

# シェイクスピア・ソネット 5-7

## Shakespeare's Sonnets

2017年4月

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<http://www.gcs.global>

5

Those hours, that with gentle work did frame...

# 5

- 見とれるような美は、それを見つめた目に残虐を加える
- 美は陰り、裸となり、夏の蒸留物と化し、その記憶は喪失した
- その姿は失われたが、その美しい実体は残るのだ

## 5-1

1. Those hours, that with gentle work did frame
2. The lovely gaze where every eye doth dwell,
3. Will play the tyrants to the very same,
4. And that unfair which fairly doth excel:
5. For never-resting time leads summer on
6. To hideous winter and confounds him there;
7. Sap checkt with frost, and lusty leaves quite gone,
8. Beauty o'ersnow'd, and bareness every where:

## 5-2

9. Then, were not summer's distillation left,
10. A liquid prisoner pent in walls of glass,
11. Beauty's effect with beauty were bereft,
12. Nor it, nor no remembrance what it was:
13. But flowers distill'd, though they with winter meet,
14. Leese but their show; their substance still lives sweet.

## 5-1

1. Those hours, that with gentle work did frame(形づくる)
2. The lovely gaze(凝視) where every eye doth dwell(留まる;住む),
3. Will play the tyrants(専制君主) to the very same,
4. And that unfair(不公平) which fairly doth excel:
5. For never-resting time leads summer on
6. To hideous(ひどい) winter and confounds(困惑させる) him there;
7. Sap(樹液) checkt with(と一致する) frost, and lusty(丈夫な) leaves quite gone,
8. Beauty o'ersnow'd(影らせる), and bareness(裸) every where:

## 5-2

9. Then, were not summer's distillation(蒸留) left,
10. A liquid prisoner pent(監禁された) in walls of glass,
11. Beauty's effect with beauty were bereft(奪われた),
12. Nor it, nor no remembrance(記憶) what it was:
13. But flowers distill'd(蒸発した), though they with  
winter meet,
14. Leese(失う) but their show; their substance still lives  
sweet.

6

Then let not winter's ragged hand deface...



# 6

- 冬が美を損なう前、夏に蒸留してしまう前に、その美をガラス瓶に大切に保存するのです
- あなたがその子孫を残すためには、どんな資金融通もなされるでしょう・・・なぜならあなたの美が子孫となり10倍となって甦るのですから
- あなたをあなた自身のものとする強情を捨てなさい、死が制服すれば、虫けらがあなたの相続人となるのですから

## 6-1

1. Then let not winter's ragged hand deface
2. In thee thy summer, ere thou be distill'd
3. Make sweet some vial; treasure thou some place
4. With beauty's treasure, ere it be self-killed.
5. That use is not forbidden usury,
6. Which happies those that pay the willing loan;
7. That's for thyself to breed another thee,
8. Or ten times happier, be it ten for one;

## 6-2

9. Ten times thyself were happier than thou art,
10. If ten of thine ten times refigured thee:
11. Then what could death do, if thou shouldst depart,
12. Leaving thee living in posterity?
13. Be not self-will'd, for thou art much too fair
14. To be death's conquest and make worms thine heir.

## 6-1

1. Then let not winter's ragged(ぼろぼろの) hand deface(外観を損なう)
2. In thee thy summer, ere(=before) thou be distill'd(蒸留する)
3. Make sweet some vial(小瓶); treasure(大切に保存する) thou some place
4. With beauty's treasure, ere it be self-killed.
5. That use is not forbidden(禁じられた) usury(高利),
6. Which happies those that pay the willing loan;
7. That's for thyself to breed(産む) another thee,
8. Or ten times happier, be it ten for one;

## 6-2

9. Ten times thyself were happier than thou art,
10. If ten of thine ten times refigured thee:
11. Then what could death do, if thou shouldst depart,
12. Leaving thee living in posterity(子孫)?
13. Be not self-will'd(強情な), for thou art much too fair
14. To be death's conquest(死の征服) and make worms  
thine heir.

7

Lo, in the orient when the gracious light...

# 7

- 東を見よ、光がその美を映し出すとき、その聖なる荘厳に忠誠を誓う
- 中年になってとどめる若さ、死すべき姿にもなお美を留める; それは黄金の巡礼に立会うようなもの
- しかし、それはやがては衰え、よろめいていく・・・息子がいなければ、あなたの美は死滅してしまうのです

## 7-1

1. Lo, in the orient when the gracious light
2. Lifts up his burning head, each under eye
3. Doth homage to his new-appearing sight,
4. Serving with looks his sacred majesty;
5. And having climb'd the steep-up heavenly hill,
6. Resembling strong youth in his middle age,
7. Yet mortal looks adore his beauty still,
8. Attending on his golden pilgrimage;



## 7-2

9. But when from highmost pitch, with weary car,
10. Like feeble age, he reeleth from the day,
11. The eyes, 'fore duteous, now converted are
12. From his low tract and look another way:
13. So thou, thyself outgoing in thy noon,
14. Unlookst on diest, unless thou get a son.

## 7-1

1. Lo(見よ), in the orient when the gracious(優雅な) light
2. Lifts up his burning head, each under eye
3. Doth homage(忠誠を誓う) to his new-appearing sight,
4. Serving with looks his sacred majesty;
5. And having climb'd the steep-up heavenly hill,
6. Resembling strong youth in his middle age,
7. Yet mortal(死すべき) looks adore his beauty still,
8. Attending on his golden pilgrimage(巡礼);

## 7-2

9. But when from highmost pitch, with weary car,  
10. Like feeble age, he reeleth(よろめく) from the day,  
11. The eyes, 'fore duteous(忠実な), now converted are  
12. From his low tract(管;地域) and look another way:  
13. So thou, thyself outgoing in thy noon,  
14. Unlookst on diest, unless thou get a son.

# シェイクスピア・ソネット集鑑賞にあたって(再)

- 1609年出版の154篇からなるソネット(14行詩)
- 登場人物4人
  - i. 「私」・・・詩人(作者)
  - ii. 「美青年」・・・詩人のパトロン
  - iii. 「ダーク・レイディ(黒い女)」・・・詩人と美青年を誘惑する
  - iv. 「ライバルの詩人」
- 154篇の内容
  - i. 1～17・・・詩人が美青年に結婚を勧めるもの
  - ii. 18～126・・・詩人から美青年への愛を歌うもの
  - iii. 127～152・・・ダーク・レイディを対象としたもの
  - iv. 153, 154・・・(独立) キューピッドの松明を冷泉に冷し温泉が生ずる

## 弱強5歩格 (iambic pentameter) (再)

- 弱強五歩格(iambic pentameter)とは詩(韻文)の一行について、その音節の数と、それらの音節に適用される強調に関する規則のこと。シェイクスピアは弱強五歩格を駆使し、その作品はiambic pentameterの代表例といわれる
- 詩(韻文)では、複数の音節で構成されるグループを歩(foot)といい、歩において弱い音節に強い音節が続く場合”iamb”と呼ばれ、その語は1つの”iamb”となる
- “Pent”は「5」を意味し、弱強5歩格(iambic pentameter)は、非強調音節に強調音節が続く”iamb”の5つの組合せからなる詩の一行
- “meter”(metre)は韻律を意味する

出所: <http://examples.yourdictionary.com/examples-of-iambic-pentameter.html>  
よりGCSが要約訳出

## 参考文献

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- “The Sonnets”, William Shakespeare, read by Alex Jennings, NAXOS AudioBooks Ltd., © and (P)1997 NAXOS AudioBooks Ltd.
- “Complete Poetry: Sonnets and Narrative Poems”, Written by William Shakespeare, Narrated by Charlton Griffin, Public Domain (P)2012 Audio Connoisseur
- 「あらすじで読むシェイクスピア全作品」河合祥一郎著, 祥伝社新書
- 「ソネット集」シェイクスピア作, 高松雄一訳, 岩波書店