

能と狂言のはざまで一舞う心と舞わぬ心—

その 2 .

坂場順子

一般科

Between Noh and Kyôgen: The Heart That Dances

and the Heart That Does Not Dance

Part Two

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Abstract

Following the discussion in Part One which looked at varying degrees of Noh and Kyôgen dance starting with a situational dance followed by a theatrical dance that delineates the character's state of mind, we will continue with the examination of the third group of dance—a theatrical dance that sublimates the motif of a play, with a focus on Noh's pure dance. It will be followed by the main discussion of the treatise: The heart that does not dance. We will clarify the relationship between the state of mind of Noh's main character and the varying degrees of dance elements adopted in a play. Through the analysis of example Noh plays, we will attempt to pinpoint what causes Noh to renounce dance.

Keywords: Noh, Kyôgen, pure dance, sublimation, character's state of mind, purposes of dance, absence of dance

3.3. theatrical dance sublimating the motif of the play

Both in Noh and in Kyôgen, a story is woven out. The story may involve humans—living or dead—or supernatural beings such as gods and demons. The various elements of dance in Noh and Kyôgen that we have seen so far are closely interwoven with the development of the story of the play. They were a situational dance in which a dance is performed as part of the story, and a theatrical dance that is not part of the story itself but that delineates the character's state of mind. We also observed that some of the dance elements observed so far are imbued with a presentational quality that contributes more to the play's overall energy development than to the development of the story. They are Kyôgen's *uki* and Noh's *mai-bataraki*. Kyôgen's *uki* sequence happens as part of a story, so it is basically situational. While contributing to enhancing the fun of the situation, the *uki* creates a pure energetic momentum for the play to take off, as it were, to another plane in which the characters is shown in a state of being carried and in which a mood of mirth prevails so much so that the development of a story seems suspended for a moment. Noh's *mai-bataraki* sequence, on the other hand, is not a situational dance. While categorized under theatrical dance that expresses the character's state of mind, it expresses in a more precise term a single mood of the *shite* character in addition to being used as a means to express exorcism and a fight. To be precise, the *mai-bataraki* is not situational, but it is part of the scheme of the plot.

What characterizes both Kyôgen's *uki* and Noh's *mai-bataraki* is that they both possess a theatrical quality in addition to their

primary functions. As mentioned earlier, Kyôgen's *uki* induces the 'hop, step, and jump' development of the play's energy, carrying away the characters to an enraptured state. The scene, as a result, takes on an unrealistic and out-of-the-ordinary quality. In the case of *Mai-bataraki*, the *shite* character's mood or an exorcising act is executed in a powerfully focused rhythmic expression. The *mai-bataraki* segment becomes imbued with pure energy, letting the action taking off to a supernatural dimension. To put it differently, both the Kyôgen scene with *uki* movement and Noh's *mai-bataraki* express a world larger than life, moving away from the realistic mode of expression.

In Noh there is another dance element, which I refer to as 'pure dance.' A pure dance happens only in a limited number of Kyôgen plays with auspicious content¹. The pure dance in Noh refers to a dance sequence of a fair length—usually ten to twenty minutes, performed to the instrumentation but without the chant of the character or of the chorus. The pure dance usually takes place at the moment when the play's motif climaxes as a necessary breakthrough of the play's energy.

The pure dance in Noh is not situational in the strict sense of the word, that is, no character in the play requests for the dance to be performed, or volunteers to dance to entertain others, with the exception of the *otoko-mai* (warrior dance) and the *kakko* (the drum dance). These two are performed basically as a situational dance as the dance is requested by one of the characters. While the pure dance may sometimes seem like a natural development of the story, it takes on a quality and exerts an effect far deeper than the simple plot development. This is true also of the two seemingly situational dances of the *otoko-mai* and the *kakko*. The pure dance section seems as if suspended in relation to the main flow of the plot. Also, while the pure dance may resonate with the main character's state of mind, the primary emotive quality it carries is abstract.

In this section, we will look at major types of pure dance and examine their characteristic features—when and where it happens and how it is executed, what expressive qualities it may have, and how it sublimates the motif of a Noh play.

3.3.1. major types of pure dance

At least one pure dance piece is performed in about 140 plays, which is significantly almost half the current Noh repertory that consists of some 260 plays². The following is a list of major pure dance types³:

- god dance (神舞 *kami-mai*)⁴
- heavenly maiden's dance (天女之舞 *tennyo-no-mai*)⁵
- warrior dance (男舞 *otoko-mai*, literally a "man's dance")⁶
- dance in slow tempo (序之舞 *jo-no-mai*, literally an "introductory dance")⁷
- dance in medium tempo (中之舞 *chû-no-mai*)⁸
- dance in a fast tempo (破の舞 *ha-no-mai*)⁹
- dance in very fast tempo (急之舞 *kyû-no-mai*)¹⁰
- dance in swinging rhythm (早舞 *haya-mai*, literally 'fast dance')¹¹
- drum dance (鞆鼓 *kakko*)¹²
- Shinto-style dance (神楽 *kagura*)¹³
- Chinese-style dance (楽 *gaku*)¹⁴
- Legendary Lion's dance (獅子 *shishi*)¹⁵

The *kami-mai*, the *tennyo-no-mai*, the *haya-mai*, the *kagura*, the *shishi*, are always accompanied by the full Noh musical instrumentation of the Noh flute (能管 *nohkan*), the shoulder drum (小鼓 *Kotsuzumi*), the hip drum (大鼓 *Otsuzumi*), and the stick drum (太鼓 *taiko*). The *otoko-mai* and the *kakko* are accompanied by the three instruments except the stick drum. The other types of pure dance—the *jo-no-mai*, *chû-no-mai*, the *kyû-no-mai*, the *gaku*—may be performed with or without the stick drum depending on each play.

A Noh pure dance is not unique to a single play, but the same type of pure dance occurs in a number of plays. For instance, the *kami-mai* is danced in several of the God Noh plays, including *Takasago* (『高砂』The Entwined Pine Trees at Takasago Shrine) and *Yôrô* (『養老』The Magic Water of the Yôrô Fall). In these plays, the same pure dance piece is performed. Subtle differences may be found in the level of godly elation, which is expressed through the tempo and energy control of the music and dance. Many of Noh's pure dance types also share similar musical schemes as well as similar movement patterns.

3.3.2. expressive qualities

That the different types of pure dance share similar musical and dancing schemes demonstrates that their primary purpose is not to enhance the flow of an individualistic storyline. Unlike the situational dance and the theatrical dance to express the main character's state of mind, Noh's pure dance has a prominent characteristic of sublimating the play's motif. Let us examine what it

may mean to sublimate the play's motif in the representative pure dance types.

There are two things we need to take into consideration here. One is the main character of the play and the other is whether or not the Noh music includes the stick drum in the accompaniment. What affects the expressive modes of the pure dance in terms of the types of the main character is whether the character is a human or non-human being. The presence or absence of the stick drum is actually closely related with the types of the main character. Namely, the stick drum tends to be required for the pure dance by the non-human character. There is yet another parameter which is helpful to illustrate how the different types of pure dance and main character are related in sublimating the motif of a play. It is the commonly used Noh play categorization of *shin-nan-nyo-kyôki* (神男女狂鬼 literally, the "gods, men, women, derangement, and demons). In this paper, I will refer to them as 'god play, warrior play, woman play, miscellaneous play, and demon play.' The following is a diagram showing the inter-relationships among the play categories, types of pure dance and main character, and the presence or absence of the stick drum:

Diagram 1: Pure Dance in Relation to the Play Categories, the Main Character, and the Stick Drum

PURE DANCE TYPE	CATEGORY	MAIN CHARACTER	STICK DRUM
GOD DANCE (<i>KAMI-MAI</i>)	god play	non-human	yes
HEAVENLY MAIDEN'S DANCE (<i>TENNYO-NO-MAI</i>)	god play	non-human	yes
WARRIOR DANCE (<i>OTOKO-MAI</i>)	warrior play miscellaneous play	human (man)	no
DANCE IN SLOW TEMPO (<i>JO-NO-MAI</i>)	women's play	human (woman or rarely man ¹⁶) and non-human	yes and no
DANCE IN MEDIUM TEMPO (<i>CHÛ-NO-MAI</i>)	warrior play women play miscellaneous play demon play	human (man) human (woman) human (man or woman) non-human	no yes and no yes and no yes
DANCE IN FAST TEMPO (<i>HA-NO-MAI</i>)	Women play	Human (woman)	yes and no
DANCE IN FAST TEMPO (<i>KYÛ-NO-MAI</i>)	miscellaneous play demon play	human (man) human (man) and non-human	yes yes
DANCE IN SWINGING RHYTHM (<i>HAYA-MAI</i>)	miscellaneous ¹⁷ demon play	human (man) human (man and woman ¹⁸)	yes yes and no
DRUM DANCE (<i>KAKKO</i>)	Miscellaneous play	human (man)	no
SHINTÔ-STYLE DANCE (<i>KAGURA</i>)	miscellaneous play	non-human being	yes
CHINESE-STYLE DANCE (<i>GAKU</i>)	god play miscellaneous play	non-human human (man and woman) Non-human	yes yes and no yes
SHISHI LION DANCE	miscellaneous play demon play	human (man) non-human being	yes yes

An important feature emerges from the above list. The presence or absence of the stick drum fluctuates with the 'human' dancing character. The general tendency is that the less the stick drum tends to be used, the more human and emotion-laid the dancing character is. The presence of the stick drum, thus, creates a mood of the out-of-the-ordinary, supernatural world.

But then where is the presence or absence of the stick drum actually demarcated? In Diagram 1, we find some pure dance types which may or may not require the stick drum. In regards to the slow-tempi dance of *jo-no-mai*, for instance, the stick drum may be used in some plays while it may not be used in some others. The *jo-no-mai* is danced by the main character types such as

basic Noh play categorization of god-men-women-derangement-demon (*shin-nan-nyo-kyô-ki*), the *shishi* dance in the demon category brings the cycle back to the elevated world of the gods, namely the god plays. In the rest of the pure dance types, we witness a varying degree of the main character's emotional attachment to this world in case of a ghost, and to his or her life in case of a living person. Through their pure dance, we become one with his or her yearning for spiritual salvation, which may or may not be attained.

The wide span of Noh's pure dance, indeed, is a display of the entire scope of the universe—from light to shadow, to the dark, and back to light, making the invisible visible to our human eyes. By suspending time and transporting space to another plane, Noh's pure dance sublimates the play's motif, which is sometimes a necessary end-result of a story and which is at other times a pure elevation of a deified mood.

Now we would like to pay our attention back to those Noh plays in which the main character does not or cannot dance. While Noh is fundamentally a dramatic art with controlled dance-like movement throughout, our focus will be placed on those plays which do not have a pure dance by the main character. We would like to understand why Noh chose not to let the main character in *Aoi no Ue* (See Part One) dance. We would like to delve further into the secrets of Noh whose other half of the repertory is devoid of pure dance.

4. The heart that does not dance

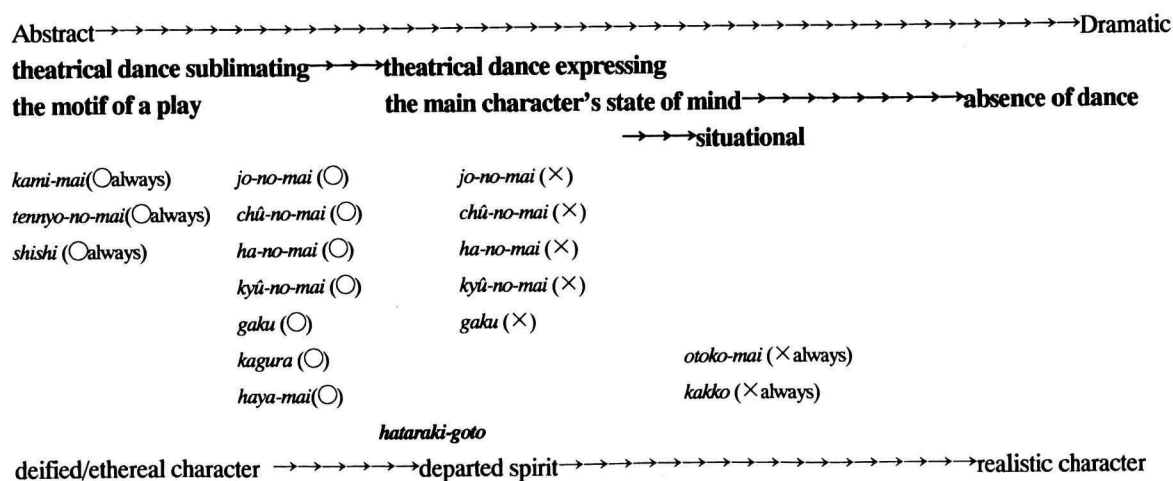
In 3.3.1. (major types of pure dance), we confirmed that about 140 Noh plays out of the repertory of some 260 plays have at least one pure dance. This is a significant proportion. The significance of proportion also applies to the rest of the Noh repertory which does not have a pure dance piece in them. This means that, while pure dance is a prominent element of performance that characterizes Noh, pure dance is not a determinant of the theatre form. The absence of pure dance in a number of Noh plays must be also expressive of the essence of Noh.

What, then, are the reasons for the lack of pure dance in those remaining half? We have observed in the previous section that some pure dance is not accompanied by the stick drum. We also learned that that has to do with the state of the main character who dances the pure dance. A general principle has emerged that the more emotion-laid the main character is, the less chance of the character's dance is accompanied by the stick drum. It follows that when the main character is too heavily burdened with an emotion, pure dance does not happen at all. We have examined one example with *Aoi no Ue* (『葵の上』 Lady Aoi) in Part One of the treatise.

In Diagram 2, we have observed the stratum of pure dance from abstract ones to those leaning toward more dramatic. In the latter case, the main character's state of mind becomes more emotion-laid. If we follow the flow of the plays leaning toward more dramatic, that is, the plays imbued with emotional qualities, the flow in Diagram 2 becomes connected with what we discussed in Part One of this treatise. Limiting our discussion here only to dance elements in Noh, we now know that the dance elements such as a situational dance, and *hataraki-goto* constitute the continuation of the dramatic inclination. Below is a diagram to illustrate the full scope of the dance elements in Noh from the abstract to more dramatic:

Diagram 3: Full Scope of Dance Elements in Noh

(○=with the stick drum, ×=without the stick drum)



In seeking the reasons for the lack of pure dance, we would like to focus on three Noh plays all with a female main character. The three plays have different conditions in terms of music, dance elements, and emotional qualities of the main female characters. The analysis will focus on the relationship between the emotional qualities of the main character and the elements of dance that take place in the course of the performance. The three plays are:

- (1) *Obasute* (『姨捨』 Deserted in a Remote Mountain) which has a pure dance of *jo-no-mai* with the stick drum
- (2) *Eguchi* (『江口』 A Courtesan at Eguchi) which has a pure dance of *jo-no-mai* without the stick drum
- (3) *Sotoba-Komachi* (『卒塔婆小町』 Komachi on a Stupa) which does not have any main pure dance.

The first play, *Obasute*, is based on a legend of deserting an elderly person (姨捨 *obasute*) in a desolate mountain. In an old tale, a man from Sarashina deserted his foster mother at a mountain ridge of Obasute-yama Mountain in northern Nagano. It was a custom in that region to let old people starve to death in the mountain to decrease the village population. The scarcity of food was that serious. That night, the August moon (according to the lunar calendar) was full and beautiful so that the man felt terrible about

the cruelty he exerted on his mother. The next morning he went back to the mountain to bring her back home.²⁰

The main character in the Noh play *Obasute* is an old woman, who was deserted in the mountain and perished there. The focus of the play, however, is not so much on the cruelty of the custom of desertion, but it is rather on the beauty of the moon and the old woman's spirit which has become one with the transparent moonlight. While the term *obasute* (the custom of deserting old people) is mentioned 4 times and the name of the place Obasute-yama (Obasute Mountain) is mentioned 14 times, the reference to desertion is made only twice, both by the main character. In the play a traveling priest decides to visit Obasute-yama Mountain. It is autumn and the night of the harvest moon is nearing. What indeed draws the traveling priest to Obasute-yama is the famous 31-syllable poem recited by the man in the afore-mentioned old tale which goes (in order of Japanese writing, its transliteration, and English translation first of phrases and next the entire poem):

我が心	慰めかねつ	更級や	姨捨山に	照る月を見て
<u>Waga kokoro</u>	<u>nagusame-kanetsu</u>	<u>Sarashina ya</u>	<u>Obasute-yama ni</u>	<u>teru tsuki wo mite</u>
My heart	while (it) cannot be consoled,	to Sarashina I return, oh,	over Obasute Mountain	as I see the moon shining

My heart cannot be consoled as I return to Sarashina, oh, because I see the moon shining over Obasute Mountain.
(translated by the author)

The two terms *obasute* and Obasute-yama Mountain that frequently mentioned in the Noh play actually serve as a catalyst to let us recall the above famous poem. The poem and the moon mentioned in it, in turn, bring the traveling priest to this well-known location at the time of the harvest moon. In other words, the terms of *Obasute* and Obasute-yama Mountain function sort of like a *uta-makura* (歌枕 a place famed in poetry; literally a 'poem pillow') in this play. *Uta-makura* is placed at the 'pillow' or the beginning of a 31-syllable poem and it allows rich assortments of images to the reader of the poem or the listener of the poem recitation.

The play proceeds not really as a re-enactment of the old woman's story of tragedy, but rather as a theatrical reiteration of the poetic imagery which is enhanced by the proper location and the season. In the play, an old woman from a nearby village (the main character in the former scene) appears before the traveling priest. She is actually a ghost of an old woman who was deserted and perished in the mountain long ago. She claims that her spirit comes back to this world every autumn during the harvest moon in order to lift the darkness of her worldly attachment. The play, however, does not emphasize the main character's dark feeling of attachment. The old village woman disappears and as the night wanes, she comes back before the traveling priest in her true form—the spirit of the deserted old woman (the main character in the latter scene). Dressed in white, the spirit chants her longing for the past and how she has become accustomed to the moon and flowers until she knows not what is real and what is not. The main character's pure dance of *jo-no-mai* starts in the mood of transparency radiating in the moonlight.

Thus in the Noh play *Obasute*, the pure dance of *jo-no-mai* happens a necessary climaxing of the mood of beauty of the moon and nature surrounding it. The presence of the stick drum in the musical ensemble helps to enhance the radiating transparency, expanding the dancing space and suspending time, figuratively speaking. As a last note, the *jo-no-mai* may not be accompanied by the stick drum on occasion in the Kanze school of Noh. The focus, in this case, is more on the heart of the old woman.

The second example play *Eguchi* deals with a courtesan at Eguchi of what is now Osaka. Eguchi is a port town situated at the fork of two rivers that flourished in the old days with shipping business between the western seas and the capital Kyoto. A traveling priest appears in this play as well. He is on his way to the famous Tennôji Temple, which still stands today in Osaka. When he got to Eguchi, he remembers a famous poem by Priest Saigyô (1118-1190) recited when the latter passed by Eguchi. It

goes (in order of Japanese writing, its transliteration, and English translation first of phrases and next the entire poem):

世の中を	厭ふまでこそ	難からめ	仮の宿りを	惜しむ君かな
<u>Yo no naka wo</u>	<u>itou made koso</u>	<u>katakaram</u>	<u>kari no yadori wo</u>	<u>oshimu kimi kana</u>
the world	shunning indeed	must be difficult	a temporary abode	you are reluctant to give up (to offer)

When renouncing the world is already difficult indeed, you are reluctant to offer me even the night's temporary abode.
(translated by the author)

Priest Saigyô was once a samurai warrior. He chose to renounce the world and became a wandering priest. Saigyô recited the poem when his request for a night's abode was declined by the master of the house. The key phrase in the poem is '*kari no yo wo oshimu*' which has a double meaning: to be reluctant to offer a stranger the night's temporary stay, and to be reluctant to give up our temporary stay in this world. The phrase is used as the motif of the Noh play, which will be elaborated on later.

A woman (the main character in the former scene) appears out of nowhere and stands before the traveling priest. She is a

ghost of a courtesan in Eguchi who declined Priest Saigyô's request for the night's lodging. She says she has appeared before the traveling priest to refute Priest Saigyô's poem, in particular, Saigyô's reference to '*kari no yo wo oshimu*.' The woman claims that she recited a return poem (返歌 *henka*) to reprimand Priest Saigyô. Her return poem goes (in order of Japanese writing, its transliteration, and English translation first of phrases and next the entire poem):

世を厭ふ	人とし聞けば	仮の宿に	心とむなと	思うばかりぞ
<u>yo wo itou</u>	<u>hito to shi kikeba</u>	<u>kari no yo ni</u>	<u>kokoro tomuna to</u>	<u>omou bakari zo</u>
shunning the world	a person so I hear, then	on the temporary abode	do not let your heart stay	I only think, oh

Especially when I hear you are a priest who has renounced this world, I think you should not keep your heart on the temporary abode that is this world. (Translated by the author)

The woman's reasoning is that, as this world that we live in is only a temporary abode, Saigyô should not be attached to the temporary abode, which at once means the night's temporary stay, especially when he is a priest who has renounced this world.

In the latter scene, the traveling priest sees a vision of courtesans in a boat which seems to float on the river under the moonlight. The ghost of the woman (the main character in the latter scene), now in her true form of a courtesan, makes merry with other courtesans (only suggested in the traveling priest's chant) as she must have done while alive, as if to entertain their male customers. She chants that she was born a woman who is fundamentally a sinful being according to Buddhist teachings, and worked as a courtesan, adding to her sinfulness. But she claims that the double-fold confusions and delusions of occupations like hers help people to attain enlightenment. She chants: "How interesting that is!" and starts her pure dance of the *jo-no-mai* which is not accompanied by the stick drum. After the dance the ghost of the courtesan tells the traveling priest that she will return to her world. She then is transformed into a bodhisattva (普賢菩薩 *fugen bosatsu* or Samantabhadra in Sanskrit). The boat she was riding becomes a white elephant, carrying the bodhisattva up into the western sky.

Although the main character of *Eguchi* provides us a whole array of Buddhist teachings, she is quite argumentative and her supposed final enlightenment does not convince us completely. She advocates the Buddhist teaching that we should not be attached to our temporary existence in this world, her resignation is not without a touch of pathos. Her *jo-no-mai* is unaccompanied by the stick drum, thus lacking in the spatial expansion and liberation. The absence of the stick drum during the pure dance, instead, draws our attention to the main character's inner emotional landscape, making us feel her still lingering attachment to this world. After the dance, just before she is transformed into a bodhisattva, the main character and the chorus chant in turn. The chant, part of which is shown below, seems to actually betray the courtesan's enlightenment; it may be the actual climax of the play, superseding even the pure dance (in order of Japanese writing, its transliteration, and English translation of each line):

シテ：
Shite (main character): 波の立居も何故ぞ。
Nami no tachii mo naniyuye zo.
Why do the waves swell and subside?

仮なる宿に。 心とむるゆゑ
Kari naru yado ni. Kokoro tomuru yuye.

It is because the heart is still on the temporary abode.

地： 心とめずハ 浮世もあらじ

Ji (Chorus): Kokoro tomezuru wa ukiyo mo araji

If the heart is not on the temporary abode, there would not be the floating world.

シテ：人をも慕はじ

Shite: Hito wo mo shitawaji

No yearning for people;

地： 待つ暮もなく

Ji: Matsu kure mo naku

No dusk to wait for;

シテ：別れ路も嵐吹く

Shite: Wakare-ji mo arashi fuku

Even at the paths of parting, a storm blows.

地： 花よ紅葉よ。

Ji: Hana yo momiji yo.

Oh, flowers and colored autumn leaves!

月雪のふることも。

あら由なや

Tsuki yuki no furu koto mo.

Ara yoshi na ya

Moonlight shafts down, snow falls, ah, meaninglessly!

シテ：思へば仮の宿

Shite: Omoe ba kari no yado

When I think of it, it is a temporary abode.

地： 思へば仮の宿に。

心とむなと人をだに。

諫めし我なり。

Ji: Omoe ba kari no yado ni.

Kokoro tomu na to hito wo dani.

Isameshi ware nari.

Thinking of it, on a temporary abode, do not put your heart,

so I reprimanded a person.

(Translated by the author)

The excellence of the Noh play *Eguchi*, thus, lies not in a courtesan achieving Buddhisattvahood, but a woman of a lowly occupation speaking out her torn emotion between resignation and attachment. This state of meandering is reflected in the pure dance which is not accompanied by the stick drum.

The third example Noh play is *Sotoba Komachi* which is a once-scene play in the present tense. In the play, a traveling priest is on his way to the capital Kyoto. He happens to notice a very old woman (the main character) sitting on a decayed stupa on the roadside. The early segment of the play consists of Buddhist arguments between the two. The priest reprimands her saying that the stupa is a thing through which Buddha is manifested. The old woman retorts that the stupa is only a thing. She says that delusion and enlightenment are all a matter of one's heart, and that the universe is primarily without materialistic shape. Greatly moved, the traveling priest apologizes to the woman. Then the old woman reveals that she is Ono no Komachi the famous poetess of the court of the early Heian period (794-1192). She enjoyed fame and attention by many men who admired her beauty and wit. But the old age came to Komachi too, and she is now ninety-nine. She has fallen into uttermost poverty, shunned even by the lowest of women. Wearing tattered clothes, she tells the priest, she now begs around daily for food. Then the old woman suddenly becomes possessed by the spirit of Major General Fukakusa no Shôshô who once courted Komachi. Komachi told him that, if he made homage to her 100 times, she would answer his courtship. He does so for ninety-nine nights, but perishes in mortification on the 100th night. The spirit possessing Komachi re-enacts how he tread the night's path to Komachi's house and how he came to despair his fate and fell to his death.

Although the final chant says: “Let us go into the path of enlightenment,” it sounds like it was added simply to end the play. The scene of possession is actually the final dramatic action, and the end note of the play is gruesome. The possessed main character simply goes around the stage counterclockwise, in a way similar to *iroe* (See Part One). The possession has stolen away Komachi’s soul temporarily, and she looks like she is just roaming around in derangement.

As we have seen, the main character in *Sotoba Komachi* suffers from the great difference of her fate when she was young and what she is now. The play being acted in the present tense makes her desolate situation more real. Yes she has a sharp mind speaking back to the traveling priest about the true nature of enlightenment. She explains her current plight and she longs for her glorious past, and yet she asks for no consolation. She seems to be in firm grip of reality up to that point. Dance is unable to find any place in a play with such a strong-willed character. The depiction of the main character’s past heightens her emotion, and just at the peak of the elation, some pure dance might have started. But instead, she becomes possessed. Ono no Komachi’s former glory is also a series of romantic episodes in all of which she made her men to give up at the end. As if to atone for her past arrogance in romantic affairs, she becomes possessed by the spirit of her most ardent pursuer. The sense of realness coming from the action in the present tense, and the main character’s strong will and arrogance are what make this play dance-less.

The three plays we observed so far showed varying degrees of the main character’s state of mind. The dance elements in those plays varied accordingly. We can see that the rule applies here again that the more emotion-laid the main character is, the

less the chances are for dance to happen in the play. To put it in different terms, the closer to true salvation the main character is, the more the chances are for dance to happen, as we have seen in *Obasute*. We can also give a different phrasing to the opposite case, that is, the more reality-based the story is, the less the chances are for dance to happen, as we have seen in *Sotoba Komachi*. In the case of *Aoi no Ue* (Lady Aoi) which started off our discussion of this treatise, the main character’s emotion is so powerful that not even *iroe* happens. The spirit of the main character in *Aoi no Ue* leaves her physical body and becomes a vicious doppelganger. If pure dance is to happen at the extreme height of a play’s energy, and if pure dance is the sublimation by transformation of that energy, the jealousy of a woman making her leave the physical body may be called another kind of sublimation—it is only that the transformation happens not in the form of dance but in the form of transmuting into an ether-like apparition that is capable of doing evils.

4. Conclusion

Dance is a very important element of expression in Noh and Kyôgen. In Kyôgen, dance is used skillfully and interestingly to enhance fun and humor. It is mostly situational in Kyôgen, except *uki* which contributes to heightening the play’s energy and letting it to take off to another plane in which mirth is achieved. In Noh, on the other hand, dance is an integral part of the theatre form. Even the Noh’s sliding walk itself is referred to as dance, and thus various elements of dance happen in varying degrees in all the plays. We also noted that more than half of the Noh repertory has one or more pure dance, a foremost dance element that is capable of determining the play’s mood. Yet Noh is not a ‘dance theatre.’ Dance is neither an absolute necessity nor is it the goal of the Noh theatre. It happens with a reason and it does not happen with a reason.

Noh and Kyôgen are quite unique theatre forms whose physical expression contains both mimetic acting and dancing. Noh, in particular, has no other counterpart in the world—it is a theatre in which an entire scope of the universe is made to manifest. The scope ranges from the supernatural of the terrestrial realm to the earth-bound limbo of attachment and evil. Noh attempts to reveal of the invisible, whether it be the deified existence, the spirit of a human being or plant, or even of nature itself. When dealing with the invisible, Noh either simply presents its absolute brilliance or absolute darkness (which are the two sides of a coin), or tries to pacify an angry spirit and tries to heal a wounded spirit. Pure dance and other elements of dance serve an important function in the process of achieving those goals. The performance of dance here does not mean that Noh is aiming to achieve balance of the power and energy of the universe, either. It simply allows different phases of the universe to become manifest and shows the ever-moving cycles of the universe. Dealing with changes, Noh can be called truly theatrical.

Noh is not a dance theatre and it is not a ‘ritual theatre’ either. In many Noh plays, a traveling priest or some type of ascetic appears and serves as a medium. The assisting character assists us audience to see the invisible world by locating and opening the door to the supernatural. We should note here that the main character is never a medium. In a ritual, those in charge often function as a medium. Some participants may fall into trance. But as Noh descends from heaven and rises from the ether world, it reveals worldly beings caught permanently in the limbo. Noh forsakes dance at this point. Thus Lady Rokujô, the main character in *Aoi no Ue*, simply enacts her anger and executes her evil power on her competitor—Lady Aoi who is the official wife of Genji the Shining One. A medium might dance in stead of the suffering soul. But the main character in *Aoi no Ue* neither functions as a medium nor does she fall into trance. Lady Rokujô is a heart that does not dance.

As I sat through the flamenco program feeling uncomfortable, I might also have held a sense of righteousness. There were certain parameters working behind such righteousness, and the main line of my parameters seemed to lie in a belief that dance is by nature bears significance to our life, that it becomes significant only when it is executed in its inherent context, and finally that it helps to create a sensation of being connected to the pulsation of the universe.

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¹ The Kyôgen pure dance is called the *sandan-no-mai* (a dance in three segments). In Kyôgen it may be performed in such auspicious plays as *Sannin Chôja* (『三人長者』 Three Rich Men), *Mochisake* (『餅酒』 Late Taxes of Rice Cake and Sake Wine), and *Futari-bakama* (『二人袴』 Two in a Pair of Trousers). It is also performed in a limited number of Noh's *waki-Noh* (God Noh plays) such as *Ôyashiro* (『大社』 The Great Shrine) and *Kamo* (『賀茂』 The Kamo Shrine).

² The number of plays in the current Noh repertory fluctuates from school to school, of which there are five: Kanze (観世), Hôshô (宝生), Kongô (金剛), Komparu (金春), and Kita (喜多). The degree of fluctuation, however, is minimal.

³ One pure dance type is eliminated from the list. It is *midare* (乱 literally, 'in disorder'). It is performed only in two plays of *Shôjô Midare* (猩々乱 A Legendary Red-faced Sake-loving Animal) and *Sagi Midare* (鷺乱 A Heron).

⁴ *Kami-mai* or the god dance is a fast-tempo dance of a youthful male deity performed to bring heavenly blessings to the people and the world.

⁵ *Tenryo-no-mai* or the heavenly maiden's dance is almost the same as the *chû-no-mai*, except that the *tenryo-no-mai* is always accompanied by the stick drum reassuring the manifestation of the positive and bright mood of felicitation. It is performed by the assisting character in the god Noh plays in which the main character is either the dragon god (龍神 *ryûjin*) or the guardian god of Buddhism (荒神 *kôjin*).

⁶ *Otoko-mai* or the warrior dance is a relatively fast-tempo dance performed by a non-masked male main character in the plays that proceed in the present tense. While the dance itself is a pure dance type, it is primarily a situational dance performed to express joy and felicitation of the occasion.

⁷ *Jo-no-mai* or the slow-tempo dance is performed by both male and female characters as well as supernatural beings.

⁸ *Chû-no-mai* or the medium-tempo dance is performed primarily by female characters and performing laymen in the plays that proceed in the present tense. When the stick drum joins the ensembles, it is danced by the spirit of animals and plants as well as supernatural beings.

⁹ The *ha-no-mai* is a short dance performed in some plays after the *jo-no-mai* or *chû-no-mai* with one chant segment in between.

¹⁰ The *kyû-no-mai* is danced in the fastest tempo among the major types of pure dance. It happens only in two Noh plays. One is in *Dôjôji* (『道成寺』 The Dôjôji Temple) and the other is in *Awaji* (『淡路』 The Godly Island of Awaji). Only the *kyû-no-mai* in *Awaji* has the full ensemble of the four Noh instruments including the stick drum. In one other instance in *Momiji-gari* (『紅葉狩』 Viewing Autumn Leaves in the Demons' Mountain), the regular *Chû-no-mai* changes into *Kyû-no-mai*.

¹¹ *Haya-mai*, which literally means a 'fast-tempo dance,' is performed not so fast but in a medium tempo. It is danced by a main character who is a noble man or a female main character who is supposed to have attained nirvana. Most plays with *haya-mai* are in the fifth category of demon plays. While the majority of pure dance is played at a key called *ôshiki* (黄渉) which is close to the western A, *haya-mai* is played a pitch higher at a key called *banshiki* (盤渉) which is close to the western B.

¹² *Kakko* is a drum used in Gagaku (雅楽) Japanese Court Music. In Noh the drum is attached with strings to the lower torso of the main character and the dance itself is called by the same name *kakko*. The dance is reminiscent of an itinerant performer's dance in the olden days, and the Noh *kakko* dance is performed as a situational dance in the form of an entertainment by a layman or a drifter of a similar social status.

¹³ *Kagura* is danced by a female god for amusement.

¹⁴ *Gaku* is danced by a Chinese character, a god, and a legendary wizard in the mountains, among others. It imitates a melody of Gagaku Court music.

¹⁵ *Shishi* is a dance by a legendary lion.

¹⁶ Primarily danced by a female character, the *jo-no-mai* is performed by a male character in rare instances: *Ugetsu* (『雨月』 A Moon on a Rainy Night), *Ojio* (『小塩』 The Miracle-working God of Ojio), and *Unrin-in* (『雲林院』 The Unrin-in Temple). These three plays with a male character are also categorized in the fourth category of derangement plays. Although categorized only in the fourth category, *Tokusa* (『木賊』 A Scouring Rush Cutter) is another play in which the *jo-no-mai* is danced when the play is presented in a different staging style (*kogaki*).

¹⁷ There is only one miscellaneous Noh play in which the *haya-mai* is danced. The play is *Yume-dono* (『夢殿』 The Hall of Dreams), newly written by TOKI Zenmaro (土岐善麿 1885-1980) and KITA Minoru (喜多実 1900-1986) of the Kita school in 1939.

¹⁸ When danced by a female character, she is a character who has attained nirvana. There are two plays of this kind: *Ama* (『海士』 A Female Diver) and *Taema* (『当麻』 The Princess Taema).

¹⁹ P. 82, *Noh Kyôgen Jiten*.

²⁰ The old tale is listed in such works as *Yamato Monogatari* (『大和物語』 The Tales of the Province of Yamato) and *Konjaku Monogatari* (『今昔物語』 The Tales of the Past and the Present).