

博士学位論文内容要旨

2005年 9月 16日

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(要旨)		
<p>The dissertation, written in English, is divided into an Introduction, three main chapters, a Conclusion, Notes and a Bibliography. The objective of the dissertation is to demonstrate the borrowing and innovation of different aspects of Noh in selected works by Thornton Wilder, Tennessee Williams, and Benjamin Britten in order to better understand and appreciate the works in question. The conclusion of the dissertation is that considerable borrowing and innovation can be seen in the works under consideration. Perhaps the most significant of these is the role of the <u>waki</u> and his/her relationship with the <u>shite</u>.</p> <p>In the Introduction, after stating the objectives of the dissertation, the author pursues three questions. (1) Why were Wilder, Williams, and Britten selected for study in this dissertation? (2) What is Noh drama? and (3) How have researchers and translators introduced Noh to the English-speaking world? She then introduces the ten categories which will be used in the analysis and discussion. These are (1) sources, (2) structure, (3) texts, (4) stagecraft, (5) costume, (6) music, (7) dance, (8) location, (9) characters, and (10) catharsis.</p> <p>Chapter I, "Thornton Wilder's <u>Our Town</u>: Noh and Innovation," is divided into five parts: (1) Wilder's background, (2) three of his early one-act plays (<u>The Long Christmas Dinner</u>, <u>The Happy Journey to Trenton and Camden</u>, and <u>Pullman Car Hiawatha</u>), (3) the relationship between <u>Our Town</u> and Noh, giving emphasis to a comparison of the <u>waki</u> and the Stage Manager, (4) what Wilder could have adapted from <u>Mugen Noh</u> in <u>Our Town</u>, and (5) stagecraft in <u>Our Town</u>, other than that associated with the Stage Manager.</p> <p>Chapter II, "Tennessee Williams's <u>In the Bar of a Tokyo Hotel</u>: After a Noh Play Dedicated to Yukio Mishima," is divided into four parts, which follow a rather lengthy introduction and precede a conclusion. The four parts are (1) the relationship between Williams and Mishima, (2) how Williams modified the techniques found in Noh drama into those used in the above play, (3) a comparison of some of the features in Williams's play with the English translations of some of Mishima's modern Noh plays, and (4) how Williams adapted the aspects of translations of both Mishima's modern Noh plays and their originals in that play.</p>		

Chapter III, "Curlew River and Sumidagawa: Benjamin Britten's Adaptation of a Noh Play," is divided into four parts, following an introduction and preceding a conclusion. The four parts are (1) why Sumidagawa was transformed into the opera titled Curlew River, (2) how Britten developed it as a "Medieval Religious Drama," (3) liturgical drama as another possible source of Curlew River, and (4) the influence of Marie Stopes's translation of Sumidagawa on that opera.

The Conclusion summarizes the findings of the dissertation by grouping them into the ten categories that have been used in the analysis. Briefly, these are as follows:

- (1) sources. It is impossible to identify any specific Noh play which may have influenced Our Town. There are, however, reasons to believe that the sources for Williams's In the Bar of a Tokyo Hotel may include several of Yukio Mishima's modern Noh plays. In the case of Britten, Sumidagawa has been identified as the main source of Curlew River, although there are also reasons to believe that several medieval religious plays were also used as sources.
- (2) structure. There is a distinct possibility that Wilder and Williams were influenced by certain structural features of Noh. Britten's Curlew River has been shown to closely follow the structure of Sumidagawa.
- (3) texts. Textual characteristics of Noh, primarily the repetition of key phrases, the splitting up of sentences between two characters or between one character and the chorus, and the use of highly focused motifs, appear to have been adapted by Wilder, Williams, and Britten.
- (4) stagecraft. The characteristic of the waki to sit at a specific place on the stage appears to have been adapted by Wilder, Williams, and Britten.
- (5) costume. Wilder appears to have adapted the Noh technique of changing costumes, whereas Williams seems to have made use of symbolic costumes. Britten adapted the use of a mask, by developing a "eye mask" which would not interfere with the actor's ability to sing.
- (6) music. Williams used glass pendants as wind chimes to punctuate what was happening on stage, thus adapting one of the main functions of music in Noh. Britten's innovative use of musical aspects of Noh has not been discussed here because it falls too far out of the scope of the dissertation.
- (7) dance. Neither Wilder nor Williams used dance in their plays. Britten, however, used stylized dance-like movements, especially for the Madwoman and her son.
- (8) place. Place is very important in all of the plays under consideration in this dissertation. There is also an extremely close relationship between place and the titles of the plays.
- (9) characters. Special emphasis is given to a consideration of how the role of the waki was used. Wilder and Williams appear to have been quite innovative in their adaptation of the waki concept, while Britten chose to closely follow that concept as he found it in the translations of Sumidagawa which he used.
- (10) catharsis. Wilder, Williams, and Britten all adapted that aspect of the relationship between the shite and the waki by which the latter enables the former to have a cathartic experience, which in turn makes it possible for the shite to either obtain enlightenment or release from suffering.

The Conclusion then ends with a general statement which calls for a re-evaluation of the plays under consideration by Wilder and Williams, and a new appreciation of the role of medieval English religious drama on Britten's Curlew River.

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論文題名	Western Drama and Noh: Borrowing and Innovation in Wilder, Williams, and Britten	
(要旨)	<p>This dissertation, written in English, is a study of the influence of the classical Japanese theatrical form known as Noh upon specific works of Thornton Wilder, Tennessee Williams, and Benjamin Britten. These works are <u>Our Town</u>, and three one-act plays, by Thornton Wilder, <u>In the Bar in a Tokyo Hotel</u>, by Tennessee Williams, and <u>Curlew River</u>, an opera by Benjamin Britten (libretto by William Plomer). They were selected for three reasons (1) because in each case the authors specifically indicated that the influence of Noh exists on these works, (2) because they had not hitherto been sufficiently studied, and (3) because they were considered to be worthy of study.</p> <p>After introducing and explaining the essential qualities of Noh, the author describes how Noh was introduced to the west both in terms of translations into English and in terms of research primarily in English but also in French. She gives special care to those translations and works of research which may have been available to Wilder, Williams, and Britten at the time they were involved in writing the works under study. Although in discussing Noh Ms. Shirai presents research done in English, French and Japanese, an invaluable part of the contents comes from knowledge based on her own actual study of Noh as performance.</p> <p>Ms. Shirai's approach to the selected works of Wilder, Williams and Britten is a close textual analysis based on her knowledge of the original libretto, the translations, the plays under scrutiny, and other plays or materials the analysis of which may help to understand the influence of Noh on the main texts at hand. The analysis is based on the use of ten categories: sources, structure, texts, stagecraft, costume, music dance, location, characters, and catharsis. Several significant examples of her analysis may be included here. In the case of Wilder and Williams, attention is repeatedly directed toward a comparison of the <u>waki</u> role in Noh with specific characters in the plays.</p>	

These are the Stage Manager in the plays by Thornton Wilder, and the Barman in Williams's In the Bar of a Tokyo Hotel. Through her analysis, Ms. Shirai uncovers, presents, and details the ways that Wilder and Williams used the characteristics of the waki role to their own purposes. Although previous studies have mentioned the connection between the waki and the Stage Manager in Our Town, this is the first time that a detailed analysis has been made. In addition, the role of the Stage Manager in three of Wilder's earlier one-act plays—and the connection between these plays and Our Town had virtually been ignored until Ms. Shirai's study. In the case of In the Bar of a Tokyo Hotel, although the close relationship between it and an earlier play by Williams identified as "an Occidental Noh play," had been previously noted, no detailed analysis of this play in terms of the possible influence of Noh had been made before Ms. Shirai's dissertation. With regard to Britten's Curlew River, although a comparison of it with the Nippon Gakujutsu Shinkokai translation of Sumidagawa (which Britten identifies as his main source) Ms. Shirai's research revealed not only that Britten had also used the translation of that Noh play which had been made earlier by Marie Stopes, but also that his interpretation of the conclusion of the play was heavily influenced by her translation. Ms. Shirai also demonstrates the likelihood of a deeper than heretofore considered relationship between certain European medieval religious plays and Curlew River.

In each of the main chapters of her dissertation, Ms. Shirai both demonstrates her understanding of the play and presents original research which makes a significant contribution to her field of study. Although the dissertation is somewhat marred by typographical errors, it is the conclusion of the members of her committee that the dissertation reaches the level of scholarship required for the doctoral degree 博士 (英語英文学) at Doshisha Women's College of Liberal Arts.

試問結果の要旨

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<p>The Oral Defense for Ms. Harumi Shirai's dissertation was held at 10:00 am, on September 9, 2005. In attendance were the director of the thesis and both of the other members of her committee. The Oral Defense was open to the public, and in addition to the above several members of the faculty of the Graduate School of English were also present.</p> <p>Dr. Teele first asked Ms. Shirai to give a brief summary placing special emphasis on what she had accomplished in her dissertation on the influence of Noh on certain plays by Thornton Wilder, Tennessee Williams and Benjamin Britten, and what was unique about her work. After this, there was a series of questions regarding different aspects of her research. Next, there were questions and comments first of all by Dr. Kodama, followed by Profs. Fukuda and Teele. It was noted that she had demonstrated a high level of mastery of her field, done a considerable amount of original research, and made a significant contribution to her field of study.</p> <p>There were several areas where suggestions were made, but the conclusion was that Ms. Shirai had answered the questions satisfactorily, and that both the contents of the dissertation and Ms. Shirai's defense of it indicated that she had attained the level of scholarship required for the degree of 博士 (英語英文学) at Doshisha Women's College of Liberal Arts.</p>		