sight of them the emperor wished desperately that someone could bring to him, as to the Chinese emperor, some sign that the messenger had found where the dead lady's spirit was hidden. He gazed continually at a scroll of Po Chü-i's "The Song of Everlasting Sorrow", a poem about Hsüan Tsung and Yang Kuei-fei, but even in this he found no way to heal his grief.

When Genji was five his grandmother too died and he was left with no one to depend on but the emperor. He showed his scholarly talent by performing the ceremonial reading of a Chinese classic at the age of seven. Genji excelled in both scholarship and music. His father the emperor, who loved him deeply, had been considering naming him crown prince, but beforehand he had Genji's fortune read by a Korean physiognomist. Because of the prediction and his fear of causing political strife, he decided to make Genji a commoner.

Still grieving for Kiritsubo, the emperor eventually invited to the palace a girl who closely resembled her and grew to love her. She was called Fujitsubo and was the fourth daughter of the previous emperor. The emperor's sorrow receded. Meanwhile, Genji, who could only remember his mother vaguely, became very fond of Fujitsubo when he was told that she looked just like his mother. People loved and admired this pair, who shared equally in beauty and in the warmth of the emperor's affection.

Genji's coming-of-age-ceremony was celebrated even more magnificently than that of the crown prince the year before. The Minister of the Left acted as his sponsor in the ceremony, and gave Genji in marriage his daughter by the emperor's younger sister. The crown prince too had asked for this girl, Aoi. She was of irreproachably high birth and belonged to a powerful family. But, perhaps because she was older than the eleven year old Genji, she was extremely reserved toward him and the two of them did not become close.

The Minister of the Left attributed the problem to Genji's youth and did not feel dissatisfied with him, but although the Minister waited upon him with great care, Genji spent most of his nights in the palace. Without his being aware of it, his feelings for Fujitsubo had



changed: having once adored her as a substitute for his mother, he was now in love with her for her own sake. No one could take her place in his heart. In the palace he was given his mother's apartments, while the Nijō mansion, which he had inherited from his mother, was tidied up and beautifully prepared as his private residence. Genji, who could only think how much he would like to live there with a woman like Fujitsubo, passed his days in melancholy longing.

帚木

ははきぎ

十七歳になった光源氏は世間の憧れと好奇心のまとである。人々には源氏の心の奥深く秘められた藤壺宮へのあやにくな想いは、わかるはずもないのであった。

五月雨^{さみだれ}の夜、宮中で宿直をしている源氏のところへ頭中^{とうのちゆうじよう}将、左馬頭^{さのかみ}、藤式部丞^{とうのしきぶのじよう}が来て、さまざまな女の話に時のたつのも忘れていた。いわゆる「雨夜^{あまよ}の品定め^{しなさだ}」である。左馬頭は頭中將の上中下三階級論^{さうろう}をうけて中流の女いわば受領階級の娘を高く評価し、嫉妬深い女や浮気な女との経験談を語る。それにさそわれて頭中將もはかなく姿を消してしまった夕顔の話をする。源氏はそれらの話を聞いて、はじめて今まで考えたこともなかった中流の女に興味をもつが、その夕顔の女は何か心に残る話であった。やがて式部丞も責められて博士の娘の才女との話をし、いずれとも結論は出ないまま夜は明けてしまう。源氏は又しても藤壺宮のおもかげを心にえがくが、それはとどくはずもない夢でしかなかった。

翌日久しぶりに左大臣邸を訪れた源氏は、昨夜の品定めを思い合せ葵上を得がたい女君とは思うものの近よりがたく、源氏の心はくつろいだ女を求めている。

方違^{かたがたが}えのため急に中川の紀伊守^{きののかみ}の別邸に行くことになった源氏はそこに紀伊守の老父伊予介^{いよのすけ}の若い後妻^{うつせみ}の空蟬が来合せていることを知る。源氏はかねて空蟬は昔、宮仕えの話もあったということを聞いていた。

眠れぬままに耳をすませていると、はしたない女房達^{ふすま}がひそひそと交すわが噂話、襖のむこうの衣ずれの音、意外にも女は近くに

THE BROOM TREE

HAHAKIGI

Genji, now sixteen, was the object of general curiosity and affection. No one could imagine the tragic love which lurked in his heart.

One evening during the rains of the fifth month when Genji was on night duty at the palace, his friends Tō no Chūjō, Sama no Kami and Tō no Shikibu no Jō came to his room to visit. They completely lost track of time talking about women they had known. Sama no Kami took up Tō no Chūjō's idea of dividing women into three levels: upper, middle and lower, and said that he most appreciated those in the middle class, the daughters of provincial governors. Then he told stories of his own experiences with a very jealous woman and with a fickle woman. Tō no Chūjō also told the story of Yūgao, a fragile girl who had finally vanished. Genji listened to all this and for the first time felt interested in these middle class women he had never even thought of before. The story of Yūgao lingered in his memory. Finally, Tō no Shikibu no Jō told the story of a clever woman who was the daughter of a professor with whom he had studied. As they talked on inconclusively, the night drew to a close. Genji once again thought of Fujitsubo, but she was no more than an unattainable dream.

The next day when Genji called at the Minister of the Left's after a long absence he reflected that according to the discussion the previous night, Aoi would be rated as one of the rare women of the highest level. However, she was difficult to get close to and he longed for someone with whom he could feel more at ease.

Because of a directional taboo he left the Minister of the Left's and went suddenly to Ki no Kami's villa in Nakagawa, where he knew that Utsusemi, the young second wife of Ki no Kami's old father, Iyo no Suke, chanced to be staying. Some time ago Genji had heard talk of Utsusemi's being invited to serve in the palace.

That night as he lay awake he heard a group of women indiscreetly gossiping about him. The sound of clothes rustling on the other

るらしい。源氏は人々が寝静まったあと、その^{ねや}闇に忍び込む。中からの錠はかかっていなかった。

中流とあなどった空蟬であった。しかし、たおやかでつつましくはあっても、なよ竹のようにたやすく手折ることはできそうになく、源氏は思いがけぬその空蟬にひきつけられたのであった。

有明の月あかりの中を、かえりみがちに邸にもどった源氏はひとり^{つよや}呟く——雨夜の品定め^{おお}の左馬頭^せの話はほんとうであった。はかない^{おお}逢瀬^せなればこそな^{なか}お忘れえぬ^{しな}中の品空蟬。今頃どんな想いをして
いることであろう——。

その後も源氏は、弟^こ小君^{ぎみ}に手引きをたのんで、再び中川の邸を訪れるが、空蟬はわが身のほどを思い、涙にむせびながら源氏を^こ拒み^ばつづける。

源氏ははじめて自分を拒否する女を知った。

side of a sliding panel suggested that he was surprisingly close to a woman. After the people of the household had fallen asleep, Genji crept into the woman's room. It was not locked.

The woman was Utsusemi, whom he once would have despised as being of the middle class. Although graceful and modest, like the pliant bamboo she seemed impossible to break. Genji was unexpectedly fascinated. On his way home in the light of the pale morning moon, he looked back time and again and murmured to himself how true Sama no Kami's speech had been. The very briefness of their meeting made it harder to forget her. What would she be thinking now?

After this, Genji had Utsusemi's little brother take him again to visit the house, but the weeping Utsusemi, acutely conscious of her position, turned him away. This was the first time a woman had ever refused Genji.

空蟬

うつせみ

源氏を拒みつづけた空蟬であったが、一応はほっとしながらも、このままで絶えることはやはり悲しく心残りであった。源氏もあきらめきれず、又小君に手引きをさせて紀伊守の不在をねらい三度中川へ行く。

のぞくと二人の女が碁^ごを打っている。若く色白で髪もゆたかに華やかな伊予介の娘軒端萩^{のきばのおぎ}、継母の空蟬は品もよくつつまじやかに決して見おとりはしない物腰である。源氏はとりすました上流の姫には見られないうちとけた女の姿をはじめて見、非常な興味をそそられた。

その夜、皆が寝静まるのをまって源氏は空蟬の閨に忍んだ。あの日以来、昼はもの思いに沈み、夜はねざめがちに、束の間も心から離れることなくあの逢瀬を思いつづけている空蟬であった。傍には軒端萩が何心もなく寝入っている。ふと衣ずれの音、ききおぼえのある源氏の香、まぎれもなく近寄って来る人の気配に空蟬は薄衣^{うすぎぬ}を残してのがれ去った。

源氏は一人寝ている女を空蟬と思いこんで近づき、やがて人違いと気づいたけれども、そのままその女に言い寄る。女は空蟬とまちがえられたとも気づかず、源氏は軒端萩と契りを交し、せめてもの形見にと空蟬の残していった薄衣をもって帰って行った。

その蟬のぬけがらのような小桂^{こうちぎ}は空蟬の移り香にしみ、肌身から離すこともできない源氏は眠られぬまま懷紙^{ふところがみ}に歌を書きつける。小君はそれをそっと持って帰った。

軒端萩は小君がいつ源氏のたよりを持って来てくれるかと心待ち