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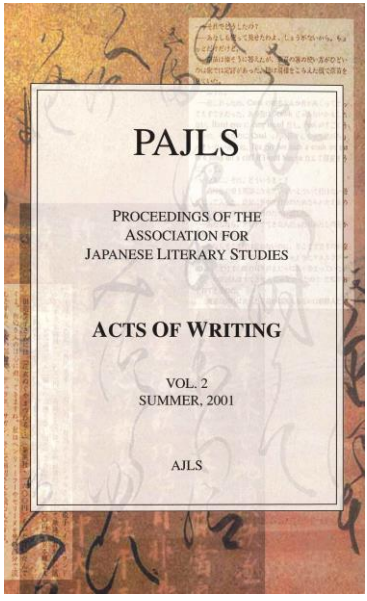

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"DREAMS COME TRUE:" FUKUDA TSUNEARI AND THE SHAKESPEAREAN SUB-TEXT

DANIEL GALLIMORE

A couple of years ago I interviewed the producer Thelma Holt, then Cameron Mackintosh Professor of Contemporary Theatre at Oxford, who has played a major part over the last fifteen years introducing the work of the director Ninagawa Yukio (b. 1935) to the British stage.[1] From her experience of having seen Shakespeare rehearsed and performed in Japanese, she felt that Shakespeare's sub-texts were not always fully understood by Japanese actors and implied to me that inadequate translations were partly to blame. Among translators and their critics there is a consensus that Shakespeare translation in Japan has gone as far as it can for the time being but that it is still far from perfect,[2] and from my own limited experience of seeing Shakespeare in Japanese I have seen how individual performances often seem to express generalized moods rather than the intricacies of Shakespeare's underlying meanings, even as the translator has appropriated them. This shortcoming may be equally true of amateur and, sometimes, professional performances in the English-speaking world, but, equally, is of concern to Japanese Shakespeareans who wish Shakespeare to be properly received in their native culture. One of the leading Shakespeareans in postwar Japan was Fukuda Tsuneari (1912-1994), who translated and directed a number of the plays between the 1950s and 1970s and had a compelling agenda for the

[1] I interviewed her on May 16, 1998. Ninagawa achieved almost overnight fame for his production of *Macbeth* at the Edinburgh International Festival in 1985, but he has also toured *The Tempest* (1988), *A Midsummer Night's Dream* (1995), *Hamlet* (1998) and *King Lear* (1999/Stratford Winter Season).

[2] Odashima Yûshi (b. 1930) was the last person to translate the Complete Works—between 1975 and 1985—and his translations are still frequently performed. Matsuoka Kazuko (b. 1942) has translated nine of the plays—with the intention of translating all thirty-seven—and has stated that one of her purposes is to produce translations which more accurately reflect the changes in how young men and women relate to each other both physically and linguistically.

role of Shakespeare in Japanese culture. This essay gives examples of his treatment of sub-text in his translation of *A Midsummer Night's Dream*, first published in 1957.

Sub-texts are grasped through a comprehension of the referential and self-referential codes deployed by the text and by a comparative appreciation of the linguistic and metalinguistic codes that governed the contexts of the text in its moment of production and govern the contexts in which it is read. In other words, experienced readers generally have a greater awareness of sub-text than the inexperienced. Yet, reading of sub-text is never entirely intentional; we know from Roland Barthes how reading is a collaboration between text and reader that always has the potential for illusion and thwarted expectations. Translation is itself an act of reading but one which brings the translator into a closer and more anxious relation with the sub-text than is usually the case with ordinary readers; we can expand this definition by saying that the translator's intimacy and anxiety about sub-text occupies that space which exists between translation as an act of reading and translation as an act of writing. It is the lot of translators that they have to navigate their own way across that space, for which reason translation is sometimes equated with metaphor. Indeed, the comparativist Willis Barnstone maintains that "translation is the activity of creating metaphor," noting that the modern Greek word *metafora* is equivalent to Latin *translatio* (from which "translation" is derived) since both have the root meaning of "carrying across," "transportation."[3]

The strongest resistance to translation—that which impedes it from crossing the gap, as it were—usually comes from the target language and culture, and again can be subconscious as well as intentional. Shakespeare's plays have been prolifically translated into Japanese since the Meiji era but not without both real and latent resistance. Three main topoi of resistance can be cited. The first is that Japanese *kabuki* and *jôruri* devolve much more on a fragmented series of dramatic moments than the cathartic, eschatological dramas of ancient Greece and the Elizabethan Renaissance.[4] *Nô* drama is probably

[3] Barnstone, 15-16.

[4] Ernst explains (76) that "In the Kabuki the highest points of interest are those in which the actor's movement resolves into a static attitude in a *mie* or in a tableau. The images are not bound together by an inner coherence, nor do they build, one upon the other, to a cumulative effect. They follow one another in a simple progression in time, and the

closer to the ancient Greek model although even in *nô* the drama arises as much from the process as from catharsis. A second topos is the relative contingency of metaphor to Japanese poetry, metaphor being understood as the semantic figuration of like with unlike, rather than in its epistemological sense. It is often dismissed by *haiku* and *tanka* poets as too literal a label for the subtle evocations that the poems figure. Even worse, metaphor is regarded as a primarily rhetorical device and Shakespeare's plays as primarily rhetorical creations so that the poetry of the plays becomes ignored or downplayed by translators. Fukuda himself is famous for his remark that ninety percent of Shakespeare's poetry is lost in translation.[5] For, how can those poetic metaphors be translated into Japanese when they are not, strictly speaking, regarded as "poetic" in the target culture? Of course, the weakness of this argument is that not all Japanese Shakespeareans are governed by traditional Japanese poetics.

A third topos is that openness to Shakespeare's sub-texts is often accompanied by an agenda of cultural reform, which since it is ideologically based is inevitably exposed to opposition from within the target culture. This is especially true of stage translation. Mme. de Staël claimed in the early nineteenth century that, "If translations of poems enrich literature, translations of plays could exert an even greater influence, for the theatre is truly literature's executive power."[6] "Myriad-minded" Shakespeare has never provoked riots in Japan but then his peaks in popularity have tended to coincide with periods of relative weakness or uncertainty in the target culture, notably the 1880s, the 1910s, the 1950s and the 1980s.

A measure of the extent to which Shakespeare's sub-texts have been embraced is a measure of the rhetorical presence of Shakespeare's plays and their translations within Japanese culture, and so here it is important to make a distinction between the kind of translation that functions as a rhetorical act, in other words one in which the individual translator's intentions are dominant, and the translation which functions more accessibly as a template for the director's and actors' interpretations. The former has given way to the latter as the power of director and commercial theater has increased over

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surface of the performance consists of an uninvolved succession of significant visual moments."

[5]Kawachi, 81.

[6]From her *Mélanges* ["Writings"] (1820). Quoted in Lefevere, 18.

the last thirty years, and we find that contemporary translators such as Odashima and Matsuoka derive as much of their authority as translators from their experience as theatergoers as from their scholarship or creative skills. The situation is markedly different from the 1950s when Fukuda started translating Shakespeare. Fukuda was respected not so much for his Shakespearean credentials as for the particular cultural agenda which he brought to his interpretation of the playwright.[7]

He saw in Shakespeare an ontology that was sufficiently pre-modern and anti-rationalist to be distanced from the ideology of mid-century Western hegemony and yet with the humanism and individualism to appeal to a society coming to terms with the legacies of prewar militarism. Shakespeare provided a model of society in which relationships were defined neither by mercantile nor totalitarian values but by spiritual ones; Fukuda hoped that the dramatization of that model on the Japanese stage would contribute to spiritual rebirth. A significant influence in Fukuda's case comes from his interest in the writings of D.H. Lawrence on the group and the individual. In works such as *Apocalypse* (1931), Lawrence is intensely aware of how the individual attempts to transcend society and yet is in turn manipulated by the social group. This has obvious resonances in tragedies such as *Coriolanus* and *Macbeth*, but even in *A Midsummer Night's Dream* one can see how individual willfullness leads the lovers to the verge of tragedy in the climactic Act III, scene ii. The two men, Lysander and Demetrius, draw their swords but are frustrated from further action by Puck's magic. *Apocalypse* had a profound effect on Fukuda's thinking, and was the first of a number of Lawrence works he translated.

Fukuda once described himself as a nominal Catholic but it might be more helpful to place him in the côterie of Japanese existentialists that flourished in the 1950s, if it is the case that his dramatic praxis makes him more interested in the eventuality of relationships redefined than in any theology of salvation. Starting with his pioneering production of *Hamlet* in 1955, Fukuda is admired for his directorial vision although this apparently came at the expense of some of his actors' loyalties.[8] The younger ones in particular found his

[7] Namba and Ortolani are both useful accounts of this agenda.

[8] According to Higuchi Masahiro, who was Fukuda's stage manager and later associate director, Fukuda's style was distinctly authoritarian but he was generally respected by his actors. I interviewed Higuchi on November 7, 2000.

language old-fashioned and his style of directing authoritarian; he did not, in practice, always seem to meet his ideal of spiritual freedom. If we are to accept at face value Fukuda's statement on the loss of poetry in translation, then one might say that Fukuda is certainly aware of sub-text but that it is just too great a mountain to conquer when the director already has his own clear and popular set of values to communicate.

What, then, are the sub-texts with which Fukuda, the translator and director of Shakespeare, deals? I propose four types—the dramatic (as already mentioned), the generic, the structural, and the historical—and discuss them each with reference to his translation of *A Midsummer Night's Dream*, first published in 1957 and first performed in 1963 as the début production of his group Kumo. The dramatic sub-text is asserted at the very beginning of the play as Theseus and Hippolyta announce their intention to marry in three days' time. Two dominant sub-texts are heard in these fifteen lines,[9] both of them linked by one of the play's dominant images, the moon. The first is that the play will most probably be concerned with love and marriage, which does indeed prove to be the case. The second is that these relationships will be dramatized against shifting perspectives on the movement of time, and indeed the moon is figured as the play's clock.

The. Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy hours bring in
Another moon: but O, methinks, how slow
This old moon wanes! She lingers my desires,
Like to a step-dame or a dowager
Long withering out a young man's revenue.
Hip. Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New bent in heaven, shall behold the night
Of our solemnities.

To Elizabethan audiences the moon had a dual significance as a symbol of both chastity and transience; in this play it is the harbinger of

[9] I.i.1-22. Brooks, 5-6.

marriage and yet also serves to frustrate desire. Theseus' frustration in the opening lines—once vented—gives way to a calm, rational aspect as he addresses the lovers, who are similarly frustrated, in the next part of the expository scene, and this rationalism is itself subverted in the chaotic machinations in the wood in Acts II and III. These more obvious sub-texts are inevitably communicated in Fukuda's translation but what he adds to them is a reevaluation in terms of the particular problem of pace.[10]

シーシアス
　さて、美しいヒポリタ、吾らの婚儀も間近に迫った。待つ身の楽しさもあと四日、そうすれば新月の宵が来る。それにしても、かけてゆく月の歩みの、いかに遅いことか！この逸る心をじらせる。まま母や、やもめよろしく、朽ちはてた老いの身を生きながらえ、若い者に財産を譲るのを邪魔しているようなものだ。
ヒポリタ
　でも、四度の日はたちまち夜の闇に融け入り、四度の夜もたちまち夢と消え去りましょう。やがて新月が、み空に引きしぼられた銀の弓さながら、式の夜を見守ってくれましょう。
シーシアス
　行け、フィロストレイト、アセンズの若者どもの心を浮きたたせ、快楽の夢に誘うてくれ。憂鬱は葬式に背負わせてやるがよい。蒼白い顔をした輩は、吾らの祝いにふさわしくないからな・・・・・

Shakespeare's blank verse format gives Theseus and Hippolyta the freedom to speak within an established framework; the freedom of their language, in other words, is an illusion. Fukuda, by contrast, has a looser prose format at his disposal so that the onus is on the two characters themselves to make their own patterns. In all three speeches, we see a coordination of the short against the long phrase that generates microcosmic alternate and macrocosmic successive rhythms. The successivity of the moon is figured in the successivity of the phrasing. Another indicator is the antithesis of Theseus' pressing *sate* ("Now") with Hippolyta's *demo* ("but"). "Now" is in the source but not "but,"

[10] Fukuda 1971, 11.

and thus Fukuda articulates an antithetical sub-text that is inevitably present in the translation as a theme (e.g. the duality of man and woman, sun and moon) but less so as a rhetorical device. Shakespeare typically uses antithesis in conjunction with rhyming couplets, which is a device seldom available to Japanese translators. It is less possible to comment more generally on the dramatic pace of the lines, which will vary from performance to performance, except to note that Fukuda's Theseus ends his sentences with the more abrupt neutral verb forms (e.g. *kuru, mono da*) whereas Hippolyta ends hers with the softer, more rounded *-shô* endings (*sarimashô, kuremashô*). The dramatic sub-text has been clearly defined, probably too much so for a contemporary audience.

Generic sub-texts are related even more acutely to theme, as shifts from poetry to prose, from lyrical to rhetorical modes and so on, manipulate the audience's attitudes towards the play. This, as critics from the Romantics onwards have noted, is a special concern of *A Midsummer Night's Dream*: it is an unusually lyrical play in a way that can sometimes make the drama seem static and implausible. One such moment is the initial exchange between Oberon and Puck in Act II, scene i.[11] The purpose of this exchange is to get Puck to identify a certain flower accurately and bring back a sample as quickly as possible. Oberon elaborates the order with a classical image that seems to add nothing to the drama, and yet it does, as the poetry lightens the mood after the fierce rhetoric of Oberon's argument with Titania and so advances Oberon's cause as a champion of love; that is the rhetorical sub-text of the speech.

Obe. My gentle Puck, come hither. Thou rememb'rest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres
To hear the sea-maid's music?
Puck. I remember.
Obe. That very time I saw (but thou couldst not),
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took

[11] II.i.148-76. Brooks, 36-38.

At a fair vestal, throned by the west,
And loos'd his love-shaft smartly from his bow
As it should pierce a hundred thousand hearts.
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the watery moon;
And the imperial votress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound:
And maidens call it 'love-in-idleness.'
Fetch me that flower; the herb I show'd thee once.
The juice of it, on sleeping eyelids laid,
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again
Ere the leviathan can swim a league.
Puck. I'll put a girdle round about the earth
In forty minutes.

What I find amusing about Fukuda's translation is the way he makes it into a little dramatic aside, as if it were the kind of instruction one might give every day to "one's wife and servants."[12]

オーベロン
　そうか、勝手にするがよい。が、森からは一歩も出さぬぞ、この無礼の仕返しがすむまではな・・・・・おお、パック、ここへ来い・・・・・覚えているような、いつかのことを。それ、俺は岬の出ばなに腰をおろし、人魚が海豚の背で歌っているのを聴いていた。そのうっとりするような美しい声音に、さすがの荒海もおだやかに凪ぎしずまり、天上の星も、その歌の調べを聴こうとして、狂おしく騒ぎたったものだ。
パック
　ええ、覚えていますとも。
オーベロン
　その時のことだ。ふと見ると—お前は気がつかなかっ

[12] Fukuda 1971, 32-33.

たろうが—あのキューピッドが、冷たい月とこの地球の間を飛びめぐり、弓に矢をつがえて、何かをねらっている。その的は四方に玉座を占めるヴェスタ星、つまりあの美しい処女王だった。恋の矢は勢いよく弓弦を離れ、千方の若い心を射ぬくかと見えたが、さすがのキューピッドの燃ゆる鏃も、氷の月の清い光に打ち消され、処女王は無傷のまま立ち去ってしまったのだ、無垢の想いにつつまれ、恋の煩いも知ることなく・・・・・が、それはさておき、俺の目はキューピッドの矢が落ちた場所をとらえたのだ。西のかた、そこには小さな花があって、それまで乳のように真白だったものが、恋の矢傷を受けて、たちまち唐紅に変じてしまった—娘たちはその花を「浮気草」と呼んでいる・・・・・じつは、それを摘んで来てもらいたいのだ、いつか見せたことがあるな、その汁を絞って、眠っているまぶたのうえに塗っておくと、男であれ女であれ、すっかり恋心にとりつかれ、目が醒めて最初に見た相手に夢中になってしまうのだ、その草を取って来てくれ、すぐに戻って来るのだぞ、鯨が一里と泳がぬうちにな。
パック
地球ひとめぐりが、このパックにはたった四十分。

Once again Fukuda lacks the poetic format of the source and in fact goes the opposite way, segmenting the speech into a series of rhetorical chunks that retain the element of surprise. Shakespeare's original probably served to formalize the relationship between performance and audience with its clear reference to the Virgin Queen Elizabeth.[13] Yet the classical image can have meant little to Fukuda's first audiences in the 1960s, and so what he offers them instead is an example of one kind of human interaction: the big guy with the little guy, if you like. Puck's responses to the classically-educated, poetically-minded Oberon are, if anything, curter than the source, despite their greater length: *Ee, oboete imasu tomo* and *Chikyû hitomeguri ga, kono Pakku niwa tatta yonjuppun.* Perhaps Fukuda's rather educative sub-text is this: Shakespeare is not someone to be scared of; just listen for those propositional meanings and the rest will follow. After all, putting "a girdle round about the earth in forty minutes" is quite a neat thing to be able to do!

[13] As a symbol of chastity, the moon was often used in both poetry and art to represent Queen Elizabeth. Hackett, 17-31.

Lyrical and rhetorical modes are rendered flexible here by their subordination to the dramatic representation of an unequal relationship. The strongest, least flexible sub-text in this sense is the structural one: the realization that one is watching a play of about two and a half hours in length which is likely to reach some kind of satisfying conclusion. It therefore hardly seems worthy of comment here —at least not without reference to a live performance—except to note the play's enduring popularity in Japan alongside *Hamlet*.[14] The structures of these two plays are diametrically opposed in relation to the rest of the canon—*Hamlet* nebulous, *A Midsummer Night's Dream* symmetrical—and both in a way that structural catharsis is trivialized and sense of moment heightened. Dramatic moment (as opposed to momentum) is a feature of *kabuki* in particular, and although the endings of both plays are neither entirely expected, the actual drama comes in moments such as Titania's meeting with Oberon, Hamlet's accidental killing of Polonius, Bottom's transformation into an ass, and so on.

Finally, the historical sub-text reveals something of the personal and historical motives for the translation. As already mentioned, it was first published in 1957 during the reactionary Kishi premiership, while the first production in 1963 came in the wake of the signing of the US-Japan Security Treaty in 1960. Its relationship to the turbulent background is vague at best but nevertheless an important one to consider with regard to *A Midsummer Night's Dream*. Shakespeare's play is a comedy in which the power structures are never finally overturned but the possibilities for subversion considerable, and it was the power of imagination to redefine human relationships (if not in revolutionary terms) that was to become such a theme of criticism and production in the period immediately following the Fukuda production.[15]

Fukuda himself was sympathetic to the protest movement but strongly felt that the *shingeki* (comprising as it did and does of actors and directors with particular artistic skills) should keep a polite distance

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[14] In terms of numbers of new translations since the Meiji Era, *A Midsummer Night's Dream* is, in fact, only the sixth most popular play; in terms of numbers of professional stage productions since the beginning of Heisei, it is the second most popular.

[15] The avant-garde theater, in Japan as elsewhere, was famous for its challenges to traditional dramatic logic.

from politics. And so he was in that sense a conservative in the eyes of the younger generation of actors who regarded active involvement as a necessity. One might compare this difference of opinion to the difference between the older and more radical approaches to the play itself. According to the older approach, we are led to agree with Theseus' statement that the imagination is just a box of tricks, however charming or plausible; it is the reason that must triumph.[16]

Hip. 'Tis strange, my Theseus, that these lovers speak of.
The. More strange than true. I never may believe
These antique fables, nor these fairy toys.
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold;
That is the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Such tricks have strong imagination,
That if it would but apprehend some joy:
Or, in the night, imagining some fear,
How easy is a bush suppos'd a bear!

Under a more radical approach, the imagination insists on its place in the real world. In this respect, Fukuda's use of the phrase *kodomokusai otogibanashi* ("childish fairy tales") for "fairy toys" in the opening lines of his translation of Theseus' speech can be thought to politicize the discourse.[17]

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[16] V.i.1-22. Brookes, 103-04.

[17] Fukuda 1971, 91.

ヒポリタ
　妙な話、シーシアス、あの恋人たちの言うこととときたら。
シーシアス
　妙だな、本当とは思えぬ。到底、信じられぬのだ、あんな奇妙な昔話や、子供くさいお伽話は。恋するものや気違いなどというものは、頭のなかが煮えくりかえり、在りもしない幻をこしらえあげるらしい、あげくの果てに、冷静な理性ではどうにも考えつかぬことを思いつく。物狂い、恋するもの、それと詩人だ、彼らはいずれも想像で頭が一杯になっている。広大な地獄にもはいりきれぬほど、たくさんの悪魔を見るものがある、それが、つまり、狂人だ。恋するものも、やはり気違い同様、どこの馬の骨かわからぬ乞食女の顔に、国を傾ける絶世の美女の再来を想う。詩人の目とて同じこと、ただもう怪しく燃えあがり、一瞥にして、天上より大地を見おろし、地上からはるかの天を見はるかす。こうして、詩人の想像力が、ひとたび見知らぬものの姿に想いいたるや、たちまちにして、その筆が確たる形を与え、現実には在りもせぬ幻に、おのおのの場と名を授けるのだ。強い想像力には、つねにそうした魔力がある。つまり、何か喜びを感じたいとおもえば、それだけで、その喜びを仲だちするものに思いつくし、闇夜にこわいと思えば、そこらの繁みがたちまち熊と見えてくる、それこそ、何のわけもないこと！

This association of childhood with a fairy world is a clear interpolation on the source text which had not been made by earlier translators such as Tsubouchi Shôyô (1916) although it has been done since.[18] One wonders whether this fatal epithet can not be read as a slighting reference to Fukuda's own "children," his juniors in the wider world of *shingeki*.

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Fukuda Tsuneari was undoubtedly sensitive to sub-text; but in

[18] Mikami Isao (seven years Fukuda's senior) translates the phrase as *tawaimonai otogibanashi* ("nonsensical nursery tales"). Mikami, 109. The 1971 edition of Fukuda does not alter the initial translation of 1957.

his urgently ideological approach to Shakespeare, sub-text is often subordinated to pace. In contrast to the more élitist, leisurely approach of prewar Shakespeareans, Fukuda is driven by a need first to get people into his theater and then to give them something to remember. As with so much of Shakespeare in Japanese of the postwar era, Fukuda's approach leads to something loud, strong, but not too long, and the sub-text sometimes suffers.

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