

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

ACT 1

HANJO

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Translated by Leon Ingulsrud

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.

2- LX
26- gets
scissors

3- LX
27- SW
grabs
paper

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.*)

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

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

(独自)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興に、読んできかせるように読んだらいい。(あたりにもある如く)ふるさと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、井ノ頭線何がし駅の古風なロマンス、…何がし駅頭では、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、とくに、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、これは班女の願である。あるところで知り合つた男が、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、まかく雪片のよつに切り刻みながら)……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

ACT 1

鈴虫のように、とくに消えていたにちがいないわ。こうするよりはかなかつたんだわ。いつか扇を
抱えたきれいな狂女が、人の口の端にのぼりもし、そうしてあの吾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)そうだわ、旅に出るほかはない。一刻も早くここを逃げ出して、なるた
け長い間二人きりで身を隠して、ほとぼりのさめたころに、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、それほど怖れ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、.....そうして追いつめられたら、(笑)死ぬほうがいいのよ。そこなんだわ。それでい
いんだわ。(ト旅支度を又はしめる) *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。きれいで美しいが、厚化粧、すしっただれた盛装をしている。雪景色をぞめた大きな扇
を、ひらいたまま、胸に抱えている)「」をもちこもこもこいっしょに、もし吾雄さんが来た
ら、すくくして来られるかしら。 *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、いいわ。今のうちなら。でもこれから冬にはなつたら.....。 *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 1

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

(肩を抱いて)泣かなくてもいいのよ。いつか吉雄さんがきっ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.

私はものを待たたりしなんか一度もない。 *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?

Watch for viola up

あなたはそれでいいのよ。あなたは待たたりしなくていいのよ。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、待たたりして一ぱい。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、待た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、待ってるほつこだけ回ってたりしたら、しつなつて?(↑自分の体を指さして)これは私の体なの? 私ほしまらない怒なの? ほしらない戸なの?(↑戸口を指さして)あの戸のまこと。.....眠らなして生きてゆくことなんて出来て? 私って眠らない人形なの? *Nemuranaide ikiteyukukotonante dekite? Watashitte nemuranai ninngyounano?

JITSUKO

SB LX 46
SQ 7

LX 46
and SQ
7-
Anticipate CF
music.

LX 47- After 2nd
step AA

ACT 1

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ったわ。私、世の中にあなた以上にきれいな人がいると思えない。みんな窓を沢山あけすぎるのも、風通しをよくしようと思つて。そのあげく、何もかも失くしてしまつたわ。ところがあなたの持っている窓は一つきり。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 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."

(まいていない)私、きまつも一日木のべんちに坐つていたわ。あのべんちのて何て固いんだよ。私、柔かい草の上に坐つて、あの人を待つてゐるつもりだったのよ。あの人があるよ、私まつと立上るの。そうすると、あの人私の着物をはたいてくれるんだわ、おや、草の葉が、こんなについちゃつた、つて。 *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、あなたの裸かが好きだわ。あなたみたいに純潔で豊かな裸かを見たいよがない。あなたのお乳房、あなたのお腹、あなたの腿、..... 待つてゐた甲斐があつたのよ。 *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.

待つてゐたもかげで、世の中の美しいものが、みんなあなたにそなわつてしまつたのよ。じつかの女が、ある朝お乳房を失くす。そこちるそのお乳房は、あなたの胸に輝いていたんだわ。素晴らしい香りもある、肉の敷章のようだし。男が戦つて獲ち取るものを、あなたは待つてゐて獲ちとつたのよ。 *Otokoga tatakatte kachitorumonowo, anatawa matteite kachitottanoyo.

ACT 1

えいこにこやな。 *Doushite iyanano?

HANAKO

Isn't it like escaping from something?

だつて何かから逃げるみたしこやな。 *Datte nanikakara nigerumitai janakute?

JITSUKO

(Staring) Escaping?

(おのこやな) 逃げるの? *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わ。決して待たない人だからだわ。待たない人は逃げるんだわ。私はここに待っている。もうあなたの言うことをきかないの。怒らなしてね。だつてもこの町にずっといたら、あの人は又あの町へ来てくれたかもしれないだわ。それをあなたがここに引張って来て..... (床の上の新聞紙の細片を見つけて)「これなに? (ト美子の止める暇もなく、走り着て舞いすくこぼす)

これなに? *Kore nani? Kore nani?

JITSUKO

(paling) It's nothing.

(何もなにも) 何ともなしのよ。 *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。きつと雪なのね。汚れた雪.....。(トしばらくみいぬ、あたりにまきまわす) 汚い、雪がふつたわ。(狂人の狡さでも) もう雪がふつて、冬なのよ。旅行なんか行かなくていいのよ。秋からずっと私たちが旅へ出て、冬になつてかえつて来たし、もうだん願えはいいのよ。 *Akikara zutto watashitachiga tabihe dete, fuyuni natte kaette kitatokorodato omoeba iinoyo.

JITSUKO

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

こい、だめ、花子さん、私たちは旅に出なければいけないのよ。 *Iie, dame, Hanakosan. Watashitachiha tabini denakereba ikenaino.

LX 55-
anti AA
X to
snow.
pass DS
chair leg.
s2 step

LX 57-
GM X to
AA at C

ACT 1

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.

こい?(↑相手を椅子にかけおむ、のしかかこて、説得する調子で)もなだはもに十分待たれた。十分待って、もしあの人があなたに会ったら、一生と離れられなくなるほど美しくなれたのも。こい? 今度は待つことをやめて、これから探しに出なければならぬ。° *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 59-
A&G
begin to
rise

こや...私、ここを動かない。もう一生動かない。世界はひろくて、いくら探しまわっても甲斐がないわ。私ここじっと待っている。私さえ動かなければ、動いているあの人が、あといつか私に会ったわ。動かないお星様と、動くお星様が会ったわ。° *Ugokanai ohoshisamato, ugoku ohoshisamaga aundawa.

JITSUKO

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

おれにも動かなくて待ってたらえいにする。° *Mukoumo ugokanaide matteitara dousuruno?

HANAKO

You don't know men.

もなだは男を知らなかつたわ。° *Anatawa otokowo shiranaindawa.

JITSUKO

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

ねえ.....おなれ、おれおなちのたこりいおねえおなれ。おねえおなれから.....° *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 60-
AA x to
DSL. Anti

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。毎日私固い木のべんちに坐つて、あの人を待っていないなければならない。来る日も、来る日も。……私、疲れた。そこみえないでしょう。明るい、大きな、つやつやした薔薇みたいでしょう、私。でも、私、本当は大それた疲れてるの。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う。舟着場をひろい海のほうへ向けて、来る日も来る日も、沖のほうを真赤な入目を透かしてとどる帆船のひとつが、こちらへ向かって来はしないかと待つうちに、眠りこけてしまつ小島みたいに。昼間も月が出、夜もお日様がかがやいていて、時計はもつ役に立たないの、その島では。私、時計を捨ててしまつわ、きまつから。

*Watashi, tokeiwo suteteshimauwa, kyoukara.

JITSUKO

(sadly) Why?

(黯然) なむ? *Naze?

HANAKO

That way, the train will never leave.

そのすれば、列車は決して出なからぬ。*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。美子しばらく佇立せるのち、床の紙片に目を定め、掃帚でこれを掃き、戸口へ掃き集め、掃き捨てんとするに、戸口に立てる男に気づく)

LX 62-
fan in
both
hands
before
lap AA

Scene 3: Yoshio| Jitsuko

JITSUKO

Who are you?

ななた? *Donata?

YOSHIO

Is Hanako here?

花子やなはこもあか? *Hanakosanha imasuka?

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

ACT 1

JITSUKO

I wonder where you found that.

どこで知ったんですか。 *Dokode hirotte irashitanndeshoune.

YOSHIO

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

あなたが言うと思った。今、もしよければお互いを見てほしい。 *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りたくなって、かわりついたらたわけなのね、三年も放りっぱなしの女に会いに行く。 *Sannenmo 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、僕はまったくだらしない人間でした。しかし一年前、やっと体が空いたのを、あの町へ行って見ました。もうあの人はいませんでした。人の噂では、気が壊れても歴敷く出られなくなつてから、女の画かきさんに養育されて、東京へ連れて行かれたとだけはわかりました。それがあなただったんですね。

*Tokyohe tsureteyukaretatodakeha wakarimashita. Sorega anata dattannndesune.

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、もつ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。人によ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。ある真東京から来た若いお登と、あの人が会ってから、男は又来ると言い置いて、しるしに扇をと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。どしのお座敷へも出ないよつになり、女将にはさいなまれ、とことつ可哀想に気が遣いました。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がうつして。声をかけるとやつと顔をあげました。もろて目が暈をかぶつたような、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。私は花子さんを落籍せ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 osewaninata wakedesune.

JITSUKO

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

もろて御自分のものを預けたもつた、そんな言ひ方をなせらなして頂戴。*Marude gojibunomonoowo azuketayouna, sonna iikatawo nasaranaide chodai.

YOSHIO

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

そつしてあの人を僕に会わせない。.....するとあなたかねがつてゐるものは、あの人の幸福ではなしてですね。*..... Suruto anataga negatte irumonoha, anohitono koufukudeha naindesune.

JITSUKO

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

私のねがつてゐるものは、あの人のねがつてゐるものと回つてです。あの人は決して幸福をねがつたいはしていませんわ。*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僕が、またあの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.

あの人の不幸は素晴らしい、完全無欠です。誰もあの人の不幸に手出しをしないようにもせねえ。

*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に、そんなに怖がらないうちもいっしょに。 *Sorenara bokuwo awaserukotowo, sonnani kowagaranaidemo iideshou.

JITSUKO

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

怖がる? ええ、私は自分の仕合ちは大層じつめます。 *Kowagaru? Eh, watashiwa jibunno shiawaseha daijinishimasu.

YOSHIO

And finally you spit out your true intentions.

ういゝに本音を吐き出さねえ。 *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.

LX 79
SQ 11- CF
plays

LX 80-
GM X to
DSL

SQ 12

私の仕合ちは、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。子供の時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。きょうもてずつと一人て来ました。それはかりしやありません。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ただけになりました。私を愛するなんて、男として許せないことなんです。.....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 1

のないう愛を、私に代って、世にも羨しう愛して生きてくれる人。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の。 *Sonohitono aiga mukuirarenai aidawa, sonohitono kokorowa watashino kokoronano.

YOSHIO

That's what you see as your fate?

それがあなたの仕合なんでしょうか。 *Sorega anatano shiawasenandesuka?

JITSUKO

Yes.

それ。 *Sou

YOSHIO

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

愛されないう人間は怖いものば、怖ういふを考へ出すもんですね。 *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.

愛はみんな怖ういふてすよ、愛には法則が有りませんから。あなたのよくな苦しみのない愛も、いつかはそこの怖ういふに余りたわ。私はあの人のほそほとした望み、あの人のともすれば消えそこのなる燈心に、毎日希望の灯を点けるのが好きなの。でも私は自分が希望を持つのは御免です。 *Demo watashiwa jibungu 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.

とにかくわかつたうはあなたと僕が、恋敵らういふてすね。それであなたはあの人に何を与えまう希望ですか？僕を餌にした。それだけてすよ。僕はむしろあの人に世界を与えるうがてまうてす。

*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.

嘘を仰言い。あなたはあのうから世界を奪うだけなのよ。あのうの世界は粉々になり、あなたに愚かうい、その上あるい、一人の良人に、つながれるだけになるてす。 *anatatoi orokashii, sonoue zurui, hitorino ottoni, tsunagareru dakeni narundesu.

ACT 1

YOSHIO

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

たふなけりしはえいにつかこし。たぬつとみなくちまわらじ申せぬ。 *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.

今更にもの人かたぬれはじ申せぬ。もの人には正全無くは、誰か動かすも人のたし事はなすべ
。玉返の玉返。もなたのちにはたしつてし誰か。 *Kyoukino houseki. Anatano youna
ishikoroni darega.

YOSHIO

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

はつれいも言ひなれし。誰に言わぬるのが怖しんだ。 *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.

あなたは愛されぬ人間か、一人ぼっちにならなうためし、どんな策略をめぐらすか御存じないの
ね。何しと云の一度も一人ぼっちになつたりのたし人なんだから。 *Nanishiro tadano
ichidomo hitoribocchini nattakotononai hitonandakara.

YOSHIO

Come now, take me to Hanako.

ちも、花子に言わせんとせよ！ *Saa, Hanakosanni awasetekudasai!

JITSUKO

Please, keep your voice down.

お静かにだから、大に言をうなごし置敷。 *Onegaidakara, ookina koewo
shinaidechodai.

YOSHIO

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

言わぬとせよ、誰か取らぬとも。 *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

若さ、情熱、本当にポケットに入る七つ道具で、いんな鍵でもあけられるという自信なのね。いにかあなたにはかなしませんわ。そこらの旅支度を見て頂戴。あなたから逃げ出して、旅に出まわりたいと思った矢先だ。

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いましたか? *Hanakoha tabini detaito iimashitaka?

JITSUKO

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

いえ、駄々をこねて、お昼寝をうに行きましたわ。 *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.

それもそれが狂気のしるしなんだよ。 *Saa sorega kyoukino shirushinandesu.

YOSHIO

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

あなたはおかに花子を駆遣じじじだかりますね。その世にが都合がじじじかひじじじか。

*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 87-
SW X
DSL
moves
from
suitcase

ACT 1

私は気の狂った花子さんしか知らないんです。それで十分美しいの。そして正気のものもの人の
凡庸な夢は、今ではすっかり精練されて、あなたなんかの及びもつかない貴いらしき夢、硬い玉
石になっっているんですね。 *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めいめい。 *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でいいのよ。 *Nanimo anatani omowaseyoutoiunoja
arimasen.

JITSUKO

(suddenly intense) OK! Leave. Go home!

(急に怒る)ああ！ああ！早くかえって頂戴。 *Saa! Saa, hayaku kaettechoudai.

YOSHIO

What are you saying all of a sudden?

何を今突然に言うんです。 *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.

怖いのはよくわかってます。 *Kowaikotowa yoku wakatteimasu.

JITSUKO

If she should regain her sanity...

もしかたがた回復に返ると..... *Moshikashite shoukini modotte.....

ACT 1

YOSHIO

Compared to you any madman is sane.

あなたに比べれば、しんな狂人だつてもまだ正氣なつものに。 *Anatani kurabereba, donna kyoujindatte mada shoukideshou.

JITSUKO

...discard me, and leave...

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

YOSHIO

I'm going to make her leave you.

僕があなたを捨ててしまふよ。 *Bokuga anatawo sutesasemasuyo.

JITSUKO

...I will die.

私は死ぬてしよに。 *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、花子を悲しませやしないに。もし僕が死ぬて..... *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.

花子さんはおめんどり悲しむと仰言ふのね。しかし、そのおちつたまにかしいんだね。死んで頂戴。そのおちれはめの子の生甲斐がておめんどりよ。 *Shindechoudai. Sousureba anokono ikigaiga dekirundesu.

YOSHIO

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

そのつてもあなたの生甲斐か。 ---僕は眞牙御免すよ。 (ト寢室の奥へ行く) *Soushite anatano ikigaiga. Bokuha mappira gomendesuyo.

JITSUKO

Don't go in there!

それへ行くなよ! *Sochirahe yukanaide!

LX 88-SW X behind chair

QUICK

ACT 1

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、私を殺してから。 *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.

(つかまひこ)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.)

(そひふ、扇をちひさむ)花子!扇だも。夕顔の花の扇だ。(扇をひらいて障子の世へくちひさむ)

*Hanako! Bokukdayo. Yuugaono hanano oogida.

JITSUKO

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

ああ!(床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.)

(障子の扉をひらき、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.)

(なき間。花子そのそひさむ距離に近づいて)

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。永く待たせたね。まあなれ。花子。君の扇をいっつも大事に持ってたんだ。

*Hanako. Kimino ougiwo itsumo daijini motteitanda..

HANAKO

My...fan...

私の.....扇.....。 *Watahino.... oogi....

YOSHIO

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

そのだも、夕顔の花を描いた。そいつは君のその扇の扇は、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。扇がいつだったの?扇をえいつこしたの? *Watahino oogi..... anatano oogi. Ogiga doushitano? Oogiwo sagasiteitano?

YOSHIO

No. For you. For Hanako.

そいつやない。君をだも。花子をだも。 *Soujanai. Kimiwodayo. Hanakowo dayo.

HANAKO

I... the fan...

私は扇を.....。 *Watahiwa 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.*)

僕がわからなじのか、花子!(←置く手をかけしゆかた。いひつゝ、美子、力を得て立上り、凝然と仕もみつひ、二人を睨守る) *Bokuga wakaranainoka, Hanako!

HANAKO

Yoshio?

お雛さん? *Yoshiosan?

ACT 1

YOSHIO

Yes, I am Yoshio.

そなたも。僕が吉雄だ。 *Soudayo. Bokuga Yoshioda.

HANAKO

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

(永き間。---頭をかすかに振る)おかしわ。もなたはそなたじゃな。 *Chigauwa. Anatawa soujanai.

YOSHIO

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

何を言った。忘れたのか? 僕を。 *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.

こいそ。よく似ているわ。夢にも見た顔こそついでわ。そなたがいの。世野中の男の顔は死んでいて、吉雄さんのお顔だけは生きていたの。もなたはおかしわ。もなたのお顔は死んでしまったもの。 *Yoshiosanno okaodakeha ikite itano. Anatawa chigauwa. Anatano okaoha shinde irundamono.

YOSHIO

Huh...

え。 *Eh.

HANAKO

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

もなたも骸骨だわ。骨だけの顔。骨だけの顔で私を、私をどうも見てるの? *Honedakeno okao. Honedakeno utsurona mede, doushite watashiwo sonnani miruno?

YOSHIO

Look carefully. Look at me carefully.

しっかりと見な。しっかりと僕を見な。 *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.

見ているのよ。あなたよりもずっとしっかり見ているのよ。(兼子に)兼子さん、又私をだます気なのね。だましてもらいに、旅をつけてゆくつもりなのね。こんな知らない人を呼んで来て、巨雄さんなんて言わせたのね。待つ時間を、きのこも、まゆも、あしたも、回つものに待つ時間を、私に諦めさせようとしてくつもりなのね。.....私は諦めないわ。もつと待つわ。もつともつと待つ力私に残っているわ。私は生きてるわ。死んだ人の顔はすぐわかるの。*Watashiwa ikiteiruwa. Shindahitono kaowa suguni wakaruno.

JITSUKO

(to YOSHIO, gently)

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

(巨雄に。おのづから)おかせうなれこ。おのちも心めたはにかこしわ。*Okaerinasai. Mou akirameta houga iiwa.

YOSHIO

(longingly) Hanako!

(米練氣に)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.)

(花子は振り向きもせず去って、安楽椅子に、正面を向いて腰かける。巨雄はそれを黙守る。長い間。巨雄突然去る)

Scene 5: Jitsuko | Hanako

HANAKO

Stay here.

ここにいて.....° *Kokoni ite.....

JITSUKO

Yes.

ええ° *Eh.

ACT 1

(It begins to grow dark outside.)

(仄な夜になる)

HANAKO

It's already evening, isn't it?

もう夕方だ。 *Mou yuugatane.

JITSUKO

Yes.

んん *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.

夕方に朝日が出る、鶏が鳴く、それなら時計は必要ない。 *Shimadeha tokeinanka iranainone.

JITSUKO

Yes.

んん *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 97- 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...

んん？.....うれしい。 *Sou? Ureshii Neh.

JITSUKO

Yes?

んん *Eh?

ACT 1

HANAKO

Someone was here a moment ago. Who was that?

さっきここに人が来たわね。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.

たしかに来たわ。御用聞きか何かだったのね。 *Tashikani kitawa. Goyoukikika nanikadattanone.

JITSUKO

Yes.

えい。 *Sou.

HANAKO

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

大きな声で何か言ったわ。私、あんな大きな声でものをいふ人きらい。 *Ookina koede nanika ittawa. Watashi, anna ookina koede monowo iuhito kirai.

JITSUKO

Yes... I hate them too.

えいね。私もきらい。 *Soune.... Watashimo kirai.

HANAKO

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

(扇子を弄る) 待つのね。 待って、 待って、 太陽が暮れる。 *Matsunone. Matte matte Soushite higa kureru.

JITSUKO

You wait. ... I wait for nothing.

あなたは待つのよ。 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。 日に下りて今日もまた下りてゆく。 *Watashiwa matsu..... Koushite kyoumo higa kurerunone.

SQ 16- **down**

JITSUKO

(her eyes flashing) Oh, Wonderful life!

(素晴らしい人生!) 素晴らしい人生! *Subarashii jinsei!

LX 99- music
for next act

CURTAIN

SB LX 110-
QUICK

ACT 2

HANJO

By Yukiyo Mishima
Translated by Leon Ingulsrud

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

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

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

2- LX 126- X TO C

3- SQ 19 in place starts to cut

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.

1- LX 125- And yet

4 SQ 20 cutting ends

5- LX 127- GM grabs paper

6-LX 128- Sooner

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.*)

7-LX 129- hears of it.

8- LX 130- AA look at suitcase. bump

1-LX 31- AA ouches suitcase

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

KYOEI SHIN

(独自)もだになつたわ、もだになつたわ、「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。やっぱり世間の人を読むように、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つている父親だの、自分の良人以外には男がないものだと思つて入っている母親の前で、感心な娘が食後の座敷に、読んできかせるように読んでらいい。(あたりに入ある如く)ふるさと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、井ノ頭線何がし駅の古風なロマンス、…何がし駅頭では、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」ことに、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、これは班女の願である。あるところで知り合つた男が、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、もだになつたんだわ。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)まかく雪片のよつに切り刻みながら)……でも、いつかこつ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

ACT 2

鈴虫のように、とくに消えていたにちがいないわ。ここするよりほかなかつたんだわ。いつか扇を抱えだきれいな狂女が、人の口の端にのぼりもし、そうしてあの吾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)そうだわ、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、ほとぼりのさめたころに、かえつて来るほかはないんだわ。もつともあの男にもともと美がなければ、それほど怖れ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、.....そうして追いつめられたら、(笑)死ぬほうがいいのよ。そこなんだわ。それでいいんだわ。(ト旅支度を又はしめる) *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。きわめて美しいが、厚化粧、すしっただれた盛装をしている。雪景色をぞかした大きな扇を、ひろげたまま、胸に抱えている) リーをあけてもいいですか、もし吾雄さんが来たときに、すぐ入って来られるように。 *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、いいわ。今のうちなら。でもこれから冬になるから.....。 *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 2

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

(肩を抱いて)泣かなくてもいいのよ。いつか吉雄さんがきっ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.

私はものを待たたりしなんか一度もない。 *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。あなたは待たたりしなくていいのよ。でも、世の中に **SBEN 46** ならない人もいるのよ、私、体のなかが、待つって一ぱい。夕顔には夕闇が、朝 **SBQ 22** 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、待ってるほつこだけ回ってたりしたら、しつなつて？ (↑自分の体を指さして) これは私の体なの？ 私ほしまらない窓なの？ ほしらない戸なの？ (↑戸口を指さして) あの戸のまことじ。.....眠らなして生きてゆくことなんて出来て？ 私って眠らない人形なの？ *Nemuranaide ikiteyukukotonante dekite? Watashitte nemuranai ninngyounano?

JITSUKO

LX 146
SQ22
AA
speaks

LX 147- After 2nd
SW step lands

ACT 2

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。みんな窓を沢山あけすぎるのも、風通しをよくしよこと思つて。そのあげく、何もかも失くしてしまひんだわ。ところがあなたの持っている窓は一つきり。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."

(まいていない)私、きよつとも一日木のべんちに坐つていたわ。あのべんちにて何て固いやうしょつ。私、柔かい草の上に坐つて、あの人を待つてゐるつもりだつたのよ。あの人があるよ、私立ち立上るの。そうすると、あの人私の着物をはたいてくれるんだわ、おや、草の葉が、こんなについぢやつた、つて。 *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、あなたの裸かが好きだわ。あなたみたいに純潔で豊かな裸かを見たいよがない。あなたのお乳房、あなたのお腹、あなたの腿、..... 待つてゐた甲斐があつたのよ。 *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.

待つてゐたもかげで、世の中の美しいものが、みんなあなたにそなわつてしまつたのよ。じつかの女が、ある朝お乳房を失くす。そこちるそのお乳房は、あなたの胸に輝いていたんだわ。まはらしい香りのある、肉の勲章のようじ。男が戦つて獲ち取るものを、あなたは待つてゐて獲ちとつたのよ。 *Otokoga tatakatte kachitorumonowo, anatawa matteite kachitottanoyo.

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.

こい? (上相手を椅子にかけやませ、のしかかかって、説教する調子で) あなたはもう十分待ったの。十分待って、もしも彼があなたに会ったら、一生離れられなくなるはずじゃないの。こい? 今後は待つのをやめて、これから探して出なければならぬの。 *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

いや...私、ここを動かない。もう一生動かない。世界はひろくて、いくら探しまわっても甲斐がないわ。私ここじっと待っている。私さえ動かなければ、動いている彼が、もういつか私に会ったわ。動かないお星様と、動くお星様が会ったわ。 *Ugokanai ohoshisamato, ugoku ohoshisamaga aundawa.

JITSUKO

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

むいりにも動かないで待ってたら会いにやめるの。 *Mukoumo ugokanaide matteitara dousuruno?

HANAKO

You don't know men.

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

JITSUKO

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

ねえ.....花子ちゃん、お願いだからさ、さあを無理ななして。お願いだから.....° *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

JITSUKO

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

(真構へん) 誰にもこの名は無いと申さぬ。 *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。(ト財布の中へ新聞を引っ張り出す) 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.

新聞が好く加減な記事を載せたらしい。又。 *Shinbunnga iikagennakotowo kaetanndeshou, mata.

YOSHIO

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

(ふんふんぐりぐり) 花子を見せてください。 *Hanakosanni awasete kudasai.

JITSUKO

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

(おのれが何人か) | 誰だ？ *Ittai donatanano?

YOSHIO

If you tell her Yoshio, she'll know.

花子に何と申せば分かります。 *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.

その名前なら、聞いた事はない。でも、この名は悪く、こや、悪くね。 *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。おのれ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.

どこで知ったんですか。 *Dokode hirotte irashitanndeshoune.

YOSHIO

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

あなたがそんなことを言いました。もしあなたが私たちに会ってほしいなら..... *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もなりたかった、かたがたこらしたわけなのね、三年も放りっぱなしの女にさういふ。 *Sannenmo 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、僕はまったくだらしない人間でした。しかし一年前、やっと体が空いたので、あの町へ行って見ました。もうあの人はいませんでした。人の噂では、気が壊れても座敷へ出られなくなつてから、女の画かきさんに養育されて、東京へ連れて行かれたとだけはわかりました。それがあなただったんですね。

*Tokyohe tsureteyukaretatodakeha wakarimashita. Sorega anata dattannndesune.

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。人によ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。ある真東京から来た若いお登と、あの人が会ってから、男は又来ると言い置いて、しるしに扇をと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。どこのお座敷へも出ないよつになり、女将にはさいなまれ、とことつ可哀想に気が遣いました。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がうつして。声をかけるとやつと顔をあげました。まるで目が暈をかぶつたような、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。私は花子さんを落籍せ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 osewaninata wakedesune.

JITSUKO

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

まるで御自分のものを預けたもつた、そんな言ひ方をなせらなして頂戴。 *Marude gojibunomonoowo azuketayouna, sonna iikatawo nasaranaide chodai.

YOSHIO

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

そつしてあの人を僕に会わせない。.....するとあなたかねがつてゐるものは、あの人の幸福ではなひんてすね。 *..... Suruto anataga negatte irumonoha, anohitono koufukudeha naindesune.

JITSUKO

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

私のねがつてゐるものは、あの人のねがつてゐるものと回つてす。あの人は決して幸福をねがつたいはしていませんわ。 *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) それではもう仮りに僕が、またあの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.

あの人の不幸は素晴らしい、完全無欠です。誰もあの人の不幸に手出しをしないようにしてもらえん。

*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に、そんなに怖がらないうちもいっしょに。 *Sorenara bokuwo awaserukotowo, sonnani kowagaranaidemo iideshou.

JITSUKO

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

怖がる? ええ、私は自分の仕合せは大層じつ怖。 *Kowagaru? Eh, watashiwa jibunno shiawaseha daijinishimasu.

YOSHIO

And finally you spit out your true intentions.

ういっくに本音を吐き出さね。 *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.

LX 179
SQ 26
CF plays

LX 180-
AA X to
DSL

SQ 27

私の仕合せは、あなたなんぞに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。子
のとき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。きょうもてすつと一人て来
ました。それはかりしやありません。万一私を愛する人が出て来たら、その人を私は憎むだろ
うと思つてになりました。私を愛するなんて、男として許せないことすわ。.....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
こと。どう? 私の望み

ACT 2

YOSHIO

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

たふなけりしはえいにつかこし。たぬつとみなくちまわらじ申せぬ。 *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.

今更にもの人かたぬれはじ申せぬ。もの人には訳全無くは、誰か動かすも人のたし玉はたふたふ。
。玉返の玉玉。もなたのちにはたけりし誰か。 *Kyoukino houseki. Anatano youna
ishikoroni darega.

YOSHIO

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

はつれいにも言ひなれし。誰に言わぬるのが怖しんだ。 *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.

あなたは愛されぬ人間か、一人ぼっちにならなうためし、どんな策略をめぐらすか御存じないの
ね。何しと云の一度も一人ぼっちになつたりのたし人なんだから。 *Nanishiro tadano
ichidomo hitoribocchini nattakotononai hitonandakara.

YOSHIO

Come now, take me to Hanako.

ちも、花子に言わせんとせよ！ *Saa, Hanakosanni awasetekudasai!

JITSUKO

Please, keep your voice down.

お静かにせよ。大に言ふなとて言載。 *Onegaidakara, ookina koewo
shinaidechodai.

YOSHIO

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

言わぬとせよ、誰か言ひ申せぬ。 *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.

若さ、情熱、本質にホウリトに入る七つ道具で、いんな鍵でもあけられるという自信なのね。いにかあなたにはかなしませんわ。そこらの旅支度を見て頂戴。あなたから逃げ出して、旅に出まいる思った矢先だ。

*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いましたか? *Hanakoha tabini detaito iimashitaka?

JITSUKO

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

いえ、駄々をこねて、お昼寝をうに行きましたわ。 *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.

それもそれが狂気のしるしなんだよ。 *Saa sorega kyoukino shirushinandesu.

YOSHIO

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

もあなたは確かに花子を駆遣じじつたかりますね。そのせいか都合がこじかひつちい。

*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さんしか知らないんです。それで十分美しいの。そして正気のものもの人の
凡庸な夢は、今ではすっかり精練されて、あなたなんかの及びもつかない貴いらしき夢、硬い玉
石になっっているんですね。 *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めいもまも。 *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のさ。 *Nanimo anatani omowaseyoutoiunoja
arimasen.

JITSUKO

(suddenly intense) OK! Leave. Go home.

(急に怒る)ああ！ああ！早くかえって頂戴。 *Saa! Saa, hayaku kaettechoudai.

YOSHIO

What are you saying all of a sudden?

何を今突然に言うんです。 *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.

怖いのことはよくわかってます。 *Kowaikotowa yoku wakatteimasu.

JITSUKO

If she should regain her sanity...

もしかたがたに回復したら..... *Moshikashite shoukini modotte.....

ACT 2

YOSHIO

Compared to you any madman is sane.

あなたに比べれば、しんな狂人だつてもまだ正氣なつものに。 *Anatani kurabereba, donna kyoujindatte mada shoukideshou.

JITSUKO

...discard me, and leave...

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

YOSHIO

I'm going to make her leave you.

僕があなたを捨てておきますよ。 *Bokuga anatawo sutesasemasuyo.

JITSUKO

...I will die.

私は死ぬてしよに。 *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、花子を悲しませやしないつものに。もし僕が死ぬて.....。 *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.

花子さんにはおめんどり悲しむより仰せ願ひのね。しかし、そのおちつたまにかしいんだね。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.*)

そのつてもあなたの生甲斐が。 ---僕は眞牙御免しますよ。(ト寢室の奥へ行く) *Soushite anatano ikigaiga. Bokuha mappira gomendesuyo.

JITSUKO

Don't go in there!

それへ行くなごつ! *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.

行って頂戴、私を殺してから。 *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.

(つかみかき) 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.)

(そひふ、扇をちひさむ) 花子! 扇だよ。 夕顔の花の扇だよ。(扇をひらいて 障子の奥へ行く) *Hanako! Bokukdayo. Yuugaono hanano oogida.

*Hanako! Bokukdayo. Yuugaono hanano oogida.

JITSUKO

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

ああ!(床にひたすら顔を隠す) *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.)

(障子の扉をひらき、花子があらわれる。ひらいた雪の扇を胸に抱えてくる)

LX 191
music ends.
End of song
before PLUCK

Scene 4: Hanako | Yoshio | Jitsuko

(A long pause. HANAKO slowly approaches YOSHIO.)

(余り長い間。花子そよそよと近づく)

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。永く待たせたね。まあなれ。花子。君の扇をいっつも大事に持ってたんだ。

*Hanako. Kimino ougiwo itsumo daijini motteitanda..

HANAKO

My...fan...

私の.....扇.....。 *Watahino.... oogi....

YOSHIO

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

そのだも、夕顔の花を描いた。そいつは君のその扇の扇は、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。扇がいつだったの?扇をいっつも持ってたの? *Watahino oogi..... anatano oogi. Oogiga doushitano? Oogiwo sagasiteitano?

YOSHIO

No. For you. For Hanako.

そいつやない。君をだも。花子をだも。 *Soujanai. Kimiwodayo. Hanakowo dayo.

HANAKO

I... the fan...

私は扇を.....。 *Watahiwa 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.*)

僕がわからなじのか、花子!(←置く手をかけるとおぼろげ。いっつも、美子、力を得て立ち、凝然と佇もみいつ、二人を睨守る) *Bokuga wakaranainoka, Hanako!

HANAKO

Yoshio?

お嬢さん? *Yoshiosan?

ACT 2

YOSHIO

Yes, I am Yoshio.

そなたも。僕が吉雄だ。 *Soudayo. Bokuga Yoshioda.

HANAKO

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

(永き間。---頭をかすかに振る)おがらわ。もなたはそなたじゃな。 *Chigauwa. Anatawa soujanai.

YOSHIO

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

何を言った。忘れたのか? 僕を。 *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.

こゝえ。よく似ているわ。夢にも見た顔こそついでわ。そなたがいの。世野中の男の顔は死んでいて、吉雄さんのお顔だけは生きていたの。もなたはおがらわ。もなたのお顔は死んでしまったもの。 *Yoshiosanno okaodakeha ikite itano. Anatawa chigauwa. Anatano okaoha shinde irundamono.

YOSHIO

Huh...

え。 *Eh.

HANAKO

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

もなたも骸骨だわ。骨だけの顔。骨だけの顔で私を、私をそんな目で見ると? *Honedakeno okao. Honedakeno utsurona mede, doushite watashiwo sonnani miruno?

YOSHIO

Look carefully. Look at me carefully.

しっかりと見な。しっかりと僕を見な。 *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.

見ているのよ。あなたよりもずっとしっかり見ているのよ。(兼子に)兼子さん、又私をだます気なのね。だましてもりやりし、旅くつれてゆくつもりなのね。こんな知らない人を呼んで来て、巨雄さんなんて言わせたのね。待つじいさんを、きのこも、きまらも、あしたも、回つものに待つじいさんを、私に諦めさせようとしてくつもりなのね。.....私は諦めないわ。もつと待つわ。もつともつと待つ力私に残っているわ。私は生きてるわ。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.

(巨雄に。おのづから)おかせうなれし。おのちも心めたはいにかこしわ。*Okaerinasai. Mou akirameta houga iiwa.

YOSHIO

(longingly) Hanako!

(米練氣に)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.)

(花子は振りもせず立ち去り、安楽椅子に、正面を向いて腰かける。巨雄はそれを黙々と見つめる。長い間。巨雄突然去る)

LX 195.5-GM steps USC
before sitting

Scene 5: Jitsuko | Hanako

HANAKO

Stay here.

いかにここに.....° *Kokoni ite.....

JITSUKO

Yes.

ええ° *Eh.

(It begins to grow dark outside.)

ACT 2

(風が吹き始める)

HANAKO

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

JITSUKO

Yes.
んん *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、鶏が鳴くものだから。朝は昔ながらの島だから。 *Shimadeha tokeinanka iranainone.

JITSUKO

Yes.
んん *Eh.

HANAKO

Jitsuko, why do we have to go on a trip?
ねえ、旅行ねえ、なんで行く必要があるの？ *Neh, Jitsukosan. Doushitemo tabihe denakereba ikenai?

JITSUKO

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

HANAKO

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

JITSUKO

Yes?
んん *Eh?

HANAKO

ACT 2

Someone was here a moment ago. Who was that?

ちのちいじくくが来たわね。あれ誰? *Sakki kokohe hitoga kitawane. Are dare?

JITSUKO

Was someone here?

来たかっらん? *Kitakashiran?

HANAKO

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

たしかに来たわ。御用聞きか何かだったのね。 *Tashikani kitawa. Goyoukikika nanikadattanone.

JITSUKO

Yes.

えい。 *Sou.

HANAKO

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

大声な話し何か言ったわ。私、あんな大声な話し方をしにくらい。 *Ookina koede nanika ittawa. Watashi, anna ookina koede monowo iuhito kirai.

JITSUKO

Yes... I hate them too.

えいね。私もある。 *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)待ってる。待ってる、待ってる、まじつと日が暮れる。 *Matsunone. Matte matte Soushite higa kureru.

JITSUKO

You wait. ... I wait for nothing.

あなたは待てる。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。! 日に下りて今日も日が暮れるのだ。 *Watashiwa matsu..... Koushite kyoumo higa kurerunone.

JITSUKO

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

(目やがぱやぱと) あらばいこく世! *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 could'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

(*独自*)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。やっぱり世間の人を読むように、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つている父親だの、自分の良人以外には男がないものだと思つて入っている母親の前で、感心な娘が食後の座敷に、読んできかせるように読んでほしい。(あたりに入ある如く)ふるさと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、井ノ頭線何がし駅の古風なロマンス、…何がし駅頭では、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、とくに、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。あるところで知り合つた男が、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。(ト鉄で、新聞を、偏執的に)まかく雪片のよつに切り刻みながら)……でも、いつかこつ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

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

1-LX
 225-
 SW X to
 C with
 scissors

X 228-
 W X
 JSR
 ost
 uitcase

X 231-
 W
 ouches
 uitcase

ACT 3

鈴虫のように、とくに消えていたにちがいないわ。ここするよりほかなかつたんだわ。いつか扉を
抱えたきれいな狂女が、人の口の端にのぼりもし、そうしてあの吾雄とかいう不美な男の耳にまで
(彼女は狂おしく立上がる)そうだわ、旅に出るほかはない。一刻も早くここを逃げ出して、なるた
け長い間二人きりで身を隠して、ほとぼりのさめたころに、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、それほど怖れ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、.....そうして追いつめられたら、(笑)死ぬほうがいいのよ。そこなんだわ。それでい
いんだわ。(ト旅支度を又はしめる) *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。きれいで美しいが、厚化粧、すしっぴたれた盛装をしている。雪景色をぞめた大きな扇
を、ひろげたまま、胸に抱えている)「」をもちこもこもこいっしょに、もし吾雄さんが来た
きに、すべくて来られるもじ。 *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、いいわ。今のうちなら。でもこれから冬にはなつたら.....。 *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っ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.

私はものを待たたりしなんか一塵もない。 *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。あなたは待たたりしなくていいのよ。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、待たらして一ぱい。夕暮には夕顔が、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。ねえ、人間って、待た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「う」が、
たら、しつなつて？(↑自分の体を指さして)これは私の体なの？私ほじ指さし絶たの？じ指さし戸なの？(↑戸口を指さして)あの戸のまじ。.....眠らなして生きてゆく「う」なんて出来て？私って眠らない人形なの？ *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。みんな窓を沢山あけすぎるのも、風通しをよくしようと思つて。そのあげく、何もかも失くしてしまひんだわ。ところがあなたの持っている窓は一つきり。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 hitonanyo.

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."

(まいていない)私、きよつとも一日木のべんちに坐つていたわ。あのべんちのて何て固いんぢやないか。私、柔かい草の上に坐つて、あの人を待つてゐるつもりだつたのよ。あの人に来ると、私立ち立上るの。そうすると、あの人私の着物をはたいてくれるんだわ、おや、草の葉が、こんなについぢやつた、つて。 *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、あなたのお裸かが好きだわ。あなたみたいに純潔で豊かな裸かを見たいとがない。あなたのお乳房、あなたのお腹、あなたの腿、..... 待つてゐた甲斐があつたのよ。 *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.

待つてゐたおかげで、世の中の美しいものが、みんなあなたにそなわつてしまつたのよ。どこかの女が、ある朝お乳房を失くす。そこちるそのお乳房は、あなたの胸に輝いていたんだわ。素晴らしい香りもある、肉の敷章のようさ。男が戦つて獲ち取るものを、あなたは待つてゐて獲ちとつたのよ。 *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

(おこしなほ)春、夏、秋.....、夏と秋はどっちが先か?かき扇は今か!リリリッこもこもなほ、
「これから夏が来るのじゃなくん? (扇をひらき扇こぼし扇を閉する)」リリリッ扇の音のこもなか、扇に
よちよち扇のたぶらふんはじりれっこもこも。 (扇を閉する) *Kono oogino moyouga,
yukini tokete shimattara donnani ureshiideshou.

JITSUKO

Hanako, let's leave and take a trip.

ねえ、花子ちゃん、これから私たち、旅に出まへんじやないか。 *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こと?リリリッ待っていても仕方がないから、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、二人して旅をしたらどんなにたのし
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、元気に見えるところを私見たいの。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という男に話しかけて、吉雄さんかどっかたしかめ
てあげるわ。 *Kishani noreba wakai otokotoiu otokoni hanashikakete, Yoshiosannka
douka tashikamete ageruwa.

HANAKO

No... no...

こや.....こや.....。 *Iya..... iya.....

JITSUKO

Why not?

ACT 3

えいこにやな。 *Doushite iyanano?

HANAKO

Isn't it like escaping from something?

だつて何かから逃げるめたいじやな〜? *Datte nanikakara nigerumitai janakute?

JITSUKO

(Staring) Escaping?

(おのこまは) 逃げるの? *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。決して待たない人だからだね。待たない人は逃げるんだね。私はここに待っている。もしもあなたの言うことをきかないの。怒らないでね。だつてもこの町にずっといたら、あの人は又あの町へ来てくれたかもしれないんだね。それをあなたがここに引張って来て..... (床の上の新聞紙の細片を見つけて)「これなに? (ト美子の止める暇もなく、走り着て膝じゅくじゅく)「これなに? *Kore nani? Kore nani?

LX 255- anti GM X to snow

SQ 40- When GM sees snow

SQ 41- When GM kneels

JITSUKO

QUICK

(paling) It's nothing.

(おもはえぬ) 何ともないのよ。 *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。きつと雪なのね。汚れた雪.....。(トしばらくみれば、あたりに散らかる雪がわらわらしたわ。(狂人の狡さでも)もう雪がふって、冬なのよ。旅行なんか行かなくていいのよ。秋からずっと私たちが旅へ出て、冬になつてかえつて来たのだから、黙えなさいのよ。 *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.

こい、だめ、花子さん、私たちは旅に出なければいけないのよ。 *Iie, dame, Hanakosan. Watashitachiha tabini denakereba ikenaino.

ACT 3

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.

こい?(ト相手を椅子にかけおむ、のしかかこて、説得する調子ト)もなだはもに十分待たれた。十分待って、もしあの人があなたに会ったら、一生と離れられなくなるほど美しくなれたのも。こい? 今度は待つことをやめて、これから探しに出なければならぬ。° *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 259-
J&H begin
to rise

こや...私、ここを動かない。もう一生動かない。世界はひろくて、いくら探しまわっても甲斐がないわ。私ここじっと待っている。私を動かなければ、動いているあの人が、いつか私に会ったわ。動かないお星様と、動くお星様が会ったわ。° *Ugokanai ohoshisamato, ugoku ohoshisamaga aundawa.

JITSUKO

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

おれにも動かないで待ってたらいいから。° *Mukoumo ugokanaide matteitara dousuruno?

HANAKO

You don't know men.

もなだは男を知らなかつたわ。° *Anatawa otokowo shiranaindawa.

JITSUKO

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

ねえ.....おなれえ、おれおなちのたこりしやねえおなれ。おれおなちのたこりしや.....° *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 260- J
x to DSL

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。毎日私固い木のべんちに坐つて、あの人を待っていないなければならない。来る日も、来る日も。……私、疲れた。そこみえないでしょう。明るい、大きな、つやつやした薔薇みたいでしょう、私。でも、私、本当は大それた疲れてるの。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う。舟着場をひろい海のほうへ向けて、来る日も来る日も、沖のほうを真赤な入目を透かしてとどる帆船のひとつが、こちらへ向かって来はしないかと待つうちに、眠りこけてしまつ小島みたいに。昼間も月が出、夜もお日様がかがかやいていて、時計はもつ役に立たないの、その島では。私、時計を捨ててしまつわ、きまつから。

*Watashi, tokeiwo suteteshimauwa, kyoukara.

JITSUKO

(sadly) Why?

(黯然) なむ? *Naze?

HANAKO

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

そのすれば、列車は決して出ないから。 *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。美子しばらく佇立せるのち、床の紙片に目を定め、掃帚でこれを掃き、戸口へ掃き集め、掃き捨てんとするに、戸口に立てる男に気づく)

LX 262-
GM fan
in two
hands
before
lap

Scene 3: Yoshio| Jitsuko

JITSUKO

Who are you?

ななた? *Donata?

YOSHIO

Is Hanako here?

花子やなはこもあか? *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.

(真構へん) 誰にもこの名は無いと申す。 *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、この朝の朝。 (手からこの新聞を出した) 今朝の新聞の朝の朝。 *Iya, iruhazudesu. Kesano shinbunde yomimashita.

JITSUKO

It seems the newspaper published something irresponsible again.

新聞が好く加減な事を書いたらしい。 *Shinbunnga iikagennakotowo kaetanndeshou, mata.

YOSHIO

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

(ふんふん入る) 花子を見せてください。 *Hanakosanni awasete kudasai.

JITSUKO

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

(おのれが何人か) | 誰だ？ *Ittai donatanano?

YOSHIO

If you tell her Yoshio, she'll know.

花子に何と申せば分かります。 *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.

その名前が、以前にも聞いた。ひどい響きの、こやが名前だ。 *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。おのれの顔の花を描いた扇です。 *Outagaini narunara, kokoni oogiga arimasu. Anohitono yuugaono hanawo kaita oogidesu.

ACT 3

JITSUKO

I wonder where you found that.

どこで知ったんですか。 *Dokode hirotte irashitanndeshoune.

YOSHIO

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

あなたがそんなことを言いました。もしあなたが私たちに会いに来てほしいなら.....。 *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もなりたかった、かたがたこらしたわけなのね、三年も放りっぱなしの女に会いに行く。 *Sannenmo 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、僕はまったくだらしない人間でした。しかし一年前、やっと体が空いたので、あの町へ行って見ました。あの人はいなくなりました。人の噂では、気が壊れても座敷へ出られなくなつてから、女の画かきさんに養育されて、東京へ連れて行かれたとだけはわかりました。それがあなただったんですね。

*Tokyohe tsureteyukaretatodakeha wakarimashita. Sorega anata dattannndesune.

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

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、もつ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。人によ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。ある真東京から来た若いお登と、あの人が会ってから、男は又来ると言い置いて、しるしに扇をとりかえてかえつたんです。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。どしのお座敷へも出ないよつになり、女将にはさいなまれ、とつとつ可哀想に気が遣いました。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がうつした。声をかけるとやつと顔をあげました。まるで目が暈をかぶつたような、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。私は花子さんを落籍せ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 osewaninata wakedesune.

JITSUKO

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

まるで御自分のものを預けたもつな、そんな言ひ方をなせらなして頂戴。*Marude gojibunomono wo azuketayouna, sonna iikatawo nasaranaide chodai.

YOSHIO

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

そつしてあの人を僕に会わせない。.....するとあなたかぬがこつしているものは、あの人の幸福ではなひんてすね。*..... Suruto anataga negatte irumonoha, anohitono koufukudeha naindesune.

JITSUKO

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

私のぬがこつしているものは、あの人のぬがこつしているものと回つてす。あの人は決して幸福をぬがこつたいはつていせんわ。*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) それではもう仮りに僕が、またあの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.

あの人の不幸は素晴らしい、完全無欠です。誰もあの人の不幸に手出しをしない、それは素晴らしい。

*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、そんなに怖がらないうちもいっしょに。 *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層じゃない。 *Kowagaru? Eh, watashiwa jibunno shiawaseha daijinishimasu.

YOSHIO

And finally you spit out your true intentions.

ういっくに本音を吐き出すのだ。 *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。子供の時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。きょうもてすつと一人て来ました。それはかりしやありません。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すわ。.....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

YOSHIO

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

たふなけりしはえいにつかこし。たぬつとみなくちまわらじ申せ。 *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.

今更にもの人かたぬれはし申せぬ。もの人には正全無くは、誰か動かすも人のたし事はなすべ
。玉返の玉返。もなたのちにはたしつてし誰か。 *Kyoukino houseki. Anatano youna
ishikoroni darega.

YOSHIO

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

はつれいも言ひなれし。誰に言わぬるのが怖しんだ。 *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.

あなたは愛されぬ人間か、一人ぼっちにならなうためし、どんな策略をめぐらすか御存じないの
ね。何しと云の一度も一人ぼっちになつたりのたし人なんだから。 *Nanishiro tadano
ichidomo hitoribocchini natakotononai hitonandakara.

YOSHIO

Come now, take me to Hanako.

ちも、花子に言わせんとせよ！ *Saa, Hanakosanni awasetekudasai!

JITSUKO

Please, keep your voice down.

お静かにだから、大に言をうなごし置載。 *Onegaidakara, ookina koewo
shinaidechodai.

YOSHIO

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

言わぬべしとせ、誰か取らぬとも。 *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

若さ、情熱、本箱にポケットに入る七つ道具で、いんな鍵でもあけられるという自信なのね。いかにあなたにはかなしませんわ。そこらの旅支度を見て頂戴。あなたから逃げ出して、旅に出まいる思った矢先だ。

*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.

いえ、駄々をこねて、お昼寝をうに行きましたわ。 *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.

それもそれが狂気のしるしなんです。 *Saa sorega kyoukino shirushinandesu.

YOSHIO

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

あなたは本当に花子を狂漢にしたがりませんか。その世にが都合がいいからじゃない。

*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 286-
AA X to
GM in
chair

ACT 3

私は気の狂った花子さんしか知らないんです。それで十分美しいの。そして正気のものもの人の
凡庸な夢は、今ではすっかり精練されて、あなたなんかの及びもつかない貴いらしき夢、硬い玉
石になっっているんですね。 *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めいもまも。 *Demo sono yumeniha nikutaiga arimasuyo.

JITSUKO

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

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

LX 287

YOSHIO

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

何もあなたに思わせないのさ。 *Nanimo anatani omowaseyoutoiunoja
arimasen.

JITSUKO

(suddenly intense) OK! Leave. Go home.

(急に怒る)ああ! ああ! 早くかえって頂戴。 *Saa! Saa, hayaku kaettechoudai.

YOSHIO

What are you saying all of a sudden?

何を今突然に言うんです。 *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.

怖いのはよくわかってます。 *Kowaikotowa yoku wakatteimasu.

JITSUKO

If she should regain her sanity...

もしかたがたに回復したら..... *Moshikashite shoukini modotte.....

ACT 3

YOSHIO

Compared to you any madman is sane.

あなたに比べれば、しんな狂人だつてもまだ正氣なつものに。 *Anatani kurabereba, donna kyoujindatte mada shoukideshou.

JITSUKO

...discard me, and leave...

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

YOSHIO

I'm going to make her leave you.

僕があなたを捨てておきますよ。 *Bokuga anatawo sutesasemasuyo.

JITSUKO

...I will die.

私は死ぬてしよに。 *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、花子を悲しませやしないてしよに。もし僕が死ぬて.....。 *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.

花子さんはおめんどり悲しむて仰せ願ひのね。しかし、そのおまつたまにかしいんだね。死んで頂戴。そのおれはおの子の生甲斐がておめんどりよ。 *Shindechoudai. Sousureba anokono ikigaiga dekirundesu.

YOSHIO

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

LX 288

そのつてもあなたの生甲斐が。 ---僕は眞牙御免なつよ。 (ト寢室の奥へ行く) *Soushite anatano ikigaiga. Bokuha mappira gomendesuyo.

JITSUKO

Don't go in there!

それへ行くななつて! *Sochirahe yukanaide!

ACT 3

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、私を殺してから。 *Ittechoudai. Watashiwo koroshitekara.

YOSHIO

Hanako! Hanako!

花子!花子! *Hanako! Hanako!

JITSUKO

(crouching before him) Go away, go away.

(つかまひこ) 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.)

(そひふ、扇をちひさむ) 花子! 扇だも。夕顔の花の扇だ。(扇をひらいて床の世へ行く) 花子!

*Hanako! Bokukdayo. Yuugaono hanano oogida.

LX 289-
Hanako

JITSUKO

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

もも!(床にひたひたして顔をかく) *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.)

(寝室の扉をひらき、花子があらわれる。ひらいた雪の扇を胸に抱えてくる)

LX 29
End of dance

Scene 4: Hanako | Yoshio | Jitsuko

(A long pause. HANAKO slowly approaches YOSHIO.)

(なき間。花子そひそひと近づく)

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。永く待たせたね。まあなれ。花子。君の扇をいっつも大事に持ってたんだ。

*Hanako. Kimino ougiwo itsumo daijini motteitanda..

HANAKO

My...fan...

私の.....扇.....。 *Watahino.... oogi....

YOSHIO

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

そのだも、夕顔の花を描いた。そいつは君のその扇の扇は、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.....あなたの扇。扇がどうしたの?扇をさがしたの? *Watahino oogi..... anatano oogi. OOGiga doushitano? Oogiwo sagasiteitano?

YOSHIO

No. For you. For Hanako.

そいつやない。君をだも。花子をだも。 *Soujanai. Kimiwodayo. Hanakowo dayo.

HANAKO

I... the fan...

私は扇を.....。 *Watahiwa 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.*)

僕がわからなじのか、花子!(←置く手をかけてるんだ。いっつも、僕子、力を得て立上り、凝然と佇もみっつ、二人を睨守る) *Bokuga wakaranainoka, Hanako!

HANAKO

Yoshio?

お嬢さん? *Yoshiosan?

ACT 3

YOSHIO

Yes, I am Yoshio.

そなたも。僕が吉雄だ。 *Soudayo. Bokuga Yoshioda.

HANAKO

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

(永き間。---頭をかすかに振る)おかしわ。もなたはそなたじゃな。 *Chigauwa. Anatawa soujanai.

YOSHIO

What are you saying? Have you forgotten me?

何を言った。忘れたのか? 僕を。 *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.

こいそ。よく似ているわ。夢にも見た顔こそついでわ。そなたがいの。世野中の男の顔は死んでいて、吉雄さんのお顔だけは生きていたの。もなたはおかしわ。もなたのお顔は死んでしまったもの。 *Yoshiosanno okaodakeha ikite itano. Anatawa chigauwa. Anatano okaoha shinde irundamono.

YOSHIO

Huh...

え。 *Eh.

HANAKO

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

もなたも骸骨だわ。骨だけの顔。骨だけの顔で私を、私をそんな風に見るの? *Honedakeno okao. Honedakeno utsurona mede, doushite watashiwo sonnani miruno?

YOSHIO

Look carefully. Look at me carefully.

しっかりと見な。しっかりと僕を見な。 *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.

見ているのよ。あなたよりもずっとしっかり見ているのよ。(兼子に)兼子さん、又私をだます気なのね。だましてもらいに、旅をつけてゆくつもりなのね。こんな知らない人を呼んで来て、巨雄さんなんて言わせたのね。待つじいさんを、きのうも、きょうも、あしたも、同じように待つじいさんを、私に諦めさせようとしてくつもりなのね。.....私は諦めないわ。もつと待つわ。もつともつと待つ力私に残っているわ。私は生きているわ。死んだ人の顔はすぐわかるの。*Watashiwa ikiteiruwa. Shindahitono kaowa suguni wakaruno.

JITSUKO

(to YOSHIO, gently)

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

(巨雄に。おのづから)おかせうなれし。おのちお心めたはいにかこしわ。*Okaerinasai. Mou akirameta houga iiwa.

YOSHIO

(longingly) Hanako!

(未練気)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.)

花子はらういむおもちをかきて、安楽椅子に、正面を向いて腰かける。巨雄、これを見守る。赤い罫。(巨雄突然去る)

LX 296- AA 1st step
from CC leaving GM

Scene 5: Jitsuko | Hanako

HANAKO

Stay here.

ACT 3

なに?.....うれし。ね。 *Sou? Ureshii Neh.

JITSUKO

Yes?

ええ *Eh?

HANAKO

Someone was here a moment ago. Who was that?

ちかきうへくが来たわね。 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.

たしかに来たわ。 御用聞きか何かだったのね。 *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

大声な声で何か言ったわ。 私、 あんな大声な声でものをいへくきらい。 *Ookina koede nanika ittawa. Watashi, anna ookina koede monowo iuhito kirai.

JITSUKO

Yes... I hate them too.

なにね。私でも。 *Soune.... Watashimo kirai.

HANAKO

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

(扇の音を聞きながら) 待つ。 待つ、 待つ、なに? 日が暮れる。 *Matsunone. Matte matte Soushite higa kureru.

ACT 3

JITSUKO

You wait. ... I wait for nothing.

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

HANA KO

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.

HANA KO

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

私は待つ。1日に1回今日もまた日が暮れるのだ。 *Watashiwa matsu..... Koushite kyoumo higa kurerunone.

LX 299
SQ 50

JITSUKO

(her eyes flashing) Oh, Wonderful life!

(目をキラキラと) あはれいこくぞ! *Subarashii jinsei!

CURTAIN

LX 300-
blackout
almost hands
touching

LX 301- all
four set at
Center

LX 302- Post
set

LX 303- Post
set with house