

BUNRAKU Performance for Beginners

June 8–22, 2023

INTRODUCTION TO BUNRAKU

Bunraku is one of Japan's representative traditional performing arts, designated an Intangible Cultural Heritage by UNESCO in 2003. It is a closely collaborative form which synchronizes narrative recitation, *shamisen* music, and puppetry in performance. The origins of present-day Bunraku date back to the 17th century, when older puppet shows (*ayatsuri ningyō*) were integrated with the medieval narratives (*jōruri*) and called *ningyō jōruri*, which means “puppet narrative.” Its popularity peaked with the works of playwright Chikamatsu Monzaemon and narrator Takemoto Gidayū, and the founding of the Takemotoza Theatre in Osaka in 1684 ushered in a golden age. The Toyotakeza Theatre and others later joined the field and had ups and downs. Among them, a theatre opened by Uemura Bunrakuken, from Awaji, became the leading company in the mid-19th century. The dominance was such that the name became synonymous with the art form, which we still call Bunraku today.

The narrator (*Tayū*) and the *shamisen* player, in their twin positions, seem each to be trying to top the other in artistry as they bring the dramatic narrative to life. But in fact they are in perfect unison; neither leads and neither follows. Their remarkable synchronization is vital to the art, and involves sophisticated techniques of breath control.

Three puppeteers are required to operate a Bunraku doll, making it unique in world puppetry. It is not surprising, then, that its subtle movements are capable of richly nuanced expression, making it every bit as appealing and sympathetic as an actor, if not more so. Dolls are stored in pieces, with their heads and costumes all kept separately. For each production, the doll is rebuilt. Limbs are attached to torsos, props and costumes fitted, and hair affixed and styled. It is the puppeteer's job to assemble his doll for the role assigned to him.



**National Bunraku Theatre
Osaka, Japan**

Gojōbashi (*The Bridge at Fifth Avenue*)

The story, set in the late Heian Period (second half of the 12th century), describes the encounter between the warlord Minamoto no Yoshitsune, who existed at the time and was known for his innate talent for warfare, and his to-be retainer Musashibō Benkei. The scene takes place at night in Kyoto. The young prince of Minamoto clan Ushiwakamaru (later Yoshitsune) confronts the warrior monk Benkei who boasted of his herculean strength and was challenging passers-by at Gojō Bridge. Acknowledging each other's prowess, the two develop a strong bond that renders them inseparable master and retainer.

Commentary

Bunraku is a form of traditional Japanese performing art made up of a close collaboration of three distinctive arts: *tayū* or narrative recitation, *shamisen* music, and puppetry. A commentary by the performers with a demonstration will introduce you to some of its charms.

Kanadehon Chūshingura (*The Treasury of 47 Loyal Retainers*)

Act : Denchū Ninjō / Enya Hangan Seppuku / Shiro Akewatashi

In the early 18th century at Edo Castle where the shogun resided Asano Takumi-no-kami attacked Kira Kōzuke-no-suke with his sword. According to "Kenka Ryōseibai" one of the laws of the time, both parties in a quarrel had to be punished, which would have required capital punishment for both. However, only Takumi-no-kami was forced to commit seppuku (ritual suicide) to atone for his sinful act that caused injury and trouble. A year and nine months later, a group of 47 rōnin (masterless samurais), led by Ōishi Kura-no-suke, the chief retainer of the Asano clan, attacked Kira's mansion and succeeded in avenging their former master by killing Kira.

This incident created a great sensation and became the theme of many works of performing arts. Among these, the most famous in the field of Bunraku is "Kanadehon Chūshingura" that premiered in 1748, 47 years after the vendetta. The acts of the play that are staged in today's performance are centered on the seppuku of Enya Hangan, who is modeled after Asano Takumi-no-kami.

The plot of the acts is as follows: A young feudal lord Momonoi Wakasa-no-suke had been bullied by Kōno Moronō, a high-standing official in the Ashikaga shogunate, and is planning his revenge. However, Moronō suddenly changes his attitude and apologizes to Wakasa-no-suke for his rude behavior. This was due to a bribe Moronō had received from a retainer of Wakasa-no-suke who intended to prevent his master's attempt of revenge.

Moronō makes the apology despite his true feelings and is displeased for having done so. His displeasure grows when his illicit courtship is rejected by Kaoyo Gozen, the wife of Enya Hangan. To vent his anger, Moronō vilely insults him. Though Hangan initially takes the insults composedly, he finally loses patience with Moronō and attacks him with his sword. He fails to kill his adversary and is arrested on the spot. Hangan is forced to commit seppuku, and the Enya clan is subjected to forfeiture. Ōboshi Yuranosuke, the chief retainer of the clan, meets Hangan just before his death, is moved by his regretful words, and vows to take revenge in front of the closed mansion of Enya Hangan.

五条桥

这部作品描绘了实际发生在平安时代末期（12世纪后半叶）的天才武将源义经与其家臣武藏坊弁庆的相遇。舞台背景设定在夜晚的京都。源氏的贵公子牛若丸（后来的义经）与在五条桥上试本领并炫耀怪力的僧兵弁庆相斗。两人互相认同对方实力，藉此产生了羁绊，成为了独一无二的主从关系。

解说

文乐是由太夫、三味线演奏者、人偶操控师三位一体展现的舞台艺术。解说交织于演出者的表演之中，向您介绍文乐的魅力所在。

假名手本忠臣藏

殿中刃伤之幕 / 盐谷判官切腹之幕 / 让渡城池之幕

18世纪初，在将军所居的江户城，浅野内匠头砍伤了吉良上野介。按当时的惯例，根据“喧哗两成败”原则，两人都应判死罪，但最终却只有内匠头一人以伤害及闹事之罪被逼切腹。1年9个月后，内匠头的原家老大石内藏助率领总共47名浪人突袭了吉良的宅邸，杀了吉良，为内匠头报了仇。

这个事件在当时引起很大轰动，根据该事件改编的舞台作品纷纷问世。其中可称为文乐代表作的版本，就是这出“假名手本忠臣藏”，于复仇之战后的第47年，即1748年首次公演。在这场演出中，您可以欣赏到剧中人物盐谷判官，也就是历史上的浅野内匠头切腹自尽前后的故事。

年轻的大名桃井若狭助受到将军家的亲信高官高师直的骚扰，试图进行报复。然而，师直突然转变态度，为自己无礼之举向若狭助道歉。原来，若狭助的家臣为了阻止主人的报复，向师直行了贿赂。

向若狭助道歉后，师直觉得自己的颜面尽失。加上他羡慕盐谷判官之妻颜世御前，向她求爱却遭拒绝，便迁怒到判官头上，狠狠地痛骂了判官一顿。判官忍无可忍之下挥刀斩向师直。可是，未能当场取其性命，判官反遭扣押。此后判官被判令切腹自尽，盐谷家被迫解散。盐谷家家老大星由良助在判官自尽前与其相会，有感于判官的满腔悲愤之情，一个人在户门紧闭的宅邸前，发誓有朝一日必报此仇。

五條橋

這部作品描述的是實際發生在平安時代末期（12世紀末）的軍事天才武將源義經與其家臣武藏坊弁慶的相遇。舞台背景設定在夜晚的京都。源氏的貴公子牛若丸（後來的義經）與在五條橋上比試本事並炫耀怪力的僧兵弁慶相鬥。兩人互相認同對方能力，藉此產生了羈絆，成為獨一無二的主從關係。

解說

文樂是由太夫、三味線演奏者、人偶操控師三位一體展現的舞台藝術。透過交雜於演出者表演中的解說，為您介紹文樂的魅力。

假名手本忠臣藏

殿中刃傷之幕 / 鹽谷判官切腹之幕 / 讓渡城池之幕

18世紀初，幕府將軍居住的江戶城中，淺野內匠頭對吉良上野介拔刀相向。當時的律法是以「喧嘩兩成敗」（滋事的雙方都要受罰）為原則，兩人應該都是死罪，最後卻只有內匠頭因為傷害及引發騷動的罪名而被要求切腹。1年9個月之後，過去擔任淺野家家老一職的大石內藏助，率領總計47名的浪人襲擊吉良的宅邸，手刃吉良，為主君完成復仇。

這事件在當時蔚為話題，產生了許多以此為題材的舞台作品。其中可以說是文樂最具代表性作品的，就是在復仇行動過後第47年，1748年首次上演的「假名手本忠臣藏」。在這場公演中，可以觀賞以鹽谷判官——史實的淺野內匠頭——切腹為中心的場景。

年輕的大名桃井若狹助受到將軍家的親信高官高師直的騷擾，試圖報復。然而，師直突然轉變態度，為自己無理的行為向若狹助道歉。原來，若狹助的家臣為了阻止主人報復，向師直行賄。

向若狹助道歉後的師直心有不甘。加上他愛上了鹽谷判官的妻子顏世御前，向她求歡遭受拒絕，便遷怒到判官頭上，狠狠地痛罵判官一頓。將他辱罵得十分不堪。逆來順受的判官，最後也終於忍不住，拔刀砍向師直。但是未傷及要害，而判官卻被當場逮捕。之後判官被判切腹，鹽谷家也走上分崩離析之途。鹽谷家的家老——大星由良助與殞命前的判官會面，感受到他無奈的怨恨，於是在大門深鎖的鹽谷家宅邸前，對自己發誓必定要幫主君復仇。

고조바시 다리

헤이안 시대 말기 (12 세기 후반) 에 실재했던 전쟁 천재 무장 미나모토노 요시쓰네와 그의 가신 무사시보 벤케이의 만남을 그립니다 . 무대는 밤의 교토입니다 . 겐지의 귀공자 우시와카마루 (후의 요시쓰네) 는 고조바시에서 팔싸움을 하며 괴력을 자랑하는 승병 벤케이와 싸우게 됩니다 . 서로의 힘을 인정한 두 사람 사이에서는 유대감이 싹트고 둘도 없는 주종 관계가 됩니다 .

해설

다유 · 샤미센 연주 · 인형사의 움직임이 하나되어 만들어내는 무대 예술 분리쿠 . 출연자의 시연이 포함된 해설로 그 매력의 일부를 소개합니다 .

가나데혼 주신구라

덴추닌조 편 / 엔야한간셋푸쿠 편 / 시로아케와타시 편

18 세기 초 , 쇼군이 거주하던 에도성 안에서 아사노 다쿠미노카미 가 기라 고즈케노스케 를 상대로 칼을 휘두르는 사건이 일어납니다 . 당시에는 ‘싸움이 발생하면 싸움을 일으킨 양쪽을 모두 처벌한다’ 는 법도가 있었고 , 이 원칙에 따라 싸움을 일으킨 양쪽이 다 처벌 받아야 하였지만 , 상대방에게 상처를 입히고 소동을 일으킨 다쿠미노가미만 할복하라는 명을 받고 목숨을 잃게 됩니다 . 이 일이 있은지 1 년 9 개월 후에 다쿠미노카미의 가신이었던 오이시 구라노스케 가 47 명의 낭인들을 이끌고 기라의 저택을 습격하여 기라를 죽이고 주군의 원수를 갚는 사건이 일어납니다 .

이 사건은 그 당시 큰 화제거리가 되었고 이를 각색한 무대 작품이 많이 만들어졌는데 , 그 가운데 분라쿠를 대표하는 결정판으로 손 꼽을 수 있는 것이 복수가 이루어진지 47 년째 되는 해인 1748 년에 처음으로 공연된 ‘가나데혼 주신구라’ 입니다 . 이 공연에서는 실존 인물인 아사노 다쿠미노카미 에 해당하는 극중 인물 판관 엔야한간 가 할복 장면을 중심으로 펼쳐는 연기를 감상할 수 있습니다 .

젊은 다이묘 모모노이 와카사노스케는 쇼군 수하에서 고관으로 섬기는 관리 고노 모로노에게 괴롭힘을 당해 복수를 하고자 마음먹습니다 . 그러나 모로노는 갑자기 태도를 바꿔 와카사노스케에게 자신의 무례함을 사과합니다 . 사실 와카사노스케의 가신이 주인의 복수를 막기 위해 모로노에게 뇌물을 비친 것입니다 . 본의 아니게 와카사노스케에게 사과한 모로노는 자존심이 상했습니다 . 더불어 엔야 판관의 아내 가오요 고젠을 남몰래 연모하던 모로노는 가오요에게 거절당한 분풀이로 판관을 심하게 모욕합니다 .

이에 묵묵히 참고 있던 판관은 끝내 칼로 모로노 를 베어버리게 됩니다 . 하지만 치명상을 입히지 못한 채 와카사노스케 는 그 자리에서 붙잡히는 신세가 되고 , 판관 엔야한간 는 할복형에 처해지고 엔야 가문은 몰락하게 됩니다 . 할복 직전에 판관과 대면한 엔야 가문의 가신 오보시 유라노스케 는 주군의 억울함을 참지 못하고 몰락한 주군의 저택 앞에서 홀로 복수를 다짐합니다 .

Gojōbashi (*Puente de Gojō*)

La historia, situada a finales del periodo Heian (segunda mitad del siglo XII), cuenta el encuentro entre un personaje que realmente existió en la época, conocido por su talento innato en la guerra, el guerrero Minamoto no Yoshitsune, con su futuro subordinado Musashibō Benkei. El escenario es de noche en Kioto. Ushiwakamaru (posterior Yoshitsune), el joven príncipe del clan Minamoto, enfrenta al monje guerrero Benkei que se jactaba de su fuerza hercúlica y andaba desafiando a cualquiera que pasaba por el puente Gojō. Tras reconocer mutuamente la proeza del uno y del otro, los dos entablan un sólido lazo que los convierte en un inseparable dúo de amo y subordinado.

Comentario

El bunraku es una forma de las artes escénicas compuesta de una estrecha colaboración de tres artes de interpretación: el tayū o la recitación narrativa, la música de shamisen y la manipulación de títeres. El comentario a cargo de los propios intérpretes, acompañado de unas demostraciones, les mostrará algunos de los muchos encantos de este arte.

Kanadehon Chūshingura (*La venganza de los 47 rōnin*)

Acto: Denchū Ninjō / Enya Hangan Seppuku / Shiro Akewatashi

A principios del siglo XVIII, en el castillo de Edo, donde residía el shogún, Asano Takuminokami se abalanzó sobre Kira Kōzukenosuke espada en mano para asesinarle. Según la ley «Kenka Ryōseibai» de la época, en una pelea ambas partes debían ser castigadas, y ambos debían ser condenados a muerte, pero solamente Takuminokami fue condenado a suicidarse por *seppuku* por herir a alguien y ser el causante de tal desorden. Un año y nueve meses después del acontecimiento, un grupo de 47 *rōnin* (samuráis sin amo) liderado por Ōishi Kuranosuke, uno de los principales servidores de Takuminokami, atacó el domicilio de Kira, donde le asesinaron y realizaron así su venganza.

Este incidente causó un gran revuelo en la época y una gran cantidad de obras teatrales basadas en dicho suceso fueron creadas. La más representativa de todas ellas en el ámbito del Bunraku es «*Kanadehon Chūshingura*», que se presentó por primera vez en 1748, 47 años después de la venganza. En esta obra se puede ver la escena del *seppuku* del personaje Enya Hangan que representa al histórico Asano Takuminokami.

Un joven señor feudal Momonoi Wakasanosuke había sido objeto de vejación por parte de un alto cargo del shogún Ashikaga, Kōno Moronō, y está planeando vengarse. No obstante, Moronō cambia de actitud repentinamente y le pide perdón a Wakasanosuke por su falta de respeto. Este cambio se debe a un soborno que un vasallo de Wakasanosuke había proporcionado a Moronō, con la finalidad de evitar que su amo siguiese con su plan de venganza.

Moronō, que se disculpó muy a pesar de sus intenciones verdaderas, no está contento. A esto, se suma el rechazo que sufre por parte de Kaoyo Gozen, la esposa de Enya Hangan, a la que cortejaba ilícitamente. Moronō monta en cólera y empieza a insultar vilmente a Hangan. Hangan aguanta impasible, pero en cierto momento desenfunda su espada y la blande hacia Moronō. Hangan no consigue herirle de muerte y es detenido en ese mismo lugar. Finalmente, se le condena a muerte por *seppuku* y la casa Enya y sus vasallos quedan sin dueño. Oboshi Yuranosuke, uno de sus principales servidores y el último que habla con Hangan antes de su muerte, percibe la desilusión de su amo por no haber logrado su cometido desde la entrada cerrada de la mansión y promete vengarse.

Gojōbashi (*Le pont Gojō*)

Cette pièce met en scène la rencontre entre Minamoto no Yoshitsune, un génie militaire qui existait réellement à la fin de la période Heian (fin du XII^e siècle), et son vassal, Musashibo Benkei. L'action se déroule à Kyoto, la nuit. Ushiwakamaru (nom d'enfance de Yoshitsune), un noble du clan Genji, combat Benkei, un moine soldat qui se vante d'une force surhumaine, qui teste ses compétences au pont Gojo. Reconnaisant réciproquement les forces de l'autre, les deux développent un lien et deviennent le maître et le serviteur sans égal.

Commentaire

Le bunraku est un art théâtral qui combine le tayū (à la fois chanteur et récitant), les joueurs de shamisen et les marionnettistes. Les artistes présenteront une partie de l'attrait du bunraku à travers les commentaires accompagnés de démonstrations.

Kanadehon Chūshingura (*La vengeance des 47 rōnin*)

Acte : Denchū Ninjō / En'ya Hangan Seppuku / Shiroakewatashi

Au début du xviii^e siècle, Asano Takuminokami infligea un coup de sabre à Kira Kōzukenosuke dans le château d'Edo. La loi de l'époque stipulait que tous les deux étaient soumis à la peine de mort selon le principe du «Kenka ryōseibai», mais seul Takuminokami fut forcé de se faire *seppuku* pour le crime d'avoir causé du tumulte et blessé quelqu'un. Un an et neuf mois après cet épisode, un groupe de 47 *rōnin* menés par Ōishi Kuranosuke, le chef des vassaux de Takuminokami, attaqua la résidence de Kira et le tua pour accomplir leur vengeance.

Cet incident fut largement relayé à l'époque et se retrouva adapté dans de nombreuses pièces théâtrales. Parmi celles-ci figure «*Kanadehon Chūshingura*» – jouée pour la première fois 47 ans après cette revanche, c'est-à-dire en 1748 – que l'on peut considérer comme la pièce classique de référence dans le théâtre *Bunraku*. Dans la représentation que nous vous proposons, vous pouvez notamment voir la scène où le personnage d'En'ya Hangan se fait *seppuku* à la place du Takuminokami de l'histoire.

Momono Wakasanosuke, un jeune seigneur féodal, est harcelé par Kōno Moronō, un haut fonctionnaire soutenant le Shōgun Ashikaga, et s'apprête à se venger. Cependant, Moronō change soudainement d'attitude et s'excuse auprès de Wakasanosuke pour son impolitesse. En fait, les vassaux de Wakasanosuke avaient soudoyé Moronō pour empêcher la vengeance de leur maître.

S'excusant contre son gré auprès de Moronō, Moronō ne s'en amuse pas. De plus, Moronō, qui a secrètement le béguin pour Kaoyo Gozen, la femme du magistrat En'ya Hangan, abuse terriblement de ce dernier pour se venger d'avoir été rejeté par Kaoyo. En dépit de sa grande patience, Hangan finit par dégainer son sabre et infliger un coup à Moronō. Il ne parvient néanmoins pas à lui infliger une blessure mortelle et se retrouve immédiatement maîtrisé. Suite à cet incident, il est condamné à se donner la mort par *seppuku*, et la famille En'ya est en conséquence dissoute. Ōboshi Yuranosuke, chef des vassaux de la famille En'ya, qui a rencontré son seigneur juste avant son dernier soupir, ressent le chagrin éprouvé par ce dernier et, seul devant la résidence désormais fermée, jure de le venger.

Upcoming Bunraku performances

2023 Summer vacation Bunraku performance

Saturday, July 22 – Sunday, August 13 *No performance on Aug. 1 *Part1 on Jul. 28 is fully booked.

Performance Time: Part1 10:30 – 12:35 / Part2 13:30 – 17:25 / Part3 18:30 – 20:30

*End times are estimates and could vary.

【Part1: Family Summer Holiday Show】

- Kaminari Daiko (The Story of Torokichi the thunder and Tora-chan Family)
- Introduction to Bunraku
- Saiyūki (Pilgrimage to the West)

【Part2: The Masterpiece of Bunraku】

- Imoseyama Onna Teikin
(Husband and Wife Mountains: A Guide for Virtuous Women)

【Part3: The Summer Late Show】

- Natsu Matsuri Naniwa Kagami (The Summer Festival in Osaka)



*Subtitles: Available only in Japanese. Displayed on screen above the stage.

*For the details of English Audio guide & Synopsis, please see our website.

■ Tickets (All seats reserved, Tax included):

[Part1] (Flat Rate)

Adult 4,800yen / Student 2,400yen / Child (18 years old and under) 1,900yen

[Part2]

1st grade 6,500yen (Student 4,500yen) / 2nd grade 3,800yen (Student 3,800yen)

[Part3]

1st grade 5,000yen (Student 3,500yen) / 2nd grade 3,800yen (Student 3,500yen)

■ Booking opens from Thursday, June 8

National Theatre Ticket Centre

(24hours)

https://ticket.ntj.jac.go.jp/top_e.htm



(10:00-18:00) *Closed on July 1

0570-07-9900 / 03-3230-3000(IP phone)

■ Box Office Sales start on Friday, June 9

National Bunraku Theatre (10:00-18:00)

*Closed on July 1

2023 November Bunraku performance

Saturday, November 4 – Sunday, November 26 *No performance on Nov. 14

2024 New Year Bunraku performance

Wednesday, January 3 – Monday, January 22 *No performance on Jan. 15

For more information, updates and useful links, please visit our website !

(<https://www.ntj.jac.go.jp/en/>)



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Discover BUNRAKU Sunday, June 11 14:30 ~

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