

Title	物語の劇化としての詞章創作：『平家物語』の忠度譚と謡曲
Author(s)	大山, 範子
Citation	文芸学研究. 2001, 4, p. 81-108
Version Type	
URL	<a href="https://hdl.handle.net/11094/50859">https://hdl.handle.net/11094/50859</a>
rights	
Note	

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### **On Making Texts of Noh Play Based on Some Famous Stories**

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Noh plays usually have been created using a lot of famous old stories (called 'honzetsu') as a source or a setting. The purpose of this paper is to consider how one original story is re-formed to the Noh play. Here, the focus is on the case of the tales of *Taira no Tadanori* in *Heikemonogatari* and four Noh plays which are based on them: these are *Tadanori*, *Siga-Tadanori*, *Syunzei-Tadanori*, and *Genzai-Tadanori*.

In the first section, the Tadanori's stories in *Heikemonogatari* are examined, which shows the contents of the stories and their variations that reflect reader's

'Horizon of Expectation'.

In the next section, as the prerequisite for the analysis of a Noh play, its general structure is confirmed according to Zeami's Noh theory.

The third section is the analysis of these four Noh plays. In general, the types of these plays are as follows: *Tadanori*, *Siga-Tadanori*, and *Syunzei-Tadanori* are Mugen-Noh or Phantasmal Noh, but the former two have two scenes, the latter one has only one scene. *Genzai-Tadanori* is Genzai-Noh or Phenomenal Noh. And I examine how to use 'honzetsu' in making Noh play, especially in forming the climax in a work of Noh-play. Besides, I consider each theme.

The fourth section is the conclusion based on the analysis of these four pieces. They have some characteristics, of which these two points below seem very important. From the relationship between Noh play and 'honzetsu', whether using it in the climax or not, there are two types of Noh: In Mugen-Noh (2 scenes) 'honzetsu' must be used, but in Gennzai-Noh and Mugen-Noh (1 scene) it is never used. Until now, as heroes or heroines are a ghost, not alive, Mugen-Noh (1 scene) is thought as a kind of Mugen-Noh. But, if the attention is directed to the content and the quality of the heroes or heroines, it can be classified in the same category of Gennzai-Noh. The second point is about the 'place' where the hero or the heroine appears in the Mugen-Noh (2 scenes). That must be as like a famous place or a historic site which has special images, such as elegant, famous and so forth, for literary work. Their images have some aesthetic effects and play an important role in writing Noh plays and making the multi-layered world of Mugen-Noh (2 scenes).

In the conclusion, the differences between the world of Mugen-Noh (2 scenes) and Gennzai-Noh and Mugen-Noh (1 scene) can be suggested. Mugen-Noh (2 scenes) is a representation of the narration of the original story: a play that describes a 'person'. And Gennzai-Noh and Mugen-Noh (1 scene) is a reproduction of the original story itself: a play that describes a 'happening'.