

BUNRAKU Performance for Beginners

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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**

Ninin Sanbasō

“Ninin Sanbasō” is part of a piece called “Kotobuki Shiki Sanbasō.” In the latter half of this piece, two Sanbasō dancers perform together. “Kotobuki Shiki Sanbasō” is a Bunraku piece that was originally a prestigious Noh piece called “Okina.” Like Bunraku, Noh has been designated an Intangible Cultural Heritage by UNESCO.

“Okina,” is a festive and ritualistic piece, and “Kotobuki Shiki Sanbasō” is usually performed at celebratory events, such as theatre openings, anniversaries, and New Year celebrations.

“Ninin Sanbasō” has no particular storyline, but is made up of spell-like words and lyrics praying for world peace and prosperity. The *Tayū*’s chanting and the sound of the *shamisen* are powerful and dynamic. To their tune, the two Sanbasō dancers perform a dance that is sometimes free and easy, and sometimes comical.

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.

Sugawara Denju Tenarai Kagami (Sugawara and the Secrets of Calligraphy)

Act : Terairi (The New Student) / Terakoya (The Village School)

In the village of Seryō, in the mountains far from the capital of Kyoto, Takebe Genzō, a former retainer of Kan Shōjō, runs a small village school. Having been entrusted with the care of Kan Shōjō’s son, Kan Shūsai, Genzō and his wife, Tonami, pretend that Kan Shūsai is their own child.

While Genzō is away, a child arrives with his mother, seeking enrollment in the school. Leaving her son, Kotarō, the mother makes her departure from the school. At this point, Genzō returns, all color drained from his face. It has been discovered that he has been harboring Kan Shūsai, and he has been given the terrible order to behead the child. He considers killing one of the other pupils as a substitute, but they are all farmers’ children, who could never pass for the son of a court aristocrat. When Tonami introduces him to the new pupil, Kotarō, however, Genzō sees that the boy is of noble upbringing, and he decides he must kill Kotarō in Kan Shūsai’s place.

Soon afterward, Shundō Genba and Matsuōmaru, servants of Kan Shōjō’s political enemy, Fujiwara no Shihei, arrive at the school. Matsuōmaru, who knows what Kan Shūsai looks like, has come to identify the head of the boy handed over by Genzō as that of Kan Shūsai. Reminded to obey his orders to behead Kan Shūsai, Genzō has no choice but to behead the substitute, Kotarō. Matsuōmaru is shown the head of the slain child and declares that it is unmistakably that of Kan Shūsai. The party then departs the village school, bearing the head.

Just as Genzō and Tonami are breathing a sigh of relief, Kotarō’s mother, Chiyo, arrives to collect her son from school. Genzō attempts to kill the mother as well to conceal his deeds, but Chiyo evades his sword and makes the surprising statement, ‘Has my son died usefully in taking Kan Shūsai’s place?’ At this point, Matsuōmaru reappears. The fact is that Kotarō was the only son of Matsuōmaru and Chiyo. Although a servant of Kan Shōjō’s enemy, Shihei, Matsuōmaru wanted to be of service to Kan Shōjō, who had given Matsuōmaru his name and to whom Matsuōmaru owed a debt of obligation. Matsuōmaru effects a reunion between Kan Shūsai and his mother, Kan Shōjō’s wife, whom Matsuōmaru has rescued from the enemy. Dressed in white mourning kimono, Matsuōmaru and Chiyo conduct the funeral rites for their son, Kotarō.

二人三番叟

本剧目选自《寿式三番叟》后半部分，是由2人演绎的三番叟的舞蹈部分。《寿式三番叟》中移入了和文乐同被列入联合国教科文组织的无形文化遗产——能的重要剧目《翁》。

《翁》是祭祀性、仪式性的剧目，《寿式三番叟》也经常会在剧场开幕时、重要纪念年份或正月等时候上演。

上演的内容没有故事情节，唱词多为咒语或祈祷世间繁荣、和平的内容。太夫的说唱和三味线的演奏激情而充满活力，与2人演绎的三番叟上演时而舒缓，时而逗趣的舞蹈融为一体。

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。

菅原传授手习鉴

入寺（新生）桥段 / 寺子屋（私塾）桥段

在远离京都的深山，芹生之里，菅丞相的旧臣武部源藏开了一家私塾。源藏受丞相之托，抚养丞相之子菅秀才，把他伪装成自己的孩子藏匿起来，与妻子户浪一家三口生活在一起。

有一天，源藏不在家，有位母亲带着孩子想要加入私塾。那位母亲将儿子小太郎放到私塾后就离开了。就在那时，一脸凝重、心事重重的源藏回来了。原来，藏匿菅秀才一事被走漏风声，面临被迫交出首级的难题。为难之中，他想在私塾中找一个孩子当替罪羊，可全都是农家小孩。然而当户浪领着新来的小太郎来到源藏面前，看到那清秀姣好的面容时，源藏下定决心让小太郎当替身。

不久，菅丞相的政敌藤原时平的手下春藤玄蕃和松王丸赶来。松王丸知道菅秀才的模样，为了检验菅秀才的首级真假而被任命为“首实检”一职，一起跟了过来。被催促斩下菅秀才首级的源藏，迫不得已将替罪羊小太郎的首级斩了下来。松王丸看着交出的首级时说：“确实是菅秀才的首级”，一行人携首级离开了私塾。

当源藏与户浪心里的石头终于落地时，小太郎的母亲千代赶来接儿子。为了守住秘密，源藏想要把母亲也杀掉，正当他举起刀时，千代躲过刀锋，说出了惊人的一句话：“作为菅秀才的替身，可否为您效力？”就在那时，松王丸也出现了。实际上小太郎是松王丸和千代的独生子。松王丸在侍奉敌人时平的同时，也想为给自己取名的恩人菅丞相效力。松王丸将菅秀才的母亲御台所从敌人那里救出，使得菅秀才母子团聚。最后，身着白衣丧服的松王丸夫妇亲自为小太郎送了葬。

二人三番叟

與文樂同被列入聯合國教科文組織的無形文化遺產——能的經典作品『翁』改用文樂形式表演時，則名為『壽式三番叟』。而「二人三番叟」的美稱便是取自『壽式三番叟』後半段雙人三番叟的舞蹈表演部分。

『翁』是象徵慶祝、祭祀的儀式性表演，『壽式三番叟』也經常在劇場表演開場，具特殊記念意義的年份或是新年時等演出。「二人三番叟」並沒有劇情，而是從表演者口中吐露出宛如咒語般的字句，祈求世間昌盛太平的歌詞。太夫的說唱技巧結合三味線演奏，展現出強烈的躍動感，與雙人三番叟時而輕鬆時而滑稽的舞蹈在舞台上融為一體。

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。

菅原傳授手習鑑

入寺（新生私塾）之段 / 寺子屋（寺院私塾）之段

菅丞相的舊臣武部源藏在遠離京都的深山的芹生之里，開設了寺子屋（寺院私塾）。丞相的獨子——菅秀才被託付給源藏，他與妻子戶浪將菅秀才偽裝成自己的孩子，藏身而居。

在源藏外出時，一個想要拜入私塾的小孩與母親來到這裡。母親將兒子小太郎寄放於此地後，就直接離開了寺子屋。這時，源藏青白著一張臉返回。原來他藏匿菅秀才的事情已經曝光，而且還被命令交出菅秀才的首級。源藏煩惱著該如何從寺子屋的小孩中找替身，但大家都是鄉下人。這個時候，戶浪看上了剛加入的小太郎，在觀察他似乎教養良好的容貌後，源藏下定決心，要讓這個小孩當菅秀才的替身。

後來，侍奉菅丞相政敵藤原時平的春藤玄蕃與松王丸來到此地。知曉菅秀才長相的松王丸，是為了執行「首級檢驗」，檢查交出的菅秀才首級是否為本人而一同前來。被催促斬下菅秀才首級的源藏，逼不得已砍下了替身小太郎的首級。見到交出的首級後，松王丸說：「這的確是菅秀才的頭」，一行人便帶著首級離開了寺子屋。

就在源藏與戶浪鬆了一口氣的同時，小太郎的母親千代來迎接自己的孩子。為了封口而打算殺掉母親的源藏，正要斬殺她時，毫不閃躲的千代說出了出乎源藏意料的話：「他是不是派上用場，當了菅秀才的替身呢？」這時，松王丸出現了。其實，小太郎是松王丸與千代的獨生子。松王丸雖然效命於敵方的時平，但他一直希望能夠幫助替自己取名、對自己有恩義的菅丞相。松王丸從敵營救出的菅秀才之母御台所與菅秀才再度相聚。一身白色裝扮的松王丸夫妻則埋葬了小太郎。

니닌 산바소

분라쿠와 마찬가지로 유네스코의 무형문화유산으로 등재되어 있는 노의 격식 높은 작품인『오키나』를 분라쿠로 연출한『고토부키시키 산바소』에서 후반에 2명이 함께 춤을 추는 산바소 부분을 다룬 것이다.

『오키나』는 축제적이고 의식적인 무대로『고토부키시키 산바소』도 극장이 개장했을 때나 기념할 만한 해 또는 정월 등에 상연되는 경우가 많다.

정해진 스토리는 없고, 주문과 같은 말이나 세상의 번영 및 평화를 기원하는 가사가 읊어진다. 박력있고 약동감 넘치는 다유의 이야기와 샤미센 연주는 역동적이며, 그것과 일체가 되어 두명의 산바소 연기자가 때로는 평온하게 때로는 익살스럽게 춤을 춘다.

해설

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

스가와라 덴주 데나라이 가가미

데라이리(서당 입문)의 단 / 데라코야(서당)의 단

교토에서 멀리 떨어진 깊은 산속의 세료노사토 마을에서 간 쇼조의 옛 가신 다케베 겐조가 서당을 열었습니다. 간 쇼조의 외아들 간 슈사이를 맡아 기르게 된 겐조는 아내 도나미와 함께 간 슈사이를 친자식이라 속이며 숨어 살고 있었습니다.

겐조가 없는 사이에 서당에서 공부하고 싶어하는 아이가 어머니와 함께 찾아옵니다. 그리고는 아들 고타로를 서당에 맡기고 어머니는 그대로 서당을 떠납니다. 그 때, 파랗게 질린 얼굴로 겐조가 돌아옵니다. 간 슈사이를 숨겨서 키우고 있다는 사실이 밝각되어 간 슈사이의 목을 바치라는 어려운 하명을 받은 것입니다. 서당 아이들 가운데 간 슈사이를 대신할 아이를 찾아보지만 모두가 시골 출신이라 마땅치가 않습니다. 그런데 도나미가 새로 서당에 들어온 고타로를 데리고 오자, 유복한 집안에서 자란 듯한 얼굴을 보고 겐조는 이 아이를 간 슈사이 대신 희생시키기로 결심합니다.

머지않아 간 쇼조의 정적인 후지와라노 시헤이의 가신 순도 겐바와 마쓰오 마루가 찾아옵니다. 간 슈사이의 얼굴을 알고 있는 마쓰오 마루는 넘겨받을 간 슈사이의 머리가 간 슈사이의 것이 맞는지를 판별하기 위해 함께 온 것입니다. 간 슈사이의 목을 칠 것을 재촉받은 겐조는 어쩔 수 없이 고타로의 목을 칩니다. 건네받은 머리를 본 마쓰오 마루는 ‘간 슈사이의 머리가 틀림없다’고 말하고, 일행은 간 슈사이의 머리를 가지고 서당을 떠납니다.

겐조와 도나미가 안도하고 있는 사이에, 고타로의 어머니 지요가 아이를 데리러 옵니다. 입막음을 위해 아이의 어머니도 죽이기로 결심한 겐조는 칼을 내려쳤는데, 지요는 그 칼을 피하면서 “간 슈사이의 목숨을 구하는데 도움이 되었습니까?” 하고 예상치 못한 말을 합니다. 그때 마쓰오 마루도 모습을 드러냅니다. 사실은 고타로는 마쓰오 마루와 지요의 외아들이었던 것입니다. 마쓰오 마루는 정적인 시헤이를 모시고 있으면서도, 대부분이자 같아야 할 은혜가 있는 간 쇼조에게 은혜를 갚고 싶었던 것입니다. 마쓰오 마루가 적에게서 구해 낸 간 슈사이는 어머니인 미다이도코로와 재회하게 됩니다. 소복을 입은 마쓰오 마루 부부는 고타로의 장례식을 치릅니다.

Ninin Sanbasō

El «*Kotobuki Shiki Sanbasō*» es una adaptación de la prestigiosa obra «*Okina*» del teatro Nō, inscrito como patrimonio cultural inmaterial de la UNESCO al igual que el *Bunraku* y en su segunda parte figura una danza de dos bailarines *Sanbasō*, y es esta danza que ha sido adaptada a una obra aparte llamada «*Ninin Sanbasō*».

El «*Okina*» es un espectáculo festivo y ceremonial, y el «*Kotobuki Shiki Sanbasō*» también se representa en ocasiones como la inauguración de un teatro y fechas señaladas como aniversarios o el Año Nuevo.

No es que haya una historia, sino que se compone de palabras que recuerdan a conjuros y de versos que rezan por la paz y la prosperidad mundial. En perfecta armonía con el son fuerte y vibrante de la voz del narrador y la interpretación del *shamisen*, los dos bailarines *Sanbasō* representan un baile a veces relajado y a veces cómico.

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.

Sugawara Denju Tenarai Kagami (Sugawara y Secretos de Caligrafía)

Acto: Terairi / Terakoya

Al fondo de las montañas de la ciudad de Kyoto, en el pueblo de Seryō, el ex ministro de Kan Shōjō, Takebe Genzō, ha inaugurado la escuela Terakoya. Genzō, a quien se le confió velar por Kan Shūsai, un hijo de Shōjō, vivía con su esposa Tonami fingiendo que Kan Shūsai era su hijo.

Un día que Genzō no estaba, llegó acompañado de su madre un niño que quería inscribirse. Al dejar a su hijo Kotarō, la madre deja el Terakoya. En eso, regresa Genzō con la cara pálida. Se descubrió que estaba escondiendo a Kan Shūsai, y se le ordenó la difícil tarea de entregar su cabeza. Pensó en reemplazarlo con a alguno de los niños del Terakoya, pero todos eran gente rural. Sin embargo, cuando Tonami le presenta a Kotarō, el recién ingresado, Genzō decide usar a este niño como reemplazo, viendo su cara de buena familia.

Luego llegaron Shundō Genba y Matsuōmaru, servidores de Fujiwara no Shihei, enemigo político de Kan Shōjō. Matsuōmaru, quien conocía la cara de Kan Shūsai, fue como "inspector" para comprobar que la cabeza de Kan Shūsai sea verdadera. Genzō, que había recibido la orden de entregar la cabeza de Kan Shūsai, no le queda más que degollar a Kotarō en su lugar. Matsuōmaru, al ver la cabeza entregada, dice: "Es la cabeza de Kan Shūsai, no hay duda", y el grupo con la cabeza abandona el Terakoya.

Genzō y Tonami suspiran de alivio, cuando en eso llega la madre de Kotarō, Chiyo, a recoger a su hijo. Genzō intenta matarla para que no hable, pero Chiyo esquiva la espada y dice: "¿Les sirvió como sustituto de Kan Shūsai?", dejándolos sorprendidos. En eso llega Matsuōmaru. En realidad, Kotarō era el hijo único de Matsuōmaru y Chiyo. Matsuōmaru, aunque servía al enemigo político Shihei, quiso hacer algo por Kan Shōjō, quien era su padrino y le debía mucho. La madre de Kan Shūsai, que fue rescatada del enemigo por Matsuōmaru, por fin se reencuentra con su hijo. Matsuōmaru y esposa se vistieron de blanco y enterraron a Kotarō.

Ninin Sanbasô

Inscrit comme patrimoine culturel immatériel de l'humanité par l'Unesco aux côtés du théâtre Nô, le Bunraku, théâtre de marionnettes, comporte dans son répertoire une pièce nommée «*Kotobuki Shiki Sanbasô*», adaptée d'une pièce prestigieuse de Nô intitulée «*Okina*». Dans la deuxième partie de «*Kotobuki Shiki Sanbasô*» figure une danse réalisée par deux danseurs incarnant le personnage *Sanbasô*, et c'est cette danse qui, devenue une oeuvre à part entière, est appelée *Ninin Sanbasô*.

Tout comme «*Okina*» se joue aux cérémonies et aux fêtes, «*Kotobuki Shiki Sanbasô*» est souvent représentée à des occasions telles que l'ouverture d'un théâtre, la commémoration d'un évènement historique, ou encore le Nouvel An.

N'y cherchez pas de récit ou d'histoire, car il n'y en a pas – seulement un chant aussi envoûtant qu'une incantation et des paroles priant pour la paix et la prospérité du monde. Au son vibrant de la voix du narrateur et des cordes de *shamisen*, les deux danseurs offrent une prestation tantôt sereine, tantôt humoristique, en parfaite harmonie avec l'ensemble des éléments composant la pièce.

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.

Sugawara Denju Tenarai Kagami

Acte : Terairi / Terakoya

Dans les montagnes distantes de la capitale Kyoto, à Seryō no Sato, l'ancien serviteur de Kan Shōjō, Takebe Genzō, tient une *terakoya* (école liée à un temple). Il y vit avec son épouse Tonami et Kan Shūsai, le fils de Shōjō que celui-ci lui a confié. Genzō et Tonami le cache en prétendant qu'il est leur propre enfant.

Alors que Genzō est absent, une mère arrive à l'école avec son enfant pour le faire admettre. Elle y laisse donc son fils Kotarō avant de repartir. C'est alors que revient Genzō, livide, car la cachette de Shūsai ayant été découverte, il se retrouve devant la difficile obligation de devoir trancher et présenter la tête du garçon. Genzō tente de trouver un substitut parmi les enfants de l'école, mais il n'y a que des campagnards parmi eux. Néanmoins, lorsque Tonami lui présente Kotarō le nouvel arrivant, Genzō décide qu'il prendra la place de Shūsai à cause de l'impression qu'il donne d'être bien éduqué.

Arrivent enfin Shundō Genba et Matsuōmaru au service de Fujiwara no Shihei, l'ennemi de Kan Shōjō. Matsuōmaru, qui connaît le visage de Kan Shūsai, est présent pour la «*Kubi Jikken*», identification de la tête décapitée. Forcé de trancher la tête de Kan Shūsai, Genzō s'exécute et coupe celle de Kotarō servant de substitut. Lorsque la tête est montrée à Matsuōmaru, celui-ci confirme que « C'est sans erreur la tête de Kan Shūsai », et le groupe repart de l'école en emportant la tête.

À peine Genzō et Tonami rassurés, Chiyo, la mère de Kotarō, revient à l'école pour récupérer son fils. Afin de garder le secret, Genzō tente de tuer Chiyo, mais celle-ci esquive le coup de sabre et, de façon inattendue, demande : « Vous êtes-vous servi de l'enfant pour le substituer à Kan Shūsai ? ». Matsuōmaru réapparaît alors lui aussi. Il s'avère que Kotarō était le fils unique de Chiyo et Matsuōmaru. Ce dernier, bien qu'il soit au service de Shihei du clan adverse, désirait être utile à Kan Shōjō qui lui avait choisi son nom et envers lequel il avait un sentiment d'obligation. La femme de Kan Shōjō, la mère de Kan Shūsai que Matsuōmaru a sauvé des griffes de l'ennemi, finit par retrouver son fils. Quant à Matsuōmaru et son épouse, vêtus de blanc, ils procèdent aux funérailles de Kotarō.

Upcoming Bunraku performances

● July 20 - August 12 *No performance on Jul. 30 / Aug. 6 *Part1 on Jul. 26 is fully booked.

Performance Time : Part1 10:30 - 12:25 / Part2 13:30 - 17:25 / Part3 18:00 - 20:25

*End times are estimates and could vary.

Part1: Family Summer Holiday Show

- Hyoutanike no Ōnamazu (The Big Catfish)
- Introduction to Bunraku
- Saiyuki (Pilgrimage to the West)



Part2: The Masterpiece of Bunraku

- Shō Utsushi Asagao Banashi (The Tale of the Morning Glory)

Part3: The Summer Late Show

- Onna Koroshi Abura no Jigoku (The Woman Killer and the Hell of Oil)

*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 5,000yen / Student 2,500yen / Child (18 years old and under) 2,000yen

Part2

1st grade 6,700yen (Student 4,600yen) / 2nd grade 4,700yen (Student 4,600yen)

Part3

1st grade 5,500yen (Student 3,800yen) / 2nd grade 4,000yen (Student 3,800yen)

■ Booking opens on 10:00 June 8

National Theatre Ticket Centre

[Online] (24hours)

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



[National Theatre Ticket Centre](#)

[Search](#)

[Telephone] (10:00-18:00) *Closed on Jul. 1

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

■ Box Office Sales start on June 9

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

*Closed on Jul. 1

● November 2 - 24 *No performance on Nov. 12

● January 3 - 26 *No performance on Jan. 15

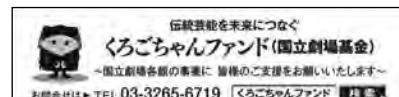
For more information, updates and useful links, please visit our website !
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Discover BUNRAKU June 16 14:30~

*Ninjin Sanbasō is not performed at the Jun. 16 performance.

Presented by Japan Arts Council and Agency for Cultural Affairs, Government of Japan

