

「英語研究における『萬葉集』と
ALEXANDER VOVINの新英訳（2009年～）」



東西学術研究所創立70周年記念シンポジウム

Robert F. Wittkamp（関西大学・ヨーロッパ文化専修）

発表の構成

- 西洋における万葉集研究史の始まり ⇨ 英語圏の翻訳と研究
- Alexander Vovinの『Man'yōshū』 (注釈本) : 構造と文学としての問題点



西洋における万葉集の翻訳・研究の始まり

- August Pfizmaier (1808 – 1887)
- Léon de Rosny (1834 – 1914)
- T. Okasaki (1898): *Manyōshū – eine kritisch-ästhetische Studie*
- William George Aston (1841 – 1911) (1899): *A History of Japanese Literature* („Manyōshū“: Chapter 2, pp. 24–49)
- Karl Florenz (1865 – 1939) (1894): *Dichtergrüße aus dem Osten*
- Karl Florenz (1903–1906): *Geschichte der japanischen Litteratur* („Manyōshū“: pp. 75–124)
- Frederic Victor Dickins (1838 – 1915) (1906): *Primitive and Mediaeval Japanese Texts* (二冊)



PRIMITIVE & MEDIAEVAL
JAPANESE TEXTS

TRANSLATED INTO ENGLISH WITH INTRODUCTIONS
NOTES AND GLOSSARIES

BY

FREDERICK VICTOR DICKINS, C.B.

SOMETIME REGISTRAR OF THE UNIVERSITY OF LONDON

ILLUSTRATED FROM JAPANESE SOURCES

WITH A COMPANION VOLUME OF ROMANIZED TEXTS

反以將之說詳而學博
MENCIUS 也約說

OXFORD
AT THE CLARENDON PRESS
1906

A HISTORY OF
JAPANESE LITERATURE

BY

W. G. ASTON, C. M. G., D. LIT.

LATE JAPANESE SECRETARY TO H. M. LEGATION, TOKIO



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1899

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Zehnter Band.

Geschichte der japanischen Litteratur.

Von

Dr. K. Florenz.

Leipzig,
C. F. Amelangs Verlag.
1906.

万葉集の英訳

- Pierson, Jan L. (1929 – 1963): *The Manyôshû – Translated and Annotated*, vol. 1-20. Leiden: E.J. Brill (20冊 ; LI*911.221*M1*1-2)
- Honda Heihachirô (1967): *The Man'yôshû. A New and Complete Translation*. Tokyo: The Hokuseido Press (1冊 ; *911.224**H) .
- Suga Teruo (1991): *The Man'yo-shu. A Complete English Translation in 5-7 Rhythm*. Vol 1-3. Tokyo: Kanda Institute of Foreign Languages. (3冊 ; *911.224**S-1-3)
- Nobutsuna Sasaki et al. (special Manyôshû committee, 1940): *The Manyôshû : one thousand poems, selected and translated from the Japanese*. Tokyo : Published for the Nippon Gakujutsu Shinkokai by the Iwanami Shoten. (*911.224**I)
- Levy, Ian Hideo (1981): *Man'yôshû : a translation of Japan's premier anthology of classical poetry* . Princeton, N.J. : Princeton University Press (*911.12*L-1)
- Cranston, Edwin A. (1993): *A Waka Anthology. Volume One: The Glem-Glistening Cup*. Stanford University Press.



THE MANYÔSÛ

TRANSLATED AND ANNOTATED

BOOK V

BY

DR. J. L. PIERSON JR.

(PROFESSOR OF JAPANESE IN THE UNIVERSITY OF UTRECHT)



LEIDEN
E. J. BRILL
1938

Pierson, Jan L. (1929 – 1963): *The Manyôshû – Translated and Annotated*

Vol. 1 – 20. Leiden: E.J. Brill (20 冊)

「Adolf Hitlerに捧げる」





BOOK II.

ŠITAŠIMI UTA (SÔMON) 相聞.

II-1. *Naniya no Takatsu no miya ni ame-no-šita širošimesiši*
 難波高津宮御宇
sumera-mikoto no mi-yo.
 天皇代

(During the reign of the Emperor (Nintoku 313—399) who ruled over the country in the palace of Takatsu at Naniya).

Iva-hime no Ovo-kisaki no sumera-mikoto wo sinubašite yomi-
 磐姫皇后思天皇御作
maseru mi-uta yotsu.

歌四首

(Four poems by the Empress Iva-hime who is longing for the Emperor).

- | | |
|-------------------------|---------------------------------|
| (1) Kimi ga yuki 君之行 | (2) Ke-nagaku narinu; 氣長成奴 |
| (3) Yama tadune 山多都禰 | (4) Mukave ka yukamu? 迎加將行 |
| | (5) Mafi ni ka matamu? 待爾可將待 |

Translation.

(1) My lord's journey (2) has come to take such a long time;
 (4) Shall I go to meet him (3) searching the mountain-(paths)?
 (5) or shall I keep waiting for him here?

General Remarks.

Sômon, šitašimi-uta are likewise called *ai-kiki*, 'poems of love, affection, and friendship, also between lord and retainer'.

As has already been stated in the introduction to Book I of

the Manyôšû, page 5, under 'Date', this *uta*, attributed to the Empress Iva-hime, is also found in the *Koçiki*, Vol. 111, Sect. CXLIII. It says there: '*Karu no miko Karu no ovo-iratsume wo tabaku. Kare (kakareba or karu ga yuwe ni) sono miko wo Iyo no ideyu ni nagasu. Kono toki Sotovosi no miko (Sotôri-hime) koyisisa ni tavezû site, inisi-koro wo omoyi-yarite utai tamavaku*': (Prince Karu seduced his sister Princess Karu, both of them children of Ingyô Tennô (412—451). Therefore that prince was banished to the hot springs of Iyo. At that time, the princess Sotovosi (Sotôri-hime), not being able to bear her love-longing, thinking pathetically of olden times, composed the following song):

- | | |
|------------------------------|---------------------------------|
| (1) Kimi ga yuki 君之行 | (2) Ke-nagaku narinu; 氣長久成奴 |
| (3) (Yama-ta d u no) 山多豆乃 | (4) Mukave wo yukamu 迎乎將往 |
| | (5) Matu ni ya matazi! 待爾者不待 |

(1) My lord's journey (2) has come to take too long a time;
 (4) I shall go to meet him (3) (as the leaves of the yama-tadzu meet one another) (5) I cannot wait any longer!

This is considered the correct reading.

As our Manyô poem dates from 314 and the *Koçiki* poem from the end of the fifth century, we cannot rely on either.

Naniya is found in N.I-112, 663 B.C.: 'just when the Imperial forces (Zimmu Tennô) reached cape *Naniha* they encountered a current of great swiftness. Whereupon that place was called *Nami-haya* (wave-swift) or *Nami-hana* (wave-flower). It is now called *Naniha* which is a corruption of this'. (Aston gives the following note: "*Nanitha* is now a poetical name for *Ohosaka*. The current referred to is no doubt the tide on the bar at the river-mouth, a most dangerous place for small craft in bad weather").

Iva-hime is mentioned in the N.I-278, Nintoku 2-III-8 (314).

Grammar.

Kisaki is 'Empress' but may also be 'the wife of a prince'. In the Heian period it became *kisai*.

(1) *Kimi ga yuki* is *Tennô no mi-yuki*: 'Thy going, or my lord's going'. (2) *Ke-nagaku*, is *kiye-nagaku*; *ke*, *kive* is 'the passing of time, an interval of time, days and months passing on', (see I-65, 4 and pages 33 and 34 of the introduction to the first volume re 'The transliteration and Transcription of the Japanese kana'). (3) *Yama tadune* is written clearly with kana, and the meaning 'searching the mountain-(paths)', harmonises quite naturally with the general meaning of the *uta*. But some commentators prefer to read: (*Yama-tadu no*) as m.k. for *mukave*, because the *Koçiki* poem cited above runs thus. *Yama-tadu* is explained as *tatsuge* or *tatsuki*, 'a woodcutter's axe which meets the wood'? I prefer to translate this m.k. as the name of a plant, called (*yama*)*tadzu no ki* or *nihatoko* by Dickins and *hime-tsubaki* by Shimoi, of which the leaves are opposite, corresponding with *mukayu*, 'to be opposite, in front of, to meet'. (5) *Mafi ni ka matamu?* lit. 'waiting shall I wait (for him)? This is an idiomatic phrase, meaning 'to wait a long time, to keep waiting', like *yomi ni yomu*, 'to read a lot', *furi ni furu*, 'to keep raining'.

Script.

Yukamu and *matamu*, kambun.

Different Readings.

(3) (*Yama-tadu no*) as m.k. for *mukave*, see Grammar (3).

Migi išsu Yamanove no omi Okura ga "Ruižû Karin" ni nosu. (This poem was inserted in the "Ruižû Karin" by Yamanove no omi Okura).

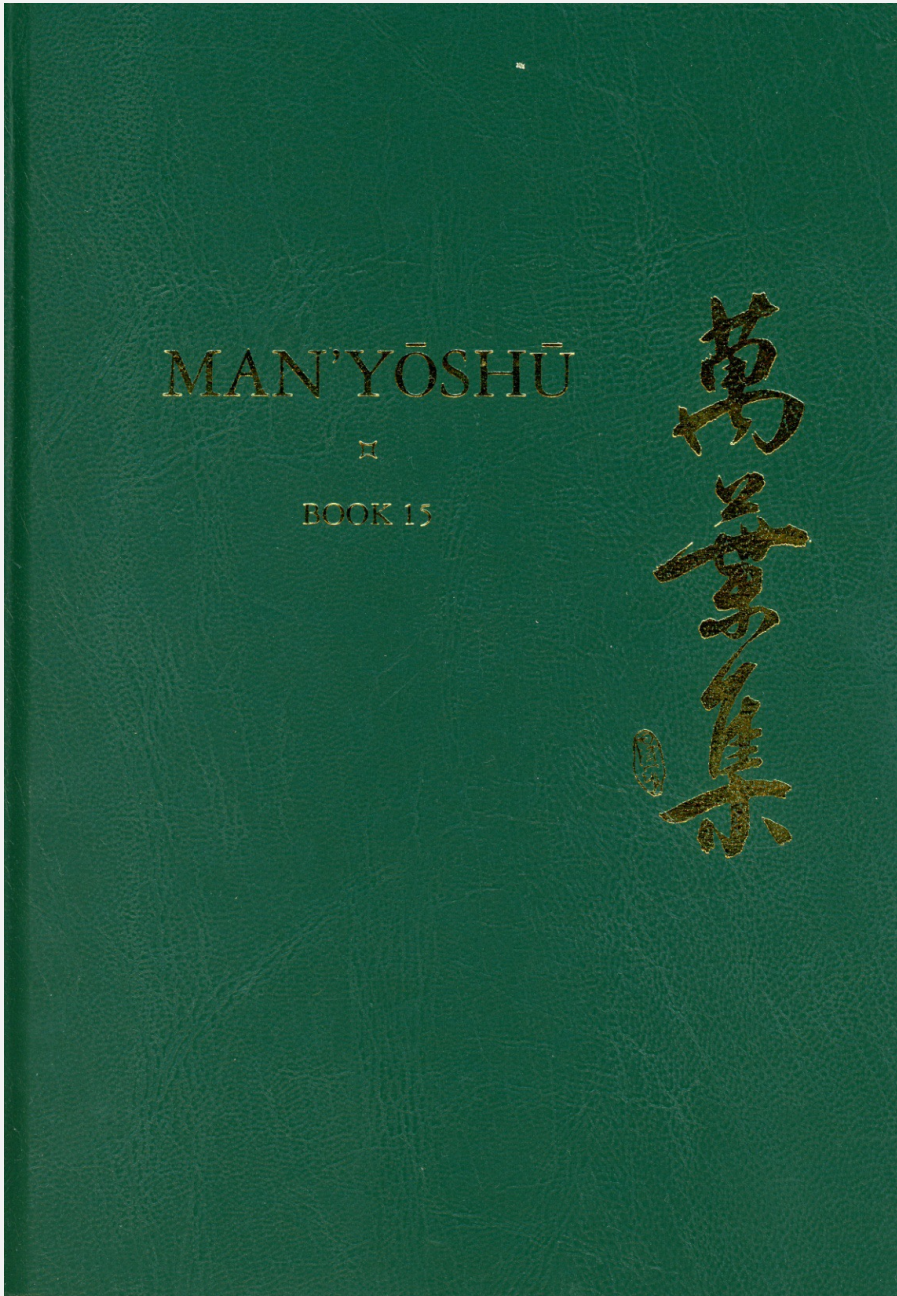
- | | |
|-----------------------------|----------------------------------|
| II-2 (1) Kaku bakari 如此許 | (2) Kovi-tutu arazu va, 戀乍不有者 |
| (3) Taka-yama no 高山之 | (4) Iva-ne si makite 磐根四卷手 |
| | (5) Sinamasi mono wo! 死奈麻死物乎 |



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- Pierson, Jan L. (1929 – 1963): *The Manyôshû – Translated and Annotated*, vol. 1-20. Leiden: E.J. Brill (20冊 ; LI*911.221*M1*1-2)
- Honda Heihachirô (1967): *The Man'yôshû. A New and Complete Translation*. Tokyo: The Hokuseido Press (1冊 ; *911.224**H) .
- Suga Teruo (1991): *The Man'yo-shu. A Complete English Translation in 5-7 Rhythm*. Vol 1-3. Tokyo: Kanda Institute of Foreign Languages. (3冊 ; *911.224**S-1-3)
- Nobutsuna Sasaki et al. (special Manyôshû committee, 1940): *The Manyôshû : one thousand poems, selected and translated from the Japanese*. Tokyo : Published for the Nippon Gakujutsu Shinkokai by the Iwanami Shoten. (*911.224**I)
- Levy, Ian Hideo (1981): *Man'yôshû : a translation of Japan's premier anthology of classical poetry* . Princeton, N.J. : Princeton University Press (*911.12*L-1)
- Cranston, Edwin A. (1993): *A Waka Anthology. Volume One: The Glem-Glistening Cup*. Stanford University Press.





Alexander Vovin (2009): *Man'yōshū* (Book 15)
A New English Translation Containing the Original Text,
Kana Transliteration, Romanization, Glossing and
Commentary



ALEXANDER VOVIN: EXTRACTS FROM THE PREFACE

[...] I start from book fifteen, which may seem puzzling to the reader, since all previous translations started from book one. There are, however, good reasons for this. The main problem is that the majority of *Man'yōshū* books are written in semantographic or almost semantographic script.

[...] However, luckily enough, several books of the *Man'yōshū*, namely **books five, fourteen, fifteen, seventeen, eighteen, and twenty**, are predominantly written in the **phonographic script**. Given the recurrent nature of Old Japanese poetry, where many lines turn out to be identical in both the phonographic and semantographic parts of the *Man'yōshū*, especially due to the *makura kotoba* (枕詞) and *honkadōri* (本歌取り) poetic techniques, we have a clue to unraveling the readings of a significant portion of the semantographic part. This means that books written in phonographic script have to be done first, and books in semantographic writing, second.

[...] Book fifteen occupies quite a unique position among the phonographic volumes of the *Man'yōshū*. None of the greatest poets of the *Man'yōshū*, with the exception of Kakinomoto-no Hitomaro (柿本人麿), who is marginally present as the author of 15.3611, and whose poems also partially appear in the *honkadōri* form in 15.3606-15.3610, is represented in this book.

[...] **The importance of book fifteen lies in the fact that it contains a large number of Western Old Japanese grammatical forms and constructions that are not attested in any other Western Old Japanese texts, but are extremely important for our knowledge of this language.** In addition, it also includes practically all the basic grammatical forms that are necessary for the mastery of Western Old Japanese.



ALEXANDER VOVIN: EXTRACT FROM THE PREFACE

[...] I start from book fifteen, which may seem puzzling to the reader, since all previous translations started from book one. There are, however, good reasons for this. The main problem is that the majority of *Man'yōshū* books are written in semantographic or almost semantographic script.

私は巻15から始めていますが、これまでの翻訳はすべて第1巻から始めていたので、読者は混乱してしまうかもしれません。しかし、これにはちゃんとした理由があります。一番の問題は、ほとんどの巻が訓字または訓字主体で書かれていることです。



ALEXANDER VOVIN: EXTRACT FROM THE PREFACE

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「音仮で書かれた巻の中でも、第15巻は特別な位置を占めています。（省略）たった一首の柿本人麻呂の歌を除いて、他の有名な詩人はこの本には登場しません。」



Poems 15.3578-3588 are exchange poems between departing envoys and their wives.

15.3578

本文・Original text

(1) 武庫能浦乃 (2) 伊里江能渚鳥 (3) 羽具久毛流 (4) 伎美乎波奈礼豆 (5) 古非尔之奴倍之

仮名の書き下し・Kana transliteration

(1) む₁こ₁の₂うらの₂ (2) いりえ₂の₂すど₂り (3) はぐくも₁る (4) き₁み₁をはなれて (5) こ₁ひ₂にしぬべ₂し

Romanization

(1) Mukô-nô URA-nô (2) iriYE-nô SU-N-TÔRI (3) pa-N-kukumôr-u (4) kîmi-wo panare-te (5) kôpi-ni sin-uNpê-si

Glossing with morphemic analysis

(1) Mukô-GEN bay-GEN (2) inlet-GEN shallow-GEN-bird (3) wing-LOC-cover-ATTR (4) lord-ACC separate(INF)-SUB (5) love(NML)-LOC die-DEB-FIN

Translation

(5) [I] should die from love (4) parting with [my] lord, (3) who covered [me] with [his] wings (2) [as] birds from the shallows in the inlet (1) of the bay of Mukô [cover their chicks].

Commentary

This anonymous poem was apparently composed by the wife of an envoy sent to Silla.

The Mukô Bay refers to the seashore of the bay area located around the estuary of the Muko river (武庫川) in present-day Hyōgo prefecture (Omodaka 1983.3: 341). Nakanishi Susumu further indicates that also included is the seashore area to the west of the estuary (Nakanishi 1985: 491). Mukô Bay is also mentioned in the two other *Man'yōshū* poems: 3.358 and 15.3595 (Omodaka 1984.15: 12, 24), (Nakanishi 1985: 491).

pa-N-kukumôr- 'to be covered by wings' is a *hapax legomenon* generally believed to be an intransitive or passive form of *pa-N-kukum-* 'to cover by wings' (Takagi et al. 1962: 54), (Omodaka et al. 1967: 574), (Omodaka 1984.15: 12), (Kojima et al. 1975: 43), (Nakanishi 1981: 293), (Itō 1998: 36), (Satake et al. 2002: 391). The latter clearly includes the noun *pa* 'wing', a reduced form *-N-* of the dative-locative case marker *-ni*, and a verb *kukum-* that does not occur in Old Japanese anywhere else, but which is explained by *Man'yōshū* scholars quite differently. Thus, Omodaka et al. and Nakanishi Susumu treat *kukum-* as the synonym of the verb *tutum-* (包む) 'to wrap' (Omodaka et al. 1967: 574), (Nakanishi 1981: 293), but Kojima et al. prefer to analyze it as a phonetic variant of *kurum-* 'to wrap' (1975: 43). While *kukum-* certainly can be interpreted as a synonym of either *tutum-* or *kurum-*, it is unlikely to be a phonetic variant of the latter, for two reasons. First, *kurum-* is not attested in Old Japanese, and second, there is no known shift of *-k-* > *-r-* in Old Japanese or vice versa. It is most likely that *kukum-* represents a variant of

Original text 原文

Kana transliteration 仮名書き下し

Romanization ローマ字翻字

Glossing with morphemic analysis 文法

Translation 翻訳

Commentary 注



15.3578

本文・Original text

(1) 武庫能浦乃 (2) 伊里江能渚鳥 (3) 羽具久毛流 (4) 伎美乎波奈礼弓 (5) 古
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Romanization

(1) Mukô-nô URA-nô (2) iriYE-nô SU-N-TÖRI (3) pa-N-kukumôr-u (4) kîmî-
wo panare-te (5) kôpî-ni sin-uNpë-si

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(1) Mukô-GEN bay-GEN (2) inlet-GEN shallow-GEN-bird (3) wing-LOC-
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Commentary

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The Mukô Bay refers to the seashore of the bay area located around the estuary of the Muko river (武庫川) in present-day Hyōgo prefecture (Omodaka 1983.3: 341). Nakanishi Susumu further indicates that also included is the seashore area to the west of the estuary (Nakanishi 1985: 491). Mukô Bay is



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seashore area to the west of the estuary (Nakanishi 1985: 491). Mukô Bay is
mentioned in the *Manyōshū* (巻之三, 15.3578, 15.3595).



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ALEXANDER VOVIN の翻訳理論

“*This new translation is an academic one. [...] A literary translation will inevitably call for poetic-sounding English at the expense of the Japanese text. However, I want to present the *Man'yōshū* to the reader having preserved as far as possible the actual flavor and semantics of the poems. That is, I want the Japanese poets of that distant age to speak to the reader in their own words, rather than according to English poetics. Consequently, I have endeavored to make the translation as literal as possible without violating English usage [...]*” (here Book 19, 2018: xix; my highlighting).

「この新訳は、学術的な翻訳です。（省略）文芸翻訳では、どうしても日本語のテキストを犠牲にして、詩的な響きのある英語が求められます。しかし、私は万葉集を、可能な限り詩の実際の味わいや意味を保ったまま、読者に提示したいと考えています。つまり、あの遠い時代の日本の詩人たちが、英語の詩学に則ってではなく、詩人たちに自分の言葉で（英語圏の）読者に話させたいのです。そのため、英語の用法に反しない範囲で、できるだけ直訳するように努めました。」（『Book 19』2018年、XIXページ）

