

## “A Study of Dramatic Prominences”

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Dramatic method in speech communication includes an educational factor. Prof. Dukore told me that Americans only mastered Japanese from laborers in Hawaii. At first, he spoke Japanese in Japan, and afterwards he spoke in English. Many Japanese, however, looked down on him. Nevertheless, they looked up him, when speaking again in English. Eliza Doolittle learnt Standard English from Prof. Higgins; she also learnt good manners from Mr Pickering and Mrs Pears. In short, In My Fair Lady, Shaw emphasized the importance to acquiring good manners as well as good pronunciation and intonation. Shaw therefore seemed to be thinking about Dramatic Prominence in Speech Communication.

In order to show Dramatic Prominence to university students of English, we began using playing catch as a method. This idea was first introduced to us by Prof. Leon Rubin of Middlesex University, London.

First of all, we used this activity focusing especially on vowel sounds, intonation, rhythm, anticipation, and accent. The content of the pronunciation practice was based on the scene from My Fair Lady in which Eliza attempts to get rid of her Cockney accent.

Terayama Shuji's dialect

Terayama Shuji (1935.12.10 — 1983.5.4) was born in Hirosaki City—Tohoku area of Japan's northern part. Terayama's dialect originates from the Tohoku area, but his accent couldn't be found in Hirosaki, Misawa, Aomori, Tsugaru or Goshogawara (the cities in which he was raised).

Terayama's father was a detective in a prewar special police station, so his family often moved due his father's many job transfers. Therefore in his boyhood, Terayama was exposed to many different variants of Tohoku dialect in Aomori.

Terayama was interested in Higgins from My Fair Lady. Higgins was able to identify the particular part of London from which anybody came solely from their accent. Higgins was able to identify both where they were born and where they grew up. In a similar way, Terayama, by virtue of growing up in many different places, assumed different identities as well.

Terayama often breaks a poem's rhythm with Tohoku region's sound. Terayama

consequently composed two poems from one poem. One is written in the standard Japanese, and the other is spoken in Tohoku dialect.

Terayama grew up in a snowy and cold area of Tohoku region in northern part of Japan. Therefore, he often spoke in shortened phrases in winter. He noticed that a written word has double sounds; the standard Japanese and Tohoku's dialect.

Terayama had already composed poetry in junior high school. Terayama's old friend, Takagi Tamotsu said that Terayama wrote poetry using standard Japanese. From the point of view of sound, however, in Terayama's poems, there are two kinds of poems in the standard Japanese and Tohoku's dialect.

Terayama only used dialect in radio drama. In radio broadcasts, letters were not seen, so Terayama gave up standard Japanese, and wrote radio drama in dialect. Terayama also spoke in a regional dialect. Tanigawa Syuntaro, a poet, said that Terayama spoke in a dialect, though he could speak in the standard Japanese.

We found that Terayama chose one of double sounds to suit according audience of radio dramas or theatres.

Terayama used dialect in radio drama, but scarcely used dialect in any theatrical script. Terayama distinguished radio drama from theatrical script. Audience could only listen to sounds of radio. Therefore, Terayama wrote radio drama in dialect. Terayama must concentrate sound in radio, so he expressed a radio drama in dialect.

Terayama produced shortened phrases in his poetry. He often composed new poems using collage. Yoshiomoto Takaaki pointed out that Terayama's poems expressed metaphors. Generally speaking, in any poem of any poet, is there a story. The story is written full sentences. But as it is Terayama's poems mixed story and metaphor. Maybe Terayama cut the phrase and rhythm. Therefore, in Terayama's poems, it seems that there is no story, but fragments, or metaphors.

From junior high school, Terayama would compose a haiku (a Japanese poem of seventeen syllables [in 5-7-5 syllabic form]), and a tanka; (a Japanese poem of thirty one syllables [in 5-7-5-7-7 syllabic form]).

Strike a match, for a moment, in deep fog. Is our mother country to work with a will?  
("tanka" by Terayama Shuji)

At the same time, Terayama also composed informal poetry and free verse. He naturally broke the rhythm of a fixed form of verse.

In a drama, poetic dramas were written by rhythm. Terayama broke the rhythm and made some fragments, and made use of collage.

We can compare Original Bartok's Bluebeard with Terayama's Bluebeard. And we can find Terayama's concept.

① Original Bartok' s Bluebeard

BLUEBEARD We have arrived. Here you stand alone with Bluebeard

And his castle, so unlike your joyful homeland.

Judith tell me, will you follow?

JUDITH Lead me Bluebeard, I will follow.

BLUEBEARD Hear the bells of sorrow ringing?

For the love your mother gave you.

See your father bringing weapons,

See your brother ride to save you.

Judith, tell me, will you follow?

JUDITH Lead me Bluebeard, I will follow.

② Terayama' s Bluebeard

STAGE DIRECTOR (Suddenly dramatically)

Well, we arrived. Here you stand alone with Bluebeard in his castle

Your mother is in mourning black

Your father brings weapon

Your brother saddle a horse

.....

Judith, tell me, will you follow?

A GIRL (smiling)

In Terayama's version, STAGE DIRECTOR plays Bluebeard, and A GIRL plays Judith.

First, Terayama abridges some of Baltok's original; "And his castle, so unlike your joyful homeland. / Judith tell me, will you follow? / JUDITH Lead me Bluebeard, I will follow.

/ BLUEBEARD Hear the bells of sorrow ringing?"

So, first, we think the GIRL couldn't answer the STAGE DIRECTOR's question.

Terayama, however, omitted some original dialogues. And Terayama produces uneasiness by this omission. Baltok uses rhythm "will you follow?" and "I will follow."

Terayama broke Baltok's rhythm. And Terayama also cut phrases. In consequence, Terayama expressed the GIRL's emotional upset through this omission.

Anyway, Terayama didn't cut phrases on purpose. Terayama remade the new rhythm by breaking Baltok's rhythm and phrases.

Prof. Tsuzuki points out to us that there exist omissions in Tohoku dialect of standard Japanese. People make speech short, as Tohoku region is cold and they can't widely open the mouth.

It is difficult for us to find that Terayama omitted phrases and break rhythm, unless comparing the original and Terayama's version.

Incidentally, we could find Shakespeare's poetic phrasing in comparison with W. Shakespeare and C. Marlowe.

The drama version of Terayama omitted some parts of Bartok's original. So Bartok's rhythm was broken. That is, Bluebeard's last phrase "will you follow?" and Judith's last phrase "I will follow" are abbreviated. Accordingly, Bartok's rhythm was destroyed, and missed.

Opera uses contrapunkt. It means that we watch that a partner follows a leading role at the dance scene. If the partner couldn't follow the leading role, he/she fell down, as a person did without riding a double-decker in London.

Terayama deliberately broke Bartok's rhythm. Then, Terayama produced uneasiness among audience without sound. Terayama, however, remains nuclear tone.

In Tohoku region, people omit a part of words, phrase and sentences. They speak in shortened form. Terayama knew its speciality in Tohoku dialect.

Shakespeare leaves out one sound from the fixed form of verse.

"To be or not to be, that is the question"

The above line is an iambic pentameter. There are two phrases, [12 sounds], but Shakespeare omitted last sound after "question." The above phrases have 11 sounds; it is short of one sound. So Shakespeare produced uneasiness by this omission. Anyway, it is important that we are careful how Shakespeare uses last words in his poetry.

We think that Terayama would learn how to make his poetic style of omission from Tohoku dialect. And Terayama made a long pause in his poems. Furthermore, this pause also produces ambiguous remarks.

Shaw made use of dialect, and made use of ambiguous wording. We found this kind of indistinct pronunciation in Eliza's cockney, too.

## Conclusion

Finally, we can realize at least that we foreigners as well as Eliza must learn one phonetical method to improve intonation, accent, and rhythm through *My Fair Lady*.

We can also find Terayama's omission through making a comparison between Terayama's translation and the other foreigner's poems. Then, we can notice Terayama's pauses. We must learn Terayama's nuclear tone attentively. Terayama's dialect didn't appear to any written letters. We must understand that Terayama's words include double sounds, as we get to know that Terayama wrote accents in radio drama, and spoke in strong accents. Terayama's dramas are, thus, in the end concealed, despite the fact that he spoke in a very strong accent.