

Lear

A Production of The Japan Foundation Asia Center

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Music directed and composed by	Mark Chan (Singapore)
Minang style music composed by	Rahayu Supanggah (Indonesia)
<i>Biwa</i> music composed by	Piterman (Indonesia)
Synthesizer music composed by	Junko Handa (Japan)
Choreography by	Rosita Ng (Singapore)
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	Aida Redza (Malaysia)
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The Japan Foundation Asia Center

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Cast

Old Man/Mother	Naohiko Umewaka (Japan)
Older Daughter	Jiang Qihu (China)
Younger Daughter	Peeramon Chomdhavat (Thailand)
Fool	Hairi Katagiri (Japan)
Loyal Attendant	Lim Yu-Beng (Singapore)
Retainer	Gani Abudl Karim (Singapore)
Mother's Shadow	Aida Redza (Malaysia)
Older Daughter's Shadows:	
Ambition	Low Kee Hong (Singapore)
Unpredictability	Tang Fu Kuen (Singapore)
Vanity	Jeremiah Choy (Singapore)
Warriors	Benny Krisnawardi (Indonesia)
	Jefri Andi (Indonesia)
	Fitrik (Indonesia)
Earth Mothers	Sharon Lim (Singapore)
	Sesy Liana Ali (Singapore)
	Elaine Cheah (Singapore)
	Ling Poh Foong (Singapore)
Musicians	Mark Chan (Singapore)
	Junko Handa (Japan)
	Piterman (Indonesia)
	Rahayu Supanggah (Indonesia)
	Nurwanta (Indonesia)
	Suyoto Martorejo (Indonesia)
	Sunardi (Indonesia)
	Dominic Wan (Singapore)

Prologue

Silence after a raging storm. Empty space.

嵐が熄んだ後の静寂。何も無い空間。

A gong sounds; the Troubadour enters on the Palace Ramp and sings a requiem.

ゴングが鳴り、パレス・ランプより吟遊詩人が登場し、鎮魂歌を歌う。

Troubadour 吟遊詩人: *Ketika menutup kelopak mata dengan perlahan*
(When I gently close my eyes, / そっと瞼を閉じれば)
terdengar suara-suara yang datang mengalir ke dalam hati
(voices flow into the recesses of my soul, / 心の裡に流れ込んで来る声々)
suara-suara orang yang mati
(the voices of people who died / 逝った人々の声々)
suara-suara orang yang mati tak berbahagia.
(the voices of people who met unhappy ends. / 不仕合に逝った人々の声)

Hidup terputus:

(Life was interrupted. / 生を中断され)

menyimpan bibit dendam yang tak kunjung habis

(Clutching seeds of endless resentment, / 尽きせぬ恨みの種子を手に)

tak lekang di dalam jiwa dan raga

(restless in body and spirit, / 風化せぬ心と軀のまま)

demi orang-orang yang terkubur.

(people were buried. For them, it is said, / 埋葬された人々のために)

di ujung jalan kematian ada pintu kehidupan,

(death's road leads to life's door. / 死の道の先に 生の扉はある... と)

Aku berdoa, aku berdoa

(I pray, I pray / 私は祈る 私は祈る)

untuk mereka

(for them / 彼等の為に)

Aku berdoa, berdoa, berdoa.....

(I pray, pray, pray.... / 私は祈る.)

The Troubadour exits stage right.

吟遊詩人、下手に退場する。

Scene 1

The Old Man (ghost) enters stage right onto Main Ramp.

老人 (亡霊) が下手より現われ、メイン・ランプ中央へと歩む。

Old Man 老人: *Ware wa nanimono nariya.*
 (Who am I? / 我は何者なりや?)
Ware wa shi no nemuri o nemurite itaru mono.
 (Sleeping in terror of a nightmare I cannot recall. / 我は死の眠りを眠り
 ていたる者。)
Omoidasenu akumu ni osoware nagara nemurite itaru mono.
 (I was sleeping the sleep of the dead. / 思い出せぬ悪夢に襲われ乍ら眠りて
 いたる者。)
Saredo waga mimi ni gaku no ne no kikoe sôrô.
 (But now the sound of music echoes in my ears. / されど我が耳に楽の音
 の聴こえ候。)
*Gakushidono waga akumu no ne o tachite ware o kaigan
 sasetamae.*
 (Musicians! Cut the roots of my nightmare and open my eyes! / 楽
 師殿、我が悪夢の根を断ちて我を開眼させ給え。)
Inishie ni ware wa nanimono nite arishiya.
 (Who was I long ago? / 古えに我は何者にてありしや。)

As if in response to the Old Man's question, a young woman (a ghost) enters at the top of the Palace Ramp as though in response to the Old Man's question.

老人の問いかけに答えるようにパレス・ランプより一人の娘 (亡霊) が現われる。

Older Daughter 長女: *Fuqin Nin shi wo de fuqin!*
 (Father You are my father. / お父様....。あなたは私の父です。)

Old Man 老人: *Chichi towa nanzoya?*
 (What is a father? / 父とはなんぞや。)

Older Daughter 長女: *Fuqin jiushi sheng wo zhi ren,*
 (You are the being who created me. / 私を作って下さった存在。)
shi nin yong ai de jinghua chuangzao le nin di yi tai nüer,
 (I am your first-born daughter, created from a drop of your love.
 / 私はあなたの愛の滴りから作られた、はじめての娘。)
zhe tai nüer you you san ge butong de shuxing.
 (Three selves exist within me. / 私の中には三人の私があります。)
Lai, nimen dou chulai ba!
 (Come out all of you! / さあ、出ておいで。)

In response to her summons, the Older Daughter's three Shadows (Ambition, Unpredictability, Vanity) enter at the top of the Palace Ramp.

長女の呼びかけに、パレス・ランプより長女の影法師 (野望、不測、虚栄) が現われる。

Older Daughter 長女: *Yige shuncong de wo.*
(My name is Obedience./私の名は従順。)
Yige chunjie de wo.
(My name is Purity./私の名は清純。)
Yige wuxia de wo.
(My name is Innocence./私の名は無垢。)
Ran hou jiu shi wo, chonglai dou shi shenxin yiti biaoli yizhi.
(Finally there is I, who serves you faithfully with body and heart./
そして、この私はいつでもすべてをあなたに捧げます。)

The Older Daughter and her three Shadows bow to the Old Man.

長女と3人の影法師、おじぎする。

Older Daughter 長女: *Fuqin, nuer wo gei nin qingan le.*
(Father, I salute you./お父様。)

Another daughter (a ghost) appears from stage right.

下手より、もう一人の娘 (亡霊) が現れる。

Older Daughter 長女: *Zhe shi nin sheng de di er tai nuer, ye shi nin zuihou de yi ge aizi.*
(This is your younger daughter: the leftover dregs of your love./
この子は、あなたの二番目の娘。あなたの愛の残り滓。)
Ke ta zongshi chenmo wuyu, xinli xiang zhe shenme shui dou wufa zhidao.
(She is always silent. Nobody knows what she is scheming in her
mind./そして、この子は、いつも無言。心の中で何を企んでいるのか、誰にもわかりません。)

The Younger Daughter kneels.

次女はひざまずく。

Older Daughter 長女: *Fuqin, shi nin chuang zao le wo he mei mei, hai you zhe ge wang guo, suoyi nin shi guowang bi xia.*
(Father. . . you created me and sister; you are the king who created
this country./お父様 . . . あなたは私を作り、この子を作り、そして、この国を作
った王なのです。)

Old Man 老人: *Ware wa ô nite arishiya?*
(Was I king?/我は王にてありしや。)

Older Daughter 長女: *Zhengshi.*
(Yes./はい。)

Old Man 老人: *Ô towa nanzoya?*
(What is a king?/王とはなんぞや。)

Older Daughter 長女: *Guowang jiushi lilian.*
(Power./力です。)

The Fool appears from stage left.
上手より道化が現われる。

Fool 道化: *Anta wa ôsama oira wa dôke.*
(You're the king and I'm the fool./あなたは王様、おいらは道化。)
Dôke no yûkoto ni nanka daremo honki de mimi o kasanai.
(Nobody listens seriously to what a fool says./道化の言うことなんか、誰も本気で耳を貸さない。)
Dakara oira wa sukikattena koto o yûyo.
(So I say anything I want./だからおいらは、好き勝手なことを言うよ。)
Anta wa seken shirazu no ôsama da.
(You're a king who knows nothing of the world./あなたは、世間知らずの王様だ。)
Datte oshiro no naka de okotteiru koto shika shiryâ shinai.
(This palace is the only world you know./だって、お城の中で起こっていることしか知りゃあしない。)

Oshiro no soto de oppai ga hoshî to ueteru akanbô ga iru koto o shiryâ shinai.

(You know nothing about the babies out there dying of starvation and crying for milk./お城の外で、オッパイが欲しいと餓えてる赤ん坊がいることを知りゃあしない。)

Chichi ga denai to naiteru hahaoya ga iru koto o shiryâ shinai.

(You know nothing about the mothers who cry because their breasts have run dry./乳が出ないと泣いてる母親がいることを知りゃあしない。)

Old Man 老人: *Ue towa nanzoya?*
(What is starvation?/餓えとはなんぞや?)

Fool 道化: *Kanashimi no betumei tsurasa no betumei.*
(Another word for sorrow, another word for pain./哀しみの別名、辛さの別名。)
Denai oppai kakaete naku haha to iu na no onna no betumei.
(Another word for a woman called "mother," who cries over her dry teats./出ないオッパイ抱えて泣く、母という名の女の別名。)
Sôshite oppai no nai anta oshiro no naka ni iru anta nya zettaini wakaranai kotoba dayo.
(A word that you, who sit teatless in your castle, will never understand./そうしてオッパイのないあなた、お城の中にいるあなたにや絶対にわからない言葉だよ。)

Meanwhile, the Loyal Attendant enters stage right and hands the Old Man a new mask.

この間に下手より忠義者が現われ、老人に新しい面を渡す。

Scene 2

Accompanied by *gamelan* music, the Retainer and Warriors carry in a throne.

ガムラン音楽が鳴り響き、家来と兵たちが玉座を運んでくる。

The Old Man sits on the throne.

老人は玉座に座す。

Older Daughter 長女: *Fuqin, ninde wangguo qi you ji-e zhi ren?*

(Father, no one is starving in your domain./お父様、この国に餓えなぞどこにもありません。)

Buguo, nüer wo zhi danxin fuqin nin pikun de shenxin,

(But I'm concerned about you -- you seem so weary./唯、私の懸念は、お父様のお疲れのご様子。)

Suoyi nüer wo jianyi fuqin chu qu zou zou yi-jie-fan-men.

(Perhaps you should take a vacation./私はお父様に、旅をお勧め致します。)

Old Man 老人:

Geni yoki koto kiki tari. / Geni yoki koto o kiku mono kana.

(Your words please me./げに善きことを聞くものかな。)

Shikôshite ô no fuzai wa takaki yama no kuzururu ni niru.

Fukaki umi no aruru ni niru.

(But the absence of the king is like a landslide from the high mountains, and the raging of the troubled sea./而して、王の不在は高き山の崩るるに似る。深き海の荒るるに似る。)

Musumetachi, musumetachi, omaetachi wa waga fuzai ni nani o okuri yokosu?

(Daughters, daughters, what are your parting gifts to me?/娘たち、娘たち、お前たちは、我が不在に何を贈り寄こす?)

Older Daughter 長女: *Wo de fuqin, wo de guowang bixia, wo jiang ba wo de yiqie fengxian gei nin,*

(You are my father and my king. I will give you everything./父であり、王である、あなた。私はあなたに全てを捧げます。)

hai wei nin chengshang zhe "ziyou de xiyue",

(I will bestow the joy of freedom on you./そして何より、あなたにく自由の愉しみ>を贈ります。)

nin jiang dailing zhe nin zhongshi de nupu he xiaochou, bufen zhouye de taozui zai huanle de lütu zhi zhong.

(Simply travel as you wish, night and day, in the company of your loyal attendant and your fool./あなたは、あなたの忠義者と、あなたの道化を連れ、日夜を分たず、旅の愉しみに耽けるだけでいいのです。)

The Loyal Attendant enters stage right with the Old Man's cloak.

忠義者、老人のコートを持って、下手より登場する。

Old Man 老人: *Ue no musume wa watashi ni yakujô no kotonoha o okuri yokoshitari.*
 (My older daughter gave me words of promise./上の娘は私に約定の言の葉を贈り寄こしたり。)
Satesate nanji no kotonoha wa nannzoya? Kotonoha nani zo. Kotonoha nani zo.
 (What then are your words? What word? What word?/さてさて、汝の言の葉は何ぞや? 言の葉は何ぞ。言の葉は何ぞ。)

The Younger Daughter does not reply.

次女は何も答えない。

The Old Man becomes angry and walks towards her.

老人は怒って、次女に詰め寄る。

Old Man 老人: *Nanji no mokushite itarishi wa yami mata yami.*
 (Your silence is but darkness upon darkness./汝の黙していたりしは、闇また闇。)
Hôchiku subeshi.
 (I banish you./放逐すべし。)

A flute plays; the Old Man speaks as he walks to the center of the stage.

笛が鳴り、老人、舞台中央に歩みながら言う。

Old Man 老人: *Tare yorimo itôshigarite sodateshi nanji.*
 (You, whom I raised more tenderly than anyone./誰よりもいとおしがりて育てし汝。)

The Loyal Attendant brings a cloak forward; the Old Man dons it with the help of the Loyal Attendant and the Fool.

忠義者がコートを持って御前に出、老人は忠義者と道化の手伝いで、それを着る。

Old Man 老人: *Nanji wa mohaya wagako nitewa arazu.*
 (You are no longer my daughter./汝は最早、我が子にてはあらず。)

The Younger Daughter is shocked by the Old Man's words but remains silent.

次女は老人の言葉に驚くが、沈黙したままである。

Older Daughter 長女: *Fuqin, nin xiang shenme shihou huilai, jiu shenme shihou huilai,*
 (Come back whenever you like./いつでも帰って来て下さい。)
nin zhe wangwei baozuo dou yizhi gei nin kongzhe.
 (Your throne will be waiting for you./あなたの玉座は空けて置きます。)

Old Man 老人: *Â ureshiki koto o ieri.*
 (Your words have greatly pleased me./ああ、嬉しいことを言えり。)

Older Daughter 長女: *Fuqin, zhu nin yilu yukuai!*
(Enjoy your travels, Father./楽しい旅をなさって下さい、お父様。)

The Old Man exits from the Palace Ramp, accompanied by the Loyal Attendant and the Fool.
老人は、忠義者と道化を連れて、パレス・ランプより退場していく。

When the Old Man and his entourage are gone, the Older Daughter is suddenly triumphant.
老人一行が見えなくなると、長女は勝ち誇ったような態度になる。

Older Daughter 長女: *Shiyan haosi lueguo de yanyun,*
(Words of promise always vanish like smoke./約束の言葉は、いつだって煙のように消えてゆくものよ。)
lian zhe dou bu mingbai de yuchun laotour,
(What a foolish old man not to realize that!/それに気付かないなんて、何と愚かな老人。)
haiyou zhi yiwei yong chenmo keyi biaoming zhongcheng de chuncai.
(And how stupid you are to believe that silence is a virtue!/そうして沈黙こそが美德だと信じている物知らずの、お前。)
Yuyan jiushi wuqi, jiushi wei genghao huo xiaqu weiyi keyi liyong de shouduan.
(Words are weapons! They are the only means of survival./言葉は武器よ。生き残るための、唯一の手段よ。)
Wo ying le, yong yuyan yingde le shengli.
(I have won. I have won with words./私は勝った。言葉で勝った。)

She sits on the throne without hesitation. The Younger Daughter tries to stop her, but the warriors block her path.

長女は躊躇なく玉座に座る。次女はそれをとめようとするが、玉座に近づくのを兵に阻まれる。

Older Daughter 長女: *Wo you wo de puren, er ni jiu yige ren, yige wujia kegui de guduer,*
(I have a retainer. You have no one. You are a lonely, homeless waif.
/私には家来がいる。お前には誰もいない。一人ぼっちの家なき児。)
Kan ni yihou zenme huo xiaqu?
(How are you going to continue living?/お前は どうやって生きて行くの?)
Hao le, ni zou ba.
(Get out of here now./さあ、さっさと、出てお行き。)

The Retainer and Warriors lift the throne and carry off the Older Daughter.
家来と兵たちは、長女の乗った玉座を運び去る。

Accompanied by *gamelan* music and a song sung in Javanese, the Older Daughter's Shadows chase away the Younger Daughter.

ガムラン音楽とジャワ語の歌が聞こえ、長女の影法師たちが次女を追い払う。

Scene 3

- Fool 道化:** *Anta ôsama. Sorosoro oshiro ni modotta hôga inja naino?*
(Hey, king! Don't you think we'd better get back to the palace?/
あんた、王様。そろそろお城に戻った方がいいんじゃないの?)
- Old Man 老人:** *Ware wa tamikusa no kurashi o shiritashi.*
(I wish to see how my people live./我は、民草の暮らしを知りたし。)
Waga shiro wa musume no shika to mamoru beshi.
(My daughter will look after the palace./我が城は娘のしかと守るべし。)
- Fool 道化:** *Anta shinjitenno? Yakusoku no kotoba o sa.*
(You mean you believed her? You believed her words of promise?
/あんた、信じてんの? 約束の言葉をさ。)
- Old Man 老人:** *Ware wa shinzuru nari.*
(Yes./我は信ずるなり。)
- The Old Man asks the Loyal Attendant.
老人は忠義者に聞く。
- Old Man 老人:** *Nanji wa ikani.*
(What do you think?/汝は如何に?)
- Loyal Attendant 忠義者:** *Bila Paduka percaya, hamba percaya.*
(When you believe, I believe./あなたが信じる時、私も又信じます。)
Bila Paduka tidak percaya, hamba tidak percaya.
(When you do not believe, I do not believe./あなたが信じない時、私も又、信じません。)
Hamba adalah Paduka.
(I am you./私は、あなたです。)
- The Old Man nods.
老人は頷く。
- Fool 道化:** *Denden mushi mushi katatsumuri*
(Snails and slugs, snails and slugs/でんでん虫々 蝸牛)
Hayaku ouchi ni okaeri yo
(Hurry on home!/早くお家にお帰りよ)
Omae no ie ni hi ga tsuita
(Your house is on fire/おまえの家に火がついた)
Yudan taiteki hi ga bôbô
(You dream of safety while the flames rage!/油断大敵 火がぼうぼう)
Oira wa yamahodo no kotoba o shitteruyo.
(I know a mountain of words/おいらは山程の言葉を知ってるよ。)

Kotobatte mon wa kagi ni niterune.

(Words are like keys./言葉ってもんは鍵に似てるね。)

Honne no tobira o akeru kagi. Uso no tobira o akeru kagi.

(They open the door to true intentions. They open the door to lies.

/本音の扉を開ける鍵。嘘の扉を開ける鍵。)

Acchi o aketari kocchi o shimetari oira wa itsumo ôishogashisa.

(They keep me busy, opening doors here and closing them there!

/あっちを開けたり、こっちを閉めたり、おいらはいつも大忙しき。)

Anta ga shinjita kotoba wa tokkuni uragirareteruyo.

(And the words you believed betrayed you long ago./あんたが信じた言葉は疾く裏切られてるよ。)

Old Man 老人:

Yuyushiki koto o yû mono kana.

(Such weighty words you speak!/由々しき事を言うものかな。)

Ware wagako o shinji oritari.

(But I believe in my daughter./我、我が子を信じ居りたり。)

Fool 道化:

Dattara ôsama, ippatsu kake o shiyôja naika.

(Sure you do, king! So let's bet on it!/だったら王様。一発、賭けをしようじゃないか?)

Old Man 老人:

Kake towa nanzoya.

(What is a bet?/賭けとはなんぞや?)

Fool 道化:

Kachimake sa. Kaette mirya wakaruyo.

(You win or lose. Once we're home, you'll understand./勝ち負けさ。帰ってみりゃわかるよ。)

Gyokuza ga karappo nara oira wa kotoba o suteru.

(If you find the throne empty, I'll abandon my words./玉座が空っぽなら、おいらは言葉を捨てる。)

Gyokuza ni musume ga suwatteitara anta no make.

(But if your daughter's on the throne, you lose the bet./玉座に娘が座っていたら、あんたの負け。)

Anta wa musume o oiharai oira o ichinichi gyokuza ni suwarasete kurerunosa.

(You must drive her out and let me sit on the throne for one day./あんたは娘を追い払い、おいらを一日、玉座に座らせてくれるのさ。)

Sochite oira wa ôsama kibun.

(King for a day!/そして、おいらは王様気分。)

Old Man 老人:

Dôke no gyokuza ni suwaritaru tameshi konnichi made nakarishi ni.

(Never before has a fool been permitted to sit on the throne./道化の玉座に座りたる試し、今日まで無かりしに。)

Fool 道化:

Sôsa. Dakara kakeyô to itterunja naika.

(That's right! That's why we're betting./そうさ。だから賭けようと言ってるんじゃないか。)

Old Man 老人:

Ware wagako o shinjiori sôrô.

(I believe in my child./我、我が子を信じ居り候。)

Saredo kakenaru mono omoshirosi.

(But the bet you propose intrigues me./されど、賭けなるもの、面白し。)

Isogi modoran.

(Let us hurry back to the palace./急ぎ戻らん。)

Scene 4

The Younger Daughter dances a dance of maternal love.

次女が、母恋の舞いを舞っている。

Earth Mothers appear and speak.

地の母たちが現われ、口々に言う。

Earth Mothers 地の母: *"Ibu Kenangan" "Ibu Ninabobo" "Ibu Mimpi" "Ibu Pengobatan" "Ibu Aroma Susu" "Ibuku" "Ibu Kita"*
 ("Mother of memory" "Mother of lullabies" "Mother of dreams" "Mother of healing" "Mother of the smell of mother's milk" "My mother" "Our mother" / 「記憶の母」「子守歌の母」「夢の母」「癒しの母」「乳の匂いの母」「私の母」「私たちの母」)

The Mother and Mother's Shadow appear. The Mother sings about her first meeting with the Old Man, and the Shadow dances.

やがて母と母の影法師が現われ、母は老人との出会いを歌い、影法師は踊る。

Mother 母: *Mawari mawarishi itoguruma*
 (Round and round went the spinning wheel;/廻り 廻りし 糸車)
meguri megurishi sadame nite
 (round and round, the gyrations of fate,/巡り 巡りし 運命にて)
deai daishi sono koro wa
 (that led me to him. A time/出会い 出会いし その頃は)
Ryûjo nagarete mizu ni mau
 (when willow tassels are swept away and dance upon the water./柳絮 流れて 水に舞う)
Mangetsu made o machinuran
 (I wait for the full moon./満月までを 待ちぬらん)
sono hito kuru o machinuran
 (I wait for him to visit me./その人 来るを 待ちぬらん)

The Older Daughter enters carried on the throne by the Retainer and Warriors.

家来と兵が、長女の座す玉座を運んで来る。

Older Daughter 長女: *Dou gei wo gunkai!*
 (Leave my sight!/消えて!)
Tui che fangxian de huor shi jianren gan de, ni dao si dou hai shi ge jianbude ren de qiong gui,
 (You were a poor woman, a thread spinner./糸を紡ぐのが仕事の貧しい女だった、あんた。)

yige zuizhong haishi mei dangshang huanghou de ren.

(You lived in shadow until you died. You never could become queen. /死ぬまで日陰者だった、あんた。到々、王妃になれなかった、あんた。)

Wo de xue lian ni yidi dou mei you, liutang de shi fuwang de xue, shi huangzu de xue.

(Only my father's blood flows in my veins. Only the king's blood. /私の中に流れているのは、父の血だけ。王の血だけ。)

The Mother, Younger Daughter and Earth Mothers are driven away like cattle by the Older Daughter's Shadows, Retainer and Warriors.

母、次女、地の母たちは、長女と家来の影法師、兵たちによって、家畜のように追い払われる。

Scene 5

The Older Daughter sits on the throne on the Palace Ramp.

パレス・ランプの玉座に座す長女。

Older Daughter 長女: *Wo chongshang liliang.*
 (I love power./私は力が好き)
Lai ya, huobanmen!
 (Come here, allies./さあ、来て。私の味方たち。)
Lai gei wo chanshi chanshi nimen de liliang.
 (Show me your powers./私の前で力を見せて。)

Accompanied by instrumental music, the Retainer and Warriors begin an athletic competition.

鳴り物が鳴り、家来と兵たちの競技が始まる。

A flute plays, and the Old Man and his retinue appear at the back of the Main Ramp.

笛が鳴り、老人一行が舞メイン・ランプ奥より現われる。

Surprised at seeing the Older Daughter on the throne, the Old Man advances toward her.

老人は玉座に座っている長女を見て驚き、玉座の方に歩む。

Old Man 老人: *Tanoshiki koto o miru mono kana.*
 (You have entertained me./愉しきことを見るものかな。)
Sareba ô yori hôbi o ataerunoga narawashi.
 (It is customary for the king to bestow a reward./されば、王より褒美
 を与えるのが習わし。)

The Loyal Attendant comes forward and gives the Old Man a dagger.

忠義者が歩み出て、老人に刀を渡す。

He tries to give it to the Retainer.

老人は刀を家来に授けようとして、

Old Man 老人: *Sâ uketoruga yoi. Sâ.*
 (Please take it./さあ、受け取るがよい。さあ。)

The Retainer makes no effort to take it. The Older Daughter rises from the throne and smiles sweetly as she descends the Palace Ramp. The Old Man throws the dagger down in disgust.

家来はそれを受け取らない。長女は玉座から立ち上がり、嬌笑しながらパレス・ランプから降りてくる。老人は刀を地面にたたきつける。

The Old Man approaches the vacated throne but the Retainer and Warriors rush forward to prevent him from sitting on it.

老人は玉座に近づこうとするが、家来と兵たちはそれを阻む。

Older Daughter 長女: *Ni yijing shi diushi wangwei de ren le, shi fangqi guowang zhe mingzi de ren le,*
(You have already left the throne. You have abandoned the title of king./あなたは既に玉座を降りた人。王の名を捨てた人。)
shi ge bei ni nuer rengdiao de laoren le.
(You are an old man forsaken by your daughter./娘に捨てられた、老人。)

Old man 老人: *Yakujô no kotonoha wa....*
(What about your words of promise?/約定の言の葉は....)

Older Daughter 長女: *Shiguo jingqian, na yijing shi guoqu de shi le.*
(As time passes, everything becomes a thing of past./年が変われば、すべては昔。)
Erjin yongyou zhe wangwei baozuode shi wo, suoyi, shangci jiangpinde ye yinggai shi wo.
Today, it is I who sit on the throne. It is I who will bestow the prize.
/今日の今、玉座に座るのは私。褒賞を与えるのは、私。)

A flute sounds; the Shadows of the Older Daughter surround the Retainer and embrace him.
笛が鳴り、長女の影法師たちが家来を取り囲んで抱擁する。

Older Daughter 長女: *Ni shi wo de nupu! Ye shi wo de nanren!*
(You are my retainer, and. . . my man./お前は私の家来。私の男。)

The Older Daughter asks the Old Man:
それから長女は、老人に訊く。

Older Daughter 長女: *Ni huilai le, hao, jiu gei ni zhaoge zhudi ba.*
(So you have returned? In that case, I will have your room readied for you./帰って来たのですか? では、あなたの部屋を用意させましょう。)
Ni kan ni shi qu majuan zhu ne, haishi qu laofang zhu ne?
(How about the stable? Or would you prefer the jail?/馬小屋がいいですか? それとも牢獄がいいですか?)

The Warriors, Older Daughter, Retainer, and Older Daughter's Shadows exit from the Palace Ramp. The Old Man stands, unable to move.

兵、長女、家来、長女の影法師はパレス・ランプより去って行く。老人は身動き出来ずにいる。

Fool 道化: *Kake ni katta noni gyokuza goto motte ikare chimatta.*
(I won the bet, but they took the whole throne away!/賭けに勝ったのに、玉座ごと持って行かれちゃった。)

Chikushô! ôsama anta dôsurundayo?

(Dammit! Hey king! What's next? / 畜生! 王様。あんた、どうするんだよ?)

Scene 6

The Old Man drops his stick and falls to his knees. The Loyal Attendant and Fool fall to the floor, too.

老人は杖を取り落とし、ひざをつく。忠義者と道化も床に崩れ落ちる。

Loyal Attendant 忠義者: *Angin taifun*

(A whirlwind/つむじ風)

Padang belantara

(A wilderness/荒野)

Ketika bangun

(After sleep/眠りのあと)

Masihkah hari esok ada?

(Will tomorrow come?/明日はあるのか)

Full of despair, the words of the Loyal Attendant seem to express the thoughts passing through the Old Man's mind.

忠義者の言葉は老人の胸中に去来するものを代弁するように沈んでいる。

Fool 道化:

Ashita wa arusa.

(There's always tomorrow./明日はあるさ。)

Kyô kuyokuyo kangaetatte hajimannaiyo.

(What good is it to mope around today?/今日、くよくよ考えたって始まんないよ。)

Ashita wa ashita. Kyô wa kyô.

(Tomorrow is tomorrow. Today is today./明日は明日。今日は今日。)

Ashita nani ga okoruka nante darenimo wakaranaiyo.

(Nobody knows what will happen tomorrow./明日、何が起こるかなんて、誰にもわからないよ。)

Loyal Attendant 忠義者: *Angin selatan mengisyaratkan hujan.*

(The southern wind shows signs of rain./南の風は雨模様。)

Di utara angin dingin dan basah.

(To the north the wind is cold and wet./北は寒さと湿り風。)

Angin barat mengundang badai.

(The western wind calls forth storms./西風は嵐を呼ぶ。)

Dan angin timur, siapa yang tahu kapan bangkit kembali?

(And as for the eastern wind, who knows if it will revive?/そして東の風が吹き返すのかどうか、)

Aku tak tahu.

(I do not know./私にはわからない。)

Fool 道化: *Hikkuri kaeranai koto nante kono yononaka nani mo naiyo ôsama.*
 (All things get overturned in this world, my king! / ひっくり返らないことなんて、この世の中、何もないよ。王様。)
Musume ni uragirareta to nagekunnara kondowa annta ga uragiri kaeseba ijyan.
 (If you lament your daughter's betrayal, betray her in return! / 娘に裏切られたと嘆くんだったら、今度は、あんたが裏切り返せばいいじゃん。)
Gyokuza o ubawareta to okorunnara kondowa anta ga torimodosaba ijyan
 (If you're angry because your throne was stolen, take it back! / 玉座を奪われたと怒るんだったら、今度は、あんたが取り戻せばいいじゃん。)
Sôdaro? Ôsama. Anta mada ôsama nandaro? Chigaukai?
 (Right, king? You're still a king, aren't you? Well aren't you? / そうだろ? 王様。あんた、まだ、王様なんだろ? 違うかい?)
Kono yo wa kyôki kyôki kyôki.
 (This world is mad, mad, mad. / この世は、狂気、狂気、狂気。)

The Old Man's expression shows that he has returned to his senses.
 老人の表情に浮かんで来る生氣。

Old Man 老人: *....Uragiri kaesu... torimodosu...*
 (I will betray her in return. . . . I will regain the throne. . . / 裏切り返す 取り戻す)

The Old Man brandishes his staff.
 杖をふりかざす老人。

Old Man 老人: *Ware tomogara ari. Tonari no kuni niari. Sono mata tonari no kuni ni ari.*
 (I have allies -- in neighboring states, and the states next to them. / 我、輩あり。隣の国にあり。その又、隣の国にあり。)
Waga tomogara wa mina ô nite sôrô nari.
 (They are all kings. / 我が輩は、皆、王にて候う也。)
Kanarazu ware ni chikara o kasan.
 (They will surely help me. / 必ず我に力を貸さん。)

Fool 道化: *Sôsa shuppatsu da. Ikôze ôsama.*
 (Now you're talking! It's time to go, king! / そうさ、出発だ。行こうぜ、王様。)

The Old Man and his retinue exit.
 老人一行は去って行く。

Scene 7

A *biwa* plays; the lights go up, revealing the Older Daughter surrounded by her Shadows and the Retainer positioned a little to stage left.

琵琶が鳴り、明りが入ると、影法師たちに囲まれた長女が床に座し、やや上手には家来がいる。

Older Daughter 長女: *Baizhou you huidao le zhe de wuzi, jiang zhe deng guan diao,*
(Let us retire from the daylight hours into the night room. I'll turn out the light./昼の時間から夜の部屋に戻り、私は明りを消す。)
yinwei liangzhe deng zong hui rang wo jue de pilao.
(It tires me to have the lights on all the time./明りをつけたままでは、疲れること。)

Retainer 家来: *Tidak selamanya, kuntum merakah pada pagi hari setiap musim.*
(In a dawn without season, the bud of human life bloomed./どんな季節でもない朝に、人生という名の蕾は開いた。)
Cinta adalah binatang, dan bunga lahir berbisa.
(Love was born with a beastly nature. Flowers were born bearing poison./愛は獣性を持って生まれた。花は毒を持って生まれた。)

Older Daughter 長女: *Fuqin de shenyang fuxian zai baizhou de shijie, hai huozhe de fuqin zongshi rang wo bu de anning.*
(My father appears in the daylight. My living father. It makes me uneasy./父は昼の光に姿を現わす。生きている父。すると、私は落ち着くことが出来なくなる。)

Retainer 家来: *Kematian itu mutlak.*
(Death is absolute./死は絶対。)
Adalah pengecut bila orang hidup menakut-nakuti orang yang telah mati.
(Only the faint-hearted are threatened by the dead./主者が死者に脅かされるなど、臆病者に起こること。)
Engkau adalah perempuan yang kuat.
(You are a strong woman./あなたは強い女。)

Older Daughter 長女: *Dui, wo yao chen nianqing de shihou wo yao xiangjin rensheng zhile. Chen nianqing de shihou wo yao xiangjin rensheng zhile.*
(I want to enjoy myself while I'm still young. . . . /私は楽しみたい。若い内に……。)

Retainer 家来: *...Bunuh. Bunulah ayahmu.*
(. . . Kill. Kill your father./殺す、のです。父を……。)
Kalau dibunuh....
(If you do so . . . /そうすれば……、)

- Older Daughter 長女:** *Zheme yilai.....?*
(If I do so?/そうすれば?)
- Retainer 家来:** *Engkau*
(You/あなたは、)
- Older Daughter 長女:** *Wo jiu.....?*
(I?/私は、)
- Retainer 家来:** *Akan menjadi raja yang sesungguhnya.*
(will become the true ruler./真の王となる。)
- Older Daughter 長女:** *Jiu neng huode quanli, huode ziyou!*
(I can gain power and freedom!/力を、自由を、得ることが出来るようになる。)
- Retainer 家来:** *Tubuh kita akan terpantul pada cermin siang hari, kita bisa saling mencintai, menikmati daging muda, mumpung masih muda, bunuhlah.*
(Kill him while we are young, while we can make love with our naked bodies mirrored by the light of day./昼の鏡に互いの裸身を映し、愛し合うことが出来る、若い内に、殺すのです。)
- Older Daughter 長女:** *Fuqin.....*
(My father/父を……。)
- Retainer 家来:** *Bunuhlah.*
(Kill him./殺すのです。)
- Older Daughter 長女:** *Fuqin!.....*
(My father. . . ./父を。)
- Retainer 家来:** *Bunuhlah.*
(Kill him./殺すのです。)
- Older Daughter 長女:** *Sha le ta, fuqin!*
(Kill my father. . . ./殺す、父を……。)

The Retainer draws near to the Older Daughter. After circling her, he lies down next to her.
家来は長女に近づき、その回りを回った後、長女の側に身を横たえる。

- Older Daughter 長女:** *Women shui ba!*
(Let's go to sleep./眠りましょう。)
Heian zhong wo you huidao wo ziji, neng ganjue dao ni shenshen de huxi.
(In the darkness, I become myself./暗闇の中で私は私になる。)

Scene 8

The Old Man and Loyal Attendant enter slowly from stage right and the Palace Ramp respectively.

下手から老人、パレス・ランプから忠義者がゆっくりと現われる。

Old Man 老人:

Tomogara wa shini

(My fellow rulers have died./輩は死に)

jidai wa kawatta

(The times have changed./時代は変わった)

Bôkyaku no kawa no hotori de

(By the river of forgetfulness/忘却の河のほとりで)

ware wa utawan.

(I will sing./我は歌わん)

eiga no hibi o

(about my days of glory/栄華の日々を)

The Troubadour crosses the stage slowly from stage right to stage left.

吟遊詩人が、下手から上手にゆっくりと横切りながら歌う。

Alone in the moonlight

(月明かりの下)

I am walking

(私は歩く)

Walking

(私は歩く)

Turning

(曲折)

Turning

(曲折)

Banished forever

(永遠に追放され)

Lost

(失い)

Walking

(歩く)

Walking

(歩く)

Old Man 老人:

Tsuki wa terasu
 (The moon shines/月は照らす)
mujin no kôya
 (on empty wilderness/無人の荒野)
Ware wa aruku
 (I walk/我は歩く)
Ryôashi ga itamu
 (My feet hurt/両足が痛む)
Kyûgeki ni oi
 (I suddenly age/急激に老い)
ware wa
 (I/我は)
yoru no
 (the night/夜の)
naka ni
 (into/中に)
shizumu
 (sink/沈む)

Accompanied by synthesizer and flute, a phantom of the Younger Daughter enters from stage right.

シンセサイザーと笛が聞こえ、下手から幻の次女が現われる。

The Younger Daughter kneels before the Old Man, stands, and then dances around him.

次女は老人の前にひざまずき、立ち上がると、父の回りを舞う。

The Old Man tries to embrace the Younger Daughter, but she slips through his arms and disappears up the Palace Ramp.

老人が次女を抱こうとすると、次女はその腕をすべり抜け、パレス・ランプから着えていく。

Scene 9

The Retainer and Warriors appear amid battle cries and attack the Old Man. The Loyal Attendant enters at the top of the Palace Ramp, and the Fool enters from downstage right. Together, they lead the Old Man to the front platform.

いきなり闘の音が揚がり、家来と兵が老人を襲う。パレス・ランプより現われた忠義者、下手より現われた道化が、老人を舞台前のプラットフォームに導く。

The Loyal Attendant fights the attackers with martial arts while the Fool curses them.

忠義者は武術で戦い、道化は罵倒語を叫ぶ。

The Loyal Attendant is captured by the Warriors and exits with them at the top of the Palace Ramp.

忠義者は兵に捕えられ、パレス・ランプから連れ去られる。

The Retainer also exits at the top of the Palace Ramp.

家来も、引き続き、パレス・ランプから去っていく。

The Fool faces where the Retainer has exited and yells.

道化は、家来が去った方に向かって、叫ぶ。

Fool 道化 :

Konoyoro kusottare!

(Bastards! You shit-faced bastards! / このやろ、くそつたれ)

The Fool runs to the Old Man and yells at him. The Old Man does not reply.

そして、道化は老人のところに駆け寄り、叫ぶが、老人は反応しない。

The fool curses the Old Man.

道化は、立ち上がって老人に言う。

Fool 道化:

Arashi wa yanda. Anta wa maketa.

(The storm is over. You lost. / 嵐は熄んだ。あんたは負けた。)

Anta no jinsei ni nokosareterunowa kodoku byôki soshite shi.

(You're left with nothing but isolation, illness, and death. / あんたの人生に残されてるのは、孤独、病氣、そして死。)

Makeinu norainu oiboreinu.

(You loser! Stray dog! Senile old mutt! / 負け犬、野良犬、老耄犬。)

Sonna aite ni tsukattara kotoba ga naku..

(My words would cry if I wasted them on you. / そんな相手に使ったら、言葉が泣くよ。)

Oira wa dôke. Kotoba no dôke.

(I'm a fool. A fool of words. / おいらは道化。言葉の道化。)

Oira wa oira o ikiteiku.

(I'll live my own life. / おいらは、おいらを生きていく。)

Acchi tenten kocchi tenten. Kotoba asobi no dekiru ôsama sagashi ni dekakete yuku.

(I'll ramble here, ramble there, until I find a king who knows how to play with words./あっち転々、こっち転々。言葉遊びの出来る王様探しに出かけてゆく。)

Wakare no kotoba wa iwanai yo.

(You'll get no parting words from me./別れの言葉は言わないよ。)

The Fool exits at the top of the Palace Ramp.

道化はバレス・ランプから去って行く。

The Old Man is left alone. He raises his head slowly. The sound of waves is heard.

一人残された老人。ゆっくりと頭を上げる。潮騒の音が聞こえる。

The Old Man takes out a folding fan from inside the front of his robe and opens it suddenly with his right hand.

老人は懐から扇子を取り出し、右手でぱっと広げる。

The Older Daughter enters stage left and crosses slowly behind the Old Man to stage right.

長女が上手から現われ、下手にゆっくりと、老人の背後を横切って行く。

Older Daughter 長女: Fuqin, nuer wo buguan shi hao shi huai, dou shi gen nixue de.

(Father, I learned good words and bad words from you at the same time./私はあなたから良い言葉と悪い言葉を同時に覚えたのです。)

Shi nin jiao wo shenme shi ai, tong shi, you shuo yao kandiao pannizhe de toulu.

(You bounced me on your knee and taught me the meaning of love, even as you ordered the beheading of a traitor./あなたは私を膝に乗せ、愛の意味を教え乍ら、裏切者の首を刎ねると仰言いました。)

Shi nin bao zhe wo yao wo haohao rushui, jinru mengxiang, you shuo yao duoqu na bang hundan de lingtu.

(You tucked me in and wished me sweet dreams, even as you ordered the seizure of his domain./私を寝かしつけ、楽しい夢をごらんと言う言葉を教え乍ら、あいつの領土を奪え、と、仰言いました。)

Jintian, wo dao yao gei fuqin nin zengshang ji ju.

(So today, I am returning your words./そうして、私はあなたに、言葉を返します。)

Jiaodao nuer zenyang zuo ren, jiu hao xiang zai fengzhong bozhong yiyang. Dao tou lai shenme yede budao....

(Teaching a daughter things is like sowing rice in the wind. Nothing comes of it./娘に物を教えるのは、風に米を蒔くようなもの。何の役にも立ちません。)

Jintian, dang wo dedao zhe wangwei baozuo shi, funu zhi jian zhe gaoshen mo ce de xue ye guanxi, zaojiu bei da de fensui.

(When I took the throne, the blood bond between father and daughter was sundered./私が玉座に就いた時、父と娘の、血の掟は破られたのです。)

The Old Man drops his fan.

老人、扇子を落とす。

Older Daughter 長女: *Ni yijing anshang tongwang yanwang dadian de shouyin le.*

(The die is cast -- the demon road to hell awaits you. / 地獄へ続く魔道の刻印は、もう押されたのよ。)

The Older Daughter exits stage right. The Old Man sits down.

長女、下手に消え、老人、座る。

Blackout.

暗転。

Intermission

——休憩——

Scene 10

The captured Loyal Attendant stands at center stage; the Shadows of the Older Daughter are at stage right.

舞台中央に、捕われた忠義者、下手に長女の影法師たちがいる。

The Older Daughter enters downstage right and asks the Loyal Attendant:

下手より長女が登場し、忠義者に言う。

Older Daughter 長女: *Ni xiang si ma?*
(Do you wish to die? / 死にたい?)
Ni shi wei zhongcheng zhi ming er si ne, haishi, qu majuan dangge kanshou huo xialai ne?
(Or will you -- do you want to -- switch sides and become a groom? / それとも寝返って、馬小屋の番人にでもなる? なりたい?)

Loyal Attendant 忠義者: *Raja....*
(The king / 王は……、)

Older Daughter 長女: *Guowang bixia?*
(The king. . . ? / 王は?)

Loyal Attendant 忠義者: *Kini, setelah dia hanyalah lelaki renta tanpa daya, melihat adalah kebahagiaan satu-satunya.*
(Now that he is an obscure old man, seeing is his only pleasure. / 無名の老人となった今、見ることだけが楽しみ。)
Melihat adalah satu-satunya harapannya.
(Seeing is his only wish. / 見ることだけが望み。)
Biarkan dia.
(So please leave the old man alone. / ですからどうか、老人をそっとしておいて下さい。)
Jangan kau tangkap.
(Please don't try to capture him. / どうか捕らえようとはなさらないでください。)
Engkau, yang mendudukitahta. Sang penguasa...
(You, who occupy the throne. The ruler... / 今は玉座に座る、あなた……、王よ。)

As the Loyal Attendant speaks, the Older Daughter's Shadows crawl on the ground, holding withered grass in their hands.

忠義者の台詞の間、長女の影法師たちは枯れ草の束を手に、地を這う。

As the Loyal Attendant finishes speaking, the Older Daughter sits on the throne.

忠義者の台詞の最後、長女は玉座に座る。

Older Daughter 長女: *Neng kandao zhe yiqie ye suan na laotour you yanfu, wo reng yao boduo.*

(If seeing is the old man's only pleasure, I will seize even that. / 見て楽しむことだけが老人の望みなら、私はそれすら奪うわ。)

Wo shuo lai a wo de puren, ba zhege zhongchengzhe de yanjing gei wo wadiao.

(My retainer, blind the Loyal Attendant. / 忠義者の眼を奪って。)

Retainer 家来: *Hamba mengikuti perintah.*

(Your wish is my command. / 仰せのままに。)

The Retainer, holding a container of water, approaches the Loyal Attendant.

家来、水の入った器を手に、忠義者に近づく。

The Retainer takes water into his mouth and sprays it out high above his head (twice).

家来、口に水をふくみ、頭上高くに水を吹き上げる(2度)。

The Retainer circles the Loyal Attendant and points to him as a high-pitched call is heard; the Loyal Attendant falls.

家来、忠義者の回りを回り、掛け声と共に忠義者を指さすと、忠義者は倒れる。

Loyal Attendant 忠義者: *Buta mataku pun tak apa.*

(I don't mind if I am blinded. / 私の眼は潰されても構わない。)

Tapi, kemohon, jangan sentuh mata baginda, sang Raja...

(But I beg of you, please spare the eyes of his majesty, the king. ...)

/ですが、どうか、あの方の眼だけは、あの方の……。)

Older Daughter 長女: *Ni shi zhongshi zhi quan,*

(You're a loyal dog. / あなた……忠義の犬。)

jiu kaozhe ni de xiujue he jiyi qu xunzhou ni de zhuzhi qu ba.

(You may return to my father's side, relying on the scent of

memories. / 記憶の匂いを頼りに、主人の許に帰るといいわ。)

The stricken Loyal Attendant crawls downstage.

忠義者、倒れ落ちるが、なおも前に這い出る。

A song is sung in Minang.

ミナン語の歌が聞こえる。

Berdoalah, berdoalah

(Offer prayers, offer prayers/祈りなされ や 祈りなされ)

Berdoalah, berdoalah

(Offer prayers, offer prayers/祈りなされ や 祈りなされ)

Karena menjadi buta ada yang bisa dilihat

(There are things only a blind man can see. /盲人なればこそ 見えるものがある)

Karena menjadi buta ada orang yang bisa dilihat

(There are things only a blind man can see./盲人なればこそ 見える人がいる)

Berdoalah, berdoalah

(Offer prayers, offer prayers/祈りなされ や 祈りなされ)

Berdoalah, berdoalah

(Offer prayers, offer prayers/祈りなされ や 祈りなされ)

Berdoalah, untuk kita.

(Offer prayers, offer prayers for us./祈りなされ や 祈りなされ 我らのために)

The Old Man totters in from stage right with a pine torch in his hand.

下手から、松明を手にした老人が蹠踵とした足取りで現われて来る。

He is shocked to see the Loyal Attendant.

忠義者を見つけて、驚く。

Old Man 老人:

Ware wa chichi nari. Kotono ha o oshieshi mono.

(I am her father. I am the one who taught her words./我は父なる者。言の葉を教えし者。)

Sareda waga musume wa ashiki koto nomi oboetari.

(Yet my daughter learned but evil things./されど我が娘は悪しき事のみ覚えたり。)

Mohaya ko nitewa aranu mononari.

(She is no longer my child./もはや、子にてはあらぬものなり。)

Wagako ni uragirareshi ware....

(I was betrayed by my own daughter./我が子に裏切られし我…。)

The Old Man stamps his foot in time to the sound of a gong.

老人、銅鑼の音に合わせて、片足を踏み下ろす。

Gamelan music plays; the Old Man dances with intensity to the sound of a flute.

ガムラン音楽が鳴り、老人は笛の音と共に激しく舞う。

The Old Man drops the torch.

老人、松明を落とす。

Old Man 老人:

Watashi no jinsei wa owatta.

(My life is over./私の人生は終わった。)

Loyal Attendant 忠義者: *Baginda, jangan berduka.*

(Your majesty, please do not grieve. / 嘆かないで下さい、王よ。)

Di hati hamba, engkau tetap raja.

(Inside of me, you are still the king. / 私の中で、あなたは今も王です。)

Akulah burung dalam sangkar tuan.

(I am a bird in the cage of the king. / 王という鳥籠の中の、私は鳥です。)

Yang patuh pada petuh padaku selamanya.

(I am a bird listening to your commands forever. / あなたの命令を聞く鳥です。いつまでも。)

The Loyal Attendant brings his hands together in prayer. The Old Man sits silently.

合掌する忠義者。老人は黙して座している。

Blackout.

暗転。

Scene 11

The Older Daughter's Shadows listen as the Retainer delivers a monologue.

独語する家来。長女の影法師たちがそれを聞いている。

Retainer 家来:

Ayahku berkata. Kehidupan rumahku ditopang gerobak pedati.

(My father said, "My family is supported by a horse-drawn cart./
俺の父親は言った。我が家の生活は、荷馬車で支えている。)

Bekerja mencucurkan keringat baik siang maupun malam.

(I work day and night dripping sweat./俺は、昼も夜も、汗水垂らして働いている。)

Yang diangkut adalah barang orang lain.

(I carry other people's goods./運ぶものは他人の荷物。)

Makan di tepi jalan, tidur di tengah-tengah debu yang bertebaran.

(I eat by the roadside, and nap in the flying dust./道端で飯を喰い、舞い立つ埃の中で居眠りをする。)

Kuda tidak mau mengikuti perintah, bila tiba di tempat tujuan, segera menaikkan dan menurunkan barang-barang.

(The horse does not heed me, and when I reach my destination I load and unload the cargo./馬は言うことを聞かず、目的地に着けば、荷物の上げ下ろし。)

Bahu dan punggung terasa sakit.

(My shoulders and back hurt./肩と背中が痛い。)

Tulang dan daging terasa ngilu.

(My flesh and bones ache./骨と肉が疼く。)

Itu adalah kehidupanku.

(That is my life./それが私の人生だ。)

Kamu sakalian jangan memilih kehidupan sepertiku.

(Do not choose to live like me./お前は、私のような生き方を選ぶな。)

Pakailah kebohongan sebagai senjata, pelajarlilah keduniaan.

(Use lies as a weapon; learn how to flatter./嘘という武器を使え、お世辞を学べ。)

Aku akan menyuruh si perempuan membunuh raja, kemudian akulah menjadi raja.

(I will have that woman kill the king, and then I will become king./あの女に、王を殺させ、それから、俺は王になる。)

Raja yang kenal penderitaan.

(A king who knows starvation./飢えを知る王。)

Pilihlah raja dari mereka yang mengenal penderitaan.

(A new king will arise from among those who know starvation./飢えを知る者たちの中から新しい王が生まれるのだ。)

Tertawalah.... Ada perempuan mudah ditipu.

(I will smile at her; some women are easy to deceive./笑ってやろう。騙されやすい女もいるものだ、と。)

Mari kita pulang. Untuk pengkhianatan.

(Let us return home. It is time for treachery. / さあ、帰ろう。裏切りのために。)

The Retainer and Warriors leap down off the back of the Main Ramp.

家来と兵たち、メイン・ランプから後ろに飛び降りる。

Blackout.

暗転。

Scene 12

The Older Daughter sings as she enters on the Palace Ramp.

パレス・ランプより長女が歌いながら現われる。

Older Daughter 長女: *Zhuang zai bolizhuzili de jimo*
 (A glass ball containing loneliness --/寂しさを閉じ込めた 硝子玉)
wo di shuangshou jingjing pengzhe shouhuzhe de jimo
 (I hold it in my hands, and gaze at it forlornly./手に乗せて 私は寂しく
 覗めている)

Tangruo sashou ta jiang fensui
 (If I drop it, it will shatter/落せば 割れて)
Jimo bian manyan sichu
 (And loneliness will scatter far and wide./寂しさが 飛び散るから)
Rang shisan de jimo ba wo suo zhu
 (If it scatters, it shall engulf me./飛び散れば私は寂しさに 閉じ込められ
 てしまうから)
Suoyi wo jingjing pengzhe shouhuzhe de jimo
 (And so I gaze at it, careful not to drop it./決して落さずに 覗めている)

Tangruo sashou ta jiang fensui
 (If it drops, it will shatter/落せば 割れて)
Jimo bian manyan sichu
 (And loneliness will scatter far and wide./寂しさが 飛び散るから)
Rang shisan de jimo ba wo suo zhu
 (If it scatters, it shall engulf me./飛び散れば私は寂しさに 閉じ込められ
 てしまうから)
Suoyi wo jingjing pengzhe shouhuzhe de jimo
 (And so I gaze at it, careful not to drop it./決して落さずに 覗めている)

Zhuang zai bolizhuzili de jimo
 (A glass ball containing loneliness --/寂しさを閉じ込めた 硝子玉)
bolizhuzili de jimo
 (A glass ball of loneliness --/硝子玉...寂しさの)
bolizhuzili de jimo
 (A glass ball of loneliness --/硝子玉...寂しさの)

Scene 13

Accompanied by a Javanese song and *gamelan* music, the Earth Mothers enter stage right, carrying a large cloth. They lay the cloth on the floor.

ジャワ語の歌とガムランが流れる中、地の母たちが布を引いて現われ、布を床に置く。

Lir sekar puri, nedenge mekar, arum gandanya.

(Fragrant as a flower blooming in the palace./王宮に咲く一輪の花のよ
うに香り高く)

Kongas ngawiyat.

(The perfume rises sweetly to the sky, /空にかくわしきその香り漂うも)

Nangingta nandhang papa

(Yet, her heart is lonely/彼女の心寂しく)

Kadya angganing risang kukila nenggih

(Like a single bird/一羽の鳥のように)

Sangar sinengkering sangkar

(Suffering in the rigid confines of a cage/堅い籠の中で苦悩する)

Gara gara ruhara gurnitaa

(As in a storm with lightning and thunder./嵐 一陣...)

Bayu meses musus lesus mawalesan.

(A helpless child weeps/心 荒れすさぶ)

The Mother's Shadow and the Mother enter from stage right. The Mother steps onto the cloth as if stepping into a river, and then exits stage left.

下手より母の影法師、続いて母が現われる。母は川に入るようように布の中に足を踏み入れ、上手に過ぎ去って行く。

Meanwhile, the Earth Mothers recite the Wind Poem in various languages.

この間、地の母たちは様々な言語で風の詩を詠む。

Angin berhembus di laut: di pantai aku makan dan minum dan mencecapi hawa.

(The wind is blowing at the sea: beside the sea I am eating and drinking and savouring the wind/風が吹いている海のそばに私がいて 食べている 飲んでいる 舐めている 風を)

The Younger Daughter enters stage right, holding a leaf in her hand. She moves to center stage and sits down.

下手より、木の葉を手にした次女が現れ、中央に歩み出て、座る。

The Mother's Shadow dances around the Younger Daughter and embraces her.

母の影法師は次女の回りを舞い、次女を抱擁する。

The Older Daughter's Shadows and the Warriors raucously enter stage left and exit stage right.
上手より、長女の影法師と兵たちが騒がしく現われ、下手に去って行く。

Meanwhile, the Older Daughter and Retainer enter on the Palace Ramp
同時に、パレス・ランプより長女が家来を伴って現われる。

For the first time, the Younger Daughter uses words as she implores her older sister:
次女は、はじめて言葉で姉に懇願する。

Younger Daughter 次女: *Chao Phee phekha dai Plode yaa saang khwam ruadrao rue karn thoramarn andai toh sadej pho eek lei.*
(Please don't inflict any more pain on Father./……これ以上、父様を非道い目に遭わせないで、苦しめないで、)
Ploi than pai sie thurd....
(Leave him alone. . . . /そっとしておいて……。)

Older Daughte 長女: . . . *Ni kaikou le! Kaikou lai mingling wo!?*
(Words! You used words! You used words to tell me what to do! /言葉、言葉を使ったのね。言葉を使って私に命じたのね。)

Younger Daughter 次女: *Chao Phee phekha nong yang cham dai pleng klom dek thee sadej mae kei khab pleng nam pleng thee sadej pho sorn-nong.*
(I have memories. A lullaby that Mother sang. A lullaby that Father taught me./私には、思い出があります。母様が歌ってくれた、子守唄。父様が教えてくれた、子守唄。)

The Younger Daughter approaches the Older Daughter and sings a lullaby.
次女は長女の手を取り、子守唄を歌う。

Duen ie duen ngai doww kra chai song krod
(Star night moon light so bright./月光の中 瞬く星々)
Uoom chao khuen sai rot wa cha pha pai chom duen
(Let's go to see the moon's night/行かばや 月見に)

During the lullaby, the Older Daughter lets down the Younger Daughter's hair.
歌の途中、長女は次女の髪をほどく。

Younger Daughter 次女: *Wai cheewit sadej pho duay*
(Save. . . . Father /……父様を……救って……。)

The Older Daughter is shocked.
驚く長女。

Vanity brings a water basin.
虚栄が、水盆を持って来る。

Older Daughter 長女:*Sha le ta, sha le zhe huiyi!*.....
(Kill her! Kill the memories! / ...思い出を殺して! 殺して!)

Pursued by the Retainer, the Younger Daughter dances as she sings the lullaby again. The Retainer grabs the leaf from her, pulls her by the hair, and strangles her. Vanity squeezes water out of a cloth into the water basin.

上と同じ子守歌を歌いながら舞う次女を、家来が追い詰める。家来は次女から木の葉を取り上げ、髪をひっぱり、絞め殺す。虚栄が、水盆の水の中の布を絞る。

Older Daughter 長女: *Qiang ta de shiti songdao fuqin nali qu, buguan ta zenme beitong ye wujiyu shi le.*
(Send her back to father. No matter how much he laments, it is too late. / この子の体を父の許に送りつけるがいい。どんなに嘆こうと、もう手遅れ。)

The Retainer exits stage right; the Older Daughter exits from the Palace Ramp, accompanied by Ambition and Unpredictability.

家来は下手に、長女はバレス・ランプより野望と不測を従えてバレス・ランプから退場する。

Walking backwards, Vanity exits stage left.

虚栄は、後ろ向きに歩みながら、上手より退場する。

Blackout.

暗転。

Scene 14

The requiem is sung.

鎮魂歌が流れてくる。

Ketiko manjuik kalupak mato nanjo lanbek

(When I gently close my eyes, / そっと瞼を閉じれば)

Tadanga suaro-suaru nan datang mangalia ka dalam hati

(voices flow into the recesses of my soul, / 心の裡に流れ込んで来る声々)

Suaru-suaru urang nan mati

(the voices of people who died / 逝った人々の声々)

Suaru urang nan mati nan ndak sanang

(the voices of people who met unhappy ends. / 不仕合に逝った人々の声)

Hiduik taputuuh

(Life was interrupted. / 生を中断され)

Manyimpan bibik dandam nan ndak kunjuang habih

(Clutching seeds of endless resentment, / 尽きせぬ恨みの種子を手に)

Indak lakang di dalam jiwa dalam rago

(restless in body and spirit, / 風化せぬ心と骸のまま)

Untuak urang-urang nan ta kubua.

(people were buried. For them, it is said, / 埋葬された人々のために)

Di ujuang jalan kamatian ado pintu kahidupan,

(death's road leads to life's door. / 死の道の先に 生の扉はある.... と)

Ambo berdoa, ambo berdoa

(I pray, I pray / 私は祈る 私は祈る)

Untuak mereka

(for them / 彼等の為に)

Ambo berdoa.....

(I pray..... / 私は祈る)

During the requiem, the Old Man enters on the Palace Ramp, carrying a robe that symbolizes the body of the Younger Daughter. He walks slowly to center stage. The Loyal Attendant sits downstage left.

歌の途中、パレス・ランプから、次女の死体(衣)を抱えた老人が現われ、ゆっくりと舞台中央に歩いて来る。忠義者は舞台前下手に座している。

A flute plays, and synthesizer music begins. The Old Man dances a slow waltz.

笛の音が聞こえ、シンセサイザーの音楽が始まると、老人はゆっくりとワルツを舞う。

Stopping, he gazes at the Younger Daughter's body, and realizes she is dead. A vocal line is added to the music; the Old Man violently shakes the body, trying to revive it.

立ち止まって次女の体を見て、それが死体であることに気付く老人。ヴォーカルが加わり、老人は激しく死体を揺さぶり、甦えらせようとする。

When he fails to revive the body, the Old Man rushes downstage, holding it before him and crying out in grief and pain (a musician cries out “Ondeh! (Ahh!)” offstage).

それが叶わぬ時、老人は前に走り出て、死体を前に掲げ、悲痛な叫び声をあげる。(楽士が“Ondeh!(ああ)”と叫ぶ。)

Loyal Attendant 忠義者: *Aku dapat melihat.*

(I can see you./あなたが見えます。)

Di mataku Raja nampak begitu jelas.

(I can see your majesty clearly./あなたが見えます)

Kini, aku akan tinggal entah di mana dan menjaga Baginda sampai ajalku tiba.

(Now I will go to live somewhere and watch over your majesty until I die./私は終生あなたを見乍ら、どこかで生きて行きます。)

Blackout.

暗転。

Scene 15

The Older Daughter sits on the throne on the Palace Ramp and talks with the Retainer.

パレス・ランプの玉座で、長女と家来が語らっている。

Older Daughter 長女: *Ni zhe shou...., ni zhe shouzhi, qiasi meimei de shou,*
(Your hands, your fingers -- the hands and fingers that killed my
younger sister./お前の手……、お前の指……。私の妹を殺した手。)
ni ganjue dao shenme?
(How did it feel?/どんな気がした?)

Retainer 家来: *Daging tanganku yang membunuh-nya dan daging lehernya yang
dibunuh.*
(The flesh of my hands doing the killing and the flesh on the neck
of she who was killed./殺す手と殺される彼女の頸の肉。)
Daging dan daging membagi hidup dan mati.
(Flesh and flesh drew a line between life and death./肉と肉が生と死を
分けた。)
Dan aku....
(I.. /私は、)

Older Daughter 長女: *Ni?*
(You?/あなたは?)

Retainer 家来: *Tarasa senang.*
(was delighted./嬉しかった。)

Older Daughter 長女: *Wei shenme?*
(Why?/何故?)

Retainer 家来: *Telah berguna bagimu.*
(Because I was of use to you./あなたの役に立った。)

Older Daughter 長女: *Neng ganjue dedao, ni zhe shou qiasi meimei bozi shi, jiu hao
xiang shi wo zhe shou qiasi meimei bozi yiyang, neng ganjue
dedao.*
(Mmm, I could feel it! When your hands pressed into her neck, the
flesh on my hands felt the flesh on her neck./感じていたわ。お前の手
が妹の頸に喰い込んで行く時、私の手は妹の頸の肉を感じていた。)

Retainer 家来: *Zaman kita telah tiba.*
(Our time has come./私たちの時代が来たのです。)
Orde lama tumbang, orde baru datang.
(The old era has been overthrown, and a new era has arrived./古い
世代は倒され、新しい世代が訪れたのです。)

Zaman aku dan engkau.

(This era is yours and mine./あなたと私の時代。)

Older Daughter 長女: *Ni wo de shidai?*

(Mine and yours?/私とお前の時代。)

Suddenly the Older Daughter is silent.

ふっと沈黙する長女。

Retainer 家来:

Apa yang sedang engkau pikirkan?

(What are you thinking about?/何を考えているのです?)

Older Daughter 長女:

Xiang ni!

(About you!/お前のこと。)

Retainer 家来:

Tentang aku?

(About me?/私のこと?)

Older Daughter 長女:

Dui.

(Yes./そう。)

As the Retainer speaks, he unwraps his headscarf and places it on the floor, downstage center.

家来は、次のように言いながら、頭に巻いていた布をほどき、舞台前中央の床に置く。

Retainer 家来:

Bagaimana kalau aku dedah dadaku?

(Shall I cut open my chest with this sword and reveal myself to you?

/この剣で私の胸を切り開いてお見せしましょうか?)

Di dalam diriku hanya ada engkau saja.

(The only thing inside me is you./私の中にいるのは、あなただけ。)

Ambition and Unpredictability come up on either side of the Retainer, and the Warriors come up behind, surrounding him. The Older Daughter speaks.

家来の両脇を野望と不測、背後を兵たちが囲む中、長女は言う。

Older Daughter 長女:

Renxin haosi kan bujian de shuidi, wulun ruhe ye kan bujian.....!

(The human heart is more difficult to fathom than the bottom of the

sea.....!/水の底以上に、人の心は、わからないものよ……。)

Just as she finishes speaking, the Retainer falls to the floor (lying face up) and a song is heard.

言い終わるや、家来は仰向けに倒れる。同時に、歌が聞こえる。

Mandeh, mandeh kanduang

(Oh, pregnant mother, oh mother/身重の母よ 母よ)

Den mio.... Den mio....

(I too, I too/私も 私も)

The Warriors roll on the floor.

兵たち、床を転がり回る。

Ambition and Unpredictability cover the Retainer's head with the headscarf and bring him to the top of the Palace Ramp.

野望と虚栄は家来の頭を布で蔽い、バレス・ランプから連れ去る。

The Retainer's dead body is thrown off the Palace Ramp. The Warriors exit upstage just before a large red curtain (death cloth) descends.

家来の死体がバレス・ランプから転がり落ち、幕(デス・クロス)が降りる。その寸前、兵たちは幕の中に駆け込む。

Watching, the Older Daughter speaks.

それを見ながら、長女は言う。

Older Daughter 長女: *Ai posui le, jingzi posui le, wushu de sishi....., siyan...*

(Love is destroyed, the mirror shattered into tiny pieces. Countless images of you, your dead face. . . . / 愛は壊れた。鏡は割れた。粉々に砕けた。破片に映る無数の、お前....。死顔....。)

..... Jiu zheme fangzhe ba.....

(I will leave it like this / このままにしておく....。)

rujin, wo de xinzhong you de zhi shi lei,

(Inside my heart now are tears. / 今、私の心の中にあるのは、涙。)

lei shi ren zuixiao de haiyang

(Tears are the smallest sea, a sea made by human beings. . . . / 涙は人間が作る、一番小さな海。)

.....Yu xia qilai le.....yu xia qilai le.....

(Rain is . . . falling. /雨が....降って....来た....。)

Piterman's song comes in as the Older Daughter says, ".....*Yu xia qilai l* (Rain is...falling)." *.....Yu xia qilai le.....yu xia qilai le.....* から、ピタマンの歌がかぶさる。

Ya maulai

(Let us now begin. / さあ 始めん)

Kamu banyanyi mati di bunuah

(Let us sing while he is being murdered / 歌わん 彼の殺害の間)

Mati di bunuah

(While he is being murdered / 彼の殺害の間)

Unpredictability dies.

不測が死ぬ。

Blackout.

暗転。

Scene 16

The Old Man wearily enters stage left, muttering.

上手より、疲れた足取りの老人が現われ、呟く。

Old Man 老人: *Tsumayo.... izuko ni sôrôzo tsuma yo?*
(My wife. . . . Where are you? /妻よ.... 何処に候ぞ、妻よ。)

The Mother's Shadow and Earth Mothers appear with the “mother cloth.” The Mother's Shadow wraps the cloth around the seated Old Man. Animal cries are heard.

母の影法師と地の母たちがマザー・クロスを手に現われて来る。母の影法師は、座り込んだ老人の体にクロスを巻きつける。動物の吠える声が聞こえる。

With the help of one of the Earth Mothers, the Old Man removes his mask.

地の母の一人の手助けで、老人は面をはずす。

The Old Man stands and moves to stage left.

老人は立ち上がり、上手に向かって歩む。

The Mother's Shadow removes the cloth from the Old Man.

母の影法師が老人の体からクロスをほどく。

One of the Earth Mothers takes the mask and exits.

地の母の一人が面を受け取って、持ち去る。

Troubadour sings.

吟遊詩人の歌が聞こえる。

Kioku ga kikoeru
(I can hear memories, / 記憶が聴こえる....)
Waga uchini
(Deep within me, / 我が裡に)
tsuma wa yomigaeri tari
(my wife is resurrected / 妻は甦りたり)
Ikite yukô
(I will go on living, / 生きてゆこう)
Ikite yukô
(I will go on living, / 生きてゆこう)
Na o sutete
(Abandoning my name, / 名を捨てて)
Ikite yukô
(I will go on living, / 生きてゆこう)
Ikite yukô
(I will go on living, / 生きてゆこう)

Ikite yukô

(I will go on living./生きてゆこう)

The Old Man walks upstage. Accompanied by *gamelan* music, the Older Daughter and Ambition enter from stage right and the Palace Ramp, respectively. The Old Man sits facing the audience.

老人は舞台奥に歩む。ガムラ音楽がかぶさり、下手からは長女が、パレス・ランプから野望が登場する。老人は正面に向かって座す。

Older Daughter 長女: *Ni wei shenme yao huilai?*
 (Why did you return?/何のために帰って来たのです?)
Dui wo laishuo ni yijing shi wuyong zhi ren le.
 (I no longer need you./私には、もう必要のない人。)
Wo shi meiyou muqin, ye meiyou fuqin,
 (I have no Mother. I do not need a father./私には母はない。父は要らない。)
shi yi ge mishi fangxiang de xiaozhou, wo shi shangdi de nüer.
 (I am a daughter of the gods, dispatched to this world in the drifting boat of destiny./私は運命の捨小舟に乗ってこの世に送られて来た神の娘。)
erjin, ni shi ge laole buzhong yong de daocaoren.
 (In your old age, you are now a powerless, ugly scarecrow./あなたは老いて無力な醜い案山子。)
er wo you shi quanli de kuilei, ni de ming zai wo de shou zhong.
 (And I am now a powerful puppeteer./今の私は力の傀儡子。)
Fuqin, ni jiu gei wo si le ba,, ni jiu gei wo si le ba!
 (Die, Father! Die, Father!/死んで下さい、お父さん!)

At the end of the Older Daughter's speech, the Old Man stands. When he turns to face her, she stabs him.

長女の言葉の最後に父は立ち上がり、長女の方に向きを変えると、長女は父を刺す。

Older Daughter 長女: *Sha le ni, cong jintian qi wo jiushi wo ziji de zhuren.*
 (Killing you, I become myself; from this day on I am my own ruler.
 /あなた殺して私になって、今日から私は私自身の王。)

Old Man 老人: *Inochi no taimatsu wa yoru o terasu.*
 (The pine torch of life illumines the night./命の松明は夜を照らす。)
Sasureba yoru wa hiru ni naru.
 (When it is held aloft, night becomes day./さすれば、夜は昼になる。)
Daga watshi no taimatsu wa watashi no yami o terasu koto ga dekinakatta.
 (But my pine torch failed to illuminate my darkness./だが、私の松明は、私の闇を照らすことができなかった。)
Watashi no kokoro wa yami da, yoru da.
 (My heart is darkness, is night./私の心は闇だ、夜だ。)

The Old Man walks toward stage left. He pulls the sword out of his body, drops it, and falls to the floor.

老人は刀を手に上手の方に歩を進め、やがて刀を取り落とすと、床に倒れ落ちる。

Ambition dies.

野望が死ぬ。

Blackout.

暗転。

Scene 17

Older Daughter 長女: *Zhen xiang biancheng yi zhi niao a.....!*
 (I want to be a bird / 鳥になりたい……。)
Chashang chibang feixiang yuanfang, feixiang yaoyuan de bi'an.
 (To don wings and fly away -- a thousand leagues, ten thousand leagues -- far away. / 翼をつけて飛んで行きたい。千里万里の彼方まで。)
Niao a, ba wo daishang...; rang wo he ni yiqi aoxiang, zhidao huazuo nitu.
 (Bird, bear me away. Fly with me, to the place where I shall become earth. / 鳥よ、運んで……。一緒に飛んで……。私が土となる処まで。)

As the Older Daughter speaks, the Mother's Shadow enters from the back of the Main Ramp.
 長女の台詞の途中から、母の影法師がメイン・ランプの奥から登場する。

The Mother's Shadow circles behind the Older Daughter and embraces her.
 母の影法師は長女の背後に回り、長女を抱く。

The Mother enters on the Palace Ramp, stands behind the Older Daughter, and dances like a bird.
 パレス・ランプより母が現われ、長女の背後に立ち、鳥のように舞う。

The Mother exits from the Palace Ramp.
 母はパレス・ランプより去る。

Older Daughter 長女: *shenhou zhi ren shi shei?*
 (Who is behind me? / うしろの正面 誰がいる)
shenhou zhi ren shi shei?
 (Who's behind me? / うしろの正面 だあれ)
shenhou zhi ren shi shei?
 (Who's behind me? / うしろの正面 だあれ)

The Older Daughter sits silently; a light shines down, then fades to black.
 長女は無言で座し、やがて光が差し込み、そして闇となる。

The End

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