

小学生英語学習教材としての「英語狂言」

神澤 和明

English Scripts of Kyogen plays as teaching materials for English classes at primary school

Kazuaki KAMIZAWA

The purpose of this research is to make useful teaching materials for English classes at primary schools. A few years ago, English classes became required in a primary school. But there is the problem of adequate textbooks for children. Then I try to translate Kyogen plays, Japanese traditional short comedies, into easy English which can be understood by primary school children. I have already translated several Kyogen plays into English, but they were done for adults to perform. This time I translate them again for children

結論から述べると、小学校での英語学習に使用できる教材として、「英語狂言」を制作することを考えた。狂言を英訳して上演する「英語狂言」の試みには既に取りかかっており、研究紀要第44号にその一部を掲載した。しかし今取りかかろうとしているのは、内容も英語も小学生が学習可能なものにしようというプロジェクトである。

平成23年度から小学校5、6年生での英語学習が必須になった。さらに、英語を小学校の「教科」に格上げする計画も出ている。はっきり言って英語教師としては、自国語を駆使する能力が未熟である小学生に外国語教育を行うことには疑問を抱く。「ゆとり教育」失敗の二の舞となかなかねない。行政が検討を尽くさないまま進めているので、簡単には実施にまで至らないと推測する。とはいえ、そのような要望が出てきていることは、早期からの英語教育に対する強い期待があることを証明している。確かに、教育効果が期待できる点が二つある。

その一。音に対する認識力としての「耳」が出来る時期に、日本語に無い「英語の音」に触れさせておくことは、将来の外国語学習において大きな助けになる。欧米の言語（英語に限らない）は現在使われている日本語以上に多くの「音」を持っており、それに対する感覚は発達初期に形成される。成長してから外国語を勉強する場合、この「音感」と「リズム感」をうまく習得することが難しい。そのために日本人の多くは、“I think”（私は思う）を“I sink”（私は沈む）と発音したり、子音だけの発音が出来

ないために “It is a book” を「イット、イズ、ア、ブック」と発音してしまう。ちなみに、“th”の発音はアジア人には一般に難しいようだ。知人のタイ人学生は “Thank you” を “Tank you” と発音していた。彼は別に戦車をくれるわけではない。聞き取りでも同じことが言える。これが、発音が奇妙だ、で済めば良いが、場合によって、話し手の意図と違う内容が伝わってしまう可能性がある。“Japanese eat rice.”（日本人は米を食べる）が “Japanese eat lice.”（日本人はシラミを食べる）のようだ。また、後拍が強くなるアップビートの英語リズム（ロックのリズムでもある）がつかめないと、スピーチがダラダラと平板で節のない「お経読み」になる。議論においてポイントが不明確になる上、テンポが悪い沈んだ口調になって、相手に負かされてしまう。これが日本人の外交下手、議論下手の一因であろう。それが是正されるのは良いことである。

その二。島国ゆえか、単一民族（実際は違うが）ゆえか、日本人は確かに「外国語コンプレックス」をもっている。そこに日本人の「謙虚さ」が加わり、外国語に対する「苦手意識」が強固に存在する。ある程度の英語力をもちながらも自信がなく、外国人に対して気後れする。正しい英語、良い英語を話さなければならないという圧迫を受けて、英語を口にすることに抵抗を感じる。しかし、子どものころからそうした状況、外国人に対して簡単な英語で話しかけ、応答してもらった経験を積んでゆけば、この障害はかなり克服できるはず

だ。

現在、小学校での英語教育は、コミュニケーション（会話）を中心とした指導が行われている。その具体的な内容は、英語で数を数えるとか、ルーティンの挨拶を英語で行う、あるいは単語レベルでの日本語と英語の対応を教えているようだ。児童の許容能力を考えれば、妥当なところだろう。しかしこれで十分であろうか。結局、小学生を対象とした英語教育の方法論は確立していない。そして、使用できる適切な教材が少ない。それゆえ、研究者は小学生への指導を想定した英語学習用教材を作成しようと考えたわけである。

精神発達の途上にあり、学習と遊びの区別が十分にできない小学生において、中学・高校生が使用する文法や語彙力養成に重点をおいた論理的な英語教材や、成人が利用する社会的場面を想定した断片的スキット中心の英会話教材は、有効ではない。コミュニケーション教育の延長となり、ひとまとまりの状況の中で英語を用いて活動するという形のもの欲しい。児童が受け入れられる具体的な内容を持ち、面白さを感じさせなければならない。そこで筆者は「英語劇」を通じた学習を提案する。

「劇」は「学習」と「遊び」の中間にある。多くの人に「ままごと」の経験はあるだろうし、「もし、自分が○○だったら」と空想したはずだ。「劇を演じる」ことは本能的な「想像の楽しみ」に繋がっており、「もし」の世界に自分を投影させることができる。「自分でないもの」になることで、制約を超えて自由に行動し発言することができる。そこで、我が国の古典芸能であり世界文化遺産でもある「狂言」を使って、小学生に楽しく英語学習をさせられないかと考えた。子どものための「やさしい英語」で演じられる「英語狂言」の作成である。

子どもは言語を文字以上に、発せられた音で修得する。動きを助けに内容を理解する。台詞を口に出し、耳で聞いて身につける。一つの劇を演じれば、英語を使うと同時に、演技を楽しんだ満足感・達成感を抱くことができる。「狂言」は短く内容が単純で、笑いがある。台詞や演技はパターン化され、覚えやすく演じやすい。

目標は子どもたちが劇の台詞を言う時のように、英語でコミュニケーションをとりあうこと。指導する小学校教員も、決して英語に堪能でなくても、一緒に「英語狂言」を演じることによって子どもたちと英語を使って一体となれる。そのようにして、子どもたちの中で日本の古典芸能と英語学習が結びつく。

取り組みの第一段階は、数多くの狂言の演目（作品）から小学生の英語学習に使えるものを選択することである。短い事、内容が平易で面白いことが条件となる。

筆者が約40年間修行してきた大蔵流狂言には200番程の現行曲がある。その中で上の条件に合うものとして、既に英訳経験がある『いろは』『しびり』『口真似』に加え、小学校の狂言鑑賞教室でよく上演する『附子』『柿山伏』を候補として選択した。

まず、『いろは』である。手習いの手本、「いろは四十八文字」を使った掛詞の笑いを、どのように英語にするべきか。上手くいったとは言えないが、「いろは」を「ABC」におきかえてみた。そして、「口真似」の面白さと、子どもが親をやっつける逆転のおかしさを中心に構成する事にした。その結果が次の英訳である。44号掲載の英訳とは、若干、用語が異なっている。

Kyogen "I-ro-ha (A-B-C)"

- Father: I am a gentleman. Everybody here knows me well.
I have a boy. Today I will teach him how to read and write. Yai, Yai, Ta-ro, where are you?
- Boy: Here I am. Did you call me?
- Father: Yes, I did. Today is a good day to start to learn. So I teach you how to read and write. What do you think about it?
- Boy: If I can do, please teach me.
- Father: At first, you should know what is white and what is black. Do you know that?
- Boy: White is milk and black is coffee.
- Father: I don't mean such a thing. But I see that you can.
I will teach you "Alphabet" of 26 letters.
- Boy: Oh, please teach me that.
- Father: A-B-C-D-E-F-G. H-I-J-K-L-M-N. O-P-Q-R-S-T-U.
V-W-X-Y-Z. Remember this.
- Boy: You speak so fast that I cannot remember it at all.
Please teach me slowly.
- Father: You are right. I will teach you one by one. "A".
- Boy: Are you all right?
- Father: What do you mean?
- Boy: You sigh now, "Aye".
- Father: It's not such a thing. "B".
- Boy: Be careful.
- Father: What do you mean again?
- Boy: A bee is a dangerous insect.
- Father: A bee stings, but the letter "B" doesn't. "C"
- Boy: Wa-o. We can swim.
- Father: Yai, Yai, what do you mean again?
- Boy: When we go to the sea we enjoy swimming.
- Father: You are foolish. From now on you should follow what

I say and what I do.
 Boy: I will.
 Father: A-B-C-D-E-F-G.
 Boy: A-B-C-D-E-F-G.
 Father: H-I-J-K-L-M-N.
 Boy: H-I-J-K-L-M-N.
 Father: V-W-X-Y-Z. Remember this.
 Boy: V-W-X-Y-Z. Remember this.
 Father: Now you got it. Go to your room and take rest.
 Boy: Now you got it. Go to your room and take rest.
 Father: It's you who should go.
 Boy: It's you who should go.
 Father: You stupid boy. I'll beat you on the head.
 Boy: You stupid boy. I'll beat you on the head.
 Father: I'll pinch you at the arm.
 Boy: I'll pinch you at the arm.
 Father: I can't stand it. I told you to follow me, but you are imitating me and make me fool. Such a bad boy shall be done like this. (Throwing down Boy to the floor)
 Boy: A-i-ta, A-i-ta (Ouchi, Ouchi)! I can beat even my father. (Holding Father) I hold you.
 Father: What are you doing?
 Boy: I-i-yah. I-i-yah. Yat-to-na. (Throwing Father down)
 O-te. You are lost. I win, I win! (Exit)
 Father: Yai, ya-i. Where are you going? You can't be happy when you beat your father down. Anyone shall catch him. Yaru-mai-zo, Yaru-mai-zo. (Exit)

残念ながら言葉の面白さはあまり再現されていない。動きの面白さはそれなりにあるから、もし先生と生徒で演じるなら、面白くなるかもしれない。

『しびり』も易しい表現で訳し直してみた。これは言葉へのこだわりが『いろは』ほど強くないので、英語にする困難が少ない。逆に、欧米には「正座」の習慣がなく、従って「しびり」を感じることもないので、それをどう理解させるか。

Kyogen "Shi-bi-ri (Paralized)"

Shuh: I am the master of this house. I shall have some guests this evening. I let my servant, Taro Kaja, go shopping to Sakai City.
 Ya-i, ya-i, Taro Kaja, come here.
 Taro: Ha-ah.
 Shuh: Are you here?
 Taro: Here I am.
 Shuh: You come so quickly. This evening we have some

guests. You shall go to the market in Sakai City and buy fish and wine.
 Taro: I have some work to do at home. Please let Jiro Kaja go to Sakai.
 Shuh: Jiro Kaja has other work at home. So you shall go.
 Taro: Must I?
 Shuh: Yes, you must.
 Taro: I see.
 Shuh: We are very busy today. Go quickly, and return soon.
 Taro: I will.
 Shuh: Ee-ei.
 Taro: Ha-ah. (Shuh sits down at Fue-za) Well, well, my master always gives me troubles suddenly. It's not really hard to go now. But I'm afraid, after this, he will often let me go shopping to Sakai. I don't like that. Is there any way I can stay home? (Thinking) Yes, there is. (Sitting down) Ai-ta, Ai-ta (Ouch, ouch)! I have a terrible pain, Ai-ta, Ai-ta!
 Shuh: (Standing up) What's happened? Taro Kaja is crying at the gate. (Going forward) Ya-i, ya-i, Taro Kaja, what's the matter?
 Taro: I was about to go to Sakai, but suddenly my legs have a pain. Ai-ta, Ai-ta! I have a pain. Ai-ta, Ai-ta!
 Shuh: Don't cry, wait, I'll cure you now. Pain, be off, be off. (Putting dust on Taro's forehead)
 Taro: (Taking the dust off) Hey, master. What's this?
 Shuh: They say, when someone has pain in his feet, he gets well quickly with dust on his head. I did so.
 Taro: Oh, no! My pain is too strong to cure with even a bunch of dust.
 Shuh: Why? Do you have any reason for such serious pain?
 Taro: Of course I have. I'll explain it. Would you listen to me carefully?
 Shuh: Sure.
 Taro: My father had many children. He left his house and land to my older brothers. As I am the youngest, I got only his old illness, feet pain.
 Shuh: I see. I'm sorry to hear that. Stay there and take rest.
 Taro: Thank you.
 Shuh: I suppose that Taro Kaja doesn't want to go to Sakai and pretend being sick. Well, I have an idea.
 Yah, yah, what are you saying? My uncle invites me and Taro Kaja to dinner, does he? I will go, but Taro Kaja has pain. He can't walk. So I will go with Jiro Kaja. Ee-ei.

Taro: Hey, master, I will go with you.
 Shuh: What? You cannot walk, because you have a pain in your feet.
 Taro: My pain is very clever and I can ask it to be well.
 Shuh: Then ask it.
 Taro: I will. Hey, my pain, listen to me. When I go with my master to his uncle's house, I can eat and drink very much. You can come out at any time after that, but please be off this time. Pain be off, pain be off. Ee-ei. (Looking aside) "Hoi".
 Shuh: What is "Hoi"?
 Taro: My pain answers me.
 Shuh: What a gentle pain! How do you feel now?
 Taro: I'm feeling well.
 Shuh: Then try to stand up.
 Taro: I'm sorry to trouble you, but please help me stand up.
 Shuh: I will. (Pulling Taro's left arm) Stand up.
 Taro: Hey, wait. Please do softly.
 Both: E-i, e-i, Yat-to-na. (Taro stands up)
 Shuh: Can you stand up?
 Taro: Yes, I can.
 Shuh: Step forward.
 Taro: I can.
 Shuh: Step backward.
 Taro: I can.
 Shuh: Turn around.
 Taro: I can.
 Shuh: Are you well?
 Taro: Very well.
 Shuh: Can you go anywhere?
 Taro: I can go anywhere.
 Shuh: Then, it's not true that my uncle invites us. In fact, you must go to Sakai and buy some fish and wine.
 Taro: When I hear you say Sakai, my legs have a pain again. Ai-ta, Ai-ta!
 Shuh: You are good for nothing. Go away.
 Taro: I'm so sorry.
 Shuh: Ee-ei.
 Taro: Ha-ah. (Exeunt)

今は子どもたちもあまり坐らなくなっているけれど、足がしびれる経験はあるだろう。しびれた様子を誇張して演じれば、おおいに面白がってくれると思う。

『いろは』と同じ笑いのテクニックである「おうむ」を使ったのが『口真似』である。登場人物が3人に増え、展開も

少し複雑になっている。

Kyogen "Kuchi-Mane"

Master: I am the master of this house. I received a bottle of good wine. I want to drink it with some close friend. I ask my servant who I can invite. Hey, hey, Taro Kaja, are you there?
 Taro: Ha-ah.
 Master: Come here.
 Taro: Here I am.
 Master: You come so quickly. I have a bottle of good wine, and I want to drink it with some friend. Who do you think is the best companion?
 Taro: Why don't you drink with me?
 Master: What do you mean?
 Taro: Because, I know you best.
 Master: I can't enjoy drinking with my servant. I want to invite some interesting guest.
 Taro: That's a difficult order.
 Master: We are busy today. Go quickly and return soon.
 Taro: I will.
 Master: Go quickly.
 Taro: Yes, sir! (The master sits.) Well, well, I have a trouble. (Thinking) Who should we invite? Oh, I know. I will invite Taro-dono. (He starts.) I hope he is in. If he is out, what will I do? Here I am. First, I will announce myself. Hello? Is anybody home?
 Guest: Well, Someone is at the gate. Who is it?
 Taro: It's me.
 Guest: Oh, Taro Kaja! You can come right inside.
 Taro: I'm afraid if you have a visitor.
 Guest: Why do you come now?
 Taro: My master sends me here.
 Guest: Why?
 Taro: My master received good wine, and he wants to drink it with his good friend.
 Guest: But I don't know your master well. I can't go.
 Taro: I think this will be a good chance to be your friend.
 Guest: All right. I will go.
 Taro: Are you ready?
 Guest: I'm ready.
 Taro: Then, please go ahead.
 Guest: You can show me the way.

- Taro: Then, I will lead you. Follow me. Hurry up
- Guest: All right. All right.
- Taro: Well, I am glad to find you at home.
- Guest: Yes, I am glad to see you. Is it far to your master's house?
- Taro: Not far now. Hurry up. Hurry up.
- Guest: All right. All right.
- Taro: Well, here we are. I announce that you arrive now. Please wait here for a moment.
- Guest: Sure.
- Taro: Sir, are you there? Are you there? Taro Kaja is back!
- Master: (Standing) Taro Kaja is back. Hey, hey, Taro Kaja, are you back?
- Taro: I have just come back.
- Master: You did a good job. So, who you take here?
- Taro: I have brought Taro-dono.
- Master: Hum. You don't know him well, do you?
- Taro: No, I don't, but, I heard he is a happy drinker.
- Master: Actually, he is a drunkard. As he gets drunk, he draws his sword. I can't drink with him. Let him go away.
- Taro: It is easy to let him back, but you will feel uneasy when you see him later.
- Master: You are right. I'm going to drink with him, but who will serve him?
- Taro: Of course, I will.
- Master: It's a pity that I have no other servant. Well, from now on, just do as I say.
- Taro: I will.
- Master: Tell him, "Please come in."
- Taro: Yes, sir. (Going to Guest) Please come in.
- Guest: May I go in?
- Taro: Please come in.
- Guest: Thank you for inviting me.
- Master: Thank you for coming.
- Master: Hey Taro Kaja! Bring a wine glass
- Taro: (To Guest) Hey Taro Kaja! Bring a wine glass.
- Master: Hey Taro Kaja! I am telling you!
- Taro: Hey Taro Kaja! I am telling you!
- Master: Good grief! (Standing aside)
(To Taro Kaja) Come here.
- Taro: What is it?
- Master: What are you thinking? He is our guest. I am telling you! (Hitting Taro on the shoulder)
- Taro: Ouch! Ouch! Ouch! (Standing aside) (To Guest) Come here!
- Guest: I have no work to do with you.
- Taro: Come here at once!
- Guest: What is it?
- Taro: What are you thinking? He is our guest.
(Hitting Guest on the shoulder) I am telling you!
- Guest: Ouch! Ouch! Ouch!
- Master: Oh, I'm sorry that you have a pain.
- Guest: No, not really.
- Taro: Oh, I'm sorry that you have a pain.
- Master: You are a fool! (He pinches Taro Kaja at the ear) I am telling you!
- Taro: Ouch! Ouch! Ouch! You are a fool! (He pinches Guest at the ear) I am telling you!
- Guest: Ouch! Ouch! Ouch!
- Master: Oh, I'm sorry that you have a pain.
- Guest: No, not really.
- Taro: Oh, I'm sorry that you have a pain.
- Master: As you stay here, he gives you more trouble. Please come here.
- Guest: I will stay here.
- Taro: As you stay here, he gives you more trouble. Please come here.
- Guest: I want to stay here.
- Master: Come here, please.
- Taro: Come here, please.
- Master: Hey! Don't hold him!
- Taro: Hey! Don't hold him!
- Master: If you hold him, I will beat you!
- Taro: If you hold him, I will beat you!
- Master: I can't stand it! (Holding Taro Kaja) I told you to do as I say, but you imitate me!
- Taro: What are you doing? What are you doing?
(Master throws Taro Kaja to the floor)
Ouch! Ouch!
- Master: Please stay there. I will bring wine soon. (Exit)
- Guest: Please don't worry.
- Taro: Oh, it's very difficult. (Holding Guest)
I can't stand it! I told you to do as I say, but you imitate me!
- Guest: What are you doing! What are you doing!
(Taro Kaja throws Guest to the floor)
Ouch! Ouch!

Taro: Please stay there. I will bring wine soon.

(Leaving) I am busy. I am busy. (Exit)

Guest: I can't stand it!

動きが多く、人を扇でぶったり、耳をひっぱったり（仕草だけだが）するので、生徒たちはのってくるだろう。相手の言葉や動きをまねする「オウム」の技巧は、自然と観客の笑いを誘い、演じる者も面白く感じられる。

これら3つの作品は基礎的なもので、内容も単純だし、演技的にも難しくない。繰り返し練習するとかなり上達するはずだ。ただ、こどもはやり方がわかると、同じ事を繰り返すことをいやがって、常に新しいことをしたがる傾向が強い。本当は何度も同じ演目を演じることで演技のポイントもわかり、技術も上がってくるのであるが。

そこで、少し上のレベルの狂言を紹介しておこう。数多い狂言の中でも最も知られている『附子』と、国語の教科書にとりあげられている『柿山伏』である。

『附子』は太郎冠者と次郎冠者が登場する。主人は、用事があって外出し、二人の家来に留守番を命じる。その際に主人は「附子」が入った桶の番も命じてゆく。附子とは、そちらから吹いてくる風にあたってさえ、たちまち死んでしまう恐ろしい毒である。太郎冠者と次郎冠者は始めはつつしんで留守番をしているが、するなと言われるとしたくなるのが人間の常。恐ろしい附子がどんなものか、蓋を開けて見ようと考える。向こうから吹いてくる風を扇で仰ぎ返したら、死ななくて済むだろう。中を見ると附子がうまそうだったので、二人はついに食べてしまう。それは毒ではなく、甘い砂糖だった。主人は家来たちに食べられたくなくて、毒だとだましたのである。2人は夢中で附子を食べているうちに、桶を空っぽにしてしまう。そこへ主人が帰ってくる。二人はいろいろと言いつつ主人をごまかそうとする。

小中学生対象の狂言鑑賞教室で演じると、吹いてくる風を仰ぎ返しながら附子に近付いて行く様子や、扇を使って附子を食べる演技の面白さや、狂言独特のオノマトペが、いつも生徒の興味をかきたてる。

Kyogen "BUSU"

Master I am the master of this house. Today, I have some work and I must go out.

Yai-Yai. My servants. Come here soon.

Taro & Jiro Ha-ah.

M Are you here?

T & J We are.

M You came so quickly. I have to go out now.

You stay home and look after my house.

T I will go with you, and let Jiro stay home.

J Oh, no. I will go with you, and let Taro stay home.

M Today I must go alone. Wait a moment.

T & J We do.

M Yai-Yai. This is "BUSU". You look after it carefully.

T What is BUSU?

M This is a very dangerous poison. Even a wind from this can kill any person. So, be careful.

J I have a question, sir.

M What is it?

J You carried it from there to here. If it is so dangerous, when you will die?

T You are very clever.

M That's a good question. This Busu respects its master very much, so, when I handle it, I am safe. But, if you come near, you will die at once.

T & J We see.

M Now I am going.

T & J You are going now?

M Stay home and look after my house.

T & J Don't worry about your house. Be at ease.

M I believe you do well. (Exit)

T & J Hey, my master.

T Oh, he has gone.

J So quickly.

T Sit down and feel easy.

J I do.

T & J Ei-ei. Yatto-na. (Sitting down)

T Well, I said that I would go with him, but it was not true. It is more comfortable to stay home and have a rest.

J Me, too.

T Hey, run away quickly, run away quickly.

J What's the matter?

T The warm wind comes from BUSU.

J It's dangerous.

T We will sit away from BUSU.

J You are right.

T Be careful.

J Yes, I see.

T I think we are safe here.

J I agree.

T & J Ei-ei. Yatto-na.

J	Hey, run away, run away.	J	OK. I will.
T	What's happened?	T	A-o-ge, A-o-ge.
J	The cold wind comes from BUSU.	J	A-o-gu-zo, A-o-gu-zo.
T	I feel terrible.	T	I look into the box. Fan the wind strongly back.
J	So do I.	J	I will.
T	By the way, I try to open the box and see BUSU. What do you think?	T	Go away, go away.
J	Don't be foolish. We can't see it, because the wind from BUSU will kill us.	J	What is BUSU?
T	We can fan the wind back to BUSU, and quickly look at it.	T	It looks delicious.
J	That's a good idea.	J	You say it looks delicious?
T	I go and look at it, please fan the wind back.	T	Yes, it does.
J	All right.	J	Then I will see it. Please fan the wind back.
T	A-o-ge, A-o-ge (Fan the wind back. Fan the wind back).	T	OK. He hears that it looks delicious, and he wants to see it.
J	A-o-gu-zo, A-o-gu-zo (I'm doing so, I'm doing so).	J	Hey, Taro, fan the wind back.
T	Yai-Yai. Now I untie the knot of the box, please fan strongly the wind back.	T	I will.
J	I will, I will.	J	Fan the wind back. Fan the wind back.
T	Go away, go away.	T	I will, I will.
J	What's the matter?	J	Go away, go away.
T	I have untied the knot. Now you open it.	T	What do you think?
J	I hope you open it, too.	J	You are right. It looks delicious.
T	No, no. We should do such a dangerous thing in turn. Now your turn.	T	I want to eat it. I go and eat it.
J	Then, I open the box. Please fan the wind back.	J	Stop. How can we eat such a terrible poison.
T	I will. Don't worry.	T	I am charmed by BUSU. I am eager to eat it.
J	Fan the wind back. Fan the wind back.	J	As I am here, I will not let you go near.
T	I'm fanning, I'm fanning.	T	Please let me go.
J	Now I open the box. Fan the wind back as hard as you can.	J	No, you can't.
T	I certainly will.	T	(Singing) Pulling my sleeve and leaving you behind. I'm going closer to BUSU.
J	A-o-ge, A-o-ge.	J	Oh, he's going to BUSU. He will die soon.
T	A-o-gu-zo, A-o-gu-zo.	T	(Eating) A-am, a-am, a-am.
J	Go away, go away.	J	Oh, he is eating BUSU. He'll die soon.
T	What's the matter?	T	Oh, I'm dying, I'm dying.
J	I succeeded in opening the box.	J	He's dying. I'll help him. Yai, Yai, Taro Kaja, are you well?
T	I am at ease when you say so.	T	Who is calling me?
J	Why are you at ease?	J	I am.
T	If BUSU is an living animal, it would jump out and bite your face. I suppose that it is not an animal.	T	Hei, Jiro Kaja.
J	It can deceive us.	J	What's the matter?
T	I make it sure. Please fan the wind back again.	T	I'm dying because BUSU is so delicious.
		J	What? You are dying because BUSU is so delicious?
		T	It is too much.
		J	What is it?
		T	Look. It is a lamp of sugar.
		J	You are right. It is sugar.

- T Eat it, eat it.
- J I will.
- T & J (Eating) A-am, a-am, a-am.
- T How delicious it is!
- J I have never eaten such a delicious food.
- T As our master doesn't want us to eat this delicious food, he said it was BUSU.
- J It was poison.
- T & J (Laughing)
- T Our master told a lie.
- J I'm angry.
- T Let's eat more. A-am, a-am, a-am.
- J I can't stop it. A-am, a-am, a-am.
- T Hey, let me eat more.
- J You hold BUSU and don't let me eat. I want to eat it, too.
- T I want to eat it. Give me this.
- J Give me this.
- T & J Be friendly and put Busu between us.
- J It is good.
- T & J A-am, a-am, a-am.
- J I want to eat more. Oh, there is no Busu.
- T You did well.
- J What do you mean?
- T Our master doesn't want us to eat Busu, but you eat it up. When he comes back, I will tell him that.
- J It is you who begins to eat Busu. When he comes back, I will tell him that.
- T Hey, it's a joke.
- J Don't tell such a bad joke. Then, how we excuse him?
- T Well, tear that picture up.
- J When I tear the picture, he will forgive us?
- T Yes, he will.
- J Then I tear it up. Sarari, Sarari, Bas-sari. Now, I tore it up.
- T You did well again.
- J What do you mean?
- T That picture is his treasure. It was me who began to eat Busu. But it is you who tore that picture. I will tell him so when he comes back.
- J Hey, you told me to tear the picture and I did as you said. I will tell him so when he comes back.
- T It is a joke, too.
- J Don't tell such a bad joke again. And how we excuse him?
- T Well, break the vase over there.
- J I will not.
- T Why?
- J You will say.
- T & J That Jiro Kaja broke it.
- T Then both of us will break it with you.
- J If you do together, I will break it.
- T & J (Holding the cup) Ei, Ei, Yatto-na.
- T Count 3, and break this.
- J OK.
- T & J I-i-Ya-a. Ei.
- T One.
- T & J I-i-Ya-a. Ei.
- J Two.
- T The last one. Be careful.
- J I know.
- T & J I-i-Ya-a. Ei. (Throwing the vase down)
- T Gara-rin.
- J Che-en.
- T (Laughing) It breaks up.
- J (Laughing) It comes into pieces. Then, how we excuse him?
- T You have a chicken heart. When our master comes back, we should cry.
- J If we cry, we can excuse him?
- T Yes, we can. Oh, it is time for him to come back. Sit down here.
- J OK.
- T & J Ei, Ei, Yatto-na. (Sitting)
- M I have finished my work. My servants are waiting for me. I'll hurry to my home. Now, I am back. Yai, Yai, Taro Kaja, Jiro Kaja, I am back now.
- T Now he is back. Cry.
- J I will.
- T & J (Crying)
- M What? Though I am back, they don't welcome me. Why are you crying?
- T Jiro Kaja. Please tell him.
- J Taro Kaja. Please tell him.
- T & J (Crying)
- M I can't see what's going. Tell me quickly.

T Then I will tell you. We had to keep awake to look after you house. So I wrestled with Jiro Kaja. He is stronger than I. When he threw me to the floor, I tried to have a support and grasped the picture. Then I tore it up. (Crying)

M (Looking at) What? He tore my picture up.

J Then Taro Kaja threw me at the vase. It was broken in pieces. (Crying)

M (Looking at) What? They broke my vase in pieces. Both of you shall be punished.

T We know that you will punish us. So, we decided to kill our selves by eating BUSU. Didn't you eat it?

J Didn't you also do?

M They ate up Busu. What bad fellows.

T (Singing) I couldn't die after first bite.

J (Singing) I couldn't die after my second bite.

T I ate it three times, four times.

J Five times.

T More than ten times.

T & J Even when we ate it up, we still survived. What a happy thing it is! You are lucky master.

M What do you say?

T & J Forgive us, forgive us. (Exeunt)

M You are bad fellows. Where are you going? Someone stops them. Don't let you go. Don't let you go. (Exit)

扇で仰ぎながら附子の桶に近付いて行くところは、動きと台詞が一致すると大変面白い場面になる。

『柿山伏』では、葛桶が柿の木になる。山伏はこの桶の上に乗って、柿を食べる仕草をしたり、カラスや猿の鳴き声を真似る。さらに畑主が山伏を木から落とそうと囃したてたり、山伏が祈りを唱えたりと、賑やかでテンポが早く、おかしみが多い劇である。

Kyogen "Kaki-Yamabushi"

Yamabushi: I am a Yamabushi. A Buddhist stays and studies in the mountain. I'll be back to my home country now. I have very hard exercises for long years. I walk a hundred miles every day. I sleep in the mountains every night. I eat nothing for several days to train my body and mind. Then, now I have the very special power. When I pray, a flying bird falls down from the sky. I am a superman. This morning I left the hotel very early, and now I am

feeling hungry very much. Is there anything to eat hereabout? Oh, there I can find a big persimmon tree. I throw a stone and get a fruit. (Throwing a stone to the tree) Yatto-na. It is difficult to hit the fruit with a stone. I'll get a fruit with this sword. (Reach his sword to the tree) Yatto-na. It's too short. How can I get the fruit? Oh, I find a step. All right, I climb the tree. (Climbing up the tree) Ei-Ei-Yatto-na. The tree is bigger than I saw it below. I eat one. Yatto-na. (Eating a fruit) Am-am-am. It is very delicious.

I eat another one. Am-am-am.

Farmer: I am a farmer. I have a big fruit garden. Every day I go to my garden and take care of my persimmon trees. Now I go. This year the weather is fine and we have a good harvest. I'm very happy. Here I arrive at my fruit garden.

Y: Am-am. Pe-pe. (Depositing a fruit) This one tastes very bad. I eat another.

F: (Hit by the fruit) Ouch, ouch. Yai, Yai. The owner comes to this garden. Don't throw a stone. Who did it? (Finding Yamabushi) What? A yamabushi climbs up my tree and eats the fruits. Yai, Yai. What are you doing there?

Y: Yo-oh. The farmer comes here. I will hide myself behind this tree.

F: (Laughing) He is a foolish yamabushi. He thinks that he cannot be seen behind a small tree. I will make a fool of him. Ha-ha. I thought that a man was in the tree, but it isn't.

Y: He said it is not a man, and I feel easy.

F: It is not a man but a crow.

Y: He says I look like a crow.

F: A crow always caws when it sees a man. Don't you cry?

Y: I have to caw.

F: If it doesn't caw, it is a man. If it is a man, I will shoot it with a gun.

Y: Ko-kah.

F: What? Ko-kah?

Y: Ko-kah. Ko-kah, Ko-kah.

F: What? Ko-kah, Ko-kah, Ko-kah. (Laughing) It is funny. I will fool him again. Ha-ha. I thought it was a crow, but it really is a monkey.

Y: He says I look like a monkey.

F: A monkey scratches its body when it sees a man,

- Don't you scratch?
- Y. I have to scratch my body.
- F. If it doesn't scratch, it is a man. If it is a man, I will beat him with a stick.
- Y. (Scratching his body) Kya.
- F. What? Kya?
- Y. Kya, kya, kya, kya.
- F. What? Kya, kya, kya, kya. (Laughing) He imitates animals very well. But I want him to have a trouble. I got it. Ha-ha. It was not a monkey, but a kite.
- Y. He says I look like a kite.
- F. A kite sings when it sees a man. Don't you sing?
- Y. I have to sing.
- F. If it doesn't sing, it is a man. If it is a man, I will shoot him with a bow.
- Y. (Singing) Pee-Yoro-Yoro-Yoro.
- F. What? Pee-Yoro-Yoro-Yoro. (Laughing) Now I trouble him. When a kite sings, it flies into the sky. Don't you fly?
- Y. What? He says that I shall fly. What should I do?
- F. I see he is at a loss. I will cheer him up. (Singing) Hah. Be to fly (refrain)
- Y. Pee-Yoro-Yoro-Yoro. Ouch, Ouch.
- F. He fell down from the tree. It's so funny. I have nothing to do with it.
- Y. Yai, Yai, Ya-i. Stop! Wait for a moment!
- F. What?
- Y. You are a liar. Because you said that I looked like a kite, I flew from that tall tree. But I had no wings and fell on the ground. I have a great pain in my waist. Carry me to your house and take care of me.
- F. Why? You stole the fruits from my garden. I don't want to help you.
- Y. If you don't help me, you will be tortured.
- F. Who will do?
- Y. I will.
- F. (Laughing) You can't trouble me so much.
- Y. You say so?
- F. I really do.
- Y. You shall regret it.
- F. No, I will not.
- Y. Just now, you shall regret. (Praying) So-re, Yamabushi -to-ip-pa. Yama-ni.Oki-fusu-ni. Yotte-no. Yamabushi -nari. (Yamabushi sleeps and wakes in the mountain, so he is called yamabushi).
- Yai. Don't you think it is great?
- F. Yes, it sounds great.
- Y. Tokin-to-ippa. Isshaku-bakari-no-nunokire-wo. Makkuro-ni-some. Musa-to. Hida-wo.Totte. Itadaku-ni -yotte-no.Tokin-nari.(Tokin is the black cloth 30 centimeters long. I fold it and put on my head).
- Juzu-to-ippa. Iratakano-juzu. Dewa-noute. Musa-to-shitaru. Kusanomi-wo. Tsunagi-atsume. Juzu-to-nazuku. (Juzu is a chain of jewels....No, mine isn't. It's a chain of wild nuts and I call it juzu) When I pray with this juzu, I can show a miracle. Bo-o-ron, bo-ron.
- F. I will come back home. (Pulling back) What happens? I can't go forward. Oh, I have trouble to go. (Laying himself on the ground)
- Y. Yai. You know that I am a powerful yamabushi.
- F. I do.
- Y. Then carry me to your house and take care of me.
- F. I have to do. Ride on my back.
- Y. Carry me carefully.
- F. Ride on carefully.
- Both. Ei, Ei, Yattona.
- F. Hey, listen to me?
- Y. What?
- F. It is easy to carry you to my house on my back. But.
- Y. But?
- F. You stole my fruits, so I will throw you away like this. (Throwing Yamabushi down on the floor)
- Y. Ouch, ouch.
- F. It is good for you. I go, I go. (Exit)
- Y. You are a bad person. Hey, don' t run away. Someone stops him. Wait, wait. (Exit)

山伏は、もう子どもたちの周りにはいないかもしれない。動物の鳴き声も、イメージがついてこないかもしれない。しかし全体として分かり易く、チャーミングな狂言である。山伏を、悪い奴ではなく、悪戯な愛嬌者として受けとめてもらえると、面白く演じられるだろう。

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