

能と狂言のはざままで—舞う心と舞わぬ心—

その 1.

坂場順子

一般科

Between Noh and Kyôgen: The Heart That Dances

and the Heart That Does Not Dance

Part One

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Abstract

Noh and Kyôgen, the two brother theatre arts from the medieval Japan, are both holistic theatre arts in which acting is closely intertwined with aural and visual elements, though at varying degrees. Dance is one crucial non-verbal element that distinguishes Noh, in particular, from Occidental theatres. Kyôgen also has dance in a number of plays. There are similarities and differences between Noh and Kyôgen dance. In this treatise varying degrees of Noh and Kyôgen dance will be examined, ranging from a situational dance, a theatrical dance that delineates the character's state of mind, and a theatrical dance that sublimates the motif of the play. Considerations will also be given to the theatrical motivations behind Noh and Kyôgen dance—when dance happens, why it happens, and when dance does not happen, why it does not. The treatise will be in two parts.

Keywords: Noh, Kyôgen, dance, phases of dance, character's state of mind

1. Introduction

Dance is a series of body movement and gestures that are regulated by certain temporal and rhythmic schemes. It is performed with or without music accompaniment. Sometimes it is accompanied by some form of vocal expression. When does dance happen? In our daily life, we do not dance. We may "dance with joy," but that is only figuratively speaking. If a pedestrian crossing an intersection suddenly started singing and dancing as if in a musical, we would think he or she is crazy. Dance, in other words, is out of the ordinary. The occasions for us to dance are limited simply because we do not dance to show to others. Dance happens within a certain context and for a certain purpose. Thus, if we dance at all, it would be to enjoy it among ourselves as what I call "communal dance," such as in a social dance or on a field day at school, or to get in contact with an unearthly presence such as a deified spirit in a ritualistic shaman dance¹, or for the departed souls of our ancestors as in the annual Bon dance in which people dance to welcome and console the ancestors' souls or to become one with them. In all these instances,

the dancers and the viewers together form the context, sharing what purposes there may be. In the communal dance, the dance that they perform is not meant to be shown to the outsiders. When dance is performed for the sake of showing it to the outsiders, on the other hand, a new dimension is added to it. Dance becomes a creative expression with a purpose to exert some kind of influence on the spectators. The effects are varied. The dance may simply entertain, impress, educate, move, or heal. When dance is performed for others to see, there also arises complexity. If the dance is purely for entertainment with a main emphasis on the dancer's dexterity and virtuosity such as in tap dance or the line dance of a revue show, the question is simple. The complexity involves only the dancer and the spectator. But when dance carries a story behind it, the situation becomes far more complex because it involves the threefold relationship among the character or characters in the story, the actor-dancer, and the viewer. The dance becomes theatrical.²

In this treatise we will examine the dance elements of the traditional Japanese theatre arts of Noh (能) and Kyôgen (狂言), two brother art forms that have developed side by side. Their dance segments, happening at varying degrees, are performed for various theatrical purposes. The first part of the two-part treatise will open with the study of the relationship between dance and the Noh character's state of mind. A particular example is taken from the Noh play *Aoi no Ue* (『葵上』 Lady Aoi). We will examine why dance does not happen in this Noh play as we compare with the play's adaptation in a flamenco performance. The discussion will be followed by the analysis of degrees of dance in Noh and Kyôgen. Here we will look at three levels of dance: situational dance that is closely knit into the plot of the play, theatrical dance that expresses the character's state of mind, and theatrical dance that sublimates the motif of the play. The second part of the treatise is to focus on the analyses of the creative aspects of Noh and Kyôgen dance elements that tread the thin line among reality, theatricality, and super-reality.

Dance in Noh is performed by the main character called the *shite* (シテ), which literally means the "doer." Noh usually has a very limited number of characters in each play. But the minimum requirement is one *shite* and one supporting character called the *waki* (ワキ) which literally means the "side." The terms *shite* and *waki* are used to refer to both the character and actor. In most Noh plays, there is the third character called the *ai* (間), which literally means the "between." Performed by a Kyôgen actor, the *ai* is usually a local informant and his scene usually takes place between the two parts of a Noh play. In Kyôgen, dance is not the sole property of the main character, also called the *shite*³. Generally speaking, however, it is usually male characters who dance. The dance and theatrical terminology as well as movement descriptions are based on the practices of the Kanze school of Noh and the Izumi school of Kyôgen. The translation of the cited verses is done by the author.

2. The heart that cannot dance: the case of *Lady Aoi*

Once I went to a flamenco performance in Tokyo given by a group of Japanese dancers and musicians. One of the pieces drew my attention in particular. It was entitled *Flames of Shin'ni no Homura* (『瞋恚の炎』 Anger and Hatred). It was an adaptation from a Noh play *Lady Aoi* about a noble woman called Rokujô no Miyasudokoro (六条御息所), and her estranged lover Hikaru Genji (光源氏 Genji the Shining One) in *Genji Monogatari* (『源氏物語』 The Tale of Genji), a novel written around the middle of the Heian period (794-1192) by Lady Murasaki Shikibu (紫式部). The Noh play *Lady Aoi* is in two parts. The *shite* main character is Lady Rokujô, and although she is still alive, her jealousy and hatred toward Lady Aoi takes a form of apparition, appearing at Lady Aoi's bedside towards the end of the first part. Lady Aoi is Genji's official wife and pregnant with his first child. She has been feeling poorly, and in bed—represented by her folded kimono which is placed at downstage center of the main stage (See Figure 1). The living spirit of Lady Rokujô is about to strike her. The following section is carried in speech and half-intoned speech. The *shite* enacts the content of the lines with gestures. At the final line, the *shite* stamps once, which serves as a cue for a half-dance segment to start, which is performed to the chant of the chorus.

Lady Rokujô :	No, no matter what you say, I can now but strike her; Saying so, she approaches the bedside, and strikes ⁴ ,
Shaman ⁵ :	"Now that it has come to this," she says, and approaches the bedside, "At my feet, you will learn the pain."
Lady Rokujô:	You now receive my grudge as an atonement of your shaming me the other day. ⁶
Shaman:	The flames of anger ⁷ and hatred
Lady Rokujô:	Burns the body.
Shaman:	Will you not realize your doing?
Lady Rokujô:	You must realize it!

In the original novel, Lady Rokujô was once shamed by Lady Aoi who is Genji's wife. Lady Rokujô's chagrin and jealousy

are so intense that her angry soul leaves her physical body to visit Lady Aoi. Even after a baby boy is born, Lady Aoi's condition does not improve. Lady Rokujō's apparition visits the sick Lady Aoi once again, and at this second visit Lady Aoi succumbs to the influence of Lady Rokujō's evil spirit and dies. This is the scene delineated in the Noh play. The ensuing segment of Noh expresses Lady Rokujō's woes that she is no longer favored by Genji the Shining One. The *shite* moves in the manner of "half-dance" which is a combination of mimetic gestures and some flowing movement performed to the accompaniment of the chants of the *shite* and the chorus. We would like to pay special attention to the *shite*'s state of mind of this moment to see how it motivates the *shite*'s half-dance movement. Shown below is the Japanese chanted verses, their romanization, its translation in block letters, and a rough description of Lady Rokujō's movement shown in italics:

恨めしの心や あら恨めしの心や

(Chorus) Urameshi no kokoro ya ara urameshi no kokoro ya.

My woeful heart! Ah, my woeful heart!

Stamping

人の恨みの深くして

Hito no urami no fukaku shite,

My hatred toward Lady Aoi is so strong **that she may cry for her painful heart, but still**
going toward the eye-fixing pillar (See Figure 1)

憂き音に泣かせ給ふとも

ukine ni nakase tamô tomo,

生きてこの世にましまさば

Ikite kono yo ni mashimasaba,

if she stays alive in this world,
going round the stage counterclockwise while opening the fan

水暗き沢辺の螢の影よりも

mizu kuraki sawabe no hotaru no kage yori mo

to the faint light of fireflies at a dark water's edge
while holding the fan diagonally high, looking to and fro as if to follow the fireflies with the head⁸

光君とぞ契らん

Hikaru Kimi to zo chigiran

she would prefer making love with Genji the Shining one.
gazing far away beyond the front of the stage

わらはは蓬生の

(Lady Rokujō) Warawa wa yomogiu no

Helplessly declined, I have
flipping the fan upwards as if to show her restless heart

もとあらざりし身となりて 葉末の露と消えもせば

(Chorus) Moto arazarishi mi to narite, hazue no tsuyu to kie mo seba,

become a rootless existence and, if I were to vanish like the dew at a leaf's tip would,

それさへ殊に恨めしや

Sore sae koto ni urameshi ya,

even that is especially woeful, oh!
standing at the jō-za (See Figure 1) as if to hold on to her woeful heart

夢にだに

yume ni dani

When, not even in my dream, **my romantic tie with Genji does not come back;**

stamping four times *moving from the daishō-mae (See Figure 1) to where Lady Aoi's clothes⁵ are laid at downstage center (See Figure 1)*

返らぬものを我が契り

kaeranu mono wo waga chigiri,

昔語になりぬれば

Mukashi gatari ni narinureba,

As it has become a tale of long ago,

なほも思ひハ真澄鏡

naomo omoi wa masu-kagami,

my feeling toward him intensifies as clear as the mirror

following the contour of Lady Aoi's clothes with the eyes, and then starting to go around the stage counterclockwise

その面影も恥かしや

Sono omokage mo hazukashiya,

reflecting my face, oh my shameful face!

holding the fan with the hands, hiding the face

枕に立てる破れ車

makura ni tateru yare-guruma

My oxen cart destroyed by your men standing at your bedside

throwing the fan

うちませ隠れ行かうよ

Uchinose kakure yukoo yo.

carries me hidden inside, and I go;

うちませ隠れ行かうよ

uchinose kakure yukoo yo.

carrying me, hidden inside, I go!

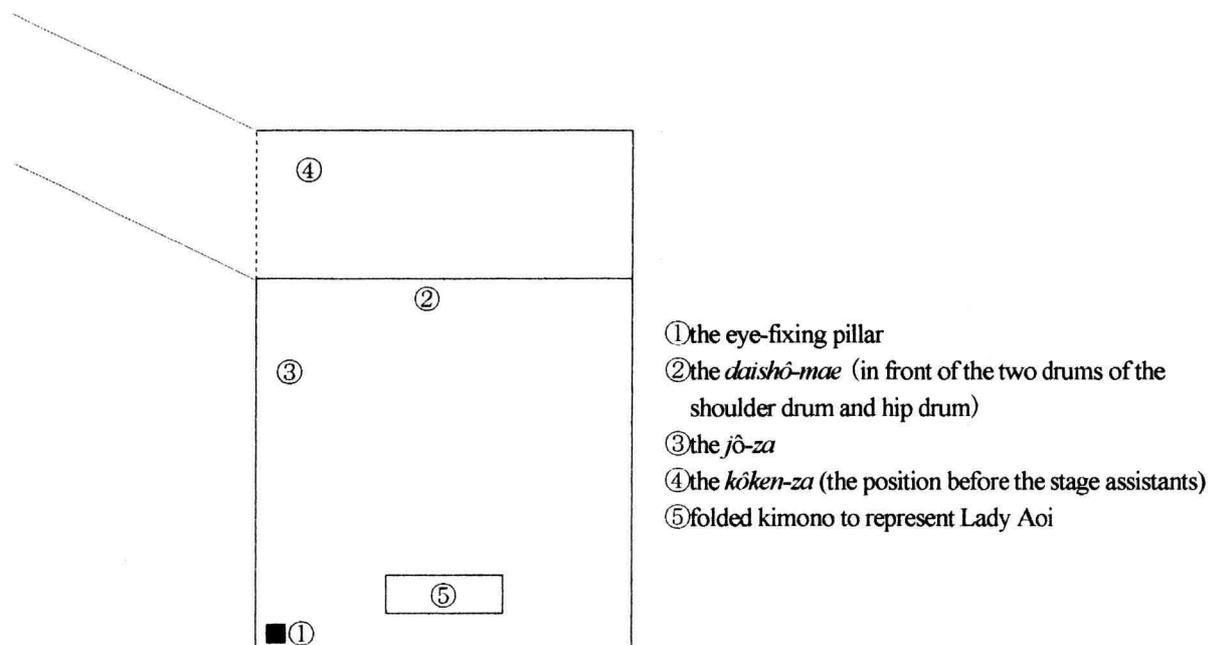
covering herself with the overcoat of kimono, leaning over Lady Aoi's clothes, crouching, going to the kôken-za (See Figure 1).

As shown above, the half-dance segment deals with Lady Rokujô's emotion which is so intense that it prompted her soul to leave the physical body. The overall movement consists of some mimetic gestures such as following the movement of fireflies with the head and hiding her face with the fan, and stamping that accentuates her strong emotion from time to time, as well as going around the stage which in this case is primarily for taking certain key positions on stage. The purpose of this segment is to convey Lady Rokujô's strong and at the same time deeply suppressed emotions.

It was in this section described above that I felt something amiss with the flamenco performance. In the flamenco adaptation, the main Flamenco dancer portraying Lady Rokujô broke into a vigorous dance to the instrumental music of a transverse flute and the guitars. Through the intensely passionate Flamenco gestures and movement, the dancer expressed what appeared to be Lady Rokujô's grief and anger. His dynamic dance movement continued on without a moment of recess, his energy flung about filling the performance space. The dance was finely executed seemingly expressing Lady Rokujô's state of mind. Why is it, then, that I felt uncomfortable throughout the flamenco dance? When a person is under intense emotional stress as with Lady Rokujô, I believe that the physical expression in a theatrical context should be that of suppression. Vigorous outward movement is not true to his or her physiology. And Lady Rokujô's state of mind is such that it refuses to be expressed in an outwardly vigorous dance. Noh deals with Lady Rokujô's knarled state of mind accurately. First, Lady Rokujô's emotion is suppressed—she tries to hide it. In other words, her heart does not and cannot dance. But her emotion is so strong that it must find a way out, that is, it must express it outwardly in some way other than full dance. Noh treats her state, and truthfully so, as a limbo that cannot burst into a full dance. That is why her soul departs from the physical body in the first place. Noh's solution, therefore, is metaphysical and ritualistic. Although Noh is a full-grown theatre, it maintains its contact with the human nature—physiology included. Noh's contact with the out-of-the-worldly is followed up in the second part of the play as well. After killing Lady Aoi, the floating soul of Lady Rokujô takes the shape of a demon—a personification of jealousy and anger. The abnormal intensity of Lady Rokujô's state is thus expressed in the physical transformation. A ritualistic confrontation between the demon and a powerful ascetic⁹ ensues, and the evil spirit is finally subjugated by the ascetic's exorcism.

Thinking back on the flamenco performance, I wonder, if some form of outward dance is possible with Lady Rokujô at the point where she expresses her suppressed pained emotion, if it would be under the condition that the dancer becomes ritualistically possessed first, or at least artistically portrays the extraordinary state of possession on stage. In other words, the dancer needs to become a medium in order for the dance to be true to Lady Rokujô's state of mind. What I missed in the flamenco performance is this one catalytic step that is necessary to give justification and meaning to the expression of Lady Rokujô's heart.

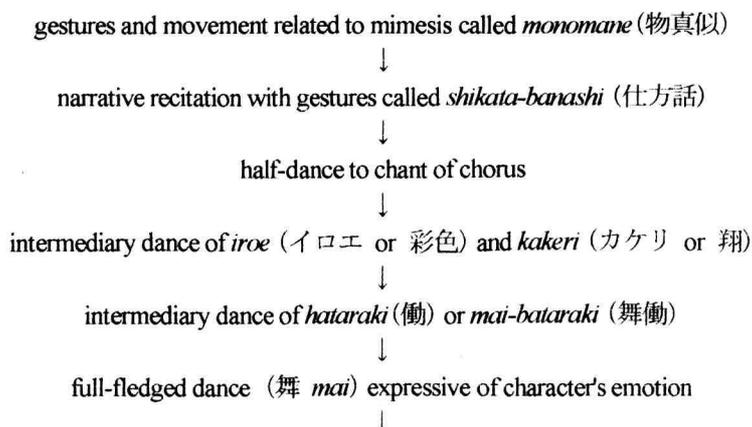
Figure 1: Noh-Kyôgen Stage and Key Positions



3. Varying degrees of Dance in Noh and Kyôgen

In the previous section, we argued whether or not Lady Rokujô is able to dance in a theatrical context. My argument was that her state of emotion is unfit to be expressed in outward full dance. In Noh, it is expressed in half-dance with a mixture of mimetic gestures and some dance-like flow of movement, but without blossoming into full dance. Thus Lady Rokujô's dance is true to her emotional state. Dance is absolutely an essential element in Noh. Almost every Noh play has some kind of dance in it. Many Kyôgen plays also contain dance that happens according to the needs of the play. One type of dance expression in Noh and Kyôgen happens as part of the story, which I refer to as a situational dance. Most Kyôgen dance belongs to this type. Most Noh dance, on the other hand, happens not as part of the story but rather in a non-realistic theatrical context. That is to say, most Noh dance is an artistic expression of either the *shite* character's state of mind as in the case of afore-mentioned Lady Rokujô's half-dance, or the motif of the play which is then concerned with the abstract essence of the *shite* character or with the play itself to enhance the overall mood or to express the motif of the play. Figure 2 illustrates the spectrum of the Noh actor's performance from mimesis to full-fledged dance. The actor's performance that contains dance elements spans from half-dance to the pure dance according to the varying degrees of abstraction and rhythmic context.

Figure 2. From mimesis to full-fledged dance



full-fledged dance expressive of motif of play



cessation of all movement⁸

3.1. situational dance

Although not many, there are some Noh plays in which the *shite* dances at the request of the *waki* supporting character.¹⁰ This type of situational dance is incorporated into the plot development and as a result it reflects the *shite* character's state of mind. Noh *Yuya* (『熊野』 A Courtesan Named Yuya) is one example. The *shite* in this play is a courtesan called Yuya from the eastern province. She is a mistress of Taira no Munemori (平宗盛), a noble warrior of the Heike clan, who is portrayed by the *waki*. A letter comes from Yuya's mother which says the cherry blossom this year will most likely to be her last to see and she yearns to see her daughter again before it is too late. Although Yuya wants to return home to be with her elderly mother, Munemori wants to keep her at his side. He reasons that the cherry blossom of this year can be enjoyed only this year. They go out to view cherry blossoms. Munemori requests Yuya to dance for him. The dance the *shite* performs is called *chū-no-mai* (中之舞), a medium-tempoed dance that is used in many Noh plays. The dance happens at the request of the *waki* character, and therefore it is a situational dance. Yuya's dance also expresses her state of mind. As she dances in the midst of the full blossom of cherry flowers, a sudden rain starts letting flowers to fall all around. A contrast is made clearly between the gorgeous spring scene at its prime, and Yuya's saddened feeling echoed by the sudden rain. In other words the bright spring's day brings out Yuya's sorrow not being able to be with her mother.

While a situational dance does not happen in too many Noh plays, it constitutes a great portion of the dance in Kyôgen plays. A situational dance in Kyôgen happens typically in a drinking scene of which there are quite a few, as well as in felicitous situations like the bridegroom's first ceremonial visit to his father-in-law. The dance performed in these scenes is a situational dance as it happens as part of the story. In Kyôgen, however, the situational dance happens with a twist, adding to the fun and humor of the play. *Bôshibari* (『棒縛』 Tied to a Pole) has just one such example of situational dance which happens in a drinking scene. In this Kyôgen play, Tarôkaja (太郎冠者) and Jirôkaja (次郎冠者) are two servants who serve the same master. Both love to drink sake wine, and in fear that they would surely drink his precious sake, the master ties them with a rope as he leaves the house on an errand. Tarôkaja, who was demonstrating the art of stick fighting, is tied at the wrists while he keeps the arms straight as he holds the stick horizontally behind his neck. Jirôkaja's arms are tied behind him. After the master is gone, the two servants steal into the master's sake cellar and finally manage to drink it. The fun of the dance is how they manage the dance gestures while still tied.

Futari-bakama (『二人袴』 Two in a Pair of Trousers) has one scene of situational dance in a felicitous situation. The bridegroom must make a ceremonial first visit to his father-in-law. Inexperienced in life, the young man feels insecure about going there alone. His father accompanies him to the gate of the father-in-law's house. The father-in-law learns that the son-in-law has come with his father, and requests them to come inside together. The father and son split the only pair of formal wear—a pair of traditional Japanese trousers in this case—each wearing a half piece at the front. Finally they are requested to dance together, in the course of which they end up revealing their lack of the hind piece of the trousers.

The dance pieces in a drinking scene or in a felicitous situation is taken from a repertory of Kyôgen's short dances called *komai* (小舞). Each dance has independent chanted verses, that is, the short dances do not have anything to do with the story of the Kyôgen play. The Kyôgen's situational dance is fundamentally different from that of Noh in that the Kyôgen dance itself does not reflect the characters' state of mind. Dance happens either because the characters decide to entertain themselves or they are requested to dance by another character. It is situational, and at the same time, it serves to enhance the fun and humor of the overall Kyôgen play.

There is another type of Kyôgen's situational dance. In it Kyôgen's short dance is not performed but instead Kyôgen's characteristic upbeat movement called *uki* (浮き literally, "floating") is used. In *uki*, first the right leg is lifted as if pulled at the knee. At the same time the upper body is tilted to the side opposite the lifted knee. Repeating this movement on alternate sides, the performer moves forward while striking the left palm with the folded fan. The *uki* movement happens in a number of Kyôgen plays, and is most often introduced in a joyful scene in which characters engage themselves in the stylized movement sequence. Although the *uki* movement is a Kyôgen's unique rhythmical movement sequence, it is performed as part of the story, and therefore is situational. Let us see one typical example in *Yobikoe* (『呼声』 Tricked by a Rhythm). The following description of the play will be based on the practice of the Ôkura school of Kyôgen which happens to make use of the theatrical effect of the *uki* movement in a simple and illustrative way for this particular play than the Izumi school does.

In *Yobikoe*, Tarôkaja has been absent from work without the master's permission. The master is very angry, and he goes to Tarôkaja's house with another servant, Jirôkaja. Tarôkaja, however, pretends he is out. Jirôkaja tells the master that Tarôkaja can never resist a rhythm, and so the master and Jirôkaja start inquiring if Tarôkaja is home in different tunes and rhythms. They start

out with the narrative chant style for narrating *Heike Monogatari* (『平家物語』 The Tales of the Heike Clan), and then a tune from a popular song (小歌節 *kouta-bushi*), and finally a dancing tune (踊り節 *odori-bushi*). The tunes gradually become rhythmical as well. We see Tarôkaja getting more and more interested as his body gets restless. Finally he forgets himself, and comes out of the house in the merry chanting and dancing to the final dancing tune.

Often in Kyôgen a sort of 'hop, step, and jump' steps are taken to reach the moment at which a character becomes carried away. It is a rhythmical process, finally bursting out in energetic physical expression. Although the *uki* movement is used as a situational dance, it happens at the climactic moment of the 'hop, step, and jump' whose effect is primarily theatrical. Kyôgen's *uki* movement, thus, can be considered to serve as a bridge between a situational dance and a theatrical dance, the latter of which will be discussed in the following sections.

A situational dance both in Noh and Kyôgen happens within the realistic framework of the play, and it is basically the same as the dance we would perform at a party. The only differences are that it is incorporated within a theatrical setup and is expected to be viewed by the spectators, and being part of the play, it has a double-fold effect of entertaining the audience and of enlarging the character's emotion.

3.2. theatrical dance that expresses the character's state of mind

The first type of theatrical dance we will discuss is not situational, but rather theatrically devised while conveying the character's state of mind. In the realistic context, of course, we do not express our state of mind in dance. One purpose of theatrical dance is to throw light on the main character's heart, which is by nature invisible, by bringing it out in a visible form of dance. This is perhaps what distinguishes Noh and Kyôgen from the theatre traditions of the occident. Instead of exhausting dramatic lines to unfold the situation or the characters' internal conflicts, Noh and Kyôgen entrust the dimensions of the unspoken to dance or half-dance that comprises movement and gestures with dance-like quality. The afore-mentioned dance of Lady Rokujô is one such example. It is a theatrical expression of what is artistically interpreted of the *shite*'s state of mind. A majority of dance in Noh plays is a theatrical expression of the main character's emotion. Such dance happens at varying degrees of abstraction and rhythmical schemes.

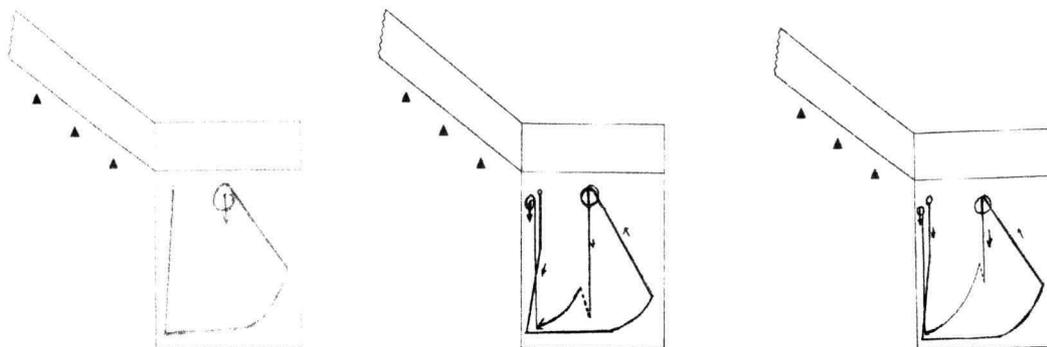
Relatively concrete in expression is the half-dance performed to the chant of the chorus as we have seen in Lady Rokujô's dance. It is usually a mixture of mimetic gestures and pure movement. Some dance that expresses the character's state of mind does not have much mimetic quality at all but concentrates rather on a single mood of the character. It may be called an "intermediary dance." There are a group of segments named *hataraki-goto* (働事). The term *hataraki* literally means "labor," which in Noh originally referred to the main character's going around the stage counterclockwise in a big circle to the Noh instrumentation. Unlike full-fledged dance which also consists of movement accompanied by the instrumentation, the *hataraki-goto* conveys some particular meaning, such as a certain emotion, an elated state, enactment of exorcism, and a fight.

We will look at two levels of such dance according to the difference in the rhythmic structure. At one level there are two kinds of *hataraki-goto*. The first one is called *iroe* (イロエ or 彩色) and it serves as a kind of prelude to a female *shite*'s dance, or a prelude to the narrative chant called *kuse* (クセ). The second one is called *kakeri* (カケリ or 翔) and it happens when the spirit of a dead warrior is in extreme excitement or when a deranged woman is in utter dismay such as looking for her missing child. At another level there is a *hataraki-goto* called *hataraki* (働) or *mai-bataraki* (舞働き) the latter of which is a naming that emphasizes the dance-like quality. *Mai-bataraki* is used when a dragon god, a long-nosed goblin called *tengu* (天狗), a demon or a deified spirit of some enraged person (荒神 *kôjin*) demonstrates its supernatural power.

The movement of *iroe*, *kakeri*, *mai-bataraki* is a simple affair of basically going around the stage (Figure 4, 5, and 6). *Iroe* and *kakeri*, in particular, have a set pattern of blocking and movement. *Mai-bataraki* has a set pattern but there are variations as well. The music for *iroe* is sedate, consisting of one short segment with the hip drum (大鼓 *ôtsuzumi*) and the shoulder drum (小鼓 *kotsuzumi*) playing in rhythm while the Noh flute (能管 *Nohkan*) playing in free rhythm^{1 1}. In *mai-bataraki*, the stick drum (太鼓 *taiko*), the third percussion instrument, joins—all three drums and the Noh flute play in rhythm. On major difference between *iroe* and *kakeri* is that while *iroe* proceeds at a meandering tempo, *kakeri* has abrupt tempo changes between slow and fast.

Now let us look at an example of *iroe* in Noh *Hyakuman* (『百万』). The *shite* in *Hyakuman* used to be a dancer. She is deranged because her son has been missing. The *shite* has come from Nara to a well-known Buddhist temple in Kyoto^{1 2} where a major sutra chanting dedication ceremony is being held. She hopes she may be able to find her child as great many people gather there for the occasion. The Noh play describes her: "Her dark hair, already long, is disorderly as if it were a thorn bush. She wears an old lacquered tall cap and her eyebrows are drawn out of line in black ink."^{1 3} Just prior to her *iroe*, the *shite* proposes to people that she perform a dance of dedication. She asks them to cheer and support her dance, and the chorus chants: "Where is my child? She prays." Although the *shite* said she would dance, no dance happens here. Instead she simply goes around the stage in *iroe* fashion.

Figure 3. Blocking Pattern for *Iroe* Figure 4. Blocking Pattern for *Kakeri* Figure 5. Blocking Pattern for *Mai-Bataraki*



In one way, *iroe* is used here to express a deranged woman trying to dance, but failing to do so. Even if it is the case, at least the *shite's* movement expresses her prayer to Buddha. This interpretation will make this *iroe* more like situational dance. But *iroe*, by principle, is not situational dance. Despite what the verses may say, this *iroe* expresses the *shite's* state of mind, not the dance that she proposed to perform earlier. What actually happens here is a departure from the realistic frame of time, with the *iroe* functioning to make a transition to the following series of the chant segments of *kuri* (クリ), *sashi* (サン), and the afore-mentioned *kuse* that carry the story gradually to the *shite's* past in the narrative section of *kuse* (クセ) as the *shite* dances to the chorus chanting about the *shite's* past and her sentiment of the time. The *iroe* here, then, expresses the *shite's* dismay and confusion over the loss of her child and her intense desire to somehow find him. In this section, time becomes temporarily suspended, so to speak.

Let us look at a more detailed movement sequence of the *iroe* in *Hyakuman* (『百万』 Hyakuman the Dancer). As if lost in thought, the *shite* goes slowly around the stage, and at the *daishō-mae* she goes around in a small circle. As she faces front, she steps diagonally left and then diagonally right, accompanied by the arm movement in the movement pattern called *sayū* (左右 literally "to the left and the right"). She then goes forward a couple of steps as she half-circles her right arm diagonally behind, high, and horizontally forward. Finally she takes three receding steps while facing front and opening her arms halfway to diagonal forward. The *shite's* circular walk is flowing and dance-like without becoming strictly rhythmical as in full dance. The pacing of the walk is a reflection of the *shite's* deranged state of mind.

Next let us take a look at an example of *kakeri* in *Noh Yashima* (『屋島』 The Battle at Yashima). The play is in two parts and *kakeri* happens in the second part. The latter *shite* in *Yashima* is the ghost of Minamono no Yoshitsune (源義経 1159-1189), once a commander-in-chief of the Genji clan. He led the successful battle at Yashima against the Heike clan, their archenemy. In the play a traveling Buddhist priest visits the Bay of Yashima with a couple of his companions. The priests take the night's lodging at a shack owned by an old fisherman who seems to live there with another fisherman. The old fisherman is the former *shite* who has temporarily taken the humble human form in order to make contact with the priest who has a psychic ability to see departed souls. To ease the solitude of the night, the old fisherman narrates the battle at Yashima. The priest suspects if the fisherman is some warrior who actually fought in the battle. The fisherman promises the priest that he will announce his true name when the tide recedes toward dawn on this spring night, and he disappears. The priest understands the fisherman's message to mean that he should wait in his dream.

The latter *shite*, the ghost of Yoshitsune, appears in a warrior's attire. He confesses that even after his death his spirit has continued to be attached to the earthly memories of the many battles he fought. Seated on a stool at *daishō-mae*, he started narrating to the priest the battle he fought at Yashima. In the narrative, the latter *shite* recalls one occasion when he accidentally dropped his bow in the receding tide. Afraid that the enemy may pick it up and use it as an object of ridicule, the *shite* rides his horse into the water to retreat it. He gets his bow back only at a close call. The narrative continues to talk about how Yoshitsune, the *shite*, is reprimanded by one royal retainer who points out that Yoshitsune could have been killed by the enemy. The *shite* says that if he had been killed, it would have meant that was the end of his luck and he would give up. But he continues, if his bow was taken by the enemy, he would be forever ridiculed as a worthless warrior. He concludes a warrior name is carried on for hundred generations.

The ghost of Yoshitsune gradually becomes excited. Right after the narrative, there is a short segment that precedes *kakeri*. Shown below is the Japanese chanted verses, their romanization, its translation in block letters, and a rough description of

Yoshitsune's movement shown in italics:

智者ハ惑はず

(Yoshitsune) Chisha wa madowazu

A wise man does not hesitate;
still seated on a stool

勇者は懼ずの

(Chorus) Yûsha wa osorezu no

A gallant man does not fear;
standing up

弥猛心の梓弓

敵にハ取り伝へじと

Yatake-gokoro no azusa-yumi kataki ni wa tori tsutaeji to.

the catalpa bow of a brave heart shall not be taken away by the enemy, that is why
going forward

惜しむハ名のため惜しまぬハ

oshimu wa na no tame oshimanu ha

I would regret to lose it for the sake of my name; what I would not regret to lose is
stamping eight times while going further forward

一命なれば身を捨ててこそ後記にも

ichimei nare ba mi wo sutete koso kooki ni mo

my mere life, so only by giving up my life, people after me

going around the stage counterclockwise in a small circle to the jô-za

佳名を留むべき弓筆の跡なるべけれ

kamei wo todomu beki yumifude no ato naru bekere

should surely record my reputed name with their brush.

facing the priest

また修羅道の関の声

(Yoshitsune) Mata shuradoo no toki no koe

Once again, battle cries rise at the ever warring realm of the other world;

矢叫びの音震動せり

(Chorus) ya-sakebi no oto shindoo seri

The cries of men shake the ground as arrows hit men!

stamping while going forward

In the *kakeri* above, the *shite*'s state of mind fluctuates. As he stands up from the stool, he becomes a warrior. Strong steps forward and stamping demonstrate his gallantry. But as he walks in a semi-circle, he is as if lost in thought. The *shite*, thus, traverses between the world of bravery when he was alive and the limbo where he still lingers as a ghost.

In the Noh movement of *mai-bataraki*, the *shite*'s state of mind does not fluctuate, but instead is thrust forward in a powerful manner. All three drums—*ohsuzumi* (大鼓 the hip drum), *kotsuzumi* (小鼓 the shoulder drum), and *taiko* (太鼓 the stick drum) play in tempo throughout, as well as the Noh flute (能管 *nohkan*). One example of *mai-bataraki* is found in the second part of the Noh play *Funabenkei* (『船弁慶』 Benkei in the Boat).¹⁴ Taira no Tomomori (平知盛 1152-1185) is a nobleman warrior of the Heike clan. The ghost of Tomomori appears above the ocean waves to confront Minamoto no Yoshitsune who was once his foe in the battle at Dan-no-Ura Bay (壇ノ浦). Yoshitsune and his retainers were heading for the western province, and the weather suddenly changes with dark clouds enveloping only around where Yoshitsune's boat is. The ghost of Tomomori, who carries a halberd, moves around, supposedly just above the ocean, in the sequence of *mai-bataraki* (Figure 5). As he goes around

the stage in a counterclockwise circle, he uses various kinds of footwork such as skidding steps and wave-kicking steps. The basic motif of this *mai-bataraki* sequence is aggression and challenge as the ghost of Tomomori tries to fight Yoshitsune again. As seen in this example, *mai-bataraki* expresses the *shite*'s state of mind but it is simplistic. The movement of the sequence is between half-dance and pure dance, with more theatrical effect than the other two *hataraki-goto* of *iroe* and *kakeri*. (End of Part One)

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¹ The shaman is a medium through whom a deity's message and blessings are supposedly brought to people.

² There are communal dances that have a story as well. One good example is Japanese Kagura (神楽), Shinto music and dance. The majority of Kagura music and dance deals with the legends, often from *The Record of Ancient Matter* (『古事記』 *Kojiki* compiled in 712 A.D.) and *The Chronicles of Japan* (『日本書紀』 *Nihon Shoki* compiled in 720 A.D.), but many are also from local myths and legends.

³ The secondary character is called the *ado* (literally, a "response"). The third important character is called the *ko-ado* (literally, the "lesser ado").

⁴ In Noh, the character's lines are often interspersed with lines in the third person.

⁵ In Noh, one character's are sometimes spoken by the chorus or by another character, and in this case by the female shaman.

⁶ *The Tale of Genji* describes a royal procession in which Genji the Shining One is one of the featured noblemen. People thronged to see him dressed formally on a horseback. Lady Aoi and Lady Rokujō were among them. They each rode a boxed oxen coach. The servicemen of the two ladies start a fight to park it at a better position to see Prince Genji, in the course of which Lady Rokujō's cart is destroyed becoming the laughing stock of the people who have gathered there.

⁷ The title of the flamenco performance is taken from this phrase.

⁸ As the *shite* actor is masked, the gesture is made with the head rather than with the eyes.

⁹ In Noh a well-known ascetic named Yokawa no Hijiri (横川聖) is hired to exorcise the evil spirit.

¹⁰ Other situational dance in Noh are found in such Noh plays as *Benkei in the Boat* (『船弁慶』 *Funa-Benkei*), *Jinen-Koji the Lay Priest* (『自然居士』 *Jinen-Koji*), *Mochizuki to be Avenged* (『望月』 *Mochizuki*), among others.

¹¹ "Free rhythm" means that the music is not metered strictly, but it has some amount of rhythmic pulses and flows in a broad sense. The transverse flute plays sort of in undulating patterns, entering the intermediary dance section softly and slowly, accelerating, getting subdued, and so on.

¹² The Seiryō-ji Temple (清涼寺) in Sagano, Kyoto.

¹³ The long hair, the lacquered cap, and the drawn eyebrows all suggest that the *shite* is a professional dancer of the medieval Japan called *shirabyōshi* (白拍子), in which a female performer dressed as a man dances to the singing of popular songs.

¹⁴ Often the Noh play is in two parts. The main character for the first part is referred to as *mae-shite* (前シテ literally the "former *shite*"), and for the second part as *nochi-jite* (後シテ literally the "latter *shite*"). The two *shite*-s are not the same character, although they are portrayed by the same *shite* actor.