

LX 1- Top of show
LX 2- House to ½
LX 3- SW enters with
1st chair

ACT 1

HANJO

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LX 5- SW bends H chair USC
LX 6- SW bends Y chair
LX 7- CF bends chair
SQ1- CF in chair
LX 8- SW bends table
LX 9- SW on glossy M.

SQ 2- CF
stops tuning.
More than
one string

1. Jitsuko-G.M., Hanako-Akiko, Yoshio-Stephen
2. Jitsuko-Akiko, Hanako-Stephen, Yoshio-G.M.
3. Jitsuko-Stephen, Hanako-G.M., Yoshio-Akiko

LX 10- Suitcase **on floor**
LX 11- see GM enter
LX 12- CF begins to play
LX 20- GM paper snap
bump
LX 21- GM X to DSL 10
steps left

Scene 1: Jitsuko

JITSUKO HONDA'S studio. Autumn. Late afternoon, early evening. The room is in disarray with evident preparations for a journey. JITSUKO, seated in a chair, reads a newspaper. Restless, she puts down the newspaper, stands up, sits again, reads.

LX 22- last note Upbow.

JITSUKO

(to herself) It's pointless now! Everything I've done has been pointless. I could rip this newspaper to shreds.... But what good would that do? No, it would be better for me to read it. Out loud. With vigor and interest. As if it were about someone else. I'll read it the way a respectable daughter of a privileged father would. A father who thinks that his is the only household free of human misfortune, and a mother who is convinced that her husband is the only man in the world. I'll read it the way a devoted daughter would read to her parents for their entertainment after dinner.

(as if there are others present)

Generous father, richest man in the town, dearest Mother; your esteemed daughter, still single at 40, who you still send money to for painting lessons, will now read for you an article of interest. *(She reads.)* "Tragic love of a mad girl. Old-fashioned love- story at the railway station... Every day, rain or shine, a beautiful mad girl may be seen sitting on a bench in the waiting area of a certain station on the Inokashira line, with a folding fan, opened in her hand. She gets up to meet each train, and looks keenly into the face of every man who alights, only to return disappointed to her bench. In reply to this reporter's questions she said that the fan was Hanjo's fan. A man she met somewhere exchanged fans with her as a pledge that they should meet again. The man's fan, which the mad girl holds, has a snow scene depicted on it. Her fan, which the errant man supposedly holds, has a depiction of the night-blooming moonflower. The man has never returned, and the girl has gone mad with waiting. Her name is Hanako, and, according to the station master, she lives in the house of the painter Miss Jitsuko Honda, at Number 35 such-and-such Street."

LX 23-
GM
Stands

SB LX 23.5- QUICK

LX 23.5
GM
drops
paper

Hmm. Living in the house of Miss Jitsuko Honda?

Everything I've done has been a complete waste. I didn't want people to see the pictures I painted of Hanako, so I never submitted any of them to exhibitions.

What a waste! If I had submitted them, who knows, they might have been selected or even won awards. But ever since Hanako has been in my life, I've only submitted the other pictures, the ones I didn't put my heart into. They were all rejected. And now it's clear, there was no point to any of it. I thought that Hanako would never leave me after all I've done. And yet— *(She frantically cuts the newspaper with scissors into tiny snowflake-like fragments.)* I suppose it was bound to happen sooner or later. I couldn't bind Hanako to me. If I had tried, she would have disappeared long ago. Like in the old days, when people would buy a cricket in a little cage, just for the pleasure of hearing it's music for a couple of days. I had no choice but to do what I did.

Sooner or later people are bound to start talking about the beautiful mad girl with the fan. And it won't be long before that spineless creature Yoshio hears of it. *(She stands.)* We must leave, and go far away. The only thing to do is to run away immediately, for as long as possible, just the two of us, and hide until things quiet down. It wouldn't matter if that man didn't feel anything for her, but for all I know, vanity may call him **back**. We'll leave tonight. Nothing else can be done. Just the two of us, for some faraway place.... Then, if we can't escape *(she laughs)* it would be OK to die. Yes, that would be quite all right. *(She resumes preparations for the journey.)*

SQ 5- all right. - LX 40- top of music

(通白)もたになつたわ、もたになつたわ、これだけの苦勞が、この新聞を引き裂いてやりたい。……でも引き裂いたところで仕方がない。やっぱり世間の人々が読むように、声を出して、面白がつて、他人の身の土を読むように、読んできかせるのがいいんだわ。わが家にはかりは人間の不幸が来ないものだと思っている父親だの、自分の良人以外には男がいらないものだと思ひ込んでいる母親の前で、感心な娘が食後の座敷に、読んできかせるように読んだらいい。(あたりに人ある如く)やるそこのお金持ちの寛大なお父さん、お母さん、あなたの感心な娘が、四十になるまで独り者で絵の勉強だと云つてお金を送らせているこの娘が、面白い記事を読んであげるわ。(読む)「狂女の悲恋、井ノ頭線何かし駅の古風なロマンズ、...何かし駅頭では、照る日も降る日も、一本の扇を抱きかかえて、待合室のベンチにかけている美しい狂女の姿が見られる。駅から下りる男」とい、彼女は顔をのぞいてためし、又失望してベンチに腰かける。記者の質問に答えて云うには、これは班女の扇である。あるところて知り合つた男が、又会う日のしるしに扇を交換した。今狂女の抱えているのは、雪景色をえがいた男の扇、不実な男がもっているのは、夕顔の花をえがいた彼女の扇。男はいつか現われず、待ちつがれた末に狂つたのだという。狂女の名は花子といい、駅員の話では、なにがし町三十五番地女流画家本田美子さんの家に同居しているという」……ふん、本田美子さんの家に同居しているという、か。今までの苦勞も水の泡だわ。花子さんを描いた絵だけは人の目に触れさせまいとして、展覧会へ出さなかつたのも、もたになつたんだわ。あれを次々と出していければ、当選どころか特賞をもらつていたかもしれないのに、花子さんと知り合つてから、力を入れない他の絵ばかりを出していたために、いつも落選の憂目を見ていたんだのに。ああ、そうまでして、私は花子さんを手離すまいとした。それなのに。(ト歟て、新聞を、偏執的に)まかく雪片のようにつ切り刻みながら)……でも、いつかこうなる運命だつたんだわ。私は花子さんを縛れなかつた。縛っていたら、あの人の命は、虫売りから買つてきて、ほんの四五日籠の中のなぐさめものにする

2- LX
26- gets
scissors

3- LX
27- SW
grabs
paper

5- LX
29- it.

6- LX
30- GM
look at
suitcase

1- LX 25-
GM X to
with
scissors.
STANDS

1- LX
28- GM
X

7- LX
31- GM
ouches
suitcase

ACT 1

鈴虫のようじ、とくに消えていたにちがいないわ。ここするよりほかになかったんだわ。いつか胸を抱えたきれいな狂女が、人の口の端にのぼりもし、そしてあの巨雄とかいう不埒な男の耳にまで(彼女は狂おしく立上がる)そこだわ、旅に出るほかはない。一刻も早くここを逃げ出して、なるだけ長い間二人きりで身を隠して、ほとほいのさめたことに、かえって来るほかはないんだわ。もっともあの男にもともと美がなければ、それほど極めることもないんだけど、虚栄心があの男を呼び戻すかもしれないんだわ。今夜にも旅へ出てしまおう。それ以外に方法はないわ。二人きりで、どこか遠いところ、.....そして遇いつめられたら、(笑)死ぬほいのも。そこなんだわ。それでいいんだわ。(旅支度を又はじめる) *Soshite oitsumeraretara, shineba iinoyo, sonandawa, sorede iinndawa.

Together
LX 45- top of 2nd
to last note for CF.
SQ 6- End of
music

Scene 2: Jitsuko | Hanako

(HANAKO enters.)

JITSUKO
(pretending to be calm)

Late seating
at top of text

Oh, welcome home.

(冷静を装って)あら、おかえりなさい。 *Ara, okaerinasai.

HANAKO
(extremely beautiful but heavily made up, and overdressed in a somewhat soiled costume. She holds against her breast, opened, a large fan with a snow scene painted on it.)

May I leave the door open, so that if Yoshio comes he can come right in?

(登場。おめめて美しく、厚化粧、すっぴんだった盛装をした。雪景色をのびた大いなる扇を、ひらいたまま、胸に抱えてくる)「もし」をもちこたえてほしい、さう巨雄さんか来たの、もし、あそくへ来るの。 *Kokowo akete oitemo iideshou? Moshi Yoshiosangga kitatokini, sugu haitte korareruyoni.

JITSUKO
Yes, leave it open. Just for now. But winter is coming on so...
ええ、こゝろ。今のうちなら。でもこれから冬になる.....。 *Eh, iiwa, imano uchinara. Demo, korekara fuyuni nattara.....

HANAKO
Yes, autumn. A fan in autumn, a fan in autumn, a fan in autumn. (She weeps.)
秋ね、秋の扇ね、秋の扇ね、秋の扇ね。(泣く) *Akine, akino oogine, akino oogine, akino oogine.

JITSUKO
(putting her arms about HANAKO'S shoulders)

ACT 1

There's no need to cry. I'm sure Yoshio will come for you one day.

(肩を抱いて)泣かなくていいのよ。いつか吉雄さんかもしもあなたを迎えに来るわい。

*Nakanakutemo iinoyo. Itsuka Yoshiosannga kitto anatawo mukaeni kurukara.

HANAKO

I waited at the station again today, all day long, all day long. I was born to wait wasn't I. I looked at the faces of the people getting off the train. They were all wrong. They were the faces of other people. Yoshio's face is the only face that looks alive to me. The faces of all the other men in the world are dead. They are all skeletons. Crowds of skull people, brief cases hanging from their hands, getting off trains at the station. I am so tired. Jitsuko, I waited all day again today.

今日も私、駅で待っていたの、いつまでも、いつまでも。待っているために私、生れてきたのね。電車から下りてくる人の顔を見た。みんなちがっていた。みんな別の人の顔だった。私、吉雄さん以外の人の顔は、誰も生きている顔に見えないの。世界中の男の顔は、みんな死んでいるんだわ。みんな髑髏なんだわ。駅から鞆を下げて、頭蓋骨だけの人が大ぜい下りて来たわ。私疲れた。ねえ、美子さん。私今日も一日待ったのね。

*Ne, Jituskosan, watashi kyoumo ichiniti mattanone.

JITSUKO

I have never once waited for anything.

私はものを待たないなんかに一瞬もない。 *Watashiwa monowo mattakotonanka ichidomo nai.

HANAKO

That's fine for you. You don't have to wait. But there are people in the world who must wait. My body is filled with waiting. Dusk always comes to the moonflower and dawn to the morning-glory, but still I wait, I pine, yes, my body is filled with prickling pine needles. Isn't it true that people live by waiting and making others wait? What would it be like, if living was only about facing waiting? (*She points to her body.*) Is this my body? Am I a window that won't shut? A door that won't shut? (*She points to the door.*) Like that door... can life go on without sleep? Am I just a sleepless doll?

Watch
for
viola
up

あなたはそれでいいのよ。あなたは待たないなくていいのよ。でも、世の中には、待たなくてはならない人もいるのよ、私、体のなかが、待つって一ぱい。夕顔には夕顔が、朝顔には朝が必ず来るのに、待つ、松、そう、私の体のなかはちくちくする松葉で一ぱい。ねえ、人間って、待つだけ待たせたりして生きてゆくものじゃない? 生きているって、待つってほいほいだけ回ってこいだら、いつかいつか?(↑自分の体を指さして)これは私の体なの? 私はつまりさうな人なの? (↑戸口を指さして)あの戸の奥に。.....眠らなくて生きてゆくってなんかに出来て? 私って眠らない人なの? *Nemuranaide ikiteyukukotonante dekite? Watashitte nemuranai ninngyounano?

JITSUKO

SB LX 46
SQ 7

But **you** are beautiful. I don't believe there is anyone in the world more beautiful than you. People open all their windows gaping wide, to let the breeze blow through. And as a result, they lose everything. But you have only one window, and everything in the world comes into you through it. You are the most abundant person in the world.

でもあなたはきれいだわ。私、世の中にあなた以上にきれいな人がいると思えない。みんな窓を戸
山あけちぎるのも、風通しをちよくちよくと取って。そのおかげ、何もかも失くしてしまっているんだわ。
いづれあなたの持っている窓は一つき。その窓から世界中のあらゆるものが、あなたの中に入
ってくるの。あなたは世界中で一番豊かな人なのよ。 *Anatawa sekaijude ichiban
yutakana hitonanoyo.

LX 48
SQ 8 - CF
finishes
playing

HANAKO

(She is not listening.)

I sat on a wooden bench again all day today. That bench is so hard. I would have waited for him on soft grass. When he came I would stand right up, and he would brush my dress off for me saying "Oh, see how much grass is stuck to your dress."

(きいていない)私、きょうも一日木のべに坐っていたわ。あの木のべはほんと固いやつ。
う。私、柔らかい草の上に坐って、あの人を待っているつもりだったの。あの人が来るよ、私さっ
と立上げるの。そうすると、あの人が私の着物をはたいてくれるんだわ、おや、草の葉が、こんなにつ
いてしまった、って。 *Oya, kusanomiga konnani tsuichatta, tte.

JITSUKO

I love seeing you naked. I have never seen such pure and rich nakedness. Your breasts, your belly, your thighs... The waiting was worthwhile.

私、あなたの裸が好きだわ。あなたみたいに純潔で豊かな裸を見たことがない。あなたの乳
房、あなたのお腹、あなたの腿、..... 待っていた甲斐があったのよ。 *Anatano ochichi,
anatano onaka, anatano momo... matteita kaiga attanoyo.

HANAKO

What?

えっ? *Eh?

JITSUKO

Your waiting has granted you all the beautiful things in the world. A woman somewhere, wakes up to find that her breasts are gone, and there they are, shining on your chest, like wonderfully fragrant badges made of flesh. What men have to win by fighting, you have won by waiting.

待っていたおかげで、世の中の美しいものが、みんなあなたにそなわってしまっているの。いづかの
女が、ある朝乳房を失くす。そしてその乳房は、あなたの胸に輝いてしまったんだわ。昔は
うに戦うの、肉の戦いのやつ。男が戦って勝ち取るものを、あなたは待っていて手に入れた
のよ。 *Otokoga tatakatte kachitorumonowo, anatawa matteite kachitottanoyo.

ACT 1

HANAKO

(*not listening*) Spring, summer, autumn... Summer or autumn, which comes first?

If my fan were here now and alive, summer wouldn't be far behind, would it?

(*playing with the fan, opening and shutting it*) If the snow on this fan would suddenly melt away, I would be so happy! (*She puts the fan away.*)

LX 50-
AA puts
fan away

(おこしなご) 春、夏、秋……、夏より秋のほうが来れませんか？ (扇子を今か！) リリリッ！ こも！ こも！ こも！
「これから夏が来るのじゃな〜？ (扇をひらき振って) 雪が溶けたらいいわ〜」 (扇子を閉じる) *Kono oogino moyouga,
yukini tokete shimattara donnani ureshiideshou.

JITSUKO

Hanako, let's leave and take a trip.

ね、妹さん、これから旅に出ようじゃなご。 *Ne, Hanakosan, korekara watashitachi, tabini deyoujanaino.

HANAKO

(*shielding her face with an exaggerated gesture*)

Why? Why?

(大げさに手で顔を隠す) 何故？ 何故？ *Naze? Naze?

JITSUKO

We'll go looking for Yoshio. We should leave as soon as possible, tonight even? It doesn't do any good waiting like this. We should go all over Japan looking for him. Village to village, town to town, just the two of us, on a trip. Won't that be fun? Soon the leaves will turn color. The mountains will become deep red. I want to see the healthy glow of that color reflected on your pale cheeks.

If we go, I promise to help you. I'll look for him too. I'll ask every young man on the train if he is Yoshio.

吉雄さんを探しに行くのよ。今夜でも早速発たない？ リリリッ！ 待っていても仕方ないから、日本国中、あの人を探して歩くのよ。村から村へ、町から町へ、二人して旅をしたほうがいいんじゃない？ 楽しんでしょ。やがて紅葉の季節だね。山々は真赤になるわ。あなたのすっくすく蒼ざめた顔にも、その紅葉が映えて、元気に見えるように私見たいの。ねえ、旅に出たら、私もあなたを熱心に助けて、あの人を探してあげるわ。汽車に乗れば若い男、この男に話しかけて、吉雄さんか？ つかたつかめちゃうわ。 *Kishani noreba wakai otokotoiu otokoni hanashikakete, Yoshiosannka douka tashikamete ageruwa.

HANAKO

No... no...

こや……こや……。 *Iya…… iya……

JITSUKO

Why not?

ACT 1

ふいっこのやから。 *Doushite iyanano?

HANAKO

Isn't it like escaping from something?

だっへん何からか逃げるもたこつやなへん? *Datte nanikakara nigerumitai janakute?

JITSUKO

(Staring) Escaping?

(おつこふた) 逃げるのへん? *Nigerutte?

HANAKO

Because you don't wait. Because you never wait for anything. People who don't wait, escape. I'll stay here and wait. I won't listen to you any more. Don't be angry. If I had stayed in the town where I met him, he might have come back. But you dragged me here.... (She notices the scraps of newspaper on the floor.) What's this? (She runs to the scraps and scoops them up in her hands.) What's this?

あなたは待たなごからたわ。決して待たなごくたからたわ。待たなごくは逃げるやたわ。私はいっし
て待つてこる。もしもあなたの言いつくを きかなご。怒らなごしな。だっへんもの町にまっし
た。もの人は又もの町へ来てくれたかもしれなごんたわ。それをあなたがいっし引張って来て.....
(床上の新聞紙の細片を見つち) 何なご? (床下の土める暇もなく、走り着いて舞い落ちる) 何なご? *Kore nani? Kore nani?

LX 55-
anti AA
X to
snow.
pass DS
chair leg.
2 step

JITSUKO

(paling) It's nothing.

(何もなごへん) 何へなごのや。 *Nandemo nainoyo.

HANAKO

It's snow! It must be snow. Dirty snow... (For a few minutes she scoops up the paper, then scatters it around her.) Look! It snowed. (with the cunning of the insane) It snowed, it's winter already. We don't have to go on any trip. Just think that we've been traveling since autumn, and now that it's winter we've come back.

雪なのね。雪なのね。汚れた雪.....。(少しはしゃみいぬ、もたうしき散らかす) 雪が
いたわ。(狂人の狡さも) もしも雪がらつて、冬なのや。旅行なら行かなくんごこのや。秋から
いつ私たちが旅へ出て、冬になつてから戻って来たといふのだいね。 *Akikara zutto
watashitachiga tabihe dete, fuyuni natte kaette kitatokorodato omoeba iinoyo.

LX 57-
GM X to
AA at C

JITSUKO

No, Hanako, we have to go on a trip.

こゝへ、だめ、我々へ、私たちが旅に出なければならなごのや。 *Iie, dame, Hanakosan.
Watashitachiha tabini denakereba ikenaino.

ACT 1

Every day I have to sit on a hard wooden bench and wait for him. Day in, day out. I'm tired. I don't look it, do I? I look like a big, bright, glistening rose don't I? But I am really very tired. I'll go have a little rest. It will do me good to lay my head on the pillow a bit and sleep for an hour or two. I'll look like a sleeping little island won't I? Like a little island that's fallen asleep while it waits, day after day, its harbor facing the open sea, wondering if one of the passing sailboats, red in the setting sun, will head in to port. You can see the moon during the day, and the sun at night. Clocks are useless on this island. Today I'll throw away my clock.

ああ、私、疲れた。私の疲れたことも察してくれないのね、美子さん。毎日私固い木のぐへんに坐って、あの人を待っていないわけにはならない。来る日も、来る日も。.....私、疲れた。そこみえないでしょ。明るく、大きな、つやつやした薔薇みたいでしょ、私。でも、私、本当は大それた疲れしてるの。すっごく休んでくるわ。一寸枕に頭をあずけて、一二時間眠ればいいのよ。そうすれば、私、眠っている小さな島みたいに見えるでしょ。舟着場をひらき海の方へ向けて、来る日も来る日も、沖の方を真赤な入日を透かしてとまる帆船のひとつが、こちらへ向かって来はしないかと待つうちに、眠り落ちてしまつた小島みたい。昼間も月が出、夜も太陽がかがやいていて、時計はものに役に立たないの、その島では。私、時計を捨ててしまつたわ、きもつから。

*Watashi, tokeiwo suteteshimauwa, kyoukara.

JITSUKO

(sadly) Why?

(黯然) なぜ? *Naze?

HANAKO

That way, the train will never leave.

その方では、列車は決して出ないわ。*Sosureba, kishaha kesshite denaikara.

LX 61
SQ 9- Top of
sleep music.
Anti

(Exit HANAKO. JITSUKO stands still for a moment. She looks at the scraps of paper and begins to sweep them together toward the door with a broom. She is about to throw them away when she notices a man standing in the door.)

(花子去る。静子止まり、紙の破片を眺め、床の掃帚で皿を払い、掃帚の柄を握り、戸口に立つ男に気づく。)

LX 62-
fan in
both
hands
before
lap AA

Scene 3: Yoshio| Jitsuko

JITSUKO

Who are you?

あなた? *Donata?

YOSHIO

Is Hanako here?

花子ちゃんはいませんか? *Hanakosanha imasuka?

LX 70
SQ 10
GM turns.
Bump.
1,2,3,4,5

ACT 1

JITSUKO

(*drawing herself up*) There's nobody here by that name.

(鳴響へん) ないこいへくは 誰にも ないわ。 *Souiu hitoha utiniha orimasen.

YOSHIO

She should be here. (*He produces a newspaper from his pocket.*) It was in this morning's newspaper.

こや、この朝へも。(トちよつちよ新聞を 出さす) 今朝の新聞へ 載るわつた。 *Iya, iruhazudesu. Kesano shinbunde yomimashita.

JITSUKO

It seems the newspaper published something irresponsible again.

新聞が 好く 加減な、うを 書きたるへつち、ハ。 *Shinnbunnga iikagennakotowo kaetanndeshou, mata.

YOSHIO

(*stepping farther in*) Please let me see Hanako.

(ふふふふへんへん) 知られやうに 聞かすわ。 *Hanakosanni awasete kudasai.

JITSUKO

(*already realizing, but asking anyway*) Exactly who are you?

(おいはなへんこの人) | 誰なわな? *Ittai donatanano?

YOSHIO

If you tell her Yoshio, she'll know.

お嬢さん 聞かへんわなわなわ。 *Yoshioto osshatte kudasareba wakarimasu.

JITSUKO

I've heard that name before. A hateful name with a terrible ring to it.

(*Yoshio Remains silent.*) First of all, there's no way to know if you're the real Yoshio.

わなわな聞かへん、ういはなへんこへんわ。 誰なわな、こやわなわな。 *Sono onamaenara touni kiiteimashita. Hibikino warui, iyana onamaene.

YOSHIO

If you have doubts, here is a fan. It's her fan, with a picture of moonflowers on it.

お嬢さん、ここに 扇。 月花の 扇。 昔の 月花の 扇。 *Outagaini narunara, kokoni oogiga arimasu. Anohitono yuugaono hanawo kaita oogidesu.

ACT 1

JITSUKO

I wonder where you found that.

どこで知ったの？ *Dokode hirotte irashitanndeshoune.

YOSHIO

I thought you would say that. Now, if you could please let us see each other...

今思えば、あなたに会いたかった。でも、あなたに会いたかった。 *Sou
ossharudarouto omoimashita. Tomokaku anohitoni awasetekudasareba...

JITSUKO

You saw the newspaper, suddenly fancied yourself the hero of a love story and rushed over here-- isn't that it? After neglecting her for three years.

新聞を見て、急に恋物語の主人公になつたの？ 三年も放り
ておいた女が、 *Sannennmo houtteoita onnano tokorohe.

YOSHIO

In that respect, I was an absolutely disgraceful person. But a year ago I finally had the time to return to the town where I left her. She was no longer there. The rumor was she had gone out of her mind and couldn't perform any more as a geisha. Her contract was bought out by a lady artist, who took her to Tokyo. That was all I could find out. That artist was you, wasn't it?

その点については、確かにひどい人だった。一年前、やっと帰ることができた。でも、もういなかった。噂では、気が狂つて、もう藝者として働けなくなつた。その噂を聞いたのは、あなたでした。彼女が東京に連れて行かれたのは、あなたでした。それ以外は何もわかりませんでした。

*Tokyohe tsureteyukaretatodakeha wakarimashita. Sorega anata dattanndesune.

JITSUKO

Yes, that was me. A single painter pushing forty. I took a trip to that town about a year and a half ago with my sketchbook. A friend invited me to a restaurant where I heard the geishas talking about her. One summer, she met a young man, a customer from Tokyo. Before leaving he promised to come back, and exchanged fans with her as a pledge. Every day she would look at the fan and think of him. Her days were consumed with waiting. She stopped performing for customers, and was so hounded by the madame that eventually the poor thing lost her mind. When I heard this story I begged to see her. Her room was like a dark prison. Her eyes downcast, she was clutching a fan in her small white hands, apparently unaware that I had come in. When I spoke, she at last lifted her face. That face. Like a radiant full moon with a ring around it, beautifully innocent! I fell in love at first sight. I bought out Hanako's contract and when I brought her

LX 75-
GM X
to DSL

ACT 1

back to Tokyo, I made a clear vow to my heart that I must never let that unfaithful man take her from me.

ええ、それがこの私、もうかれこれ四十になる独り者の画描きですわ。今から一年半も前、あの町へ写生旅行に行きました。人にもばれて行った料亭で、芸者のあいだにあの人の噂が出ました。あの豊東京から来た若いお嬢と、あの人が会ってから、男は又来ると言いついて、しるしに扇をういかせてかえったんです。あの人は毎日扇を見ては男を思い、男の来るのを待ち暮しました。いっのお座敷へも出ない よこになり、女将にはさしなまれ、とことろ可哀想に気が進みました。その噂が出たものですから、私はぜひにと言つて会わせてもらいました。あの人は暗い牢屋のような部屋で、うつむいて、白く小さな手にしつかり扇を持って、私の入つてゆくのに目も気がつかないやうでした。声かけるとやう顔をあげました。まるで目が曇るかぶつたやうな、その無心の顔の美しかったこと。一目で私は好きになつてしまつたんです。私は花子さんを落着けて東京へつれかえるとき、はつきりと心に誓いました。この人を決してその不実な男に奪われてはならない、と。

*Kono hitowo kesshite sono fujituna otokoni ubawaretehanaranai, to.

YOSHIO

So, for the past year and a half you've been looking after her.

それから一年半あなたのお世話になつたわけですね。 *Sorekara ichinenhan anatano osewaninatta wakedesune.

JITSUKO

Don't talk as if I've been taking care of one of your belongings.

おぼへ御自分のものを預けたものな、そんな言ひ方をあなたになつて頂戴。 *Marude gojibunmonowow azuketayouna, sonna iikatawo nasaranaide chodai.

YOSHIO

And now you won't let me see her.... In other words, you do not desire her happiness.

そつとてあの人を機に会わせない。.....するとあなたにねがふところのものは、あの人の幸福ではないですね。 *..... Suruto anataga negatte irumonoha, anohitono koufukudeha naindesune.

JITSUKO

I desire exactly the same thing as she desires. She certainly doesn't desire happiness.

私のねがふところは、あの人のねがふところのものと回つてゐる。あの人は決して幸福をねがふことはしてゐませんわ。 *Anohitoha kesshite koufukuwo negattariha shiteimasenwa.

YOSHIO

ACT 1

(with a defiant smile) Then, what if I came here in order to make her unhappy again...

(不敵な微笑) それではもう仮りに彼女、あたかも人を不幸にするために、ここへ来たのだとしたら.....

*Soredeha moshi karini bokuga, mata anohitowo fukouni surutameni kokohe kitanodatoshitara.....

JITSUKO

Her unhappiness is beautiful and perfect. No one can touch her unhappiness.

人の不幸は美しい、完全無欠です。誰も人の不幸に手出しをしない、それが美しいのです。

*Daremo anohitono fukouni tedashiwo surukotoha dekimasen.

YOSHIO

Then you have no reason to be afraid of letting me see her.

それなら僕を会わせるのを、そんなに怖がる必要はないでしょう。 *Sorenara bokuwo awaserukotowo, sonnani kowagaranaidemo iideshou.

JITSUKO

Afraid? Yes, I don't take fate for granted.

怖がる? 当然、私は自分の仕合せは大事にします。 *Kowagaru? Eh, watashiwa jibunno shiawaseha daijinishimasu.

YOSHIO

And finally you spit out your true intentions.

いよいよ本音を吐きますね。 *Toutou honnewo hakimasune.

JITSUKO

A person like you cannot understand my fate. I'm a woman who has never been loved by anyone. That's the way it's been since I was a little girl. This is why I never waited for anything. I have always been alone. And what's more, I realized that if by some remote chance someone were to love me, that I would hate them. To love me would be unforgivable for a man... So I began a life of dreaming. The idea of making a captive of someone who was very deeply in love, but not with me. What do you think? Someone who would beautifully live out, in place of me, my hopeless love. As long as their love is unrequited, their heart is my heart.

私の仕合せは、あなたなんぞにはわからないものなんです。私は誰にも愛されないう女です。そのうちからそうだったんです。だから私は何も待たせませんでした。きもちもてずっとう一人を来しました。それはかいしゃありません。万一私を愛する人が出て来たら、その人を私は憎むだろって思っていました。私を愛するなんて、男として許せないんです。.....ですから私は、夢みただ生活をはじめたんです。私以外の何かを心から愛している人を私の愛にする。うん? 私の望み

LX 79
SQ 11- CF
plays

LX 80-
GM X to
DSL

SQ 12

ACT 1

のなご愛を、私に代って、世にも美しく愛して生かしてくれる人。その人の愛が報いられないあいだは、その人の心は私の心なる。 *Sonohitono aiga mukuirarenai aidawa, sonohitono kokorowa watahino kokoronano.

YOSHIO

That's what you see as your fate?

それかあなたの仕合かなとて。 *Sorega anatano shiawasenandesuka?

JITSUKO

Yes.

はい。 *Sou

YOSHIO

A person who isn't loved thinks up horrible things.

愛されなご人聞ふごにものは、怖ごごいふを考へ出さふごて。 *Aisarenai ningentoiu monoha, osoroshiikotowo kangaedasumondesune.

JITSUKO

All love is horrible, because there are no rules in love. Even a love without suffering like yours will some day become horrible. Her faint desires, her fragile, withered wick... I like to light it every day with an ember of hope. But I refuse to have any hope of my own.

愛はみんな怖ごごいふて、愛には規則があらふごて。あなたのものに拒ごごみのなご愛も、ごごつかはそれごご怖ごごいに金ごごたて。私はあご人のほごほごした望み、あご人のごごすれば消へごごになる燈ごごに、毎日希望の火を点けるのが好きなる。でも私は自分が希望を持つのは御免ごご。 *Demo watashiwa jibunga kibouwo motunoha gomendesu.

LX 82-
GM X
back to
CSL

YOSHIO

What is clear to me is that you and I are rivals. And what do you offer her? Hope? Using me as bait? That's all isn't it. I can most likely give her the world.

ごごにかへわごごたごごはあなたごご僕が、宿敵ごごごごごごごごて。それであなたはあご人に何を与えあごご希望ごごか?僕を囿ごごした。それだけごごご。僕はあご人ごごに世界を与えるごごごごて。

*Bokuha osoraku anohitoni sekaiwo ataerukotoga dekirundesu.

JITSUKO

You lie. All you would do is take the world from her. Her world would shatter into pieces, and all just to bind her to you, a stupid and deceitful husband.

嘘を仰ごご。あなたはあご人ごごに世界を奪ごごたごごなる。あご人の世界は粉ごごになり、あなたごごに愛ごごごご、その上ごごご、ごごの良ごごご、ごごかれるごごごなるごご。 *anatatoi orokashii, sonoue zurui, hitorino ottoni, tsunagareru dakeni narundesu.

ACT 1

YOSHIO

I don't care. We won't know until I've tried.

JITSUKO

It's too late to try things with her. She is a flawless gem that cannot be moved. A deranged gem. A worthless pebble like you doesn't have a chance.

今さらあの人がためされはしませんわ。あの人は完全無欠な、誰も動かしよつのない宝石なんです。
。狂気の宝石。あなたのよつな石こそに誰が。*Kyoukino houseki. Anatano youna
ishikoroni darega.

YOSHIO

Just say it. You're afraid to let me see her.

は、もういなくなれ。僕に会わせるのが怖いんだ。 *Hakkiri oinasai. Bokuni awaserunoga kowainda.

JITSUKO

You have no idea, what sort of things a person who isn't loved will come up with to avoid being left alone, do you. After all, you're a person who has never once been truly alone.

あなたは愛されない人間が、一人ぼっちにならないために、どんな策略をめぐらすか御存じないのね。何しろ只の一度も一人ぼっちになったことのない人なんだから。*Nanishiro tadano ichidomo hitoribocchini nattakotononai hitonandakara.

YOSHIO

Come now, take me to Hanako.

それ、花子に金ねせなドレこ! *Saa, Hanakosanni awasetekudasai!

JITSUKO

Please, keep your voice down.

おねがだから、大きな声をしないで頂戴。*Onegaidakara, ookina koewo shinaidechodai.

YOSHIO

If you don't take me to her, I'll see her myself.

会わねへとも、僕は今にも。 *Awasenakutemo, bokuha aimasuyo.

ACT 1

JITSUKO

Youth, passion-- you've got all the tools you need right in your pocket don't you, and the confidence that you can open any **lock**. I'm no match for you. Look at the suitcase. I was thinking that we would have to go on a trip somewhere to escape you.

LX 84-for
look at
suitcase

若や、情熱、本道にたどりつくまで道具で、いかな鍵でもあけられるという自信なのだ。いかにあなたにはかないませんわ。そのための旅支度を見て頂戴。あなたから逃げ出して、旅に出たいと思つた矢先じ。

LX 86- S
set DSR
facing US

*Anatakara nigedashite, tabini deyouto omotta yasakini.

YOSHIO

Did Hanako say she wants to go on a trip?

花子は旅に出たいと言つたか? *Hanakoha tabini detaito iimashitaka?

JITSUKO

No. She threw a tantrum and went to have a nap.

こいそ、駄々をこねて、お昼寝をうしに行きました。 *Iie. Dadawo konete, ohirunewo shini yukimashitawa.

YOSHIO

She's still sane.

まだ正気が残つてゐるのだ。 *Mada shoukiga nokotteirunda.

JITSUKO

No, it proves she's insane.

それもそれが証拠のつらなるのだ。 *Saa sorega kyoukino shirushinandesu.

YOSHIO

You really are trying to make Hanako out to be crazy. I suppose that suits you.

あなたは確かに花子を狂漢にしてたかと思ふ。そのために都合よくいふ。

*Anatawa bakani Hanakowo kichigaini shitagarimasune. Sono houga tsugouga iikaradeshou.

JITSUKO

I have only known Hanako since she lost her mind. And she is utterly beautiful. The normal dreams she had when she was sane have now been completely purified and become precious, strange dreams that you could never understand. Dreams as hard as jewels

LX 87-
SW X
DSL
moves
from
suitcase

ACT 1

私は気の狂った花子ちゃんしか知らないんです。それで十分美しいの。そして正気の人のもの人の
凡庸な夢は、今ではすっかり精練されて、もなたなんかの及びもつかない貴いものな夢、硬く正
石になつてくるんですね。 *Anatanankano oyobimo tsukanai tattoi fushigina yume,
katai housekini natteirundesuwa.

YOSHIO

But her body is in those dreams.

でもその夢には肉体がもうおちて。 *Demo sono yumeniha nikutaiga arimasuyo.

JITSUKO

Ohh Bodies! Don't make me think about things so repulsive.

ああ、図!私にこやないうを思わせないで頂戴。 *Aa. Niku! Watashini iyanakotowo
omowasenaidechoudai.

YOSHIO

I'm not trying to make you think about it.

何かもだに思わせないでいようと思つておちて。 *Nanimo anatani omowaseyoutoiunoja
arimasen.

JITSUKO

(suddenly intense) OK! Leave. Go home!

(急に強くなる)ああ!ああ、早くおちて頂戴。 *Saa! Saa, hayaku kaettechoudai.

YOSHIO

What are you saying all of a sudden?

何や今突然に何いふんです。 *Naniwo imasara iidasundesu.

JITSUKO

I am afraid. I am afraid.

私は怖いです。私は怖いです。 *Watashiwa kowaindesu. Watashiwa kowaindesu.

YOSHIO

I understand that you are afraid.

怖くうはちやうどわかってます。 *Kowaikotowa yoku wakatteimasu.

JITSUKO

If she should regain her sanity...

もしかたうと正気に戻ると..... *Moshikashite shoukini modotte.....

ACT 1

YOSHIO

Compared to you any madman is sane.

あなたに出くれば、いふに狂くたつておれど世にふつと云ふ。 *Anatani kurabereba, donna kyoujindatte mada shoukideshou.

JITSUKO

...discard me, and leave...

私を捨てて行つたは.....。 *Watashiwo sutete ittara....

YOSHIO

I'm going to make her leave you.

僕があなたを捨ててやるつもり。 *Bokuga anatawo sutesasemasuyo.

JITSUKO

...I will die.

私は死ぬつもり。 *Watashiwa shinudeshou.

YOSHIO

I don't think your dying would upset Hanako. Now if I were to die...

あなたの死なうか、花子をおどかしやうと云ふつもり。さう僕が死ぬは.....。 *Anatano shinanka, Hanakowo kanashimaseya shinaideshou. Moshi bokuga shineba.....

JITSUKO

You're saying Hanako would be struck with grief? No— that would be the best thing you could do. Please die. That would give her a reason to live.

花子さんはおどかしやうと思はれるのだ。ここへ、おのれが死なうと云ふのだね。死んで頂戴。 *Shindechoudai. Sousureba anokono ikigaiga dekirundesu.

YOSHIO

Which gives you a reason for living. ...No, thank you. (*He goes toward the bedroom.*)

それこそあなたの生甲斐だ。 ---僕は眠床御免なす。 (寝床の奥へ行く) *Soushite anatano ikigaiga. Bokuha mappira gomendesuyo.

JITSUKO

Don't go in there!

それへは入れなす! *Sochirahe yukanaide!

LX 88-
SW X
behind
chair

QUICK

ACT 1

YOSHIO

Hanako, I've come!

花子!僕が来たも。 *Hanako! Bokuga kitayo.

JITSUKO

Please go, but kill me first.

行つて頂戴、私を殺してわい。 *Ittechoudai. Watashiwo koroshitekara.

YOSHIO

Hanako! Hanako!

花子!花子! *Hanako! Hanako!

LX 89- GM
between 1 and
2 crawls

JITSUKO

(crouching before him) Go away, go away.

(うしろをへこ) 嗚へん! 嗚へん! *Kaette! Kaette!

YOSHIO

(softly, sidestepping her) Hanako! Here's the fan. The fan with the moonflowers.

(He opens the fan and goes toward the bedroom door.)

(ふんを、月をちりぬ花子) 花子! 扇はも。 夕顔の花の扇だ。 (へんをひらいて 障子の奥へくちかへる)

*Hanako! Bokukdayo. Yuugaono hanano oogida.

JITSUKO

Oh-h-h! *(She cowers on the floor, hiding her face.)*

ああ!(へんじにひたひたして顔をかく) *Aa!

LX 90- AA 1st
foot move

(The door of the bedroom opens and HANAKO appears. She holds against her breast the fan with the snow scene.)

(障子の奥をひらいて 花子があらわれる。 ひらいた雪の扇を胸に抱えてくる)

LX 91
Last note.
End of song
before PLUCK

Scene 4: Hanako | Yoshio | Jitsuko

(A long pause. HANAKO slowly approaches YOSHIO.)

(余り間。 花子そよそよと近づく)

ACT 1

YOSHIO

It's me. I've kept you waiting for so long. I'm sorry. Hanako. I've kept your fan with me and taken good care it.

僕だも。久々待たせただ。まあまあだ。花子。君の扇をこつち大層に持ててくれた。

*Hanako. Kimino ougiwo itsumo daijini motteitanda..

HANAKO

My...fan...

私の.....扇.....。 *Watashino.... oogi....

YOSHIO

Yes, with the moonflowers on it. And your fan with the snow scene is mine.

それだも、夕顔の花を描いた。それに君の雪の扇は、僕の扇だ。 *Soushite kimino sono yukino oogiha, bokuno oogida.

HANAKO

My fan... your fan. What happened to the fan? Were you looking for a fan?

私の扇.....もあなたの扇。扇がどうなったの? 扇をやらなかったの? *Watashino oogi..... anatano oogi. Ogiwa doushitano? Oogiwo sagasiteitano?

YOSHIO

No. For you. For Hanako.

それじゃな。君のため。花子のため。 *Soujanai. Kimiwodayo. Hanakowo dayo.

HANAKO

I... the fan...

私は扇を.....。 *Watashiwa oogiwo.....

YOSHIO

You don't recognize me, Hanako! (*He places his hand on her shoulder and shakes her. As he does so JITSUKO, having recovered her strength, stands motionless and stares at them.*)

僕がわからなごのさ、花子!(肩を叩く手をかりにふりかへ。そのとき、景子、力を得て立ち、凝然と見つめる) *Bokuga wakaranainoka, Hanako!

HANAKO

Yoshio?

お嬢さん? *Yoshiosan?

ACT 1

YOSHIO

Yes, I am Yoshio.

えいたち。僕が正雄だ。 *Soudayo. Bokuga Yoshioda.

HANAKO

(A long pause. She shakes her head almost imperceptibly.) No. You are not.

(永も間。----頭をわずかに振る)わけいか。もなだはなにひやふこ。 *Chigauwa. Anatawa soujanai.

YOSHIO

What are you saying? Have you.... forgotten me?

何を言っているんだ。おれたたのかこ? 覚えて。 *Naniwo iunda. Wasuretanokai? Bokuwo.

HANAKO

No. You look very much like him. Your face is the face that's been in my dreams. But you are different. The faces of all the men in the world are dead, and only Yoshio's face is alive. You are wrong. Your face is dead.

ここへ。よく似ているね。夢に描いた顔とそっくりだね。でもわけいか。世に出た男の顔は死んでいて、正雄さんの顔だけが生きていた。もなだはわけいか。もなだの顔は死んでいて、こゝろだ。 *Yoshiosanno okaodakeha ikite itano. Anatawa chigauwa. Anatano okaoha shinde irundamono.

YOSHIO

Huh...

へ。 *Eh.

HANAKO

You are a skeleton. Your face is just bone. Why do you look at me that way with hollow eyes of bone?

もなだは骸骨だ。顔はただ骨。骨の目をして私を見るのはなぜ?

*Honedakeno okao. Honedakeno utsurona mede, doushite watashiwo sonnani miruno?

YOSHIO

Look carefully. Look at me carefully.

よくよく見て。よくよく私を見て。 *Shikkari goran. Shikkari bokuwo goran.

HANAKO

ACT 1

I am looking. I am looking much more carefully than you. (to JITSUKO) Jitsuko, you're trying to trick me again, aren't you? To trick me and take me on a trip against my wishes. You brought in this stranger and got him to say he was Yoshio. My waiting... yesterday, today, tomorrow, always the same waiting... you're trying to get me to give it up, aren't you? But I won't give it up. I'll wait more. I still have the strength to wait a long, long time. I am alive. And I know a dead man's face when I see it.

見てゐるの。もたれもこのうしろから見てゐるの。(黙下し)黙下れや、又私をだまそう気なのね。だましてもうやうじ、旅くつれてゆくつもりなのね。いんな知らぬ人を呼んで来て、旦那さんになんて言わせたの。待ていふを、おのいふ、おのいふ、もったも、回つものに待ていふを、私に推めさせようといふつもりなのね。.....私は推めなした。おのいふ。おのいふ待つ力私に残つてゐるわ。私は生きてゐるわ。死んだ人の顔はよくわかるの。*Watashiwa ikiteiruwa. Shindahitono kaowa suguni wakaruno.

JITSUKO

(to YOSHIO, gently)

Please go. It's best that you give it up.

(旦那し。おのいふ)おのいふなれこ。かにおのいふたはいふこや。*Okaerinasai. Mou akirameta houga iiwa.

YOSHIO

(longingly) Hanako!

(米篠飯し)花子! *Hanako!

LX 95
SQ 15
CF begins to
play

(HANAKO, without turning back, walks to an easy-chair where she sits, facing the audience. YOSHIO watches her. A long pause. YOSHIO suddenly rushes out.)

(花子はうしろをみずもつて、安楽椅子に、正面を向いて腰かける。旦那しを待つ。長い間。旦那は突然出る)

Scene 5: Jitsuko | Hanako

HANAKO

Stay here.

いかにこゝ.....° *Kokoni ite.....

JITSUKO

Yes.

はい。° *Eh.

ACT 1

(It begins to grow dark outside.)

(風が吹き始める)

HANAKO

It's already evening, isn't it?

もう夕方だ。 *Mou yuugatane.

JITSUKO

Yes.

ええ *Eh.

HANAKO

In the evening the morning sun shines and the cocks crow, don't they? On the island there's no need for clocks.

夕方に朝日が出て、鶏が鳴く。島に時計は必要ない。 *Shimadeha tokeinanka iranainone.

JITSUKO

Yes.

ええ *Eh.

LX 96- GM X
DSR to suitcase

HANAKO

Jitsuko, why do we have to go on a trip?

なんで旅行しなきゃいけないの？ *Neh, Jitsukosan. Doushitemo tabihe denakereba ikenai?

JITSUKO

We don't have to go now. Let's stay here forever.

LX 97- forever

今は行く必要はない。ずっとここにいたい。 *Iie, mou denakute yokunattanoyo. Itsumademo kokoni imashoune.

HANAKO

Oh? ...I'm so glad... Say...

ええ？ *Sou? Ureshii Neh.

JITSUKO

Yes?

ええ *Eh?

ACT 1

HANAKO

Someone was here a moment ago. Who was that?

たつきにここへ来たわね。あれ誰? *Sakki kokohe hitoga kitawane. Are dare?

JITSUKO

Was someone here?

来たか? *Kitakashiran?

HANAKO

Yes, I'm sure someone was here. A salesman of some kind, I think.

たつきに来たわ。御用聞きか何かだっただろうね。 *Tashikani kitawa. Goyoukikika nanikadattanone.

JITSUKO

Yes.

はい。 *Sou.

HANAKO

He said something in a loud voice. I hate people who say things in such loud voices.

大声で何か言ったわ。私、あんな大声で話すものをこいひてきらい。 *Ookina koede nanika ittawa. Watashi, anna ookina koede monowo iuhito kirai.

JITSUKO

Yes... I hate them too.

はいね。私をきらい。 *Soune.... Watashimo kirai.

HANAKO

(*She is playing with the fan again.*) To wait... Waiting, waiting... and the sun goes down.

(扇子をまたひらいて)待つらね。 待つて、 待つて、やいって日が暮れる。 *Matsunone. Matte matte Soushite higa kureru.

JITSUKO

You wait. ... I wait for nothing.

あなたは待つらね。私は何も待たない。 *Anatawa matsunoyo.... Watashiwa nanimo matanai

ACT 1

HANAKO

I wait.

私は待つ。 *Watashiwa matsu.

JITSUKO

I wait for nothing.

私は何にも待たない。 *Watashiwa nanimo matanai.

LX 98

HANAKO

I wait... And the sun has gone **down** again today.

私は待つ。 1リに1ト今日も日が暮れぬのだ。 *Watashiwa matsu..... Koushite kyoumo higa kurerunone.

SQ 16- **down**

JITSUKO

(*her eyes flashing*) Oh, Wonderful life!

(素晴らしい人生) 何となく! *Subarashii jinsei!

LX 99- music
for next act

CURTAIN

SB LX 110-
QUICK

HANJO

By Yukiyo Mishima
Translated by Leon Ingulsrud

1. Jitsuko-G.M., Hanako-Akiko, Yoshio-Stephen
2. Jitsuko-Akiko, Hanako-Stephen, Yoshio-G.M.
3. Jitsuko-Stephen, Hanako-G.M., Yoshio-Akiko

LX 110- AA gets up
LX 111- AA lands USR
LX 112- A 2 steps
before getting to SW
LX 120- AA paper snap
bump
LX 121- AA X to DSL
10 steps left

Scene 1: Jitsuko

JITSUKO HONDA'S studio. Autumn. Late afternoon, early evening. The room is in disarray with evident preparations for a journey. JITSUKO, seated in a chair, reads a newspaper. Restless, she puts down the newspaper, stands up, sits again, reads.

LX 122 Music ENDS

JITSUKO

(to herself) It's pointless now! Everything I've done has been pointless. I could rip this newspaper to shreds.... But what good would that do? No, it would be better for me to read it. Out loud. With vigor and interest. As if it were about someone else. I'll read it the way a respectable daughter of a privileged father would. A father who thinks that his is the only household free of human misfortune, and a mother who is convinced that her husband is the only man in the world. I'll read it the way a devoted daughter would read to her parents for their entertainment after dinner.

(as if there are others present)

Generous father, richest man in the town, dearest Mother; your esteemed daughter, still single at 40, who you still send money to for painting lessons, will now read for you an article of interest. (She reads.) "Tragic love of a mad girl. Old-fashioned love- story at the railway station... Every day, rain or shine, a beautiful mad girl may be seen sitting on a bench in the waiting area of a certain station on the Inokashira line, with a folding fan, opened in her hand. She gets up to meet each train, and looks keenly into the face of every man who alights, only to return disappointed to her bench. In reply to this reporter's questions she said that the fan was Hanjo's fan. A man she met somewhere exchanged fans with her as a pledge that they should meet again. The man's fan, which the mad girl holds, has a snow scene depicted on it. Her fan, which the errant man supposedly holds, has a depiction of the night-blooming moonflower. The man has never returned, and the girl has gone mad with waiting. Her name is Hanako, and, according to the station master, she lives in the house of the painter Miss Jitsuko Honda, at Number 35 such-and-such Street."

LX 123-
AA
Stands

LX 123.5 AA
drops paper

Hmm. Living in the house of Miss Jitsuko Honda?

Everything I've done has been a complete waste. I didn't want people to see the pictures I painted of Hanako, so I never submitted any of them to exhibitions.

What a waste! If I had submitted them, who knows, they might have been selected or even won awards. But ever since Hanako has been in my life, I've only submitted the other pictures, the ones I didn't put my heart into. They were all rejected. And now it's clear, there was no point to any of it. I thought that Hanako would never leave me after all I've done. And yet— (*She frantically cuts the newspaper with scissors into tiny snowflake-like fragments.*) I suppose it was bound to happen sooner or later. I couldn't bind Hanako to me. If I had tried, she would have disappeared long ago. Like in the old days, when people would buy a cricket in a little cage, just for the pleasure of hearing it's music for a couple of days. I had no choice but to do what I did.

Sooner or later people are bound to start talking about the beautiful mad girl with the fan. And it won't be long before that spineless creature Yoshio hears of it. (*She stands.*) We must leave, and go far away. The only thing to do is to run away immediately, for as long as possible, just the two of us, and hide until things quiet down. It wouldn't matter if that man didn't feel anything for her, but for all I know, vanity may call him back. We'll leave tonight. Nothing else can be done. Just the two of us, for some faraway place.... Then, if we can't escape (*she laughs*) it would be OK to die. Yes, that would be quite all right. (*She resumes preparations for the journey.*)

SQ 21 and LX 140- top of music. **All right**

(通白)もたになつたわ、もたになつたわ、これだけの苦勞が、この新聞を引き裂いてやりたい。……でも引き裂いたところで仕方がない。やっぱり世間の人々が読むように、声を出して、面白がつて、他人の身の土を読むように、読んできかせるのがいいんだわ。わが家にはかりは人間の不幸が来ないものだと思っている父親だの、自分の良人以外には男がいらないものだと思ひ込んでいる母親の前で、感心な娘が食後の座敷に、読んできかせるように読んだらいい。(あたりに入ある如く)やるそこのお金持ちの寛大なお父さん、お母さん、あなたの感心な娘が、四十になるまで独り者で絵の勉強だと云つてお金を送らせているこの娘が、面白い記事を読んであげるわ。(読む)「狂女の悲恋、井ノ頭線何かし駅の古風なロマンズ、…何かし駅頭では、照る日も降る日も、一本の扇を抱きかかえて、待合室のベンチにかけている美しい狂女の姿が見られる。駅から下りる男」とい、彼女は顔をのぞいてためし、又失望してベンチに腰かける。記者の質問に答えて云うには、これは班女の扇である。あるところて知り合つた男が、又会う日のしるしに扇を交換した。今狂女の抱えているのは、雪景色をえがいた男の扇、不実な男がもっているのは、夕顔の花をえがいた彼女の扇。男はいつか現われず、待ちつがれた末に狂つたのだという。狂女の名は花子といい、駅員の話では、なにがし町三十五番地女流画家本田美子さんの家に同居しているという」……ふん、本田美子さんの家に同居しているという、か。今までの苦勞も水の泡だわ。花子さんを描いた絵だけは人の目に触れさせまいとして、展覧会へ出さなかつたのも、もたになつたんだわ。あれを次々と出してれば、当選どころか特賞をもらつていたかもしれないのに、花子さんと知り合つてから、力を入れない他の絵ばかりを出していたために、いつも落選の憂目を見ていたんだのに。ああ、そうまでして、私は花子さんを手離すまいとした。それなのに。(ト歎て、新聞を、偏執的に、まかく雪片のようにつ切り刻みながら)……でも、いつかこうなる運命だつたんだわ。私は花子さんを縛れなかつた。縛つていたら、あの人の命は、虫売りから買つてきて、ほんの四五日籠の中のなぐさみものにする

1- LX
125-
And yet

6-LX
128-
Sooner

1-LX
31- AA
ouches
uitcase

YOEI
SHIN

4 SQ 20
cutting
ends

5- LX
127-
GM
grabs
paper

7-LX
129-
hears of
it.

8- LX
130- AA
look at
suitcase.
bump

ACT 2

鈴虫のようじ、とくに消えていたにちがいないわ。ここするよりほかになかったんだわ。いつか胸を抱えだきれいな狂女が、人の口の端にのぼりもし、そしてあの巨雄とかいう不埒な男の耳にまで、(彼女が狂おしく立上がる)そこだわ、旅に出るほかはない。一刻も早くここを逃げ出して、なるだけ長い間二人きりで身を隠して、ほとほいのさめたところに、かえって来るほかはないんだわ。もっともあの男にもともと美がなければ、それほど極めることもないんだけど、虚栄心があの男を呼び戻すかもしれないんだわ。今夜にも旅へ出てしまおう。それ以外に方法はないわ。二人きりで、どこか遠いところ、.....そして遇いつめられたら、(笑)死ぬほうがいいのよ。そこなんだわ。それでいいんだわ。(旅支度を又はじめる) *Soshite oitsumeraretara, shineba iinoyo, sonandawa, sorede iinndawa.

LX 145- last 1.5 notes

Scene 2: Jitsuko | Hanako

(HANAKO enters.)

JITSUKO

(pretending to be calm)

Oh, welcome home.

(冷静を装って)あら、おかえりなさい。 *Ara, okaerinasai.

HANAKO

(extremely beautiful but heavily made up, and overdressed in a somewhat soiled costume. She holds against her breast, opened, a large fan with a snow scene painted on it.)

May I leave the door open, so that if Yoshio comes he can come right in?

(登場。おめめて美しく、厚化粧、すっぴんだった盛装をした。雪景色をのびた大きな扇を、ひらいたまま、胸に抱えている)「」をもちたもこころいふも、おじ巨雄をよめ来た、と、おへんて来られるもの。 *Kokowo akete oitemo iideshou? Moshi Yoshiosangga kitatokini, sugu haitte korareruyoni.

JITSUKO

Yes, leave it open. Just for now. But winter is coming on so...

ええ、ここね。今のうちね。とまじれからめにはいたひ.....。 *Eh, iiwa, imano uchinara. Demo, korekara fuyuni nattara.....

HANAKO

Yes, autumn. A fan in autumn, a fan in autumn, a fan in autumn. (She weeps.)

秋ね、秋の扇ね、秋の扇ね、秋の扇ね。(泣く) *Akine, akino oogine, akino oogine, akino oogine.

JITSUKO

(putting her arms about HANAKO'S shoulders)

ACT 2

There's no need to cry. I'm sure Yoshio will come for you one day.

(肩を抱いて)泣かなくていいのよ。いつか吉雄が必ずあなたを迎えに来るわい。

*Nakanakutemo iinoyo. Itsuka Yoshiosannga kitto anatawo mukaeni kurukara.

HANAKO

I waited at the station again today, all day long, all day long. I was born to wait wasn't I. I looked at the faces of the people getting off the train. They were all wrong. They were the faces of other people. Yoshio's face is the only face that looks alive to me. The faces of all the other men in the world are dead. They are all skeletons. Crowds of skull people, brief cases hanging from their hands, getting off trains at the station. I am so tired. Jitsuko, I waited all day again today.

今日も私、駅で待っていたの、いつまでも、いつまでも。待っているために私、生れてきたのね。電車から下りてくる人の顔を見た。みんなちがっていた。みんな別の人の顔だった。私、吉雄さん以外の人の顔は、誰も生きている顔に見えないの。世界中の男の顔は、みんな死んでいるんだわ。みんな髑髏なんだわ。駅から鞆を下げて、頭蓋骨だけの人が大ぜい下りて来たわ。私疲れた。ねえ、美子さん。私今日も一日待ったのね。

*Ne, Jituskosan, watashi kyoumo ichiniti mattanone.

JITSUKO

I have never once waited for anything.

私はものを待たないなんかに一瞬もない。 *Watashiwa monowo mattakotonanka ichidomo nai.

HANAKO

That's fine for you. You don't have to wait. But there are people in the world who must wait. My body is filled with waiting. Dusk always comes to the moonflower and dawn to the morning-glory, but still I wait, I pine, yes, my body is filled with prickling pine needles. Isn't it true that people live by waiting and making others wait? What would it be like, if living was only about facing waiting? (*She points to her body.*) Is this my body? Am I a window that won't shut? A door that won't shut? (*She points to the door.*) Like that door... can life go on without sleep? Am I just a sleepless doll?

あなたはそれでいいのよ。あなたは待たないなくていいのよ。でも、世の中に待たなければならない人もいるのよ、私、体のなかで、待つことってーはい。夕顔には夕陽が、朝顔には朝が必ず来るのに、待つ、松、そう、私の体のなかにはちくちくする松葉ってーはい。ねえ、人面形で、待つだけ待たせたりして生きてゆくものじゃない? 生きているじゃない、待つてるはいつだって回ってこいだら、いつかいつか(↑自分の体を指さして)これは私の体なの? 私はいちいち窓なの? いちいち戸なの? (↑戸口を指さして)あの戸の奥に。.....眠らなくて生きてゆく人間なんて出来て? 私って眠らない人形なの? *Nemuranaide ikiteyukukotonante dekite? Watashitte nemuranai ninngyounano?

JITSUKO

But you **are** beautiful. I don't believe there is anyone in the world more beautiful than you. People open all their windows gaping wide, to let the breeze blow through. And as a result, they lose everything. But you have only one window, and everything in the world comes into you through it. You are the most abundant person in the world.

でもあなたはきれいだわ。私、世の中にあなた以上にきれいな人がいると思えない。みんな窓を戸を開けずぎるのも、風通しをちくちくと思ってる。そのおかげ、何もかも失くしてしまっているんだわ。いっつもあなたの持っている窓は一つき。その窓から世界中のあらゆるものが、あなたの中に入ってくるのよ。あなたは世界中で一番豊かな人なのよ。 *Anatawa sekaijude ichiban yutakana hitonanoyo.

LX 148-
CF
finishes
playing

HANAKO

(*She is not listening.*)

I sat on a wooden bench again all day today. That bench is so hard. I would have waited for him on soft grass. When he came I would stand right up, and he would brush my dress off for me saying "Oh, see how much grass is stuck to your dress."

(きいていない)私、きょうも一日木のべに坐っていたわ。あの木のべは硬いから。もしも彼が来たら、私立ってあげてあげて、私に草の屑がくっついてるのを見て、あ、草の屑がくっついてるのよ。そうすると、あの人から私の着物をはたいてくれるんだわ、おや、草の屑がくっついてるのよ。 *Oya, kusanomiga konnani tsuichatta, tte.

JITSUKO

I love seeing you naked. I have never seen such pure and rich nakedness. Your breasts, your belly, your thighs... The waiting was worthwhile.

私、あなたの裸が好きだわ。あなたみたに純潔で豊かな裸をまだ見たことがない。あなたの乳房、あなたのお腹、あなたの腿、..... 待っていた甲斐があったのよ。 *Anatano ochichi, anatano onaka, anatano momo... matteita kaiga attanoyo.

HANAKO

What?

えっ? *Eh?

JITSUKO

Your waiting has granted you all the beautiful things in the world. A woman somewhere, wakes up to find that her breasts are gone, and there they are, shining on your chest, like wonderfully fragrant badges made of flesh. What men have to win by fighting, you have won by waiting.

待っていたおかげで、世の中の美しいものが、みんなあなたにそなわってしまっているのよ。いっかの女が、ある朝乳房を失くす。そしてその乳房は、あなたの胸に輝いてしまったんだわ。昔は男が戦って勝ち取るものを、あなたは待っていて手に入れたのよ。 *Otokoga tatakatte kachitorumonowo, anatawa matteite kachitottanoyo.

ACT 2

HANAKO

(not listening) Spring, summer, autumn... Summer or autumn, which comes first?

If my fan were here now and alive, summer wouldn't be far behind, would it?

(playing with the fan, opening and shutting it) If the snow on this fan would suddenly melt away, I would be so **happy**! (She puts the fan away.)

LX 150-
end of SW
line

(おこしなご) 春、夏、秋..... 夏、秋はもうおちれば? さう盛な今が! 門にうしろをうしろに
いれから夏が来るのうやなへん? (盛をひらきおこしなご) 門にうしろにうしろに! 門にうしろにうしろに! 門に
うしろにうしろにうしろにうしろにうしろに! (うしろにうしろに) *Kono oogino moyouga,
yukini tokete shimattara donnani ureshiideshou.

JITSUKO

Hanako, let's leave and take a trip.

ね、おれとね、いれから来たか、旅に出ようやなご。 *Ne, Hanakosan, korekara
watashitachi, tabini deyoujanaino.

HANAKO

(shielding her face with an exaggerated gesture)

Why? Why?

(大げさに手を顔をかきおこす) 何故? 何故? *Naze? Naze?

JITSUKO

We'll go looking for Yoshio. We should leave as soon as possible, tonight even? It doesn't do any good waiting like this. We should go all over Japan looking for him. Village to village, town to town, just the two of us, on a trip. Won't that be fun? Soon the leaves will turn color. The mountains will become deep red. I want to see the healthy glow of that color reflected on your pale cheeks.

If we go, I promise to help you. I'll look for him too. I'll ask every young man on the train if he is Yoshio.

吉雄さんを探しに行くのよ。今夜でも早急発たない? 門にうしろにうしろにうしろに! 門に
本国中、あの人を探して歩くのよ。村から村へ、町から町へ、二人して旅をしたのうやなごにたのし
いでしょ。やがて紅葉の季節だわ。山々は真赤になるわ。あなたのすくすく青い顔にも、その
紅葉が映えて、元気に見えるうしろを私見たいの。ねえ、旅に出たら、私もあなたを熱心に助けて、
あの人を探してあげるわ。汽車に乗れば若い男、この男に話しかけて、吉雄さんか? いかたうかめ
てもあげるわ。 *Kishani noreba wakai otokotoiu otokoni hanashikakete, Yoshiosannka
douka tashikamete ageruwa.

HANAKO

No... no...

こや.....こや..... *Iya..... iya.....

JITSUKO

Why not?

ACT 2

えいここのやから。 *Doushite iyanano?

HANAKO

Isn't it like escaping from something?

だれへ何から逃げたのよここのやから? *Datte nanikakara nigerumitai janakute?

JITSUKO

(Staring) Escaping?

(おれここのやから) 逃げたのよここのやから? *Nigerutte?

LX 155-
anti SW
X to
snow.
pass DS
chair leg.
1 step

HANAKO

Because you don't wait. Because you never wait for anything. People who don't wait, escape. I'll stay here and wait. I won't listen to you any more. Don't be angry. If I had stayed in the town where I met him, he might have come back. But you dragged me here.... (She notices the scraps of newspaper on the floor.) What's

this? (She runs to the scraps and scoops them up in her hands.) What's this?

あなたは待たなごからたわ。来つて待たなごからたわ。待たなごは逃げたのよ。私はいじりて待つてくる。もしもあなたが来ないなら、怒らなごしてね。だれへも町にまわさなご。あの人はいまた町へ来てくれたかも知れなごしたわ。それをあなたがいじりて引張つて来て..... (床上の新聞紙の細片を見つち) いれなご? (床下の土める暇もなく、走り着いて舞い落ちる) いれなご? *Kore nani? Kore nani?

SQ 23-
Hanako
sees
snow

JITSUKO

(paling) It's nothing.

(何もなごへへ) 何へもなごへへ。 *Nandemo nainoyo.

HANAKO

It's snow! It must be snow. Dirty snow... (For a few minutes she scoops up the paper, then scatters it around her.) Look! It snowed. (with the cunning of the insane) It snowed, it's winter already. We don't have to go on any trip. Just think that we've been traveling since autumn, and **now** that it's winter we've come back.

雪なのね。雪なのね。汚れた雪..... (少し雪をいじりて、またこぼれかき回す) 雪がらいたわ。(狂人の狡いも) もしも雪がらいつて、冬なのよ。旅行などかたがたなくここのよ。秋からいって私たちが旅へ出て、冬になつて来たらいいのだよ、雪のここのよ。 *Akikara zutto watashitachiga tabihe dete, fuyuni natte kaette kitatokorodato omoeba iinoyo.

LX 157
SQ 24 AA
X to SW
at C

JITSUKO

No, Hanako, we have to go on a trip.

こい、だめ、我々も、私たちが旅へ出なければならなごへへ。 *Iie, dame, Hanakosan. Watashitachiha tabini denakereba ikenaino.

ACT 2

HANAKO

No, no.

こや.....こや.....° *Iya..... iya.....

JITSUKO

Listen to me. (*She pushes HANAKO into a chair, and leaning over her she speaks persuasively*) You have waited long enough. You have waited enough and become so beautiful that if he were to see you now he would never be able to leave you again. Do you understand? It's time to stop waiting, and go look for him.

ここ?(←椅子を座下に沈め、俯向する體で)もなだせかに十を待たれた。十を待て、もうもろくかもなだに候んだ、||豈に離れられなへなる世に無うなへたも。ここ?今般に待て、||れから候うに出なれなへたも。° *Ii? Kondoha matsukotowo yamete, korekara sagashini denakereba naranaino.

HANAKO

No, I will stay here. I will stay here forever. The world is so big that it's no use searching for him. I will stay here and wait. As long as I stay here and he is moving, he and I are bound to meet. The stationary star and the moving star will meet.

LX 159-
A&S
begin to
rise

こや....私、||||を動かさない。もう一生動かない。世界はひろくて、こゝに候うかたつても田舎かないわ。私||||じつこゝを待てる。私を動かなければ、動してこぬもろくか、もへんこゝか私に会つんだ。動かないも星様、動くも星様が会つんだ。° *Ugokanai ohoshisamato, ugoku ohoshisamaga aundawa.

JITSUKO

What if he's waiting too, and not moving?

||||にも動かないを待てたらどうなる。° *Mukoumo ugokanaide matteitara dousuruno?

HANAKO

You don't know men.

あなたは男を知らないんだ。° *Anatawa otokowo shiranaindawa.

JITSUKO

Hanako, please don't be unreasonable. I'm begging you.

ねえ.....花子ちゃん、おれをちがひに||||を頼むんだ。おれをこたへな.....° *Ne.... Hanakosan, kikiwakeno naikotowo iwanaede. Onegai dakara.....

HANAKO

Oh, I'm so tired. You don't care at all how tired I am, do you, Jitsuko?

LX 160- S
X to DSL

ACT 2

Every day I have to sit on a hard wooden bench and wait for him. Day in, day out. I'm tired. I don't look it, do I? I look like a big, bright, glistening rose don't I? But I am really very tired. I'll go have a little rest. It will do me good to lay my head on the pillow a bit and sleep for an hour or two. I'll look like a sleeping little island won't I? Like a little island that's fallen asleep while it waits, day after day, its harbor facing the open sea, wondering if one of the passing sailboats, red in the setting sun, will head in to port. You can see the moon during the day, and the sun at night. Clocks are useless on this island. Today I'll throw away my clock.

ああ、私、疲れた。私の疲れたことも察してくれないのね、美子さん。毎日私固い木のぐへに坐って、あの人を待っていないわけにはならない。来る日も、来る日も。.....私、疲れた。そこみえないでしょ。明るい、大きな、つやつやした薔薇みたいでしょ、私。でも、私、本当は大それた疲れている。すっぴん休んでくるわ。一寸枕に頭をあずけて、一二時間眠ればいいのよ。そうすれば、私、眠っている小さな島みたいに見えるわ。舟着場をひろし海のほうへ向けて、来る日も来る日も、沖のほうを真赤な入日を透かしてとまる帆船のひとつが、こちらへ向かって来はしないかと待つうちに、眠りつけてしまった小島みたい。昼間も月が出、夜も日様がかがやいていて、時計はものに役に立たないの、その島では。私、時計を捨ててしまっわ、きもつから。

*Watashi, tokeiwo suteteshimauwa, kyoukara.

JITSUKO

(sadly) Why?

(離然) なぜ? *Naze?

HANAKO

That way, the train will never leave.

その手れば、列車は決して出ないわ。*Sosureba, kishaha kesshite denaikara.

LX 161
SQ 25 Top of
sleep music.
Anti

(Exit HANAKO. JITSUKO stands still for a moment. She looks at the scraps of paper and begins to sweep them together toward the door with a broom. She is about to throw them away when she notices a man standing in the door.)

(花子さん。紙くずをいっしょに片づけるのわ、床の紙片に皿をいれ、雑巾を濡れ、皿口くずを片づける、雑巾を捨てていっしょに、皿口に片づける紙くずをいっしょに)

LX
162-
fan in 2
hands
before
on lap

Scene 3: Yoshio| Jitsuko

JITSUKO

Who are you?

いなた? *Donata?

LX 170-
AA looks
bump
1,2,3,4,5

YOSHIO

Is Hanako here?

花子ちゃんはいませんか? *Hanakosanha imasuka?

ACT 2

JITSUKO

(drawing herself up) There's nobody here by that name.

(身構えて)そういう人は家にはおりません。 *Souiu hitoha utiniha orimasen.

YOSHIO

She should be here. (*He produces a newspaper from his pocket.*) It was in this morning's newspaper.

こや、こゝろ著です。(とかくしやう新聞を出して)今朝の新聞で読みました。*Iya, iruhazudesu. Kesano shinbunde yomimashita.

JITSUKO

It seems the newspaper published something irresponsible again.

新聞が好い加減なことを書いたんでしもの、²。 *Shinnbunnga iikagennakotowo
kaetanndeshou, mata.

YOSHIO

(stepping farther in) Please let me see Hanako.

(ムヅムヅ<ハルノヲ)找下れとに命をせんとれ。 *Hanakosanni awasete kudasai.

JITSUKO

(*already realizing, but asking anyway*) Exactly who are you?

(もっかわつてごめな) | 体しなだは？ *Ittai donatanano?

YOSHIO

If you tell her Yoshio, she'll know.

加藤の得意の下れはわかいも。 *Yoshioto osshatte kudasareba wakarimasu.

JITSUKO

I've heard that name before. A hateful name with a terrible ring to it.

(*Yoshio Remains silent.*) First of all, there's no way to know if you're the real Yoshio.

その名前は、いつか思い出した。ひびきのわんこ、いよな名前は。*Sono onamaenara touni kiiteimashita. Hibikino warui, iyana onamaene.

YOSHIO

If you have doubts, here is a fan. It's her fan, with a picture of moonflowers on it.

お疑いになるなら、ここに扇があります。あの人の夕顔の花を描いた扇です。 *Outagaini narunara, kokoni oogiga arimasu. Anohitono yuugaono hanawo kaita oogidesu.

ACT 2

JITSUKO

I wonder where you found that.

どこで知ったの? *Dokode hirotte irashitanndeshoune.

YOSHIO

I thought you might say that. Now, if you could please let us see each other...

今思えば、あなたが私を見たいと言った。... *Sou ossharudarouto omoimashita. Tomokaku anohitoni awasetekudasareba...

JITSUKO

You saw the newspaper, suddenly fancied yourself the hero of a love story and rushed over here-- isn't that it? After neglecting her for three years.

新聞を見て、急に恋物語の主人公になっちゃったの? 私を三日も放ったの? *Sannennmo houtteoita onnano tokorohe.

YOSHIO

In that respect, I was an absolutely disgraceful person. But a year ago I finally had the time to return to the town where I left her. She was no longer there. The rumor was she had gone out of her mind and couldn't perform any more as a geisha. Her contract was bought out by a lady artist, who took her to Tokyo. That was all I could find out. That artist was you, wasn't it?

その点については、私は絶対に恥ずかしい人だった。一年前、やっと帰ることができた。でももういなかった。噂では、彼女が狂ってしまった。客を呼ぶこともできなくなった。その噂は、彼女が東京に連れて行かれたことだ。それがあなただ。...

*Tokyohe tsureteyukaretatodakeha wakarimashita. Sorega anata dattanndesune.

JITSUKO

Yes, that was me. A single painter pushing forty. I took a trip to that town about a year and a half ago with my sketchbook. A friend invited me to a restaurant where I heard the geishas talking about her. One summer, she met a young man, a customer from Tokyo. Before leaving he promised to come back, and exchanged fans with her as a pledge. Every day she would look at the fan and think of him. Her days were consumed with waiting. She stopped performing for customers, and was so hounded by the madame that eventually the poor thing lost her mind. When I heard this story I begged to see her. Her room was like a dark prison. Her eyes downcast, she was clutching a fan in her small white hands, apparently unaware that I had come in. When I spoke, she at last lifted her face. That face. Like a radiant full moon with a ring around it, beautifully innocent! I fell in love at first sight. I bought out Hanako's contract and when I brought her

LX 175-
AA X to
DSL

ACT 2

back to Tokyo, I made a clear vow to my heart that I must never let that unfaithful man take her from me.

ええ、それがこの私、もうかれこれ四十になる独り者の画描きですわ。今から一年半も前、あの町へ写生旅行に行きました。人にもばれて行った料亭で、芸者のあいだにあの人の噂が出ました。あの東京から来た若いお嬢さん、あの人が会ってから、男は又来ると言いついて、しるしに扇をいりかえてかえったんです。あの人は毎日扇を見ては男を思い、男の来るのを待ち暮しました。いっしのお座敷へも出ない よこになり、女将にはさしなまれ、とことろ可哀想に気が進みました。その噂が出たものですから、私はぜひにと言つて会わせてもらいました。あの人は暗い牢屋のような部屋で、うつむいて、白い小さな手にしつかり扇を持って、私の入つてゆくのに目も気がつかないやうでした。声かけるとやう顔をあげました。まるで目が曇るかぶつたやうな、その無心の顔の美しかったです。一目で私は好きになつてしまつたんです。私は花子さんを落着けて東京へつれかえるとき、はつちと心に誓いました。この人を決してその不実な男に奪われてはならない、と。

*Kono hitowo kesshite sono fujituna otokoni ubawaretehanaranai, to.

YOSHIO

So, for the past year and a half you've been looking after her.

それから一年半あなたのお世話になつたわけですね。 *Sorekara ichinenhan anatano osewaninatta wakedesune.

JITSUKO

Don't talk as if I've been taking care of one of your belongings.

おぼへ御自分のものを預けたものな、そんな言ひ方をあなたになつて頂戴。 *Marude gojibunnomonowo azuketayouna, sonna iikatawo nasaranaide chodai.

YOSHIO

And now you won't let me see her.... In other words, you do not desire her happiness.

そつとてあの人を慥に会わせない。.....するとあなたにねがひつてゐるものは、あの人の幸福ではないんですね。 *..... Suruto anataga negatte irumonoha, anohitono koufukudeha naindesune.

JITSUKO

I desire exactly the same thing as she desires. She certainly doesn't desire happiness.

私のねがひつてゐるものは、あの人のねがひつてゐるものと回つてゐる。あの人は決して幸福をねがひつてゐないですね。 *Anohitoha kesshite koufukuwo negattariha shiteimasenwa.

YOSHIO

ACT 2

(with a defiant smile) Then, what if I came here in order to make her unhappy again...

(不敵な微笑) それではもう仮令に僕が、あたかも人を不幸にするために、ここに来たのだとしたら.....

*Soredeha moshi karini bokuga, mata anohitowo fukouni surutameni kokohe kitanodatoshitara.....

JITSUKO

Her unhappiness is beautiful and perfect. No one can touch her unhappiness.

人の不幸は美しい、完全無欠です。誰も人の不幸に手出しを出来ないはずなんです。

*Daremo anohitono fukouni tedashiwo surukotoha dekimasen.

YOSHIO

Then you have no reason to be afraid of letting me see her.

それなら僕を会わせるのを、そんなに怖がる必要はないじゃないですか。 *Sorenara bokuwo awaserukotowo, sonnani kowagaranaidemo iideshou.

JITSUKO

Afraid? Yes, I don't take fate for granted.

怖がる? 当然、私は自分の仕合は大事にします。 *Kowagaru? Eh, watashiwa jibunno shiawaseha daijinishimasu.

YOSHIO

And finally you spit out your true intentions.

いよいよ本音を吐きますね。 *Toutou honnewo hakimasune.

JITSUKO

A person like you cannot understand my fate. I'm a woman who has never been loved by anyone. That's the way it's been since I was a little girl. This is why I never waited for anything. I have always been alone. And what's more, I realized that if by some remote chance someone were to love me, that I would hate them. To love me would be unforgivable for a man... So I began a life of dreaming. The idea of making a captive of someone who was very deeply in love, but not with me. What do you think? Someone who would beautifully live out, in place of me, my hopeless love. As long as their love is **unrequited**, their heart is my heart.

私の仕合は、あなたなんぞにはわからないものなんです。私は誰にも愛されないう女です。そのうちからそうだったんです。だから私は何も待たせませんでした。きもちもてずっとう一人て来ました。それはかいしゃありません。万一私を愛する人が出て来たら、その人を私は憎むだろって思ってたになりました。私を愛するなんて、男として許せないんです。.....ですから私は、夢みてた生活をじめたんです。私以外の何かを心から愛している人を私の虜にするって。どう? 私の望み

LX 179
SQ 26
CF plays

LX 180-
AA X to
DSL

SQ 27

ACT 2

のなに愛を、私に代って、世にも業しに苦しめてくれる人。その人の愛が報いられなないとしたら、
その人の心は私の心なら。 *Sonohitono aiga mukuirarenai aidawa, sonohitono
kokorowa watashino kokoronano.

YOSHIO

That's what you see as your fate?

それかあなたの仕合かなんてや。 *Sorega anatano shiawasenandesuka?

JITSUKO

Yes.

はい。 *Sou

SB LX 182

YOSHIO

A person who isn't loved thinks up horrible **things**.

愛されなない人聞かしては、怖くいふ事を言ふもやんや。 *Aisarenai
ningentoiumonoha, osoroshiikotowo kangaedasumondesune.

LX 182-
AA X
back to
CSL

JITSUKO

All love is horrible, because there are no rules in love. Even a love without
suffering like yours will some day become horrible. Her faint desires, her fragile,
withered wick... I like to light it every day with an ember of hope. But I refuse to
have any hope of my own.

愛はみんな怖くいふ事や、愛には規則がもうもやんや。あなたのやにな拒しみのない愛も、こ
つかはそれに怖くやに金にやだ。私はあの人のほそほそした望み、あの人のともすれば消え
そことになる燈心に、毎日希望の火を点けるのが好きなら。でも私は自分が希望を持つのは御免や
あ。 *Demo watashiwa jibunga kibouwo motunoha gomendesu.

YOSHIO

What is clear to me is that you and I are rivals. And what do you offer her? Hope?
Using me as bait? That's all isn't it. I can most likely give her the world.

うにかへわかつたうちはあなたと僕が、総敵あつていつにいつです。それであなたはあの人に何
を与えあつた希望ですか？僕を餌にした。それだけや。僕はおそろしくあの人に世界を与えるう
うかへるやんや。

*Bokuha osoraku anohitoni sekaiwo ataerukotoga dekirundesu.

JITSUKO

You lie. All you would do is take the world from her. Her world would shatter into
pieces, and all just to bind her to one stupid and deceitful husband.

嘘を仰言。あなたはあの人の世界を奪うだけなら。あの人の世界は粉々になり、あなたに
に騙かして、その上や。一人の良人に、囚われるだけになるや。 *anatatoi
orokashii, sonoue zurui, hitorino ottoni, tsunagareru dakeni narundesu.

ACT 2

YOSHIO

I don't care. We won't know until I've tried.

わんざいりふせうにわさこ。だめうともなへちをふらふわや。 *Sonnakotooha doudemo ii.
Tameshite minakucha wakarimasen.

JITSUKO

It's too late to try things with her. She is a flawless gem that cannot be moved. A deranged gem. A worthless pebble like you doesn't have a chance.

ふれいもくちだめなせうわやな。もくち証金無きは、無き証金うもいふせうはなへち。
。出坂の証金。もなだのちいふは、いりし無き。 *Kyoukino houseki. Anatano youna
ishikoronni darega.

YOSHIO

Just say it. You're afraid to let me see her.

せいのちを証金にやれ。無き証金をもくちを証金にやれ。 *Hakkiri oiinasai. Bokuni
awaserunoga kowainda.

JITSUKO

You have no idea, what sort of things a person who isn't loved will come up with to avoid being left alone, do you. After all, you're a person who has never once been truly alone.

もなだは寝られなく人間か、 | 人はつれにならなうたためし、いかなる苦難をめぐらされ御存じなごら
ぬ。何うに云ふ | 彼も | 人はつれになら だりふらふし人なうたため。 *Nanishiro tadano
ichidomo hitoribocchini nattakotononai hitonandakara.

YOSHIO

Come now, take me to Hanako.

わん、さうに彼をサントレ。 *Saa, Hanakosanni awasetekudasai!

JITSUKO

Please, keep your voice down.

おなごはつれい、大に彼をうたふし無き。 *Onegaidakara, ookina koewo
shinaidechodai.

YOSHIO

If you don't take me to her, I'll see her myself.

ふれやなへち、無き証金をもくち。 *Awasenakutemo, bokuha aimasuyo.

ACT 2

JITSUKO

Youth, passion-- you've got all the tools you need right in your pocket don't you, and the confidence that you can open any **lock**. I'm no match for you. Look at the suitcase. I was thinking that we would have to go on a trip somewhere to escape you.

若や、情熱、本道にたどりつくまで道具で、いかな鍵でもあけられるという自信なのだ。いかにあなたにはかないませんわ。そのための旅支度を見て頂戴。あなたから逃げ出して、旅に出たいと思っただけです。

*Anatakara nigedashite, tabini deyouto omotta yasakini.

LX 184-
GM for
look at
suitcase
QUICK

LX 186-
GM set
DSR
facing US

YOSHIO

Did Hanako say she wants to go on a trip?

花子は旅に出たいと言ったか？*Hanakoha tabini detaito iimashitaka?

JITSUKO

No. She threw a tantrum and went to have a nap.

いいえ、駄々をこねて、お昼寝をうしに行きました。*Iie. Dadawo konete, ohirunewo shini yukimashitawa.

YOSHIO

She's still sane.

まだ正気が残っているんだ。*Mada shoukiga nokotteirunda.

JITSUKO

No, it proves she's insane.

それもそれが証拠の一つなんです。*Saa sorega kyoukino shirushinandesu.

YOSHIO

You are really trying to make Hanako out to be crazy. I suppose that suits you.

あなたは確かに花子を狂漢にしようとしているのだ。そのために何を企てているのか。

*Anatawa bakani Hanakowo kichigaini shitagarimasune. Sono houga tsugouga iikaradeshou.

JITSUKO

I have only known Hanako since she lost her mind. And she is utterly beautiful. The normal dreams she had when she was sane have now been completely purified and become precious, strange dreams that you could never understand. Dreams as hard as jewels

LX 187-
GM X to
DSL 2
steps from
suitcase.

ACT 2

私は気の狂った花子ちゃんしか知らないんです。それで十分美しいの。そして正気の人の夢の人の
凡庸な夢は、今ではすっかり精練されて、もなたなんかの及びもつかない貴い夢、硬い
石になつてくるんですね。 *Anatanankano oyobimo tsukanai tattoi fushigina yume,
katai housekini natteirundesuwa.

YOSHIO

But her body is in those dreams.

でもその夢には肉体がもうおちて。 *Demo sono yumeniha nikutaiga arimasuyo.

JITSUKO

Ohh Bodies! Don't make me think about things so repulsive.

ああ、肉! 私にこやないうを思わせないで頂戴。 *Aa. Niku! Watashini iyanakotowo
omowasenaidechoudai.

YOSHIO

I'm not trying to make you think about it.

何もあなたに思わせないようにしてあげよう。 *Nanimo anatani omowaseyoutoiunoja
arimasen.

JITSUKO

(suddenly intense) OK! Leave. Go home.

(急に強くなる) ああ! ああ、早く帰って頂戴。 *Saa! Saa, hayaku kaettechoudai.

YOSHIO

What are you saying all of a sudden?

何や今突然に何いってるの。 *Naniwo imasara iidasundesu.

JITSUKO

I am afraid. I am afraid.

私は怖いです。私は怖いです。 *Watashiwa kowaindesu. Watashiwa kowaindesu.

YOSHIO

I understand that you are afraid.

怖いのはわかります。 *Kowaikotowa yoku wakatteimasu.

JITSUKO

If she should regain her sanity...

もし彼女が再び狂わなくなると..... *Moshikashite shoukini modotte.....

ACT 2

YOSHIO

Compared to you any madman is sane.

あなたに出くれば、いふに狂くたつておれは狂つてもいい。 *Anatani kurabereba, donna kyoujindatte mada shoukideshou.

JITSUKO

...discard me, and leave...

私を捨てて行つたは.....。 *Watashiwo sutete ittara....

YOSHIO

I'm going to make her leave you.

僕があなたを捨ててやるつもり。 *Bokuga anatawo sutesasemasuyo.

JITSUKO

...I will die.

私は死ぬつもり。 *Watashiwa shinudeshou.

YOSHIO

I don't think your dying would upset Hanako. Now if I were to die...

あなたの死なうか、花子をおどかしやうとしない。もし僕が死ねば.....。 *Anatano shinanka, Hanakowo kanashimaseya shinaideshou. Moshi bokuga shineba.....

JITSUKO

You're saying Hanako would be struck with grief? No— that would be the best thing you could do. Please die. That would give her a reason to live.

花子さんはおどかしやうと思はれるのだ。ここへ、おどかしやうと思はれるのだ。死んで頂戴。 *Shindechoudai. Sousureba anokono ikigaiga dekirundesu.

YOSHIO

Which gives you a reason for living. ...No, thank you. (*He goes toward the bedroom.*)

それこそあなたの生田。 ---僕は眠る御意。 (上段の奥へ行く) *Soushite anatano ikigaiga. Bokuha mappira gomendesuyo.

JITSUKO

Don't go in there!

それへは入れない! *Sochirahe yukanaide!

LX 188
GM SET
behind
SW

ACT 2

YOSHIO

Hanako, I've come!

花子!僕が来たよ。 *Hanako! Bokuga kitayo.

JITSUKO

Please go, but kill me first.

行つて頂戴、私を殺してね。 *Ittechoudai. Watashiwo koroshitekara.

YOSHIO

Hanako! Hanako!

花子!花子! *Hanako! Hanako!

LX 189- AA
between 1 and
2 crawls

JITSUKO

(*crouching before him*) Go away, go away.

(うしろをへこ) 去れ! 去れ! *Kaette! Kaette!

YOSHIO

(*softly, sidestepping her*) Hanako! Here's the fan. The fan with the moonflowers.

(*He opens the fan and goes toward the bedroom door.*)

(ふんを、月花をちぎる) 花子! 扇だよ。 月花の扇だよ。 (ふんを開いて、ふんをへこへ行く) *Hanako! Bokukdayo. Yuugaono hanano oogida.

*Hanako! Bokukdayo. Yuugaono hanano oogida.

JITSUKO

Oh-h-h! (*She cowers on the floor, hiding her face.*)

ああ!(ふんをへこ) *Aa!

LX 190-
SW first
leg
movement

(*The door of the bedroom opens and HANAKO appears. She holds against her breast the fan with the snow scene.*)

(寝室の扉が開く、花子があらわれる。ふんを胸に抱えてくる)

LX 191
music ends.
End of song
before PLUCK

Scene 4: Hanako | Yoshio | Jitsuko

(*A long pause. HANAKO slowly approaches YOSHIO.*)

(長い間。花子がゆっくりと近づく)

ACT 2

YOSHIO

It's me. I've kept you waiting for so long. I'm sorry. Hanako. I've kept your fan with me and taken good care it.

僕だも。久々待たせただ。まあまあだ。花子。君の扇をこつち大層に持ててくれた。

*Hanako. Kimino ougiwo itsumo daijini motteitanda..

HANAKO

My...fan...

私の.....扇.....。 *Watashino.... oogi....

YOSHIO

Yes, with the moonflowers on it. And your fan with the snow scene is mine.

それだも、夕顔の花を描いた。それに君の雪の扇は、僕の扇だ。 *Soushite kimino sono yukino oogiha, bokuno oogida.

HANAKO

My fan... your fan. What happened to the fan? Were you looking for a fan?

私の扇.....もあなたの扇。扇がどうなったの? 扇をやらなかったの? *Watashino oogi..... anatano oogi. Oogiga doushitano? Oogiwo sagasiteitano?

YOSHIO

No. For you. For Hanako.

それじゃな。君のため。花子のため。 *Soujanai. Kimiwodayo. Hanakowo dayo.

HANAKO

I... the fan...

私は扇を.....。 *Watashiwa oogiwo.....

YOSHIO

You don't recognize me, Hanako! (*He places his hand on her shoulder and shakes her. As he does so JITSUKO, having recovered her strength, stands motionless and stares at them.*)

僕がわからななのか、花子!(肩を叩く手をかりにふりかへ。そのとき、景子、力を得て立ち、凝然と見つめる) *Bokuga wakaranainoka, Hanako!

HANAKO

Yoshio?

お吉さん? *Yoshiosan?

ACT 2

YOSHIO

Yes, I am Yoshio.

えいたち。僕が英雄だ。 *Soudayo. Bokuga Yoshioda.

HANAKO

(A long pause. She shakes her head almost imperceptibly.) No. You are not.

(永も間。----頭をわずかに振る)わけいな。もなだはなにひやふこ。 *Chigauwa. Anatawa soujanai.

YOSHIO

What are you saying? Have you.... forgotten me?

何を言っているんだ。おれたたのかこ? 覚えて。 *Naniwo iunda. Wasuretanokai? Bokuwo.

HANAKO

No. You look very much like him. Your face is the face that's been in my dreams. But you are different. The faces of all the men in the world are dead, and only Yoshio's face is alive. You are wrong. Your face is dead.

ここへ。よく似ているね。夢に描いた顔とそっくりだね。でもわけいな。世界中の男の顔は死んでいて、英雄の顔だけが生き続けている。おなだはわけいな。おなだの顔は死んでいて、こゝろだけだ。 *Yoshiosanno okaodakeha ikite itano. Anatawa chigauwa. Anatano okaoha shinde irundamono.

YOSHIO

Huh...

へ。 *Eh.

HANAKO

You are a skeleton. Your face is just bone. Why do you look at me that way with hollow eyes of bone?

もなだは骸骨だ。顔はただ骨。骨の目をして私を見るのはなぜ?

*Honedakeno okao. Honedakeno utsurona mede, doushite watashiwo sonnani miruno?

YOSHIO

Look carefully. Look at me carefully.

よくよく見ろ。よくよく私を見ろ。 *Shikkari goran. Shikkari bokuwo goran.

HANAKO

ACT 2

I am looking. I am looking much more carefully than you. (*to JITSUKO*) Jitsuko, you're trying to trick me again, aren't you? To trick me and take me on a trip against my wishes. You brought in this stranger and got him to say he was Yoshio. My waiting... yesterday, today, tomorrow, always the same waiting... you're trying to get me to give it up, aren't you? But I won't give it up. I'll wait more. I still have the strength to wait a long, long time. I am alive. And I know a dead man's face when I see it.

見てくるのよ。もたれもこのうしろから見てくるのよ。(黙下し)黙下れよ、又私をだまそう気なのね。だましてもうやうじ、旅くつれてゆくのもうなのね。いんな知らぬ人を呼んで来て、旦那さんて言わせたのね。待つしよを、あの人も、あの人も、もったも、回つものに待つしよを、私に推めさせようといふのもうなのね。.....私は推めなした。もう待つわ。もうもつと待つ力私に残つてくるわ。私は生きてくるわ。死んだ人の顔はもうしわかるの。*Watashiwa ikiteiruwa. Shindahitono kaowa suguni wakaruno.

JITSUKO

(*to YOSHIO, gently*)

Please go. It's best that you give it up.

(旦那し。もうおさらし)おさらすなれこ。かにおれなめた世にあらこや。*Okaerinasai. Mou akirameta houga iiwa.

YOSHIO

(*longingly*) Hanako!

(米篠飯し)花子! *Hanako!

LX 195
SQ 30 CF
plays music

(HANAKO, *without turning back, walks to an easy-chair where she sits, facing the audience. YOSHIO watches her. A long pause. YOSHIO suddenly rushes out.*)

(花子は振り返らずに、安楽椅子に、正面を向いて腰かける。旦那し、花子を睨む。長い間。旦那し突然出る)

LX 195.5-GM steps USC
before sitting

Scene 5: Jitsuko | Hanako

HANAKO

Stay here.

いかにここ.....° *Kokoni ite.....

JITSUKO

Yes.

はい。° *Eh.

(*It begins to grow dark outside.*)

ACT 2

(風が吹く中)

HANAKO

It's already evening, isn't it?
もう夕方だ。 *Mou yuugatane.

JITSUKO

Yes.
うん *Eh.

HANAKO

In the evening the morning sun shines and the cocks crow, don't they? On the island there's no need for clocks.
夕方に朝日が出て、鶏が鳴く必要はない。島に時計は要らない。 *Shimadeha tokeinanka iranainone.

JITSUKO

Yes.
うん *Eh.

HANAKO

Jitsuko, why do we have to go on a trip?
ジツコ、旅行しなくちゃいけないの? *Neh, Jitsukosan. Doushitemo tabihe denakereba ikenai?

JITSUKO

We don't have to go now. Let's stay here forever. LX 195.7
今は行く必要はない。ここに住み続けよう。 *Iie, mou denakute yokunattanoyo. Itsumademo kokoni imashoune.

HANAKO

Oh? ...I'm so glad... Say...
うん?...うれしい... *Sou? Ureshii Neh.

JITSUKO

Yes?
うん *Eh?

HANAKO

ACT 2

Someone was here a moment ago. Who was that?

れいれい、さうくへ来たわね。あれ誰? *Sakki kokohe hitoga kitawane. Are dare?

JITSUKO

Was someone here?

来たかっかい? *Kitakashiran?

HANAKO

Yes, I'm sure someone was here. A salesman of some kind, I think.

たっかに来たわ。御田置もか何かだったのね。 *Tashikani kitawa. Goyoukikika nanikadattanone.

JITSUKO

Yes.

はい。 *Sou.

HANAKO

He said something in a loud voice. I hate people who say things in such loud voices.

大いな声で何か言ったわ。私、あんな大いな声で何かをいへくもの。 *Ookina koede nanika ittawa. Watashi, anna ookina koede monowo iuhito kirai.

JITSUKO

Yes... I hate them too.

はいね。私かもの。 *Soune.... Watashimo kirai.

HANAKO

(*She is playing with the fan again.*) To wait... Waiting, waiting... and the sun goes down.

(扇子をまたふりかへて) 待つ。待つ、待つ、 太陽が沈む。 *Matsunone. Matte matte Soushite higa kureru.

JITSUKO

You wait. ... I wait for nothing.

あなたは待つ。 私は何も待たない。 *Anatawa matsunoyo.... Watashiwa nanimo matanai

LX 196- AA 1
full step in C
square

HANAKO

I wait.

ACT 2

私は待つ。 *Watashiwa matsu.

JITSUKO

I wait for nothing.

私は何にも待たない。 *Watashiwa nanimo matanai.

HANAKO

I wait... And the sun has gone down again **today**.

私は待つ。! 日に下りて今日また日は暮れるのだ。 *Watashiwa matsu..... Koushite kyoumo
higa kurerunone.

JITSUKO

(*her eyes flashing*) Oh, Wonderful life!

(素晴らしい人生!) あはれうつくしい! *Subarashii jinsei!

LX 199
2 beats.
music for next
act

CURTAIN

SB LX 212

ACT 3

HANJO

By Yukiyo Mishima

Translated by Leon Ingulsrud based

1. Jitsuko-G.M., Hanako-Akiko, Yoshio-Stephen
2. Jitsuko-Akiko, Hanako-Stephen, Yoshio-G.M.
3. Jitsuko-Stephen, Hanako-G.M., Yoshio-Akiko

LX 212- SW moves
after music starts
LX 220- SW paper
snap
LX 221- SW X to
DSL 10 steps left

LX 222
End of overture

Scene 1: Jitsuko

JITSUKO HONDA'S studio. Autumn. Late afternoon, early evening. The room is in disarray with evident preparations for a journey. JITSUKO, seated in a chair, reads a newspaper. Restless, she puts down the newspaper, stands up, sits again, reads.

JITSUKO

(to herself) It's pointless now! Everything I've done has been pointless. I could rip this newspaper to shreds.... But what good would that do? No, it would be better for me to read it. Out loud. With vigor and interest. As if it were about someone else. I'll read it the way a respectable daughter of a privileged father would. A father who thinks that his is the only household free of human misfortune, and a mother who is convinced that her husband is the only man in the world. I'll read it the way a devoted daughter would read to her parents for their entertainment after dinner.

(as if there are others present)

Generous father, richest man in the town, dearest Mother; your esteemed daughter, still single at 40, who you still send money to for painting lessons, will now read for you an article of interest. (*She reads.*) "Tragic love of a mad girl. Old-fashioned love- story at the railway station... Every day, rain or shine, a beautiful mad girl may be seen sitting on a bench in the waiting area of a certain station on the Inokashira line, with a folding fan, opened in her hand. She gets up to meet each train, and looks keenly into the face of every man who alights, only to return disappointed to her bench. In reply to this reporter's questions she said that the fan was Hanjo's fan. A man she met somewhere exchanged fans with her as a pledge that they should meet again. The man's fan, which the mad girl holds, has a snow scene depicted on it. Her fan, which the errant man supposedly holds, has a depiction of the night-blooming moonflower. The man has never returned, and the girl has gone mad with waiting. Her name is Hanako, and, according to the station master, she lives in the house of the painter Miss Jitsuko Honda, at Number 35 such-and-such Street."

LX 223-
SW
stands

LX 223.5- SW
drops paper

Hmm. Living in the house of Miss Jitsuko Honda?

Everything I've done has been a complete waste. I didn't want people to see the pictures I painted of Hanako, so I never submitted any of them to exhibitions.

What a waste! If I had submitted them, who knows, they might have been selected or even won awards. But ever since Hanako has been in my life, I've only submitted the other pictures, the ones I didn't put my heart into. They were all rejected. And now it's clear, there was no point to any of it. I thought that Hanako would never leave me after all I've done. And yet— (*She frantically cuts the newspaper with scissors into tiny snowflake-like fragments.*) I suppose it was bound to happen sooner or later. I couldn't bind Hanako to me. If I had tried, she would have disappeared long ago. Like in the old days, when people would buy a cricket in a little cage, just for the pleasure of hearing it's music for a couple of days. I had no choice but to do what I did.

Sooner or later people are bound to start talking about the beautiful mad girl with the fan. And it won't be long before that spineless creature Yoshio hears of it. (*She stands.*) We must leave, and go far away. The only thing to do is to run away immediately, for as long as possible, just the two of us, and hide until things quiet down. It wouldn't matter if that man didn't feel anything for her, but for all I know, vanity may call him back. We'll leave tonight. Nothing else can be done. Just the two of us, for some faraway place.... Then, if we can't escape (*she laughs*) it would be OK to die. Yes, that would be quite **all right**. (*She resumes preparations for the journey.*)

8- LX 240 and SQ 38- top of music

(通白)もたになつたわ、もたになつたわ、これだけの苦勞が、この新聞を引き裂いてやりたい。……でも引き裂いたところで仕方がない。やっぱり世間の人々が読むように、声を出して、面白がつて、他人の身の土を読むように、読んできかせるのがいいんだわ。わが家にはかりは人間の不幸が来ないものだと思っている父親だの、自分の良人以外には男がいないものだと思ひ込んでいる母親の前で、感心な娘が食後の座敷に、読んできかせるように読んだらいい。(あたりに人ある如く)やるそこのお金持ちの寛大なお父さん、お母さん、あなたの感心な娘が、四十になるまで独り者で絵の勉強だと云つてお金を送らせているこの娘が、面白い記事を読んであげるわ。(読む)「狂女の悲恋、井ノ頭線何かし駅の古風なロマンズ、…何かし駅頭では、照る日も降る日も、一本の扇を抱きかかえて、待合室のベンチにかけている美しい狂女の姿が見られる。駅から下りる男」とい、彼女は顔をのぞいてためし、又失望してベンチに腰かける。記者の質問に答えて云うには、これは班女の扇である。あるところて知り合つた男が、又会う日のしるしに扇を交換した。今狂女の抱えているのは、雪景色をえがいた男の扇、不実な男がもっているのは、夕顔の花をえがいた彼女の扇。男はいつかな現われず、待ちつがれた末に狂つたのだという。狂女の名は花子といい、駅員の話では、なにがし町三十五番地女流画家本田美子さんの家に同居しているという」……ふん、本田美子さんの家に同居しているという、か。今までの苦勞も水の泡だわ。花子さんを描いた絵だけは人の目に触れさせまいとして、展覧会へ出さなかつたのも、もたになつたんだわ。あれを次々と出していけば、当選どころか特賞をもらつていたかもしれないのに、花子さんと知り合つてから、力を入れない他の絵ばかりを出していたために、いつも落選の憂目を見ていたんだのに。ああ、そうまでして、私は花子さんを手離すまいとした。それなのに。(ト歟て、新聞を、偏執的に)まかく雪片のようにつ切り刻みながら)……でも、いつかこうなる運命だつたんだわ。私は花子さんを縛れなかつた。縛っていたら、あの人の命は、虫売りから買つてきて、ほんの四五日籠の中のなぐさみものにする

1-LX
225-
SW X to
C with
scissors

X 228-
W X
JSR
ost
uitcase

X 231-
W
ouches
uitcase

2- LX 226
SQ 34-
SW grabs
scissors
SQ 35-
CUTS
SQ 36-
stops cut

3-
LX 227
SQ 37-
takes
paper
AA

5-
LX 229-
set USR

6-
LX 230-
SW look
at
suitcase

ACT 3

鈴虫のようじ、とくに消えていたにちがいないわ。ここにするよりほかになかったんだわ。いつか胸を抱えだきれいな狂女が、人の口の端にのぼりもし、そしてあの巨雄とかいう不埒な男の耳にまで、(彼女が狂おしく立上がる)そこだわ、旅に出るほかはない。一刻も早くここを逃げ出して、なるだけ長い間二人きりで身を隠して、ぼとぼりのさめたことに、かえって来るほかはないんだわ。もっともあの男にもともと美がなければ、それほど極めることもないんだけど、虚栄心があの男を呼び戻すかもしれないんだわ。今夜にも旅へ出てしまおう。それ以外に方法はないわ。二人きりで、どこか遠いところ、.....そして遇いつめられたら、(笑)死ぬほうがいいのよ。そこなんだわ。それでいいんだわ。(ト旅支度を又はじめる) *Soshite oitsumeraretara, shineba iinoyo, sonandawa, sorede iinndawa.

LX 245-before
music ends. 1.5

Scene 2: Jitsuko | Hanako

(HANAKO enters.)

JITSUKO

(pretending to be calm)

Oh, welcome home.

(冷静を装って)あら、おかえりなさい。 *Ara, okaerinasai.

HANAKO

(extremely beautiful but heavily made up, and overdressed in a somewhat soiled costume. She holds against her breast, opened, a large fan with a snow scene painted on it.)

May I leave the door open, so that if Yoshio comes he can come right in?

(登場。おめめて美しく、厚化粧、すっぴんだった盛装をした。雪景色をのびた大きな扇を、ひらいたまま、胸に抱えている)「もし」をもちたもことかこいともい、かつ巨雄をよめ来たのよじ、あそくこ来るものじ。 *Kokowo akete oitemo iideshou? Moshi Yoshiosangga kitatokini, sugu haitte korareruyoni.

JITSUKO

Yes, leave it open. Just for now. But winter is coming on so...

ええ、こわ。今のうちなら。でもこれから冬にはなつたわ.....。 *Eh, iiwa, imano uchinara. Demo, korekara fuyuni nattara.....

HANAKO

Yes, autumn. A fan in autumn, a fan in autumn, a fan in autumn. (She weeps.)

秋ね、秋の扇ね、秋の扇ね、秋の扇ね。(ト泣く) *Akine, akino oogine, akino oogine, akino oogine.

JITSUKO

(putting her arms about HANAKO'S shoulders)

ACT 3

There's no need to cry. I'm sure Yoshio will come for you one day.

(肩を抱いて)泣かなくてもいいのよ。いつか吉雄さんがきつとあなたを迎えに来るから。

*Nakanakutemo iinoyo. Itsuka Yoshiosannga kitto anatawo mukaeni kurukara.

HANAKO

I waited at the station again today, all day long, all day long. I was born to wait wasn't I. I looked at the faces of the people getting off the train. They were all wrong. They were the faces of other people. Yoshio's face is the only face that looks alive to me. The faces of all the other men in the world are dead. They are all skeletons. Crowds of skull people, brief cases hanging from their hands, getting off trains at the station. I am so tired. Jitsuko, I waited all day again today.

今日も私、駅で待っていたの、いつまでも、いつまでも。待つていたために私、生れてきたのね。電車から下りてくる人の顔を見た。みんなちがつていた。みんな別の人の顔だった。私、吉雄さん以外の人の顔は、誰も生きている顔に見えないの。世界中の男の顔は、みんな死んでいるんだわ。みんな醜態なんだわ。駅から顰を下げて、頭蓋骨だけの人が大ぜい下りて来たわ。私疲れた。ねえ、美子さん。私今日も一日待ったのね。

*Ne, Jituskosan, watashi kyoumo ichiniti mattanone.

JITSUKO

I have never once waited for anything.

私はものを待ったことなんか一度もない。 *Watashiwa monowo mattakotonanka
ichidomo nai.

HANAKO

That's fine for you. You don't have to wait. But there are people in the world who must wait. My body is filled with waiting. Dusk always comes to the moonflower and dawn to the morning-glory, but still I wait, I pine, yes, my body is filled with prickling pine needles. Isn't it true that people live by waiting and making others wait? What would it be like, if living was only about facing waiting? (*She points to her body.*) Is this my body? Am I a window that won't shut? A door that won't shut? (*She points to the door.*) Like that door... can life go on without sleep? Am I just a sleepless doll?

あなたはそれでいいのよ。あなたは待つたりしないでいいのよ。でも、世の中には、待たなくてはならない人もいるのよ、私、体のなかが、待つことばい。^{夕顔には夕闇が、朝顔には朝が必ず来るのに、待つ、松、そう、私の体のなかはちくちくする松葉}しんくさく。ねえ、人間って、待つたり待たせたりして生きてゆくものじゃない? 生きていることが、^{彼や私に比べて早くに死んでしまったりしたら、どうなってる(上自分の体を指さして)これは私の体なの? 私に書かない総なの? 書かない戸なの?(上戸口を指さして)あの戸のように。……眠らないで生きてゆくことなんて出来て? 私にない人形なの? *Nemuranaide ikiteyukukotonannte dekite? Watashitte nemuranai ninngyounano?}

JITSUKO

But you **are** beautiful. I don't believe there is anyone in the world more beautiful than you. People open all their windows gaping wide, to let the breeze blow through. And as a result, they lose everything. But you have only one window, and everything in the world comes into you through it. You are the most abundant person in the world.

でもあなたはきれいだわ。私、世の中にあなた以上にきれいな人がいると思えない。みんな窓を戸を開けずぎるのも、風通しをちくちくと思ってる。そのせいで、何もかも失くしてしまっているんだわ。いっつもあなたの持っている窓は一つき。その窓から世界中のあらゆるものが、あなたの中に入ってくるのよ。あなたは世界中で一番豊かな人なのよ。 *Anatawa sekaijude ichiban yutakana hitonanoyo.

HANAKO

(She is not listening.)

I sat on a wooden bench again all day today. That bench is so hard. I would have waited for him on soft grass. When he came I would stand right up, and he would brush my dress off for me saying "Oh, see how much grass is stuck to your dress."

(きいていない)私、きょうも一日木のべに坐っていたわ。あのべはへて固いんだよ。私、柔らかい草の上に坐って、あの人を待っているつもりだったのよ。あの人が来るよ、私と立上げるの。そうすると、あの人が私の着物をはたいてくれるんだわ、ちや、草の葉が、いっしょについて。 *Oya, kusanomiga konnani tsuichatta, tte.

JITSUKO

I love seeing you naked. I have never seen such pure and rich nakedness. Your breasts, your belly, your thighs... The waiting was worthwhile.

私、あなたの裸が好きだわ。あなたみたいに純潔で豊かな裸を見たことがない。あなたの乳房、あなたのお腹、あなたの腿、..... 待っていた甲斐があったのよ。 *Anatano ochichi, anatano onaka, anatano momo... matteita kaiga attanoyo.

HANAKO

What?

えっ? *Eh?

JITSUKO

Your waiting has granted you all the beautiful things in the world. A woman somewhere, wakes up to find that her breasts are gone, and there they are, shining on your chest, like wonderfully fragrant badges made of flesh. What men have to win by fighting, you have won by waiting.

待っていたおかげで、世の中の美しいものが、みんなあなたにそなわってしまっているのよ。いっかの女が、ある朝乳房を失くす。そしてその乳房は、あなたの胸に輝いてしまったんだわ。昔は男が戦って勝ち取るものを、あなたは待っていて獲らせたのよ。 *Otokoga tatakatte kachitorumonowo, anatawa matteite kachitottanoyo.

ACT 3

HANAKO

(not listening) Spring, summer, autumn... Summer or autumn, which comes first?

If my fan were here now and alive, summer wouldn't be far behind, would it?

(playing with the fan, opening and shutting it) If the snow on this fan would suddenly melt away, I would be so happy! (She puts the fan away.)

LX 250-
GM puts
fan away

(おこしなご) 春、夏、秋..... 夏、秋はさうおちたか? さう盛な今か! リリッとしておちたおちた、
いだから夏が来るのじゃな〜? (盛をひらきおこしなごを閉する) リリッ盛を閉するおちた、おち
たおちたおちたおちたおちたおちた。 (盛を閉する) *Kono oogino moyouga,
yukini tokete shimattara donnani ureshiideshou.

JITSUKO

Hanako, let's leave and take a trip.

ね、お手ね、いだからおちた、旅に出ようじゃなご。 *Ne, Hanakosan, korekara
watashitachi, tabini deyoujanaino.

HANAKO

(shielding her face with an exaggerated gesture)

Why? Why?

(大げさに手を顔をかきおこす) 何故? 何故? *Naze? Naze?

JITSUKO

We'll go looking for Yoshio. We should leave as soon as possible, tonight even? It doesn't do any good waiting like this. We should go all over Japan looking for him. Village to village, town to town, just the two of us, on a trip. Won't that be fun? Soon the leaves will turn color. The mountains will become deep red. I want to see the healthy glow of that color reflected on your pale cheeks.

If we go, I promise to help you. I'll look for him too. I'll ask every young man on the train if he is Yoshio.

吉雄さんを探しに行くのよ。今夜でも早速発たない? リリッとして待てておちたおちた、日本国中、あの人を探して歩くのよ。村から村へ、町から町へ、二人して旅をしたおちたおちたのじゃなご。やがて紅葉の季節だね。山々は真赤になるわ。あなたのすっくなくめいた顔にも、その紅葉が映えて、元気に見えるおちたおちたを私見たいの。ねえ、旅に出たら、私あなたを熱心に助けて、あの人を探してあげるわ。汽車に乗れば若い男、この男に話しかけて、吉雄さんかおちたおちたかおちたおちた。 *Kishani noreba wakai otokotoiu otokoni hanashikakete, Yoshiosannka douka tashikamete ageruwa.

HANAKO

No... no...

こや.....こや..... ° *Iya..... iya.....

JITSUKO

Why not?

ACT 3

ふいふふふふふ *Doushite iyanano?

HANAKO

Isn't it like escaping from something?

だれへ何から何へ逃げたいのふふふ *Datte nanikakara nigerumitai janakute?

JITSUKO

(Staring) Escaping?

(ふふふふふ) 逃げたいのふふふ *Nigerutte?

HANAKO

Because you don't wait. Because you never wait for anything. People who don't wait, escape. I'll stay here and wait. I won't listen to you any more. Don't be angry. If I had stayed in the town where I met him, he might have come back. But you dragged me here.... *(She notices the scraps of newspaper on the floor.)* What's this? *(She runs to the scraps and scoops them up in her hands.)* What's this?

あなたは待たないからだね。決して待たないからだね。待たない人は逃げちゃうからね。私はここに待っている。もしもあなたがここにいたらいいね。怒らないうえ。だれへ何から何へ逃げたいのふふふ。もしもあなたが町へ来てくれたらいいね。それをあなたがここにきてくれたらいいね。..... (床の新聞紙の破片を見つめて) 何だね? (床の新聞紙の破片を見つめて) 何だね? *Kore nani? Kore nani?

LX 255-
anti GM X
to snow

SQ 40-
When GM
sees snow

SQ 41-
When GM
kneels

QUICK

JITSUKO

(paling) It's nothing.

(何もかも) 何もないのふふふ *Nandemo nainoyo.

HANAKO

It's snow! It must be snow. Dirty snow... *(For a few minutes she scoops up the paper, then scatters it around her.)* Look! It snowed. *(with the cunning of the insane)* It snowed, it's winter already. We don't have to go on **any** trip. Just think that we've been traveling since autumn, and now that it's winter we've come **back**.

雪なのね。雪なのね。汚れた雪..... (少し雪をふみふみ、そして紙を散らす) 雪が降ったわ。(狂人の狡いふふ) もしも雪が降ったら、冬なのね。旅行なんか行かなくていいのふふ。秋からずっと私たちが旅に出て、冬になったから今またここにきていいのふふ。 *Akikara zutto watashitachiga tabihe dete, fuyuni natte kaette kitatokorodato omoeba iinoyo.

SQ 42

LX 257
SQ 43
SW X to
meet GM
at C

JITSUKO

No, Hanako, we have to go on a trip.

ここへ、だめ、我々も、私たちが旅に出なければいけないのふふふ *Iie, dame, Hanakosan. Watashitachiha tabini denakereba ikenaino.

ACT 3

Every day I have to sit on a hard wooden bench and wait for him. Day in, day out. I'm tired. I don't look it, do I? I look like a big, bright, glistening rose don't I? But I am really very tired. I'll go have a little rest. It will do me good to lay my head on the pillow a bit and sleep for an hour or two. I'll look like a sleeping little island won't I? Like a little island that's fallen asleep while it waits, day after day, its harbor facing the open sea, wondering if one of the passing sailboats, red in the setting sun, will head in to port. You can see the moon during the day, and the sun at night. Clocks are useless on this island. Today I'll throw away my clock.

ああ、私、疲れた。私の疲れたことも察してくれないのね、美子さん。毎日私固い木のぐへに坐って、あの人を待っていないわけにはならない。来る日も、来る日も。.....私、疲れた。そこめえないでしょ。明るい、大きな、つやつやした薔薇みたいでしょ、私。でも、私、本当は大それた疲れしてるの。すっぴん休んでくるわ。一寸枕に頭をあずけて、一二時間眠ればいいのよ。そうすれば、私、眠っている小さな島みたいに見えるでしょ。舟着場をひろし海のほうへ向けて、来る日も来る日も、沖のほうを真赤な入日を透かしてとまる帆船のひとつが、こちらへ向かって来はしないかと待つうちに、眠りつけてしまった小島みたい。昼間も月が出、夜も日様がかがやいていて、時計はものに役に立たないの、その島では。私、時計を捨ててしまっわ、きもつから。

*Watashi, tokeiwo suteteshimauwa, kyoukara.

JITSUKO

(sadly) Why?

(黯然) なぜ? *Naze?

HANAKO

That way, the train will never **leave**.

そのすれば、列車は決して出ないわ。*Sosureba, kishaha kesshite denaikara.

LX 261
SQ 44

(Exit HANAKO. JITSUKO stands still for a moment. She looks at the scraps of paper and begins to sweep them together toward the door with a broom. She is about to throw them away when she notices a man standing in the door.)

(花子去る。静子止まり、紙の破片を皿で集め、箒で掃き寄せ、戸口に集め集め、箒で掃き捨てようとする、戸口に立っている男に気づく)

LX 262-
GM fan
in two
hands
before
lap

Scene 3: Yoshio| Jitsuko

JITSUKO

Who are you?

なんだ? *Donata?

YOSHIO

Is Hanako here?

花子ちゃんはいませんか? *Hanakosanha imasuka?

LX 270-
SW enters
with
music.
Bump
1,2,3,4,5

ACT 3

JITSUKO

(*drawing herself up*) There's nobody here by that name.

(鳴き声) ないこいへききこえぬともや。 *Souiu hitoha utiniha orimasen.

YOSHIO

She should be here. (*He produces a newspaper from his pocket.*) It was in this morning's newspaper.

こや、この朝も。 (トちよつち新聞をとり) 今朝の新聞に載るもつた。 *Iya, iruhazudesu. Kesano shinbunde yomimashita.

JITSUKO

It seems the newspaper published something irresponsible again.

新聞が好く加減な事を載せたらしい。 *Shinnbunnga iikagennakotowo kaetanndeshou, mata.

YOSHIO

(*stepping farther in*) Please let me see Hanako.

(ふたふたぐいへ) 花子ちゃんをさがして。 *Hanakosanni awasete kudasai.

JITSUKO

(*already realizing, but asking anyway*) Exactly who are you?

(おいらはなんですか) | 誰さんですか? *Ittai donatanano?

YOSHIO

If you tell her Yoshio, she'll know.

花子ちゃんにトちゃんをいふとも。 *Yoshioto osshatte kudasareba wakarimasu.

JITSUKO

I've heard that name before. A hateful name with a terrible ring to it.

(*Yoshio Remains silent.*) First of all, there's no way to know if you're the real Yoshio.

おなじ名前なのに、おいらはトちゃんだ。 本当かどうか、こやがわかんない。 *Sono onamaenara touni kiiteimashita. Hibikino warui, iyana onamaene.

YOSHIO

If you have doubts, here is a fan. It's her fan, with a picture of moonflowers on it.

お疑いがあるなら、ここに扇がある。 月花の絵が描かれた扇。 *Outagaini narunara, kokoni oogiga arimasu. Anohitono yuugaono hanawo kaita oogidesu.

ACT 3

JITSUKO

I wonder where you found that.

どこで知ったのかしら。 *Dokode hirotte irashitanndeshoune.

YOSHIO

I thought you might say that. Now, if you could please let us see each other...

おっしゃる通りかも知れませんが。どうかぜひお目にかかれませんか..... *Sou ossharudarouto omoimashita. Tomokaku anohitoni awasetekudasareba...

JITSUKO

You saw the newspaper, suddenly fancied yourself the hero of a love story and rushed over here-- isn't that it? After neglecting her for three years.

新聞を見て、急に恋物語の主人公になつたのかしら、おちのちこころがたがはね、三年も放りっぱなしで女を見るく。 *Sannennmo houtteoita onnano tokorohe.

YOSHIO

In that respect, I was an absolutely disgraceful person. But a year ago I finally had the time to return to the town where I left her. She was no longer there. The rumor was she had gone out of her mind and couldn't perform any more as a geisha. Her contract was bought out by a lady artist, who took her to Tokyo. That was all I could find out. That artist was you, wasn't it?

その点については、悪者かもしれないのはごく普通です。しかし一年前、やがて体が空いたのを、その間に行つてみました。おちのちの人はもうありません。人の噂では、気が狂つては座敷へ出られなくなつてから、女の画が売れずに続々と、東京へ連れて行かれたのだと知りました。それがおなただったんですね。

*Tokyohe tsureteyukaretatodakeha wakarimashita. Sorega anata dattanndesune.

JITSUKO

Yes, that was me. A single painter pushing forty. I took a **trip** to that town about a year and a half ago with my sketchbook. A friend invited me to a restaurant where I heard the geishas talking about her. One summer, she met a young man, a customer from Tokyo. Before leaving he promised to come back, and exchanged fans with her as a pledge. Every day she would look at the fan and think of him. Her days were consumed with waiting. She stopped performing for customers, and was so hounded by the madame that eventually the poor thing lost her mind. When I heard this story I begged to see her. Her room was like a dark prison. Her eyes downcast, she was clutching a fan in her small white hands, apparently unaware that I had come in. When I spoke, she at last lifted her face. That face. Like a radiant full moon with a ring around it, beautifully innocent! I fell in love at first sight. I bought out Hanako's **contract** and when I brought her

LX 275- J
x to DSL

ACT 3

back to Tokyo, I made a clear vow to my heart that I must never let that unfaithful man take her from me.

ええ、それがこの私、もうかれこれ四十になる独り者の画描きですわ。今から一年半も前、あの町へ写生旅行に行きました。人にもばれて行った料亭で、芸者のあいだにあの人の噂が出ました。あの豊東京から来た若いお嬢と、あの人が会ってから、男は又来ると言いついて、しるしに扇をういかせてかえったんです。あの人は毎日扇を見ては男を思い、男の来るのを待ち暮しました。いっのお座敷へも出ない、よこになり、女将にはさしなまれ、とことろ可哀想に気が進みました。その噂が出たものですから、私はぜひにと言つて会わせてもらいました。あの人は暗い牢屋のような部屋で、うつむいて、白く小さな手にしつかり扇を持って、私の入つてゆくのに目も気がつかないで居ました。声かけるとやう顔をあげました。まるで目が曇るかぶつたような、その無心の顔の美しかったです。一目で私は好きになつてしまつたんです。私は花子さんを落着けて東京へつれかえるとき、はつきりと心に誓いました。この人を決してその不実な男に奪われてはならない、と。

*Kono hitowo kesshite sono fujituna otokoni ubawaretehanaranai, to.

YOSHIO

So, for the past year and a half you've been looking after her.

それから一年半あなたのお世話になつたわけですね。 *Sorekara ichinenhan anatano osewaninatta wakedesune.

JITSUKO

Don't talk as if I've been taking care of one of your belongings.

おぼへ御自分のものを預けたものな、そんな言ひ方をあなたになつて頂戴。 *Marude gojibunnomonowo azuketayouna, sonna iikatawo nasaranaide chodai.

YOSHIO

And now you won't let me see her.... In other words, you do not desire her happiness.

そつとてあの人を機に会わせない。.....するとあなたにねがふところのものは、あの人の幸福ではないですね。 *..... Suruto anataga negatte irumonoha, anohitono koufukudeha naindesune.

JITSUKO

I desire exactly the same thing as she desires. She certainly doesn't desire happiness.

私のねがふところは、あの人のねがふところのものと回つてゐる。あの人は決して幸福をねがふては居ないですね。 *Anohitoha kesshite koufukuwo negattariha shiteimasenwa.

YOSHIO

ACT 3

(with a defiant smile) Then, what if I came here in order to make her unhappy again...

(不敵な微笑) それではもう返りに懲ら、あたかも人を不幸にするために、リリク来たのだよって。.....

*Soredeha moshi karini bokuga, mata anohitowo fukouni surutameni kokohe kitanodatoshitara.....

JITSUKO

Her unhappiness is beautiful and perfect. No one can touch her unhappiness.

あの人の不幸は美しい、完璧な。誰もあの人の不幸に手出しを出来ないで居るって。

*Daremo anohitono fukouni tedashiwo surukotoha dekimasen.

YOSHIO

Then you have no reason to be afraid of letting me see her.

それなら僕を会わせること、そんなに怖くないじゃないって。 *Sorenara bokuwo awaserukotowo, sonnani kowagaranaidemo iideshou.

JITSUKO

Afraid? Yes, I don't take fate for granted.

怖がる? だって、私は自分の仕合が大事じゃない。 *Kowagaru? Eh, watashiwa jibunno shiawaseha daijinishimasu.

YOSHIO

And finally you spit out your true intentions.

ふいに本音を吐くって。 *Toutou honnewo hakimasune.

JITSUKO

A person like you cannot understand my fate. I'm a woman who has never been loved by anyone. That's the way it's been since I was a little girl. This is why I never waited for anything. I have always been alone. And what's more, I realized that if by some remote chance someone were to love me, that I would hate them.

LX 279
SQ 45
CF plays

To love me would be unforgivable for a man... So I began a life of **dreaming**. The idea of making a captive of someone who was very deeply in love, but not with me. What do you think? Someone who would beautifully live out, in place of me, my hopeless love. As long as their love is **unrequited**, their heart is my heart.

LX 280- J
x to DSL

SQ 46

私の仕合は、あなたなんぞにはわからないものなんです。私は誰にも愛されないう女です。そのうちからそいつなんです。だから私は何も待たせませんでした。きもちもてずっとなんて来たら。それはかいしゃありません。万一私を愛する人が出て来たら、その人を私は憎むだろって思ってたになりました。私を愛するなんて、男として許せないって。.....ですから私は、夢みてた生活をはじめたんです。私以外の何かを心から愛している人を私の虜にするって。どう? 私の望み

ACT 3

のなに愛を、私に代って、世にも業しに愛を生きてくれる人。その人の愛が報いられないあじだは、
その人の心は私の心なる。 *Sonohitono aiga mukuirarenai aidawa, sonohitono
kokorowa watashino kokoronano.

Quick LX 282

YOSHIO

That's what you see as your fate?

それかあなたの仕合かなんか。 *Sorega anatano shiawasenandesuka?

JITSUKO

Yes.

はい。 *Sou

YOSHIO

A person who isn't loved thinks up horrible things.

愛されな人聞かこいものは、怖くこいを考へ出すもやんか。 *Aisarenai
ningentoiumonoha, osoroshiikotowo kangaedasumondesune.

JITSUKO

All **love** is horrible, because there are no rules in love. Even a love without suffering like yours will some day become horrible. Her faint desires, her fragile, withered wick... I like to light it every day with an ember of hope. But I refuse to have any hope of my own.

LX 282-
SW x
back to
CSL

愛はみんな怖くこい出すも、愛には原則がありまやんか。あなたのものに拒しみのない愛を、こ
いつかはそれに怖くこい金にやだ。私はあの人をほそこした望み、あの人のもすれば消え
そこになる燈心に、毎日希望の火を点けるのが好きなる。でも私は自分が希望を持つのは御免な
か。 *Demo watashiwa jibunga kibouwo motunoha gomendesu.

YOSHIO

What is clear to me is that you and I are rivals. And what do you offer her? Hope? Using me as bait? That's all isn't it. I can most likely give her the world.

うにかくわかつたうちはあなたと僕が、総敵らうこいこいしたすね。それであなたはあの人に何
を与えまか? 希望ですか? 僕を餌にした。それだけじゃも。僕はあそらくあの人に世界を与えるこ
うかと思ふんか。

*Bokuha osoraku anohitoni sekaiwo ataerukotoga dekirundesu.

JITSUKO

You lie. All you would do is take the world from her. Her world would shatter into pieces, and all just to bind her to you, a stupid and deceitful husband.

嘘を仰言。あなたはあの人から世界を奪ったにや。あの人の世界は粉々にない、あなたこ
に懸かつた、その上や。1人の良人に、つかれるだけになるんか。 *anatatoi
orokashii, sonoue zurui, hitorino ottoni, tsunagareru dakeni narundesu.

ACT 3

YOSHIO

I don't care. We won't know until I've tried.

ちやがしやういふこと。だもつちがわかんない。 *Sonnakotooha doudemo ii.
 Tameshite minakucha wakarimasen.

JITSUKO

It's too late to try things with her. She is a flawless gem that cannot be moved. A deranged gem. A worthless pebble like you doesn't have a chance.

今さらあの人がためされはしませんね。あの人は完全無欠な、誰も動かしよのない宝石なんです。
。狂気の宝石。あなたのような石こそに誰が。*Kyoukino houseki. Anatano youna
ishikoroni darega.

YOSHIO

Just say it. You're afraid to let me see her.

はなもいも言ひなれし。僕に会わねるゝが怖しんだ。 *Hakkiri oinasai. Bokuni awaserunoga kowainda.

JITSUKO

You have no idea, what sort of things a person who isn't loved will come up with to avoid being left alone, do you. After all, you're a person who has never once been truly alone.

あなたは愛されない人間が、一人ぼっちにならないために、どんな策略をめぐらすか御存じないのね。何しろ只の一度も一人ぼっちになったことのない人なんだから。*Nanishiro tadano ichidomo hitoribocchini nattakotononai hitonandakara.

YOSHIO

Come now, take me to Hanako.

サ、花子に金をサントロコ! *Saa, Hanakosanni awasetekudasai!

JITSUKO

Please, keep your voice down.

おねがだから、大きな声をしないで頂戴。*Onegaidakara, ookina koewo shinaidechodai.

YOSHIO

If you don't take me to her, I'll see her myself.

会わねども、僕は会にもあつた。*Awasenakutemo, bokuha aimasuyo.

ACT 3

JITSUKO

Youth, passion-- you've got all the tools you need right in your pocket don't you, and the confidence that you can open any **lock**. I'm no match for you. Look at the suitcase. I was thinking that we would have to go on a trip somewhere to escape you.

LX 284-
SW x to
DSR

若や、情熱、本道にたどりつくまで道員で、いかなる鍵でもあけられるという自信なのだ。いかにあなたにはかないませんわ。そのための旅支度を見て頂戴。あなたから逃げ出して、旅に出さないと。思った矢先に。

*Anatakara nigedashite, tabini deyouto omotta yasakini.

YOSHIO

Did Hanako say she wants to go on a trip?

花子は旅に出たいと言いましたか？*Hanakoha tabini detaito iimashitaka?

JITSUKO

No. She threw a tantrum and went to have a nap.

いいえ、駄々をこねて、お昼寝をうしに行きました。*Iie. Dadawo konete, ohirunewo shini yukimashitawa.

YOSHIO

She's still sane.

まだ正気が残っているのだ。*Mada shoukiga nokotteirunda.

JITSUKO

No, it proves she's insane.

それもそれが証拠の一つなのですよ。*Saa sorega kyoukino shirushinandesu.

YOSHIO

You are really trying to make Hanako out to be crazy. I suppose that suits you.

あなたはおかに花子を狂漢にしていかうもね。その世にかなうならいい。

*Anatawa bakani Hanakowo kichigaini shitagarimasune. Sono houga tsugouga iikaradeshou.

LX 286-
AA X to
GM in
chair

JITSUKO

I have only known Hanako since she lost her mind. And she is utterly beautiful.

The normal dreams she had when she was sane have now been completely purified and become precious, strange dreams that you could never understand. Dreams as hard as jewels

ACT 3

私は気の狂った花子ちゃんしか知らないんです。それで十分美しいの。そして正気の人の夢の人の
凡庸な夢は、今ではすっかり精錬されて、あなたなんかの及びもつかない貴い夢、硬い
石になつてくるんですね。 *Anatanankano oyobimo tsukanai tattoi fushigina yume,
katai housekini natteirundesuwa.

YOSHIO

But her body is in those dreams.

でもその夢には肉体がもうありません。 *Demo sono yumeniha nikutaiga arimasuyo.

JITSUKO

Ohh **Bodies!** Don't make me think about things so repulsive.

LX 287

ああ、図!私にこんなことを思わせるな。 *Aa. Niku! Watashini iyanakotowo
omowasenaidechoudai.

YOSHIO

I'm not trying to make you think about it.

何もあなたに思わせるつもりはない。 *Nanimo anatani omowaseyoutoiunoja
arimasen.

JITSUKO

(suddenly intense) OK! Leave. Go home.

(急に怒る)ああ!ああ、早く去れ。 *Saa! Saa, hayaku kaettechoudai.

YOSHIO

What are you saying all of a sudden?

何で今突然こう言うんです。 *Naniwo imasara iidasundesu.

JITSUKO

I am afraid. I am afraid.

私は怖いです。私は怖いです。 *Watashiwa kowaindesu. Watashiwa kowaindesu.

YOSHIO

I understand that you are afraid.

怖くするのはよくわかります。 *Kowaikotowa yoku wakatteimasu.

JITSUKO

If she should regain her sanity...

もし彼女が再び狂わなければ..... *Moshikashite shoukini modotte.....

ACT 3

YOSHIO

Compared to you any madman is sane.

あなたに出くれば、いふに狂くたつておれは正しくもない。 *Anatani kurabereba, donna kyoujindatte mada shoukideshou.

JITSUKO

...discard me, and leave...

私を捨てて行つたは.....。 *Watashiwo sutete ittara....

YOSHIO

I'm going to make her leave you.

僕があなたを捨ててやるつもり。 *Bokuga anatawo sutesasemasuyo.

JITSUKO

...I will die.

私は死ぬつもり。 *Watashiwa shinudeshou.

YOSHIO

I don't think your dying would upset Hanako. Now if I were to die...

あなたの死なんか、花子をおどかさずにはいらない。もし僕が死ねば.....。 *Anatano shinanka, Hanakowo kanashimaseya shinaideshou. Moshi bokuga shineba.....

JITSUKO

You're saying Hanako would be struck with grief? No— that would be the best thing you could do. Please die. That would give her a reason to live.

花子さんはおどかすまいと思つて死ななければならぬ。ここへ、そのおどかしたおにきこしたね。死んで頂戴。 *Shindechoudai. Sousureba anokono ikigaiga dekirundesu.

YOSHIO

Which gives you a reason for living. ...No, thank you. (*He goes toward the bedroom.*)

LX 288

そのうちあなたの生甲斐が。 ---僕は真面目な御方です。 (上段階の奥へ行く) *Soushite anatano ikigaiga. Bokuha mappira gomendesuyo.

JITSUKO

Don't go in there!

それはいけません! *Sochirahe yukanaide!

ACT 3

YOSHIO

Hanako, I've come!

花子! 僕が来たも。 *Hanako! Bokuga kitayo.

JITSUKO

Please go, but kill me first.

行つて頂戴、私を殺してね。 *Ittechoudai. Watashiwo koroshitekara.

YOSHIO

Hanako! Hanako!

花子! 花子! *Hanako! Hanako!

JITSUKO

(*crouching before him*) Go away, go away.

(うしろへ) 去れ! 去れ! *Kaette! Kaette!

YOSHIO

(*softly, sidestepping her*) **Hanako!** Here's the fan. The fan with the moonflowers.

(*He opens the fan and goes toward the bedroom door.*)

(ふんを、静かに開き、花子の部屋へ向かう。 (ふんを開き、花子の部屋へ向かう。))

*Hanako! Bokukdayo. Yuugaono hanano oogida.

LX 289-
Hanako

JITSUKO

Oh-h-h! (*She cowers on the floor, hiding her face.*)

ああ! (床に伏し、顔を隠す) *Aa!

LX 290- GM
1st foot move

(*The door of the bedroom opens and HANAKO appears. She holds against her breast the fan with the snow scene.*)

(花子の部屋が開き、花子が現れる。雪の扇を胸に抱えて) (花子の部屋が開き、花子が現れる。雪の扇を胸に抱えて))

LX 29
End of dance

Scene 4: Hanako | Yoshio | Jitsuko

(*A long pause. HANAKO slowly approaches YOSHIO.*)

(長い間。花子がゆっくりと近づく) (長い間。花子がゆっくりと近づく))

ACT 3

YOSHIO

It's me. I've kept you waiting for so long. I'm sorry. Hanako. I've kept your fan with me and taken good care it.

僕だも。久々待たせただ。まあまあだ。花子。君の扇をこつち大層に持ててくれた。

*Hanako. Kimino ougiwo itsumo daijini motteitanda..

HANAKO

My...fan...

私の.....扇.....。 *Watashino.... oogi....

YOSHIO

Yes, with the moonflowers on it. And your fan with the snow scene is mine.

それだも、夕顔の花を描いた。それに君の雪の扇は、僕の扇だ。 *Soushite kimino sono yukino oogiha, bokuno oogida.

HANAKO

My fan... your fan. What happened to the fan? Were you looking for a fan?

私の扇.....もあなたの扇。扇がどうなったの? 扇をやらなかったの? *Watashino oogi..... anatano oogi. Oogiga doushitano? Oogiwo sagasiteitano?

YOSHIO

No. For you. For Hanako.

それじゃな。君のため。花子のため。 *Soujanai. Kimiwodayo. Hanakowo dayo.

HANAKO

I... the fan...

私は扇を.....。 *Watashiwa oogiwo.....

YOSHIO

You don't recognize me, Hanako! (*He places his hand on her shoulder and shakes her. As he does so JITSUKO, having recovered her strength, stands motionless and stares at them.*)

僕がわからなごのさ、花子!(←置く手をかりにふかいた。そのふれ、黙子、力を盡して立ち、凝然と見つめる。)) *Bokuga wakaranainoka, Hanako!

HANAKO

Yoshio?

お嬢さん? *Yoshiosan?

ACT 3

YOSHIO

Yes, I am Yoshio.

えいたち。僕が英雄だ。 *Soudayo. Bokuga Yoshioda.

HANAKO

(A long pause. She shakes her head almost imperceptibly.) No. You are not.

(永も間。----頭をわずかに振る)わけないわ。もなだはえいじやない。 *Chigauwa. Anatawa soujanai.

YOSHIO

What are you saying? Have you forgotten me?

何を言っているんだ。おれたたのかこ? 覚えて。 *Naniwo iunda. Wasuretanokai? Bokuwo.

HANAKO

No. You look very much like him. Your face is the face that's been in my dreams. But you are different. The faces of all the men in the world are dead, and only Yoshio's face is alive. You are wrong. Your face is dead.

ここへ。よく似ているわ。夢に描いた顔とそっくりだわ。でもわけない。世界中の男の顔は死んでいて、英雄の顔だけは生きていた。もなだはわけないわ。もなだの顔は死んでいて、こゝろだわ。 *Yoshiosanno okaodakeha ikite itano. Anatawa chigauwa. Anatano okaoha shinde irundamono.

YOSHIO

Huh...

へ。 *Eh.

HANAKO

You are a skeleton. Your face is just bone. Why do you look at me that way with hollow eyes of bone?

もなだ骨骸だわ。骨だけの顔。骨だけの目で私を、うしろ髪をうしろ髪で見るの?

*Honedakeno okao. Honedakeno utsurona mede, doushite watashiwo sonnani miruno?

YOSHIO

Look carefully. Look at me carefully.

うしろ顔で。うしろ顔で私を。 *Shikkari goran. Shikkari bokuwo goran.

HANAKO

ACT 3

I am looking. I am looking much more carefully than you. (to JITSUKO) Jitsuko, you're trying to trick me again, aren't you? To trick me and take me on a trip against my wishes. You brought in this stranger and got him to say he was Yoshio. My waiting... yesterday, today, tomorrow, always the same waiting... you're trying to get me to give it up, aren't you? But I won't give it up. I'll wait more. I still have the strength to wait a long, long time. I am alive. And I know a dead man's face when I see it.

見てゐるのよ。もたれちもつとじつじつ見てゐるのよ。(黙下じ)黙下れや、又私をだまそう気なのね。だましてもうやじじ、旅くつれてめくのもうなのね。いんな知らなこ人を呼んてきて、旦那さんて言わせたのね。待ていじやを、おのにお、おまにお、もつたも、回つちいじ待ていじやを、私に握めやちつとじつじつのもうなのね。.....私は握めなこや。おつと待てや。おつとちつと待てや私に残つてゐるわ。私は生きてゐるわ。死んだ人の顔はちぐじわかるの。*Watashiwa ikiteiruwa. Shindahitono kaowa suguni wakaruno.

JITSUKO

(to YOSHIO, gently)

Please go. It's best that you give it up.

(旦那じ。おつとやじじ)おつとやじじ。おつとやじじおつとやじじ。*Okaerinasai. Mou akirameta houga iiwa.

YOSHIO

(longingly) Hanako!

(米線寂じ)花子! *Hanako!

LX 295
SQ 49
AA exits
USR

(HANAKO, without turning back, walks to an easy-chair where she sits, facing the audience. YOSHIO watches her. A long pause. YOSHIO suddenly rushes out.)

花子はらじつとやちつとやちつと、安楽椅子じ、正面を向いて腰をかける。旦那じつとを見てゐる。おつと。旦那寂然するの)

LX 296- AA 1st step
from CC leaving GM

Scene 5: Jitsuko | Hanako

HANAKO

Stay here.

ACT 3

ココニイテ.....° *Kokoni ite.....

JITSUKO

Yes.

エヘ° *Eh.

(It begins to grow dark outside.)
(風が吹く中)

HANAKO

It's already evening, isn't it?

もう夕方だ° *Mou yuugatane.

JITSUKO

Yes.

エヘ° *Eh.

HANAKO

In the evening the morning sun shines and the cocks crow, don't they? On the island there's no need for clocks.

夕方に朝日が出て、鶏が鳴くのはおかしいぞ。島には時計は要らないぞ° *Shimadeha tokeinanka iranainone.

JITSUKO

Yes.

エヘ° *Eh.

HANAKO

Jitsuko, why do we have to go on a trip?

なぜ、旅行をしないといけないの？° *Neh, Jitsukosan. Doushitemo tabihe denakereba ikenai?

JITSUKO

We don't have to go now. Let's stay here **forever**.

LX 297- forever

今は行く必要はない。ここでずっと居よう° *Iie, mou denakute yokunattanoyo. Itsumademo kokoni imashoune.

HANAKO

Oh? ...I'm so glad... Say...

ACT 3

なに?.....いねうご。.....うん。 *Sou? Ureshii Neh.

JITSUKO

Yes?

ええ *Eh?

HANAKO

Someone was here a moment ago. Who was that?

なにがいまぐくお来たの。 だれ? *Sakki kokohe hitoga kitawane. Are dare?

JITSUKO

Was someone here?

来たかといふ? *Kitakashiran?

HANAKO

Yes, I'm sure someone was here. A salesman of some kind, I think.

たうかに来たの。 御用聞きか何かだっただけ。 *Tashikani kitawa. Goyoukikika nanikadattanone.

JITSUKO

Yes.

なに。 *Sou.

HANAKO

He said something in a loud voice. I hate people who say things in such loud voices.

LX 298-
SW to
GM at C

大声で何か言っただけ。 私、 あんな大声で言っただけをこいつは嫌い。 *Ookina koede nanika ittawa. Watashi, anna ookina koede monowo iuhito kirai.

JITSUKO

Yes... I hate them too.

なに。私も嫌い。 *Soune.... Watashimo kirai.

HANAKO

(*She is playing with the fan again.*) To wait... Waiting, waiting... and the sun goes down.

(扇子を味ひひ) 待て。 待て、 待て、なにうしろを照らす。 *Matsunone. Matte matte Soushite higa kureru.

ACT 3

JITSUKO

You wait. ... I wait for nothing.

あなたは待つのだ。……私は何も待たない。 *Anatawa matsunoyo.... Watashiwa nanimo matanai

HANAKO

I wait.

私は待つ。 *Watashiwa matsu.

JITSUKO

I wait for nothing.

私は何にも待たない。 *Watashiwa nanimo matanai.

HANAKO

I wait... And the sun has gone down again today.

私は待つ。.....いつか今日も日が暮れるさね。 *Watashiwa matsu..... Koushite kyoumo higa kurerunone.

LX 299
SQ 50

JITSUKO

(her eyes flashing) Oh, Wonderful life!

(目をかがやかし)すばらしい人生! *Subarashii jinsei!

LX 300-
blackout
almost hands
touching

LX 301- all four set at Center	
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LX 302- Post
set

LX 303- Post
set with house

CURTAIN