

Kyogen and Yugen

The Characteristics of *Kyogen*-Plays Seen in **The Same Old Drunken Dame (*Inabado*)**

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Introduction

The writer has so far read more than one hundred *Kyogen*-play texts¹, and has seen more than thirty *Kyogen*-plays performed on the stage and has translated ten *Kyogen*-play texts that he has arbitrarily chosen.*

The numerical elements given above is not big and the writer is not much interested in numerical matters. He, however, here feels obliged to make brief comments on such for the sake of explanation. It is said that there are 357 *Kyogen*-play texts which have been proved to exist.² In 1930, the Okura School had a repertoire of 172 plays, the Sagi School 191 and the the Izumi School 254³. Actually, however, each of the three schools had only about 150 plays presented on the stage⁴.

The three schools have good part of plays in common although the texts are slightly different from school to school. Sometimes the same plays have different titles. For example, see the following table:

* Notes are to be given on pages 51 and 52.

Different Titles of the Same Plays

School	Okura	Sagi	Izumi
Title	<i>Okō Sako</i>	Uchizata	Uchizata
	Hanago	<i>Zazen</i>	Hanago
	Goze zato	Goze zato	<i>Kiyomizu zato</i>

Some plays are unique to one school and some plays are lacking in one school. See, for example, the following table in which ○ shows the school's possession of the play and × shows the school's lack of the play :

Title \ School	Okura	Sagi	Izumi
	Okura	Sagi	Izumi
Kurama Muko	×	○	○
Konomi Arasoi	○	×	○
Juho	○	○	×
Zeni	○	×	×
Horaizan	×	○	×
Tanuki no Haratsuzumi	×	×	○

More than forty years have passed since the writer saw for the first time a *Kyogen* - play performed on the stage in 1943. He of course saw *Noh* - plays which were presented before and after the *Kyogen* - play. The exquisite comicality of *Kyogen* took fancy of the writer while his father - in - law Hajime Matsuura who took him to the theater was much more interested in *Noh* - performances. *Noh*, serious and grave plays, always pleased the father-in-law who was no less serious and grave. On the other hand, *Kyogen*, elegant but cheerful and comic plays, always tickled the younger who was fond of elegance as well as cheerfulness and comicality.

The nation's call of the younger to the colors and loss of houses due to the air raid during the last war, and the desperate long - day work in post - war days in a bid for recovery from the loss and damages prevented him from indulging in *Kyogen* literature, to say nothing of visiting theaters.

Nearly a decade passed and still desperate toiling days continued but the writer gradually began to take time out of the busy workday schedule to do justice to

his taste. He resumed occasional visits to theaters, reading *Noh* and *Kyogen* literature and translating Japanese literature into English.

Last but not least, something important must be mentioned. It is the writer's personal preference. The writer has a personal preference to almost a degree of fastidiousness. He hardly finds perfection in anything in the world. Not that he has no philosophy of contentment. He pursues perfection and when he realizes that there is hardly anything perfect he lets it go at that without making complaints. It is no use complainining, he persuades himself.

He is not a type of man who runs after all things. He is not a type of man who lies in a sleeping-bag by the ticket office to secure admission.

All this and that mentioned thus far add up to the result: the numerical elements in connection with the writer's relation to *Kyogen* is not big. He will continue to have relation to it for the rest of his life but the numerical elements will most probably not increase much.

Characteristics of *Kyogen*

1. Comicality

What *Kyogen* attracted the writer at his first view of it, as was mentioned before, was its air characterized by elegance, cheerfulness, and comicality.

Of all programs of *Kyogen* - plays, the program presented on the stage that day was *Inabado* (因幡堂), *The Same Old Drunken Dame*.

Letting alone elegance and cheerfulness for the the time being, the writer should like to discuss the comicality, that is the essence of the play. Where does it come from?

a. The Story

The stories of *Kyogen* are by themselves comical. In case of *Inabado*, the story roughly goes as the following: Getting sick and tired of the ill temper of the wife, her bad habit of getting dead drunk and her neglect of housekeeping, a man sends a letter of divorce to her by care of her parents, taking advantage of her visit to them.

The man loses no time in looking for a new wife. He goes to *Inabado* Temple to make vigilant prayers to the image of *Yakushi* Buddha so that the Buddha should find him a good wife.

In the meantime, the old wife gets angry about receiving the letter declaring a unilateral divorce and hearing the news of the man's visit to the temple praying for a new wife. The angry wife hurries to the temple to see if the news is true. In no time she finds, to her intolerable anger, that the news is true. Containing a mounting good-mind to kick down the man on the spot, the woman devises a trick. She disguises herself as the *Yakushi* Buddha giving an oracle. She announces to the dozing man's ears that he is to find his new wife standing on the first flight of steps of the West Gate.

Awaked, the man walks to the first flight of steps of the West Gate. Finding the woman under the cover of a cloak standing there, he believes her to be the new wife granted on him by the Buddha. He leads the woman by the hand to his house.

She enters the house with the veil of cloak on. He hurriedly prepares the wedding ceremony drink. She swigs saké at gulps cup after cup without giving the man a drop of it. At a long last the man grabs the cup away from her and has a cupful for himself for the ceremony's sake.

The drunken woman still keeps the cloak over her head. He says she can't be shy forever and yanks the cloak off. To his gasping surprise and disgust, he finds the woman to be the same old wife of his. The woman shrieks at him and gives him a hard time. Crying for help, the man runs helter-skelter away.

The story or the plot of *Inabado* is roughly like the above. It is funny. As the performance goes on the stage, spectators are tickled to mirth although their laughter is more or less suppressed usually, the reason for which will be given later. As are the case with all other comedies, the story or the plot of *Kyogen* - plays are comical in general. Of course there are some exceptions: some *Kyogen* - plays are serious, as *Utsubo-zaru*, for instance, is. Except for such, *Kyogen* plays are generally full of fun.

b. Exposure of Unbecoming Foibles of Human Nature

Kyogen exposes weak points of men or women on the stage to the ridicule of

the spectators. We can laugh at the unbecoming weak points of men of the stage, although we could not laugh if we witness such unbecoming foibles of men in our actual life. There is a distinction between the world on the stage and the world in the actual life. The world on the stage is the world of reverie where we can laugh without hurting any man. The world in the actual life is the world of reality. It is the world of sobriety, where we cannot laugh without hurting people around.

In the actual life, the married woman next door is usually the neighbor's good wife. She is sweet-tempered; she is a good housekeeper; she drinks, if she does, only moderately. Of course some women are a little bit too much short-tempered. Some are poor in housekeeping. Some drink to their heart's content once in a while. But we hardly meet a housewife who is so bad-tempered, so poor in housekeeping, and so heavy a drinker as the wife presented on the stage of *Inabado*.

In our common sense, ill-temper, poor housekeeping or getting dead drunk seems incredibly unbecoming to housewives. But on the *Kyogen* stage, an unbelievably bad housewife is presented to baffle our expectations of an ordinary housewife. Surprised by the perfect baffling of expectations, we are dislocated from ordinariness and common sense of the actual world and are amused by incredible foibles of persons in the world of imagination.

The wife on *Inabado* is only one example. But in *Kyogen*, characters on the stage more often than not fall far short of the expectations we place on their counterparts in our actual life.

In our actual life we expect of a man some manliness. But on the *Kyogen* stage, a man sometimes is hopelessly cowardly. He cannot say "boo" to a goose unless he is insisted by his termagant wife and the goose is out of sight.

Falling short of our expectations, the feudal lords on the *Kyogen* stage is often utterly ignorant of literary accomplishments, or they are foolish enough not to be able to memorize a few lines of a poem.

c. Taro, an Impossible Character

The ubiquitous houseboy Taro, in *Kyogen*, is an impossible character. Who expects a houseboy to cheat his master? But Taro does. Who expects him to

take an umbrella for a folding fan? But he does. Who in the world take "sound of a booming bell" for "price of shining gold"? Taro does perfectly.

The houseboys Taro and Jiro drink up a jar of saké in the cellar of their master's house while their master is away on business. They lap up a pot of syrup hidden by their master and into the bargain they destroy priceless objets d' art of their master when they are supposed to look after the house while their master is absent.

The acolytes of temples are, contrary to our expectations, no better than those houseboys. On a day when cherry - blossoms are at their best, the head - priest leaves the temple for an engagement telling the acolyte not to allow flower - viewers into the garden lest drunkards should break branches of cherry - trees. But the acolyte cannot resist the temptation of saké that the flower - viewers are drinking outside the enclosure of the garden. He opens the garden - gate and lets in the drunken crowds in exchange for cups of saké. Towards evening the head - priest comes back and finds, to his chagrin, the branches all broken and the drunken acolyte sprawled on the ground, sound asleep.

2. Cheerfulness

After a series of disgraceful actions, the rascal or the simpleton on the stage is usually caught red - handed and given a good scolding by his master or shrew. All he can do at last is to cry for help and race off to the exit before the curtain falls. The master (or the termagant in case of *Inabado*) chases the fugitive and disappear beyond the falling curtain, leaving the clapping hands of spectators behind.

This is the usual last scene of the *Kyogen* - plays. Alternating calls of the pathetic "Help!" and hilarious "Don't let him go!" now evacuate from the stage and the graceful mood of cheer hovers over the gallery of spectators.

The clear, crispy cheer is something that we appreciate *Kyogen* - plays for. Cheerfulness and elegance are two essential qualities that make *Kyogen* - plays distinctly different from slapstick comedies.

There is no tragic mood in *Kyogen*. Take *Inabado* for example. The man complains of the disgraceful wife, to be sure. But he is not in sad humor. The

woman is terribly angry about the man's giving her the letter of divorce and his looking for a new wife. But the woman never laments about anything. She never grieves. She never wails. All she does is getting extremely angry, making tricks over the man, bawling at him when her identity is uncovered, and chasing the man on flight. There is no tragic mood, no sorrow either on the man, or on the woman. There is only the simpleton-like frankness on the part of the man; while on the part of the woman there is only the shrew-like bad-temper, jealousy, trickery and thundering to give vent to her anger. All this gives the spectators a mood of cheerfulness and a kind of relief: Thank God that I were not that simpleton; Thank God that I had not that termagant; And yet, what a straightforward nagging!; Oh, poor hubby!

There is not a bad taste in stupidity of the simpleton, nor in the tricks of the woman, nor in her nagging. Naturally, no bad aftertaste offends the spectators. The aftertaste is as fresh as the moon in May; it is as crispy as a morning in September; it is as cheerful as the highschool girls' swimming race.

The cheerfulness has a great deal to do with the "elegance of *Kyogen*" which the writer will discuss later. For the time being, we will see a little more of cheerfulness of *Kyogen*-plays.

The writer does not deny that there are scenes in some *Kyogen*-plays where actors cry. But their crying or wailing gives no impression of wet sorrow; instead, it creates crispy, clear cheerfulness-triggering mirth, strange as it may sound. Take *Onigawara* for instance. On the way back home to a Kanto province after a long stay in Kyoto, the then capital of Japan, a rustic lord pays homage to *Inabado* Temple. He is accompanied by Taro, his house-boy. The lord cherishes a wish to build in his province the same type of temple as this *Inabado*. Naturally he makes a keen observation of the temple building. While watching the roof tiles, a gargoyle head attracts his attention. He is naive enough to ask Taro what it is. Surprized at the master's ignorance, Taro answers it is a gargoyle head (*onigawara*).

"Oh, is it a gargoyle head?" says the lord. "But doesn't that resemble somebody?"

"I have no idea, sir. Whom can that dark head resemble, I wonder?"

"My dear wife back home. Oh, my dear, my dear!" He cries. "Look at those

goggle eyes. Don't they look like those of my dear's?"

"Oh, yes sir. Sure they do. Exactly like your lady's eyes."

"Oh, my darling! Oh, my darling!" wails the lord. "Look at that ball-peen nose. Doesn't it look like my darling's nose?"

"Yes, sir. Yes, sir. Sure it does. Exactly like your lady's nose."

"Oh, my sugar-pie! Oh, my sugar-pie!" blubbers the lord. "Look at that mouth split wide up to the ears. Doesn't that look like my sugar-pie's mouth?"

"Oh, yes sir. Sure it does. Exactly like your lady's mouth," agrees Taro.

"Oh, my good old wife. The gargoyle head reminds me of my good old wife. I wish I were with her right this moment." The lord pines for his wife and cries.

"Oh, there, there, my lord. Don't you cry, my lord." Taro consoles the lord. "There, there. You'll soon be with her. Don't you cry, my lord."

Kyogen - plays, as are the case with any other plays, are not for reading but are for viewing the performances on the stage. The lord on the stage of *Onigawara* wails, to be sure. But there is nothing pathetic about his wailing. The spectators are only tickled by the ways of the actor's wailing and the dialog between the two actors. Here is again the distinction between the world on the stage and the world in the actual life: the world of reverie and the world of sobriety. The dialog on the stage mercilessly describes the lady's features: the two goggle eyes, the ball-peen nose, the mouth split wide up to the ears; to be sure. But they are jokes; they are all words for play. The spectators, under the spell of reverie of the play, do not believe the words. In the world of sobriety, a lord's wife does not have a mouth split up to the ears. Absolutely not. And yet, the spectators are enjoying the world of reverie. They are enjoying the world of imagination. Taro agrees to the lord's description of his wife's eyes, nose and mouth. This is again the joke, nothing but words for play. The spectators know that Taro does not in the least mean what he says. They know that Taro's agreement to the lord's descriptions is only making the drama all the more funny. Who blames Taro? No one. All is for fun.

In the *Kyogen*-play, all is for fun. All is for merriment. All is for cheerfulness. No one is hurt. The lord is not hurting his wife back home. Taro is not hurting either the lord or the lady. All is for play. The spectators know that.

3. Elegance

Of all characteristics of *Kyogen*, the most important one is its elegance. If deprived of this, *Kyogen* - plays are in the danger of degrading into slapstick comedies. For all their comicalities, *Kyogen* - plays are not horseplays. They are not broad farces.

There is certain elegance holding *Kyogen* - plays in a tense air from the very beginning of the curtain - rise to the end of the curtain - fall. Let us take *Inabado* for an example again. On the curtain - rise, a man comes to the stage and announces himself as a poor husband pestered by a nagging wife who neglects housekeeping and gets often perfectly intoxicated. Here he sounds ridiculous but, strangely enough, he looks stately as a man worth the name should. Presently the wife comes on the stage and gives vent to her raging anger by using abusive language; but she, on her own right, behaves as a respectable woman should.

The drama goes on. Under the cover of a veil, the wife disguises herself as a new wife. The wife succeeds in cheating her simpleton - like husband and lets him lead her to their house. The actions of the two actors are stately throughout. Swigging saké, emptying cups one after another on the part of the woman and asking the woman in vain to take off the veil and give him a cup of saké on the part of the man—all these actions are the climax of the drama. All is so comical and so cheerful. But it is not a slapstick. It is not a cheap farce. Strangely enough the play holds its own dignity.

Finally the man yanks the veil off the woman and uncovers her identity to his discomfiture. She bawls at him and scares life out of him. He scampers heels over head away and she chases him till they disappear beyond the curtain. The last scene, of all scenes of the play, could be close to a slapstick, but it is not quite so. The pathetic last scene is sublimated to clear, crispy cheerfulness. The spectators clap their hands and the gallery is full of mirth but there is not burst of laughing. The spectators know that they should not guffaw after as well as during the play. They do not feel like doing so either. Why they do not is a good question. To answer the question, the relation of *Kyogen* to *Noh*, the time - honored tradition and the actor's skill acting up to the tradition and further the culture of spectators should be taken into consideration.

a. The Relation of *Kyogen* to *Noh*

The origin of *Kyogen* dates back to the Heian period (794-1185) when *Sarugaku* developed from *Sangaku* which had come from China. *Sarugaku* was known in the Heian period for its performances of comical dances accompanied to verbose dialogs and narrations, songs and music.

In Kamakura period (1192-1333), *Sarugaku* divided into *Honge* and *Nohgei*. *Honge* inherited the comical actions and dialogs of *Sarugaku*, and *Nohgei* inherited dances, narrations, songs and music of *Sarugaku*. In course of time both went through refinery and the former became *Kyogen* while the latter became *Noh*. This is why Tokuro Miyake, an Izumi school *Kyogen* - actor, says that *Sarugaku* gave birth to twin arts: the luminous art *Kyogen* and the sombre art *Noh*⁵.

Kyogen is played usually between two *Noh* - performances. In old days a day's program was composed of seven performances (4 *Noh* and 3 *Kyogen*) in the order of N K N K N K N. In our days an evening's program is usually composed of three performances (2 *Noh* and 1 *Kyogen*) in the order of N K N.

When a special series of *Kyogen* is presented independent of *Noh*, the presentation is called *Kyogenzukushi*. Five *Kyogen* performances are, as a practice, presented.

Besides these, there are occasions when a *Kyogen* - actor appears on the stage of a *Noh*-performance to give a contextual explanation. This is called *Noh-Ai* (*Noh* - Interlude) or simply *Ai* (Interlude) but it is not *Kyogen* itself. We should not call a *Kyogen* played between two *Noh* performances *Ai*, to say nothing of *Ai Kyogen* (Comic Interlude). *Kyogen* is the word for it⁶.

The relation of *Kyogen* to *Noh* being as such, the mood serious and grave of *Noh* still hovers over the gallery of spectators when a *Kyogen* - performance begins. Of course the hilarious laughters of the *Kyogen* - actors and their comical actions blow away the lingering air gloomy, if any; and yet something tense grips the heart of spectators till the curtain falls.

b. The Tradition

Refinery of the twin arts went on in Muromachi period (1338-1573). It seems that early *Kyogen* - plays were put on the stage by ingenuity of actors themselves. Many were short - lived. Some successful plays were repeatedly put on the stage

but their plots and dialog lines were not fixed. Few play texts were recorded in nearly a century between 1460 and 1553⁷.

Apart from the instability of plots and lines of *Kyogen* - plays produced during the Muromachi period, there appeared two important and unforgettable genii in that period. They are Kanami Kiyotsugu (1333-1384) and his son Zeami Motokiyo (1364?-1443). Under the protection of Shogun Yoshimitsu Ashikaga (1358-1404), the father and the son refined the twin arts, produced *Noh* - and *Kyogen* - plays, and acted on the stage.

Above all other activities the son Zeami made during his lifetime, he wrote *Jurokubushu* (Collection of Sixteen Works). A passage in one work titled *Shudo - Sho* (Book of Training) reads:

A Kyogen - actor should bear in mind the following. As every one knows, an actor plays Kyogen intending to invoke laughters with something funny, thought of impromptu by him or devised from some old stories. But when a Kyogen actor plays part in a Noh performance for the sake of a contextual explication, he should never intend to provoke a laughter. All he has to do is to explain to the spectators the context of the Noh and help straighten what they are viewing and hearing. Any Kyogen that would induce the gallery to peals of laughters is of low taste. "Being amused to smile," is a sentiment one gets when one is gay and happy. If a Kyogen meets that sentiment of spectators, and amuses them to smile, that can be called the Kyogen which has reached the summit of Yugen (elegant beauty)⁸. Such a performance is worth being called a Kyogen of the highest quality. The performance of Tsuchi Dayu of old days was one. He was of this rank. Incidentally, those who are natally gifted with charms admired by the speactators are lucky actors. Watch out for your speech and behaviour. Be careful not to let your smart words or jokes offend people noble or refined. Be a Kyogen - actor as you may, never be of low taste in speech and behaviour. Keep this firm in your mind⁹.

This precept of Zeami's has since become a golden rule that any one learning *Kyogen* toes.

c. The Skill of Actors and the Culture of Spectators

The elegance of *Kyogen* - plays hangs on the skill of actors, especially on that of the main actor. The main actor is called *shite* and the side actor is called *ado*. The number of side actors is usually one, sometimes two (as in *Boshibari*), and occasionally several (as in *Chigiriki*).

It is the main actor that makes the play comical, cheerful, and elegant. The main actor is usually veteran, while the side actors can be less experienced than the main. It is the main actor who keeps *Kyogen* - plays from degrading into coarse farces or slapstick comedies.

All *Kyogen* actors keep in mind the precept of Zeami. They know the tradition and train themselves to live up to the golden rule of *Kyogen* dramaturgy: amusing the spectators to smile not to guffaw; performing plays that could possibly reach the summit of *Yugen* (elegant beauty).

Finally but not in the least, veteran spectators also know the precept of Zeami. They also conduct themselves nicely in the gallery: they watch the play in silence wishing hopefully that the play could possibly reach the summum bonum of art. They know how to smile and how to suppress laughter. They love subtle beauty, elegance, simplicity, tranquility: the sublime art.

After all, the theatrical art is built on the efforts of the actors and the appreciation of the spectators. The success of the plays hangs on the well-trained skills displayed on the stage and the well-wishing appreciative minds watching in the gallery.

Preface to the Translation of *The Same Old Drunken Dame*

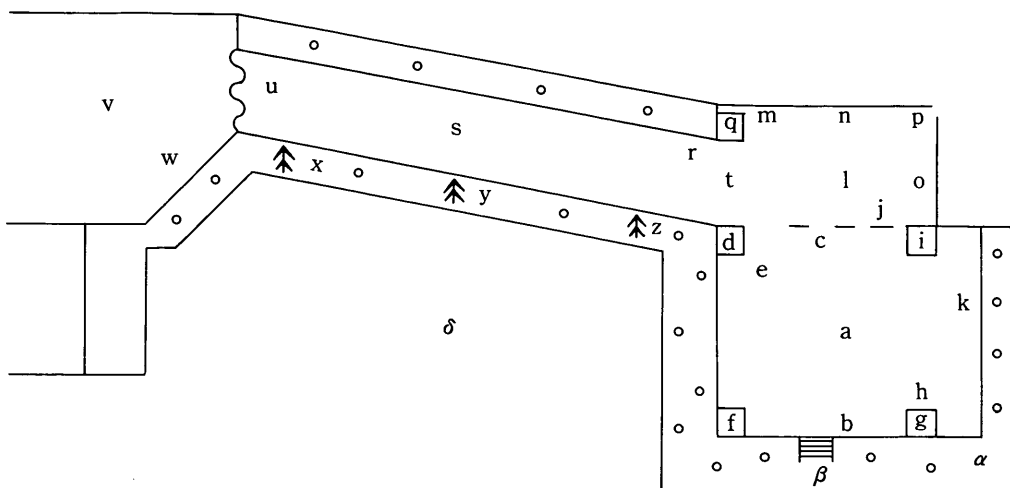
The writer's translation of *Inabado* (The Same Old Drunken Dame) is based on the text of NIHON KOTEN BUNGAKU TAIKEI; to be more precise, pp 80-86, Volume Two, *Kyogenshu* (Collection of Kyogen Plays) compiled by Hiroshi Koyama, No. 43 of NIHON KOTEN BUNGAKU TAIKEI (Greater Collection of Japanese Classical Literature), Iwanami Shoten, Tokyo, 1961.

Putting aside everything else that is not vital to understanding of the writer's version, he sets forth below the general layout of the modern Kyogen Stage:

Key to the Plan of the Modern Kyogen Stage

- a The Stage Center (*Shonaka*)
- b The Stage Front (*Shosaki*)
- c The Place in front of between the Big Hand-drum and the Small Hand-drum (*Daisho Mae*). It is so called because in a *Noh*-play three musicians sit at the forward edge of the Rear Seat (1) in a line: from left to right, the player of the big hand-drum, the player of the small hand-drum and the player of the flute. In a *Kyogen*-play, however, no musicians sit. *Daisho Mae* only indicates the position.
- d The Protagonist's Pillar (*Shite-bashira*). It is so called because the main actor (*Shite*) on entry to the Stage usually announces his identity by the pillar or recedes there when sitting.
- e The Seat of the Protagonist (*Joza*) by the pillar. There is neither a cushion nor a chair. It simply indicates the position, the left back corner of the Stage.
- f The Mark Pillar (*Metsuke-bashira*). It is so called because in a *Noh*-play the Main Actor looks at it through the small eye-slits of the mask and can tell himself where he stands.
- g The Deuteragonist's Pillar (*Waki-bashira*). It is so called because the side players (*Waki* in a *Noh*-play) sit or recede by it.

THE PLAN OF THE MODERN KYÖGEN STAGE



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- h The Seat of the Deuteragonist (*Wakiza*). It indicates the position at the right front corner of the Stage.
- i The Piper's Pillar (*Fue - bashira*). It is so called because in a *Noh*-play the flute player sits by it.
- j The Seat of the Flute Player (*Fueza*). It indicates the right back corner of the Stage.
- k The Seat of the Choristers (*Jiutaiza*). It is so called because in a *Noh*-play the choristers sit there. In a *Kyogen*-play, however, no choristers sit there.
- l The Rear Seat (*Atoza*).
- m The Seat of the Assistants (*Kokenza*). It is so called because the actor's assistants sit there.
- n The Front Panel Board (*Shomen Kagami - ita*). On it is painted a big pine-tree.
- o The Side Panel Board (*Sokumen Kagami-ita*). Bamboo-trees are painted on it.

- p The Side Wicket (*Kirido*).
- q The Assistant's Pillar (*Koken - bashira*), also The Kyogen's Pillar (*Kyogen - bashira*).
- r The Seat of Kyogen (*Kyogenza*, also *Aiza*). It is so called because in case a Kyogen actor plays partially in a *Noh*-play he sits there.
- s The Bridge (*Hashigakari*). The Bridge is sometimes a part of the Stage, while neither the Rear Seat nor the Seat of Choristers is.
- t The Stage Entrance (*Butai-guchi*). It is a part of the Stage.
- u The Curtain Way (*Maku-guchi*). It is so called because a five-colored curtain hangs there.
- v The Mirror Room (*Kagami no Ma*).
- w The Louvered Window (*Arashi Mado*).
- x The Third Pine Tree (*San no Matsu*).
- y The Second Pine Tree (*Ni no Matsu*).
- z The First Pine Tree (*Ichi no Matsu*). These pine - trees are to help actors to recognize their position on the stage.
- α The Graveled Ground (*Shirasu*).
- β The Flight of Steps (*Shirasu-bashigo*). In old days the flight of steps led to the seat of Shogun or war lords who patronized the *Noh*-actors and *Kyogen*-actors.
- γ The Front Gallery (*Shomen-Seki*).
- δ The Side Gallery (*Wakijomen-Seki*).

THE SAME OLD DRUNKEN DAME (*Inabado*)

Characters :

Main Actor	MAN
Side Actor	WIFE

MAN (*enters and halting at the Protagonist's Seat*). This is a man dwelling in this neighborhood. I had a wife but for goodness' sake she drank like a fish, cared not a straw of housekeeping and more often than not gave me a hard time. I could not stand her any longer and taking advantage of her recent visit to her parents I sent a letter after her declaring divorce. Living alone, however, is not my choice ; so I have to get married again. In connection with this, I have heard that the Soul - Saving Buddha of Inabado Temple at Gojo is highly responsive to prayers ; I will visit the temple to pray for the Buddha's aid in getting me a good wife. Now I'll be on my way at a leisurely pace. (*Begins to walk*) As I had long looked forward to a chance to declare divorce, I lost no time in sending the letter after her when she went to her parents for a visit. The notice should have shocked the daylight out of her, I suppose. (*He makes a round on the Stage and halts at the Protagonist's Seat*) Oh, before I was aware of it, I am already in front of the temple. (*He comes to the Stage Center*) What a tranquil, awesome temple this is! First I'll bow in prayer. (*He sits. He opens a folding - fan and sets it down in front of him*) I take refuge in the Lazuli - Bright Soul - Saving Buddha! Please find me a good wife! I trust myself in the mercy of the Lazuli-Bright Soul-Saving Buddha! (*Facing to the Front, he spreads his arms wide, and then claps his hands and bows.*) I'll keep vigilance tonight at this temple. (*Holding the fan upright in his right hand, he sits up tilting a little to the right, in the form of his dozing off*)

WIFE (*enters and halting by the First Pine Tree*). Boy, am I angry! Boy, am I angry! That no - good husband of mine sent a letter after me declaring divorce,

taking advantage of my having gone to my parents' for a visit. On top of that, I heard the rumor that he had gone to the Inabado Temple to pray for the Buddha's aid in getting him a new wife. The more I hear the rumor, the more I get angry at him. I will go to the temple to see for myself whether the rumor is true or not. I'll hurry in doing so. (*Walking toward the Stage*) Not that I care for him, for men like him can be kicked out of a bush by half a dozen at any time. But I get angry at him for his very idea of divorcing me with a mean trick. (*Halting at the Protagonist's Seat*) Oh, here I am already in front of the Inabado Temple. I wonder where he is. (*Finding MAN*) Boy, am I angry! Boy, am I angry! He sits alone snugly over there. Shall I bite him off or rip him up? Which shall I do? (*She thinks*) Oh, yes. Here is an idea. (*She comes by the Mark Pillar and she calls out toward MAN*) Hearken! Hearken unto me! Thou hast prayed for mine aid in getting thee a new wife. Behold! The woman standing on the first flight of steps of the West Gate shall be thy wife! Mark it well in mind! (*She goes to the Assistant's Seat and sits there with her back toward the Stage*)

MAN. Oo, ooo. Oh, my! Whatever you tell me! (*He sits up upright*) Buddha be thanked! I had a divine revelation in a dream. (*He opens the folding-fan and sets it down in front of him*) I take refuge in the Lazuli - Bright Soul - Saving Buddha! I trust myself in the mercy of the Lazuli - Bright Soul - Saving Buddha! (*He bows*) How wonder-working! The revelation was that the woman standing on the first flight of steps of the West Gate should be my wife. I will hurry to the West Gate. (*He stands up and begins to walk*) Indeed, the Buddha is more wonder-working than I have heard he is. A surely good wife must be granted on me, I hope. (*He makes a round on the Stage and halts at the Stage Center*) Here I am already at the West Gate. I don't see a bride-like woman around here. I wonder where she stands. (*Since a little while ago WIFE veiled with a fine-checked cloth has stood by the First Pine Tree. Seeing her*) Oh, there! There stands a woman in an elegant form. She must be my bride. I want to ask her by all means whether she is my bride. If I had known that this situation should come to pass, I would even have hired somebody to come with me for the purpose. I feel so shy that I can hardly ask the woman the question personally. But I can't help asking the question. I'll venture to do it. (*He goes to the Stage Entrance*) Excuse me, Miss —, but you who are standing there — I assume — in the

dream. (*He laughs and faces to the Front*) I feel so shy that I can hardly make a complete question. I wish somebody would pass by so that I could have him ask the question for me. But unfortunately nobody passes by. There is no help. All right. I'll screw up my nerve to try again. (*Again at the Stage Entrance*) Excuse me, Miss, but you who are standing there — I assume — the wife that appeared in the dream — (*He laughs and faces to the Front*) Hard as I may try, hardly can I complete the question. What should I do? (*He thinks*) Oh, they say that a faint heart has never won a fair lady. I should be able to ask the question if I really dare to, shouldn't I? This time I will really dare to do it. (*Once more at the Stage Entrance*) Excuse me, Miss, but you who are standing there — you are the wife that appeared in the dream, aren't you? (*WIFE makes a big nod. Seeing that, he laughs*) Indeed! The wife that comes of the dream revelation is no ordinary woman. Instead of speaking out, she quickly nodded. There is no doubt that she is my bride. Now I have to offer her some vehicle to take her home by. All right. I will first ask her about it. (*Again at the Stage Entrance*) I want to get a vehicle for you to ride in. Would you like a palanquin? (*WIFE shakes her head*) Oh, you don't. Then, shall I get a horse for you? (*WIFE shakes her head*) You don't like a horse either. Oh, what a pity! Well, then, shall I lead you by the hand? (*WIFE nods, MAN faces to the Front and laughs*) Oh, the wife that comes of the dream revelation is no ordinary woman. When I asked her if I should lead her by the hand, she quickly nodded consent. All right. I'll hurry to lead her by the hand.

MAN (*goes by the First Pine Tree and takes WIFE by the hand*). Now, let us go. Come with me. (*He walks to the Stage. WIFE follows him*) Now that you are my wife, I shouldn't hold back anything from you. Honest to say, I had a wife before. But she drank like a fish, cared not a straw of housekeeping and more often than not gave me a hard time. I couldn't stand her. Taking advantage of her visit to her parents', I sent a letter after her declaring divorce. As you are the wife that I am granted on by the Soul-Saving Buddha, let us live together in harmony forever. (*They make a round on the Stage. MAN halts at the Stage Center*) Oh, here we are already at the porch of my house. (*Accosting to WIFE who is standing at the Protagonist's Seat*) Come right in, please. Sit over there

and make yourself at home. I'll prepare the wedding drinks immediately. (*WIFE goes to the Deuteragonist's Seat and sits there. MAN goes to the Stage Rear and comes back with a big cup in his left hand and a folding-fan opened in his right hand*)

MAN (*sitting at the Stage Center*). Say, on an occasion like this in general, well-to-do people perform the ceremony gaily with many assistants like a bridesmaid and what not. But a man like me cannot afford to do such a thing, for if he does he'll soon go broke. What's worse, although I had handsome savings I squandered them on the former wife. But if you and I work hard together from now on, we will see better days in the future. For today's celebration let us be contented with just a mere form of wedding ceremony. Now, I'll drink first and then I'll give you a drink. (*WIFE snatches the big cup*) Oh, I've clean forgotten that in the wedding ceremony the bride drinks first and then she gives a drink to the bridegroom. All right. You drink first and then you give me a drink. Here you are. Here goes! Here goes! (*He gestures pouring wine into the cup with the opened fan*) It's full to the brim. (*WIFE drinks*) Oh, you emptied it in a breath. Now you give me the cup. (*WIFE shakes her head*) Will you drink another cupful? Then after you have drunk this one, give me the cup. (*He serves again with the fan*) Oh, it's full to the brim again. (*WIFE drinks*) Oh, you have emptied it in a breath again. Now, this time you give the cup to me. (*WIFE shakes her head*) Well, are you going to have another cupful? If you are, I'll go fill the bottle with some more wine.

MAN (*at the Protagonist's Seat, turning his face to the right, soliloquizes*). Good gracious! Since the former wife drank like a fish I divorced her but this one from the dream revelation also seems to like drinking. It seems that women who marry me are all fond of drinking. It can't be helped. I think I have to fill the bottle.

MAN (*after gesturing to fill the bottle, comes to the Stage Center*). I filled the bottle. After you have drunken this cupful, you'll be sure to give me the cup. Here you are. Here goes! Here goes! (*He serves with the fan*) The cup is filled

to the brim again. (*WIFE drinks*) This time I must have the cup. (*WIFE shakes her head*) This time let me have the cup. How can I wait for the cup indefinitely? I must have it by all means. (*He grabs the cup by force, and gestures to fill it with the fan*) To our health and happiness! I don't usually drink but for today's celebration I drink a cupful. (*He drinks*) Now let us stop the ceremony drink. (*He puts the cup aside*)

MAN. Now that the wedding drink is over, let us get acquainted with each other. Take this veil off, please. (*WIFE shakes her head*) You don't want to? To be sure, as this is the first time for us to see each other, it's quite natural that you should feel shy. But you see we are going to live together forever, you can't keep veiled all your life. Besides, I'd like to show you the kitchen, too. Take it off by all means. (*WIFE shakes her head*) Still you don't want to? No matter how shy you may be, you can't keep veiled all your life. All right. I'll take it off for you. (*He sidles up to her and unveils her*)

WIFE (*standing up*). You lowly, mean bastard!

MAN (*goes close by the Mark Pillar*). Daggone! It's you here!

WIFE. You, abominable bastard. How did you dare to send a letter after me declaring divorce, taking advantage of my having gone to see my parents? Why did you dare to? Why did you dare to?

MAN. Oh. There. There. That is a letter of inquiring after you.

WIFE. Oh, you make me mad. You make me mad. You and your inquiring after me! Who in the world will believe it? What's more, how could you dare to go to the Inabado Temple praying for the aid of the Buddha in getting you a new wife? Why could you dare to? Why could you dare to? Oh, which will you prefer, being ripped up or being bitten off? (*She thrusts him to the Deuteragonist's Seat*)

MAN. Wait a minute. That? I went there only to pray for your health and safety.

WIFE. Who in the world will believe that? Which do you want to be done? You skunk! (*She runs after MAN. He dodges and flees to the Bridge*) That sly

skunk! Where does he go? Catch him, please. Don't let him go! Don't let him go! Don't let him go! Don't let him go! (She runs after MAN)

MAN. Forgive me, please! Forgive me, please!

WIFE. Don't let him go! Don't let him go!

MAN. Forgive me, please! Forgive me, please! (Exits. WIFE runs after him and exits.)

The Curtain Falls

Notes

1. (P.31) : *Collection of Kyogen Plays*, two volumes, compiled by Hiroshi Koyama, Iwanami Shoten, Tokyo, 1960-61. It contains 100 *Kyogen* - play texts based on the Okura School version.

Collection of Kyogen Plays, three volumes, compiled by Hisashi Furukawa, Asahi Shinbunsha, Tokyo, 1953-56. It contains 100 *Kyogen* - play texts based on the Sagi School version.

Collection of 300 Kyogen Plays, two volumes, compiled by Kaizan Nonomura and Tsunejiro Ando, Fuzanbo, Tokyo, 1938-42. It contains 120 plays in Volume One and 196 plays in Volume Two, 306 altogether, including 263 play texts based on the Izumi School version, 30 on the Okura School version and 19 on the Sagi School version.

2. (P.31) : *Collection of Noh-Kyogen Plays*, three volumes, compiled by Katashi Sasano, Iwanami Shoten, 1942-45. Book One, P.70. The collection contains 165 *Kyogen*-play texts based on the Okura School version.

3. (P.31) : *Repertoires of the Three Kyogen Schools (Kyogen Nayose)*, ed. by Wanya editors, Wanya Shoten, Tokyo, 1930.

4. (P.31) : *Collection of Noh-Kyogen Plays*, *ibid.*
5. (P.40) : *Appreciation of Kyogen (Kyogen no Kansho)*, Tokuro Miyake, Wanya Shoten, Tokyo, 1943. P.3
6. (P.40) : *Appreciation of Kyogen*, *ibid.* P.22
 Studies on Interludes (Ai Kyogen no Kenkyu), Tojiro Yamamoto, Wanya Shoten, Tokyo, 1941. PP. 27-31
7. (P.41) : *Collection of Kyogen Plays*, compiled by Hiroshi Koyama, *op. cit.* Vol. I, P.15
8. (P.41) : *Kadensho*, revised and annotated by Kazuma Kawase, Wanya Shoten, Tokyo, 1949. P.30 and P.34
9. (P.41) : *Zeami Jurokubushu Hyoshaku*, two volumes, Asaji Nose, Iwanami Shoten, Tokyo, 1940-44. Vol. I, PP. 272-273

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