

Current Awareness East Asia Program (IASS)  
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**HŌSHIGAHARA**



法  
師  
力  
金

*translated by Carolyn Haynes*



CHARACTERS:

Shite: Husband

Ado: Wife

SETTING: An ordinary household in medieval Japan.

AUTHOR: Attributed to Gen'e, but this inscription is unsubstantiated.

CATEGORY: This play is variously categorized as a *monogurui* (madness) *kyōgen*, a *nōgakari* (nōh-like) *kyōgen*, or a *onna* (woman) *kyōgen*.

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PERFORMANCE PRACTICES: Performed by all schools: the Ōkura, Izumi, and inactive Sagi.

TEXT:

The translation is based on the Ōkura text found in Koyama 1960-61: 2, 213-16. Performance notes are based on lessons with Shigeyama Masayoshi, *kyōgen* actor of the Ōkura school, in 1985.

SOURCES: The *nōh Tango monogurui*.

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## HOSHIGAHANA (The Baby's Mother)

Translated by Carolyn Haynes

## ACT ONE

*(The shite enters, staggering down the bridge, singing. The upper portion of his outer robe is worn very loosely, indicating drunken dishevelment.)*

SHITE

Zazan-zai!  
The pines on the beach  
Whisper in the wind--  
Zazan-zai

*(laughs)*

Oh, I'm drunk, I'm drunk, I'm really drunk! *(at the shite spot)*

Huh, home already.

*(goes to bridge, faces curtain and calls)*

Hey, where are you? Wife, hey wife--you there?

*(The ado enters wearing a kimono and a wrapped-towel headdress used in kyōgen in place of a wig to indicate female roles)*

ADO

*(stops at third pine)*  
It looks like he's back.

*(goes to first pine)*

Well, well, you're home, are you?

SHITE

What's this, *(mimicking her)* "You're home, are you?"

ADO

Yes, that's what I said.

SHITE

Where've you been, that I had to shout so loudly?

*(During the following dialogue, the shite slowly crosses to left center stage.)*

ADO

I was having tea at the neighbor's.

*(crosses to shite spot)*

SHITE

*(sneering)* Tea at the neighbor's, is it?

ADO

Yes, that's right.

SHITE

Oh no, you can't fool me! Every time it's the same story--when I return through the front door, you go out the back; and if I come home through the back, you disappear out the front! I won't take it anymore!

ADO

Oh dear, not again. You've been drinking and now you're talking nonsense. Go on inside and lie down.

SHITE

I don't want to lie down. I'm through with you--get out!

ADO

You're being ridiculous! You shouldn't say things like that, even as a joke! Now please, just go inside and rest.

SHITE

Idiot! Your husband divorces you and you still won't leave?

ADO

You mean you're serious?

SHITE

Absolutely.

ADO

Well, if you really mean it, I guess I'll have to go. But usually, when a wife's sent back, her husband gives her something, just a handful of dust.<sup>1</sup> So at least let me have a little trifle, some handful of dust.

SHITE

You want a handful of dust?

ADO

Please.

SHITE

That's easy. Here you go--  
*(mimes scooping up a handful of dirt and gives it to her)*

Now get out of here, fast!

ADO

Oh, you're preposterous! That's just a manner of speaking. Give me something personal.

SHITE

Something personal?

<sup>1</sup>I.e., a minor token. The husband, however, chooses to take the idiom literally.

<sup>2</sup>Bukkyō ya, bukkyō ya, literally, "what madness."

ADO Yes.

SHITE Greedy wretch! Well, I guess I shouldn't begrudge you anything, since I'm getting rid of you. Here, I'll give you this robe. *(removes outer robe and hands it to her)*  
Now take it and get out!

ADO So you really do mean it?

SHITE Of course I mean it!

ADO But what about the baby?

SHITE The baby's none of your business! What are you still doing here? Get out right now! Wretch! Shrew! Witch!  
*(beats her with his fan)*

ADO Owl! Uuchi! Owl! Uuchi!

*(Ado flies to the stage attendant spot and sits facing the rear of the stage, "invisible" until she rises later.)*

SHITE *(at shite spot)*  
Done with that shrew! I feel better already. Think I'll go inside and have a good rest. Oh, I'm drunk! I'm really drunk!  
*(exits, wearing drunkenly)*

ADO *(stands at the shite spot, with the folded robe poised on her head)*  
Oh, this is terrible. I thought it was just his usual drunkenness, but then he really threw me out. I'll be all right, but my poor baby! *(weeps)* But there's nothing to be done about it; I'll just have to go back to my home village. I'd better get going.

*(Begins circling the stage)*  
I'll bet when Mother and Father hear what's happened they'll be really shocked.

*(at center stage)*  
Well, here I am already at the highway. My village is so far away I ought to rest a bit before going on.  
*(sits in back corner)*

## ACT TWO

*issai music (The shite re-enters wearing a broad-sleeved outer robe, with the right sleeve slipped off, and carrying a branch of bamboo grass. Stops at the first pine.)*

*[fastei]*  
SHITE

"They say that even madness stems<sup>3</sup>  
from the workings of saké  
on the five organs.  
The heart of spring leaps madly,  
a bow bent taut to meet the string.  
How dear their fragrance, their essence,  
the blossoms flowering wildly!  
They cannot speak--  
yet water ripples, reflected lips do move,  
and lo, the blossoms talk."<sup>4</sup>

*inoe dance (He enters the stage and performs this brief dance to instrumental accompaniment. The dance is interrupted partway through as he holds his left sleeve to his face in a gesture of weeping and goes toward the waki seat, calling out)*

SHITE

Hello, excuse me--have you seen a woman, no more than twenty years old, pass by this way? You haven't?  
*(goes to shite spot and calls out)*  
Hello, over there, I have something to ask you. Has a woman, just twenty years old, gone by that way? No, no!  
*(shakes head vigorously)*  
Not that woman with a maid! Just a woman alone, with her skirts tucked up for walking. She hasn't been this way, either? *(continues dancing, stops at center back)*  
I want to see her again.  
My baby's mother.

<sup>3</sup>The *issai*, through "the blossoms talk," is quoted from the *noh* play *Tango monogurui*, (Yokomichi and Omote 1960-63: 1, 206), altering only a phrase in the second line: "a hindrance in the heart of" becomes "the workings of saké on."

<sup>4</sup>These last three lines, which paraphrase part of a Chinese poem by Sugawara Fumitoki (899-981) in the *Wakan rokusshu*, are also used in the *noh* plays *Urin'in* and *Saigozokura*.

## CHORUS

(entered earlier and seated themselves at the rear of the stage)  
My distracted heart runs wild.<sup>5</sup>

*kakeri dance* (The *shite* dances to instrumental accompaniment, stopping at back center stage)

## SHITE

My baby's mother is so talented:  
(stamps, dances to the following)

## CHORUS

(mimes many of the chorus' words.)  
My baby's mother is so talented:  
(stamps)

First of all, in spring she goes to pick fern shoots,  
(holds bamboo horizontally, goes forward) then in summer she plants the rice fields.

(kneels to "plant" the bamboo)  
In autumn she toils at the harvest,  
(takes corner and circles left)

and come winter she sits at home,  
(goes to back stage center)  
weaving beside the back window.

Weaving cloth to make our clothes:  
(kneels, mimes presenting bolt of cloth)  
what does she make with the cloth?

(circles right, folds fingers to count)  
Cloaks and trousers and suits for me,  
(left hand point, opens and closes fingers of left hand twice)<sup>6</sup>  
with padding for warmth,

or unlined for the heat.  
(moves forward)

Who will make them for me now?  
Oh, how I miss my baby's mother!

<sup>5</sup>There is an untranslatable pun here in the phrase *aiake no midare gokoro*, the sense of which is, "wanting to meet [her] with a distracted heart." But *aiatai* ("want to meet") has been changed to *aiake*, a musical term relating to the bamboo instrument *shō*; and the *kake* ("bamboo") thus formed serves as a pivot-word leading to the *mi* ("winnow") of *midare* ("distracted"). The sense of the passage is unchanged by these ornamentations, but it warrants mention because it seems to be a conceit borrowed from *noh* (and possibly other literary forms), as similar puns on *aiatai/aiake* occur in the plays *Tokuazu* (Sanari 1930-31: 4, 2217) and *Take no yuki* (Sanari 1930-31: 3, 1888).

<sup>6</sup>This movement illustrates the name of one of the robes listed, the *jizōku* (cloak), whose name contains the character for "ten."

(backs up to *shite* spot, sits, drops bamboo, weeps with both hands to face)

## ADO

(stands, the robe on her head, and goes to the *waki* spot during the following)  
The baby's mother, all alone,  
stifles her sobs as she makes her way  
back to her parents' home.

## SHITE

That's the voice I've longed to hear!  
(looks up)  
Is that you, dear wife?  
(gets out fan, kneels)  
Forget all this and come on home.  
(crosses to *ado*, pulls at her sleeve, backs up a few steps, drops sleeve)  
Leave off your madness, please.  
(backs to *shite* spot, spins around, kneels)

## ADO

But I was born with this ugly face.<sup>7</sup>  
(*shite* circles stage, ending with an open towards *Ado*)  
Once we've separated, why should I return?

## SHITE

When I called you "ugly,"  
(stamps)  
when I called you "ugly,"  
(stamps)  
that was just drunken madness.  
(flips the fan open and "drinks")  
I really think you're pretty.  
(beckons twice with fan, crosses to her)

ADO You really mean it?

## SHITE

Of course I do!  
(stamps)

## CHORUS

"The prettiest girl around.  
(stamps)  
is the step-daughter of headman Tanaka.

<sup>7</sup>This statement makes more sense in the Izumi text (Nonomura & Andō 1974: 449-50), where the husband has earlier stated that he's never liked her looks.

*(circles stage, ending at shite spot)*  
How I'd like to marry her!  
Namu sambō!<sup>178</sup>  
*(flaps fan, stamps)*

SHITE  
Come on, my sweet, come with me!  
*(raises fan)*

ADO  
All right, dear, I'm coming!

*(She crosses in front of him and exits; the shite circles right and follows a short distance behind.)*

<sup>178</sup>This is presumably a contemporary popular song (*kyōka*), although there are no other extant occurrences of it. The final exclamation, which literally means "Praised be the Three Treasures (the Buddha, the Buddhist Law, and the clergy)," lost its religious connotation quite early and appears frequently in *kyōgen* as an exclamation of surprise or dismay. Here it seems to be used simply for its sound or rhythmic value.