

NOTES

Introduction

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- v 1 **Orlando** Virginia Woolf (v 18 の注参照) の空想にあふれる伝記小説 (1928)。原作の主人公オーランドーは、エリザベス朝に 16 歳の美少年として登場し、17 世紀末に男から女に変身して、両性の特質を兼ね備えて 18 世紀を生き、19 世紀には女性の規範にとらわれて、荒野で会った青年と結婚し、男の子をもうけて、しかも 20 世紀に入っておお 36 歳の詩人として不滅の若さを謳歌している。邦訳として、『オーランドー』(杉山洋子訳ちくま文庫)がある。なお、映画のタイトルは、イタリアの詩人 Ariosto (1474-1533) の *Orlando Furioso* (1516) がウルフの『オーランドー』に与えた影響を考慮して『オルランド』となっている。

ORLANDO

Page Line

- 3 1 **Front titles** 映画の冒頭の字幕。
 2 **Cut to** 「場面の切り替わり」いわゆる映画の「カット」のこと。
 3 **EXT. EXTERIOR** (野外) の省略形。
DAY 「昼間」
 5 **an oak tree** 「樅の木」力・生命・不死を象徴する。原作では、オーランドーが 20 世紀に完成させる詩集のタイトル (“The Oak Tree”) にもなっている。
 6 **Elizabethan** 「エリザベス女王時代 (1558-1603) の」
 6- **doublet and hose, a ruff** “doublet” は、15-17 世紀に流行した男子用の上衣。キルティングなどの二重仕立てで、身体にぴったりした形をしている。“hose” は “doublet” と共に男性が着けたタイツで、“ruff” は 16-17 世紀に用いられた「ひだえり」のこと。この映画では、服装が記号としての役割をはたして、見所のひとつになっている。衣装を担当したのは、『カラヴァッジオ』(1986)、『エドワード 2 世』(1991)、『クライング・ゲーム』(1992) にも参加した Sandy Powell である。
 21 **power, land and property** いずれも男性にしか与えられていなかったものである点に注意。
 24 **a parchment and quill** 「羊皮紙と羽ペン」
 4 6 **falsetto** 「(男性の) 裏声・仮声」この映画で歌っているのは、80 年代前半から「ブロンスキ・ビート」, 「コミュニーズ」などのバンドで活躍してきた Jimmy Somerville。21 行目 (“The falsetto”) でエリザベス 1 世の賛歌「イライザ」(Edward Johnson 作曲) を歌い、27 頁 8 行目 (“a high falsetto voice”) でオーランドーの目覚めを誘い、ラスト・シーンで天使として登場して「カミング」を歌っているのもソマーヴィルである。男性の姿と女性の声をもつ彼自身にも、男性と女性の転換と融合が認められる。
QUEEN ELIZABETH エリザベス 1 世 (1533-1603) イングランド女王 (1558-1603)。この映画では、80 歳をこえた作家で男優の Quentin Crisp が演じている。ここにも、男性と女性の転換と融合が認められる。
 7 **sequence** 「一連の場面」
 5 21 **rosettes** [rouzéts] 「(リボンの) バラ飾り」26 行目の “rosewater” と 27 行目の “rose petals” からも窺えるとうり、バラはエリザベス 1 世を象徴する花である。またエリザベス 1 世は、“the Virgin Queen” (処女王) とも呼ばれ、7 頁 23 行目以下の *The Faerie Queene* (『妖精の女王』) の詩のなかでは “the Virgin Rose” と歌われている。
 26 **rosewater** 「(バラの花を蒸留した) バラの香りがする水」

Front titles begin.

Cut to:

SCENE 1: EXT. DAY. ENGLISH LANDSCAPE

An English landscape in late summer. ORLANDO paces back and forth beneath an oak tree, holding a book. He is murmuring, looking at the book occasionally, 5 *learning some verse. He wears the clothes of a young Elizabethan man: doublet and hose, a ruff at his neck.*

ORLANDO: (*Voiceover*) There can be no doubt about his sex – despite the feminine appearance that every young man of the time aspires to. And there can be no doubt about his upbringing. 10 Good food, education, a nanny, loneliness and isolation.

(*ORLANDO sits down at the base of the tree, puts down his book, and stares out at the landscape.*)

(*Voiceover*) And because this is England, Orlando would therefore seem destined to have his portrait on the wall and his 15 name in the history books. But when he –

(*ORLANDO turns and looks into the camera.*)

(*To camera*) – that is, I –

(*He turns away as the voiceover continues.*)

(*Voiceover*) – came into the world, he was looking for something 20 else. Though heir to a name which meant power, land and property, surely when Orlando was born it wasn't privilege he sought, but company.

(*ORLANDO picks up a parchment and quill as if to start writing, his hand hovering above the blank page, then puts it down with a sigh.*) 25

Cut to:

Front titles continue.

Cut to:

SCENE 2: EXT. DUSK. ENGLISH LANDSCAPE

ORLANDO lies sprawled asleep at the foot of the oak tree. A distant trumpet call startles him awake and he jumps up and runs off across the fields.

5 SCENE 3: EXT. DUSK. GREAT HOUSE AND GROUNDS AND RIVER

A high falsetto voice can be heard singing a song in honour of QUEEN ELIZABETH I over the following sequence:

Servants carrying flaming torches rush out of the huge doors in the entrance to a Great House.

10 *Cut to:*

Lines of oars cutting rhythmically into the dark river water.

Cut to:

ORLANDO running up the front path and into the Great House, as the servants carrying flaming torches rush past him in the opposite direction.

15 *Cut to:*

QUEEN ELIZABETH in the royal barge. She perches stiffly, attentive courtiers on either side, as the oarsmen pull the boat through the water. On the riverbank servants are dashing about with flaming torches, the points of light reflected, glittering, in the water.

20 *Cut to:*

A small, decorated boat is launched into the water. The falsetto stands in the boat, singing to the QUEEN as she approaches.

Cut to:

The Royal oarsmen lift their oars.

25 *Cut to:*

Close-up of QUEEN ELIZABETH's profile as her boat drifts past the singer and the glittering lights.

Cut to:

Front titles conclude as the high male singing voice reaches its peak, echoing out over the water.

Cut to:

Servants bearing torches lining up in front of the Great House. 5

Twinkling lights appear, one after the other in the windows. Then servants carrying torches appear along the roof-top until the outline of the house is etched in flames.

Cut to:

The back view of QUEEN ELIZABETH leading a stately procession along the path 10 *towards the entrance of the house.*

Cut to:

ORLANDO'S PARENTS hurrying out from the house through the torches and fountains, looking back anxiously for their son.

Cut to: 15

ORLANDO frantically changing his clothes by flickering candlelight, helped by three extremely anxious valets, who stroke, pull and pat ORLANDO'S shapely crimson doublet and hose into place.

Cut to:

Close-up of ORLANDO'S legs as he leaps downstairs in shoes decorated with 20 *rosettes.*

Cut to:

The front door of the Great House as it flies open and ORLANDO dashes out and down the steps between the flames.

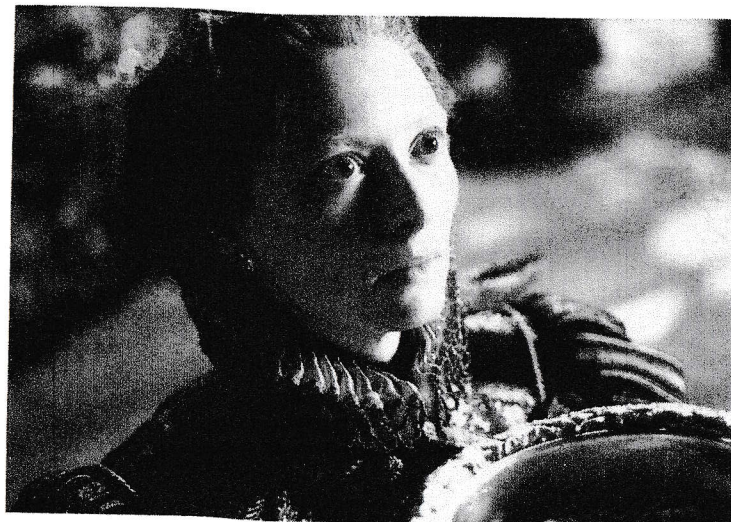
Cut to: 25

Close-up of ORLANDO as a small bowl of rosewater is thrust into his hands. He sinks onto his knees, breathing rapidly, holding out the bowl, rose petals floating on the glinting surface of the water.

Cut to:

5

Close-up of the two Royal ringed hands descending into the water – they are nervous, crabbed, sickly, imperious hands. The rings flash in the light and water.



6

Cut to the QUEEN'S face as she looks quizzically down at ORLANDO. His face is flushed, rosy in the flickering light of the torches, reflected from the bowl of rosewater.

Cut to:

Caption:

5