

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、最初はあ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 *nochiba* 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 Arisune*. 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 Arisune*. 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 Arisune* 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 *Shite* 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 *Shite* 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 *Shite* "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 *Shite* to tell her own story in detail.

Here *Shite* expresses;

Shite: "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 *Shite* reveals her true identity. The *Shite* 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 *Shite*.

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, *Ze'ami Motokiyo*, belongs to the category of Phantasmal Noh. In this play, priest is the *Waki*, subordinate character. Young Reaper represents the *Shite*. 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 *Waki'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 awoken.

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.

Phantasmal Noh is based upon the gentle, lyrical beauty that is expressed by the word *Yugen* (Transcendental Phantasm). The scripts of Phantasmal 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 Phantasmal Noh was developed by *Ze'ami*. Great dramatist; *Ze'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, *Ze'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 Phantasmal Noh alias *Mugen* Noh was created.

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