

「倉本聰 英訳 戯曲全集」刊行に寄せて

この「倉本聰 英訳戯曲全集」は、北海道富良野市在住の劇作家・倉本聰が、主宰する脚本家と役者の養成塾「富良野塾」(1984～2010)「富良野 GROUP」(2010～)で発表した演劇作品を英訳したものです。若い頃からテレビや映画などの映像作品で日本中に感動を送り続ける脚本家の倉本聰が、富良野塾の役者に向けて戯曲を書くだけではなく、自ら“演出”して上演するまでこだわった演劇世界の作品群になります。

長年、映像の世界で鍛えられた倉本の表現術は、舞台世界でもフルに発揮されます。起伏に富んだ極上のストーリー、魅力的なキャラクター造形、胸を博つセリフの数々・・・さらに舞台では不可能と思われる素早い場面転換も、お金をかけずにローテクで実現します。役者自身が身体表現として「スローモーション」や「ストップモーション」を行うなど、倉本オリジナルの映像的表現は富良野カンパニーの作品世界を大きく広げました。

倉本の脚本・戯曲を読まれると、会話の中に「間」「——」「・・・」という表記が多いことに気が付かれるでしょう。思ったことをストレートに表現することを好む英語圏の皆さんと違い、日本人は「本音」と「建前」を使い分けるなど、ちょっと面倒な国民性を持っています。同じ日本人同士でも、男女間、世代間、親子間で、言葉の違いを感じます。これは英語圏の皆さんも心当たりがおありではありませんか？それを倉本は「間（ま）」という表現を使って「人間」を深く描きます。それぞれが「間」に、何を「インナーボイス」(心の声)として持っているか——。優れた役者が演じれば、インナーボイスは言葉にしなくても「表情」に、「息遣い」に、「態度」に、「姿勢」に、そして「行動」に出てくるものです。「セリフ」の裏に、「間」の奥底にある「真意」が聴こえるようになれば、日本のお芝居はもっと面白く感じられることでしょう。昨今、日本でも「言葉」だけで、それらを伝えようとする小説の地の文のような「説明セリフ」が横行して作品をつまらなくしています。劇空間における倉本作品の「間」の面白さを感じてみてください。

2025 年 90 歳の倉本は、少年時代に世界大戦を経験し、戦争の悲惨さを身に沁みて知っている世代です。平和の尊さ、生きることの素晴らしさ、そして、本当の幸せとは何かを、作品を通して深く描いています。

この度、「倉本聰 英訳戯曲全集」として、6 作品をラインナップ致しました。発表年代(初演)順に、1「悲別」(1990)／2「ニンゲル」(1993)／3「屋根」(2001)／4「地球、光りなさい！」(2002)／5「歸國」(2009)／6「富良野警察物語」(2024)

各作品の「あらすじ」を掲載しますので、ご参考になさってください。倉本はこの他に 5 作品上演しております。いつか機会がありましたら、紹介させてほしいバラエティに富んだ作品です。併せて「あらすじ」を掲載させていただきますので、ご堪能下さい。

「谷は眠っていた」(1988) ※富良野塾・最初の作品／「走る」(1997)／「オンディースを求めて」(2001)／「マロース」(2011)／「ノクターン」(2013)

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On the release of "So Kuramoto: Complete Collection of Plays translated into English"

"So Kuramoto: Complete Collection of Plays translated into English" is the first time that the plays written by So Kuramoto, a playwright living in Furano City, Hokkaido, Japan, have been published in the English language. So Kuramoto has since 1984 been presenting plays at Furano Juku (1984-2010), a school for training playwrights and actors and for the Furano GROUP (2010-), touring throughout Japan. So Kuramoto has also created television and film works that have moved people throughout Japan since his youth. His original works for the stage he has not only written, but also directed by himself for the actors of the Furano Juku.

Kuramoto's plays, honed over many years in a world of screen images, have also fully used the expressive technique of theatre. The power of his story lines, the originality of his characterisation, and the expression of his dialogue moves you to the core... and even the quick changes of the scene are achieved using low-tech methods without expensive scenery. The actors themselves use 'slow motion', 'stop motion' and other forms of physical expression. Kuramoto's original stage craft of visual expression has greatly expanded the world of the Furano Company's productions.

If you read Kuramoto's scripts and plays, you will notice that there are many instances of 'pause', '-----', and '.....' in the dialogue. These plays have pushed the boundaries of Japanese theatre. The Japanese have a somewhat troublesome national character, for example, conflict between using 'honest feeling' or 'public stance' depending on the situation. In Japan we have a culture of 'putting on a façade' unlike the direct expression in English speaking countries. Even among Japanese people, we feel differences in language between men and women, between generations, and between parents and children. Kuramoto however uses the expression 'pause' to portray 'the human' in depth. I'm sure this rings a bell to people from English-speaking countries. What does each person have in their 'pause' as their 'inner voice, the voice of their heart? If a good actor is performing, the inner voice will also come out in their facial expressions, breathing, attitude, posture and actions, even if they don't say the words. If you can hear the 'true meaning' in the depths of the 'pause' behind the 'line', you will be able to enjoy more Japanese plays. Recently, in Japan too, 'explanatory line' like the description of circumstance in a novel that tries to convey things using only 'words' is becoming a fashion and repetitive. Please try to feel the interest conveyed by Kuramoto's 'pauses' in the theatrical space.

Kuramoto, who is 90 years old in 2025, experienced the World War II as a boy, and is of a generation that knows the tragedy of war directly. He deeply depicts the preciousness of peace, the wonder of life, and what true happiness is through his works.

We have lined up six of his works in "So Kuramoto: Complete Collection of Plays translated into English". In order of the year of their first performance, they are: 1. 'Kanashibetsu' (1990) / 2. 'Ninguru' (1993) / 3. 'Yane "Roof"' (2001) / 4. 'The Earth, Shine!' (2002) / 5. 'Kikoku "Return to country"' (2009) / 6. 'Furano Police Story - What if it had been you? -' (2024)

We have included synopses of each of the plays, so please refer to them.

Kuramoto has also performed five other plays. If we ever get the chance, we would like to introduce them

to you. They are a diverse range of plays. We have also included synopses of each of these 5 plays, so please refer to them.

'The valley was asleep' (1988) *The first Furano Juku production / 'Running' (1997) / 'In Pursue of Ondine' (2001) / 'MOROZ' (2011) / 'Nocturne' (2013)

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