ANTI- REALIST TECHNIQUES EMPLOYED IN THE JAPANESE NOH THEATRE

EXECUTIVE SUMMARY OF THE WORK

For the collection of data to assist my study I have primarily made use of the library facilities at Jawaharlal Nehru University, New Delhi, The Japan Foundation, New Delhi, Sree Sankaracharya University of Sanskrit, Kalady and Kerala Sahithya Academy,Thrissur. I have consulted the official website of National Noh Theatre, several books and e- books, e-journals and periodicals from a number of online sources and University databases.

Design of the study

On the basis of the available materials pertaining to the area of research a thematic division is followed to design the thesis. The entire work is divided in to two chapters, excluding introduction and conclusion. The introduction covers the relevance of the topic, objectives of study, review of literature, a brief description of chapters, methodology and sources of the study. The first chapter explains thegrowth and development of the Noh Theatre and describes the features of Noh in contrast to the Western Theatres. It includes the detailing of the distinction between Noh and kyogen, four major categories of Noh performers: shite, waki, kyōgen, and hayashi, and the training given to the Noh performers.

The second chapter deals with the Performance elements of Noh which suggests a presentation rather than a representation. That includes the elaborate use of masks, unique stage setting, costumes, use of props including the Japanese fan and Obi. The chapter also deals with

the music and chant employed in Noh. The second chapter throws light at the anti-realist techniques employed in Noh which was later to be witnessed in the Western Dramatic tradition too. The concluding chapter states the findings of the study.

The data collected so far enabled me to present a paper on an associated field of Noh Theatre, Japanese Tea Ceremony.

- 'Construction of Reality and Unreality: Japanese Tea Ceremony as Theatre' in the Two day UGC funded International Cultural Workshop and Fest MELANGE 2017 at St.Mary's College, Sulthan Bathery on 11and 12 March 2017.

Objectives

- To describe the ontological alternatives to the "virtual" that exist in branches of aesthetics developed outside the mainstream of Western philosophy.
- To analyze the stylistic and thematic features of Noh.
- To display the shortcomings of the treatment of the phenomenon of *representation* of the west through the aesthetics of Japanese Noh-plays.
- To familiarize with the religious and philosophical aspects of Noh and serve as a valuable source for students of Japanese aesthetics.

Relevance of the study

- The study corrects the common understanding of the origins of anti-realism in the West.
- The study throws light at the fact that enactment of even similes and metaphors can convey deeper sense of meaning than resorting to realistic forms of narration.

- It is pertinent to understand art forms of even far flung cultures so as to appreciate one's own historical and cultural views.

- The study helps to have a deeper understanding of the Japanese culture as art is one of the manifestations of a culture and Noh is one of the oldest surviving theatrical art forms of the world.

Methodology

- Critical reading and analysis of secondary materials.

- Analysis of Noh Recordings of the past.

- Detailed reading of the treatises of Zeami, the earliest proponent of Noh.

Findings of the study

The study helps to throw light at the Eastern contributions to the celebrated anti-realist modernist wave of the Western theatrical tradition. The Noh theatre of Japan forms a storehouse to which the anti-realist origins of the modern drama and techniques can be traced back to. The use of masks, symbolic movements and the ritualistic observances were quite innovative for the Western theatrical exponents which helped them severe ties with realism and plunge into drastic innovations and advances of the 20th century.

Noh keeps a remarkable anti-relationship with Western-European "realism" that makes them to look "virtual." The "meditative" character of icons as well of Noh makes (aesthetic) "experience" the central theme of art. First Noh theatre establishes a difference with western

stage art, and second, it introduces the virtual into reflections on "representation." Japanese traditional theatre creates a reality of its own, and this lets its theatrical space appear as virtual.