

The Spirit of Broadway, The Spirit of America

An Introduction to the Broadway Musical

by

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annotated by

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and

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THE SIGN OF  A GOOD BOOK

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はしがき

じっさいにニューヨークへ行ったことはなくても、ブロードウェイ・ミュージカルに魅せられている人は数多いことだろう。「トゥナイト」「サンライズ、サンセット」「メモリー」「ドント・クライ・フォア・ミー・アルゼンティーナ」など、多くの名曲が日本でもヒットしてきたし、『ウェスト・サイド物語』『屋根の上のバイオリン弾き』『エビータ』などは映画化もされて人気を呼んできた。劇団四季を初め、日本の劇団によって上演されてきた作品も数多い。ブロードウェイ・ミュージカルは、この数十年間に、さまざまな形で日本人に親しまれてきたと言える。

なかには、本場でミュージカルを見たくて、ニューヨークまで人気作品を見に行くという方も少なくないことだろう。じっさい、ブロードウェイの人気作品のチケットは、日本でも簡単に予約できるようになってきたし、格安の観劇ツアーも組まれるようになってきている。いや、何も日本ばかりではない。本書で著者が指摘しているように、ブロードウェイの劇場では、ロシアやフランスや南米や韓国など、さまざまな国からのファンを見かけることが多い。ブロードウェイは、今では世界の人々に愛されているのだ。

このように世界中にファンを持つミュージカルの魅力とは、いったい何なのだろうか？

まずは、何と言っても、歌と踊りのもつストレートな楽しさだろう。才能あふれるダンサーや歌手たちが、長年の練習によって磨きあげた至芸を見るのは、それだけでも圧倒的にすばらしい体験である。ときに優雅で、ときにコミカルで、ときにダイナミックなダンスの数々。ときに甘く、ときに切なく、ときにパワフルな歌唱の数々……。その興奮と躍動感、他の芸術ではなかなかお目にかかれないものだ。それは、映画とは性格の異なった、一回限りの生のパフォーマンスなのだ。

だが、ブロードウェイ・ミュージカルは、たんに、歌と踊りだけが見物のエンターテインメントなのではない。それは、今のアメリカの社会問題や、若者たちの夢と挫折などを描いた、感動的な物語、ドラマチックな空間でもある。ダンスと歌の興奮と、シリアスなドラマの融合、つまり、エンターテインメントと芸術の融合——そこに、ブロードウェイ・ミュージカルの懐の広さがある。それは、ヴォードヴィルなど世俗的な演芸の伝統から発展してきた。アメリカならでは、新しく親しみやすい大衆芸術なのである。

本書は、そんなミュージカルの楽しさと感動をヴィヴィッドに伝える本だ。ニュー

ヨーク大学大学院で演劇を研究した気鋭の学者フィリップ・ジトウィッツ氏は、代表的なミュージカル7作を選び、その感動的な物語と芸術性をわかりやすく紹介・分析している。アメリカ的な音楽とダンスの振付を使うことで、アメリカの人種問題をダイナミックにドラマ化した『ウェスト・サイド物語』、ロシアにおけるユダヤ人の苦闘の物語を通して、伝統と新しい時代という普遍的なテーマを感動的に描く『屋根の上のバイオリン弾き』。そしてディズニーの大ヒット・アニメをもとにしながら、恐ろしく大胆で斬新な舞台を作り上げた『ライオン・キング』……。ひとつひとつの作品の魅力が、洗練された知的な文章で語られていく。本書は、ブロードウェイの世界の魅力を生き生きと伝えてくれる本だが、その一方で、演劇における重要な概念や、物語の背景にあるアメリカの社会の問題などについても、多くを教えてくれるだろう。

著者のフィリップ・ジトウィッツ氏は、大学教授であり、演劇の専門家であり、また『ジャパン・タイムズ』などで活躍する文芸批評家でもある。また、80年代から90年代にかけては、Odyssey Repertory Company 他で演出・制作をしていた経歴を持つ。そのようなジトウィッツ氏の幅広い教養と専門的知識が、本書を読みごたえのある本にしている。

ブロードウェイ・ミュージカルを楽しむには、もちろん、じっさいにニューヨークへ行くのがいちばんだけれども、それ以外にも、さまざまな方法がある。歌曲を集めたオリジナルのCDは簡単に手に入るし、『ウェスト・サイド物語』や『屋根の上のバイオリン弾き』は映画化作品も傑作の誉れが高い。『レ・ミゼラブル』や『ライオン・キング』は、今も日本の劇団によって上演されている。本書をきっかけにして、さらにミュージカル体験を豊かにしていただければと願ってやまない。

ブロードウェイは、一時低迷していたものの、ここ数年、魅力的な作品の登場、劇場の再開発、ディズニー社の参入などのよって、観客数が急激に増加し、新たな活気を取り戻しているという。新しいブロードウェイの魅力の一端を知る上でも、本書は有益だろう。

注については、難しい単語などに関してはテキストのわきに「側注」をつけ、できるだけ辞書なしで読めるように配慮した。演劇用語や風俗や固有名詞に関しては、本の最後の「巻末詳注」で解説した。巻末詳注をつけるにあたっては、さまざまな辞典や本を参照・引用させていただいたが、とくに坂本和男・来往正三編『イギリス・アメリカ演劇辞典』（新水社）からは多くの恩恵を受けている。また、各ユニットの終わりには、正誤問題を置き、読者の理解を助けるように意図した。

最後に、本書を紹介していただいただけでなく、さまざまな形でアドバイスをいただいた明治大学名誉教授の濱本武雄先生に、この場を借りて感謝します。

2000年8月

斎藤 英治

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The Spirit of Broadway, The Spirit of America

An Introduction to the Broadway Musical

INTRODUCTION

1 「ふわふわの赤い座席」
→ 巻末詳注

2 = [pɔɪnənt] moving, touching, heartbreaking

3 [á:ntrei] 「料理のメインコース」

4 「好みに合う」
→ 巻末詳注

5 「ヨーロッパ(特にフランス)風の食事」

6 「試食する」

7 「強盗, 強奪」

8 「それもまたショーを見に行く楽しみの一部だ」

9 「42 丁目にあるチケット売り場」
→ 巻末詳注

Get in . . . fasten your seat belts. Hold on to your hat! We are going to go on an imaginative journey to the world of the Broadway musical! Imagine yourself seated in a red cushioned seat, waiting for your favorite musical to begin. What will it be today? In this book, you will have your choice. What are you in the mood for—the showy dancing and heartbreaking theme of A Chorus Line, the classical tale of tragic young love of West Side Story or the poignant celebration of the traditional Jewish way of life in the old country of Fiddler on the Roof? If those entrees don't suit your palate and you are more in the mood for continental fare, why not sample Victor Hugo's Les Miserables, his inspiring story of crime and redemption? Maybe you would like to see something more political like Evita, or more fantastical, like Cats or more exotic, like Lion King?

Now for just a moment, transport yourself to New York City. Not the city of muggings, murders and crime, but the city of glamour, culture and art—what has become one of the most exciting international cities in the world. Don't be disheartened by the crowds and the lines in front of the theater—it's part of the magic of going to a show. (And if you are willing to go to the Ticket Booths on 42'nd street you can get a half price ticket for many popular shows.) You can now be a first-hand witness to the explosive popularity that Broadway has experienced. In spite of the dire warnings that new trends in technology and entertainment

would suffocate the theater, and that people would rather be entertained in the comfort of their own homes, the very opposite has happened. Broadway is alive and well. Vibrant. Expansive. The number of productions is spiraling; production budgets and salaries continue to soar; ticket prices are becoming astronomically expensive—but the crowds keep coming back. Not only are Americans going in larger and larger numbers, but the Broadway musical has become international. People from the five corners of the world are coming to New York City for a week-long or even two-week-long junket of Broadway plays.

Don't be timid! Go in and watch the Broadway musical of your choice. As you are waiting for the show, don't worry about your English or the fact that you may be from another country; a veritable United Nations of humanity is sitting in the audience! You will hear people speaking in Spanish, French, Italian, Portuguese, German, Thai, Chinese, and Japanese. When the lights go down, though, as multicultural and multilingual as the audience may appear to be—as they wait in hushed anticipation and collectively roar when the leading man and lady trot on to the stage—they beome one.

Sit back and enjoy the show. Feel the surreal energy of the theater, the sense of anticipation and expectation in the crowd before the show, the electricity in the audience, and the collective appreciation that ripples through the audience at certain highlights in the play. I think that this may be a good time to warn you that seeing a play is not like watching a movie.

Broadway shows are to be experienced by the eyes and the ears, the sets are to be scrutinized, the costumes to be adored and the music to be hummed. Broadway is a feast

1 = full of life and energy

2 = increasing rapidly

3 = rise quickly to a high level

4 「世界の隅々から」
⇒ 巻末詳注

5 = trip made especially for pleasure

6 「まさに国際連合を思わせるような多様な人種」

7 「集団として、(観客が)ひとつになって」

8 「激しい興奮, 熱狂」

9 「さざなみのように伝わり広がる」

10 = looked at or examined carefully

1 「リブレット」
(歌劇など劇場音楽の歌詞・台本)

of the senses. If you can't go to a live performance and can only read a script, libretto or lyrics, you must recreate this feast in your imagination. You should try to read the script out loud and say the lines the way that you imagine this character would speak, envision the costumes and set, and how real human beings would move on stage. If you are seeing the show in person, you must allow yourself to be transported into the action, time, and locale of the drama. In short, you must suspend your judgment that says these are only actors and that this story is not real. If the background of the play has a painted picture of New York City as the set of the show, please don't say that it doesn't look like New York. Remember, if you want the real thing, you only have to step outside the theater.

2 「観客がいつせいに立っておこなう拍手喝采」

3 終幕後に、観客の拍手に応えるために、役者たちがステージにあらわれること。

4 「上演後の2度目のショー」(次に描写される、劇場から出てきた人たちのさまざまな姿を指す)

5 = crowd

6 「外交的な、社交的な」(↔ introverted)

7 「実体験はないのに批評だけする人、知ったかぶりの批評家」(cf. arm-chair detective)

Don't go out yet, though. Experience the way that the audience ecstatically rises to give the performers a standing ovation at the end of the show. After what may amount to several curtain calls, walk up the aisles and go out through the lighted exit doors. You might feel a slight sense of let-down as you go out. Don't feel disappointed. While the first show might have ended, in the streets surrounding the Broadway theater district, the second post-performance show is only beginning. You will meet thongs of people that are filing out from other shows and you can still feel the spirit of Broadway swirling in the air. People talk excitedly about the shows they have seen; some of the more extroverted members of the audience are still singing the tunes; others discuss the show as if they are arm-chair critics, while the majority of the audience simply smile from ear to ear, and want to preserve the warm afterglow and that heightened sense of consciousness that they feel after being transported into the world of the play, for as long as they possibly can. Welcome to the world of Broadway!

To be honest with you, in the beginning of this introduction, I asked you to use your imagination. That's a good start. . . . but now it is time to take action, which is really what drama is all about! Go to your local library or CD rental store and take out the original Broadway cast recording for each of these productions. Try to visualize the production as you listen to the music. If you have the time, take a trip to New York City and see as many shows as you can. You will be able to experience the uniqueness of the Broadway experience. You will see that Broadway is more than just a clustered group of theaters, more than a huge thoroughfare (the Avenue of Broadway is not the theater district) that bisects the island of Manhattan, more than just an individual musical. While good theater exists all over the world and London's West End has been producing phenomenally good theater for centuries (three of the productions that were selected for this text were originally produced in London), Broadway continues to act as the mecca for musical lovers from all over the world. As Martin Gottfried, the theater critic for Women's Daily Wear writes,

"Just what is a Broadway musical? It isn't merely a musical that plays on Broadway. Operettas, cabaret works, shows created abroad have been produced on Broadway. They are not of the genre. Broadway musicals are a unique kind of theater, the outgrowth of a taste, a tradition. There is a Broadway sound, a Broadway look, a Broadway feel to them. This "Broadway" quality is an inheritance from our past's rowdy stages. It is the rhythmic spiels of New York; it is the broad, basic, and gutsy approach of a theater meant not for art but for public entertainment. . . . Yes, the musical is America's most significant contribution to world theater. Cliché or not, that's true. Musicals just didn't exist before. .

1 「大通り」

2 「二分する」

3 「ロンドン市の
ウエスト・エンド
区の劇場街」
⇒ 巻末詳注4 「オペレッタ, 軽
歌劇」

⇒ 巻末詳注

5 「キャバレー風の
作品」

⇒ 巻末詳注

6 「それらは, プロ
ードウェイ・ミュ
ージカルとは呼べ
ない」7 「ひとつの様式,
伝統の派生物」8 「アメリカの昔な
がらの騒々しい舞
台」

⇒ 巻末詳注

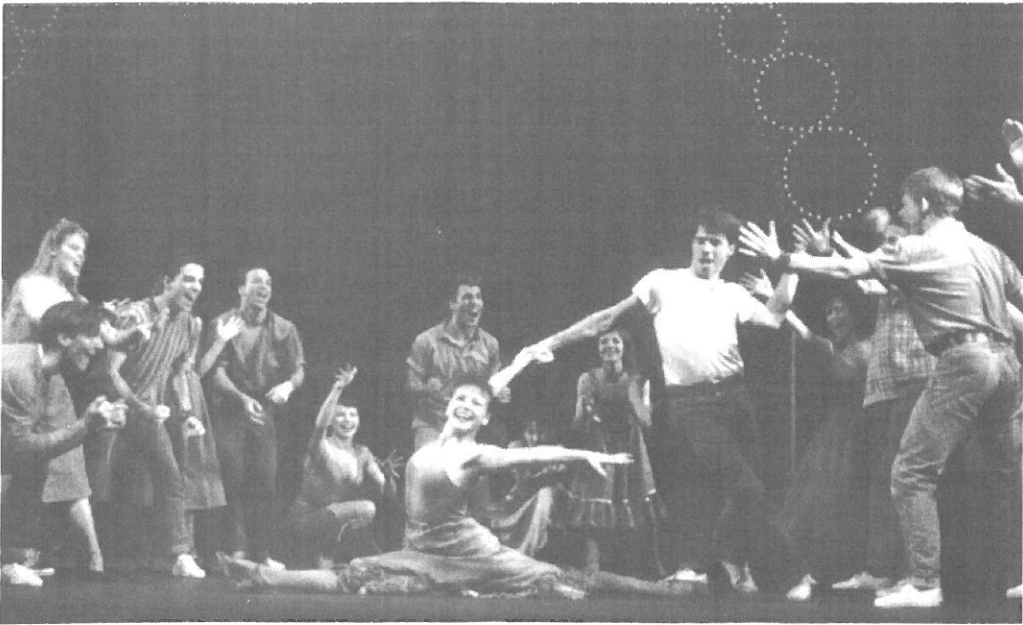
9 「ニューヨークの
リズムカルな客寄
せ口上」10 「下品で, わかり
やすく, 扇情的
な」

.. Unlike our dramas, musicals are purely American as a stage form.”

And this is why I have called this book, “The Spirit of Broadway, The Spirit of America—An Introduction to the Broadway Musical.” Let’ begin our journey! Turn to Page 5
1. It’s Showwwwtime!!!!

Unit I

WEST SIDE STORY [I]



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- 1 「レナード・バーンスタイン」(米国の作曲家・指揮者)
⇒ 巻末詳注
- 2 「スラム, 貧民街」
⇒ 巻末詳注
- 3 「暗黒街, 物騒な地区」
- 4 「ヒスパニックの“新顔たち”」
⇒ 巻末詳注
- 5 「国際連合のように多様な人種の貧民たち」 cf. Introduction. p. 4

Listen to the sound track of the original Broadway production of West Side Story and you will be shocked—it sounds so jazzy, hip and contemporary. Leonard Bernstein's music seems to perfectly capture the ethnic hostilities of the inner city—where gang warfare and young love collide on New York City's mean streets! The Polish-American Jets feel threatened by the Hispanic “newcomers” who have moved into their area: they do not want to share their neighborhood with “outsiders.”

Even though West Side Story is fictional, the struggle between different ethnic and racial groups in America is alarmingly real. In poor urban communities, a United

Nations of the poor fight each other for the measly crumbs¹ that have been left for them. Thus, *West Side Story*'s theme and music rocks with a contemporary flair² that makes the show feel more timely than it actually is.

5 If, in fact, I were to ask you how many years ago *West Side Story* was first conceptualized, how would you respond? Five years ago. . . . ten years. . . . fifteen, twenty? . . . Wrong! Over fifty!

The principal creators first met in the late 1940s to discuss the shape, tone, music and story of the show. After endless rounds of discussions³ between the writers, producers, librettist⁴, director and choreographer⁵, the production opened in New York City's cavernous⁶ Winter Garden Theater on September 26th, 1957 and ran for 734 performances. Major revivals and popular movies followed and in a sense, this production has never left us. Mort Goode calls *West Side Story*— “an American musical classic”. . . and this is an apt description of a production that captures the sweetness of first love and the power of personal attraction to transcend⁷ ethnic and racial hatred.

West Side Story, which is a liberal updating⁸ of Shakespeare's *Romeo and Juliet*, departs radically from the original story in its use of dialogue, locale and character names, but the spirit of the story remains similar to the original. The opening prologue highlights⁹ the hostilities between the two gangs. The music is taut and brassy¹⁰. Strident and cool. Jagged and dissonant¹¹. The Jets feel that they must protect themselves against the Puerto Rican Sharks.

“Here come the Jets,
30 Little world, step aside,
Better go underground,
Better run, better hide.

1 = very small amount

2 = quality or style

3 「何度にも何度にもわたる打ち合せ」

4 「(劇場音楽の) 台本作家」

cf. libretto, p. 5

5 「ダンスの振り付け師」

6 「ほら穴のような、音響の悪い」

7 「民族的で人種的な」(ethnic は言語・習慣・宗教などの, racial は皮膚や目の色などの違いをあらわす)

8 「シェイクスピアの『ロミオとジュリエット』を現代の舞台に移し変えた作品」

9 = emphasizes, gives special attention to

10 「緊張感に満ち、騒々しい」

11 「調子はずれて、不協和音的で」

1 「ここは俺たちの
縄張りだ」

We're drawin' the line,
So keep your noses hidden,
We're hangin' a sign,
Says "Visitors forbidden."

2 = go away im-
mediately

3 = street fight be-
tween gangs

4 「不法侵入者」

When Bernardo, who is the leader of the Sharks (the 5
Puerto Rican gang), accidentally walks into their territory,
the Jets roughly tell him to "Beat it!" His very presence pro-
vokes Riff (the leader of the Jets) to challenge the Sharks to
a rumble. The Jets would like to push these "trespassers"
out of their neighborhood for good. 10

5 「素晴らしいこと
が起ころうとして
いる」 (come his
way = happen to
him)

In order to prepare for the upcoming fight between the
gangs, Riff asks Tony, who was a loyal member of the gang,
to help out. Tony wants to live a more fulfilling life and has
left the gang behind. He has a job and feels that great things
are going to come his way, but he finds it difficult to say no. 15
After all, as it said in the song, "When you're a Jet, You're a
Jet all the way, From your first cigarette, To your last dying
day."

6 = sarcastically,
mockingly

7 「お互いに惹きつ
けられる力」

In scene three, we are introduced to Bernardo's sister,
Maria, who has been brought to New York from Puerto 20
Rico in order to marry his best friend, Chino. Maria tells
Anita, who is Bernardo's lover, that she is not interested in
Chino as a husband. She confesses that "When I look at
Chino, nothing happens." Anita wryly asks, "Well, what
do you expect to happen? Maria replies, "I don't know. 25
Something." When Maria meets Tony at the community
dance, however, their mutual attraction is immediate and
powerful. Tony caresses Maria's face and tenderly kisses
her lips. They are in love at first sight! Bernardo sees them
touch each other and warns Tony to "Get your hands off, 30
American! . . . Stay away from my sister." It is too late—

Tony repeats her name again and again and listens for the echo. “Maria . . . Maria, The most beautiful sound I ever heard.” And the echo comes back, “Maria, Maria, Maria Maria.” Each time the sound of the echo becomes louder,
 5 which perfectly reflects the growing intensity of his love.

The plot 1 develops in a fugue of contrasts: love vs. hate, war vs. peace, good vs. evil. Tony and Maria lovingly make plans for their future while the gangs prepare to meet for a war council that will determine where, when, and what
 10 weapons they can use for the rumble. The tension mounts as they discuss their battle plan and the weapons that they will use. In this 2 macho world of gang warfare, the 3 deadlier the weapon, the more macho the man. If a gang member preferred an honest fistfight, he might be labeled as a
 15 4 chicken by the others. Therefore, they are forced to suggest the deadliest of weapons: guns or 5 switchblades, pipes or chains, bricks or sticks.

As the battle plans are being negotiated, Tony sneaks up to Maria’s balcony. At first Maria is afraid that he will wake
 20 up her parents but as they gaze into each other other’s eyes, her apprehension turns into joy and they sing “Tonight.” Tony tells her that she does not have to worry about her father. How could any parent not like someone who sincerely loves his daughter? Maria knows that he is being
 25 foolish and warns him that her father is like Bernardo. She is torn between her love for Tony and her fear that her parents and community will not accept their love. She also worries about the upcoming fight between the two gangs and 6 what effect it will have on their future relationship.
 30 She makes Tony promise that he will try to stop the two gangs from fighting.

1 「さまざまな対照的なテーマをめぐって展開する」

2) 「男っばい、男っばさが尊ばれる」

3 「より危険な」
 deadly (= lethal, dangerous, fatal) の比較級。

4 「臆病者、弱虫」
 = coward

5 「飛び出しナイフ」

6 「抗争がふたりの今後の関係にどんな影響を及ぼすか」

Exercises**Please write "T" for true and "F" for false.**

1. West Side Story depicts ethnic hostility in a poor New York City neighborhood. []
2. Its creators first conceived West Side Story about thirty years ago. []
3. West Side Story is an adaptation of a play by Shakespeare. []
4. Tony still has a strong interest in being a member of the Jets. []
5. Maria is willing to marry Chino. []
6. Both the Jets and the Sharks agree not to use weapons in their upcoming fight. []
7. Maria thinks that her father will like Tony. []
8. Tony promises Maria that he will try to prevent the two gangs from fighting. []

Unit 2

WEST SIDE STORY [II]



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Tony goes to the gangs' war council as a voice for peace.
He insists that they all forgo the usual paraphernalia of vio-
lent gang warfare—guns and other instruments of murder—and have a fair fight. In fact, he questions their need
5 to fight at all: after all, he reasons, they are all members of
the same poor neighborhood and should learn how to get

- 1 「平和の使者として」
- 2 = give up, do without
- 3 「道具一式, 必需品」

along with each other. When Bernado sees Tony, however, he cannot control his personal feelings of jealousy or his most general feelings of anger against white Americans. Tony tries to shake his hand but Bernado knocks him down. This assault on Tony ¹ignites the ²pent-up frustrations and hatred between the two gangs. 5

1 = makes something start burning

2 = restrained, suppressed

3 「カチッという音」

4 「お互いに円を描くように動く」

5 「相手の攻撃をかわして、見せかけの攻撃をする」(ともにフェンシングのイメージ)

6 「つかのま優位に立つ」

7 「先に優位に立つ」

8 = great pain

9 = makes someone very angry

10 = cheerful

11 = charmingly, innocently, sweetly

12 「聖母マリア」

13 「なかったことにして」

14 = deep regret for what he has done

15 「警察に出頭する、自首する」

Riff and Bernardo pull out their gleaming switchblades, which open up with an ominous ³clicking sound of metal as the blades move into place. They cautiously ⁴circle each other in a dance of death; their gleaming knives extend from their hands as they skillfully ⁵parry and feint in order to gain a temporary advantage. They know that this fight is ⁶for the kill and that one misstep would lead to certain death. Riff ⁷takes an early advantage and is about to stab Bernardo but Tony tries to intervene; Riff loses his concentration and is fatally stabbed by Bernardo. As he is dying, Riff passes his knife to Tony. The ⁸agony of seeing his friend murdered ⁹incenses Tony. In a moment of rage and revenge, he thrusts the knife into Bernado's chest. 15

Meanwhile, Maria is waiting in her room for Tony. She is ¹⁰so happy that she is singing and dancing to the ¹⁰upbeat tune "I Feel Pretty," whose lyrics are as ¹¹disarmingly simple as her innocent love. Just when she is at the height of her joy, Chino tells her the news that will ultimately destroy all her future dreams—Tony has killed her brother. When she hears ¹²this, she prays before a small statue of the Virgin Mary, "Oh please make it not true. ¹³Make it not be." Moments later Tony comes through her open window and she runs over to him and cries, "Killer, killer, killer, killer, killer" as she beats his chest with her small fists. When her fury is spent ¹⁴and she begins to cry, Tony embraces her and tries to explain what has happened. Overcome with ¹⁴remorse, he feels that he should ¹⁵turn himself over to the police but Maria 30

will not let him end up spending his life in prison. They reaffirm¹ their love for each other and as they are singing “Somewhere There is a Place for Us,” they begin to realize that they will not be able to find peace and happiness on ⁵ this earth.

“Somewhere there is a place for us, We’ll find a new way of living, we’ll find a way of forgiving, somewhere, Hold my hand and we’re half way there, Hold my hand and I’ll take you there, Somehow, Somewhere, Someplace!”

¹⁰ The grieving Anita comes into Maria’s room and reprimands her for meeting with Tony after he has killed her brother. Maria has no justification² other than the deep love that she professes³ in the song, “I Have A Love” and it is a simple logic that another woman can readily understand⁴.

¹⁵ On Maria’s behalf, Anita agrees to go to the candy store to warn Tony. When she meets the Jets at the candy store, they brutally taunt⁵ and manhandle⁶ her and she changes her mind about helping; she lies to them and says that Chino has killed Maria.

²⁰ Tony is shocked by this news and wanders through the streets in a daze⁷. Maria, too, is out past midnight looking for Tony. They accidentally meet in a moment that is as joyous as it is brief⁸. After Tony calls out her name, Chino steps out of the shadows of a building and kills him. Maria ²⁵ tenderly cradles Tony in her arms⁹ as he is dying and sings, in what may be one of the most moving moments in the history of the Broadway musical, “Hold my hand, And we’re halfway there, Hold my hand and I’ll take you there. . . . Somehow, someday, somewhere.” When she sees that ³⁰ the gang members are ready to fight again, she tells them to stand back. They are surprised by the power and conviction in her voice. Maria, overcome by grief, accuses them

1 = declare again

2 = good reason for meeting Tony

3 = declare openly

4 「女性同士には難なく理解できる単純な道理」

5 = try to make someone angry or upset by saying insulting things

6 = treat someone roughly, for instance, touching, pushing or hitting him or her

7 = in a confused state of mind

8 「つかのまだけれど、喜びにあふれる」

9 「トニーを腕に抱いて、あやすように揺する」

of murder, "All of you, you all killed him! Not with bullets and guns. With hate!" In an act of reconciliation, the Jets and the Sharks carry off Tony's body as Maria walks between the two gangs.

5

Exercises

Please write "T" for true and "F" for false.

1. Tony successfully talks the two gangs out of a senseless fight. []
2. Tony insists that both of the gangs learn how to get along with each other. []
3. Maria still loves Tony despite the fact that he has killed her brother.
[]
4. Maria advises Tony to give himself up to the police. []
5. Both Maria and Tony find it difficult to live happily in this cruel world.
[]
6. Anita understands how Maria feels and goes to the candy store to warn Tony. []
7. Maria accuses the Sharks of killing Tony. []
8. Maria thinks that hatred has caused Tony's death. []

Unit 3

FIDDLER ON THE ROOF [I]



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The curtain rises and a shadowy figure appears. He is scruffily dressed and is precariously perched on the roof of an old village house. He looks so destitute and forlorn that we wonder if he has given up on life and plans to jump?

- 1 = dirtily, shabbily ↔ neatly
- 2 = dangerously
- 3 「貧窮を極めて見捨てられたような」

- 1 = hard but easily broken
 2 = [roubást] strong
 3 = energetic, lively
 4 [té vee yah] Tevye

Slowly this dark figure begins to move and we discover that he's a fiddler! And when he moves his bow across the brittle strings of his fiddle, his sound is robust and spirited but melancholy; it offers the perfect musical introduction for Tevye, the impoverished and self-mocking hero of our play, to bound out onto the stage and begin the play by explaining,

- 5 「(屋根から落ちて) 首の骨を折って死なないようにしながら, 楽しくシンプルなメロディーを奏でる」
 ⇒ 巻末詳注
 6 「平衡を保つ」
 ⇒ 巻末詳注

“A fiddler on the roof. Sounds crazy, no? But in our little village of Anatevka, you might say every one of us is a fiddler on the roof, trying to scratch out a pleasant, simple tune without breaking his neck. It isn't easy. You may ask, why do we stay up here if it's so dangerous? We stay because Anatevka is our home. And how do we keep our balance? That I can tell you in a word—tradition.”

- 7 ⇒ 巻末詳注

Tevye goes on to tell us that tradition tells them how to eat and sleep; how to wear clothes, when to keep their head covered and what foods are safe or unsafe to eat. Tradition guides them through their problems and helps them handle the big and small challenges in their lives.

- 8 「人がふつう与えられる以上の訓練」

Poor Tevye had more than his share of challenges. In a society that placed its highest value on having male children, Tevye was blessed with daughters. Not one or two or even three . . . but five wonderful daughters! And he would have to find suitable husbands for each one of them. He handles his burdens, however, with good humor and with regular conversations with God. When his horse became lame right before the Sabbath and he had to do the work himself, he raised his hands towards the heavens and good-humoredly complained, “Today I am a horse. Dear God, did you have to make my poor old horse lose his shoe just before the Sabbath? That wasn't nice. It's enough you pick on me, Tevye, bless me with five daughters, a life of pov-

- 9 「安息日」(ユダヤ教では土曜日, キリスト教では日曜日, イスラム教では金曜日)
 10 = cheerfully, friendly
 11 「わたしをいじめただけで十分」

erty, but ¹what have you got against my horse? Sometimes I think when things are too quiet up there, You say to Yourself; 'Let's see, what kind of mischief can I play on my friend Tevye?'"

5 Tevye knew that he would need a miracle to ²marry off all of his daughters. And a ³matchmaker—⁴Yente the matchmaker. When she comes to pay a visit to Tevye's house, and announces that she has some good news, his daughters ⁵recoil in horror; Tevye's wife, Goldie, however, ⁶has ¹⁰visions of marrying off her daughters to prosperous sons-in-law. Yente tells her that the widower, ⁷Lazar the butcher, who owns his own shop and home, has seen their eldest daughter, ⁸Tzeitel, in his shop and has ⁹taken a fancy to her. As one of the more prosperous businessmen in town, he is ¹⁵an excellent ¹⁰"catch" for her daughter. The fact that he has been married before and is old enough to be her father are ¹¹minor inconveniences that Tzeitel would have to adjust to. Tevye does not really like Lazar the butcher; he would like to marry his daughters off to ¹²a man of ideas, a scholar. ²⁰Goldie can't tell her husband directly about the marriage proposal—he would reject it ¹³outright. She tells him only that Lazar has asked to meet with him.

In the humorous scene below, the men begin with a basic misunderstanding. The butcher comes to ask for his ²⁵daughter; Tevye thinks that he is there because he wants to buy his cow.

Lazar: I suppose you know why I wanted to see you.

Tevye: Yes, I do . . . but there is no use talking about it.

Lazar: (¹⁴upset) Why not?

³⁰ Tevye: Why yes? Why should I get rid of her?

Lazar: Well, you have a few more without her.

Tevye: I see! Today you want one. Tomorrow you may want two.

1 = for what reason do you dislike my horse? (have got ~ against someone 「～の理由で誰かを嫌う」)

2 「嫁にやる, 嫁がせる」

3 「仲人, 結婚仲介人」

4 [yén tə] Yente

5 = move back quickly or stay back from something awful

6 = dream

7 [láy zə] Lazar

8 [zíc tayl] Tzeitel

9 = become fond of ~

10 = very desirable man to marry

11 「ささいな不都合」

12 「知識のある人」
cf. man of action,
man of business

13 = immediately

14 「うろたえて, びっくりして」

1 「ふたりもどう扱えばいいのだ？」

Lazar: (startled) Two? What would I do with two?

Tevye: The same as you do with one!

Lazar: (shocked) Tevye! This is very important to me.

Tevye: Why is it so important to you?

Lazar: Frankly, because I am lonesome. 5

Tevye: (startled) Lonesome? What are you talking about?

Lazar: You don't know?

Tevye: We're talking about my new cow. The one you want to buy from me.

Lazar: (Stares at Tevye, then bursts into laughter,) A milk cow! 10
So I won't be lonesome!

Tevye: What's so funny?

Lazar: I was talking about your daughter. Your daughter, Tzeitel!

(Bursts into laughter. Tevye stares at him, upset.) 15

2 「知的な会話といえば、肝臓と腎臓の話しかできないだろう」

Tevye doesn't like the prospect of giving away his daughter to an old man whose only intelligent conversation would be about kidneys and livers. On the other hand, he feels that he has to be practical. After all, Lazar is wealthy and if you are rich, no one will call you stupid to your face. And 20 as a butcher, he would always have plenty to eat. He finally decides . . . "It's a match" and Goldie is delighted at this new turn of events. Tzeitel's response is much more complicated. She and Mortel, a poor but decent tailor, have secretly promised to marry each other. She convinces the 25 sweet but timid tailor to tell her father. At first, Tevye can't stop yelling at the poor tailor. Mortel, however, with an uncharacteristic burst of courage that must have been spurred on by the Almighty ("Miracle of Miracles"), boldly 30 announces that they have made a pledge to marry in one year and would like his approval. According to tradition, young people are supposed to wait for their parents to find a suitable partner for them.

3 「この縁組は決まりだ」

4 「事態の変化、事態のなりゆき」

5 「珍しく勇気を奮い起こして」

6 = encouraged to try harder to succeed

7 = God

8 = solemn promise

What should Tevye do? He feels that Mortel the tailor is beginning to talk like a man . . . but how will he be able to provide for my daughter? Nevertheless, they do look very happy together and “things could never get worse for him, they could only get better.” He finally ¹ gives voice to his ² indecisiveness by singing, “They gave each other a pledge-³ unheard of, absurd. They gave each other a pledge-unthinkable. But look at my daughter’s face—She loves him, she wants him—And look at my daughter’s eyes, So hopeful.” He shrugs his shoulders and ⁴ defiantly bellows “Tradition” ⁵ to the audience as if to underline his ⁶ unbending opposition to their marriage but to Tzeitel and Mortel he ⁶ meekly gives his approval by asking, “When shall we make the wedding?”

1 = expresses

2 = hesitation

3 「前代未聞の」

4 = challengingly,
disobediently

5 = firm, resolute

6 = quietly and
gently

Exercises

Please write “T” for true and “F” for false.

1. A fiddler on the roof symbolizes the Jewish experience in Anatevka. []
2. Tradition guides the day to day life of these Russian Jews. []
3. For traditional Jewish parents, having daughters is considered more desirable than having sons. []
4. Tevye’s hardships have made him resentful; therefore, he has stopped talking with God. []
5. Goldie doesn’t care how much money her daughters’ future husbands have. []
6. Tevye finds out that Lazar only wants to buy his cow. []
7. From a practical point of view, Tevye has to admit that Lazar is a good match for his daughter. []