



INTERVIEW

THEATER

Don Kenny

Breathing Kyōgen's Clear Clean Air



ダン・ケニー

1936年6月15日、カンザス州マンハッタン市に生まれる。4歳のときからピアノを習い、オペラ歌手をめざす。大学では声楽と哲学を専攻。1959年、海軍中尉として来日し、3年後に除隊。日本居住を決意し今日に至る。1964年から野村万作氏に師事。同年、早稲田大学大学院に入学。古典演劇を研究しながら、自らも狂言を演じる。

Simon Welcome! Here we are once again, bringing you another action-packed episode of your favorite monthly magazine. This month's specials include "How to Lose 10 Kilos in Six Days Without Really Trying", "The Secret World of Donald Duck", "How I Married a Spacewoman and Turned Pink", "The Inside Story on the..."

Jenny Whoa, Simon. Whoa. Stop. You're reading the wrong script again. You'll have us banned and exiled. Let ME show you... Welcome! "The World of Three-Legged Centipedes" is exciting as much interest as ever...

Simon I can see what you mean about being banned and exiled. Maybe we'd better keep it a little more straightforward... This is The English Journal. I'm Simon Loveday...

Jenny And I'm Jenny Sayle. After a trying beginning, let me simply say that our first guest, a long, long time resident in Japan, Don Kenny, is a highly accomplished kyōgen actor, director and impresario.

Simon I had the chance to see one of his performances myself a while back and can vouch for an entertaining evening. You won't regret a decision to go and see him and his troupe.

EJ Okay, Mr. Kenny, I'd first like to ask you what inspired you to begin translating kyōgen plays into English and perform them in English.

Kenny There are two things about kyōgen that I like very much, and the first is related to why I put them into English. And that is that the content is absolutely universal and international. In other words, it deals only with very, very basic human situations. It has nothing to do with Japanese history or religion or giri-ninjo, or all those things that kabuki and

レベル：中級
話す速さ：160 wpm 速い
発音：ふつう
なまり：なまりなし
語彙：ふつう
文構造：ふつう
話の内容：一般向き
録音時間11分 翻訳 p.132
監修 渡辺和幸
→「リスニング・ガイド」

注釈監修
ウェザロール・ウィリアム

1.7 Whoa.
=Stop

1.17 impresario
=head, sponsor

1.19 vouch for
=guarantee, promise (you),
say for certain (from experi-
ence) that it will be (=that
you will have)

1.28 has nothing to do with
⇒"Useful Usage"



noh, for instance, have to deal with. So in other words, you don't have to know the background and the depths, and that sort of thing. You just have to know what human beings are like to enjoy kyōgen, because it's just simply very pure human situations.

EJ So do you think that kyōgen is easier for foreigners to understand than kabuki or noh?

Kenny Much easier, yes. And then the other reason that I like kyōgen so much is the challenge to the actor. We don't use any make-up, no sets, very few props; mostly we use just a fan to express everything. And we only, we wear costumes, of course, but the costumes are only stock costumes. That means that they only indicate the social level of the character — in other words, servant, master, warrior priest, woman, whatever — so that, in other words, we don't have anything to help us except our own training, our physical movement and our voice. Since you don't use make-up, what your face looks like that day is the interpretation of your role, you see. In other words, you don't "put on" a role on your face. It's you, except for the costume. And even though the costume is five layers deep, it's really very much like being thrown out onto the stage completely naked, so to speak, because all you have is yourself to depend on. You don't have lights to help you out, you don't have music, you don't have background music. You even produce the sound effects with your own voice, with onomatopoeic sounds, so that it's just a total performance art. There's nothing but the performer up there on the stage to delineate the space, even, except when you're on the noh

日本語、英語を駆使しての「狂言」は日本人の間に、日本の伝統文化を見なおすきっかけを与えている

1.2 the background and the depths
= the cultural aspects

1.12 stock
= ordinary, standard

1.14 whatever
⇒ "Useful Usage"

1.19 "put on" ~ on ~
⇒ express ~ with make-up on ~

1.21 being thrown out
= going out

1.22 so to speak
⇒ "Useful Usage"

1.28 delineates
= defines

stage. But if you're not on the noh stage, then you're trained in such a way that that space, the image of that square space, that cubical space, appears in the mind of the viewer, even if he's never seen a noh stage, because the movement delineates that space very clearly.

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EJ You've been in Japan for what, 24 years now?

Kenny It's my 25th year now, yeah.

EJ Do you find that the attitude towards kyōgen has changed at all in Japan?

Kenny Yes, because when I came to Japan, there, half the seats were empty whenever a kyōgen performance was given, and now they're full. And the theaters are larger and there are more theaters now and more kyōgen performances being given. There are at least, I'd say, five or so full kyōgen perfor(mances), only kyōgen performances given every month.

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1.10 there
⇒ then

1.19 diction and enunciation
= speaking (=pronunciation and intonation), delivery

EJ Why is that?

Kenny Well, one thing is that the shingeki people have realized that it's their best training in diction and enunciation

of Japanese and a very basic theater training, an actor's training. And so a lot of young modern actors are using kyōgen as a basic training. Many of the troupes, shingeki troupes, have kyōgen actors come and teach their entire troupe once or twice a week, or something like that. So that's one reason. And then the other reason is that, well, we've had, in the last, I'd say, well, since Mishima's death, we might say, that the Japanese have begun to take notice of their culture again, gradually. I think that's a rather general trend since about that time. I'm not sure whether it was Mishima's death that did it or that Mishima's death was an indication of that kind of thing beginning to happen, but nevertheless it did seem to turn about that time toward taking notice again of the, of Japanese traditions.

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EJ I know that you teach kyōgen to young children.

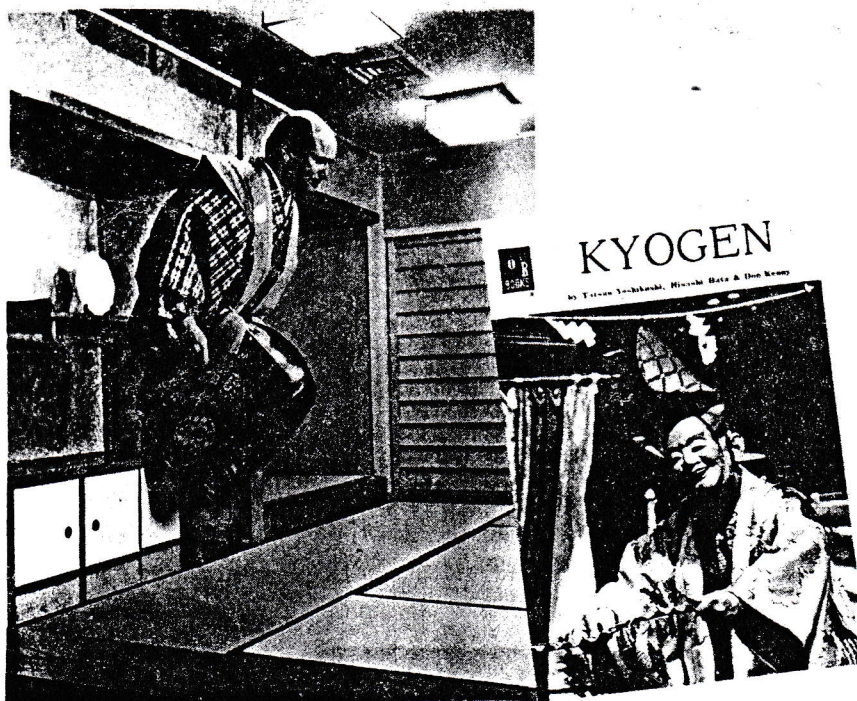
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Kenny Yes, yes, we have a class, I have a class of Japanese children that I teach in English, English kyōgen to, so...

1.3 troupes
=acting groups

EJ And I've heard that the reason for parents wanting their children to learn kyōgen is not to learn English from

1.13 turn
=change



(左)狂言では照明などの舞台装置を用いない代わり、手、体などの動作が「表現効果」と重要にかかわってくる (右)狂言に関するガイド・ブック (英文) ケニーさんも執筆者のひとりだ 保育社刊 700円 p.97, p.98 写真©は Joel Keith Sackett

you, but to learn something about Japanese culture from you, which I think is very interesting.

Kenny Well, it's kind of a package of both. In fact, one of the things that we have been working on recently is touring Japanese schools with English kyōgen, and we have toured about ten now and we have 50 in Hyogo Prefecture alone that have invited us to come. We haven't got that tour set up yet, but, dates set up yet, but we do have that tour to do. And we find that, I thought at first that it was just kind of a funny joke to say, you know, that we're going to bring a package of English language and Japanese culture to the Japanese schools. But they've turned on to it and said yeah, yeah, yeah, it's great! And what we do, we have what we call a lecture performance that's kind of a basic package that we have a short play of nine minutes in length that we do. We've done this both in Japanese schools and we've toured the States five times too, and we almost always do this wherever we go, along with our full performance. We do this short play, first of all, in both languages. If the audience is Japanese, we do it in Japanese first and then we do it in English. If it's American, English-speaking, we do it in English first and then in Japanese. And if you do it that way, the second time, in the other language, everybody thinks they understand every word. And they laugh more at the other language than they did at their own originally, because, well, the reason being that they're listening very carefully at, to their own language, you see, at first, and then they can relax and they know what's happening, see. And so it really does have a very strong effect in terms of communication, in that way.

EJ I know you're interested in the acting side of kyōgen; you do the translations?

Kenny Yes.

EJ What other Japanese cultural things are you interested in?

Kenny Well, in order to do anything well, you really have to focus your energies. I didn't find that out until nine years ago or maybe ten years ago, the years, a year or so before I,

1.3 package
= combination

1.12 they've turned on to
= they've become interested in (= they've taken an interest in)

1.13 what we call
⇒ "Useful Usage"

1.18 first of all
⇒ "Useful Usage"

1.36 focus
= concentrate

we formed the troupe. I used to do all sorts of things and be interested in all sorts of things. And you get very fragmented; it's very easy to get fragmented in Tokyo, because there are just so many things to do and so many exciting things to do that if you do all these things, you're never going to do anything really well. And so, well, for instance, in the beginning I was very interested in kabuki and I took kabuki dance for the first six years.

EJ Oh, really.

Kenny And, but that was only because I think I saw kabuki first and it was, you know, without Japanese, I didn't know, I didn't understand Japanese at all then. And it is perhaps easier to sit through, because it's very colorful and noisy and lots of costumes and everything, and make-up. But as I learned more about Japanese theater, I became very, very interested in kyōgen and started taking kyōgen my fourth year here.

EJ Was that because of the humorous aspect of kyōgen?

Kenny Well, the only way I can really explain what really turned me on to kyōgen from the beginning was the clear air: the clear, clean air that I find in kyōgen. And that's really rather hard to explain. But it's just a very, it's a ve(ry), it's a clean clarity that you see and feel from a performance.

From that mountain there/To this mountain here/Hopping along the way/Just what can it be? /Two things upon its head/ Sticking up/So slender, so long/Standing so straight and tall/ Oh, I see!/It's a rabbit!

Interviewer Eve Rosenbloom

マイクこぼれはなし

ダン・ケニー氏の話す日本語は、たいへん流ちょうだ。来日したころ、まわりの人のことは理解できないと落ち着かないからと、5年間、朝3時間の個人授業を受け、夜はまた3時間、上智大学の授業に没頭して日本語をマスターした。古典芸能の世界に入ったのも、日本語をマスターするためだったという。

古い日本語で話される狂言のせりふは、日本人にとってもわかりづらい。それを、内容を正確に理解して英訳するというのだから、ケニー氏の日本語の素養がどれほどのものかわかるだろう。なにしろ、早稲田大

学に入学したとき、日本人をも含めた日本語のテストで500人中3番の成績を取めたという。

ケニー氏は狂言のせりふを英訳するとき、様式的でありながら、しかも透明度の高い英語にしようところをかけている。狂言のもつ普遍性と乾いた空気を伝えたいからだ。そのために、エリザベス朝のチョーサーの演劇を研究したりもする。しかしその英語はシンプルで、日本人にもわかりやすい。狂言独特のゆっくりとした明りょうな発声法で発音されるので、中学英語くらいの素養でもじゅうぶん理解できるのだ。

ケニー氏は、友人の小川七郎氏とともに、英語狂言の劇団「ケニー&小川英語狂言プレイヤーズ」を主宰している。日本古来の狂言のほかに、オリジナル狂言も演じる。たとえばイエイツの「猫と月」や、能評論家の堂本正樹氏が書き下ろした「浪人盃」、日本映画研究家のドナルド・リチー氏が書いた「外人登録証」などである。公演活動のほかに、狂言についての本の執筆や翻訳、テレビ・ラジオのニュースキャスターと、多彩な活動をしている。(ケニー&小川英語狂言プレイヤーズの次回公演については本誌16ページ参照)