

# Rakugo

## Professional Japanese Storytelling

By

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### *Acknowledgements*

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### *Introduction*

Most students of the performing arts in Asia tend to equate “traditional Japanese drama” with the highly refined and sophisticated four-

some of *Bunraku*, *Kabuki*, *Noh* and *Kyôgen*. These genres, however, are very far from being popular arts, and the majority of Japanese, although justifiably very proud of them and convinced that no foreigner can ever really appreciate their qualities, rarely actually go to see them. It is natural that, with the phenomenal growth of mass-communications throughout the world, "culture" should become increasingly internationalized, and that traditional arts should become classicized, to be savoured only by the select few. Yet in Japan there is still one traditional dramatic genre which has not only survived as a popular art but is indeed thriving: *Rakugo*,<sup>1</sup> or traditional Japanese storytelling.

In most countries of the world, in particular my own field of specialization, Malay culture, professional storytelling is a dying art. In Malaysia, for example, a storyteller can never live on his income from performing, and some individuals may perform only once in four or five years. When, therefore, I was introduced by my friends at the Centre for East Asian Cultural Studies to the *Rakugo* in Tokyo and Osaka in 1975, I was astonished: here amid the bustle of the world's largest city, which offers every conceivable type of entertainment, this traditional art of the *Edokko*<sup>2</sup> is still familiar to and popular with young and old and may be seen almost every night of the week on at least one of the seven channels of television. It is therefore perhaps surprising that foreign students of the performing arts in Asia are generally totally unfamiliar with *Rakugo* and, as far as I am aware, very little has been written on the subject in a European language.<sup>3</sup> Consequently, when I was presented with the opportunity to spend a sabbatical in Japan, it seemed worthwhile to investigate some aspects of this art as performed in Tokyo. In this study, I have concentrated my efforts mainly on the artistic and sociological aspects rather than the historical or literary for, on the one hand, my chief interest is in *Rakugo* as a living art in its cultural context and, on the other, my very imperfect knowledge of Japanese precludes my making unaided use of written sources.

My work methods were basically similar to those I proposed in

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1. Henceforth, the term is not italicized.

2. A native of Edo (old Tokyo). The *Edokko* is to Tokyo what the Cockney is to London.

3. Three papers dealing with *Rakugo* in English are "The Zenza, the Storyteller's Apprentice," (Hrdlickova, 1968), "Japanese Professional Storytellers," (Hrdlickova, 1969) and "Rakugo, the Storyteller's Art," (Novograd, 1974). A paper in German is "Kodan und Rakugo" (Barth, 1928). Ikeda includes *Rakugo* tales in her "Type and Motif Index of Japanese Folk-literature," (Ikeda, 1971).

my "Some Suggestions on the Study of Oral Literature, with special reference to West Malaysia" (Sweeney, 1972), but certain modifications were necessary as will be explained below. I interviewed about 35 *hanashika* (storytellers), and also a number of *yose* (theatre) officials, scholars interested in the subject, and *kyōkai* (Rakugo association) officials. I listened to a considerable number of performances, both at *yose* and on television. I made several recordings of live performances, including recordings of the same tale performed by the same storyteller on two different occasions. All interviews were conducted in Japanese. In view of my lack of fluency in the language, I found it worthwhile to record all my interviews, so that it was possible to check up afterwards on points which I had not fully understood. I found this preferable to interrupting the informant's flow of speech and taxing his patience with requests to repeat his remarks and, indeed, where possible, I encouraged other people present to listen, so that the informant would not be talking down to me in simple language.

The study of the Japanese *hanashika* entailed using an approach different in a number of respects from the methods I usually employ in Malaysia. There, locating storytellers is often a major problem: they are all rural people and are widely scattered; often, moreover, their fame does not travel far afield. Once located, however, the storyteller will be most accessible: the investigator may, without fear of rebuff, visit his house and interview him at a leisurely pace. The storyteller may be a little nervous over the use of a tape-recorder. He is unlikely to be very literate, and once he has been told that the purpose of the interview is "study," he will not query the investigator's methods. He will be pleased, on termination of the interview, to receive a few (Malaysian) dollars, pressed into the palm of his hand.

In Japan, however, the situation was rather different! The *hanashika* are easy enough to locate, for all of them are based in either Tokyo or Osaka, they are all members of one of the Rakugo *kyōkai*, and they may be seen performing at one of the *yose* or on TV. However, in order to make personal contact, as in most sectors of Japanese society, an introduction is of paramount importance. I was fortunate to have a number of friends in television and academic life who were able to provide me with the necessary introductions, and I then received the greatest possible co-operation from all the *hanashika* I interviewed, even though they were, without exception, very busy men. Most of them had been interviewed before by the mass-media (TV, radio or magazines), and being recorded was second nature to them. This sophistication, however, produced a number of interesting problems: several persons wanted to know my methodology so that they could

be more helpful; on occasion the value of certain questions was queried, e.g., the place of the *hanashika*'s residence. Sometimes a *hanashika* would say, "You needn't ask the others (i.e., other *hanashika* present) that question, they will all give the same answer." It was rather difficult to explain that I was not so much interested in the answer to the question as in the attitudes towards society, etc., reflected in that answer. Some felt, perhaps, that their interview should follow the lines of a TV interview and provide plenty of popular human interest, sometimes not even remotely related to Rakugo. A few individuals were very dubious about my wish to record one *hanashika* telling the same tale twice, and suggested that it would be more interesting to record different persons. Nevertheless, these remarks were informative in enabling me to form an impression of the *rakugoka no shakai* (the world of the Rakugo storyteller) and I took them in the spirit they were given: a desire to help, which reflects the constant solicitude of the Japanese for the welfare of the *hen na gaijin*, "the strange foreigner."

I do not propose to attempt a detailed exposition of the origins and development of Rakugo within the scope of this paper. Suffice it to say that the origins may be traced to the *otogishū* (storytellers) at the courts of feudal lords (*tonosama*), who drew their material from various sources, both oral and literary, e.g., the many *monogatari* such as the *Konjaku Monogatari*, *Taketori Monogatari* and *Ise Monogatari*, etc., which they adapted to suit their needs. One of the tellers compiled a collection of these tales in a work called *Seisuishō*. In time, the telling of such tales became popular with the common people (*shomin*) of the Kamigata and Edo areas; thus, at the end of the seventeenth century and beginning of the eighteenth, we find the origins of Rakugo as we know it today. The prime factor which enabled the development of Rakugo was the presence in Kamigata and Edo of a large and sophisticated middle class (*chūsankaikyū*) who had the necessary leisure time to take an interest in the arts. Rakugo was only one of the humbler of many artistic creations produced by this class, including the *Kabuki*, *Bunraku*, *Ukiyoe* and a variety of popular literature. With regard to the latter, many *kobanashi* (short, humorous tales) were published during the Edo period, and these were often adapted by storytellers and combined to form longer tales. It was a two-way movement, however: often a storyteller's tales were adapted into literary form and published. Tales dating from the Edo period are now known as *koten* (classical) Rakugo, while those appearing after the beginning of the Meiji period are called *shinsaku* (new composition) Rakugo. In Kyoto, Rakugo was originally performed along the thoroughfares

(*dôro*) of the city, whereas in Edo, tales were usually performed in private rooms of restaurants, clubs, and geisha houses. Eventually permanent theatres (*yose*) were established for the performance of Rakugo, and these became very numerous during the Meiji and Taisho periods.

### *The Socio-Economic Background*

Although the majority of people see their Rakugo on television nowadays, the traditional place for a performance is the *yose*, of which there are still five in Tokyo and two in Osaka. The Tokyo *yose* are situated in Shinjuku, Asakusa, Ikebukuro, Ueno and Ginza. Although not all are traditional in style —e.g., the Ueno Suzumoto is housed on an upper story of a modern building—they share one feature in common: all are small, intimate, vaudeville-type theatres.

A *yose* presents two shows every day, each lasting about four and a half hours and presenting separate programmes featuring different performers. Thus, e.g., at Shinjuku Suehiro, the first performance lasts from noon until 4:30 p.m. and the second from 5:00 p.m. until 8:30 p.m. Each show presents about eighteen turns, so that each turn lasts an average of fifteen minutes. About two thirds of the bill will be devoted to Rakugo, the rest consisting of an interesting mixture of traditional and modern variety acts. On the one hand we find *manzai* (comic dialogue), *enka* (folk songs), *naniwabushi* (sentimental recital), etc., and on the other, magic acts, ventriloquists, modern singers and so forth. The programme usually presents two Rakugo, followed by a variety act, then two more Rakugo and so on. A programme lasts for ten days, after which a fresh group of performers will appear. It will be appreciated that operating such an enterprise is no easy task and the official responsible for the smooth running of the *yose* is the *shujin* or *keieisha* (the traditional term is *sekitei*). The financial mechanics of the system are as follows: Admission tickets cost ¥1,000 (¥500 for children). The seating capacity of the *yose* is small. For example, at Shinjuku Suehiro, there are seats for 150 persons and extra *tatami*-covered space running down both sides of the hall, which could probably seat another hundred or so. However, the *yose* is rarely full, there often being less than fifty people, especially in the afternoon; on a rainy day, only twelve or thirteen may attend. Some people only stay for an hour or two and then are replaced by others, so that the numbers present at any one time do not always reflect the actual takings, but there are other indefatigables who stay the whole day for both performances! From the day's takings, perhaps 20 per-

cent will be deducted for tax and publicity costs. The remainder will be divided between the *yose* and the performers. As the latter's share must be apportioned among two groups of eighteen acts (most of the variety acts are performed by more than one person, often several) and the *geza* (musicians), the individual artist's share is usually very little. The performer's fee is not fixed in advance, but depends on the size of the audience. The working out of the proportion to be received by each individual is enormously complicated, depending upon factors such as rank and seniority. The proportion decided is usually kept a secret between the *yose* and the performer, to avoid the possibility of dissatisfaction among the artistes. Furthermore, as it is rather impertinent in Japanese society (unlike South East Asia) to inquire about an individual's income, it was not easy for me to acquire detailed figures on *hanashikas'* incomes. However, it is clear that even a well-known performer will rarely get more than ¥1,000, sometimes receiving only ¥200 or ¥300. Several persons claimed to receive less than ¥2.50 (2 yen and 50 sen!) for each member of the audience. Thus, all the *hanashika* I met were unanimous that it is impossible to live on one's earnings from the *yose* (a cup of coffee costs ¥230 in Tokyo), and several people emphasized that they regard the *yose* merely as a *dôjô* (exercise hall) or *shugyô no basho* (place for practice). In the words of Enkyô (a well-known *hanashika*), "The traditional world of the Rakugo is so harsh, if you want to make money join another profession (*shakai*, lit. 'society'). Even if you are not concerned about money, you can't live on your earnings from the *yose*. It's the lowest income in all Japan. If you want to make money, you must work in mass-communications."

In common with the traditional performing arts of many countries, when threatened by the ever expanding influence of radio and television, Rakugo adopted the philosophy of "If you can't beat them, join them." Rakugo, however, is one of the few to have made the transition with marked success, so that today the art is regularly seen by millions throughout the country, whereas in the past it was confined to the Kanto and Kansai areas. In various parts of Asia, difficulties are often encountered when attempts are made to adapt traditional, rural-based dramatic genres to the national television and radio. For example, in Malaysia, the shadow-play, while still popular in many rural areas, apart from the fact that it is performed in dialect, is a little too rustic and not sufficiently prestigious to appeal to a semi-sophisticated, urban population strongly influenced by Western culture. Japan, too, has absorbed much from the West, but the basic fabric of society has, unlike most other Asian countries with a Western-educated elite, re-

mained relatively intact. Although the average Japanese worker is unlikely to desire a trip to the *yose* after a gruelling day at the factory or office, he will still take pleasure in seeing Rakugo on television. And this sophisticated urban entertainment, broadcast from the two great population centres of Japan, has the prestige to appeal to the rural areas. Furthermore, unlike most other traditional dramatic genres, Rakugo is easily adaptable to programme planning, for tales are of such varied lengths and so flexible that they are equally suitable for a five-minute slot or for a forty-five minute programme.

The fees a *hanashika* receives for appearing on TV are most impressive when compared with the *yose*. A popular performer may expect to be paid a six-figure fee for one appearance. Here again, rank, seniority and popularity are determining factors and, of course, the fee will vary according to the length of the performance. A top performer may receive as much as ¥400,000.

*Hanashika* are also invited to perform at a variety of other places, both in and outside Tokyo (and Osaka<sup>4</sup>). These performances may also realize a sizeable fee. Such occasions include wedding celebrations and various business companies' celebrations. Some institutions, e.g., universities, also have Rakugo study clubs which regularly hold Rakugo *kenkyū kai* (study meetings) at which *hanashika* are invited to lecture and perform. Also, because the time factor at the *yose* and on TV and radio limits the *hanashika* to presenting fairly short tales or forces him to make severe cuts in longer tales, special performances are often held in halls (*kaijō*) and theatres where long tales may be told in toto. The National Theatre of Japan regularly holds such performances and others are sometimes sponsored by business firms, such as the Mitsukoshi department store. Such occasions are called *meijin kai* (performance by a master. Lit. 'Master meeting') and *dokuen kai* (solo performance).

Many *hanashika* also have additional sources of income. These are mainly connected with the entertainment world, though not necessarily directly linked with Rakugo. As befits their image as well-known TV personalities, a number of *hanashika* appear in commercials for anything from telephone companies to instant noodles. Often, moreover, groups of performers appear in various farcical panel games and quizzes on TV. A number of individuals have become well-known compères of TV programmes, some of which have no connection with Rakugo. Thus, Enkyō, a famous TV and radio personality,

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4. Osaka performers rarely appear in Tokyo, and vice versa, as both dialect and style differ considerably.

joked against himself that some people don't know he is a *rakugoka*.<sup>5</sup> *Hanashika* are also often invited to compère cabaret shows, theatre variety shows, etc. A further source of income is from a variety of magazines which regularly publish features on Rakugo performers. One individual is also a Member of Parliament.

Although some *hanashika* are attached to "production companies" which act as their agents and seek engagements for them in return for a commission, the majority of performers apparently are not. The manager of Ippachi, one of the largest "productions" for Rakugo, told me, "Not all *rakugoka* are in productions by any means. They are very individualistic and don't co-operate much." It may be added that the owner of this company is himself a *hanashika*.

As may be seen from the preceding paragraphs, the performer of Rakugo today enjoys a high social status. This was not always the case; it seems that, before the Second World War, Rakugo was considered a most humble profession, to the extent that a young man would encounter strenuous opposition from his parents on voicing his intention to become a *hanashika*. For example, Katsura Konan declared that it could even cause a father to disown his son. After the war, however, many of the old attitudes changed, and, with the phenomenal expansion of mass-communications and the successful adaptation of Rakugo to this medium, the social status of *hanashika* rose spectacularly: far from being a humble storyteller, a popular performer could now become a national figure, as well known and idolized as the most famous actors or singers. It has become fashionable, moreover, for intellectuals to take an interest in Rakugo, and most universities have their Rakugo study societies (*kenkyū kai*), which invite various *hanashika* to come and talk. The students treat the *hanashika* with great deference, and a professor from Waseda University who accompanied me to one such study meeting remarked that nowadays students show much more respect for the storytellers of Rakugo than for their own professors!

Rakugo is not a hereditary calling and none of the performers I interviewed had fathers connected with the art. In the past, *hanashika* tended to originate from the artisan class, though with some exceptions. Now, however, judging from their fathers' occupations, performers hail from a variety of backgrounds. Thus, although a majority still have fairly modest origins, with fathers in such trades as laundryman, bicycle repairer, taxi driver, plasterer, noodle seller, and silversmith,

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5. An exponent of Rakugo, thus the same as *hanashika*. Performers tend to prefer the latter term, as it is considered more polite.



etc., some individuals' fathers had much more elevated professions, e.g., doctor, school teacher, and even a monk. Similarly, in the past, almost all Tokyo *hanashika* came from the ranks of the *Eddoko* or at least from the city of Tokyo. This, too, has changed, so that, with the gradual standardization of the Japanese language, the importance attached to the use of the pure *Edokko* dialect is now waning. Thus, many *hanashika* today originate from outside Tokyo, even from as far afield as Kyushu.

As Japan has one of the highest literacy rates in the world, it goes without saying that all *hanashika* are literate, unlike the average storyteller in the Malay world, who is usually illiterate. The majority of senior *hanashika* did not attend high school, but the tendency nowadays is for prospective performers to complete high school before enrolling as apprentices.

Many foreigners seem to have the impression that Japanese society is riddled with ritual. This is perhaps true in some instances, such as *sumo* wrestling, but certainly does not apply to Rakugo which, apart from various graduation ceremonies for new performers, is almost entirely without any kind of ritual. True, performers often have their individual superstitions, such as a compulsion to retie the *himo* (cord) of one's jacket after leaving the dressing room en route for the stage. And some performers, in common with many other people in the entertainment world (or indeed outside it), often have *senjafuda* (papers on which one's name is printed) made, which they stick on the walls of shrines to ensure success. But there are no rituals which can be regarded as peculiar to Rakugo.

All *hanashika* are members of one of the two Tokyo Rakugo societies: the Rakugo Kyôkai and the Geijutsu Kyôkai. The members of the former are mainly *koten* (classical) performers and those of the latter largely exponents of *shinsaku* (new style) Rakugo, but there are exceptions and some *hanashika* tell both kinds of tales. The main aim of these societies is apparently to encourage social intercourse between performers, although they do have other functions, e.g., providing financial assistance to apprentices and regulating the promotion of performers to higher rank.

Japanese society, particularly in the world of show business, attaches great importance to the concepts of *giri* (social duty) and *tsukiai* (social intercourse), and Rakugo is no exception. *Tsukiai* places an obligation on the *hanashika* to indulge in various social activities, such as drinking and playing mahjong, with sponsors, patrons, business associates and colleagues. As mentioned earlier, *hanashika* tend to be individualistic. However, the idea of *giri* is not taken lightly,

and there is a certain amount of co-operation. For example, if a performer is unable to work because of illness, his colleagues may hold a special charity performance for his benefit. But this assistance does not extend to helping other performers in their work. On the whole, there is intense rivalry between *hanashika*, and one individual told me, "You can never actually say this out loud, but one is always trying to kick the other fellow down. It's just like in boxing. Everyone is his own champion." It is no free for all, however, and all the *hanashika* that I met emphasized that it is extremely important to show respect to one's teacher and seniors. Nevertheless, the rivalry among performers was reflected in the response I received from *hanashika* concerning their favourite performers. Most of my informants tended to cite the names of dead individuals, apparently avoiding any mention of living *hanashika*, with the exception of their own teachers and Enshô, the master, who is beyond rivalry. While the majority of *koten* performers are fairly subtle in the game of 'oneupmanship' over their rivals, they are generally quite outspoken in expressing their scant respect for the exponents of *shinsaku* Rakugo. A fairly typical view was that of Sanyute Enya: "I've tried doing some *shinsaku* myself, but I've been accustomed to performing *koten* for so long that the tone of classical Rakugo remains, so that when I talk about company presidents and office workers, it sounds strange. I suppose it's all right to learn *shinsaku*, but one should learn *koten* first, as that should be the base; but over there (i.e., at the *shinsaku* association), they learn *shinsaku* first and only then *koten*. That's rather unreasonable, and anyway there aren't any good people in modern Rakugo."

It is only very rarely that a woman becomes a performer of Rakugo. Apparently, there have been a few female *hanashika* in the past, but they enjoyed little success, and there are none performing in the Tokyo area at the present. It seems that in the Osaka area there are a few women performers, but my informants regarded them as comediennes rather than *hanashika*, and all were much opposed to the idea of women performing Rakugo. The unanimous attitude was that, "Women are totally useless as *rakugoka*." A typical response was that of Katsura Konan, who said, "Unfortunately, there aren't any women *hanashika*. You see they can't do it. For one thing, the characters appearing in Rakugo are mainly male, although there are some female characters. When a man imitates a woman's voice, as in 'Welcome, welcome,' it's amusing. But when a woman mimics a man's voice, and says something like, 'What's the matter Hattsan?' there's just no humour in it; it sounds horrible." Even more splendidly chauvinistic was the remark of one individual who asserted that male

*hanashika*, like the *onnagata* of Kabuki, can do women's parts with more femininity than women themselves!

Although the adaptation of Rakugo to the television has saved the art from oblivion and given it new life, the transition has not been without its problems. All the *hanashika* I met, without exception, emphasized their preference for performing at the *yose* rather than on television or radio, even though the *yose* cannot provide them with a living. The main objection to performing on the air is the lack of interaction with an audience. The *hanashika*'s training has taught him to be extremely sensitive to audience atmosphere and to organize his performance accordingly. Now, on the television studio set, however, he is faced by a battery of cameras and lights which he finds very daunting. In the words of Katsura Konan, "I much prefer to work with live audiences. On TV and radio it feels as if you are sitting there facing the sea and you don't know what you're aiming at. At the *yose* you know that you have an appreciative audience because they are willing to pay to come and hear Rakugo. There it's a matter of making a kill or being killed (*shinken shōbu*), and after I've finished I know whether I've killed (i.e., done well) or otherwise. On TV you don't have this feeling. You know there will be people watching who don't like Rakugo, and that they can just turn down the volume knobs."

A studio audience may sometimes be provided, but this does not improve the situation much for the *hanashika*; he still feels that his whole attention must be directed at the cameras, and indeed the very presence of lights and cameras effectively creates a physical barrier between him and the studio audience. Several *hanashika* remarked that after performing in the relaxed, intimate atmosphere of the *yose*, they feel very nervous on TV whenever they consider the fact that they are exposed to a silent audience of millions. Lacking any interaction with an audience, the *hanashika* does not dare to improvise. As a result of this, most *hanashika* find it necessary to try out a tale at the *yose* before presenting it on TV, in order to gain some idea of how the public will react to their performance. *Hanashika* are thus willing to perform at the *yose* for a mere pittance because it serves them as a *dōjō* (exercise hall). The *yose*, therefore, does not survive in spite of television but rather because of it.

A number of *hanashika* encounter considerable difficulty in adhering exactly to the time allotted for their performance on television. Sanyute Enya remarked, "On TV and radio there is a time limit and you have to finish at the exact moment specified. You shouldn't have to think about time. Of course, one isn't going to go on for an extra ten or twenty minutes, only one or two. On the radio they can cut,

but this isn't possible on TV. You can't relax and do well if you're worried about the time."

Another aspect of performing on radio and television which causes much frustration is the enforcement of a language 'code.' This restricts the use of words referring to matters considered sensitive, such as physical disabilities and names of professions. For the *Edokko*, with his love of robust language, the necessity to substitute such euphemisms as *me no fujiyû na kata* ('person with impaired vision') for *mekura* ('blind') and *otetsudaisan* ('lady help') for *jochû* ('maid') is very irksome.

### *The Teacher-Pupil Relationship and Transmission of the Art*

In view of the fact that the art of the *hanashika* is not hereditary and that, indeed, in the not so distant past, an individual's parents might well heartily disapprove of their son's choice of Rakugo as a profession, it seems worthwhile to examine the reasons advanced by *hanashika* for their decision to embark on this career. The majority of my informants declared that they enjoyed making people laugh and that they had been Rakugo fans from an early age, hero-worshipping such great names in the world of Rakugo as the late Katsura Bunraku and Kokontei Shinshô. A few individuals emphasized the traditional flavour of Rakugo and its links with the past amid the turmoil of a rapidly changing world; for example, Irifunete Senkyô remarked that in the aftermath of the war, things were very difficult and he wondered about the future of Japan. He became interested in Rakugo and would sit in the *yose* from morning until night. He was most taken with the traditional style of the performance and remembers being particularly impressed with the *zenza* (apprentice) in his kimono and white socks and thinking how smart he looked. Here, he felt, was at least one sector of society which had not yet been affected by the great influx of western influence which entered Japan after the war. On a rather more lofty plane, Tatekawa Danshi (who is also a politician) explained the motive which led him to become a *hanashika* in a one-word answer: *Bigaku* (aesthetics).

Other reasons for becoming *hanashika* were the prospect of making money, the inability to find any other job, a dislike of school, and an aversion to becoming a slave of routine as a *sarariman* (salary man). The economic factor is obviously important but, I would think, rarely if ever the primary motive. Indeed, most of the individuals who mentioned financial gain as a motive did so with tongue in cheek. For example, in the words of Shunpûtei Ryuchô, "A job where you could

sit and talk, relax and get paid for it seemed very attractive.” But when one realizes that fifteen to twenty years of rigorous training are necessary for an individual to become a fully-fledged *hanashika*, that even then his future is far from secure, and that during his period of apprenticeship he must endure often severe financial straits, it becomes clear that it is dedication to his art rather than the prospect of making money which provides the primary motive to achieve success in his career. This was emphasized by Enkyō: after describing the grim realities of trying to make a living from performing at the *yose*, he continued, “Yesterday, when some of them [*hanashika*, at a meeting] said they wanted to get money, I think that that remark was more the result of their having confidence than actual fact. People who enter this life really like Rakugo and are not primarily concerned with money.”

The prospective pupil becomes an apprentice (*deshi*) of an established *hanashika*. He will himself seek out a well-known senior performer and request that he be accepted as *deshi*. On the average, a master (*shishō*) has only three to five apprentices and acceptance is by no means automatic. Katsura Konan, for instance, had a hard time persuading the teacher of his choice, Sanyutei Kimba, to accept him: “‘Please, take me as your pupil,’ I said. ‘No.’ I went again, ‘No.’ When I’d been four or five times, I finally staged a sit-in. I was what you’d call a ‘gate-crashing pupil.’”

The qualities sought in a prospective pupil are a good, flexible voice and an expressive and interesting face. In addition, the *shishō* expects good manners and a total commitment to learning the art.

There are four levels on the road to becoming a fully-fledged *hanashika*: *zenza minarai*, *zenza futatsume* and *shin’uchi*. There is no enrolment ceremony for a new apprentice; on being accepted by the teacher, he automatically becomes a *minarai*. Traditionally, the apprentice lives in his teacher’s house, but nowadays many live out. The new apprentice will receive little formal instruction in the art of storytelling proper. His term as *minarai* serves more as a breaking-in period, during which he may accustom himself to his new life. Indeed, his chief task will be performing his master’s household chores. He will, however, be taught many things; in particular, attention is paid to etiquette (*gyōgi sahō*) and how to act in the presence of one’s senior (*senpai*). As the name *minarai* (*mite narau*) implies, the apprentice at this stage learns by watching, i.e., his teacher and other seniors, and imitating their behaviour. This method has its pitfalls: as Katsura Konan remarked, “There is a tendency for the pupil to adopt all the teacher’s bad habits and ignore the good ones!”

The *minarai*'s activities are by no means confined to his teacher's house, however. Soon after accepting him as a pupil, the *shishō* will take him to the *yose* and introduce him to the *yose* officials and his seniors. Subsequently, whenever his master performs, the pupil will accompany him to the *yose* and assist him in the dressing-room, attending to his costume, running errands and making tea, etc. The dressing-room (*gakuya*) is shared in common by all the performers, regardless of rank, and it is here that a major part of the *minarai*'s learning by observation process takes place; not only is he able to listen to his seniors' conversation, but also, because the *gakuya* is directly adjacent to the stage, to see and hear them performing.

After a year or so, the *minarai* will hopefully be able to perform a few simple tales. The first time he appears on stage, he automatically becomes a *zenza* and may receive a stage name. It is from this point that his formal instruction as a storyteller commences. Even so, a large part of his time is still spent doing his master's chores; in addition, it is the *zenza*'s task to play the *taiko* (large drum) used in the musical ensemble. Moreover, although he will now begin to perform regularly on the stage—the first slot of every performance is allotted to a *zenza*—this is regarded merely as an opportunity for practice, and he receives no payment. Instead, he is paid an allowance of about ¥500 per day by the *kyōkai*. Furthermore, he may not yet wear the formal costume (*montsuki* or *haori*) of the *hanashika*.

After three to five years, assuming that satisfactory progress has been made, the *zenza* is promoted to *futatsume*, whereupon he may wear the *haori*, no longer has to perform chores, and must now earn his own living by his art, no longer receiving an allowance from the *kyōkai*. Several of my informants described this as the happiest moment of their lives. Promotion is not automatic, however, and some unfortunate souls remain *zenza* for life (dubbed *tate zenza* or *saikosan*). The *futatsume* is allowed to have his own *tenugui* printed. These are small hand towels on which his stage name is written; they are a 'trademark' of the *hanashika* and are used in place of name cards. On promotion, the new *futatsume* is taken by his teacher to visit various interested parties, such as senior *hanashika* and *yose* officials, etc. They give a formal greeting (*aisatsu*), the teacher announces that his pupil is now a *futatsume*, and the *tenugui* are distributed.

As the *futatsume* must earn his own living from Rakugo, he may be said to have completed his initial apprenticeship. However, he is still far from being a fully-fledged *hanashika*: he must now study to become a *shin'uchi*. After perhaps another ten years (sometimes more, sometimes never), if he has achieved a sufficiently high standard, he

may be promoted to *shin'uchi*. The decision is not taken by his own teacher, but, as is common in Japanese society, is made after a consensus of opinion has been reached by the *daikanbu* and *kanbu* (top officials of the *kyōkai*) and various other senior *shishō*, together with the *shujin* of the various *yose*. Usually, on becoming a *shin'uchi*, the performer will adopt a new stage name (*genmei*), and it will be his ambition to succeed to a famous one. As in Kabuki, such names are handed down over the generations, so that, for example, the famous performer Enshō is Sanyutei Enshō VI. For the new *shin'uchi*, the acquisition of a well-known stage name gives him a definite psychological advantage: on the one hand, it enhances his prestige in the eyes of the public by linking him with his illustrious predecessors, and on the other, it spurs him on to prove himself worthy of his new title.

The new *shin'uchi* must now make a series of formal visits, accompanied by his teacher, to various people involved with his career. These visits follow a similar pattern to those made when he became a *futatsume*, but this time, in addition to *tenugui*, he hands out a pair of fans to each individual visited. A formal banquet is then held at an hotel, and to this must be invited all the other *shin'uchi*, *yose* officials, people from the mass media and prominent fans. The expense for all this must be borne by the new *shin'uchi*.

Following this, a simple graduation ceremony is held at the *yose*, which has been decorated for the occasion with *hanawa* (see illustration). At this ceremony, the *daikanbu* (top official of the *kyōkai*) delivers an introductory address (*kōjō*), during the whole of which the new *shin'uchi* must keep his head bowed low. On this occasion, the latter is granted the honour of being *tori*, i.e., performing the last turn of the show, which is always reserved for the star. This ceremony is performed at all the *yose* and nowadays on all the television channels which have previously featured his performances.

With regard to the method of instruction, it is significant for the study of oral literature in general that, in this highly literate society, the transmission of Rakugo is almost entirely oral. Thus, although hundreds of books containing Rakugo tales have been published, their use is eschewed in the teaching of the art, for only by listening to the teacher's voice may the pupil acquire the correct intonation, voice control and expression. All my informants emphasized that they learned "face to face, from the teacher's mouth." Pupils may sometimes make notes, but this is traditionally not permitted, the correct way being for the pupil to memorize what he is being taught. It might perhaps be thought that in this nation of electronics the tape recorder would serve as a valuable teaching aid, but in fact its use is generally

frowned upon as a substitute for "face to face" instruction from one's teacher. Nevertheless, as teachers are usually busy men, it is often a necessary evil. The problem with the tape recorder is that it reproduces only the voice of the teacher, whereas a most important aspect of the artistic effect of Rakugo is visual: facial expression and gesture (*shigusa*), including the use of fan (*sensu*) and hand towel (*tenugui*), which are employed to represent a great variety of objects. The correct method, then, is for the pupil to imitate the teacher, sentence by sentence, memorizing both the oral and visual aspects until he has mastered the tale. It should not, however, be thought that *hanashika* merely produce "carbon copy" renderings of their teachers' versions. True, in the beginning, the pupil must copy the teacher, but he soon begins to change his presentation. Indeed, this is encouraged by the teacher, for it is felt essential that the presentation of a tale should be adapted to suit the personality of the individual performer, whose task is not to recite a tale by rote, but to bring it to life. As Sanyutei Ensô VI remarked, "Although in the beginning we imitate the *shishô* who teaches us, we gradually diverge, as what we are taught becomes like our own possession. This is very necessary and important."

Not only does the pupil's presentation differ from that of his teacher, but, as will be demonstrated below, a *hanashika* rarely if ever produces two identical renderings of the same tale; his presentation will depend, to a large extent, on the feedback from the audience. The development of this sensitivity and ability to respond to audience atmosphere is an essential part of a pupil's training, so that from an early stage of his apprenticeship, even before he has had much formal instruction, he is required to perform under live audience conditions. For this purpose, the first slot of every performance is allotted to the *zenza*. His first appearance may thus be something of a baptism by fire—Tachibanaya Sanzô, for example, declared that he was totally tongue-tied the first time he had to perform—but the audience will be very sympathetic towards the new *zenza*, and he will rapidly gain confidence.

A pupil rarely if ever gains all his knowledge from the one teacher. Of course, he will recognize only one teacher as his official *shishô*, and only in the event of the latter's death will he attach himself to another teacher. However, he may well study tales under other *hanashika*. This practice is quite usual and, indeed, encouraged. Afterwards, the pupil will submit the tale thus learnt to his own teacher for approval and, if necessary, modification. In addition, as we have noted above, the apprentice is regularly exposed to the performances of other *hanashika* during his time as a *zenza*. Consequently, although originally there



were various schools of Rakugo, e.g., the San'yū and Yanagiya schools in Tokyo, nowadays, the traditions have become inextricably mixed.

It is worthy of note that a *hanashika*, after graduating to *shin'uchi*, will continue to study under his teacher indefinitely. It is at this stage that he usually learns the longer tales, such as *ninjō-banashi* (tales of human feeling) and *kaidan-banashi* (ghost stories), which are not primarily humorous in nature, and are considered very difficult to perform successfully. A *shin'uchi* cannot afford to rest on his laurels; in the words of Katsura Konan: "Everyone who makes the grade is called *shin'uchi*. Even so, there are all kinds of *shin'uchi*: there are those who go right up to the top, but others are just *shin'uchi* in name only, and cease to make any further progress." Rakugo is thus a lifetime study for the *hanashika*; and even an established *shin'uchi* must practise constantly, not only to memorize new tales—one new tale per month is considered reasonable—but also to preserve intact the repertoire he has learnt previously, which, for an average *shin'uchi* of middle age, consists of 150–300 tales.

Most of my informants stated that formal study is unnecessary when practising a tale they already know. Instead they mumble it to themselves when walking along the street, travelling by train, etc. Some *hanashika* use a tape recorder to improve their style: they record themselves performing during rehearsal, and are then able to check for defects of delivery.

It is perhaps worthwhile to draw a brief comparison between the methods of instruction employed in Rakugo and in the various genres of professional Malay storytelling (under which I include the shadow-play, as the drama is performed by one man). Although there exists a wide disparity between the backgrounds of the Japanese and Malay storyteller, on the one hand urban and literate and on the other rural and illiterate or semi-literate, there are, nevertheless, certain similarities. The transmission of both Japanese and Malay storytelling is almost entirely oral, the method used being demonstration by teacher and imitation by pupil. There is more emphasis in Japan on learning by heart. In Malay storytelling, tales are not consciously learnt by heart, and two renderings of a tale by the same individual will vary considerably in language, giving the impression that each rendering is a paraphrase of an imaginary "master-copy."<sup>6</sup> Although the Japanese *hanashika* learns by heart, he, too, rarely gives two identical renderings of the same tale, although his language varies much less than that of his

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6. With the shadow-play, the difference is even greater, only the basic story line remaining constant. See below under 'Style and presentation.'

Malay counterpart, who relies more on the use of formulas or patterns rather than acquiring a tale by rote.

As in Rakugo, the Malay shadow-play *dalang* (puppet master) rarely if ever gains all his knowledge from the one teacher (the teacher, incidentally, is not usually his father, for this art, too, is rarely hereditary), but makes use of a variety of sources. Finally, in both Rakugo and Malay shadow-play (and storytelling), the pupil's presentation usually differs considerably from that of his teacher.

### *Style and presentation*

In previous studies of oral Malay literature, I made a distinction between stylized and non-stylized storytelling, the former being performed by professionals, the latter by amateurs. I use the term 'non-stylized oral form' to refer to the language and gesture of everyday conversation. Short, humorous tales, comparable in content to Japanese *kobanashi* and *kokkeibanashi*, fall into the non-stylized, amateur category and have not been developed into an artistic form. Oral Malay literature and traditional drama are not, however, limited to the language of everyday speech. Just as the language of written literature is a stylized form of everyday speech, similarly we find that oral tradition has developed stylized forms of language and presentation in which distortions of grammar and pronunciation, special words and phrases, and various other devices combine to produce a 'heightened' form of the local dialect. A stylized performance, moreover, will not be a mere recital but will employ other media of communication such as singing, chanting, music and drama which, from the Western viewpoint, constitute separate art forms but which, in oral Malay tradition, are fused together in the totality of the art.

In Japan, too, we find that most traditional dramatic genres, such as *Kabuki* and *Bunraku*, are presented in highly stylized form, in language very far from that of everyday speech.<sup>7</sup> Rakugo, however, is a remarkable exception: here the language and expression of everyday conversation have been developed and honed into a fine art. I feel that the quality of the plots of the tales is, in general, not exceptional—many of the plots differ little in standard from the humorous tales of amateur Malay storytelling which I mentioned above. It is the treatment of the tales by the *hanashika* wherein lies their artistic merit: he is a master of characterization; under his sure touch, a host of personages from the world of the *Edokko* are brought to life; he is able to create the

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7. These are not oral forms, of course, as written texts are used.

whole spectrum of human emotions.

The professional Malay storyteller, when narrating in spoken language (i.e., as opposed to singing or chanting), will always tend to employ direct speech in preference to reported speech when recounting a conversation between the characters. Moreover, although he may commence by including indications of the speaker such as 'X said' or 'Y replied,' when he becomes engrossed in his tale he often omits these and acts out the dialogue.

This phenomenon is even more noticeable in Rakugo. Not only does the *hanashika* omit almost all such indicators; he attempts, as far as possible, to tell the whole tale through his characters, with a minimum of narrative, so that it is more accurate to regard Rakugo as a dramatic genre rather than a narrative form. A glance at the transcriptions of the tale of "Tanuki" below reveals that, with the exception of a few sentences of introduction and explanation by Enkyô in his role of narrator, almost the whole tale is acted out by the characters of Tanuki,<sup>8</sup> the *Oyakata* and the debt collector. In this respect, the *hanashika*'s technique is similar to that of the *dalang* or puppet master of the Malay shadow-play, who not only performs the role of narrator, but also provides the voices for all his characters.

Rakugo, unlike most genres of storytelling I have seen, has a very strong visual appeal. In fact, the whole stage setting is designed to direct the attention of the audience towards the *hanashika*: the background is almost always very plain and severe; the stage is uncluttered with props; the *hanashika*, sitting in formal position on a cushion, has the stage to himself. His costume is black or dark brown, so that by contrast, his face and hands are the focus of attention, for these are the instruments with which he will bring the drama to life. As with most genres of oral literature, usually (but by no means always) only two characters appear 'on stage' at any one time. In addition to changing his voice, facial expression and gestures, the *hanashika* may employ a further technique to 'separate' two characters: when acting the part of the first character, he will look downwards towards his left; and for the second, upwards towards his right, the person of inferior rank being on his left). When more than two characters appear on stage at the same time, the *hanashika* may perform two of the roles while facing in one direction. Usually they will be contrasting types, e.g., male x female, so that there is little possibility of confusion. When such

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8. Tanuki: a racoon dog or badger. In this paper, however, I have chosen to use the Japanese word, which I treat as a proper name when the hero of the tale is referred to.

characters do not contrast, they are almost always in minor roles and indeed are usually joint performers of one role, as, for example, the four *daikusan* (carpenters) in the tale *Mitsui no Daikoku*.

In addition to the use of gesture (*shigusa*) to illustrate his tale, the *hanashika* also employs two props: a small hand towel (*tenugui*) and a fan (*sensu*), which can represent a wide variety of objects. Thus, for example, in the tale of the 'Thundergod's Lunchbox' below, Enkyô eats with chopsticks—portrayed by the closed fan—out of a lunchbox—represented by the hand towel. In another *kobanashi* the fan serves as a writing brush, the towel as a letter. (See further Hrdlickova, 1969, concerning the use of these objects.)

In most genres of Malay storytelling I have studied there is little visual appeal. Often the storyteller is blind, and his face remains impassive throughout the performance. An exception is the shadow-play, in which the *dalang* not only presents his drama verbally, but also brings it to life visually through the medium of the shadows of his puppets.<sup>9</sup>

The effect of audience feedback on the performer is a most important area of study in any investigation of a dramatic genre. In my work on the Malay shadow-play, I observed that the reaction of the audience is constantly monitored by the performer, who may well alter his presentation in accordance. In *Kabuki* and *Bunraku*, however, the idea of deviating from the set pattern would arouse general horror. But in *Rakugo*, the reaction of the audience is of considerable importance in determining the course of the performance. Each performance commences with a *makura* (lit: pillow), which forms a sort of prologue to the main tale. After the *debayashi* (signature tune) of the performer is played and he has seated himself, he usually launches into a short, informal and hopefully amusing patter, although sometimes he may confine himself to merely a few words of introduction. He then proceeds to tell a few *kobanashi* which may, but need not, have some connection with the tale to follow. If the main tale contains archaisms or obscure points difficult for a modern audience to comprehend, he may include some explanation at this point, so as not to interrupt his performance later on. The function of the *makura* is to warm up the audience and, by gauging their reaction, the performer is able to select the right 'gear'

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9. An exception which rather proves the rule is the genre of storytelling known as *Awang Batil*, where the teller dons masks when narrating the actions of certain minor characters, such as messenger and astrologer. During most of the performance, however, his face is unmasked and shows little expression. (See further Sweeney, 1973).

for the following main tale. It is thus that the same tale may be told in different styles to different audiences.

Comparison of two renderings of the tale of "Tanuki," performed by Enkyô on consecutive days, reveals that the introductory remarks are in no way fixed in form or content, but are largely impromptu. As is customary, he commences both performances by expressing his appreciation of the audience in very polite language. He soon relaxes into more informal language, but which is still very different from the typical *Edokko* dialect of the performance to follow. He continues his opening remarks in the first version by teasing Enshô (the greatest living *hanashika*) and Tatekawa Danshi (a politician *cum hanashika*) who are present in the dressing-room. He then explains the use of the *netachô* (record book) while poking fun at himself, and concludes with an anecdote about his patrons. The second version follows a similar pattern: he speculates on the bizarre possibility of having 'strolling players' of Rakugo; he jokes against himself by saying that he performed Rakugo in a New Year's 'hidden talent' competition; he mentions that he is being recorded by a gentleman from Malaysia. There is then a repeat—though in different words—of the previous night's account of his experience with his patrons. He concludes by commenting that nowadays people like jokes which are not immediately understood. It will be noted that when he reproduces direct speech in the narrative parts of his opening remarks, indications of the speaker are used, and there is no switch into dramatic form.

In the first version, Enkyô swiftly established complete rapport with his audience. On the following night, however, he was put off his stride by the noisy comments of a drunken heckler standing at the back of the hall. It is not uncommon for *hanashika* to indulge in repartee with members of the audience, and at the outset Enkyô took the drunk's comments in good part. Soon, however, the heckling began to affect Enkyô's rapport with the audience and, although he eventually succeeded in silencing the drunk—with the help of a woman in the audience who shouted "Enkyô! Enkyô!" in *Kabuki* style—the performance which followed lacked the sparkle of the previous night.

Following the opening remarks, the *hanashika* usually tells one or more *kobanashi*. Comparison of Enkyô's two performances reveals considerable differences. The individual *kobanashi* are fairly fixed in form: the five *kobanashi* of the first performance were repeated the second night—though in different order—and the wording of both renderings is almost identical. The tale of "Tanuki" does not, however, require that these particular *kobanashi* precede it, and Enkyô was in no way bound to tell the same *kobanashi* on both occasions. Indeed

in the second performance he introduced several other anecdotes.

Although the majority of *kobanashi* presented in the transcriptions are in dramatic form, it is not uncommon to hear *kobanashi* told mainly as narrative (e.g., "The Thundergod's Loincloth"). Even so, where dialogue is reproduced, indications of the speaker are usually omitted—in contrast with the dialogue of the opening remarks where they are included. The length of *kobanashi* varies considerably. Some, e.g., "The Evening Shower Man," are well over a hundred words; at the other extreme one may find *kobanashi* of only two or three words, as in the following one told by Irifunete Senkyô:

Bzzzz . . . "Urusaina!" "Hai!" (or "Hae!")

Bzzzz . . . "What a noise!" "Yes!" (or "Fly!")

This terrible pun depends upon the fact that *hae* (a fly) sounds like *hai* (yes).

The more effective presentation of Enkyô's first performance is clearly seen in this part of the *makura*. He is much more relaxed, and intersperses his anecdotes with a variety of quips, whereas on the following night the anecdotes are just strung together. In the first performance, moreover, he sets the tone for the main tale very effectively with his remarks on the functions of fox and *tanuki* furs.

With regard to the main tale, the type of story told most commonly nowadays is the *kokkeibanashi* or humorous tale, an example of which is the tale of "Tanuki" presented below. The *kokkeibanashi* is the most popular type of tale with audiences (though not always with *hanashika*, who often prefer the more demanding longer tales), and furthermore, being short, it is easily adaptable to the time limits of the *yose* and television. Even so, many tales still have to be reduced in length in order to fit the time allotted, which is usually only fifteen minutes or so. This is accomplished in two ways:

- a) Only half the tale is told—usually the first half—and this is termed a *zenhan* or *zenpan*.
- b) The tale is compressed, sometimes to the extent that it becomes a mere digest of the original. The usual method is to preserve the funny parts (*kusuguri*) of the tale and to discard the rest.

Rakugo, however, is by no means restricted to primarily humorous tales. *Kaidanbanashi* (ghost stories) are traditionally told on summer evenings, the time when ghosts are supposed to roam abroad. As the tale is brought to its climax, the stage lights are darkened, drums are rolled and various eerie sound effects produced, indicating the visitation of the *yûrei* (ghost). Sometimes a *zenza*, suitably disguised, appears as the ghost.

Another category of longer tales is the *ninjôbanashi*, which may be

described as a tale of human feeling. In such tales, the *hanashika* deals with the whole range of human emotions and attributes, paying particular attention to that quality so highly valued by the Japanese: *ataakai kokoro*—‘the warm heart.’ Comic relief is also provided to contrast with the more serious material and to prevent the atmosphere from becoming too sombre. *Ninjōbanashi* and *kaidanbanashi* are rightly regarded as a test of the performer’s skill, and several of my informants, although *shin’uchi*, declare that they are not yet sufficiently skilled to perform these tales successfully, as they need the delicate touch of a *meijin*, such as Enshō. In the words of Tachibanaya Bunzō: “With funny tales, it’s easy to make people laugh, even if the *hanashika* is not so good, because the tale itself is interesting and amusing. Now regarding one’s favourite tales, one should pay most attention to what makes a hit with the audience rather than what one enjoys oneself. Still, my own preference is for *kaidanbanashi* and *ninjōbanashi*, and I am now being taught them by my teacher. I would like to perform them for the public, but I’m still young, and if I performed them at my present level of ability, the atmosphere would become very gloomy, and I’d suffer more of a loss than a gain.”

Other types of longer tale, though less popular, are *ongyokubanashi* (tales with musical accompaniment) and *shibaibanbashi*. The latter employs *Kabuki* style: the *hanashika* sings and speaks with the highly stylized voices of this genre; there is musical accompaniment, various stage properties are made use of, and even the *hikinuki*<sup>10</sup> technique is employed.

The musical accompaniment and sound effects for the longer tales are provided by the usual ensemble (*geza*) of *shamisen* (three-stringed plucked lute), played by a professional; two *taiko* drums, one large and one small, and a bell (*kane*), all of which are played by *zenza*. The musical instruments (*narimono*) are played at one side of the dressing-room, in the wall of which there is a wooden grill opening onto the stage. In the regular performances of *kokkeibanashi* at the *yose*, there is no musical accompaniment, and the main task of the *geza* is to play the personal *debayashi* (signature tune. Lit: ‘coming out music’) of each *hanashika* as he comes out onto the stage.

In my previous studies of Malay storytelling, I have observed that two renderings of a tale by the same individual will vary considerably in language; indeed, in dramatic genres such as the shadow-play, the

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10. A rapid change of clothing effected with the assistance of a *kuroko* (a stage-hand clothed entirely in black, and thus regarded as invisible) who whips away the performer’s outer dress to reveal another costume underneath.

wording of the narrative and dialogue will change entirely from performance to performance. By contrast, comparison of the two transcriptions of "Tanuki" reveals a remarkable similarity, and the wording is identical in many places. Nevertheless, a number of minor differences of both form and content do occur. In most instances these result from the use of different phraseology to express the same idea. For example, compare the two renderings of *Oyakata's* remark that the debt collector has come and that he must pay ¥100:

- 1) . . . *shakkintori ga kuru n' da. Dôshite mo harawanakerya naranai shakkin ga hyaku en aru n' da. Yatte kure.*
- 2) . . . *shakkintori ga kuru n' da yo. Dôshite mo hyaku en hoshii n' da kedo. Hyaku en tsukutte kure.*

In such instances, the two versions merely paraphrase each other and there is no variation of the content.

A number of passages occurring in one version are absent from the other. This is the result of:

a) Omission of material due to forgetfulness, or a desire to compress. For example, the passage referring to Tanuki's *futon*: *Motte kita n' desuyo.*" . . . *Naka e haitte iru n' desuyo* is omitted from the second rendering.

b) Addition of material. On several occasions, Enkyô included a number of quips which have no direct bearing on the plot, and are clearly not basic to the tale. Examples of these are the remarks on the baby spider dancing the *kappore* (in rendering I), the joke about the cost of a 4<sup>1</sup>/<sub>2</sub> mat room, and the reference to Igarashi Shinjirô (in rendering II).

There is hardly any variation at all in the actual content of the tale, the only difference worthy of mention being that Tanuki farts in the first rendering, but refrains from doing so in the second.

In this discussion of the variability of a performance, we have focussed our attention upon the verbal aspect of the art. We should remember that the visual aspect, too, is an essential component of the art form, and here the *hanashika* is afforded considerable scope for variation of facial expression and gesture.

In our discussion of the transmission of the art, we noted that the pupil's rendering of a tale is unlikely to be a carbon copy of his teacher's. Indeed, he is encouraged to adapt it to suit his own personality. Eventually his version of the tale will crystallize in his mind, and from that point he is unlikely to make any radical changes in his presentation. Depending on the time available and the audience atmosphere, he may compress, omit or add material, he may substitute modern words for archaic ones, and he may vary his phraseology, but his basic style



will remain the same. Indeed, some *hanashika* prefer not to listen too much to other performers presenting similar material to their own for fear that their style may be affected. Thus, Katsura Konan remarked, "When you get to like someone else's performances, there's a chance you'll begin to imitate his style. So I find it better not to listen to people performing similar material to my own. No matter what you do, you find that you start imitating them. It's all right when you're still young and your own style is not yet fixed, but, but later on, if you use other people's material, you become a robber."

It is well to make a distinction here between *koten* and *shinsaku* Rakugo. Performers of *koten* Rakugo do not usually presume to tamper very much with the basic content, for their tales have been tried and tested over many generations. The plots of *shinsaku* tales, however, are much more fluid, and the performers generally feel free to alter them at will.

The main tale (in the case of *kokkeibanashi*) usually ends with a *sage* or *ochi*, which may be translated as "punch line." This generally takes the form of a pun. For example, in the tale *Tanuki no koi* ("Tanuki's Carp") [see appendix A] Tanuki, transformed into a carp, realizes he is about to be cooked and escapes by climbing over some firewood. The householder declares that there is a carp *taki nobori*, which can mean either "swimming up a waterfall" or "climbing over firewood."

In the past, the *sage* was considered to be a vitally important part of the tale. Even today, many persons at least pay lip service to this idea, but the fact that performers often present *zenhan*, i.e., only the first part of the tale, seems to indicate that the *sage* is not so essential. My own feeling is that the artistic merit of Rakugo lies in the dramatic re-creation of the tale; it seems hardly credible that the action and characterization of a Rakugo tale should only have as its aim the building up to one pun at the end.

The "Tanuki" tale presented in this paper lacks a *sage* proper, but in its place, Enkyō rounds off his performance with a quip about a banknote bringing back a banknote. The lack of a punning *sage* is probably due to the fact that the tale is one of a group of anecdotes revolving around the character of Tanuki and as such, is regarded as an episode of the one tale. Nevertheless, it is commonly told as an independent tale, and several other of these 'episodes' do indeed possess a fully developed *sage*.

In discussing the criteria which may be employed to distinguish excellence from mediocrity, the majority of *hanashika* I interviewed emphasized 'timing' as a matter of the utmost importance. In the

words of Enkyô: "It's just like the difference between hitting and missing in baseball. You can try and teach the right timing to a pupil, but it's not really something that can be taught. It's a question of sensitivity and natural ability, plus effort." A good *hanashika* must be acutely aware of the feel of his audience, and thus know the exact moment to strike, for even a split second pause may spell the difference between success and failure.

Katsura Konan stressed the importance of effective communication: "For me, the most important thing is first of all to make sure that the audience understands me. The way I tell a tale depends on the audience. For example, if the majority of them are hearing the tale for the first time, then I tell it in the simplest way, as though I were talking to children. When I'm sure that everyone will understand, then only do I think about making it interesting and funny."

This seems to me a very valid point, as many of the tales contain archaic words and phrases, and unless the *hanashika* explains them (if they are essential to the point of the tale) or replaces them with current idiom, a part of the performance will be incomprehensible to modern audiences.

This way of thinking is not, however, acceptable to the purists, for whom any process of simplification or change counts as a negative rather than a positive factor in evaluating the quality of a *hanashika*'s performance.

This feeling was voiced by a university professor with a professional interest in Rakugo: "In the past, the Edo dialect was used in Tokyo Rakugo, but the dialect is now disappearing, and modern audiences don't understand many of the words, so nowadays, easy words are used instead of the pure, old ones. This is a crisis of the Rakugo. The whole life style has gone; for example, tales concerning geishas, who use special language, aren't understood by most people today, and such tales are not performed on the TV, which demands instant humour."

This purist friend was not overly impressed by my decision to transcribe and translate Enkyô's performances. He felt that Enkyô was not traditional enough, and disapproved of the fact that Enkyô has not confined himself to Rakugo but has become a major TV personality, starring in programmes often quite unrelated to Rakugo. However, my choice of Enkyô was influenced by the fact that he is a good representative of the state of Rakugo today. He is a *hanashika* of *koten* Rakugo and respects tradition, but is not hidebound by it. He is equally at home at the *yose* and on TV, and when he feels it is necessary to make innovations in order to keep in touch with the times, he

does not hesitate to do so. And judging from the enthusiastic reception afforded him at the *yose*, the Rakugo-going public seems to approve.

## The Tale of Tanuki

### *Introduction*

Tanuki is an extremely popular figure in Japanese folklore, and is said to possess the power to transform himself at will. He is considered to be a friend of humans, and *tanuki* figures, carved from wood or stone, are traditionally placed outside taverns as a sign of welcome. Tanuki appears as the hero of a number of Rakugo tales. A theme common to several of these tales is Tanuki's repaying a favour. Although in theory these *Hô-on danuki* (Tanuki returns a favour) anecdotes are considered to be episodes of the one tale, each of them is complete in itself and may be told as an independent tale; even so, not all of them possess a fully developed *sage* or *ochi*. The basic plot framework of these anecdotes is essentially the same, and may be outlined as follows: a) Mistreatment of Tanuki; b) rescue (by a poor man); c) Tanuki comes back to repay the favour;<sup>11</sup> d) Tanuki transforms himself into something of use to his rescuer; e) the result. When told as one tale, the episodes are merely strung together, and there is no plot development; indeed, the sequence in which they are told may vary.

The following "Tanuki" tales are summarized in appendix A: *Tanuki no koi* ("Tanuki's carp"); *Tanuki no satsu* ("Tanuki's banknote"); *Tanuki no kama* ("Tanuki's kettle"); *Tanuki sai* ("Tanuki as a dice"); *Tanuki neiri* ("Tanuki sleep"), and *Tanuki no asobi* ("Tanuki's entertainment").<sup>12</sup>

These anecdotes all conform to one basic tale type: no. 130 of Seki's *Types of Japanese Folktales* (Seki, 1966), which Ikeda (*Type and Motif Index of Japanese Folk-literature*) entitles "The Trick Sale of the Fox (Badger)" and assigns to (Aarne-Thompson) Type 325, "The Magician and his Pupil." It seems rather doubtful, however, whether there is any genetic relationship between the Japanese tale and Type 325. The tale is by no means confined to Rakugo, there being numerous folktale versions (see, e.g. Post Wheeler, 49-56). The most widespread of these is perhaps *Tanuki no kama*, a folktale version of which

11. The tale usually begins here; (a) and (b) are told in retrospect.

12. In *Tanuki no Asobi*, (d) and (e) are as in *Tanuki no Koi*. The sequel does not involve Tanuki's repaying a favour. (See appendix A)

is "The Good Fortune Kettle" (Seki, 1963 : 107-111).

The "Tanuki" tale presented below in transcription and translation is *Tanuki no satsu* ("Tanuki's banknote"). Only three characters appear in this story, the main ones being Tanuki and his impoverished rescuer, whom Tanuki addresses with great respect as *Oyakata*—"master."

Two renderings of the tale by the same performer are presented in this paper in order to demonstrate the degree of variability between two performances. Enkyô told this tale at the Ueno Suzumoto *yose* on two consecutive days: 5 and 6 November, 1976.<sup>13</sup> Audience composition was similar on both occasions, except for the presence of a noisy drunk on the second night, which is not an unusual occurrence, however.

### *Transcription*

The transcriptions are in romanized Japanese, so that the reader not familiar with the Japanese language will at least be able to appreciate the similarities and differences between the two renderings. The Japanese text is italicized but identical parts of the two renderings are in Roman letters.

The Hepburn system of romanization was employed for the transcription from the tapes. It should be noted, however, that in the *Edokko's* speech, the vowels /ai/, /ae/ and /oi/ are often pronounced /e:/. Thus, in the transcriptions, the standard forms such as, e.g., *nai*, *iwanaide*, *omae* and *hidoi* are regularly spelt *nee*, *iwaneede*, *omee* and *hidee*.

Further, in colloquial speech, some words often drop their first syllable. This is indicated in the transcription by the use of an apostrophe, e.g., *imashita* may become *'mashita*.

Square brackets are employed to enclose anything not spoken by Enkyô, e.g., the *zenza's* speech in rendering I, the drunk's remarks in rendering II, sound effects, etc. [L] indicates 'laughter,' and [A] 'applause' from the audience. Non-verbal sound effects consist of 'knocks,' made by tapping the end of the closed fan (*sensu*) on the floor, and claps of the hands.

Rendering I is translated in full. As the major part of rendering II is similar in content to rendering I, only those passages which differ considerably from the first rendering are translated. These passages are indicated in the Japanese text by lower case letters.

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13. During a ten-day programme, *hanashika* usually tell a different tale for each performance, although it is acceptable to tell the same tale twice.

A hyphen placed at the end of a word or part of a word, indicates a slip of the tongue.

### *Tanuki*

#### *Rendering I. 5. 11. 76.*

[Introductory music is played. Enkyô enters and takes his place on stage, amidst loud applause, including shouts of "Enkyô!"]

*Dômo arigatô gozaimasu, dômo arigatô gozaimasu. Hontô ni mô ureshii koto de.* [L] *Ee itsu made tsuzuku ka kono ninki ga?* [L & A] *Mô hontô ni ne, ano otenki no hi ya nanika ni kite kureru okyakusama te no wa (ma kora- koko dake no hanashi desu kedo)* [L] *ano, ureshiku nai.* Sorenanoni kôyatte ame ga futte n' no ni kite kureru okyakusama teno wa hontô ni ureshii koto de ne, ano kansha shite imasu.

*Dôzo ano oshimai wa Enshô Shishô de gozaimashite. Ee amari konogoro Enshô Shishô kôza e, yose no hô e denai n' desuyo ne. Desukara watashi no he, watashi demo hisashiburi dakara, kikitai na to omou kurai nan desu kedo. Dôzo oshimai o otanoshimi ni. Ee deban ga chotto kurumashite ne, urete iru monde.* [L & A] *Kore wa okyakusan ni kikasete iru n' ja nai. Kono maiku wa gakuya ni itte iru wake desuyo.* [L] *Desukara gakuya ni kikasete iru yôna wake desu.* [L] *Tonikaku amari matomatta koto wa iimasen. Bokura ga katai hanashi o shite ne, ee kono . . . "Kokkai no kaisanmondai ni tsuite," nante.* [L] *Sore wa nakairi no ano mae ni agatta kata ga jûbun yatte imasu.* [L & A] *Desukara mo atakushi no hô wa nobetsu baka na koto itte 'masu. Mottomo baka na koto itte inai to dame nan desuyo bokura wa; un, ano baka na koto o itte inai to, ano shûnyû ni hibikimasu kara ne.* [L] *Desukara nobetsu baka na koto o iu n' desu kedo.*

[Addressing the *zenza* who is offstage]: *Ano, Zenza-san, "Tanuki" daijôbu kana?* [Zenza: *Daijôbu desu.*] *Ah so, ah dômo arigatô. Ee kô iu fûni ano, chotto motte kite.* [The *zenza* brings over the *netachô* and hands it to Enkyô.]. *Netachô to iu, chotto gakuya o bakuro suru yô desukedo. Bakuro tatte ii koto nan de, netachô to iu no ga aru n' desu. Sorede kore wa mainichi mainichi kore wa ma kiroku o toru wake desu ne. Dare ga nani o yatta. Desukara kô yatte miru to, ee ima agadete kita hito ano, Rokuzô-kun to iu n' desu ga . . .* [Addressing the *zenza*]: *Nanda kore omae nan no rakugo da? Nanda kore eh?* [Zenza: "Koegame" desu] "Koegame?" *Ah soo ka? Koegame 'tte kô yû ji ka?* [L] *Ee sore kara, "Kin no daikoku" to ka ne. Sanshō-san ga "Gunka zeshō" to ka ne. Ryūchō Anisan ga "Ukiyo doko" to ka kô iu no ga aru*

*wake desu. Desukara kono hanashi dake wa ato kara agatta hanashika wa sakero to iu yatsu nan desu ne. Desu kara hontô wa kôza ni agaru mae ni kore o jitto mite, soshite kôza e agaru no ga hontô wa pro nan desuyo. Tokoro ga watashi wa amachua desu kara ne. [L] Dômo arigatô.*

*Dakara samonai to, onaji hanashi o watashi wa koko de ano, "Bushô doko" o yarô to suru deshô. So suru to, "Ukiyo doko" ga dete 'masu kara ne nita yô na hanashi ni naru. To are o kakunin shinaide, shabette iru to, okyakusama no waraigoe o tayori ni, a, kono gurai nara daijôbu dana to ka, kore wa mae ni dechatta n' ja nai kana, nante ki o tsukau. Sore nara, ôpen ni ayatte shirabeta hô ga nobinobi to shabereru. [L] Kokora ga boku no rikô na tokoro de gozaimashite. [L]*

*Ma tonikaku gohiikisûji bokura mo arimasu. To ano yoku okyakusama to nondari nanka shite, "Enkyô omae kore kara doko e iku n' da?" "Mô korede uchi e kaeru dake desu." "Jaa nomô," nante ne. Iro-iro to hanashi o kikashite kuretari ne, iken shite kureru 'n desuyo. "Omae hontô ni rakugo ga suki de, natta no ka, omae koshikake darô?" nante. "Sonna koto wa nai desuyo," nante. De kaeri ni sanzen en gurai kozukai kureru n' desuyo. "Motte 'ke." Tokoroga konogoro kurenai desuyo, sô iu okyakusan. [L] "Ii yo omae wa kasegu kara," tende; deshi ni ne, sen en gurai kureru. Hoshii desuyo, watashi datte. [L] Dakara soto e dete, gohyaku en zutsu wakemasu kedo. [L]*

*"Omae no suki na kobanashi yare," nante iwaremashite ne; shakunisawatta kara ne, sono okyaku ni wakaranai yô na kobanashi o yarimashita. Ano hontô ni bokura ga suki na kobanashi to iu no wa 'black humour' desu kara ne. Ee kyô wa aete sore o yaritai n' desu kedo.*

*"Ita kudasai." "Donna ita?" "Haba isshaku, tate kyûshaku no ita kudasai na." "Haba kyûshaku tate isshaku no ita shika nai yo." "Ii desu, sore o yoko ni motte kaerimasu kara." [L]*

*Kore ano doko de yatte mo shirachakeru n' desuyo. [L] Konna koto de odorite iru yE dewa kinkakushi no futa wa kaemasen kara ne. [L]*

*"Omae ji ga kakenai 'tte iu kedo, tegami kaite 'ru ne?" "Ii no, mukô ga yomenai kara." [L]*

*Kondo ano Doitsu no kobanashi de; chotto shita 'tte Doitsu nan te koto ieru n' desuyo. Bokura no sha-shakai dewa seizei eraku tatte Okinawa atari made desu kara ne. Sore o mô ne . . .*

*Sâberu ga onaka ni sasatte battari taorete iru heitai. "Itasô desu ne?" "Ee warau to itai n' desu." [L]*

*"Wa . . . !" "Nande naite iru no omae wa?" "Kado de isha ni butsukattara, 'Kono gaki wa,' te itte, ketobashita no." "Kono isha ga? Ketobashita no? Yokatta yo, te ni kakatte goran shinjau ka-*

ra.” [L]

Nezumi to iu mono o masutori ni shite. Nezumi ga dete kuru yô na toko *de masu oitoku to*, ‘Pon!’ to fusete, Atto! [knock] “Ôkii na, kono shippo no guai ja.” “Chiichai yo!” “Hito no *totta mono* kechi tsuke yagatte, ôkii!” “Chiisai!” “Ôkii!” Naka no nezumi ga, “Chû!” [L & A]

*Umai deshô watashi?* [L & A] *Hontô ni, ano, jibun no sainô ni . . . ah mata hajimacchatta.* [L]

*Yoku onna no hito ga, samuku naru to, e dôbutsu no erimaki yatte imasu ne? Tanuki no erimaki to ka, kitsune no erimaki. De ano tanuki no erimaki, kono hen ni kite, are, samui kara yaru n’ da to omottara, are wa, ano, hikitate yaku nan da sô desu ne. Tanuki no kao ga chôdo kono hen hi kite,* [L] *gofujin wa dôshite mo hikitatsu. Naka ni wa tanuki no hô ga hikitate iru kata mo imasu kedo.* [L]

“Kitsune nanabake, tanuki wa yabake.” Tanuki no hô ga hitotsu bakeru kazu ga ôi. Tokoroga nantonaku kawaii. “Hô-on danuki” nan tende, tanuki *wa on o kaesu n’ da sô de.*

[Knock, knock, knock, knock!] “Konbanwa! [Knock, knock, knock, knock!] Konbanwa!” “Dare dai?” “Tan desu.” “Tatsusan ka?” “Tan desu.” “Tamesan ka?” “Tan desu.” “Mô chotto hakkiri ie. ‘Tanuki, tanuki’ ’tte kikoe n’ da!” “Ee sô desu.” [L] “Nanda oi, tanuki ga imajibun nani shi ni kita?” “Oyakata ni gosôdan ga arimashite.” “*Dame da yo. Tanuki no sôdan nante na gomenkômurô ja nee ka. Dame da yo.*” “Akete kudasai.” “*Akenai yo.*” “*Akete kun’nai to, to no sukima kara hairimasu yo!*” “*Kono yarô, sukashi’ppe mitee na yarô dana, shiyô-ga-nee na, jâ akete yarâ. Hi! Inee ja nee ka? Konna koto shite, ningen karakatte yanna.*” “Haitte imasu yo.” “Are! Dokkara haitta?” “Ee oyakata ga satto aketa totan ni oyakata no matagura kugutte satto haitta n’ desuyo. [L] Sono toki choito ue o mitara ne, *zuibun* sarumata kusubutte ’mashita yo.” [L] “Ôkina osewa da yo!” “Yoku âyû sarumata hokenjo de kyoka shite imasu yo.” [L] “Nanka iu na omae *wa, omae nanda omae wa?*” “*Atakushi no kao mioboe gozaimasen ka?*” “*Tanuki dano, unagi nan te no wa, minna onaji yô na kao shite ’râ. Wakarane na.*” “Wataku-shi ano, hiruma tasukete moratta kodanuki nan desu.” “Hiruma to- [claps hands] *Chigeene!* Sôiya hiruma *tanuki o* tasukete yatta. Ôzei no ningen no kodomo ni tsukamatte ’ta no *wa omae ka?* “*Sô nan desuyo.*” “*Nan de tsukamatta?*” “Ee hisashiburi ni machinaka e deta. *To ôzei no ningen no kodomo ga koma-mawashi yatte* iru kara ne. *Sore kara,* hitori yametara, soitsu ni bakete, haitte yarô tende, ki no kage ni kakurete ita. Sono uchi Kinbô *te no ga. ‘Atai kaeru,’* ’tte sutto kaetta kara, ‘Shimeta!’ *Datto haitte ’tte,* ‘Atai mô ichido irete kure,’ *te it-*

tara. 'Ah! Kono yarô tanuki da,' *tende, tsukamachatta.*" "Nan de tsukamatta?" "Ee awateta monde, *tanuki no mama deteichatta.*" [L] "Omae baka da ne." "Soshitara oyakata ga kite ne. Ee? *Soko e oyakata ga sutto dete kite, tasukete kureta.*" "Sôsa, ano toki ore, ore ga ikanakattara hidee me ni atchau toko da." "Ee are kara ana e kaerimashitara, ototsan shitte imashite ne. 'Baka, doji, otchokochoi! Ee âyû erai kata ga kita kara, tasukatta kedo, samonakya hidoi me ni au. Na! Korekara omae wa e, ongaeshi shite koi,' *tende; watakushi wa ongaeshi ni kimashita.*" "Erai ne! Ee, *heta na ningen yori eree ja nee ka. Arigatô, arigatô, Ore mo Edokko da; kimochi de ikite iru otoko da. Omee no sono kimochi dake wa katte-yarâ. Kon'ya osoi n' da. Kaette nete shimee na.*" "Dame desuyo! Kono mama kaeru to, hyôban waruku natchau n' desuyo. 'Ano yarô on o ukete, on o kaesanai. Marude ningen mitee na yarô da,' to." [L] "Oi, oi, oi, oi! Dare to hanashite iru n' da, baka! Tomete kure 'ttatte, futon ga nee yo." "Futon wa aru n' desuyo. *Motte kita n' desuyo.*" "Futon o motte kita 'tte, omae soto e oicha ikenee, yotsuyu ne nurerâ, naka e iretoke." "Naka e haitte iru n' desuyo. Ee watashi no hô no futon te no wa kono mata ni burasagatte *imasu kara ne.* [L] Tanuki no kin wa hachijôjiki 'ttende, [L] kore o sâtto hirogete *ne kaburu 'n desuyo. Sâ junmô desukara, [L] sâtto kô kabutte ne, gyutto shimete, me mawashichaimashita.*" "Nani o itte n' da yo. *Soryâ ii monda na. Dakedo omae tomete kure 'ttate na, kuimono mo nanimo nee.*" "Daijôby desuyo. *Kuimono ga naku 'ttatte, daijôbu desu. Zeni mo, daijôbu desuyo. Oyasumi nasai.*" "Kawaii monda nee ee. *Heta na ningen yori girigatee ya. Kuru-kuru 'tto maruku natte. Omae ôkina me aite, ibiki kaite iru ne.*" "Ee kore ga zoku ni yuu 'tanuki neiri' to *iimashite.*" [L] "Omae sô iu furui share yû na baka, *ukenaku natchau ja nee ka, ee, mâ, ii ya.*"

Akuruhi ni naru, tanuki wa on o kaesoo. Asa hayaku okimashite, gohan no shitaku o shite, "Yowatta na, *oyakata nechatte iru no kana?* Oyakata! [knock, knock] Okite kudasai! Oyakata! [knock, knock] Oyakata! [knock, knock] Oyakata! [knock, knock] Oyakata!" "Kono yarô mikoshi katsuide 'ru yô na okoshikata suru na. [L] Are, omae doko no shakkintori da?" "Ee yûbe no tanuki desu." "Are, kono yarô kozô ni baketa na," "Ee sô nan desu yo. Ee ningen no uchi ni ne, tanuki ga iru no wa okashii to *omotta kara ne, kozô ni baketa n' desu.* Saisho onna no ko ni *bakeyoo to omotta n' desu kedo oyakata ni kudokareru to ikenee kara.*" [L] "Baka! Ore ga tanuki kudoku nara, baka, Chiba no Sakaechô e *iku wa, [L] kono yarô, ee rippa na monda, ah yoshi, yoshi, un, un . . .*" "Sorekara ano, gohan no shitaku ga dekite imasu." "Oi ore o damashicha ikenee; *kinô mo itta tôri, zeni mo nee, kuimono mo nee. Sorenanoni meshi no shitaku ga dekite iru wake nee ja nee*



ka?" "Sô nan desu. Oyakata no uchi wa nannimo nai n' 'su ne. *Ko-mebitsu no futa akete, mitara ne, okome nannimo nai n' 'su ne. Kumo no ko ga, 'Kappore' odotte 'mashita yo.* [L] *Sakuragawa Pinsuke Shachû no narimono de odotte 'mashita yo.* [L] *Sorekara, shiyô-ga-nee na to omotte ne, ee, omiso ga nakerya, shôyu mo nai, minna kirete iru n' desu yo. Kirenai no wa denkyû no tama dake desuyo.* [L] *Shiyô-ga-nee kara tende, ichimai no furuhagaki atta kara, soitsu o te-no-hira ni nosete, [claps hands] tataita! Satsu n' natta, tet! Tsukatte kichatta.*" " *Oi furuhagaki ga satsu ni naru?*" " *Ee anna mono wa dodai ga shikakui kara sugu . . .*" [L] " *Oi yatte kure, jitsu wa ne, ore no toko ni ne, shakkintori ga kuru n' da. Dôshite mo harawanakerya naranai shakkin ga hyaku en aru n' da. Yatte kure.*" " *Watashi ga motte iru kara desu kedo; oyakata ga motsu to, moto no furuhagaki ni kaetchau n' desu kara.*" " *Yowatta na, kuru n' da yo, shakkintori ga.*" [claps hands] " *Watashi ga sono satsu ni bakemashô.*" " *Bakerareru kai?*" " *Ee bakeraremasu 'tte, watashi wa, tanuki no nakama demo, yûtôsei 'tte iwarete iru kurai desu kara.. Ee bakeru no wakenai desu yo; hyaku en satsu sonna kechi na koto iwaneede, sen en satsu ni bakete, kyûhyaku en otsuri tottara dô desu?*" [L] " *Sorya omee sukoshi omee ranbô da yo.*" " *Ranbô desu ka ne? Ja choito sagatte, nana hyaku en satsu ni bakemashô ka?*" [L] " *Omae sukoshi hanpa ja nee ka, soryâ?*" " *Ee desu kara, hyaku en satsu ga nana mai tsunagatte iru te no wa?*" " *Sonna omee kumitoriken mitee no wa iranee n' da ee. Ii n' da yo sonna mono wa, ii ka? Nani? Me o tsubutte, tebyôshi mittsu utte kure? Yôshi utsu zô? Yô! Hi no fu no [claps hands] umai! Rippa na monda. Korya omee dare ga mita 'tte rippa na satsu da. Na! Rip- O! Ikenee, ura ga kedaraake da! [L] Urake no hô ga attakai? Nani itte n' da? Satsu kara nomi ga deyagatta! [L] Konchikishô odoraita na, kono yarô fuzake yagatte, e? Rippa na monda; na? Ee? Nanda? Guru-guru mawasu na? Me ga mawatte, [L] shiyô-ga-nee. Shiyô-ga-nee na, kô yatte motte iru wake ni wa ikenee ja nee ka? Ee? Chi ga sagarimasu? [L] A kotchi ga atama ka? Oi, shiyô-ga-nee na ja ja ja kô yatte netero netero, ii ka? Tanomuzo. O! Kita, kita, kita! Tanomu yo."*

"Gomen kudasai!" "Nai dai?" "Shakkintori desu!" "Omae mô *chotto* kotoba tsutsushime kono yarô! [L] Ikinari *kiyagatta*; mama ii ya hyaku en; *hyaku en datta na, e yoshi ja kore*, satsu agera. Sono kawari na ranbô ni atsukau na. Yasashiku itawatte tsurete 'ke yo." [L] " *Hen na koto bakari ossharu! Dômo. Iya ni nama-attaka desu na.*" [L] " *Attakai yo. Dekitate da yo.*" [L] " *Dekitate desuka? Dôri de kono te no kireru yô na satsu de.*" " *Te nanka kireru ka? Sono kawari, hikkakaretari kuitsukaretari suru kara, ki o tsukero.*" [L] " *Baka no koto bakari osshatte danna, hontô ni omoshiroi koto bakari.*" "Ik!

[laughs] [L] *Ik!*” “Are!” “Ik!” “Are! *Ano* oru to kyu 'tte.” [L] “*Otto!* Otcha ikenai yo! Atarashii satsu *nan dakara*, otte miro, kono yarô tsuikanbanherunia *ni* naru ja nee ka. [L] *Kono yarô*, atarashii mama sotto futokoro *e irete 'ke.*” “Arigatô zonjimasu. *E goki-gen yo.*”

“Shakkintori ga hitori hetta *ne.* Demo shinpai dana. *Aite wa* kodanuki dakara *tende*, futokoro *ga* attakee nante *gussuri nemutchatte*, mukô e *itte*, *tsutto detara ne sono mama* tanuki no mama dete kita 'tten' ja nee ka. [L] Shinpai *ni natchatta.* Ah! Kaette kita yo! Oh! [claps hands thrice] Kotchi da!” “Oyakata *tadaima.*” “*Tadaima ja nai.* Dôshita?” “*Oodoroita ne.* Omote e detara, oyakata 'tte shin'yô ga nee ne. Oyakata ga satsu motte iru wake ga nee, nise satsu da *tende ne*, watashi o futokoro kara dashite, tenpi ni sukashite miru *ne.* Oten-tosama no me to watashi no me to atchatte ne, iya mabushii no nan no 'tte *ne.* [L] Omowazu shirazu sangurasu *kashite* kure 'tte iitaku natchatte *ne.* [L] Sono uchi ni watashi o *kô* guru-guru *guru-guru* mawashitara *memai ga shite kitchatte*; *sono uchi ni ne watashi o* yattsu ni tande, gamaguchi no naka pachin *to* shimatchatta. *Yattsu ni tatande, gamaguchi ni shimawareta kara ne*, chôdo kubittama matagura haitchatte, onara surya moro ni kajaimasu kara ne. [L] Korya *ikenee na tende, koraetara shitappara ni chikara ga haitchatta.* [L] ‘*Bu,* deta, kusai *tende awakutte ne*, gamaguchi no soko bari-bari 'tte kuiyabutte, nigete kita n' desu yo. Sono toki sen en satsu *ga* atta kara, motte kita.” [L] “Oi satsu ga satsu motte kuru yatsu *ga . . .*” Onajimi no owarai de . . . [A]

### Tanuki

#### Rendering II. 6. 11. 76.

[Introductory music is played. Enkyô enters and takes his place on stage amidst loud applause.]

*Ee sô iu yô na wake de gozaimashite.* [L] *Un, tonikaku ee, Ueno to iu tokoro wa oasobi basho no ooi toko de gozaimashite.* Sorenanoni kô yatte *ippai kite kudasaru 'tte koto wa ureshii koto de.* *Bokura no shôbai 'tte no wa yowai shôbai de, okyakusama wa irassharu kara ii n' de, konai kara 'ttatte, mukae ni iku hodo tsuyoi shôbai ja nai desu kara ne.* [L] *Sô ka to itte, mada rakugo no nagashi te iu mono wa dekite 'nai monde;* [L] *un, dekitara manuke deshô ne.* *Hito no nonde iru katagoshi e itte,* “*Konbanwa, Hattsan wa ikaga desu,*” [L] *ureru wake ga nai desu.*

*Tonikaku, ee, omote nanka aruite iru to, okyakusan ni yoku iwa-*

*reru, "Enkyô," nante iwareru. "Hai," te iu to, "Tama ni wa rakugo yare yo," te iwarete, [L] gaku 'tto kitari nanka shite. Desukara kono aida mo, aru terebi kyoku desu kedo—oshôgatsu bangumi de ne—kaku-shigei taikai nan 'su kedo ne. "Nanka yatte kudasai yo," te iu kara, heiki de rakugo yatchaimashita kedo ne. [L & A] Ano, mo . . . tonikaku na . . . nani, ah nani o itte 'ru n' da ka yoku wakaranai n' 'su kedo, watashi wa hontô ha ha. [laughs] [L] Jitsu wa ne koko ni ima kasetto ga aru n' 'su yo.. Kore nan da te iu to, ano Malaysia no kata ga rakugo o kenkyû shi ni kita n' desu yo ne. Sore de watashi no rakugo o zehi Malaysia e motte ikitai te iu n' 'su yo ne. Osoroshii koto o suru hito de, hontô ni ha ha [laughs]. [L]*

*Bokura mo sono gohiikisûji ga atte, sono masukomi mo soreyâ . . . Sore kara okyakusama mo saidai no sono shûyûgen nan 'su kedo. Ee, rakugo ga owaru to ne, "Nomi ni ikô," nante, nomashite kureru n' desuyo, okyakusama ga ne. Ma osumôsan no shakai de iu to tanemachi nan tende ne. De iro-iro to hanashi o shi nagara, nomiowaru to, "Sukunai kedo tottoke," nan tende ne. Ee sanzen en gurai kozukai kureru n' desuyo. Tokoroga konogoro kurenai no . . . [drunken heckler: Sanzen en ja môkaranee darô?] Ha ha [laughs]. [L] Dômo arigatô gozaimasu. Nani o yutte 'ru no ka yoku wakaranai de môshiwake nai n' desu kedo. [L] Konogoro kurenai no, okyakusan. "Ii yo omae was kasegu kara," nan tende, deshi ni sen en gurai kuretari nanka shite. Soto e dete, gohyaku en zutsu wakemasu kedo. [L]*

*Ukeru kobanashi, ukenai kobanashi; ima wa ukenai kobanashi te no ga hayatte iru n' 'su yo; hayatte iru te iu yori hayarasô to omotte iru n' desu kedo ne. Ano 'ba!' to yatte, 'ba!' to ukeru te no wa, mô jidai ga furui n' de ne. [L] Ano, uchi e kaette, de, [L] kangaete, "Ah sô ka," de, sore de hajimete ne . . . [unintelligible drunken heckling] Ee, desukara, ee, sukoshi damatte kiite itadakitai n' 'su kedo ne. [L] Ha ha [laughs] mushi shiyô kana. [L]*

*Doitsu no kobanashi de, ee, sâberu ga onaka ni sasatte battari taorete iru. "Itasô desu ne?" "Ee, warau to itai n' desu," nante ne. [L] [drunken heckler: Wakaranaku natchau na!] [L] Sukoshi damatte 'te kudasai na. Watashi ga shabette, watashi wa shôbai nan 'su kara. [L] [Cries of 'Enkyô! Enkyô!' from fan.] Dômo arigatô gozaimasu. Ueno to iu tokoro wa ureshii tokoro de, mô iro n' na koto o iwarete. Nan demo gaman shite . . . Kobanashi iro-iro yarô to omotte iru n' desu kedo ne. Mayotchatta n' desu kedo ne. Ja mô ichido saisho kara.®*

*"Omae ji ga kakenai te iu kedo, tegami kaite iru ne." "Ii n' da yo; mukô ga yomenai kara." [L]*

*'Ita kudasai.' "Donna ita?" "Haba isshaku, tate kyûshaku no*

ita kudasai na.” “*Ah* haba kyûshaku, tate issaku no ita shika nai yo.” “*Ii* desu, sore yoko ni motte kaerimasu kara.” [L]

“*Waa!*” “*Nande* naite iru no omae wa?” “*Kado* de isha ni butsukattara, ketobasareta.” “*Ano* isha ga? Ketobashita no? *Yokatta* yo, te ni kakatte goran, shinjau kara.” [L]

Nezumi to iu mono o *mukashi wa* masutori ni shita *sô da*. Nezumi ga dete kuru *yô* na toko *e kô* masu oite. *Sâtto* dete kuru to, ‘*Pon!*’ to fusete, Atto! [*knock*] “*Dô dai?* Kono shippo no guai ja *korya* ôkii na.” “*Tean* de baka herikudaru *ryôken ga nakute!*® Chiisai yo!” “*Nani* hito no *koto* kechi tsuke yagatte, ôkii!” “*Chiisai!*” Naka no nezumi ga, “*Chû!*” *nante*. [L]

*Kawatta shôbai ga arimashite*, “*Yûdachiya de gozai, yûdachiya de gozai!*” “*Hee, omoshiroi shôbai da ne, yûdachiya datte. Nan darô ne. Oh!* [*claps twice*] *Nan dai?*” “*Yûdachiya desu.*” “*Nan dai yûdachiya 'tte?*” “*Eh, okane o itadaku to kono, atsui desu kara, suzushiku shimasu monde.*” “*Hee, ikura dai?*” “*Ni bu itadakimasu.*” *Okane ja kaerarenai; haratta totan ni kuroi kumo ga pochatto deru to sssaaa sugoi yûdachi ni nari agatta.* “*Ee suzushiku natta ne. Arya ningen ja nai yo. Ningen ja kô iu koto dekiru wake nee mon. Suzush . . . Oh, aitsu da yo, ima yûdachi, hora! Omae kai?*” “*E watakushi desu.*” “*Ii ude da ne. Omae ningen kai?*” “*Jitsu wa ningen no kakkô shite imasu kedo ne, tatsu-no-otoshigo nan de.*” “*Darô yo. Samonakya sôyû koto wa dekinée to omotta yo; demo sa, kô yatte atsui toki kite, suzushiku shite kureru n' dakara na. Kondo samui toki kite, attakaku shite kurenée kana.*” “*Sorya watashi wa dekinai n' 'su yo. Sono kawari segare no kotatsu ga itashimasu.*” [L & A]

*Kaminari te no wa, otoko demo, onna demo tora no kawa no fundoshi o shimete imasu, tora no kawa no fundoshi. Kaminari no oyako ga “Goro-goro” itte 'ru. Otottsân no hô ga isei ga ii, “Goro goro goro goro!” nan tende. Okâsan no hô wa jôhin ni, “Goro goro goro goro,” nan tende ne. Kodomo no hô wa shita ga mawaranai, “Gonyo gonyo gonyo.” Yutte iru uchi ni kumo no sukima kara gekai e, [*claps hands*] ‘*Ba!*’ ochita, ochita tokoroga takeyabu nan da. De takeyabu no naka kara ôkina tora ga, “*Wuoo!*” tende, dete kita. Kaminari no kodomo ga odorôita no nan no 'tte. “*Otottsân! Taihen da yo! Fundoshi ga kamitsuku n' da yo!*” [L]*

“*Sensei.*” “*Nan dai?*” “*Sensei no toko no uraniwa ni nan desu 'tte ne. Kaminari no kodomo ga okkotta te ne?*” “*Okkotta yo. E, hikurikaetta kiri okinai. Dakara watashi ga okoshite yatta. Sorekara hajimatta n' da ‘kaminari okoshi’ 'tte no wa.*” [L] *Betsu ni ‘Tokiwadô’ kara nan ka moratte iru wake ja nai.*

“*De dô shimashita?*” “*Watashi wa isha da; naoshite yatta. E,*

'Kusuri dai oiteke,' to ittara na, 'Kaminari dakara okane ga nai; kono tsugi kuru made kari kari kari,' tte, agatte itta yo." "Hei nan ka wasurete tta tte ne?" "Bentô bako da yo." "He donna bentô?" "Kore da." "Oh kaminari no bentô da ne. Nan darô ne? Nijû bentô ja nee ka. Oya ichiban ue wa ne okazu da yo, ee, nani [eats] hamaguri no tsukudani ja nai ne, korya ee, asari no tsukudani ja nashi. Hesô da yo. Hesô no tsukudani to wa yari agatta ne, e!" Demo nijû bentô dakara tende, mô hitotsu no futa o sû to torô to suru to, kaminari ga kumo no sukima kara, "Baka! Hesô no shita wa miru mon ja nee." [L]©

"Kitsune nanabake, tanuki wa yabake." Tanuki no hô ga hitotsu bakeru kazu ga ôi, Tokoroga nantonaku tanuki te no wa kawaii. "Hôn danuki" nan tende, tanuki ga on o kaesu 'n da sô de.

[Knock, knock, knock, knock, knock,] "Konbanwa! [Knock, knock, knock, knock] Konbanwa!" "Dare dai? *Ima goro kita no wa?*" "Tan desu." "Tatusan ka?" "Tan desu." "Tamesan ka?" "Tan desu." "Mô chotto hakkiri ie. 'Tanuki, tanuki' tte kikoe n' da." "E sô desu." "Yose yo oi; tanuki ga imajibun nani shi ni kita?" "Oyakata ni gosôdan ga arimashite." "Jôdan itcha ikenee. Tanuki ni sôdan nante no wa gomen-kômurô ja nee ka. Dame da yo." "Akete kudasai yo." "Ja akete yaru yo. *Che!* Inee ja nee ka? Konna koto itte, ningen karakatte yagaru." "Haitte imasu yo." "Are! Dokkara haitta?" "E, oyakata ga sutto aketa totan ni ne, [claps hands] oyakata no matagura kugutte sutto haitta n' desuyo. Sono toki choito ue o mitara ne, sarumata kusubutte imashita ne." [L] "Ôkina osewa da yo!" "Yoku âyû sarumata hokenjo de kyoka shite imasu ne." "Omae nanka iu na omae. Nandai?" "Watashi hiruma tasukete moratta kodanuki nan 'su." "Hiruma to- [claps hands] sôiya hiruma tasukete yatta. *Ee* ôzei no ningen no kodomo ni tsukamatte 'ta na. Dôshita?" "E, *watashi* hisashiburi ni machinaka deta 'n 'su yo. *Sô shitara*, ningen no kodomo ga koma-mawashi *shite* iru kara ne. *Yôshi*, hitori yametara, soitsu ni bakete, haitte yarô tende, ki no kage ni kakurete 'ta ne. Sono uchi Kinbô te *yatsu* ga, 'Ore kaeru,' tende sutto kaette kara, 'Shimeta!' [claps hands] 'Atai mô ichido irete kure,' 'tara. 'Ah! Kono yarô tanuki da,' tende, tsukamatta," "Nan de tsukamatta?" "Ee awateta monde, *bakeru no wasurete, sono* mama deteitchatta." [L] "Baka da ne." "Baka nan 'su yo. *Hansei shite imashita ne. Ee, sorekara shiyô-ga-nai* tende ne. *Mô kô ijimerarete iru tokoro e* oyakata ga kite,® tasukete kureru." "Sôsa, ano toki ore ga ikanakattara, *omae wa* hidee me ni atchatta toko da na, *yokatta.*" "Ee, are kara ana e kaerimashitara, otottsanshitte imashite ne, 'Ongaeshi o shite koi,' ttende; wata-kushi wa ongaeshi ni kimashita." "Erai! [claps hands] *Omae wa* erai ne. *Ongaeshi ni kita nan te no wa. Ma ii ya.*© Ore wa ne kimochi

de ikite iru otoko da. Sono omae no kimochi dake wa katte-yaru *kara na*. Kon'ya osoi *kara*, kaette nechimee." " Dame desuyo! Kono mama kaeru to *ne*, *tanuki nakama de* hyôban waruku natchau n' desuyo. 'Ano yarô on o ukete, on o kaesanai. Marude ningen mitee na yarô da,' 'tte." [L] " *Omae dare to hanashi o shite iru n' da yo!* Tomete kure 'ttatte, futon ga nai yo." " *E*, futon wa arimasu. Watakushi no matagura ni burasagatte iru. *Ee*, tanuki no kin wa hachijôjiki tende, kore o sâtto *ne*, kô hirogete kaburu n' desuyo." " *Oi hachijôjiki te no wa mita koto nai kedo ne. Hirogete kurenai kana.*" " *Sorya ototsan wa otona desu kara hachijô hirogaru n' desu kedo, watashi wa dame desu ne; kono aida naisho de sutto hirogetara honno yôjôhan deshita yo.* [L] *E, ima yôjôhan demo san man gosen en gurai torareru sô de.*"<sup>⑤</sup> [L] " Nani o itte n' da yo. *Baka na koto itte 'ru n' ja nai yo. Ee zeni mo nai n' da yo; kuimono mo nee yo. Sore demo tomaru ka yôshi nechimae.*" " Oyasumi nasai." [snores] " *Are, kono yarô oyasumi nasai to itta totan ni ibiki kaku ne.*"<sup>⑥</sup> " *E, 'tanuki neiri' de.*" " *Nani itte yagaru.*"

Akuruhi ni naru, tanuki wa on o kaesô *nante n' de*. Asa hayaku okimashite, gohan no shitaku o shite, " Oyakata okite kudasai *na!* [knock, knock] Oyakata! [knock, knock] Oyakata! [knock, knock] Oyakata! " " Kono yarô mikoshi katsuide iru yô na okoshikata o suru na. Are, *nan da oi omae doko no shakkintori dai?*" " *E*, yûbe no tanuki *nan 'su.*" " Kono yarô kozô ni bake *yagatta na,*" " *Sô nan 'su yo.* Ningen no uchi no tanuki ga iru *nan te no wa okashii kara, baketa. Dô 'su? Umaku bakete deshô?* Saisho onna no ko bakeyô to omotta n' desu kedo, oyakata ni kudokareru to ikenee *kara.*" [L] " *Nani 'tte yagaru 'n da. Kudoku wake nee ja nee ka.*"<sup>⑦</sup> Rippa na monda, yoshi." " Gohan no shitaku ga dekite imasu." " Damashicha ikenee. *Zeni mo nee, kuimono mo nee noni meshi no shitaku ga dekite iru wake nee ja nee ka?*" " *Sô nan 'su yo.* Oyakata no uchi *ni wa nanimo nai desu kara*, shiyô-ga-nai *kara ne.* Ichimai no furuhagaki *atta kara, soitsu o ne* [claps hands] *te-no-hira ni nosete, osatsu ni natte ne, tsukatta kita n' desuyo.*" " *Naru kai sonna mono?*" " Anna mono wa dodai ga shikakui *kara, sugu narimasu yo.*" " *Yoshi, yatte kure. Sore ja ore kara tanomu kedo ne, shakkintori ga kuru n' da yo. Dôshite mo hyaku en hoshii n' da kedo; hyaku en tsukutte kure.*" " *E dame nan desu. Watashi ga motte iru kara nan desu kedo ne. Oyakata ga motte iru to, moto no furuhagaki ni kaetchau kara. Ja kô shimashô ka? Watashi ga ano satsu ni bakemashô ka?*" " *Bakete kure.*" " *Sonna hyaku en satsu nan te, kechi na koto iwaneede ne; sen en satsu ni bakete, kyûhyaku en otsuri torimashô ka?*" [L] " *Sorya sukoshi ranbô da yo.*" " *Ja nana hyaku en satsu ni bakemashô ka?*" [L] " *Nana hyaku en satsu te sukoshi hanpa ja nee ka?*" " *Ee, e, hyaku en satsu ga kô nana*

mai tsunagattte iru te?" "Sonna omee *kaisūken*<sup>①</sup> mitee no wa iranee. *E*, ii ka? *Ja* me tsubutte, tebyōshi mittsu *ka*? *Yōshi!* Hi no fu no [claps hands] yo! *Rippa da*. Dare ga mite *mo* rippa na satsu da na. *Taishita monda*. *Ah!* *korya* ikenee *ya*. Ura ga kedarake da. [L] *E?* *Urake* no hō ga attakai? *Nani o* itte *ya* n' da *kore*, *oi choito matte*, *choito ne*, nomi ga dete kiyagatta yo; [L] satsu kara *nomi ga deta te no wa hajimete da ne*. *Kaii kara kaite kure?* *Zeitaku iu na*,<sup>②</sup> kono yarō ee rippa na monda *ha, ha, ha* . . . [laughs] *Ah?* *Nani?* Chi ga sagarimasu? [L] *Ah*, kotchi ga atama ka? *Oi shiyō-ga-nee* na, *ee kō* yatte iru wake ikenai. *Kō* yatte netero, ii ka? *Tanomuzo*."

"Gomen kudasai!" "Oo kita zo, tanomu zo. Nan dai?" "Shakkintori desu." "Omae *kotoba* tsutsushime mō *sukoshi*, [L] kono yarō. Ikinari *shakkintori da 'tte*, mama ii ya. *Ikura aru 'n da?*" "Hyaku en desu." "Yoshi, *koko ni* satsu *aru kara na*. *Hyaku en satsu da na*. *Omae ni* ageru *kara na*. Sono kawari na, *kono satsu wa* ranbō ni atsu-kau n' ja nee zo. *Yasashiku* itawatte tsurete 'ke." [L] "Baka na koto bakari osshatte. Dōmo arigatō zonjimasu. Iya ni nama-attaka desu na." [L] "Attakai yo, dekitate da yo." "Dekitate desuka? Dōri de kono te no kireru yō na satsu de." "Te nanka kireru kai? Sono kawari, kuitsukareru kara ki o tsukero." [L] "Baka na koto bakari osshatte. *Dōmo arigatō*." "Ik!" "Are! [L] "Ik!" "Are! *Kore* oru to kyu 'tte *iimasu ne*." "Baka! Otcha ikenai yo *baka*. Otte miro, kono yarō tsukanbanherunia naru ja nee ka. [L] *Kawaisō dakara*, atarashii satsu *wa* atarashii mama sotto futokoro *ni irete kaere*." "Sō 'su ka? *Dōmo arigatō zonjimasu*. *Gokigen yo, gokigen yo*." "He, he, [laughs] 'Gokigen yo, gokigen yo' nan te ōnen no *Igarashi Shinjirō mitee na koto itte, itchatta na*.<sup>③</sup>

"Sa! *Kore de ne* shakkintori ga hitori hetta yo, *anshin da ne*. Demo *ne* kodanuki dakara *shinpai* dana. Futokoro attakee nan *tende*, mukō e *deru made ni, jutsu ga kirechatte ne*,<sup>④</sup> *sūtto* tanuki no mama dete kita 'tte n' ja nee kana. *Shinpai* . . . Kaette kita yo *ano yarō, dobuta hatte ki yagatta*.<sup>⑤</sup> Oh! [claps hands thrice] Kotchi dai!" [knock] "Oyakata *kaette kimashita*." "Dōshita?" "Oyakata *shin'yō* ga nee n' 'su ne. *Are kara*, omote e detara, oyakata ga satsu motte iru wake ga nee *te*. Nise satsu da *tende ne*, *watashi o* futokoro kara dashite, tenpi ni sukashite miru n' *desu yo*. *Ya* otentosama no me to *watashi no me to* atchatte ne, iya mabushii no nan no 'tte. *Ore* omawazu shirazu sangurasu kure 'tte *iitaku natchatta*. Sono uchi ni *watashi o* guru-guru mawashita *deshō, me ga mawatte kite*, yattsu ni tande, pachin *tende*, gamaguchi no naka shimatchatta *ne, chōdo* kubitama *ga ne chōdo ne* matagura *ni* haitchatte, onara surya *jibun de* moro ni *kajaimasu kara ne*. *Korya dō shiyō to omotte iru totan ni ne, mō*

*kurushiku natte kita kara ne,*<sup>⑩</sup> gamaguchi no soko bari-bari 'tte kui-yabutte, nigete kita n' desu yo. Sono toki sen en satsu atta kara, motte kita." [L] "Oi satsu ga satsu motte kuru yatsu . . ." Onajimi no owarai de . . . [A]

## Translation

### *Rendering I*

[Introductory music . . . "Enkyô!"]

Thank you very much, thank you very much. That's really delightful. [L] Ah, how long will I go on being this popular? [L & A] No, but really, when an audience turns up on a fine day—this is just between us—[L] it's nothing very special. But when you come in spite of the rain, then it is really very gratifying, and I'd like to express my appreciation.

The last turn in today's performance is the Master Enshô. Recently, the Master Enshô has not been appearing so very much on the stage at the *yose*. And so I . . . because it's been a long time, I'm also looking forward to hearing him. I hope you enjoy it. But I think the turns have got a little out of order, because I'm the popular one!<sup>14</sup> [L & A] I'm not saying this for your benefit. This mike goes into the dressing room, you know, [L] so I want to make the people there hear this! [L] Well, be that as it may, I'm not talking very coherently. We'll say something serious, eh? Er, "Regarding the problems of dissolution of the National Assembly!" [L] The gentleman who was up here before gave us enough of that.<sup>15</sup> [L & A] So in my case I talk nonsense the whole time. Though if we didn't talk nonsense, we'd be no good. If I didn't talk nonsense it would have an effect on my income, wouldn't it? [L] So I talk rubbish the whole time.

[Addressing the *zenza*, who is offstage]: I say, Zenza-san, will the story of "Tanuki" be all right? [*Zenza*: Yes.] I see. Thank you. In this way, er, bring it here for a moment, would you? [The *zenza* brings over the *netachô*<sup>16</sup> and hands it to Enkyô.] The *netachô*, as it's

14. Here, Enkyô is teasing Enshô, the greatest living exponent of Rakugo. Naturally, Enshô, as the senior performer present, will take the *tori*, i.e., the last turn of the show. Enkyô is suggesting that he (Enkyô) should be doing the *tori*.

15. Here, Enkyô pokes fun at Tatekawa Danshi, who is not only a *hanashika* but also a politician and a member of the Diet.

16. Enkyô's explanation needs little further clarification. The *netachô* is a record book, in which are noted the titles of the tales performed by each *hanashika*.



called—now I'm disclosing what goes on backstage. Still, even though I say "disclose," it's not a bad thing. There is such a thing as the *netachô*, and every day a record is made in it of who tells what tales. So when we try doing it like this . . . er, the man who just came out is called Rokuzô . . . [Addressing the *zenza*]: Eh, what's this? What Rakugo tale is this? What is it then? [*Zenza*: It's *Koegame* ("The Shitpot")] *Koegame*? Oh, so the *kanji* character for "shitpot" is like this, is it? [L] And then we have a tale like *Kin no Daikoku* ("The Golden God"); Sanshō-san and *Gunka Zesshō* ("Rousing Military Song"). And then there's Ryūchō Anisan and his *Ukiyo Doko* ("World of Joy and Sadness"), and so on like that. And so it's only these tales which must be avoided by a storyteller appearing later on. Actually, a real professional will examine this book carefully before coming out on the stage. But I'm an amateur, aren't I? [L] Thank you.

If I don't use the *netachô*, then I might try to perform *Bushō Doko* ("The Lazy Life"), but then, as *Ukiyo Doko* has already been done, it would mean I'd be telling a similar tale. If you don't check with the book, then when you're talking, you have to depend entirely on the laughing voices of the audience, and you worry, wondering, 'Are they laughing enough? Maybe this story has already been performed?' That being the case, by examining the book in the open, I can talk in a free and easy style. [L] There lies my strong point! [L]

Well, we too, have our clientele. I often go drinking with patrons.<sup>17</sup> They will ask me, "Enkyō, where are you going from here?" "Oh, after this I'll just be going home." "Then let's drink," they'll say. They'll tell me all sorts of stories, and then they'll voice an opinion: "Did you become a storyteller because you really liked it? It was probably just a temporary job, wasn't it?" "That's not so," I'll reply. Then on my departure they'll hand me ¥3,000 or so as pocket money, "Take that then." Recently, though, such patrons haven't been giving me any handouts. [L] They'll say, "You're OK, you make a good living," and give ¥1,000 or so to my apprentice. But I want something, too, you know. [L] So when we get outside, that ¥1,000 will be split into ¥500 apiece! [L]

I had someone say to me, "OK, do your favorite *kobanashi*." Be-

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It is kept in the dressing room and should be consulted by each performer to avoid duplicating others' material. Enkyō 'forgot' to do this but used the omission to his advantage.

17. The Japanese word I have translated here as "patrons" is *okyakusan* / *okyakusama*, which could also be translated, depending on the context, as "audience," "customer," "guest."

cause I felt irritated by this,<sup>18</sup> I told the sort of *kobanashi* that he wouldn't understand. The truth of the matter is that the *kobanashi* I like are 'black humour.' And today I should like to venture to perform some.

"Give me a plank, please." "What kind of plank?" "Give me one that is one *shaku* wide by nine *shaku* long." "We only have one that is nine *shaku* wide by one *shaku* long." "That's OK, I'll carry it back on its side." [L]

That one always gets a cool reception, no matter where I perform it. [L] That shouldn't surprise me, or otherwise I'd be the kind of person who hasn't even got the gumption to be able to buy the lid of a lavatory. [L]<sup>19</sup>

"You say you can't write, but you're writing a letter." "That's OK; the person I'm writing to can't read." [L]

The next one is a German *kobanashi*. I can talk about Germany without any trouble, you know. For those in our profession, no matter how great they are, the furthest they ever get is the vicinity of Okinawa. But in my case . . . !

A soldier has collapsed like a log, with a sabre sticking in his stomach. "It looks painful." "Yes, it hurts when I laugh." [L]

"Waaa!" "What are you crying for?" "When I bumped into the doctor, he said, 'This brat!' and kicked me." "This doctor? He kicked you? That's good, because if you put yourself in his hands as a patient, you'd be dead." [L]

People used to catch mice with a *masutori* trap. It would be set in the sort of place where mice were likely to emerge. When a mouse came out, the *masutori* would drop down and cover it. Ha! [knock] "It's a big one judging by the size of the tail." "It's only a small one!" "You're a real bad sport about what other people catch. It's a big one!" "Small!" "Big!" Then the mouse inside said, "Chù!" (or: "medium")<sup>20</sup> ([L & A])

I'm good, aren't I? [L & A] Really . . . Why, my talent . . . ! There I go again! [L]

When it gets cold, women often wear animal furs, whether they be fox furs or tanuki furs. The tanuki fur will come just about here.<sup>21</sup>

18. Such a remark would be irritating because it would seem to infer that the *hanashika* is an amateur, telling tales for his own amusement, whereas the professional sees his task as telling stories that will be well received by the public.

19. This is a very unusual expression in modern Japanese. The amused reaction was caused by Enkyoo's use of the old word *kinkakushi* (lit: the "splash guard" on a urinal) for "lavatory."

20. The pun depends on the word *chù*, which can mean both "squeak" and "medium."

21. Enkyô points to this shoulder.

I used to think that people wore them because of the cold, but it seems that the furs have an enhancing role to play. Tanuki's face comes exactly here, [L] so that by contrast the lady's face is bound to be enhanced. Still, there are some people who make Tanuki look more attractive! [L]

"The fox can perform seven transformations, Tanuki eight."<sup>22</sup> Thus, the number of transformations that Tanuki can do is one more than fox. And it so happens that he's cute. There is a saying: "Tanuki who returns favours." It is said that Tanuki repays kindnesses.

[Knock, knock, knock, knock] "Good evening! [knock, knock, knock, knock] Good evening!" "Who is it?" "It's Tan..." "Tatsusan?" "It's Tan..." "Tamesan?" "Tan..." "Speak a little more clearly. It sounds like 'Tanuki, tanuki!'" "Yes, that's right." [L] "What is it eh? What has a tanuki come for at this time? "I have something to consult you about, master." "No! Spare me from having consultations with a tanuki, won't you? No!" "Open up, please!" "I won't!" "If you don't, I'll come in through the crack in the door!" "This bastard is like a silent fart! What can I do? All right, I'll open up. Eh! Aren't you there? You're making fun of humans by doing this sort of thing!" "I've come in, you know." "Eh! Where did you come from?" "Well, the moment you opened the door, I came straight in through your legs. [L] At that moment, when I glanced upwards, I noticed that your underpants were foul." [L] "Mind your own business!" "So the health department really allows you to wear such underpants!" [L] "Don't say things like that! What the hell are you?" "Don't you remember my face?" "Whether they're tanuki or eels or whatever, they all look the same. I don't know." "I'm the young tanuki you rescued earlier today." "Er, earlier today... [claps hands] I've got it! I rescued a tanuki earlier today. Were you the one caught by a crowd of human children?" "Yes, that's right." "Why were you caught?" "Well, it had been a long time since I last came out into the town. A crowd of human children were spinning tops. When one of them stopped playing, I was going to transform myself into his appearance and join in the game. While I was hiding behind a tree a kid called Kinbô said, 'I'm<sup>23</sup> going back' and off she went. 'Good!' I thought and immediately joined them. But when I said, 'Count me in again,' they exclaimed, 'It's a tanuki!' and caught me." "Why did you get caught?" "Because I got flustered

22. An old saying.

23. Here, Kinbô uses the personal pronoun *atai* ("I"), indicating that she is female. In the second rendering, the pronoun is *ore*, which is male.

and came out still in the form of tanuki." [L] "You were a fool, weren't you!" "And after that you came, didn't you? Eh? You came straight over and rescued me." "That's right; if I hadn't gone then you'd have been in real trouble." "Yes, after that, when I went back to my hole, my daddy knew what had happened and said, 'You silly idiot! Scatterbrain! If such a great man had not come and rescued you, you'd have really been in trouble. Now go and repay his kindness.' So I've come to repay the favour." "Isn't that great! You are superior to some kinds of silly human beings, aren't you? Thank you, thank you. I'm an *Edokko*; I'm a man who lives by his feelings. It's enough for me to be able to appreciate your feelings of gratitude. Now it's late. Go home and sleep." "No! If I were to go home like this, my reputation would suffer. People would say, 'That fellow receives favours but doesn't repay them; he's just like a human being.'" [L] "Oi, oi, oi, oi! Who are you talking to, you fool! Even if you ask me to let you sleep here, there's no *futon*." "There is, you know. I've brought it with me." "If you've brought a *futon*, you shouldn't leave it outside; it'll get wet in the dew. Put it inside." "It is inside. My *futon* is hanging between my legs. [L] The scrotum of a tanuki is an eight-mat affair.<sup>24</sup> [L] If I stretch it so, it will cover my head, you see. And as it's pure wool, [L] when I pull it over my head, it's so tight that I get dizzy." "What are you talking about! Well, that's a fine thing. But if you ask me to let you stay, there's no food." "That's all right. It doesn't matter if there's no food, or even if there isn't any money. Good night." "Isn't he a cute thing! He has a stronger sense of duty than some silly humans. When he curls up he becomes like a ball. You're snoring loudly yet you've got your big eyes open." "Yes, that's what is commonly called 'tanuki sleep.'" <sup>25</sup> [L] "Don't tell such old jokes, you daft thing; you'll get unpopular. OK then."

When the next day has dawned, Tanuki sets about repaying the favour. He rises early and gets the rice ready. "What a fix! Maybe the master's still fast asleep. Master! [knock, knock] Wake up! Master! [knock, knock] Master! [knock, knock] Master! [knock, knock] Master!" "This bastard wakes you up like a crowd of people carrying a portable shrine! [L] Which debt collector are you?" "Eh? I'm Tanuki from last night." "Oh, you've changed yourself into a

24. The tanuki of folklore is believed to have huge genitals, which stretch to the size of eight *tatami* mats. Cf. Seki (1966) no. 99 ("The badger's something as big as eight *tatamis*") and Ikeda no. 326 F ("The badger's trick"). For a similar motif in Malay folklore, see appendix B.

25. *Tanuki neiri* is a common idiom meaning, "pretending to be asleep." Cf. "playing possum."

boy.” “That’s right. I thought it was a bit strange for a tanuki to be in a human’s house, so I changed myself into a boy. At first I was going to transform myself into a girl but I was afraid you might seduce me.” [L] “Idiot! Rather than seduce a tanuki, I would go to the Sakaechō quarter of Chiba.<sup>26</sup> [L] But that’s a splendid transformation. Yes, very good.” “Well now, the rice is ready.” “Oi! Don’t deceive me. As I said yesterday, there is no money and no food, and yet now the rice is ready. That’s not very likely, is it?” “Yes, it’s true there was nothing in your house. When I took off the lid of the rice bin and looked inside, there was no rice at all. There was just a baby spider dancing the *kappore*<sup>27</sup> [L] to the music of the Sakuragawa Pinsuke Shachū ensemble. [L] ‘There’s nothing else for it,’ I thought. There was no *miso* nor any soy. You were out of everything. The only thing left was the light bulb. [L] I had no alternative, so as there was an old postcard, I put it on the palm of my hand and [claps hands] ‘bam!’ it turned into a banknote, which I’ve now spent.” “An old postcard turned into a banknote?” “Yes, as both of the objects were square in the first place, they soon . . .” [L] “Oh, make me one! As it happens, the debt collector is coming to my place, and I have a debt of ¥100 that I’ve just got to pay. Make it for me then.” “It only works because I’m holding it. If you hold it, it’ll turn back into an old postcard.” “What a problem! The debt collector is coming.” [claps hands] “Let me change myself into the banknote.” “Can you do that?” “Oh yes, indeed. Even in tanuki circles I am said to be an honour student. Transforming myself is no problem. But don’t speak of such a stingy sum as ¥100. How would it be if I change myself into a ¥1,000 note and we get ¥900 change?” [L] “That would be a bit rough.” “It would, would it? In that case, let’s come down a little. Shall I change myself into a ¥700 note?”<sup>28</sup> [L] “You’d be a bit odd, wouldn’t you?” “Then how about seven ¥100 notes joined together?” “We don’t need you looking like a roll of nightsoil collection coupons. (A ¥100 note) will be all right. Are you OK? What? Close my eyes and clap my hands three times?<sup>29</sup> OK. I’ll clap! One! Two! [claps hands] Brilliant! That’s splendid! Anyone who sees it will think it’s a splendid banknote. Oh! This won’t do. The back’s covered with hair! [L] A fur lining is

26. A haunt of prostitutes.

27. A folk dance.

28. No such denomination exists.

29. While Tanuki is transformed into a banknote, which, incidentally, is represented by the *tenugui* (hand-towel), his speech is audible only to *Oyakata*, who repeats Tanuki’s remarks for the benefit of the audience.

warm?<sup>30</sup> What are you saying! A flea's come out of the banknote! [L] I got a shock there you silly animal! This bastard's making fun of me. But what a splendid thing! Eh! What? Don't turn you round and round? It makes you terribly dizzy? [L] It's no use, I can't keep holding you like this, can I? What? The blood's flowing down into your head? [L] Is your head here? It's no use. OK, OK, lie this way then. Is that OK? Now do me a favour. Oh! He's come, he's come, he's come! Do your bit now."

"Hello! Excuse me!" "What is it?" "It's the debt collector!" "You just be a bit more careful about your language!"<sup>31</sup> [L] Suddenly coming out with words like that! OK. A hundred yen. It was a hundred yen. OK, here, I'll give you a banknote. But don't handle it roughly. Handle him gently when you take him with you." [L] "What odd things you're saying! Thanks. This note is strangely warm." [L] "Yes, of course it's warm; it's just been made, you know." [L] "Just been made? No wonder it's sharp enough to cut your hand." "How could it possibly cut your hand! But, still, be careful, because it could scratch and bite you." [L] "What daft things you say, sir. Really most amusing." "Eek! [laughs] Eek!" "Eh!" "Eek!" "Eh?! When I fold it, it squeaks!" [L] "Hey! Don't fold it! Because it's new, if you try folding it, you'll give it a slipped disc, won't you, you bastard? [L] It's new, so gently put it in your breast pocket as it is." "Oh, thank you, and kind regards."

"Well, now we are minus one debt collector. But I'm worried, because he's only a young tanuki, and it'll be warm in that pocket, so maybe he'll fall fast asleep and then come out in the shape of tanuki when they arrive at their destination. [L] I'm worried. Oh! He's come back! Oi! [claps hands thrice] This way!" "Hello, master," "What do you mean, 'Hello?' What happened?" "I got a surprise. When we got outside . . . people don't have much confidence in you, do they, master? The debt collector was thinking that you would hardly possess a banknote, and that it was a fake. He took me out of his pocket and held me up to the light. Mr. Sun's<sup>32</sup> eye met mine and I was completely dazzled. [L] In spite of myself I almost wanted to say, 'Lend me your sunglasses.' [L] At the same time, he turned me round and round, and I got dizzy. Then he folded me into eight,

30. This remark is a pun depending on the word *ura*. The simple meaning would be, "The hair on your back is warm?"

31. I.e., he does not need the whole neighbourhood to hear that he is being visited by a debt collector!

32. Tanuki uses a childish expression for "sun," which is best translated "Mr. Sun."

put me in his purse and snapped it shut. When he'd folded me into eight and put me in his purse, the scruff of my neck was stuck right between my legs. If I'd farted, I'd have got the whole stink. [L] That wouldn't do. When I tried to hold it in, my stomach muscles became stiff. [L] 'Puu' I farted and became flustered with the foul stink. I bit and tore the bottom of the purse and escaped. As there was a ¥1,000 note in there, I brought it with me," [L] "Oh, this is a matter of a banknote bringing a banknote..." That's the old story. [A]

### *Rendering II*

[ a ] [From the beginning]

So that's the sort of thing it is.<sup>33</sup> [L] Well, this place Ueno has many entertainment spots. But when in spite of that we get such a full house as this, then it's very pleasing. Our profession is a rather feeble one; it's fine if an audience turns up, but if they don't come, well it's not such a vigorous profession that you can go and meet them, and bring them in, is it? [L] However, strolling players of Rakugo have not yet come into existence. [L] If there were such a thing, it would be bizarre, wouldn't it? If you were to say, "Good evening, how is Hattsan?"<sup>34</sup> [L] over the shoulders of people drinking, it wouldn't sell too well!

Anyway, often, when I'm out walking along, I have patrons say to me, "Enkyô," they'll say. "Yes," I'll say. "Do some Rakugo occasionally," I'll be told, [L] and I get quite shocked. Recently, too, at a certain TV station—it was a New Year programme, you know—there was a hidden talent competition. "Do something," I was told, so without any hesitation I did Rakugo! [L & A] Er, anyway, er... I don't really know what I'm trying to say. I'm really... ha, ha. [laughs] [L] It so happens that there's a cassette recorder here in front of me at this moment. That's because a gentleman from Malaysia has come here to study Rakugo. And so he'll be sure to want to take my Rakugo back to Malaysia. There's a man doing a frightful thing! Really, ha, ha. [laughs] [L]

We have our clientele, to say nothing of mass communications... These patrons are also a major source of our incomes. When

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33. The amused reaction is caused by Enkyô's beginning his performance on a "concluding note."

34. Hattsan is a popular character in Rakugo, similar to the *Oyakata*. His name in full is Hachigorô.

the Rakugo performance is over, they say, "Let's go and drink," and they treat me to drinks. It's just like the *tanemachi* (patrons) in Sumo wrestling circles. Then, when we finish drinking, after having told all sorts of stories, they'll say, "It's not much, but take it," and hand me about ¥3,000 pocket money. Recently, though, they aren't giving . . . [drunken heckler: Isn't ¥3,000 enough for you then?] Ha, ha. [laughs] [L] Thank you very much. I don't really understand what he's saying, I'm sorry to say. Recently, the patrons haven't been giving any handouts. They'll say, "You're OK. You make a good living," and give ¥1,000 or so to my apprentice. When we get outside, that ¥1,000 will be split into ¥500 apiece! [L]

There are some jokes which hit the mark, and some which don't. Nowadays, jokes which don't hit the mark are in fashion, you know. I'd rather say that we're trying to make them popular. The kind of joke which gets an immediate reaction when told is already out of date. [L] Now, when people have gone back home [L] and thought about it, only then: "Ooh . . . So that's it," and they see it for the first time . . . [unintelligible drunken heckling] Er, I wonder would you mind being quiet please. [L] Ha, ha. [laughs] Maybe I should ignore him. [L]

This is a German *kobanashi*. He's collapsed like a log with a sabre sticking in his stomach. "It looks painful." "Yes, it hurts when I laugh," is the reply. [L] [drunken heckler: I didn't understand!] [L] Kindly shut up. I'm the one doing the talking, because it's my job. [L] [cries of 'Enkyô! Enkyô! from fan.] Thank you very much. Ueno is a fine place; people say all kinds of things to me. I put up with everything. I was going to tell all sorts of *kobanashi*, but now I'm all mixed up. Very well, let's start all over again.

[ b ] You've got no modesty in you, idiot!

[ c ] There's an unusual trade: "It's the evening rain-shower man! The evening rain-shower man!" "Ehh, that's an interesting trade; an 'evening rain-shower man,' he said. What could that be? Oi! [claps twice] What are you?" "The evening rain-shower man." "What's an evening rain-shower man then?" "As it's hot, if you give me money, I'll make it cool." "Oh, what does it cost?" "I charge two *bu* (copper coins)." You can't put a price tag on something so precious. No sooner had he paid than a black cloud appeared and produced a wonderful evening shower. "Ehh, hasn't it become cool! He's not a human being. No human could do such a thing. Cool . . . Oh! That's him, the rain shower just now. Hey! Is it you?" "Yes, it is." "You are very skilful. Are you human?" "The truth is that



I have assumed human form, but in fact I'm a seahorse." "That makes sense. Otherwise I can't imagine how you could do such a thing. But OK, when it gets hot like this, you make it cool. How about when the cold weather comes? Maybe you can make it warm for us?" "I can't do that myself, but my son, a *kotatsu* ('a young dragon' or a 'footwarmer') will do it instead." [L & A]

With regard to the thundergod, both the male and the female wear tiger skin loincloths—tiger skin loincloths. The thunder family make the sound, "Goro-goro." The father, in good spirits, roars, "Goro goro goro goro!" The mother, in graceful fashion, says, "Goro goro goro goro." The son, in his childish lisp, makes the sound, "Gonyo gonyo gonyo." While he was saying this, [claps hands] he fell through a chink in the clouds, down, down to the lower world, but there was a clump of bamboo (to break his fall). Then from within the clump of bamboo, a large tiger emerged, roaring. The thundergod's child got a dreadful fright. "Daddy! It's terrible! A loincloth is going to bite me!" [L]

"Doctor." "What is it?" "There's something in your backyard. The thundergod's child fell down, didn't he?" "Yes, he fell; he landed upside down and couldn't get up, so I helped him up. That's the first time we had *kaminari okoshi* cakes."<sup>35</sup> [L] I'm not getting anything in particular from the *Tokiwadô* shop.

"Then what did you do?" "I'm a doctor; I made him better. When I said, 'Leave me the fee for the medicine,' he replied, 'Because I'm thunder, I don't have any money. I'll owe you until I come next time,'<sup>36</sup> and up he went." "Hey, he forgot something, didn't he?" "A lunch box." "What kind of lunch box?" "This one." "Oh, it's the thundergod's lunch box. I wonder what's in it. It's a double-decker lunch box. Oh, the top layer is *okazu*, mm . . . [eats] Couldn't be preserved clams, could it? Er . . . It's not *asari* (short-necked clam) preserve. It's navels!<sup>37</sup> They've actually gone and made preserved navels!" But when he tries to take the lid off the bottom layer as it's a double-decker lunch box, the thundergod roars through a chink in the clouds, "Idiot! You're not allowed to look below the

35. This is a pun: *kaminari okoshi* can mean "Thunder getting up." *Kaminari okoshi*, however, is the name of confectionery sold at the Tokiwadô shop near the Kaminarimon (Thunder Gate) at Asakusa. Enkyô adds that he is not getting commission from Tokiwadô.

36. In the Japanese text, he says *kari, kari, kari* which is the sound he makes as he ascends, but which also means, "Owe, owe, owe."

37. In Japanese folklore, the traditional food of the thundergod is navels. Children are often told, "Cover your navel, or the thundergod will eat it."

navel!" [L]

[d] "Yes, I was stupid. I've been reflecting on it. Anyway, by then there was nothing to be done about it. While I was being tormented, [you came].<sup>38</sup>

[e] So you've come to repay the favour. That's OK.

[f] I've never seen one the size of eight mats. Won't you stretch it out for me?" "My daddy is a grown-up, so he can stretch his to the size of eight mats. But I'm no use; when I stretched it out in secret the other day, it only came to a mere four and a half. [L] Still, even for a four and a half mat room you've got to pay ¥35,000 these days, so I hear." [L]

[g] You're talking nonsense, aren't you? There's no money, [and there's no food either] you know. But if you're still going to stay in spite of that, then go to sleep." ["Good night."] "Eh? No sooner has this bastard said 'Good night' than he starts [snoring]."

[h] "What are you saying?" [Seducing] doesn't come into it.

[i] a roll of coupons.

[j] It's the first time a flea has ever come out [of a banknote]. You're itchy and you want me to scratch you? Don't ask for too much!

[k] "Ha, ha. He sounds like the late Igarashi Shinjirô<sup>39</sup> with his 'Kind regards, kind regards.' Well, he's gone..."

[l] It could happen that by the time he gets [there] he will have run out of tricks, and...

[m] He's come over the ditch cover.

[n] As I was wondering what to do, it became unbearable, so...

38. Words enclosed in square brackets show no deviation from rendering I.

39. A teacher of English on television who always concluded with this remark.

Glossary

Words explained on each occurrence in the text are not included in the glossary.

<i>Bunraku</i> :	puppet theatre.
<i>dalang</i> :	(Malay) a puppet master of the shadow-play.
<i>deshi</i> :	apprentice.
<i>Edo</i> :	old Tokyo.
<i>Edokko</i> :	a native of Edo.
<i>futatsume</i> :	a <i>hanashika</i> who has completed his apprenticeship.
<i>futon</i> :	a bedroll.
<i>gakuya</i> :	dressing-room.
<i>geza</i> :	musical ensemble.
<i>hanashi</i> :	tale, story.
<i>hanashika</i> :	storyteller.
<i>hanawa</i> :	a garland or wreath of flowers used to offer congratulations.
<i>haori</i> :	a formal half-coat.
<i>Kabuki</i> :	musical drama.
<i>kaidanbanashi</i> :	ghost story.
<i>Kamigata</i> :	old term for the Osaka area.
<i>kanji</i> :	Chinese ideograph.
<i>kappore</i> :	a folk dance.
<i>Kansai</i> :	the Osaka area.
<i>Kantô</i> :	the Tokyo area.
<i>kobanashi</i> :	a very short story or joke.
<i>kokkeibanashi</i> :	a short, humorous tale.
<i>koten</i> :	classical.
<i>Kyôgen</i> :	farcical dramatic piece, usually presented during the interludes of a Noh play.
<i>kyôkai</i> :	an association.
<i>makura</i> :	introduction or prologue to a storytelling performance.
<i>masutori</i> :	a mousetrap resembling a measuring bowl.
<i>meijin</i> :	a master.
<i>minarai</i> :	new apprentice.
<i>miso</i> :	paste for making soup.
<i>monogatari</i> :	an old tale or narrative.
<i>netachô</i> :	a record book.
<i>ninjôbanashi</i> :	a tale of human feeling.
<i>Noh</i> :	a traditional drama.
<i>ochi</i> :	the point of a joke or tale.
<i>okazu</i> :	the food (fish, meat, etc.) eaten with rice.
<i>onnagata</i> :	female impersonator in <i>Kabuki</i> .
<i>oyakata</i> :	master, boss.
<i>rakugoka</i> :	storyteller: <i>hanashika</i> .

<i>sage</i> :	the point of a joke or tale: <i>ochi</i> .
<i>shaku</i> :	a measurement, =0.994 ft.
<i>shinsaku</i> :	new composition.
<i>shin'uchi</i> :	<i>hanashika</i> of the highest level, i.e. above <i>futatsume</i> .
<i>shishô</i> :	teacher, master.
<i>shujin</i> :	manager of a <i>yose</i> .
<i>taiko</i> :	term for two types of drum used in <i>Rakugo</i> .
<i>tanuki</i> :	raccoon dog or badger.
<i>tatami</i> :	floor matting.
<i>tenugui</i> :	hand towel.
<i>ukiyoe</i> :	colour print of everyday life in old Japan.
<i>yose</i> :	<i>Rakugo</i> theatre.
<i>zenza</i> :	apprentice, above <i>minarai</i> .

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*Appendix A*

The following summaries of "Tanuki" tales are taken from Tôdai Rakugokai, *Zôho Rakugo Jiten*, Tokyo, 1975. Cf. Seki (1966) no. 130, and Ikeda no. 325.

*Tanuki no Satsu* (Tanuki's banknote).

Hachigorô (often abbreviated to Hattsan) rescues Tanuki. Tanuki wishes to repay the favour. Hachigorô owes money to the *Echigo no Chijimiya* dealer and asks Tanuki to make him some money. Tanuki turns himself into a banknote, which Hachigorô gives to the debt collector. The latter, surprised that Hachigorô has money, holds the bill against the light, and then places it in his purse. Tanuki, almost suffocating, bites his way through the bottom of the purse.

*Tanuki no Kama* (Tanuki's Kettle).

As in the above tale, Tanuki offers to help Hachigorô and is asked to change himself into an iron kettle. Hachigorô takes the kettle to the temple and sells it to the priest, who decides to try it out on the fire. Hachigorô becomes nervous, takes half the money offered, and runs home. Later, the priest and a disciple put the kettle on the fire. Tanuki leaps up screaming, and runs out, scattering ashes all over the place. The disciple follows him and then informs the priest that the kettle was, in fact, Tanuki. The priest replies that that is why they have been cheated of half the money. [The word *kin* can be understood either as "money / gold" or as "genitals," referring to Tanuki's famous equipment.] The disciple then says, "The *furoshiki* (cloth used for carrying things) in which the kettle was wrapped was the size of an eight-mat room (i.e. Tanuki's scrotum)."

*Tanuki no Koi* (Tanuki's Carp)

[This tale was originally told as part of *Tanu Sai*. Later a *sage* was added and it became an independent tale.]

As above, Tanuki wishes to repay the favour. Hachigorô's master has a baby, but the mother cannot produce enough milk to feed it. As a carp is prescribed as food for her, Hachigorô asks Tanuki to transform himself into a carp, and presents it to his master, who calls a fish dealer to cook it. Tanuki scratches the cook and escapes over some firewood up to the window. The master exclaims, "That's a carp swimming up a waterfall [(*taki nobori*, which can also mean 'climbing up firewood')."

*Tanuki Neiri* (Tanuki sleep).

As above, Tanuki comes back to repay the favour. The *Oyakata*

wants to visit a prostitute at Yoshiwara. He asks Tanuki to assume his (*Oyakata's*) form and take his place in bed at home, so that his wife will suspect nothing. Tanuki, in *Oyakata's* form, returns to the house and immediately goes to sleep. The wife declares, "No one can go to sleep this early; you must be pretending to be asleep (*tanuki neiri*: 'tanuki sleep')." Tanuki is startled, and rushes off to inform *Oyakata* in Yoshiwara that his wife has discovered the truth. As Tanuki does not wish to return home, *Oyakata* requests him to take his place in Yoshiwara. Tanuki replies that that is even worse because: "This place is full of foxes (*kitsune*: also 'prostitute')."

*Tanuki Sai* (Tanuki as a dice).

Tanuki returns the favour by turning himself into a dice in order to assist *Oyakata* at gambling. The game is *choboichi*, in which one bets on the numbers of a dice. *Oyakata* murmurs the number and Tanuki turns the correct face up. When *Oyakata* wins a large amount, the owners of the place forbid him to say out loud the numbers he chooses. When, therefore, he decides on the number five, he conveys this to Tanuki by saying, "Plum blossom, the family crest of Tenin-sama" (which consists of a circle of five plum blossoms). They open the cup, and inside is Tanuki wearing a cap and holding a *shaku* (mace), pretending to be Tenjinsama.

*Tanuki no Asobi* (Tanuki's Entertainment).

After the carp episode (cf. *Tanuki no Koi*), Tanuki asks Hattsan to take him to Yoshiwara, whereupon Tanuki changes himself into a *wakadanna* (a young master). While Tanuki waits in a room for a prostitute, he goes to sleep. The prostitute enters and tells him, "Wake up. You're only pretending to sleep (*tanuki neiri*)." Tanuki is startled, and she continues, "You're not really a *wakadanna*, are you? Come on, show me your tail! (idiom: 'tell the truth'). You're really a go-between and entertainer, aren't you?" (Here too, the idiom for this is 'tanuki'). Tanuki imagines that the truth is out and admits that he is a "tanuki." The prostitute replies that in that case he had better entertain all night. (The idiom is 'beat a drum all night.') Tanuki answers, "I can't beat a drum, but I can beat my belly." [The tanuki of folklore beats his belly while he looks at the moon.]

### Appendix B

- 1) A motif similar to that of Tanuki stretching his scrotum to the size of a mat is found in a Malay numskull tale featuring the character

Pak Pandir. Two versions of the tale are presented in Sweeney, 1976, p. 61.

Pak Pandir returns home with guests for a feast. He asks his wife to spread out the mat, but she cannot find it. Pak Pandir improvises: He tugs at his penis (other version: scrotum) and stretches it out so wide that it can serve as a mat. Hot gravy splashes onto the "mat," causing him considerable pain. [Cf. also Seki (1966) no. 99 and Ikeda no. 326 F]

2) A tale of which versions are found both in Rakugo and in Malay folklore is the following:—

Malay: *Telur Anjing* ('The Dog's 'Egg,' [i.e. 'testicle']).

A man suffering from swollen testicles sought treatment from a doctor. Finding his condition grave, the doctor decided to operate, in order to save his life. The doctor removed the patient's testicles and placed them near the window. A dog noticed them, and made off with one of them. Before the doctor realized what was happening, the dog had devoured it. The doctor suddenly saw the solution: he caught the dog and removed one of its testicles. He then coupled it with the patient's remaining testicle and patched him up.

When the patient had recovered and returned home, he found that whenever he tried to urinate, he would involuntarily lift up his leg. He saw the doctor again and threatened him. The doctor then told him what had happened.

[Told by Zubedah bt. Haji Mat Nor, aged 21 years, of Kurau, Perak, West Malaysia. Note that the Malay tale does not end on the punchline (See further Sweeney, 1976, p. 22)]

Japanese (Rakugo): *Inu no Me* ('The Dog's Eyes).

A man suffering from a serious eye condition put himself in the care of a doctor named "Soap," who was of questionable (a pun: 'famous' or 'terrible') ability. The doctor declared that the patient's eyes were beyond cure and removed them. All went well until he washed them, whereupon they swelled up and would not go back in their sockets. He put them out in the sun to dry, but a dog ate them up. Having no alternative, he took out the dog's eyes and replaced them in the patient.

[Here there are four possibilities. The second one is identical with the Malay version.]

1) The patient thanked him, but then he thought, "This won't do," and said to the doctor, "I can't go outside." "Why?" asked the doctor. "Because I don't have a dog licence."

2) He complained to the doctor, "When I urinate, I have to

lift up one leg.”

3) He complained, “When I have sex with my wife, I have to do it from behind.”

4) He complained, “When I see a garbage collector, I want to bark at him.”

[Taken from Tōdai Rakugokai, *Zōho Rakugo Jiten*, Tokyo, 1975.]

This tale clearly conforms to (Aarne-Thompson) Type 660, *The Three Doctors*. Ikeda: Type 660A, *Inu no Me*. (Seki, no. 384).