夢幻と表現
Dream and Representation: A Dream in the World of Dream

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（要旨）
能の起源は、平安時代から鎌倉時代にかけて栄えた「猿楽」という芸能にある。能は一般に現在能と夢幻能に分けられる。夢幻能では、神や幽霊である主人公が旅人などに昔のことを語って聞かせる。そうした主人公は、最初ははりふれた人間の姿を借りて現れ、やがて昔の姿や本来の姿になって登場する。そして「シテ」と呼ばれる主役の演劇が中心におかれ、「ワキ」と呼ばれるゆき役はシテの話を引き出すための演技を行う。夢幻能の呼称は、ワキが見た夢幻によって作品が成立していることに由来している。「ワキ能物」、「修羅物」の多くがこの夢幻能に属している。世阿弥は夢幻能の傑作を数多く世に送り出した。
他方、「現在能」に登場する人物の殆どは生きている人間で、夢幻能とは異なり、シテだけでなく、ゆき役も活躍する。親子や男女の情愛とそれに伴う苦悩がつづられている作品や、武士の勇気などを描いた作品が多く見られる。代表的な作品には、曾我兄弟の敵討ちを描いた「夜討ち」「楚歌」や、若き日の源義経、すなわち牛若丸の活躍を描いた「烏帽子折」などがある。
Dream and Representation are not only related to the literature but also they can be attached in the most ancient theatre form, called Nohgaku in Japan. (1)

Generally, Noh plays can be divided into two categories:

1. Phenomenal Noh (Realistic Noh, Genzai Noh).
2. Phantasmal Noh (Dream Noh, Mugen Noh).

In Phantasmal Noh, the god, ghost or spirit who is the main character speaks to another character, often a traveller, of the events of the past. Initially, this god, ghost or spirit appears in ordinary human form, after which the character appears in his or her old form or true form. The central focus of these plays is the performance of this main character that is called the Shite. The subordinate character, called the Waki, is there to draw out the speech of the Shite. (2)

The title Phantasmal Noh or Mugen Noh was given because the premise on which these plays operate is that the Shite is a dream or apparition seen by the Waki.

Many of the plays of Waki Noh or Kami Noh, Shura Noh and Kazura Noh categories are considered to be Phantasmal Noh or Dream Noh. Here, the main character of a Dream Noh is a god, warrior, ghost, and demon-someone who transcends this ordinary world. (3) Most Noh of this type have two acts: act one, in which the main character appears in some disguise to the Waki, who has come to visit site famous in history or literature or legend; and act two, in which the character reappears in its true form, and usually performs a dance. It is because act two is fundamentally established as taking place within a dream or vision of the Waki that this type is called Mugen Noh or Phantasmal Noh.

Roughly, below mentioned characteristics (4) can be considered as the structure of Phantasmal Noh.

1. A traveller visits a place and meets a local person.
2. The local person tells of an incident that occurred there.
3. In the end, the local person says, ‘I am the person related that incident’ and vanishes.

This is the end of first half and is known as the Maeba in Japanese. All this point the protagonist or Shite is behind the curtain offstage and the interval (Nakairi) begins.

4. Following the interval ‘the Shite’ re-emerges from back stage for the Noh’s second half.
5. The spirit of the person from the first half then appears to the traveller in his dream and through dance, in some way re-enacts the event discussed in the first half. The traveller then awakens from the dream.
In a Phantasmal Noh, the maeshite (maejite) and the nochishite (nochijite) may be completely different characters but are almost always played by the same performer.

The Waki is always a ‘living character’. In the Phantasmal Noh it is generally that the Shite is in some way afflicted and the Waki is there to help the ‘shite’ receive some kind of release.

The maeba and the nochipa are separated by the interval in which the Waki receives advice from a local person regarding the encounter he has just had.\(^{(5)}\)

*Nishikigi* (Love Tokens), the Noh play, which belongs to the category of Dream Noh is a good example for understanding the dream and its representation on the stage.\(^{(6)}\)

At first\(^{(7)}\), a priest comes to the stage. He is of course the Waki who always sets the scene. He enters to the passageway (hashigakari) and tells the audience that he is taking advantage of a short vacation to do some sightseeing in the area. He wonders exactly where he is and moves across the stage to his usual place at the right front, just near the chorus. He says he is in a hurry to reach the village of Kefu before nightfall.

After a while, both a man and a woman appear on the passage way. They are the main characters, Shite, and his assistant (Shite tsure). They are dressed like two peasants, but they linger near the ‘heaven’ tree and communicate there. It implies that they are deeply entangled in some kind of hopeless love-affair, and because they linger in that position, the audience suspects that they are perhaps not entirely beings of this actual world. They are surviving in the other world, which should be in the dream world. They might be acting in that world in Waki’s dream. Waki is seeing the dream, a man and a woman are surviving in that dream world.

The chorus now intervenes to suggest that the man has offered his love to the woman for a thousand nights without being accepted and, as it does so, the two people come to the passageway. The priest, who now observes that the woman seems to be holding a narrow length of woven cloth and the man, is carrying a wooden rod. He asks the travellers what these objects mean. They tell him that these two things are famous mementoes of an event that happened in the area. The priest requests them to tell him the story. The chorus explains that all happened long time ago, and for the first time they imply that the seeming man and his wife are in fact disembodied spirits. The man tells him that it is the local custom for a suitor set up one of these wooden rods. And he inscribed with his name and a poem, as an offer of marriage in front of the door of the girl he loves. The woman then takes up the wand of the man she wants, and leaves all the others where they are. The woman tells the priest that there is a local legend about a man. He never had his love-tokens accepted and after a thousand nights died of despair and was hurried in a nearby cave together with all his love wands. The priests would like to
see the cave, which is near Kefu, and they agree to take him there.

They travel to the cave, illustrating their action with a ‘journey’ round the stage. While the chorus sing a travelling song recounting the places they pass and the sights they see as they go. The song concludes with a description of the autumn weather, the shadows of night approaching, and the lonely cry of an owl. The Shite and the Shite tsure come to the ‘earth’ end of the passage way. The two ghosts pause as the priest returns to his usual place, where he sits and takes up a sleeping posture. They then retreat up the passage way and exit. The chorus declares that they have gone into the cave.

The priest wakes up and he is restless and prays to Buddha to ease the spirits of the man. He died of despair and his unyielding lady love.

Izutsu (8) also is the example for understanding the Phantasmal Noh. This is written by Ze’ami Motokiyo, considered one of his greatest masterpieces. Even Ze’ami himself praised it as his best work. The story is drawn from the ‘Tale of Ise’.

One autumn day, an itinerant Buddhist monk stopped at Ariwara temple in Yamato on his way to Hase temple. While the monk was praying for the repose of the souls of Ariwara no Narihira and his wife, a village woman appeared with flowers and water as an offering to the death people. In response to the monk’s inquiries, the woman told about a love story between Ariwara no Narihira and a daughter of Ki no Aritsune. The woman furthermore, tells of Narihira’s infidelity and his eventual realization that his own wife not has an affair and his re-falling in love with her, while drawing water from the well and tending to an old grave. She furthermore, explains the priest; “The two were childhood friends and they often played around this well, even when they became adults. I am the woman of this well and the man’s wife.” The woman revealed to the monk that she was the daughter of Ki no Aritsune. Later she disappeared behind the old burial mound. Above mentioned incidents belongs to the first half of the drama.

After that, second half of the drama is depicted. Having thought it strange, the monk heard from a local passer by the story of Narihira and his wife, Lady Izutsu. The passer by recommended that the monk hold a memorial service for the spirit of Lady Izutsu. Deep in the night, the ghost of Lady Izutsu appeared in his dream while the monk was taking a nap. The woman in his dream wore Narihira’s dressers and other ornaments, and dared showing her love and yearning for him. Her appearance was reflected in the water in the well as she sought some trace of Narihira.

The dawn came and the ghost of Lady Izutsu disappeared. The monk was awakened from the dream.

The woman, who had appeared in the first half to the travelling priest, then appears to him in his dream and in this way shows us the typical form
of a Phantasmal Noh.

Ze’ami interpreted the man and woman in this story as Ariwara no Narihira and the daughter of Ki no Aritsune respectively. This is a visionary Noh story in which a woman who has been waiting for her husband, Lady Izutsu, reflects herself in the well in his attire and looks back upon her days with him.

The play called Nonomiya\(^9\) is another best example for understanding the structure of Phantasmal Noh. This drama comprises in two acts — composed by Ze’ami Motokiyo based on Aoi and Sakaki chapters of the Tale of Genji. In addition, this play includes five-part structure based on the five part division of jo, ha, kyu. Here, Maejite represents the ghost of Rokujo no Miyasudokoro in the form of a young woman, wearing a ko-omote mask.

Nochijite represents the ghost of Rokujo no Miyasudokoro in her true form, wearing a Nochijite young woman’s costume with the same mask.

Waki represents a travelling priest, mask less, wearing a cap, and carrying a fan and a Buddhist rosary.

The Waki enters to the stage, expressing that he is a monk on pilgrimage. Furthermore he expresses that he wants to visit the famous places and historical sites within the ancient city. The place where he reaches, called the site of the shrine of Nonomiya. The Waki comes to the centre stage and proceeds to the Waki-za. It is now twilight.

Then, Maejite — the ghost of Rokujo no Miyasudokoro in the form of a young woman, enters while the entrance music Shidai is being played. The Shidai sings by the Shite sets the tone and states the theme of the play. Singing the Sashi, age-uta, he paints a stark picture of the loneliness of autumn at Nonomiya. And reveals the pain suffered from her heart break. During this song, she remains quite still.

Here everything in the drama is happening on Waki’s dream. In the dream, Waki asks Shite tell him who she is. Then Shite replies.

Shite: “You ask me who I am, and yet I would rather ask who it is who asks...”\(^10\)

The Waki waits until the Shite has finished singing the age-uta. The Maejite is typical of that in Phantasmal Noh, in that she does not answer questions concerning her clearly, and shows an inordinate knowledge of the place. She avoids revealing her identity too. And she tries to get rid of the Waki by saying ‘your being here is sacrilegious, so please go away quickly’. She is, of course, the ghost of Rokujo no Miyasudokoro, once wife of an imperial prince and the mother of priestess of Ise.

During the song, the real character of the Shite starts to blend with that of the woman in the song.
At the same time, there is a certain merging of the consciousness of the Shiite and the Waki. This process is quite common in this kind of play, and might be thought of as the Waki’s talking to himself while dreaming.

During the age-uta, the Shiite begins performing what seem to be real actions. She gets up, goes over and kneels in front of the altar (torii), and makes an offering of the branch she is carrying. Then she stands and retires to the ju-za.

In the beginning of the part four (conclusory Ha) the Waki tells Shiite “I pray you, tell me the story of Miyasudokoro in as much detail as you can.” (11)

This is called ‘ungashi-zerifu’ in Noh. It is a structural segment that consists of a single sentence. Its purpose is to encourage the Shiite to tell her own story in detail.

Here Shiite expresses;
Shiite: “Yet separation is the fate of all who meet.”
(12)

Then chorus says;
“As there is nothing surprising in this world of dreams.” (13)

When the story comes to an abrupt end, the Waki begins to figure more prominently again. The Shiite reveals her true identity. The Shiite actually intends to say; “I am no longer a being of this world; I am a transformation of the ghost of Miyasudokoro.” (14)

Until this point, time has been non-realistic subject only to the direction of the Waki’s reverie. Now that she has declared who she is, the Waki begins to wake up and time begins to follow its natural course once again. As this occurs, she slowly fades away. Her dream reality is fading with his awakening consciousness. Real time for the Waki had been stopped by the appearance of the Shiite.

In the Part Five (kyu) of Act Two the ‘machi utai’ comprises a advice (shodan) that is often used as the opening piece in a two-act Phantasmal Noh. At the end of machi-utai, the play enters the world of the Waki’s dream.

In this section, the true form of the nochi-shite appears as the spirit of a woman who suffers the torments of delusions caused by earthly attachments that force her to keep returning here to relive the past.

Atsumori(15) composed by veteran playwright, Zeami Motokiyo, belongs to the category of Phantasmal Noh. In this play, priest is the Waki, subordinate character. Young Reaper represents the Shiite. When priest questions him, who he is, he answers he is one of the family of Lord Atsumori. At the beginning Reaper is the excellent flute player. This is the occurrence happening in the real world. But gradually, things are happening in the priest’s-Waki’s dream. Priest says like this.
Priest:

Since this is so, I will perform all night the rites of prayer for the dead, and calling upon Amida’s name will pray again for the salvation of Atsumori.” (16)

After the priest’s statement, the young Reaper appears as the ghost of Atsumori. He dressed as a young warrior. This is happening in the priest’s dream. The priest, according to the story, in the past time was Rensei.

Atsumori says;

Would you who I am
Have wakened at the cry of sea-birds roaming
Upon Awaji shore?
Listen, Rensei. I am Atsumori. (17)

The Waki is in between real world and dream world. So, he expresses;

“I cannot for a moment have dozed, yet I thought that Atsumori was standing before me. Surely it was a dream.” (18)

Then Atsumori replies;

"Why need it be a dream? It is to clear the ‘things I have done’ (Karma) of my waking life that I am come here in visible form before you.” (19)

Here Atsumori represents Shite.

He questions the priest why he considers him appearing in the dream. He asks priest not to consider him as the character in the dream.

“But truly a generation passes like the space of dreams.” (20)

But he is appearing in the Wakí’s. The Rensei appears on Atsumori’s dream. Atsumori appears on the priest’s dream. Spectators in the theatre watch the drama in the sleeping mood. Their eyelids are half closed and half awaken.

Hashitomi (21) or Hajitomi which belongs to the type of Phantasmal Noh expresses the power of Buddhism. Here, Buddhist monk represents the subordinate character, Waki. Everything in the play is happening in his dream.

In the summer, a Buddhist monk living Urin temple in Kitayama, Kyoto, prays to console the spirits of flowers offered to Buddha every day. At dusk, a young woman appears and offers a white flower. When the monk asks the name of the exceptionally beautiful flower, the woman answers; it is a moonflower. Pressing on, he asks the woman’s name, she says that her identity will soon be revealed even she does not give her name. Further, the woman says she comes from the shadow of this flower and lives somewhere near Gojo in Kyoto. Leaving these words, she disappears in the moonflower. The priest suspects that she is the ghost of Yugao, mistress of Prince Genji.

After listening to the tale of the love affair between Hikaru Genji and Yugao from a villager, the monk visits the Gojo area; following woman’s story when the monk visits this place, there is a
lonely looking house just as in the past; with hinged half wall grilles entangled with blooming moonflowers. When the monk tries to console hade Yugao’s soul, the one who appears by opening up the hinged half wall grill, is the ghost of Lady Yugao. She narrates the memory of her love for Hikaru Genji and dances. Lady Yugao repeatedly begs the monks to console her soul and returns inside the hinged half wall grilled before the break of day. It was all a dream the monk had.

Phantasomal Noh is based upon the gentle, lyrical beauty that is expressed by the word Yugen (Transcendental Phantasm). The scripts of Phantasomal Noh are mostly based on themes from classical literature, have elegant main unfermented to evoking the distinctive mood of Noh, with its special modality, quality of voice and melody. In various scenes, the performer tries to express his inner feelings to the audience through highly refund movements. The chanting of the text and the rhythm of the music both work together to appeal to the imagination of the audience. The structure of the Phantasomal Noh was developed by Zê’ami. Great dramatist; Zê’ami compared the fascination of his stage art with that of a flower in nature, and searched for perfection through both spirit and technique. A ‘flower’ in nature is of itself beautiful. But when attempting to concretely re-create the meaning of that beauty through a stage art, not all members of the audience who see it will think that it is beautiful. Therefore, Zê’ami developed a method of using that seed upon the stage, and then awakening the imagination the audience, so that a beautiful flower blossom

within their heart. It was in order to achieve this goal that Phantasomal Noh alias Mugen Noh was created.

References
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