

*Three scripts, currently performed by the Kanze, Komparu, and Hōshō schools, are presented here separately, as the difference between those scripts are major and distinct.

*Script Currently Performed by the Kanze School

1. Sako-no-jō, who serves Lord Higurashi, Appears

This story takes place in the village of Higurashi in Satsuma Province. Sako-no-jō, a retainer in the service of a lord named Higurashi, appears and narrates the story of his master being in Kyoto to attend to a legal matter. He goes on to say that he is looking after Lord Higurashi's son, Hanawaka, during his master's absence and is going to make Hanawaka drive off the birds that ruin their rice paddies.

Sako-no-jō

My name is Sako-no-jō, a retainer in the service of Lord Higurashi, who rules the village of Higurashi in Satsuma Province in Kyushu. There is a broad river in front of Higurashi village. It runs to a lake full of flocks of birds that fly to our rice paddies located across the bay and feed on the rice. Therefore, every year we use boats to scare those birds away from the rice paddies. By the way, my master, Lord Higurashi, is occupied with a legal matter, so recently he has been staying in Kyoto. His wife and his son, Hanawaka, have remained in their house during his absence. Since no one is available nowadays to drive those birds off of the rice paddies, I will have Hanawaka scare away those birds.

鳥追舟 (観世流)

とりおいぶね

*演目名の「鳥追舟」は、宝生流では「鳥追」と呼ばれています。

*流儀による違いが顕著なため、観世流、金春流、宝生流の三流の現行謡本、詞章をもとに、三通りの翻訳を掲載します。

*金春流現行謡本による翻訳は14ページ以降に、宝生流現行謡本による翻訳は27ページ以降に掲載。

一 日暮某に仕える左近の尉が現れる

薩摩国日暮の里にて。日暮某という殿様に仕える左近の尉が登場し、日暮某が訴訟で都にいと語り、留守中に預かっている日暮某の子、花若に田を荒らす鳥を追わせようという。

左近の尉

私は、九州薩摩国、日暮のご領主殿に仕える左近尉と申す者です。さてこの日暮の里と申しますところは、前には大河が流れ、湖まで続いています。この湖から鳥が群がって飛来し、浦向いの田の稲を食らうものですから、毎年鳥を追うための舟を仕立てて、田に下りる鳥を追わせています。ところで、私の主君である日暮殿は訴訟のことがあり、都に滞在しておられます。お留守番には、奥様と花若殿というお子様がおいでになります。このところ、どうも鳥を追わせる者がおりませんから、花若殿を雇い、田の鳥を追わせようと思います。

2. Sako-no-jō Says That He Wants Hanawaka to Drive Off Birds

Sako-no-jō visits Lord Higurashi's wife and son and tells them that he wants Hanawaka to scare away birds. The wife does not agree to his request, as it is improper for a master to work for a retainer. However, Sako-no-jō counters that he has always taken care of the mother and son. He browbeats them, saying that it does not matter to him if they are forced to leave this village, which convinces them to follow his orders.

Sako-no-jō

Hello! Hello! Is anyone around? Sako-no-jō is here.

Wife of Lord Higurashi

Oh, Sako-no-jō, how unusual that you have come to see us. What brings you here today?

Sako-no-jō

Yes, Madam. Lord Higurashi will return to the village sometime this fall.

Wife

Oh, Hanawaka will be very happy to hear the news.

Sako-no-jō

Well, I have another reason to visit you today. This year, although I can launch the boat, no one is available to ride on the boat and scare away the birds. I would like to ask if Master Hanawaka could come with me to ride on the boat and have fun scaring away the birds. That is why I have come here.

Wife

Are you serious? Have you really come here to ask Hanawaka to scare away the birds that are ruining the rice paddies? Although he is still a child, he is indeed your master. I cannot believe you are making such a cruel request, asking your master to scare away birds, Sako-no-jō.

二 左近の尉、花若に鳥を追わせたいと伝える

左近の尉は、日暮某の妻子のもとへ行き、花若に鳥を追わせたいと言う。妻は主君を使い立てするのはおかしいと異議を唱えるが、左近の尉は、世話をしてやっているのは自分だと言い、出て行ってもらっても構わないと脅して従わせる。

左近の尉 やあやあ、ご案内ください、左近尉が参りました。

日暮某の妻 左近尉とは珍しい、いつたい、どのような用事で来られたのですか。

左近の尉 はい、殿様はこの秋の頃にお帰りになるとのことでございます。

日暮某の妻 あら、それは花若も大層喜ぶことでしょう。

左近の尉 また、ただいま参りましたのは、ほかでもございません、今年は、私が鳥追舟を出すにも、鳥を追い払う者がおりません。花若殿にお出でいただき、鳥を追ってお遊びになつてはどうかと思ひ、そのことを申し上げようと参りました。

日暮某の妻 何ですつて、花若に田を荒らす鳥を追いなさい、と言うのですか。花若は幼い子供ですが、左近の尉から見れば主君ではありませんか。主君に鳥を追えと申すとは、まったく左近の尉は情け知らずにも、程がありますよ。

Sako-no-jō

Oh my goodness. You are calling me cruel. First, calm down and listen to me. When someone is away from home, he is usually gone for fifty to one hundred days. Half a year or a whole year is considered to be a long time to be gone. That is the usual meaning of “looking after things during someone’s absence.” However, our master has been away from home for more than ten years and I am the one who has been taking care of you and your son during his absence. You have no right to accuse Sako-no-jō of being cruel. As people say, a loquacious man is a boor, so I won’t say another word to you about this matter. If you will not let Master Hanawaka come with me to drive the birds off of the rice paddies, please be aware that you and your son may be forced out of this house to go wherever you can.

Wife

I understand what you mean, but as Hanawaka is still a child, I will go with you to scare away the birds.

Sako-no-jō

That is, indeed, something I would never have thought of. Master Hanawaka is still a child, so he will not be so conspicuous. But for a noblewoman like you to offer to go out and work in the rice paddies – are you doing so in order to ruin my reputation?

Wife

Well, in that case, both Hanawaka and I will go and scare away the birds, as I am anxious about letting him go by himself.

Sako-no-jō

Either way, you have accepted my request. Well, then, I will get the boat out to the paddies and wait for you there tomorrow.

Wife

Truly, no one has such misfortunes as Hanawaka. We named him Hanawaka (literary, “young flower” in Japanese), in the hope that

左近の尉

何と、この左近の尉を情けのない者と仰るのか。まず心を静めてお聞きください。人が留守をするなどということについて言えば、五十日から百日、長くても半年や一年かそのくらいを、留守にしたと呼ぶものではないですか。ところが殿は十年以上もの留守に及び、その間、お世話をしてきた左近の尉が情け知らずと言われる筋合いはないでしょう。「言葉の多い者は品がない」といいますので、あれこれと申しません。花若殿が田へ出て鳥を追わないというのであれば、この家を空けてどこへなりとも出て行ってください。

日暮某の妻 確かにもつともなことです。花若はまだ幼い子供ですから、私が出て鳥を追いましょう。

左近の尉

それこそ思いもよらないことです。花若殿ならば、幼い子供ですから目立たないのです。高貴な御夫人の身で田に出ようなどは、この左近の尉の悪評を立てるために仰るのですか。

日暮某の妻 それならば、花若一人では気がかりですから、二人で鳥を追います。

左近の尉

それは兎にも角にも、お計らいなさったということですね。それでは明日、鳥追舟を浮かべてお待ち申します。

日暮某の妻 まことに花若ほど不幸な者はないでしょう。祝福あるようにと花若と名付けて大事

his life would be filled with bliss. We have raised him with much care. Yet our efforts have been in vain and run aground. What a pity.

Reciters Mother and son are telling each other that they will go to the rice paddies, which are ringed by clappers hung on ropes. While they encourage each other to get on board the boat and scare away the birds, they cannot stop shedding tears. They cannot stop shedding tears, as they weep profusely. Now they open a shabby brushwood door and together leave their house—a place where no one comes calling—to go and scare the birds away from the rice crop. The mother and the son leave their house together.

[Interlude]

3. Higurashi Returns to His Village and Waits to Watch the Boats Driving Off Birds

Lord Higurashi, having successfully concluded his legal matter in Kyoto, joyfully returns to his home village for the first time in over ten years. Arriving at his hometown, he notices that the boats driving off the birds are in the paddies. He decides to stay there awhile to watch those boats.

Higurashi Usually I feel pensive in autumn, but nothing can make me feel sad today, when I think that I am going home. Nothing is hard, when I think that I am heading home. My heart is light and happy.

I am Lord Higurashi from Kyushu. To take care of a legal matter, I had to stay in Kyoto for over ten years. The entire matter was successfully concluded and now, filled with joy, I am returning home.

地

に育てていたが、その甲斐もなく、落ちぶれ果てて浅ましいことだよ。
 鳴子をめぐらした田へ連れ立って行き、鳥追舟に乗ろうと言いながら、二人は共に涙を流して泣きはらす、涙を流して泣きはらす。そして、稲をねらう鳥を追い立てるため、訪れる人もいない家の、みすばらしい柴の戸を開けて、親子二人で一緒に出ていくのだった、親子二人で一緒に出ていくのだった。

〔中人〕

三 日暮某は郷里に帰り、鳥追舟を見ようと待ち受ける

日暮某は、都での訴訟がうまくいき、喜びながら十数年留守にした郷里に帰る。郷里に着いた日暮某は、鳥追舟が出ることを知り、眺めてみようと思える。

日暮某

淋しい筈の秋も、郷里に帰ると思えば、何の辛いこともない、郷里に帰ると思えば辛くはない、心もいそいそとして嬉しいことだ。

私は、九州の日暮の何某という者です。さて私は訴訟ごとがあつて、十数年にわたって京都にいたのですが、訴訟はすべてうまく運び、喜びの内にかうして本国に帰るのです。

[Lord Higurashi waits to watch the boats drive off the birds]

As he approaches his house, Lord Higurashi notices the sound of flutes and drums. He orders the retainer accompanying him to see what it is and learns that the boats are out on the water to scare away the birds. He now remembers that this is one of the village's events and decides to stay there awhile to watch the boats. He has the accompanying retainer head to his house before him.

4. Sako-no-jō, the Mother, and the Son Appear on Board a Boat

Sako-no-jō, and Lord Higurashi's wife and son appear on the stage aboard a boat equipped with clappers that runs out onto a rice paddy. The wife laments that her unreliable husband is still absent, while the son, Hanawaka, laments the cruelty of Sako-no-jō.

Sako-no-jō

How wonderful! I feel as though it was only yesterday that we transplanted rice seedlings, but now the leaves of the fully grown rice plants are swaying in the autumn wind. The time has come to drive the birds off of the rice paddies.

Wife and Hanawaka

Like the struggle of an uneasy water bird, we also feel grief.

Sako-no-jō

To drive away the flocks of birds, we ride this boat and strike hand drums.

Wife and Hanawaka

Also, we set up a (watchman's) hut by a rice paddy,

「日暮某、鳥追舟を眺めようと、待ち受ける」

郷里の家に近づく、何やら笛や太鼓の音がするので、日暮某は従者に何ごとかと確かめさせる。鳥追舟が出るというのを聞いて、そういうこともあったと思いついて、眺めていこうと待つことにし、従者を先に家に向かわせる。

四 左近の尉と日暮某の妻子が鳥追舟に乗って現れる

左近の尉は、鳴子を付けた鳥追舟に日暮某の妻、花若を乗せ、田の上を走らせて現れた。日暮某の妻は、不在の主人はあてにならないと嘆き、花若は、左近の尉の無情を嘆く。

左近の尉

面白いぞ、早苗を取ったのは昨日のここのようだが、早くも稲葉が秋風になびき、田の面の鳥を追う頃となったぞ。

日暮某の妻、花若 私たちは、水鳥が心を乱してもがくように、憂いのうちにある。

左近の尉

群れる鳥を追い立てようと、小舟に乗って鞆鼓を打ち鳴らし、

日暮某の妻、花若 あるいは水田に庵(番小屋)を設け、

Wife and hang clappers from the boat.

Wife, Hanawaka, and Sako-no-jō
When we pull the boat near them,

Reciters the water birds are startled and fly away pell-mell.

Wife In this ephemeral world, even a bird is startled,

Reciters and indeed, all of the work we do is transient and without meaning.

In this fleeting world, anything can become a metaphor. Anything can become a metaphor. This self is like a bubble, floating ephemerally on the surface of the water. It is also like a water bird, floating on the water and sleeping uncertainly. Birds bob up and down together with the waves, as the ears of rice bend back and forth in the autumn wind. What a refined, tasteful scene. This is the season of autumn rain and we rarely have a sunny day, but mooring the boat at a bushy bank, just like the stars Vega and Altair that meet only once a year because they are separated by the Milky Way, I wish to meet my husband again even once, although I wish in vain. Although I wish in vain.

Wife Be that as it may, Sako-no-jō said Lord Higurashi would return home this autumn. But those were just words, not a guarantee, and autumn is nearly over. I have no clue when my husband will come back. I just feel ashamed of poor Hanawaka's misfortune.

日暮某の妻 または小舟に鳴子を掛け、

花若左近の尉 こうして舟を引き寄せれば、

地 水鳥は騒ぎ、我先に飛び立つだろう。

日暮某の妻 鳥も驚くような、儂い世の中では、

地 私たちのなす仕事は、まったく儂い、甲斐のないものだ。

まことにこの儂い世では、何でも譬えになるものだ、何でも譬えになるものだが、この身はうたかたの水の泡のようなものであり、なおまた水鳥が浮き寝するよう定めのないものである。風になびく秋の田の穂波につれて鳥が浮き沈む有様は、風情があつて面白い。この頃は、秋雨が降り晴れ間もないが、水辺の草むらに舟を寄せて、天の川に隔てられながらも年一回、逢瀬を得る七夕の星のように、一度でも夫と逢えればよいのにと、あてのない空頼みをする事だ、あてのない空頼みをする事だよ。

日暮某の妻 それにしても殿はこの秋頃にお帰りになるようだと、左近尉は申したが、それでもないことだ。ただ花若が不幸なことが、情けない。

Hanawaka This situation is indeed like the poem, “Merciless flowers scatter and fall, / Yet their hearts follow the river’s flow. / The hearts of humans, though, have no mercy”. My father has had to pursue a legal matter and stay in Kyoto for many years, despite his worrying about us at home. If Sako-no-jō had a heart, he would never have done such a thing that shamelessly ruins his own reputation while bringing my mother such sorrow. Alas, I will tell my father about this dreadful affair.

Wife Even if the legal matter were to end unsuccessfully, as long as my son were still living with his father, he would never have had such a miserable experience as this.

Reciters How much longer will we have to bear such hardships and spend our days in tears, wetting our sleeves like water birds?

5. As Requested by Sako-no-jō, Mother and Son Drive Off the Birds

As Lord Higurashi’s wife and son are only lamenting their situation instead of working, Sako-no-jō urges them to start scaring away the birds. Reluctantly, the mother and son make noise with the clappers and strike hand drums to scare away the birds. As the birds fly away, a happy Sako-no-jō tells them to take a rest.

Sako-no-jō There, there. What are you crying about? If you have something to cry about, do it after you return home.

花若

まったく「非情の落花には流水に従う心があるが、人には情けの心がない」と詩句に言う通りだ。たとえ父上が訴訟ごとの習いとして、こちらをお案じになりながら、永く在京なされても、もし左近尉に情があるなら、このようなことをして、自らの名折れになることを平気で行い、また母上が思い沈むようなことは、するはずもないのだが。ああ、この恨みを父上に申し上げたいものだ。

日暮某の妻 たとえ訴訟がかなわなくとも、父とともに暮らしていたならば、このようなあさましいことは、あるまいに。

地 いったい、いつまでこんな辛い目に遭い、水鳥のように袖を濡らして、泣き暮らさなければならぬのだろうか。

五 左近尉に促され、日暮某の妻子は鳥を追う

嘆いてばかりの日暮某の妻、花若に、左近の尉は早く鳥を追うように促す。二人は仕方なく、鳴子を鳴らし、鞆鼓を打って鳥追いを行った。鳥は飛び立ち、左近の尉も喜び、二人に休むように言う。

左近の尉 おやおや、これは何をお嘆きになつて居るのですか。嘆くことがあるなら、家に帰つてから嘆かれよ。

Look! The birds in the other rice paddies have all been scared away, but those in Sako-no-jō's paddies are still there. Do you remember why I put you to work?

Hanawaka How sad. I have to be afraid, even of my own retainer. I wonder what will become of me in the future.

Wife The rice is grown and ready to be harvested. In autumn, flocks of birds come to eat the golden ripe ears of rice

Hanawaka and they must be scared away. That is why we row the boat and

Wife make as much noise as we like with musical instruments.

Hanawaka Oh, look at that.

Wife On the other boats,

Reciters they are striking hand drums, they are striking hand drums. The noise of the clappers echoes up to the sky and drives off the sparrows. Boom, boom, boom. The beat of the drum always keeps time with the voices of people driving off the sparrows, and the wind travels over the rice ears to the beat of the drum. Hanawaka, even though you feel sad, scare away the birds. My longing is just like the poem, "On a night / When I miss you too much, / I wear my sleeping robe inside out (Citing the folk belief that a lover will appear in dream if one wears a sleeping robe inside out. Poem by Ono-no-komachi)". When I am missing my husband, I wear my sleeping robe inside out, wishing to meet him even if only in a dream. But alas, nothing can help me. I am awakened by the sound of someone beating cloth to warm themselves up at night.

御覧なさい、ほかの田の鳥は皆飛び去ったのに、左近の尉の田の鳥は、まだ飛び立っていませんよ。何のためにお雇いしたのですかね。

花若 何とも悲しいことだ、家来の者さえも恐れなければならぬ。先々、いったいどうなるのだろうか。

日暮某の妻 稲も時を経て刈り入れ時になり、色づく稲穂を目当てにやってきた秋の群鳥むらとりを

花若 追うための舟を漕ぎだして

日暮某の妻 思い思いに囃子物を鳴らしている。

花若 おや、あれを見て

日暮某の妻 よその舟でも

地 鼓を打って、鼓を打って、空に鳴子を響かせ群雀を追う。追いつて立てる声にはいつも、太鼓が「どんどん」(本文では「とうとう」と表現)と鳴らされ、その打つ音に合わせて風も穂波に打ちそよぐ。花若よ、悲しくとも、水鳥を追いなさい。「いとせめて恋しき時はむば玉の夜の衣を返してぞきる(愛しいあなたが恋しくてたまらない時には、夜着を裏返して眠るのです)」「裏返して着ると夢に恋人が現れるという俗信に基づく」の歌(小野小町)

- Wife My bitterness grows, day after day.
- Reciters My bitterness grows, day after day, but no one comforts me. I only shed more tears and the emotions in my heart are upset. When I strike a hand drum, the beat is uneven, reflecting my unsettled frame of mind. Imagining that others who hear the beat of my drum must think that I am a poor player, I feel embarrassed.
- Wife Since my husband left home, even the light of the full moon
- Reciters that shines so brightly could never clear away the darkness in my heart, which is full of bitterness from waiting for him to return.
- Wife Look, look! The flocks of birds
- Reciters Look, look! The flocks of birds are leaving the rice plants and flying up to the sky. Once they have left and gone away, when will we ever see each other again. Strike a hand drum and beat a drum. Let's scare away more birds.
- Sako-no-jō
Say, I'm happy that all of the birds in my rice paddies have been driven away. Please take a break.

のように夫が恋しい時、夢でなりとも逢いたいと、衣を裏返してまどろむけれど、ああ、どうしようもないよ、夜寒を防ぐ砵を打つ音のせいで眼が覚めてしまう。

日暮某の妻 恨みは日々、積もっていくのに、

恨みは日々、積もっていくのに、憐れんでくれる人もなく、流す涙が増えるばかりで、心のうちの思いは乱れ、鼓を打つても、しどろもどろの有様で、何とも乱雑な拍子だと、よその人が聴くかと思えば、恥ずかしい。

日暮某の妻 夫が家を留守にしてからは、十五夜の、

地 明るく輝く月影のもとでも、待ち続けて恨む心の闇は、晴れることはない。

日暮某の妻 あらあら群鳥が

地 あらあら群鳥が、稲葉を離れて空高く飛び立ったよ。ああして去ってしまうと、いつまた逢えるだろうか。鼓、太鼓を打ち連れて、さあ、もつと鳥を追おう。

左近の尉 おお、嬉しいことに私の田の鳥は皆飛び立ったぞ。まずはお休みなされよ。

6. Lord Higurashi Learns His Wife and Son Are on the Boat and Threatens to Kill Sako-no-jō

Lord Higurashi calls out to the boat and has it come closer to him. When Sako-no-jō looks at him, he sees that it is his master who is calling out. Lord Higurashi is reunited with his wife and son. When he hears their story, he threatens to slash Sako-no-jō with his sword for behaving disrespectfully.

Higurashi Watching the scene of the boats driving off the birds, I have been forgetting that I am on my way home. Among the many boats, that one decorated with hand drums and clappers looks especially festive. I will call it out and have it come closer to me.

Hello, hello! The boat over there, decorated with hand drums and clappers, come closer to me.

Sako-no-jō

How interesting. In this region, I cannot think of anyone who would order this Sako-no-jō to steer a boat toward him. He looks like a traveler. What a surprise, he is a strange fellow.

Higurashi I am telling that boat to come closer to me.

Sako-no-jō

This is all very odd. Rowing the boat for driving off birds closer to him and looking carefully, I see that... Oh, my goodness, you are Lord Higurashi!

Higurashi It's been a long time, Sako-no-jō. Is the child over there your son?

六 日暮某、鳥追舟に妻子のいることを知り、左近の尉を討とうとする

日暮某は舟を近くに寄せよと声をかけ、左近の尉が何者かと思えば、主人であった。日暮某は妻子と再会し、ことの次第を聞き、左近の尉を不届者として討とうとする。

日暮某 鳥追舟に眺め入って、古里に帰らなければならぬことを忘れていました。たくさんの舟のなかでも、羯鼓や鳴子を飾った舟が面白い。この舟を近く寄せて見ようと思えます。

やあやあ、その羯鼓、鳴子を飾った舟をこちらへ近寄せよ。

左近の尉 おや不思議なことだ。このあたりで左近の尉の舟を近寄せよなどと命じる者など思おも寄らないが。これは旅の人のようだな。驚いたぞ、意外な奴だ。

日暮某 あの舟を近くに寄せよ、と言っているのに。

左近の尉 これはどうもおかしい。鳥追舟を漕いで近くに寄せて、よくよく見れば……。おお、

これは日暮殿であられますか。

日暮某 久しぶりだな、左近の尉よ。あちらにいるのはお前の子どもか。

Hanawaka No, I am the son of Lord Higurashi.

Higurashi Then, the woman over there is your mother?

Hanawaka Yes, she is my mother.

Higurashi Why are you doing such menial work?

Hanawaka My father has been staying in Kyoto but we have heard nothing from him. We have been relying on Sako-no-jō, who told us that this autumn, we might be forced out of our own house if we did not drive off the birds ruining the rice crop. Fearful of what he said, we put aside our status, boarded the boat, hit hand drums, and did such unfamiliar work. That is how we became such lowly people.

Higurashi This is an outrage! First of all, “the child of a warrior, while still in his mother’s womb, hears what his parents wish of him and, at seven years old, is ready to strike down his parents’ mortal enemy.” You are already more than ten years old. You must resent how terribly you have been treated. This happened because I stayed in Kyoto for many years. That makes me feel even worse for you and your mother. Right now I will slash Sako-no-jō with my sword and kill him for you. Come with me!

Hey, Sako-no-jō! You have made a terrible mistake! When I gave you the duty of looking after my son, I supposed it must be such a hardship for you that after I returned home, I would give you whatever reward you might wish. But such thoughts I had in Kyoto are meaningless now. You have disrespected your master and used him like your servant. Is there any possible justification for doing so? Why do you say nothing?

花若 いえ、私は日暮殿の子でございます。

日暮某 ならば、あちらにいるのはお前の母か。

花若 はい、母上でございます。

日暮某 なぜこのような賤しい仕事をしているのだ。

花若 父は在京されており、音信もなく、頼っている左近の尉がこの秋、「田を荒らす群鳥を追え、さもなければ親子もろとも、我が家に住まわせないぞ」と言い、その言葉を恐れて、身を捨てて舟に乗り、鞆鼓を打ち、慣れない仕事をするという、浅ましい身となったのです。

日暮某 とんでもないことだ。そもそも「武人の子は、母の胎内にあつてその願いごとを聞き、七歳で親の敵を討つ」と言われる。ましてお前は十歳を過ぎていたのだから、さぞ無念であつたらう。ただこれというのも、自分が長期にわたり在京した結果であり、より一層、お前たちに面目のない気持ちだ。今すぐ左近尉を討ち捨ててやろう。さあ、こちらへお出で。

おい、左近の尉、お前はまったく不心得者だな。お前に子守り役を務めてもらうのにあたっては、さぞ面倒をかけたことだろうと思ひ、郷里に帰つたならば、どんな

7. Higurashi's Wife Stops Him and Sako-no-jō's Life Is Spared

Lord Higurashi's wife stops her husband from killing Sako-no-jō, saying that he is responsible for this misfortune. She urges him to spare Sako-no-jō's life. He then forgives Sako-no-jō. He makes Hanawaka the head of the family, and thereafter, the Higurashi family, a samurai clan of true virtue, flourishes for generations.

Wife Hanawaka's guardian is not at fault here. Hanawaka's father, who abandoned us for so many years, is solely to blame.

There is a story about a man who mistakenly visits the house of a sage and becomes his guest for a half day. But when the man goes back to his own home, he finds that while he was in the sage's house, so many years have passed that he meets his descendants who are seven generations younger than him. You are just like the man in this story, who was gone for such a long time. During the more than ten years that you were away, nothing bad ever happened until today, when by some great misfortune, you happened to witness such a cruel spectacle.

Reciters We will speak no more of our complaints, if only you could please, out of respect for Hanawaka and myself, spare the life of Sako-no-jō.

Higurashi When you ask me like that, I cannot refuse your request.

恩賞でも取らせようと、都で思い描いていた甲斐もなく、とうとう主君を追い下げて、下僕のように使役するとは、そんな道理があるものか。なぜ物をいわないのだ。

七 妻は日暮某を止め、左近の尉は許される

妻は夫を引き止め、元凶は日暮某にあるとして、左近の尉を許すよう迫る。こうして左近の尉も許された。後に花若が家を継ぎ、それから日暮家は徳のある武家として子々孫々栄えた。

日暮某の妻 子守り役の罪ではありません。ただただ長くお捨て置きになった花若のお父上の罪でございますよ。

間違つて仙人の住家に行き、お客になつて半日の間過ごしただけのつもりが、故郷に帰ると、すでに永い年月が経ち、七代後の子孫に会つたという話がありますが、それほど永くお留守をなさつたのです。この十余年、何ごともなかったのに、今日になつて、このような情けない目に遭うのは、まことに不吉なことでございます。

地 私たちは恨み言は申しません、ただ願わくば、左近の尉を私たち母子に免じて、許してくださいませ。

日暮某 このように頼まれては、拒むことはできないな。

Reciters Autumn, the season to protect rice paddies, has come to an end. I forgive Sako-no-jō.

After that, Lord Higurashi, after that, Lord Higurashi makes Hanawaka the head of the clan. Hanawaka becomes a warrior who correctly practices, in this village, the five cardinal Confucian virtues (benevolence, righteousness, propriety, wisdom, and fidelity). The Higurashi clan flourishes for generations, flourishes for generations.

地

田を守る秋も過ぎた、左近尉を許してやろう。

さてその後に日暮某は、さてその後に日暮某は、家督を花若に譲った。花若はこの里で、五常（仁義礼智真）の道を正しく歩む武士となり、日暮家は子孫に至るまで、末永く栄えた、末永く栄えたのであった。

鳥追舟 観世流現行謡本による現代語訳

*演目名の「鳥追舟」は、宝生流では「鳥追」と呼ばれています。

*流儀による違いが顕著なため、観世流、金春流、宝生流の三流の現行謡本、詞章をもとに、三通りの翻訳を掲載します。

*観世流現行謡本による翻訳は1ページ以降に、宝生流現行謡本による翻訳は27ページ以降に掲載。

一 日暮某に仕える左近の尉が現れる

薩摩国日暮の里にて。日暮某という殿様に仕える左近の尉が登場し、日暮某が訴訟で都にいと語り、留守中に預かっている日暮某の子、花若に田を荒らす鳥を追わせようという。

左近の尉

私は、九州薩摩国、日暮のご領主殿に仕える左近尉と申す者です。私の主君である日暮殿は訴訟のことがあり、十数年の間、都に滞在しておられ、一度もお帰りになっていません。お留守番には、花若殿というお子様とその母上殿がおいでになり、私がお預かりしています。また、この日暮の里では、いつも秋になりますと鳥追舟を仕立てて田に下りる鳥を追わせるのですが、今年は鳥を追わせる者がまったくおりませんから、花若殿を雇い、田の鳥を追わせようと思います。

二 左近の尉、花若に鳥を追わせたいと伝える

左近の尉は、日暮某の妻子のもとへ行き、花若に鳥を追わせたいと言う。妻は主君を使い立

*Three scripts, currently performed by the Kanze, Komparu, and Hōshō schools, are presented here separately, as the difference between those scripts are major and distinct.

*Script Currently Performed by the Komparu School

1. Sako-no-jō, who serves Lord Higurashi, Appears

This story takes place in the village of Higurashi in Satsuma Province. Sako-no-jō, a retainer in the service of a lord named Higurashi, appears and narrates the story of his master being in Kyoto to attend to a legal matter. He goes on to say that he is looking after Lord Higurashi's son, Hanawaka, during his master's absence and is going to make Hanawaka drive off the birds that ruin their rice paddies.

Sako-no-jō

My name is Sako-no-jō, in the service of Lord Higurashi, who rules the Higurashi domain in Satsuma Province, Kyushu. My master, Lord Higurashi, has been attending to a legal matter and staying in Kyoto for more than ten years. He has never once returned to the village since leaving for Kyoto, and I am taking care of his son, Hanawaka, and his mother who he left behind in their house. In this village of Higurashi, every autumn we use boats to drive the birds off of the rice paddies. This year, no one is available to drive the birds off of our paddies. I will have Master Hanawaka drive the birds off of the rice paddies.

2. Sako-no-jō Says That He Wants Hanawaka to Drive Off Birds

Sako-no-jō visits Lord Higurashi's wife and son and tells them that he wants Hanawaka to scare away birds. The wife does not agree to his request, as it is improper for a master to work for a retainer. However, Sako-no-jō counters that he has always taken care of the mother and

son. He browbeats them, saying that it does not matter to him if they are forced to leave this village, which convinces them to follow his orders.

Sako-no-jō

Excuse me. Sako-no-jō is here.

Lord Higurashi's Wife

Oh, Sako-no-jō. Come this way.

Sako-no-jō

The reason for my visit today is that I heard from someone in Kyoto that Lord Higurashi will return home sometime this fall. Also, every autumn we deck out a boat to drive the birds off of the rice paddies. This year, however, no one is available to drive the birds off of our paddies. I therefore have come to ask Master Hanawaka to go with me to the rice paddies and scare away the birds.

Wife

Are you serious? Have you really come here to ask Hanawaka to scare away the birds?

Sako-no-jō

No, I did not mean to have him drive off the birds. I just want him to have fun pulling on the rope with clappers and hitting a hand drum.

Wife

Although he is still a child, he is indeed your master. Are you telling your master to work at scaring away the birds? This is all happening because my husband is in Kyoto and has been absent for many years. How dreadful.

てするのはおかしいと異議を唱えるが、左近の尉は、世話をしてやっているのは自分だと言い、出て行ってもらっても構わないと脅して従わせる。

左近の尉 申し上げます、左近尉が参りました。

日暮某の妻 左近の尉ですか、こちらにおいでください。

左近の尉 ただいま参りましたのは、ほかでもございません。都の者が申しますには、殿様は

この秋の頃にお帰りになるとのことでございます。またいつも秋になりますと、鳥追舟を飾り立てて田に来る鳥を追わせますが、今年は鳥を追わせる者がおりません。どうか花若殿にお出でいただき、鳥を追っていただけないかと思ひ、そのことを申し上げようと参りました。

日暮某の妻 何ですって、花若に鳥を追いなさい、と言うのですか。

左近の尉 いや追い払えということではなく、鳴子を引いて鞆鼓を打ち、遊んでいただければ

ということでございます。

日暮某の妻 花若は幼い子供ですが、左近殿から見れば主君ではありませんか。主君に鳥を追えなどと申すのですか。これも殿が長らく在京されているがゆえのことと思えば、まったく情けないことです。

Sako-no-jō

I could never imagine that you would say such a thing to me. First of all, milady, please calm down and listen to me. When people are talking about being absent for a long time, they usually mean around a half year or one year. However, our lord has been away from home more than ten years, and I am the one who has been taking care of you and your son during his absence. Does this mean that Sako-no-jō is a terrible person? It is said that a loquacious man is a boor, so I will complain no more, but I also refuse to take care of you from now on. You and your son may be forced out of this house to go wherever you can.

Wife

I understand what you mean, but Hanawaka is still a child. Since I am worried about him, I will go to scare away the birds instead of him.

Sako-no-jō

That is, indeed, something I would never have thought of. If a noblewoman like you goes out to work in the rice paddies, that would ruin my reputation. Anyway, just be prepared to leave this house as soon as possible and go wherever you want.

Wife

No, because Hanawaka is a child, I will go scare away the birds with him.

Sako-no-jō

That sounds like a reasonable solution. If you cover most of your face with a sedge hat when you come out, you will look like someone who has come to watch the scene of the birds being scared away. Then, I will get the boat out and wait for you in the rice paddies tomorrow. Come to the rice paddy early. Master Hanawaka, make sure you will not be late. Come early, all right?

左近の尉

そのようなことをおっしゃるとは考えもしませんでした。まず、高貴な御夫人である奥様には、心を静めてお聞きいただきたいのです。人が留守をすると言えば、半年や一年くらいを、長い留守をしたというものでしょう。ところが殿は十年以上の留守に及びますが、その間、お世話をしてきた左近の尉は、情けのない者なのでしょうかねえ。『言葉の多い者は品がない』と言いますので、今日からは私はお世話いたしません、この家を空けてどこへなりとも出て行ってください。

日暮某の妻

確かにもつともなことですが、花若はまだ幼い子供で気がかりですから、私が出て鳥を追いましょう。

左近の尉

それこそ思いもよらないことです。高貴な御夫人の身で田に出ようなどとは、この左近の尉の悪評を立てるようなものです。とにかく、さつきと家を空けてどこへなりとも出て行ってください。

日暮某の妻

いや、花若は幼い者ですから、二人で鳥を追います。

左近の尉

それは兎にも角にも、まあ落とすどころですね。笠をお被りになって、お出でになれば、見物の者に見えるでしょう。それでは明日、鳥追舟を浮かべてお待ち申します。早くお出でなされよ。これこれ、花若殿、遅くなつてはいけません、早々とお出でなされよ。

Wife Truly, no one has such misfortunes as Hanawaka. We named him Hanawaka (literary, “young flower” in Japanese), in the hope that his life would be filled with bliss. We have raised him with much care. Yet our efforts have been in vain and run aground. What a pity.

Reciters Mother and son are telling each other that they will go to the rice paddies, which are ringed by clappers hung on ropes. While they encourage each other to get on board the boat and scare away the birds, they cannot stop shedding tears. They cannot stop shedding tears, as they weep profusely. Now they open a shabby brushwood door and together leave their house—a place where no one comes calling—to go and scare the birds away from the rice crop. The mother and the son leave their house together.

[Interlude]

3. Higurashi Returns to His Village and Waits to Watch the Boats Driving Off Birds

Lord Higurashi, having successfully concluded his legal matter in Kyoto, joyfully returns to his home village for the first time in over ten years. Arriving at his hometown, he notices that the boats driving off the birds are in the paddies. He decides to stay there awhile to watch those boats.

Higurashi Usually I feel pensive in autumn, but nothing can make me feel sad today, when I think that I am going home. Nothing is hard, when I think that I am heading home. My heart is light and happy.

I am Lord Higurashi from Satsuma in Kyushu. To take care of a legal matter, I had to stay in Kyoto for over ten years. The entire matter was successfully concluded. Now I am returning home.

日暮某の妻 まことに花若ほど不幸な者はないでしょう。祝福あるようにと花若と名付けて大事に育てていたが、その甲斐もなく、落ちぶれ果てて浅ましいことだよ。

地 鳴子をめぐらした田へ連れ立って行き、鳥追舟に乘ろうと言いながら、二人は共に涙を流して泣きはらす、涙を流して泣きはらす。そして、稲をねらう鳥を追いつ立てるため、訪れる人もいない家の、みすぼらしい柴の戸を開けて、親子二人で一緒に出ていくのだった、親子二人で一緒に出ていくのだった。

〔中人〕

三 日暮某は郷里に帰り、鳥追舟を見ようと待ち受ける

日暮某は、都での訴訟がうまくいき、喜びながら十数年留守にした郷里に帰る。郷里に着いた日暮某は、鳥追舟が出ることを知り、眺めてみようと待ち受ける。

日暮某

淋しい筈の秋も、郷里に帰ると思えば、何の辛いこともない、郷里に帰ると思えば辛くはない、心もいそいそとして嬉しいことだ。

私は、九州薩摩の国の日暮の何某という者です。さて私は訴訟ごとがあつて、十数年にわたつて京都にいたのですが、訴訟はすべてうまく運び、ただいま本国に帰る

[Lord Higurashi waits to watch the boats drive off the birds]

As he approaches his house, Lord Higurashi notices the sound of flutes and drums. He orders the retainer accompanying him to see what it is and learns that the boats are out on the water to scare away the birds. He now remembers that this is one of the village's events and decides to stay there awhile to watch the boats. He has the accompanying retainer head to his house before him.

4. Sako-no-jō, the Mother, and the Son Appear on Board a Boat

Sako-no-jō, and Lord Higurashi's wife and son appear on the stage aboard a boat equipped with clappers that runs out onto a rice paddy. The wife laments that her unreliable husband is still absent, while the son, Hanawaka, laments the cruelty of Sako-no-jō.

Sako-no-jō

How wonderful! I feel as though it was only yesterday that we transplanted rice seedlings, but now the leaves of the fully grown rice plants are swaying in the autumn wind. The time has come to drive the birds off of the rice paddies.

Wife and Hanawaka

Like the struggle of an uneasy water bird, we also feel grief. To scare away the flocks of birds on the rice paddies, we are riding on a boat, hold a hand drum at the waist,

Hanawaka Also, we set up a (watchman's) hut by a rice paddy,

ところですよ。

「日暮某、鳥追舟を眺めようと、待ち受ける」

郷里の家に近づく、何やら笛や太鼓の音がするので、日暮某は従者に何ごとかと確かめさせる。鳥追舟が出るというのを聞いて、そういうこともあったと思い出して、眺めていこうと待つことにし、従者を先に家に向かわせる。

四 左近の尉と日暮某の妻子が鳥追舟に乗って現れる

左近の尉は、鳴子を付けた鳥追舟に日暮某の妻、花若を乗せ、田の上を走らせて現れた。日暮某の妻は、不在の主人はあてにならないと嘆き、花若は、左近の尉の無情を嘆く。

左近の尉

面白いぞ、早苗を取ったのは昨日のことのようだが、早くも稲葉が秋風になびき、田の面の鳥を追う頃となったぞ。

日暮某の妻
花若

私たちは、水鳥が心を乱してもがくように、憂いのうちにある。群れる鳥を追いつてようと、小舟に乗って鞆鼓をつけて、

花若

あるいは水田に庵(番小屋)を設け、

Wife and hang clappers from the boat.

Wife and Hanawaka
When we pull the boat near them,

Reciters the water birds are startled and fly away pell-mell.

[Kakeri]

A short dance describing the uneasy feeling of the character, performed to a quickly changing tempo. Music played by a Japanese flute. Small and large hand drums accompany the dance.

Wife In this ephemeral world, even a bird is startled,

Reciters and indeed, all of the work we do is transient and without meaning.

In this fleeting world, anything can become a metaphor. Anything can become a metaphor. This self is like a bubble, floating ephemerally on the surface of the water. It is also like a water bird, floating on the water and sleeping uncertainly. Birds bob up and down together with the waves, as the ears of rice bend back and forth in the autumn wind. What a refined, tasteful scene. This is the season of autumn rain and we rarely have a sunny day, but mooring the boat at a bushy bank, just like the stars Vega and Altair that meet only once a year because they are separated by the Milky Way, I wish to meet my husband again even once, although I wish in vain. Although I wish in vain.

日暮某の妻 または小舟に鳴子を掛け、

花若 日暮某の妻、
こうして舟を引き寄せれば、

地 水鳥は騒ぎ、我先に飛び立つだろう。

「カケリ」

心乱れるさまを現わした緩急鋭い短い舞。笛、小鼓、大鼓で奏する。

日暮某の妻 鳥も驚くような、儂い世の中では、

地 私たちのなす仕事は、まったく儂い、甲斐のないものだ。

まことにこの儂い世では、何でも瞥えになるものだ、何でも瞥えになるものだが、この身はうたかたの水の泡のようなものであり、なおまた水鳥が浮き寝するようになめのないものである。風になびく秋の田の穂波につれて鳥が浮き沈む有様は、風情があつて面白い。この頃は、秋雨が降り晴れ間もないが、水辺の草むらに舟を寄せて、天の川に隔てられながらも年一回、逢瀬を得る七夕の星のように、一度でも夫と逢えればよいのにと、あてのない空頼みをするのだ、あてのない空頼みをするのだよ。

- Wife Be that as it may, Sako-no-jō said Lord Higurashi would return home this autumn. But those were just words, not a guarantee, and autumn is nearly over. I have no clue when my husband will come back. I just feel ashamed of poor Hanawaka's misfortune.
- Hanawaka This situation is indeed like the poem, "Merciless flowers scatter and fall, / Yet their hearts follow the river's flow. / The hearts of humans, though, have no mercy". My father has had to pursue a legal matter and stay in Kyoto for many years, despite his worrying about us at home. If Sako-no-jō had a heart, he would never have done such a thing that shamelessly ruins his own reputation while bringing my mother such sorrow. Alas, I will tell my father about this dreadful affair.
- Wife Even if the legal matter were to end unsuccessfully, as long as my son were still living with his father, he would never have had such a miserable experience as this.
- Reciters How much longer will we have to bear such hardships and spend our days in tears, wetting our sleeves like water birds?

5. As Requested by Sako-no-jō, Mother and Son Drive Off the Birds

As Lord Higurashi's wife and son are only lamenting their situation instead of working, Sako-no-jō urges them to start scaring away the birds. Reluctantly, the mother and son make noise with the clappers and strike hand drums to scare away the birds. As the birds fly away, a happy Sako-no-jō tells them to take a rest.

日暮某の妻 それにしても殿はこの秋頃にお帰りになるようだと申ししたが、それもただ言葉だけで、その秋も過ぎたことだから、いつお帰りになるのか、あてもないことだ。ただ花若が不幸なことが、情けない。

花若 まったく「非情の落花には流水に従う心があるが、人には情けの心がない」と詩句に言う通りだ。たとえ父上が訴訟ごとの常として、こちらをお案じになりながら、永く在京なされても、もし左近尉に情があるなら、このようなことをして、自らの名折れになることを平気で行い、また母上が思い沈むようなことは、するはずもないのだが。ああ、この恨みを父上に申し上げたいものだ。

日暮某の妻 たとえ訴訟がかなわなくとも、父とともに暮らしていたならば、このような辛いことは、あるまいに。

地 いったい、いつまでこんな辛い目に遭い、水鳥のように袖を濡らして、泣き暮らさなければならぬのだろうか。

五 左近尉に促され、日暮某の妻子は鳥を追う

嘆いてばかりの日暮某の妻、花若に、左近の尉は早く鳥を追うように促す。二人は仕方なく、鳴子を鳴らし、鞆鼓を打って鳥追いを行った。鳥は飛び立ち、左近の尉も喜び、二人に休

Sako-no-jō

There, there. What are you crying about? If you have something to cry about, do it after you return home.

Look! The birds in the other rice paddies have all been scared away, but those in Sako-no-jō's paddies are still there. Do you remember why I put you to work? Hurry up and pull the rope of clappers and strike the hand drum to scare away the birds.

Hanawaka How sad. I have to be afraid, even of my own retainer. I wonder what will become of me in the future.

Wife The rice is grown and ready to be harvested.

Hanawaka In autumn, flocks of birds come to eat the golden ripe ears of rice

Wife and they must be scared away. That is why we row the boat and

Hanawaka make as much noise as we like with musical instruments.

Wife Oh, look at that. On the other boats,

むように言う。

左近の尉 おやおや、これは何をお嘆きになつて居るのですか。嘆くことがあるなら、家に帰つてから嘆かれよ。

御覧なさい、ほかの田の鳥は皆飛び去つたのに、左近の尉の田の鳥は、まだ飛び立っていませんよ。何のためにお雇ひしたのですかね。急いで鳴子を引き、鞆鼓を打つて鳥を追いなされよ。

花若 何とも悲しいことだ、家来の者さえも恐れなければならぬ。先々、いつたいどうなるのだろうか。

日暮某の妻 稲も時を経て刈り入れ時になり、

花若 色づく稲穂を目当てにやってきた秋の群鳥を

日暮某の妻 追うための舟を漕ぎだして

花若 思い思いに囃子物を鳴らしている。

日暮某の妻 おや、あれを見て。よその舟でも

- Reciters they are striking hand drums, they are striking hand drums. The noise of the clappers echoes up to the sky and drives off the sparrows. Ho, ho! Boom, boom, boom! People shout to scare away the birds. The beat of the drums accompanies the voices, and the wind travels over the rice ears to the beat of the drum. Hanawaka, even though you feel sad, scare away the birds. My longing is just like the poem, “On a night / When I miss you too much, / I wear my sleeping robe inside out (Citing the folk belief that a lover will appear in dream if one wears a sleeping robe inside out. Poem by Ono-no-komachi)”. When I am missing my husband, I wear my sleeping robe inside out, wishing to meet him even if only in a dream. But alas, nothing can help me. I am awakened by the sound of someone beating cloth to warm themselves up at night.
- Wife My bitterness grows, day after day.
- Reciters My bitterness grows, day after day, but no one comforts me. I only shed more tears and the emotions in my heart are upset. When I strike a hand drum, the beat is uneven, reflecting my unsettled frame of mind. Imagining that others who hear the beat of my drum must say that I am a poor player, I feel embarrassed.
- Wife Since my husband left home, even the light of the full moon
- Reciters that shines so brightly could never clear away the darkness in my heart, which is full of bitterness from waiting for him to return.
- Wife Look, look! The flocks of birds

地

鼓を打って、鼓を打って、空に鳴子を響かせ群雀を追う。追う声は「ほうほう」とかけられ、いつも太鼓が「どんどん」（本文では「とうとう」と表現）と鳴らされ、その打つ音に合わせて風も穂波に打ちそよぐ。花若よ、悲しくとも、水鳥を追いなさい。「いとせめて恋しき時はむば玉の夜の衣を返してぞぎる（愛しいあなたが恋しくてたまらない時には、夜着を裏返して眠るのです）」「裏返して着ると夢に恋人が現れるという俗信に基づく」の歌（小野小町）のように夫が恋しい時、夢でなりとも逢いたいと、衣を裏返してまどろむけれど、ああ、どうしようもないよ、夜寒を防ぐ砧を打つ音のせいで眼が覚めてしまう。

日暮某の妻 思いは日々、積もっていくのに、

地

思いは日々、積もっていくのに、憐れんでくれる人もなく、流す涙が増えるばかりで、心のうちの思いは乱れ、鼓を打つても、しどろもどろの有様で、何とも乱雑な拍子だと、よその人は言うかと思えば、恥ずかしい。

日暮某の妻 夫が家を留守にしてからは、十五夜の、

地 明るく輝く月影のもとでも、待ち続けて恨む心の闇は、晴れることはない。

日暮某の妻 あらあら群鳥が

Reciters Look, look! The flocks of birds are leaving the rice plants and flying up to the sky. Once they have left and gone away, when will we ever see each other again. Strike a hand drum and beat a drum. Let's scare away more birds.

Sako-no-jō

Say, I'm happy that all of the birds in my rice paddies have been driven away. Anyway, let's get out of the boat and take a rest. I will leave the boat on the water.

6. Lord Higurashi Learns His Wife and Son Are on the Boat and Threatens to Kill Sako-no-jō

Lord Higurashi calls out to the boat and has it come closer to him. When Sako-no-jō looks at him, he sees that it is his master who is calling out. Lord Higurashi is reunited with his wife and son. When he hears their story, he threatens to slash Sako-no-jō with his sword for behaving disrespectfully.

Higurashi Watching the scene of the boats driving off the birds, I have been forgetting that I am on my way home. I will take advantage of this opportunity and call out to one of the boats to get a closer look at it.

Hello, hello! The boat over there, decorated with hand drums and clappers, come closer to me. I want to look at your boat.

Sako-no-jō

How interesting. In this region, I cannot think of anyone who would order this Sako-no-jō to steer a boat toward him. He looks like a traveler. Say, what a strange man.

Higurashi They must be unable to hear me, because they're far away. Why are you not rowing to me? Come closer!

地

あらあら群鳥が、稲葉を離れて空高く飛び立ったよ。ああして去ってしまうと、いつまた逢えるだろうか。鼓、太鼓を打ち連れて、さあ、もつと鳥を追おう。

左近の尉

おお、嬉しいことに私の田の鳥は皆飛び立ったぞ。まずは舟から陸に上がってお休みなされよ。私は舟を浮かべておきます。

六 日暮某、鳥追舟に妻子のいることを知り、左近の尉を討とうとする

日暮某は舟を近くに寄せよと声をかけ、左近の尉が何者かと思えば、主人であった。日暮某は妻子と再会し、ことの次第を聞き、左近の尉を不屈者として討とうとする。

日暮某

鳥追舟に眺め入って、故郷に帰ることを忘れていました。せつかくなので、舟を寄せさせて、もつと眺めようと思います。

やあやあ、その羯鼓、鳴子を飾った舟をこちらへ近寄せよ、見たいぞ。

左近の尉

おや不思議なことだ。このあたりで左近の尉の舟を近寄せよなどと命じる者など思おも寄らないが。これは旅の人のようだな。ああ、意外な奴だ。

日暮某

離れているため、聞こえないようだ。なぜ舟を寄せないのだ、寄せなさい。

Sako-no-jō

This is all very odd. Rowing the boat for driving off birds closer to him and looking carefully, I see that . . . Oh, my goodness, Lord Higurashi has returned home!

Higurashi Are you Sako-no-jō?

Sako-no-jō

Yes, my lord. I am Sako-no-jō. First I would like to sincerely congratulate you on your safe return to home. What has happened to your legal matter?

Higurashi Yes, the legal matter was successfully concluded and I have just now returned to my hometown.

Sako-no-jō

Well, well, well! Congratulations!

Higurashi Is the young child your son?

Hanawaka No, I am the son of Lord Higurashi.

Higurashi Then, the woman over there is your mother?

Hanawaka Yes, she is my mother.

Higurashi Why are you doing such menial work?

左近の尉

これはどうもおかしい。鳥追舟を漕いで近くに寄せて、よくよく見れば……。おお、これは日暮殿がお帰りになりました。

日暮某

お前は左近の尉か。

左近の尉

はい、左近の尉でございます。まずはご帰郷なさり、おめでとうございます。さて訴訟はどうなりましたでしょうか。

日暮某

訴訟はすべてうまく運び、ただいま帰って来たぞ。

左近の尉

それはそれは、おめでたいことでございます。

日暮某

この幼い者は左近の尉の子どもか。

花若

いえ、私は日暮殿の子でございます。

日暮某

また、あちらにいるのはお前の母か。

花若

はい、母上でございます。

日暮某

なぜこのような賤しい仕事をしているのだ。

Hanawaka My father has been staying in Kyoto but we have heard nothing from him. We have been relying on Sako-no-jō, who told us that this autumn, we might be forced out of our own house if we did not drive off the birds ruining the rice crop. Fearful of what he said, we put aside our status, boarded the boat, hit hand drums, and did such unfamiliar work. That is how we became such lowly people.

Higurashi This is an outrage! You must be happy that we have met in this way. I will slash Sako-no-jō with my sword and kill him before your very eyes. Come with me.

Hey, Sako-no-jō! You have made a terrible mistake! Although I trusted you for these years while I have been away from home, you have disrespected your master and used him like your servant. Is there any possible justification for doing so? Why do you say nothing?

7. Higurashi's Wife Stops Him and Sako-no-jō's Life Is Spared

Lord Higurashi's wife stops her husband from killing Sako-no-jō, saying that he is responsible for this misfortune. She urges him to spare Sako-no-jō's life. He then forgives Sako-no-jō. He makes Hanawaka the head of the family, and thereafter, the Higurashi family, a samurai clan of true virtue, flourishes for generations.

Wife Wait a second. Hanawaka's guardian is not at fault here. Hanawaka's father, who abandoned us for so many years, is solely to blame.

花若

父は長く在京されており、音信もなく、頼っている左近の尉がこの秋、「田を荒らす群鳥を追え、さもなければ親子もろとも、我が家に住まわせないぞ」と言い、その言葉を恐れて、身を捨てて舟に乗り、鞆鼓を打ち、慣れない仕事をすると、浅ましい身となったのです。

日暮某

まったくんでもないことだ。こうして逢ったことは、お前の本望であろう、お前の目の前で左近尉を討ち捨ててやろう。さあ、こちらへお出でなさい。

おい、左近の尉、お前はまったく不心得者だな。この年月、頼りにしてきた甲斐もなく、とうとう主君を追ひ下げて、下僕のように使役するとは、そんな道理があるものか。なぜ物をいわないのだ。

七 妻は日暮某を止め、左近の尉は許される

妻は夫を引き留め、元凶は日暮某にあるとして、左近の尉を許すよう迫る。こうして左近の尉も許された。後に花若が家を継ぎ、それから日暮家は徳のある武家として子々孫々栄えた。

日暮某の妻

お待ちください。子守り役の罪ではありません。ただただ長くお捨て置きになった花若のお父上の罪でござりますよ。

There is a story about a man who mistakenly visits the house of a sage and becomes his guest for a half day. But when the man goes back to his own home, he finds that while he was in the sage's house, so many years have passed that he meets his descendants who are seven generations younger than him. You are just like the man in this story, who was gone for such a long time. During the more than ten years that you were away, nothing bad ever happened until today, when by some great misfortune, you happened to witness such a cruel spectacle.

Reciters We will speak no more of our complaints, if only you could please, out of respect for Hanawaka and myself, spare the life of Sako-no-jō.

Higurashi When you ask me like that, I cannot refuse your request.

Reciters Autumn, the season to protect rice paddies, has come to an end. I forgive Sako-no-jō.

After that, Lord Higurashi, after that, Lord Higurashi makes Hanawaka the head of the clan. Hanawaka becomes a warrior who correctly practices, in this village, the five cardinal Confucian virtues (benevolence, righteousness, propriety, wisdom, and fidelity). The Higurashi clan flourishes for generations, flourishes for generations.

地

田を守る秋も過ぎた、左近尉を許してやろう。

日暮某

このように頼まれては、拒むことはできないな。

地

間違つて仙人の住家に行き、お客になって半日の間を過ごしただけのつもりが、故郷に帰ると、すでに永い年月が経ち、七代後の子孫に会ったという話がありますが、それほど永くお留守をなさったこの十余年、何ごともなかったのに、今日になって、このような情けない目に遭うのは、まことに不吉なことでございます。

私たちは、恨み言は申しません、ただ願わくば、左近の尉を私たち母子に免じて、許してくださいませ。

さてその後に日暮某は、さてその後に日暮某は、家督を花若に譲った。花若はこの里で、五常（仁義礼智真）の道を正しく歩む武士となり、日暮家は子孫に至るまで、末永く栄えた、末永く栄えたのであった。

*Three scripts, currently performed by the Kanze, Komparu, and Hōshō schools, are presented here separately, as the difference between those scripts are major and distinct.

*Script Currently Performed by the Hōshō School

1. Sako-no-jō, who serves Lord Higurashi, Appears

This story takes place in the village of Higurashi in Satsuma Province. Sako-no-jō, a retainer in the service of a lord named Higurashi, appears and narrates the story of his master being in Kyoto to attend to a legal matter. He goes on to say that he is looking after Lord Higurashi's son, Hanawaka, during his master's absence and is going to make Hanawaka drive off the birds that ruin their rice paddies.

Sako-no-jō

My name is Sako-no-jō, a retainer in the service of Lord Higurashi, who rules the village of Higurashi in Satsuma Province in Kyushu. There is a broad river in front of Higurashi village. It runs to a lake full of flocks of birds that fly to our rice paddies located across the bay and feed on the rice. Therefore, every year we use boats to scare those birds away from the rice paddies. By the way, my master, Lord Higurashi, is occupied with a legal matter, so recently he has been staying in Kyoto. He has a wife and a son named Hanawaka, who are staying in their house during his absence, and I am taking care of them. Since no one is available nowadays to drive those birds off of the rice paddies, I will have Hanawaka scare away those birds.

鳥追 (宝生流)

とりおい

*演目名の「鳥追」は、ほかの流派では「鳥追舟」と呼ばれています。

*流儀による違いが顕著なため、観世流、金春流、宝生流の三流の現行謡本、詞章をもとに、三通りの翻訳を掲載します。

*観世流現行謡本による翻訳は1ページ以降に、金春流現行謡本による翻訳は14ページ以降に掲載。

一 日暮某に仕える左近の尉が現れる

薩摩国日暮の里にて。日暮某という殿様に仕える左近の尉が登場し、日暮某が訴訟で都にいると語り、留守中に預かっている日暮某の子、花若に田を荒らす鳥を追わせようという。

左近の尉

私は、九州薩摩国、日暮のご領主殿に仕える左近尉と申す者です。さてこの日暮の里と申しますところは、前には大河が流れ、湖まで続いています。この湖から鳥が群がって飛来し、浦向いの田の稲を食らうものですから、毎年鳥を追うための舟を仕立てて、田に下りる鳥を追わせています。ところで、私の主君である日暮殿は訴訟のことがあり、都に滞在しておられます。お留守番には、奥様と花若殿というお子様がおいになり、私がお預かりしています。このところ、どうも鳥を追わせる者がおりませんから、花若殿を雇い、田の鳥を追わせようと思えます。

2. Sako-no-jō Says That He Wants Hanawaka to Drive Off Birds

Sako-no-jō visits Lord Higurashi's wife and son and tells them that he wants Hanawaka to scare away birds. The wife does not agree to his request, as it is improper for a master to work for a retainer. However, Sako-no-jō counters that he has always taken care of the mother and son. He browbeats them, saying that it does not matter to him if they are forced to leave this village, which convinces them to follow his orders.

Sako-no-jō

Hello! Hello! Is Master Hanawaka here? Please let him know that Sako-no-jō has come.

Oh, Master Hanawaka. Would you kindly let your mother know that I have come to see her.

Hanawaka Excuse me, mother. Sako-no-jō is here.

Lord Higurashi's Wife

Tell him to come in.

Hanawaka Certainly. Sako-no-jō, come this way, please.

Sako-no-jō

The reason for my visit today is to tell you that someone from Kyoto has brought news that our lord will return home this fall.

Wife

Really! Is he coming home this fall? Hanawaka will be very happy to hear the news.

二 左近の尉、花若に鳥を追わせたいと伝える

左近の尉は、日暮某の妻子のもとへ行き、花若に鳥を追わせたいと言う。妻は主君を使い立てるのはおかしいと異議を唱えるが、左近の尉は、世話をしてやっているのは自分だと言い、出て行ってもらっても構わないと脅して従わせる。

左近の尉 やあやあ、花若殿はおいになりますか、左近尉が参りましたとお伝えください。

おお、花若殿。私が参りましたと母上様にお知らせください

花若 申し上げます、左近の尉が参りました。

日暮某の妻 こちらに来るように伝えなさい。

花若 かしこまりました、ではこちらへおいでください。

左近の尉 ただいま参りましたのは、ほかでもございませぬ。都の者が申しますには、殿様は

この秋の頃にお帰りになるとのことです。

日暮某の妻 何ですつて、この秋にお帰りになるのですか。さぞかし花若が嬉しく思うことでしょう。

Sako-no-jō

I truly understand that Master Hanawaka will be overjoyed by the news that soon he will see his father. Also, I must tell you that no one is available to drive the birds off of our rice paddies this year, although I can get out the boat to do the work. That is not a major undertaking, so I would like to ask Master Hanawaka to come with me to the rice paddies and have fun scaring away the birds. This is also why I have come here today.

Wife

Are you serious? Have you really come here to ask Hanawaka to scare away the birds? Although he is still a child, he is indeed your master. I cannot believe you are making such a cruel request, asking your master to scare away birds, Sako-no-jō.

Sako-no-jō

Oh my goodness. You are calling me cruel. First, calm down and listen to me. When someone is away from home, he is usually gone for fifty to one hundred days. Half a year or a whole year is considered to be a long time to be gone. That is the usual meaning of “looking after things during someone’s absence.” However, our master has been away from home for more than ten years and I am the one who has been taking care of you and your son during his absence. You have no right to accuse Sako-no-jō of being cruel. As people say, a loquacious man is a boor, so I won’t say another word to you about this matter. If you will not let Master Hanawaka come with me to drive the birds off of the rice paddies, please be aware that you and your son may be forced out of this house to go wherever you can.

Wife

I understand what you mean, but as Hanawaka is still a child, I will go with you to scare away the birds.

Sako-no-jō

That is, indeed, something I would never have thought of. Master

左近の尉

まことに花若殿がお喜びになるのは、もったもなことでございます。また、恐れ多い申しごとですが、今年は、私が鳥追舟を出すにも、鳥を追ひ払う者がおりません。大変なことではありませんので、花若殿にお出でいただき、鳥を追つてお遊びになつてはどうかと思ひ、そのことを申し上げようと参りました。

日暮某の妻

何ですつて、花若に鳥を追いなさい、と申すのですか。花若は幼い子供ですが、左近の尉から見れば主君ではありませんか。主君に鳥を追えとは、あまりにも情けないことを申うものですね。

左近の尉

何と、この左近の尉を情けない者と仰るのか。まず心を静めてお聞きください。人が留守をするなどと言へば、五十日から百日、長くても半年や一年かそのくらいを、留守にしたと呼ぶものではないですか。ところが殿は十年以上の留守に及び、その間、お世話をしてきた左近の尉が情け知らずと言われる筋合ひはないでしょう。「言葉の多い者は品がない」とい言いますので、あれこれと申しません。花若殿が田へ出て鳥を追わないというのであれば、この家を空けてどこへなりとも出て行つてください。

日暮某の妻

確かにもつともなことです。花若はまだ幼い子供ですから、私が出て鳥を追いましょう。

左近の尉

それこそ思ひもよらないことです。花若殿ならば、幼い子供ですから目立たないの

Hanawaka is still a child, so he will not be so conspicuous. But if a noblewoman like you goes out to work in the rice paddies, that would ruin my reputation. That is completely beyond what I can consider doing.

Wife Well, in that case, both Hanawaka and I will go and scare away the birds.

Sako-no-jō That sounds like a reasonable solution. If you cover most of your face with a sedge hat when you come out, you will look like someone who has come to watch the scene of the birds being scared away. Then, I will get the boat out and wait for you in the rice paddies tomorrow. Master Hanawaka, make sure you will come and scare away the birds, all right?

Wife Truly, no one has such misfortunes as Hanawaka. We named him Hanawaka (literary, “young flower” in Japanese), in the hope that his life would be filled with bliss. We have raised him with much care. Yet our efforts have been in vain and run aground. What a pity.

Reciters Mother and son are telling each other that they will go to the rice paddies, which are ringed by clappers hung on ropes. While they encourage each other to get on board the boat and scare away the birds, they cannot stop shedding tears. They cannot stop shedding tears, as they weep profusely. Now they open a shabby brushwood door and together leave their house—a place where no one comes calling—to go and scare the birds away from the rice crop. The mother and the son leave their house together.

[Interlude]

〔中人〕

地

鳴子をめぐらした田へ連れ立って行き、鳥追舟に乘ろうと言いながら、二人は共に涙を流して泣きはらす、涙を流して泣きはらす。そして、稲をねらう鳥を追い立てるため、訪れる人もいない家の、みすばらしい柴の戸を開けて、親子二人で一緒に出ていくのだった、親子二人で一緒に出ていくのだった。

日暮某の妻 まことに花若ほど不幸な者はないでしょう。祝福あるようにと花若と名付けて大事に育てていたが、その甲斐もなく、落ちぶれ果てて浅ましいことだよ。

左近の尉 それは兎にも角にも、まあ落としどころですね。笠を深々と被つて、お出でになれば、見物の者に見えるでしょう。それでは明日、鳥追舟を浮かべてお待ち申します。これこれ、花若殿、必ずお出でになつて、鳥を追ってくださいよ。

日暮某の妻 それならば、花若と二人で鳥を追います。

です。高貴な御夫人の身で田に出ようなどとは、この左近の尉の悪評を立てるようなもので、本当に思いもよらないことです。

3. Higurashi Returns to His Village and Waits to Watch the Boats Driving Off Birds

Lord Higurashi, having successfully concluded his legal matter in Kyoto, joyfully returns to his home village for the first time in over ten years. Arriving at his hometown, he notices that the boats driving off the birds are in the paddies. He decides to stay there awhile to watch those boats.

Higurashi Usually I feel pensive in autumn, but nothing can make me feel sad today, when I think that I am going home. Nothing is hard, when I think that I am heading home. My heart is light and happy.

I am Lord Higurashi from Kyushu. To take care of a legal matter, I had to stay in Kyoto for over ten years. The entire matter was successfully concluded and now, filled with joy, I am returning home.

[Lord Higurashi waits to watch the boats drive off the birds]

As he approaches his house, Lord Higurashi notices the sound of flutes and drums. He orders the retainer accompanying him to see what it is and learns that the boats are out on the water to scare away the birds. He now remembers that this is one of the village's events and decides to stay there awhile to watch the boats. He has the accompanying retainer head to his house before him.

三 日暮某は郷里に帰り、鳥追舟を見ようと待ち受ける

日暮某は、都での訴訟がうまくいき、喜びながら十数年留守にした郷里に帰る。郷里に着いた日暮某は、鳥追舟が出ることを知り、眺めてみようと思える。郷里に着いた日暮某は、鳥追舟が出ることを知り、眺めてみようと思える。

日暮某 淋しい筈の秋も、郷里に帰ると思えば、何の辛いこともない、郷里に帰ると思えば辛くはない、心もいそいそとして嬉しいことだ。

私は、九州の日暮の何某という者です。さて私は訴訟ごとがあつて、十数年にわたって京都にいたのですが、訴訟はすべてうまく運び、喜びの内にかうして本国に帰るのです。

「日暮某、鳥追舟を眺めようと、待ち受ける」

郷里の家に近づくとき、何やら笛や太鼓の音がするので、日暮某は従者に何ごとかと確かめさせる。鳥追舟が出るというのを聞いて、そういうこともあつたと思ひ出して、眺めていこうと待つことにし、従者を先に家に向かわせる。

4. Sako-no-jō, the Mother, and the Son Appear on Board a Boat

Sako-no-jō, and Lord Higurashi's wife and son appear on the stage aboard a boat equipped with clappers that runs out onto a rice paddy. The wife laments that her unreliable husband is still absent, while the son, Hanawaka, laments the cruelty of Sako-no-jō.

Sako-no-jō

How wonderful! I feel as though it was only yesterday that we transplanted rice seedlings, but now the leaves of the fully grown rice plants are swaying in the autumn wind. The time has come to drive the birds off of the rice paddies.

Wife

Like the struggle of an uneasy water bird, we also feel grief. To drive away the flocks of birds, we ride this boat and strike hand drums.

Sako-no-jō

Also, we set up a (watchman's) hut by a rice paddy,

Wife

and hang clappers from the boat.

Wife, Hanawaka and Sako-no-jō

When we pull the boat near them,

Reciters

the water birds are startled and fly away pell-mell.

Wife

In this ephemeral world, even a bird is startled,

四 左近の尉と日暮某の妻子が鳥追舟に乗って現れる

左近の尉は、鳴子を付けた鳥追舟に日暮某の妻、花若を乗せ、田の上を走らせて現れた。日暮某の妻は、不在の主人はあてにならないと嘆き、花若は、左近の尉の無情を嘆く。

左近の尉 面白いぞ、早苗を取ったのは昨日のここのようだが、早くも稲葉が秋風になびき、

田の面の鳥を追う頃となったぞ。

日暮某の妻 私たちは、水鳥が心を乱してもがくように、憂いのうちにある。群れる鳥を追い立てようと、小舟に乗って鞆鼓を打ち鳴らし、

左近の尉 あるいは水田に庵(番小屋)を設け、

日暮某の妻 または小舟に鳴子を掛け、

日暮某の妻、
花若、左近の尉 こうして舟を引き寄せれば、

地 水鳥は騒ぎ、我先に飛び立つだろう。

日暮某の妻 鳥も驚くような、儂い世の中では、

- Reciters and indeed, all of the work we do is transient and without meaning.
- In this fleeting world, anything can become a metaphor. Anything can become a metaphor. This self is like a bubble, floating ephemerally on the surface of the water. It is also like a water bird, floating on the water and sleeping uncertainly. Birds bob up and down together with the waves, as the ears of rice bend back and forth in the autumn wind. What a refined, tasteful scene. This is the season of autumn rain and we rarely have a sunny day, but mooring the boat at a bushy bank, just like the stars Vega and Altair that meet only once a year because they are separated by the Milky Way, I wish to meet my husband again even once, although I wish in vain. Although I wish in vain.
- Wife Be that as it may, Sako-no-jō said Lord Higurashi would return home this autumn. But those were just words, not a guarantee, and autumn is nearly over. I have no clue when my husband will come back. I just feel ashamed of poor Hanawaka's misfortune.
- Hanawaka This situation is indeed like the poem, "Merciless flowers scatter and fall, / Yet their hearts follow the river's flow. / The hearts of humans, though, have no mercy". My father has had to pursue a legal matter and stay in Kyoto for many years, despite his worrying about us at home. If Sako-no-jō had a heart, he would never have done such a thing that shamelessly ruins his own reputation while bringing my mother such sorrow. Alas, I will tell my father about this dreadful affair.
- Wife Even if the legal matter were to end unsuccessfully, as long as my son were still living with his father, he would never have had such a miserable experience as this.

地 私たちのなす仕事は、まったく儂い、甲斐のないものだ。

まことにこの儂い世では、何でも譬えになるものだ、何でも譬えになるものだが、この身はうたかたの水の泡のようなものであり、なおまた水鳥が浮き寝するよう定めのないものである。風になびく秋の田の穂波につれて鳥が浮き沈む有様は、風情があつて面白い。この頃は、秋雨が降り晴れ間もないが、水辺の草むらに舟を寄せて、天の川に隔てられながらも年一回、逢瀬を得る七夕の星のように、一度でも夫と逢えればよいのにと、あてのない空頼みをする事だ、あてのない空頼みをする事だよ。

日暮某の妻 それにしても殿はこの秋頃にお帰りになるようだと、左近尉は申したが、それただ言葉だけで、その秋も過ぎたことだから、この後にいつお帰りになるのか、あてもないことだ。ただ花若が不幸なことが、情けない。

花若 まったく「非情の落花には流水に従う心があるが、人には情けの心がない」と詩句に言う通りだ。たとえ父上が訴訟ごとの常として、こちらをお案じになりながら、永く在京なされても、もし左近尉に情があるなら、このようなことをして、自らの名折れになることを平気で行い、また母上が思い沈むようなことは、するはずもないのだが。ああ、この恨みを父上に申し上げたいものだ。

日暮某の妻 たとえ訴訟がかなわなくとも、父とともに暮らしていたならば、このようなあさま

Reciters How much longer will we have to bear such hardships and spend our days in tears, wetting our sleeves like water birds?

5. As Requested by Sako-no-jō, Mother and Son Drive Off the Birds

As Lord Higurashi's wife and son are only lamenting their situation instead of working, Sako-no-jō urges them to start scaring away the birds. Reluctantly, the mother and son make noise with the clappers and strike hand drums to scare away the birds. As the birds fly away, a happy Sako-no-jō tells them to take a rest.

Sako-no-jō

There, there. What are you crying about? If you have something to cry about, do it after you return home.

Look! The birds in the other rice paddies have all been scared away, but those in Sako-no-jō's paddies are still there. Do you remember why I put you to work? Hurry up! Pull on the rope of hanging clappers, strike the hand drum, and scare away the birds.

Hanawaka How sad. I have to be afraid, even of my own retainer. I wonder what will become of me in the future.

しいことは、あるまいに。

地 いったい、いつまでこんな辛い目に遭い、水鳥のように袖を濡らして、泣き暮らさなければならぬのだろうか。

五 左近尉に促され、日暮某の妻子は鳥を追う

嘆いてばかりの日暮某の妻、花若に、左近の尉は早く鳥を追うように促す。二人は仕方なく、鳴子を鳴らし、鞆鼓を打って鳥追いを行った。鳥は飛び立ち、左近の尉も喜び、二人に休むように言う。

左近の尉

おやおや、これは何をお嘆きになつて居るのですか。嘆くことがあるなら、家に帰つてから嘆かれよ。

御覧なさい、ほかの田の鳥は皆飛び去つたのに、左近の尉の田の鳥は、まだ飛び立っていませんよ。何のためにお雇ひしたのですかね。急いで鳴子を引き、鞆鼓を打つて鳥を追いなされよ。

花若

何とも悲しいことだ、家来の者さえも恐れなければならぬなんて。先々、いったいどうなるのだろうか。

- Sako-no-jō
The rice is grown and ready to be harvested. In autumn, flocks of birds come to eat the golden ripe ears of rice
- Wife and they must be scared away. That is why we row the boat and
- Sako-no-jō
make as much noise as we like with musical instruments.
- Wife Oh, look at that.
- Wife and Sako-no-jō
On the other boats,
- Reciters they are striking hand drums, they are striking hand drums.
The noise of the clappers echoes up to the sky and drives off the sparrows. Ho, ho! People are shouting to scare away the birds. We always hear the sound of drums scaring away the sparrows and the wind blows over the rice ears to the beat of the drum. Hanawaka, even though you feel sad, scare away the birds. My longing is just like the poem, “On a night / When I miss you too much, / I wear my sleeping robe inside out (Citing the folk belief that a lover will appear in dream if one wears a sleeping robe inside out. Poem by Ono-no-komachi)”. When I am missing my husband, I wear my sleeping robe inside out, wishing to meet him even if only in a dream. But alas, nothing can help me. I am awakened by the sound of someone beating cloth to warm themselves up at night.
- Wife My bitterness grows, day after day.

左近の尉 稲も時を経て刈り入れ時になり、色づく稲穂を目当てにやってきた秋の群鳥を

日暮某の妻 追うための舟を漕ぎだして

左近の尉 思い思いに囃子物を鳴らしている。

日暮某の妻 おや、あれを見て

日暮某の妻、
左近の尉 よその舟でも

地 鼓を打って、鼓を打って、空に鳴子を響かせ群雀を追う。追う声は「ほうほう」とかけられ、いつも太鼓が「どんどん」（本文では「とうとう」と表現）と鳴らされ、その打つ音に合わせて風も穂波に打ちそよぐ。花若よ、悲しくとも、水鳥を追いなさい。「いとせめて恋しき時はむば玉の夜の衣を返してぞきる（愛しいあなたが恋しくてたまらない時には、夜着を裏返して眠るのです）〔裏返して着ると夢に恋人が現れるという俗信に基づく〕」の歌（小野小町）のように夫が恋しい時、夢でなりとも逢いたいと、衣を裏返してまどろむけれど、ああ、どうしようもないよ、夜寒を防ぐ砧を打つ音のせいで眼が覚めてしまふ。

日暮某の妻 恨みは日々、積もっていくのに、

- Reciters My bitterness grows, day after day, but no one comforts me. I only shed more tears and the emotions in my heart are upset. When I strike a hand drum, the beat is uneven, reflecting my unsettled frame of mind. Imagining that others who hear the beat of my drum must think that I am a poor player, I feel embarrassed.
- Wife Since my husband left home, even the light of the full moon
- Reciters that shines so brightly could never clear away the darkness in my heart, which is full of bitterness from waiting for him to return.
- Wife Look, look! The flocks of birds
- Reciters Look, look! The flocks of birds are leaving the rice plants and flying up to the sky. Once they have left and gone away, when will we ever see each other again. Strike a hand drum and beat a drum. Let's scare away more birds.
- Sako-no-jō
Oh, I am glad that all of the birds in my rice paddies have now flown away. Please get out of the boat and take a break.

6. Lord Higurashi Learns His Wife and Son Are on the Boat and Threatens to Kill Sako-no-jō

Lord Higurashi calls out to the boat and has it come closer to him. When Sako-no-jō looks at him, he sees that it is his master who is calling out. Lord Higurashi is reunited with his wife and son. When he hears their story, he threatens to slash Sako-no-jō with his sword for behaving disrespectfully.

地

恨みは日々、積もっていくのに、憐れんでくれる人もなく、流す涙が増えるばかりで、心のうちの思いは乱れ、鼓を打つても、しどろもどろの有様で、何とも乱雑な拍子だと、よその人が聴くかと思えば、恥ずかしい。

日暮某の妻 夫が家を留守にしてからは、十五夜の、

地 明るく輝く月影のもとでも、待ち続けて恨む心の闇は、晴れることはない。

日暮某の妻 あらあら群鳥が

地 あらあら群鳥が、稲葉を離れて空高く飛び立ったよ。ああして去ってしまうと、いつまた逢えるだろうか。鼓、太鼓を打ち連れて、さあ、もつと鳥を追おう。

左近の尉 おお、嬉しいことに今こそ私の田の鳥は皆飛び立ったぞ。舟から陸に上がってお休みなされよ。

六 日暮某、鳥追舟に妻子のいることを知り、左近の尉を討とうとする

日暮某は舟を近くに寄せよと声をかけ、左近の尉が何者かと思えば、主人であった。日暮某は妻子と再会し、ことの次第を聞き、左近の尉を不屈者として討とうとする。

Higurashi Watching the scene of the boats driving off the birds, I have been forgetting that I am on my way home. Among the many boats, that one decorated with hand drums and clappers looks especially festive. I will call it out and have it come closer to me.

Hello, hello! The boat over there, decorated with hand drums and clappers, come closer to me.

Sako-no-jō

How interesting. In this region, I cannot think of anyone who would order this Sako-no-jō to steer a boat toward him. He looks like a traveler. Say, what a strange man.

Higurashi Hey, I am asking that boat to come closer.

Sako-no-jō

This is all very odd. Rowing the boat for driving off birds closer to him and looking carefully, I see that . . . Oh, my goodness, you are Lord Higurashi! What has happened to your legal matter?

Higurashi Yes, the legal matter was successfully concluded and I have just now returned to my hometown. Is the child over there yours?

Hanawaka No, I am the son of Lord Higurashi.

Higurashi Then, the woman over there is your mother?

日暮某

鳥追舟に眺め入って、古里に帰らなければならぬことを忘れていました。たくさんの舟のなかでも、羯鼓や鳴子を飾った舟が面白い。この舟を近く寄せて見ようと思えます。

やあやあ、その羯鼓、鳴子を飾った舟をこちらへ近寄せよ。

左近の尉

おや不思議なことだ。このあたりで左近の尉の舟を近寄せよなどと命じる者など思いもよらないが。これは旅の人のようだな。ああ、意外な奴だ。

日暮某

おいおい、あの舟を近くに寄せよ、と言っているのだぞ。

左近の尉

これはどうもおかしい。鳥追舟を漕いで近くに寄せて、よくよく見れば……。おお、これは日暮殿であられますか。さて、訴訟はどうなりましたか。

日暮某

おう、訴訟はことごとくうまく運び、今、故郷へ帰って来たところだ。あちらにいるのはお前の子どもか。

花若

いえ、私は日暮殿の子でございます。

日暮某

また、あちらにいるのはお前の母か。

Hanawaka Yes, she is my mother.

Higurashi Why are you doing such menial work?

Hanawaka My father has been staying in Kyoto but we have heard nothing from him. We have been relying on Sako-no-jō, who told us that this autumn, we might be forced out of our own house if we did not drive off the birds ruining the rice crop. Fearful of what he said, we put aside our status, boarded the boat, hit hand drums, and did such unfamiliar work. That is how we became such lowly people.

Higurashi This is an outrage! First of all, “the child of a warrior, while still in his mother’s womb, hears what his parents wish of him and, at seven years old, is ready to strike down his parents’ mortal enemy.” You are already more than ten years old. You must resent how terribly you have been treated. This happened because I stayed in Kyoto for many years. Right now I will slash Sako-no-jō with my sword and kill him before your very eyes. Come with me.

Hey, Sako-no-jō! You have made a terrible mistake! When I gave you the duty of looking after my son, I supposed it must be such a hardship for you that after I returned home, I would give you whatever reward you might wish. But such thoughts I had in Kyoto are meaningless now. You have disrespected your master and used him like your servant. Is there any possible justification for doing so? Why do you say nothing?

花若 はい、母上でございます。

日暮某 なぜこのような賤しい仕事をしているのだ。

花若 父は在京されており、音信もなく、頼っている左近の尉がこの秋、「田を荒らす群

鳥を追え、さもなければ親子もろとも、我が家に住まわせないぞ」と言い、その言葉を恐れて、身を捨てて舟に乗り、鞆鼓を打ち、慣れない仕事をするという、浅ましい身となったのです。

日暮某 とんでもないことだ。そもそも「武人の子は、母の胎内にあってその願いごとを

聞き、七歳で親の敵を討つ」と言われる。ましてお前は十歳を過ぎていたのだから、さぞ無念であったろう。ただこれというのも、自分が長期にわたり在京した結果である。今すぐ左近尉を、花若の目の前で討ち捨ててやろう。さあ、こちらへお出でなさい。

おい、左近の尉、お前はまったく不心得者だな。お前に子守り役を務めてもらうのにあたっては、さぞ面倒をかけたことだろうと思ひ、郷里に帰ったならば、どんな恩賞でも取らせようと、都で思い描いていた甲斐もなく、とうとう主君を追い下げて、家来のように使い立てするとは、そんな道理があるものか。なぜ物をいわないのだ。

7. Higurashi's Wife Stops Him and Sako-no-jō's Life Is Spared

Lord Higurashi's wife stops her husband from killing Sako-no-jō, saying that he is responsible for this misfortune. She urges him to spare Sako-no-jō's life. He then forgives Sako-no-jō. He makes Hanawaka the head of the family, and thereafter, the Higurashi family, a samurai clan of true virtue, flourishes for generations.

Wife Hanawaka's guardian is not at fault here. Hanawaka's father, who abandoned us for so many years, is solely to blame.

There is a story about a man who mistakenly visits the house of a sage and becomes his guest for a half day. But when the man goes back to his own home, he finds that while he was in the sage's house, so many years have passed that he meets his descendants who are seven generations younger than him. You are just like the man in this story, who was gone for such a long time. During the more than ten years that you were away, nothing bad ever happened until today, when by some great misfortune, you happened to witness such a cruel spectacle.

Reciters We will speak no more of our complaints, if only you could please, out of respect for Hanawaka and myself, spare the life of Sako-no-jō.

Higurashi When you ask me like that, I cannot refuse your request.

Reciters Autumn, the season to protect rice paddies, has come to an end. I forgive Sako-no-jō.

After that, Lord Higurashi, after that, Lord Higurashi makes Hanawaka the head of the clan. Hanawaka becomes a warrior

七 妻は日暮某を止め、左近の尉は許される

妻は夫を引き留め、元凶は日暮某にあるとして、左近の尉を許すよう迫る。こうして左近の尉も許された。後に花若が家を継ぎ、それから日暮家は徳のある武家として子々孫々栄えた。

日暮某の妻 子守り役の罪ではありません。ただただ長くお捨て置きになった花若のお父上の罪でございますよ。

間違つて仙人の住家に行き、お客になって半日の間を過ごしただけのつもりが、故郷に帰ると、すでに永い年月が経ち、七代後の子孫に会ったという話がありますが、それほど永くお留守をなさったのです。この十余年、何ごともなかったのに、今日になって、このような情けない目に遭うのは、まことに不吉なことでございます。

地 私たちは、恨み言は申しません、ただ願わくば、左近の尉を私たち母子に免じて、許してくださいませ。

日暮某 このように頼まれては、拒むことはできないな。

地 田を守る秋も過ぎた、左近尉を許してやろう。

who correctly practices, in this village, the five cardinal Confucian virtues (benevolence, righteousness, propriety, wisdom, and fidelity). The Higurashi clan flourishes for generations, flourishes for generations.

さてその後に日暮某は、さてその後に日暮某は、家督を花若に譲った。花若はこの里で、五常（仁義礼智真）の道を正しく歩む武士となり、日暮家は子孫に至るまで、末永く栄えた、末永く栄えたのであった。

鳥追舟 宝生流現行謡本による現代語訳

Torioi-bune (Driving off Birds from Aboard a Boat)

Torioi (Driving off Birds)

It is called "Torioi (Driving off Birds)" in the Hōshō school while is "Torioi-bune (Driving off Birds from Aboard a Boat)" in the other schools.

Synopsis

A man known as Higurashi, the lord of Higurashi village in Satsuma Province, Kyushu (in the present day, the vicinity of Torioi-chō in the city of Satsuma-sendai, Kagoshima Prefecture), went to Kyoto to pursue a legal matter and has been away from his village for more than ten years. During his absence, his retainer, Sako-no-jō, has been entrusted with protecting Lord Higurashi's wife and his son and heir, Hanawaka. This year, no one has been available to drive off the birds that ruin the rice paddies, so Sako-no-jō goes to Higurashi's house and urges Hanawaka to use clappers and hand drums and scare away the birds by making noise from aboard a boat. Because Sako-no-jō makes his request quite forcefully, going so far as to mention their being forced to leave their home, the mother and son can hardly decline his request and end up boarding the boat and scaring away the birds.

Lord Higurashi's legal case has now been successfully completed and he finally arrives at his village. On the way to his house, he decides to take in the view of the boats as they scare away the birds. At that very moment, Sako-no-jō is in one of the boats, pushing the downhearted mother and son to hurry up and scare away the birds. The mother and son start to drive off the birds, but for Lord Higurashi's wife in particular, the sight of the startled birds scattering as they fly away reminds her of a separated couple, like she and her husband. When all of the birds are finally gone, Lord Higurashi calls out to them. Finding his master has returned, Sako-no-jō brings the boat to the bank and formally greets his master. When Lord Higurashi sees that the menial labor of driving off the birds was being done by his wife and son, he is so irate that he is going to slash Sako-no-jō with his sword. At that point, Lord Higurashi's wife intervenes and remonstrates him, as his absence of more than ten years is the cause of the entire incident. Having forgiven Sako-no-jō, he has Hanawaka succeed him as the head of the clan. The Higurashi clan prospers for generations.

Highlights

The origin of this human drama is thought to be a legend about driving off birds, passed down in the Sendai area of Kagoshima Prefecture. The original legend, handed down locally, is a dark tragedy describing the separation of a mother and her children. (As the result of an evil plot hatched by Sako-no-jō, Lord Higurashi divorces his wife and marries another woman. The first wife's two children can only see their mother staying on the other side of a river and are forced to work at scaring away birds. The legend ends as, in a state of despair, the children drown themselves in the river.) This Noh play is also dramatic, with ups and downs, but unlike the legend upon which it is based, has a happy ending. In this play, *shite* (the lead character), the wife of Lord Higurashi, laments their misfortune, is considerate of her son Hanawaka, and shows dignified reserve toward her husband. This play vividly describes such feelings and behavior of hers, creating an atmosphere of elegance and refinement that is augmented by the quaint custom of scaring away birds from aboard a boat. Among the play's many highlights, especially noteworthy are the conversations between Sako-no-jō and Lord Higurashi's wife, the scene of driving off the birds that resonates with the wife's emotional landscape, and the scene in which the wife admonishes her husband as he is about to kill Sako-no-jō. While the male characters have their own reasons for acting rashly and selfishly, in contrast the level-headed, caring, and courageous stance of the wife leaves us with a very favorable impression of her.

School	All five. Titled "Torioi (Driving off Birds)" in the Hōshō school.
Category	The fourth group Noh, <i>Kyōjo-mono</i>
Author	Unknown
Subject	Unknown
Season	Autumn (September in the lunar calendar)
Scene	Village of Higurashi in Satsuma Province
Tsukurimono	Boat (decorated with hand drums and clappers).

Characters	<i>Shite</i>	Lord Higurashi's Wife
	<i>Kokata</i>	Hanawaka
	<i>Waki / Waki-tsura</i>	Lord Higurashi
	<i>Waki-tsura / Waki</i>	Sako-no-jō
	<i>Ai</i>	Retainer of Lord Higurashi (Sword Bearer)
Masks	<i>Shite</i>	<i>Shakumi, Fukai</i>
Costumes	<i>Shite</i>	[First Half] <i>Kazura</i> (wig), <i>kazura-obi</i> (band for a wig), <i>ironashi-karaori</i> (a short-sleeved <i>kimono</i> outer robe with no scarlet in its pattern), <i>kitsuke / surihaku</i> (short-sleeved <i>kimono</i> , worn as the innermost layer of the costume of a female character), and a fan. [Second Half] <i>Kazura</i> , <i>kazura-obi</i> , <i>mizugoromo</i> (a type of knee-length <i>kimono</i> of middling quality) or <i>ironashi-karaori</i> worn in <i>tsubo-ori</i> style, <i>kitsuke / surihaku</i> , <i>koshimaki / nuihaku</i> (a short-sleeved <i>kimono</i> with embroidery and gold or silver flakes placed onto the fabric), <i>koshi-obi</i> (belt), a sedge rain hat, and a fan.
	<i>Kokata</i>	[First Half] <i>kitsuke / nuihaku</i> , <i>nagabakama</i> (<i>hakama</i> -style trousers with long-stretched trains), and a fan. Or <i>kitsuke / surihaku</i> , <i>chigo-bakama</i> (<i>hakama</i> -style trousers for a child character), and a fan. [Second Half] <i>kitsuke / surihaku</i> , <i>koshimaki / nuihaku</i> , <i>koshi-obi</i> , and a fan. Or <i>kitsuke / surihaku</i> , <i>chigo-bakama</i> , and a fan.
	<i>Waki / Waki-tsura</i> (Lord Higurashi)	<i>Kake-suō</i> (a long-sleeved unlined hemp <i>kimono</i> worn by male characters, left untucked in <i>hakama</i> trousers), <i>kitsuke / atsuita</i> (a type of short-sleeved <i>kimono</i> mainly worn by male characters), or <i>kitsuke / dan-noshime</i> (short-sleeved <i>kimono</i> with very wide stripes, worn as the innermost layer of the costumes of male characters of lesser standing), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , a small sword, a sedge rain hat, and a fan.
	<i>Waki-tsura / Waki</i> (Sako-no-jō)	<i>Suō-kamishimo</i> (a long-sleeved unlined hemp <i>kimono</i> with matching top and bottom, worn by male characters), <i>kitsuke / muji-noshime</i> (short-sleeved <i>kimono</i> with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), a small sword, and a fan. (In the second half, removes the right sleeve from the top of the <i>suō kimono</i> and holds a pole.)
	<i>Ai</i>	<i>Naga-kamishimo</i> (long-sleeved <i>kimono</i> worn with a sleeveless robe and a pair of <i>hakama</i> trousers with trailing hems).
Number of Scenes	Two	
Length	About 1 hour and 20 minutes	

鳥追舟 (とりおいぶね) 観世流、金春流、金剛流、喜多流

鳥追 (とりおい) 宝生流

あらすじ

九州薩摩国日暮^{ひぐらし}の里 (現在の鹿児島県薩摩川内市鳥追町周辺) の領主、日暮某は、訴訟のために都に行き、十数年も留守にいました。その間、日暮某の妻と嫡子の花若は、家来の左近の尉を頼りにして暮らしていました。この年、田を荒らす鳥を追う者がいないため、左近の尉は妻子の家を訪問し、花若に鳴子や鞆鼓をつけた鳥追舟に乗って音を出し、鳥を追うよう迫りました。家から放り出すことも辞さない左近の尉の強い姿勢に、二人は拒みきれず、鳥追舟に乗ることになりました。

一方、訴訟を無事に終えて郷里に帰って来た日暮某は、鳥追舟の様子を眺めてから家に行くことにしました。折しも舟の上では、嘆く母子に、左近の尉が早く鳥を追うように急ぎ立てていました。母子は鳥を追い始め、特に妻は飛び去る鳥の姿に、離れ離れの夫婦の姿を重ねながら、鳥を追い立てました。やがて鳥がいなくなった頃、日暮某が声をかけ、左近の尉は主君を見て舟を寄せ、畏まります。日暮某は鳥追いをしていたのが自分の妻子と知って憤り、左近の尉を討とうとします。すると日暮某の妻が止め、ことの発端は日暮某が十数年も留守にしたことだと諫めます。左近の尉は許され、花若は後に家督を継ぎ、日暮家は子々孫々まで繁栄しました。

みどころ

鹿児島県の川内地方に伝わる鳥追伝説と所縁があると思われる、人情物の一作です。地元の伝説は、親子別れの重い悲劇 (日暮某の妻は、左近の尉の謀略により離縁され、後妻が入り、二人の子どもは川を挟んでしか母に会えず、鳥追の仕事に使役され、後に絶望して川に身を投げる) ですが、能はハッピーエンドで終わる、起伏あるドラマチックなストーリーとなっています。シテである日暮某の妻の嘆き悲しみ、花若への思いやり、夫への凛とした態度ほか、彼女の心象や行動の、めりはりを利かせた描写が軸となり、そこに鳥追舟という、芸能の要素のある風習を重ねて、風雅な趣きをも醸しています。みどころは多々ありますが、なかでも左近の尉と日暮某の妻のやりとりの場面、妻の思いを追いながら鳥追いの様子を見せる場面、左近の尉を斬ろうとする夫を妻が諫める場面が挙げられます。おのおの背景があるとはいえ、身勝手な行動に走りがちな男たちと比べて、妻の道理を弁えた、愛情深く、気丈な振る舞いが印象的です。

流儀 五流にあり。宝生流では「鳥追」と表記
分類 四番目物、狂女物
作者 不明
題材 不明
季節 秋 (旧暦9月)
場面 薩摩国日暮の里
作り物 舟 (鞆鼓、鳴子付け)

登場人物

シテ 日暮某 (ひぐらしのなにかし) の妻
子方 花若 (はなわか)
ワキ/ワキツレ 日暮某
ワキツレ/ワキ 左近の尉 (さこのじょう)
アイ 日暮某の供人 (太刀持)

面 シテ 曲見、深井

装束

前シテ 鬘、鬘帯、色無唐織、着付・摺箔、扇
後シテ 鬘、鬘帯、水衣または壺折・色無唐織、着付・摺箔 (すりはく)、腰巻・縫箔 (ぬいはく)、腰帯、笠、扇
子方 [前場] 着付・縫箔、長袴、扇/着付・摺箔、稚児袴、扇
[後場] 着付・摺箔、腰巻・縫箔、腰帯、扇/着付・摺箔、稚児袴、扇
ワキ/ワキツレ (日暮某) 掛素袍 (かけずおう)、着付・厚板/着付・段熨斗目、白大口、腰帯、小刀、笠、扇
ワキツレ/ワキ (左近の尉) 素袍上下 (すおうかみしも)、着付・無地熨斗目、小刀、扇。(後場にて素袍上下の右肩を脱ぎ、權竿を持つ)
アイ 長上下 (ながかみしも)

場数 二場
上演時間 約1時間20分

鳥追舟 (とりおいぶね) / 鳥追 (とりおい)
Torioi-bune (Driving off Birds from Aboard a Boat) / Torioi (Driving off Birds) ©2022 the-noh.com

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