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講演 ー

(アメリカ出身の日本文学者リービ英雄) (1)

世田谷文学館の文学サロンでリービ英雄氏の「翻訳家から作家へーバイリンガル時代の日本文学」というテーマで講演会があると聞いて足を運んだ。昨年11月14日土曜日の昼下がりである。ざっと数えて7~80名ほどの日本人の聴衆に向かって彼は冒頭立ち上がったまま明治時代の文豪夏目漱石が英国留学の途上船中でデッキチェアに横たわって印度洋の水を眺めながら書いたという一編の詩を原文のまま読み上げた。「The sea is lazily calm and I am dull to the core.....」と。

朗読の後の話として、明治時代の日本の代表的な作家たちは英語やドイツ語、ロシア語の文学の和訳を手がけただけでなく、いわゆる継母国語で詩やエッセイを書くというのが一つのたしなみであった。

しかし戦後は日本の経済成長と共にそういう作家たちがいなくなってしまったことなどに言及した。

リービ英雄氏がプリンストン大学で日本文学の教授を務めていた時代、「プリンストン」と「新宿」を行ったり来たりしながら、4516首という日本最大の歌集「万葉集」の英訳に挑んだ話になると、彼はまずいくつかの具体例をあげながら話を進めた。

「田児の浦ゆうち出て見れば真白にそ不尽の高嶺に雪は降りける」の一句の「真白にそ」の「真」の部分全体を富士山の風景の中でとらえ「white, pure white」と訳し、「From Tago Creek, I come out and gaze white, pure white snow was falling on Fuji's lofty peak」とまとめたくだりを披露する。

リービ英雄氏は一行も英訳されたことのない著書の一つ「アイデンティティーズ」の中でこう述べている箇所がある。

「日本文学を読み出した1960年代から、日本文学を書き出した1980年代の間に、ぼくはいろいろのことをしていたが、常に『万葉集』とともに行動していたし、『万葉集』が完全に頭から離れてしまったことは、おそらく一日もなかった.....」と。

次号に続く。

Kouen - Amerika shusshin no Nihon bungakusha RIIBI Hideo (1)

Setagaya Bungakukan no Bungaku Saron de Riibi Hideo-shi no "Hon'yakuka kara Sousakuka e - bairingaruru jidai no Nihon bungaku" to iu teima de kouenkai ga aru to kiite ashi o hakonda. Sakunen 11gatsu 14ka doyoubi no hirusagari de aru. Zatto kazoete 7~80mei hodo no Nihonjin choushuu ni mukatte kare wa bootoo tachiagatta-mama Meiji jidai no bungou Natsume Souseki ga Eikoku ryuugaku no tojoo senchuu de *dekki-chea* ni yokotawatte *Indoyoo no mizu o nagame-nagara kaita to iu ippen no shi o genbun no mama yomiageta. "The sea is lazily calm and I am dull to the core....."* to. Roodoku no ato no hanashi toshite, Meiji jidai no Nihon no daihyoo-teki na sakka-tachi wa Eigo ya *Doitsugo, Roshiago* no bungaku no wayaku o tegaketa dake de naku, iwayuru keibo-kokugo de shi ya *essee o kaku to iu no ga hitotsu no tashinami de atta.*

Shikashi sengo wa Nihon no keizai seichoo to tomo ni soo iu sakka-tachi ga inakunatte shimatta koto nado ni genkyuu shita.

Riibi Hideo-shi ga *Purinsuton* daigaku de Nihon bungaku no kyooju o tsutomete ita jidai, *Purinsuton* to Shinjuku o ittari kitari shi-nagara, 4516-shu to iu Nihon saidai no kashuu "Man'youshuu" no Eiyaku ni idonda hanashi ni naru to, kare wa mazu ikutsu ka no gutairei o age-nagara hanashi o susumeta.

"Tago no ura yu uchi-idete mireba mashironiso Fuji no takane ni yuki wa furikeru" no ikku no "mashironiso" no "ma" no bubun o zentai no Fujisan no fuukee no naka de torae "white, pure white" to

yakushi, "From Tago Creek, I come out and gaze white, pure white snow was falling on Fuji's lofty peak" to matometa kudari o hiroo suru.

Riibi Hideo-shi wa ichigyoo mo Eiyaku sareta koto no nai chosho no hitotsu "Aidentitiizu" no naka de koo nobete iru kasho ga aru. "Nihon bungaku o yomidashita 1960nendai kara, Nihon bungaku o kakidashita 1980nendai no aida ni, boku wa iroiro no koto o shite ita ga, tsune ni "Man'youshuu" ga kanzen ni atama kara hanarete shimatta koto wa, osoraku ichinichi mo nakatta……." to.

Jigou ni tsuzuku.

Lecture - Japanese author who comes from the U.S. Levy Hideo (1)

I came to the *Bungaku* Salon of the Setagaya Literature Institute because I heard that Levy Hideo's lecture would be given. The theme of this lecture is "From translator to literary creator and writer -Japanese Literature in the Epoch of Bilingualism"

It was early afternoon on a Saturday on the 14th of November last year. There were roughly 70 to 80 Japanese people in the audience. He stood up. He read out loud the original version of one poem which *Natsume Soseki*, one of the most prestigious authors in the Meiji era wrote en route to England in order to study. He wrote this lying on the deck chair of a ship, while looking at the water of the Indian Ocean. "The sea is lazily calm, and I am dull to the core,……."

After reading poem, he mentioned that the representative writers of the Meiji Period not only translated English, German or Russian literature into Japanese but they also wrote excellent poems and essays in their so-called "step-mother" languages. However, this genre of writers disappeared with Japanese economic growth after the Second World War.

Later, Levy Hideo referred to his work as a Japanese Literature Professor at Princeton University. This was a time when he commuted between *Shinjuku* and Princeton and challenged the English translation of "*Man'yoshu*" which is the largest collection of poems

in the Japanese language (4516 verses).

He continued the story, selecting some concrete examples. In the following verse he captured the part of "*ma*" which means real in the verse of "*mashiro niso*" which means really white. He portrayed an essential part of the total landscape of Mount Fuji when he made the translation "white, pure white". He presented the version which he constructed: "From Tago Creek I come out and gaze white, pure white snow was falling on Fuji's lofty peak."

These are sentences which he wrote in his book entitled "Identities" (in which even one line has not been translated into English.)

"For 20 years I have been doing various things. From the 1960s when I started to read Japanese literature to the 1980s when I started to write Japanese literature I have always been living with *Man'yoshu* so there wasn't even one day in which *Man'yoshu* was completely absent from my mind."

To be continued in the next edition of

イベントニュース - 映画 「のど自慢」

在日韓国人の李鵬宇氏が製作し昨年韓国の釜山映画祭で日本代表映画として上映され人気を博した作品。超長寿番組「NHKのど自慢」の出演者たちを主人公にそれぞれが歌に託した想いを描く人情コメディ。

売れない演歌歌手と失業中で焼き鳥屋への再就職にかける男、それに姉の駆け落ちに心痛める女子高生がそれぞれの事情からのど自慢予選突破を目指す。

1月15日（金）より全国ロードショー

Ibento Nyuusu - Eiga "Nodo jiman"

Zainichi Kankokujin no Rihoou-shi ga seisaku shi sakunen Kankoku no Fuzan Eiga-sai de Nihon daihyoo eiga to shite jooei sare ninki o hakushita sakuhin. Choo-chooju bangumi "NHK(En-eichi-kei) nodo jiman" no shutsuensha-tachi o shujinkoo ni sorezore ga uta ni takushita omoi o egaku ninjoo komedii.

Urenai enka kashu to shitsugyoo-chuu de yakitori-ya e no sai-shuushoku ni kakeru otoko, sore

ni ane no kakeochi ni kokoro itameru joshi kookoosei
ga sorezore no jijoo kara nodo jiman yosen toppa o
mezasu.

Ichigatsu juugonichi (kin) yori zenkoku *roodosho*.

Event News — Cinema "Singing Competition"

The movie which Lee Hoon, a South Korean resident in Japan produced and presented last year at the Pusan Film Festival, as a Japanese filmmaker, became very popular in South Korea. This is a very human comedy in which the main characters are competitors in the NHK "*Nodo jiman*" singing competition.

Lee Hoon gives brilliant insight into the minds of individuals whose lives are completely entrusted to song. One is a typical Japanese ballads singer, *Enka kashu* who is unpopular and fails to make money. Another character is unemployed and trying to regain his job in a yakitori shop. A third is a high school girl who suffers because of her elder sister is elopement. With each different situation they try to win the initial stage of the "*Nodo jiman*" song competition.

From Friday 15 January, the premier of this film starts throughout Japan.

ことわざの使い方

風が吹けば桶屋が儲かる

ひと昔前は、風が吹くと砂ぼこりが立って人の目に入り盲人になる人が少なくなかった。盲人は三味線を弾くのが好きなので三味線に張る猫の皮がたくさん入り用になり、猫の数が減ってしまった。そこでネズミの方がどんどん増えてところかまわず家に忍び込み、桶をかじったので、桶屋が儲かったということで、このことわざが生まれたと言う。

想わぬ結果が生じるとか当てにならない期待をするという意味でも使われるが、このことわざの言外には、あの江戸時代の商人や庶民たちの感覚として商売というものには目に見えない人や物や事柄によっておりなされるダイナミックな因果関係があるということも表している。

21世紀にもこのような風が吹けば桶屋が儲かる的な古くて新しいビジネス感覚が生まれるか

どうか見物である。

Kotowaza no tsukaikata

Kaze ga fukeba okeya ga moukaru

Hito-mukashi mae wa kaze ga fuku to suna-bokori ga tatte hito no me ni hairi, moojin ni naru hito ga sukunaku nakatta. Moojin wa shamisen o hiku no ga suki na node shamisen ni haru neko no kawa ga takusan iriyoo ni nari, neko no kazu ga hette shimatta.

Soko de nezumi no hoo ga dondon fue, tokoro kamawazu ie ni shinobikomi oke o kajitta node oke-ya ga mookatta to iu koto de, kono kotowaza ga umareta to iu.

Omowanu kekka ga shoojiru toka ate ni naranai kitai o suru to iu imi demo tsukawareru ga, kono kotowaza no gengai ni wa Edo jidai no shoonin ya shomin-tachi no kankaku toshite shoobai to iu mono ni wa me ni wa mienai hito ya mono ya kotogara ni yotte orinasareru *dainamikku* na inga kankei ga aru to iu koto mo arawashite iru.

Nijuuissseeki ni mo kono yoo na kaze ga fukeba oke-ya ga mookaru-teki na furukute atarashii *bijinesu* kankaku ga umareru ka doo ka mimono de aru.

Using proverbs

Hooper plumbing shops make a profit if the wind blows. (The economy results from unintended consequences)

In the past, when the wind blew, the sound of the dust rising up from the ground and rushing through the air could be heard. The dust hurt people's eyes and many became blind. Blind people love playing the *Shamisen* and this caused a great demand for the cat skin which must be pasted onto the *shamisen*. The number of cats decreased and then the number of rats increased so quickly that huge numbers of rats crept into people's homes and ate through their bath tubs.

This is how Hooper plumbing made its profits and the reason why this proverb came to be. It is used in the context unintended consequences of action. Or, in the sense that expectations are not always realizable.

The proverb's underlying meaning pertains to the Edo period merchant's belief that business is a dynamic cause and effect relationship which is created by invisible people, objects and affairs. The proverb's essence remains relevant for the 21st century when profit and recession cannot adequately be explained by sophisticated economic theories.



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この漢字カードは、初級の日本語学習者が基本 200 漢字をできるだけ分かり易く、速く習得できるように作成されています。

1. 漢字は日本の小学校一学年で教わる 76 字と、二学年で学習する 145 字及び、新聞で頻繁に使用されている漢字から 200 字を選出してあります。
2. 各漢字には音読みと、訓読みの両方を取り上げていますが、特殊な読み方は削除してあります。
3. 意味に関しては、各漢字そのものの意味だけではなく、熟語に関連した意味も含まれています。
4. 学習者が覚えやすいように明解な字源説明がされています。

なお、説明部分は大旨、宮本 裕氏著作の「[外国人のための漢字独習辞典](#)」からの抜粋であります。

5. 各漢字の熟語は、漢字番号 1~200 の順序に従って、段階的学習に適したよう、前出の漢字のみを使用した 4 つの熟語を収めてあります。

基本漢字 200 字 / 語彙 1,172 字

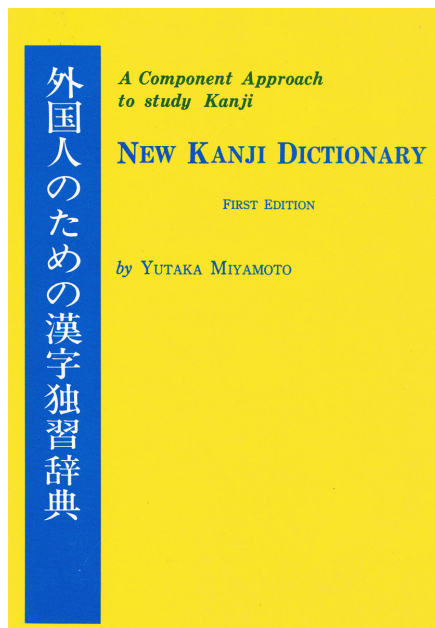
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NEW KANJI DICTIONARY

A Component Approach to study Kanji



The New Kanji Dictionary (1988) by Yutaka Miyamoto helps make the often rigorous path to kanji Learning easier and more fun than ever. This dictionary is designed for the intermediate and advanced Students of the language but even beginning students can discover the relative ease with which kanji can Be learned with the aid of this timely dictionary

The distinctive feature of this dictionary lies in the analysis and explanation of the meaning contained in each of the components that make up a kanji character, "Origin." It then lists the meaning(s) of each kanji which almost invariably correlates with the "Origin." A complete listing of the on-kun readings follow with examples given for each of the readings. Kanji dictionaries until now have only presented a rough analysis of characters by historical radicals and have failed to give explanations of the components which make up the character. It is our conviction that this reference work will facilitate the foreign student studying Japanese in remembering kanji by showing the student that kanji are composed of "parts" and not memely a muddle of lines, dots and slashes, and presenting a correlation between the combination of the parts and the meaning

On another level, The New Kanji Dictionary offers insights into the development of kanji, and reveals through the explanation of the components ancient Japanese customs, historical events as well as hundreds of other descriptions of both modern and ancient life and culture

Another feature of the dictionary is that it is fun! Quite as one might start to check a fact in an almanac or book of records and then finds himself reading on, this dictionary offers the same lure. The minute one takes to check some kanji, becomes an hour as one becomes more and more engrossed.

Every serious student or instructor of the language should have in his library

[NEW KANJI DICTIONARY Sample Page](#)