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RAPTURE IN 'KYOGEN'

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RAPTURE IN KYŌGEN

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAII IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN DRAMA AND THEATRE

AUGUST 1982

By

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First I would like to thank Mr. Mansaku Nomura. His kyōgen acting class at the University of Hawaii in the spring of 1974 was my first encounter with disciplined acting of an Asian theatre form and it inspired me to study kyōgen further. In the summer of 1981, Mr. Nomura agreed willingly to being interviewed. I am especially grateful for his patience during the interviews since many of my questions concerned aspects of kyōgen acting that he, as a professional actor, had never been asked to verbalize previously. I also would like to express my gratitude to my academic advisor and chairman of the dissertation committee, Dr. James R. Brandon, for his constant support and encouragement. Writing the dissertation under his guidance has been a priceless learning experience in itself. I would like to extend my appreciation to the other members of the committee for their constructive responses to the idea of rapture in kyōgen; I feel especially indebted to Professor Barbara B. Smith for giving her time generously to helping me refine the final draft. My thanks also go to Mr. James Yamada and my friend, Nancy Nanney, who edited my writing. There are many others who, directly or indirectly, supported my effort to finish the dissertation; I am grateful to all of them. Lastly, I thank my husband, Frank Berberich, who watched over the progress of my work with continued interest in the topic of rapture. I feel fortunate to be able to share with him the joy of completing what seemed like an endless process.
ABSTRACT

Rapture, a state of a person or action being carried away beyond control, is a characteristic feature of kyōgen, a classical Japanese theatre with a tradition of over 600 years. Rapture in kyōgen is manifested in two socio-cultural contexts and in the plays and the performance practices.

Unstable social conditions prevailed during Japan's medieval times, chiefly during the Muromachi period (1331-1573). Medieval Japanese inclined toward playful self-abandonment—a kind of rapture—as is evident in literature and various cultural activities of the time.

The correlation between rapture and the theatre name, kyōgen, is found in the meaning of the first character, kyo, which implies an extraordinary quality or an intensely absorbed state. This suggests that the theatre name is indicative of rapture.

The primary source for the study of rapture is the kyōgen plays and performance practices. Generally, kyōgen characters have a personality that makes them susceptible to rapture. In addition, kyōgen is structured, staged, and performed so that the spectator's attention is focused on the key character and action on stage. The focusing serves to facilitate the process of rapture. In a significant number of kyōgen plays, a character gives up control of himself when he becomes emotionally carried away by a dramatic situation or when he becomes overwhelmed by an activity he is engaged in—either he becomes elated or his action becomes automated.
In some kyōgen plays, rapture is embodied in the action itself. Figuratively, the state of being of the action is transported to a new plane, and as a result, the physical action on stage presents a state of exultation. Although by definition the term rapture refers to a state of a person's mind, the exultant stage of stage action may also be referred to as rapture. To distinguish the two major manifestations, the first is called character rapture and the second action rapture.

The occurrence of rapture has structure. Representation of major rapture manifestations in arrangements of structural units illuminates the principal characteristics of rapture. A play as a whole can be analyzed as a three-part structure of formal, nonformal, and formal divisions. Rapture occurs during the nonformal phase during which dramatic action is elaborated upon, and the climax is reached. Rapture in kyōgen can also be understood as a pattern of sublimation and soaring of action. The transition in and out of rapture may be likened to passage during which a state of a character's mind or a state of action changes. The significance of rapture spans a wide scope of dramatic, theatrical, and ceremonial effects. Rapture in kyōgen, thus, serves several functions: felicitation, theatricality, and dramatic disclosure of humanness in our emotions and behavior.

Rapture is at the center of the dynamic stage presentation of kyōgen. It is the sum total of technical and artistic refinement of kyōgen performance practices.
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CHAPTER I
INTRODUCTION

Kyōgen (狂言) is a Japanese theatre with over 600 years of uninterrupted history from about the mid-fourteenth century to the present. Currently, there are two schools of kyōgen: the Ōkura school (Ōkura ryū 大蔵流) and the Izumi school (Izumi ryū 和泉流). The tradition of kyōgen has been handed down by several family lines of professional kyōgen actors who belong to one or the other of the two schools.¹ The Ōkura school has 180 plays in its standard repertory; the Izumi school has 254.² Of these plays, 173 are shared by the two schools, so the total number of plays performed

¹There are five major families today: the Ōkura (大蔵), Shigeyama (茂山) and Yamamoto (山本) families of the Ōkura school, and the Miyake (三宅) and Nomura (野村) families of the Izumi school.

²The standard repertory refers to plays that all families of each school perform. Every family, however, has several plays that only they perform; these plays are not counted in the standard repertory. Both schools of kyōgen classify their standard repertory into categories in several ways: according to the order in a program, according to the relative importance of rank (kurai 位) of plays in terms of contents and technical difficulty, and according to which character type plays the most important part in a play. The third classification, which I will refer to as "standard classification," is most often used. Below are the number of plays in each category under the standard classification, according to the Izumi school:

i. auspicious (waki kyōgen 脳狂言): 27 plays
   a. god plays (kami mono 神物), 6
   b. lucky-man plays (kahō mono 果報物), 5
   c. farmer plays (hyakusho mono 百姓物), 9
   d. miscellaneous auspicious plays (zatsu mono 猿物), 7

ii. daimyō (land owner) (daimyō mono 大名物): 15 plays
today is 261. This study refers to the 261 plays. Plays within a
category share similar character types and in some cases similar
plots as well; several plays across categories share similar plots. ³
Most kyōgen plays are short, requiring about twenty to thirty minutes
to perform. The plays are dialogue oriented, typically for two to
four characters. They are performed by a male cast. Kyōgen plays,
broadly speaking, depict the lives of common people—all people
excepting court nobles and warrior class—during Japan's medieval
period. ⁴ There are two commonly accepted ways to distinguish Japan's

iii. bridegroom (muko mono 誠物 ) : 20 plays
iv. servant (Taro Kaja mono 太郎君者物 ) : 48 plays
v. Buddhist priest (shukke mono 出家物 ) : 38 plays
vi. woman (onna mono 女物 ) : 39 plays

Note: a female character is not the main character, except
in three plays: Iori no Ume (The Plum Blossom Hut 梅の梅 ) (old nun), Tanuki no Hara Tsuzumi (The Badger's
Belly Drum 腹鼓 ) (female badger), and Bikusada (The
Aged Nun and Bikusada 比丘輩 ) (old nun).

vii. demon (oni mono 鬼物 ) : 11 plays
viii. mountain priest (yamabushi mono 山伏物 ) : 9 plays
ix. blind man (zato mono 座頭物 ) : 7 plays
x. miscellaneous (zatsu kyōgen 雜狂言 ) : 40 plays

³ Similar character types and similar character relationships
(such as master–servant, father–son, etc.) tend to share similar
dramatic situations.

⁴ Only a few kyōgen plays feature historically well-known noble
men and warriors, such as poets during the Heian (平安) period
(794–1192) in Narihira Mochi (The Poet and the Rice Cakes 柴平餅 )
and Kasen (The Six Poets 歌仙 ), and a famous warrior of the
Kamakura period, Asaina Saburo Yoshihide (朝比奈三郎義秀)
in Asaine (Asahina, the Warrior 朝比奈 ), among others.
medieval period. One way is to include the Kamakura (鎌倉) period (1192-1331) and the Muromachi (室町) period (1331-1573). The other way is to start the division from the Muromachi period until the Azuchi-Momoyama (安土桃山) period (1573-1603). Socio-cultural backgrounds of kyōgen plays are roughly from the Muromachi to Azuchi-Momoyama periods. The dramatic personages in kyōgen plays are typed. One of the most popular characters is the servant role. Called Tarō Kaja (太郎冠者), he appears in 48 plays of the total repertory of the Izumi school. Two other important character types are the Buddhist priest (shukke) (literally: one who has left one's home) in 38 plays (the number is taken from the Izumi school repertory).

5 Several different dates are assigned as the beginning of the Muromachi period according to how one interprets historical events. I have taken the year 1331, when the Court was divided into the Northern and Southern Courts (namboku chō 南北朝).

6 Some dramatic material comes from periods earlier than the Muromachi. The majority of the dramatic material, however, comes from the Muromachi to Azuchi-Momoyama periods.

7 Tarō (太郎) is a common given name for the first son. Kaja (冠者) means a young man who has worn a headdress (kan 冠) in the ceremony of assuming manhood. In Kyōgen, Tarō is used to mean "senior." The term kaja in kyōgen comes perhaps from the practice in which the master acts as a godfather when his servant comes of age and places the ceremonial headdress on the servant. See Hayashiya Tatsusaburō (林屋辰三郎), 猶言に現われた中世の人間像 ("Kyōgen ni Arawareta Chūsei teki Ningen Zō") ("Medieval Personalities in Kyōgen Plays"), in his 中世文化の基調 (Chūsei Bunka no Kichō) (Base Line of Medieval Culture) (Tokyo: Tokyo Daigaku Shuppanbu, 1953), p. 174.
and the master (shū or shiu 主) (literally: principal) in 30 plays.

Throughout its full 500-year history, kyōgen has shared its development with no (能), a serious dance-music drama. Kyōgen is usually performed on the same program with no. Kyōgen actors appear both in independent kyōgen plays and in kyōgen roles within no plays. Independent kyōgen plays are called hon kyōgen (本狂言) (literally: full kyōgen plays or kyōgen proper). This study is concerned with aspects of hon kyōgen or independent kyōgen plays.9

Kyōgen is performed on the no-kyōgen stage which is usually referred to as the no stage (no butai 能舞台) (see Figure 1). The no-kyōgen stage consists of two major acting areas and an additional area. The areas for acting are the main stage (hon butai 本舞台) (literally: stage proper) and the passageway (hashigakari 布懸) (literally: with a bridge thrown over). The main stage is a raised, square platform about thirty square meters in area (about 5.45 meters by 5.45 meters). There is also an upstage extension, about half the size of the main stage. This additional area, called ato za (後座) (literally: behind seat), is used for several purposes to support the action on the two acting

---

8 Programs exclusively of kyōgen plays are also offered frequently.

9 When a kyōgen actor has a role in a no play, his role as well as the scene in which the kyōgen actor appears is called ai kyōgen (狂言) (literally: between kyōgen), or simply ai (狂). Ai either may be performed during the break in a two-part no play or may be an active dramatic role within the action of a no play. Ai is not considered in this study.

10 Butai literally means a "platform for dancing."
Figure 1
No-Kyōgen Stage

1. Mirror room (kagami no ma 鏡の間)
2. Mirror
3. Lift curtain (age maku 揚幕)
4. Lookout window (mono mi mado 物見窓)
5. Passageway (hashigakari 畳懸り)
6. Third pine tree (san no matsu 三の松)
7. Second pine tree (ni no matsu 二の松)
8. First pine tree (ichi no matsu 一の松)
9. Stage assistant's seat (koken za 後見座)
10. Pine-painting board (kagami ita 鏡板)
11. Hurry door (kiri do 切戸)
12. Bamboo-painting wall (waki kagami ita 腹鏡板)
13. Flutist's location (fue za 筒座)
14. Upstage area (ato za 後座)
15. Main character's pillar (shite-bashira ミナ柱)
16. Flute pillar (fue-bashira 筒柱)
17. Eye-fixing pillar (metsuke-bashira 目付柱)
18. Supporting character's pillar (waki-bashira ワキ柱)
19. Main stage (hon butai 本舞台)
20. Steps to white-pebbled area (kizaha 顔)
21. White-pebbled area (shirasu 白砂)
areas. When kyogen plays require instrumental music (hayashi 板子) and a chorus (ji utai 地囃), the musicians and chorus members sit on the floor of this area. A stage assistant (koken 後見) (literally: overseeing the behind) sits upstage right in a place called koken za (後見座) (a seat for the koken). He hands props to actors and helps them change parts of their costumes. The hashigakari stretches from the stage right end of the ato za to the mirror room (kagami no ma 鏡の間). The hashigakari is placed diagonally at about 100-105 degrees away from the main stage from the spectator's point of view. The width and length of a hashigakari varies from one stage to another but is fixed in each theatre. The width of a hashigakari ranges from 1.65 to 2.30 meters and the length from 14 to 26 meters. At the end of the hashigakari is hung a lift curtain (age maku 揚幕). A bamboo pole is attached to the two corners of the curtain at the bottom. Two assistants holding the bamboo poles lift and lower the curtain for an actor's entrance and exit. There is a low sliding door (kirido 切戸) at upstage left that is used for entrance and exit of musicians, chorus assistants, and stage hands.

11 In kyogen performance practice except when sitting on a stool, sitting is always on the floor.

12 The stage assistant sometimes sits in this place and then goes to the flutist's location (fue za 笛座) and sits to do the same according to what a play may require.

13 The angle, width, and length of a hashigakari are taken from Komparu Kunio (金毘羅国雄), 能への誘い: 能破音と間のサイエンス (Nō e no Sasoi: Jo Ha Kyū to Ma no Saiensu) (Invitation to Nō: Science of Jo Ha Kyū and Ma) (Tokyo: Tankōsha, 1980), pp. 132-33.
members, stage assistants, and sometimes of minor characters. In the past, no and kyōgen were performed either on a permanent stage or on a temporary stage. The floor of a permanent stage had a roof and was raised about 0.9 meter above pebbled ground. This roofed and raised stage structure continues to be used today but the entire construction is enclosed within a theatre building, which is a practice that began in 1881. All parts of the stage are made of well-polished boards of Japanese cypress wood. Underneath the main stage, the hashigakari and the ato za are hung several pots to increase the resonance of stamping.

The no-kyōgen stage is bare except for the painting of a large pine tree on the upstage wooden wall and of bamboo trees on the upstage left wall. Generally in kyōgen plays, very few sets or props are used. Kyōgen costumes are not made of lavish brocaded materials like those of no. Kyōgen masks, which are worn by a limited number of character types such as non-human beings, old men and women, and young women, have not attained the aesthetic refinement of no masks. So they do not attract much attention. A large number of plays have instrumental ensemble (hayashi) and a chorus (ji utai), but

14 The no-kyōgen stage of today is considered to be a development from a worship hall of a temple and a shrine.


16 Gods, demons, animals, insects, and plants.

17 One-third of the entire repertory has either the instrumental music or chorus or both.
they are less essential to kyōgen than to no. No cannot be performed without music or the chorus, but kyōgen can.18

These features suggest to me that kyōgen is primarily an art of actors; that is, in kyōgen the actors are responsible for creating whatever effects required during a performance. Only through their movement and voice, kyōgen actors create a full effect of a performance. I see in kyōgen an example of how much acting can accomplish. And it is through my appreciation of kyōgen acting that I have noticed a quality discernible in a large number of kyōgen plays.

This quality is what I will refer to as "rapture." It occurs when a kyōgen character gives up control of himself through becoming carried away by intense emotion or by becoming affected by intense involvement in some activity. It also can be found in the dynamics of stage action when the action manifests a state of exultation. Further, the scene of rapture in a kyōgen play occurs at the climax of the dramatic action. Through training and reading in kyōgen and through personal observation over the past ten years or so, I began to think that this particular quality might point to an important theatrical dimension of kyōgen and that it surely affects the success of the kyōgen theatre.

18 This struck me very strongly during the Japanese Classical Performing Arts Program at the University of Los Angeles, August 1981. Japanese no and kyōgen actors participated in the program as teachers and performers. Outside the homeground of Japan, they could not bring musicians or chorus members. Kyōgen actors successfully gave a full performance of kyōgen ever with two or three performers. No actors, on the other hand, performed only independent dance pieces (shimai 仕舞 ). Without musicians and chorus members, they could not recreate the full effect of a no performance.
The concept of rapture is not wholly my original thought. Several scholars have pointed out characteristics of kyōgen that indirectly touch upon the concept of rapture. Ishida Motosue (石田元孝) summarizes the essence of kyōgen in an essay written in 1942: the "charm of kyōgen lies in letting oneself float in the pleasantry of self-forgetfulness (absent-mindedness) that is induced by the unpretentious effect of unexpectedness." Ishida's remark suggests an attitude of giving in to what is happening and drawing much enjoyment from it. This attitude parallels what I refer to as a state of rapture in kyōgen performance. As early as 1932, Sasano Ken (篠窪堅) stated to the effect that in kyōgen the "beauty of form" (keishiki bi 形式美) surpasses the external elements such as plots and dialogues. I interpret his statement to point to the dynamic stage presentation of kyōgen that goes beyond the mere dramatic delineation of characters and their situations. The dynamics of kyōgen performance practices suggested by Sasano are reiterated by Koyama Hiroshi (小山弘志). He points out that kyōgen emphasizes acting (engi sei 演技性) (literally: nature

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19 Ishida Motosue, "value of kyōgen" ("Kyōgen no Kachi") ("Value of Kyōgen"), in " value of kyōgen" (Kyōgen no kenkyū) (Study of Kyōgen) by Furukawa Hisashi (古川久) (Tokyo: Fukumura Shoten, 1948), p. 1. The following is Motosue's statement in the Japanese original and its romanization: "Kyōgen no kyoshu wa mujakina igai kan ni yotte sasowareru yukaina jishitsu no ri ni shōyō suru koto kara naitatsu" (狂言の価値は、無邪気な意外感によって誘われる 楽快な自失の穏に逍遥することから成立つ).

of acting, or inclination toward showing acting skills). By engi sei, Koyama refers to particular "show" elements of performance such as chant, dance, and narrative. In connection with the emphasis on "show" acting elements, Koyama points out that a section in many plays is elaborated upon disproportionately in relation to the overall dramatic action for the sake of presenting a performance of show elements. Kitagawa Tadahiko (北川忠彦) expands Koyama's idea to apply not only to show elements but also to regular mimetic sequences. He calls the phenomenon of emphasizing a section of a play bamen sei (場面性) (literally: nature of scenes, or inclination toward emphasizing a particular scene). That kyogen emphasizes a portion of a play often at the cost of disturbing dramatic cohesiveness—that is, either deviating from the main plot line or suspending the dramatic action temporarily to show off dance, chant, and other performance components—may have some bearing on rapture. Kitagawa points out that there is dramaturgical

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22 A Japanese term gei (芸) represents show elements of chant, dance, and narrative. The dictionary meanings of gei are artistic accomplishments and skills, or simply a performance.

23 Koyama Hiroshi, 狂言の笑い ("Kyogen no Warai") ("Laughter in Kyogen), 言語生活 (Gengo Seikatsu) (Language Life), August 1956, pp. 33-40.

justification behind these phenomena—emphasis upon certain performance components (engi sei) and emphasis upon a scene (bamen sei). He seeks the reason in the personality of kyōgen characters, who are prone to forget themselves and who are easily excitable. Kitagawa calls the forgetful and excitable inclination of kyōgen characters bōga sei (忘我性) (literally: nature or phenomenon of self-forgetfulness). Kitagawa explains that a character's action is guided by this self-forgetful inclination, and that this explains why the character's action deviates into an unexpected direction or temporarily suspends the flow of the dramatic development.

The concept of rapture, which I developed independently and prior to discovering the work of these scholars, may serve to connect these various observations in a more coherent theory of rapture in kyōgen.

This study examines three main areas of significance for evidence of rapture in kyōgen. First, I will discuss that the mentality of the medieval society which nourished the development of kyōgen manifests a strong tendency toward rapture, or more specifically, the tendency toward the enjoyment of one's life in playful self-abandonment. Second, I will deduce that the name of the theatre itself, kyōgen, implies rapture. Kyō of kyōgen literally means "crazy" but it also implies things being out of the ordinary as well as one's becoming absorbed in some activity. Third and most important, I will examine the plays themselves and the performance practices of kyōgen for evidence of rapture. In Chapter II, I will examine the

first two evidences for the concept of rapture—in the historical context and in the name of the theatre. Given the significance of rapture in a larger context, I will examine in detail the manifestations of rapture in the *kyōgen* plays and the performance practices. I will begin by giving an operational definition of rapture in Chapter III. This is followed by a chapter on the dramatic and performance principles of *kyōgen*. In this chapter, I will provide technical information that will be helpful throughout the detailed analytical discussions to follow.

The main body of this study comprises the four chapters of analyses from Chapter V through VIII. Examples are drawn freely from the entire repertory. To illuminate the complex dynamics of rapture in *kyōgen*, many plays are cited. Also to facilitate the discussion, I have developed categorical criteria—types of rapture manifestations—on which the analyses will be based. In Chapter IX, I will analyze the structure of *kyōgen* plays as it relates to rapture. I will conclude by summarizing the major characteristics and significance of rapture in *kyōgen*.

The analyses of plays are based upon the Izumi school scripts. I have used *狂言集成* (*Kyōgen Shūsei*; *Collection of Kyōgen Plays*), edited by Nonomura Kaizō (野々村成三) and Andō Tsunejirō (安藤常次郎). Descriptions of performance owe much to *狂言総覧：内容 構想 演出* (*Kyōgen Sōran: Naiyō, Kōsō, Enshutsu*; *A Conspectus of Kyōgen: Content, Motif, and Staging*),

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which follows the practice of the Izumi school,\textsuperscript{27} and for some aspects, to the commentaries for the kyōgen recordings from 狂言第十九回芸術祭参加レコード (Kyōgen Dai Jūkyū Kai Geijutsu Sai Sanaka Rekōdo) (Kyōgen: The 19th Art Festival Participation Recordings).\textsuperscript{28} Descriptions of performance practices are also enhanced by my personal experience in performing, observation notes from 1972 to 1976, and by training under Nomura Mansaku (野村万作), one of Japan's foremost kyōgen actors.

All translations into English of lines from plays and other sources in Japanese are made by the writer, unless otherwise stated. For poems, transliterations will be given underneath the original in romanization, followed by translations.

The spelling of Japanese terms follows the romanization system of 新和英辞典 (Shin Wa-Ei Jiten) (New Japanese–English Dictionary) by Kenkyusha publishing company.\textsuperscript{29} Japanese characters are provided on first occurrence of terms. Romanized Japanese names are followed by their Japanese characters. Japanese names are written with family names first. Titles of Japanese books and articles are written first in Japanese characters, followed by the romanized characters in parentheses, and then by a translation of book and article titles in parentheses. Play titles appear in romanization first, followed by

\begin{itemize}
\item \textsuperscript{27}Andō Tsunejirō, Furukawa Hisashi, Miyake Tōkurō (三宅藤九郎) and Kobayashi Seki (小林 貴), Kyōgen Sōran (Tokyo: Nōgaku Shorin, 1973).
\item \textsuperscript{28}Ed. Koyama Hiroshi (Tokyo: Victor Record, 1964).
\item \textsuperscript{29}Masuda Koh, general editor, 4th ed. (Tokyo: Kenkyūsha, 1974).
\end{itemize}
translations and then by the Japanese characters in parentheses. For play titles that are read differently by the two schools, I follow those by the Izumi school. The translation of kyōgen play titles follows those in A Guide to Kyōgen by Don Kenny.\textsuperscript{30} The translation of no play titles follows those in P. G. O'Neill's A Guide to No.\textsuperscript{31}


\textsuperscript{31}(Tokyo: Hinoki Shoten, 1954).
CHAPTER II
RAPTURE: ITS SOCIO-CULTURAL CONTEXT

In this chapter, I will look at two aspects of rapture in its socio-cultural context. First, I will examine rapture and its significance in the medieval society, in particular, of the Muromachi period. Specific focus will be on how the concept of rapture may suit the mentality of the medieval society that nourished kyōgen's growth. Second, I will discuss rapture and its possible correlation with the theatre name, kyōgen. The name kyōgen is composed of two Chinese characters, the first of which, kyō (쿄요), suggests extraordinary qualities of a person, event, or action.

Rapture in Medieval Society

The dramatic contents of kyōgen plays were developed roughly during the Muromachi (1331-1573) and Azuchi-Momoyama (1573-1603) periods and were consolidated during the early part of the Edo (1603-1867) period. It is generally believed that a tradition of kyōgen as an identifiable theatre genre began at the beginning of the Muromachi period. The dramatic contents and performance practices of kyōgen are considered to have remained relatively fluid during

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1 The Muromachi period represents the medieval times. In the rest of this study, I will use the Muromachi and medieval interchangeably—medieval for general statements and the Muromachi for relatively specific statements.
roughly the two-hundred years of its development phase. The few extant historical records as well as what we can deduce from the plays in the current repertory of both schools suggest that kyōgen was modern in the Muromachi period. Through examining the society and trend of thoughts of the time, we may find some potential in the Muromachi period that might have motivated an element such as rapture to be emphasized in kyōgen.

In this section, I will first examine historical circumstances that encouraged kyōgen to develop into a theatre form distinguishable from no. Second, I will briefly comment upon the extant historical documents describing kyōgen during the developmental phase. Third, I will look at some evidence in kyōgen plays that illustrates the medievalism of the world of kyōgen. Third and last, I will discuss notable characteristics of the medieval society and modes of thinking that may point to rapture.

It is an accepted opinion that kyōgen became established as a theatre genre, contrasting to no, after Zeami Kiyotsugu (観阿弥清次) (1333-1384) and his son Zeami Motokiyo (世阿弥元清) (1363 or 1364-c. 1443) were discovered by Ashikaga Yoshimitsu (足利義満) (1358-1408), the third Shōgun of the Muromachi government which was located in Kyoto. The memorable event took place in 1374

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2 There is no evidence that kyōgen was performed in some prescribed manner until the Edo period.

3 Hashimoto Asao (橋本朝生), 狂言の成立 ("Kyōgen no Seiritsu") ("Establishment of Kyōgen"), 日本文学 (Nihon Bungaku) (Japanese Literature), July 1978; Taguchi Kazuo (田口知夫), 初期狂言の面影はどこまで探れるか ("Shoki Kyōgen no
when Yoshimitsu attended a performance of sarugaku 末 (猿楽能) at Ima Gumano shrine (今熊野神社) in Kyoto. 4 Yoshimitsu especially favored Zeami, and after this event until his death, he supported Zeami as his protégé. The personal relationship between the Shōgun and the head of a sarugaku troupe, originally from the province of Nara, changed the course of sarugaku 末. 5

Yoshimitsu's sponsorship enabled Zeami to devote himself to the artistic development and refinement of sarugaku 末. In addition to writing many 末 plays, 6 Zeami furthered what his father started—namely, the integration of and emphasis upon dance and chant elements in


4 Many scholars believe that sarugaku is a prototype of 末 and kyōgen. During the early part of the medieval (around Kamakura) period the term 末 meant a drama with some kind of story line. Therefore, plays in the dengaku (田楽) tradition (music and dance developed from an agricultural fertility rite) were called dengaku 末; those in the sarugaku tradition, sarugaku 末, and so on. For detailed discussions on the early history of sarugaku 末, see: Nose Asaji (熊勢朝次), 動楽源流考 (Nōgaku Gengyū Kō) (On the Origin of Nōgaku) (Tokyo: Iwanami Shoten, 1938).

5 Kan'ami headed the Yūzaki Za (結崎座) troupe, one of the four sarugaku troupes from the province of Nara. At Ima Gumano shrine, in which all four troupes performed, Kan'ami was chosen to perform the ceremonial piece called Okina (The Divine Old Man 翁). After his death, his son Zeami succeeded as the head of the troupe, which later came to be called Kanze (観世).

6 Among over two hundred 末 plays in the current repertory, 21 plays are considered to have been written definitely by Zeami. Without firm evidence, about 100 other plays are also ascribed to him. Kobayashi Seki, and Masuda Shōzō (増田正造), 能の歴史 (Nō no Rekishi) (History of Nō), Vol. LXXVIII (Heibonsha Karā Shinsho) (New Books in Color by Heibonsha Publishing Company) (Tokyo: Heibonsha, 1976), p. 49.
sarugaku no as well as the contextual and structural refinement of no plays. Thus a new group of plays with strong dance and chant orientation came to be acknowledged as no as we understand it today. As no developed in these directions, the differentiation between no and kyōgen elements of sarugaku became clearer from Zeami's time on. 7

We know very little about the practices of kyōgen from the middle of the fourteenth century until the middle of the sixteenth century. Our knowledge of kyōgen during this developmental period is limited to several sources. The first source is what Zeami wrote about several kyōgen actors and their performance styles as well as kyōgen's stylistic decorum. Two of Zeami's treatises contain references to kyōgen. One is 習道書 (Shudō Sho) (Treatise on the Attainment of the Art of Sarugaku Nō) written in 1430. It consists of Zeami's instructions to the members of the Kanze troupe in which section six consists of instructions directed toward kyōgen actors. The other is 中樂談儀 (Sarugaku Dangi) (Discussion on Sarugaku), which contains Zeami's talk on the art of no, dictated by one of his sons in 1430. 8 It contains sporadic comments on kyōgen and kyōgen actors. Another source of

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7 I have followed the generally accepted opinions here. How the no-kyōgen division within the sarugaku no tradition came about, however, is actually a complex question because of our limited knowledge of the actual nature—structure and contents—of pre-Kan'ami and Zeami sarugaku no.

8 The two treatises are reprinted in several publications. I quote one of them: 世阿弥傳 (Zeami, Zenchiku), Vol XXIV of 日本思想大系 (Nihon Shisō Taikei) (Patheon of Japanese Thoughts), ed. Onote Akira (表章) and Kato Shuichi (加藤周一) (Tokyo: Iwanami Shoten, 1974).
information about kyōgen during the medieval time comes from some ten records of performances for fund-raising (kanjin 勅進), other performances at temples and shrines, and those sponsored by court nobles and feudal lords. These records, however, supply very little specific information about kyōgen—they are limited mostly to lists of titles of plays and names of several kyōgen actors. There are also sporadic references to kyōgen performances in noblemen's diaries. Perhaps the most famous is the diary by a court noble, Go Suikō In (御紫光院), called 看聞御記 (Kamon Gyoki) (Diary of What Was Seen and Heard). On March 11, 1424, he relates that sarugaku kyōgen (kyōgen of sarugaku) was performed for a religious service at a shrine, and that kyōgen actors performed sketches making fun of the adverse situations of the court nobles.

Unlike no, in which the authorship of plays can be attributed to specific no actors, the authorship of kyōgen plays is uncertain. Even as late as 1721, the Okura school ascribes in its report to the Edo government Gen'nē Hōin (玄意法印) (1269-1350), a

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9 These fund-raising performances were sponsored by temples and shrines for various benevolent purposes such as building a bridge or a new temple.


12 Since sarugaku no and kyōgen were the Edo government's official ceremonial performing arts (shikigaku), professional kyōgen families were obliged to submit annual reports to the government.
scholar-priest of Hiei mountain,\(^{13}\) was the author of some 60 kyōgen plays, and to the eighth and ninth school heads (who lived during the middle of the Muromachi period) the credit for about 8 kyōgen plays.\(^{14}\) In a report submitted to the government in the same year, the Sagi (栂) school of kyōgen stated that all their kyōgen plays—many of which were the same as the Ōkura school—were written by their past three school heads.\(^{15}\) We have no evidence to prove or disprove what both schools claimed. We may point out, however, that these reports were intended to give authority to their schools by making their past tradition of kyōgen worthy of their status as the Edo government’s ceremonial performing art (shikigaku 式楽).\(^{16}\) It is possible, therefore, that the statements by the Ōkura and Sagi schools are correct or are creations to conveniently make their status official. For lack of firm evidence, the authorship of kyōgen plays still remains uncertain.

The earliest significant documentation of kyōgen available today is found in scripts written in the late sixteenth century. The original

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\(^{13}\) Hiei mountain is the headquarters of the Tendai (天台) sect of Buddhism.


\(^{15}\) The Sagi school or kyōgen was one of the professional schools of kyōgen until the beginning of the Meiji (明治) period (1868-1912). The professional tradition of the school was discontinued around the end of the 1800s.

\(^{16}\) In 1603 when the Tokugawa (徳川) family established their government in Edo (now Tokyo), sarugaku nō and kyōgen were performed at the installment ceremony of the first Shōgun of the Edo government, Tokugawa Ieyasu (徳川 家康) (1542-1619). From this event on, sarugaku nō and kyōgen continued to be performed as the Edo government’s ceremonial performing arts.
manuscript was untitled, but is known today as 天正狂言本
(Tenshō Kyōgen Bon) (Kyōgen Scripts of the Tenshō Era).17 Discovered in
1940, it contains 150 play titles and excerpts of dialogue from 104 of
the 150 plays, but there is no mention of authors.

Despite the lack of substantial documents, we can determine from
internal evidence of the plays themselves that kyōgen was modern in the
Muromachi period. Many kyōgen characters and their activities correspond
to the life of the majority of common people at that time. Some
caracter types, for example, represent the newly-risen classes of
common people of the Muromachi period. One such type of common man
is the daimyō (大名) (literally: big name).18 He is the owner of a
fairly large area of land. In kyōgen when the affluence of the daimyō
is emphasized, he is called kahō mono (報者) (literally:
lucky maş. as the master in Suehirogari (An Umbrella instead of a Fan
未広かり). If the land is not so large, the owner is called
shōmyō (小名) (literally: small name). In kyōgen plays, characters
referred to as shū or shiu (主) (master) belong to the shōmyō class.
The private owner of land was called myōshu (名主) (literally:

17 狂言古本二種 (Kyōgen Kohon Nishu) (Two Old Kyōgen

18 Myō (名) is a unit of taxable land. Taxing according to myō
units of land was in practice from the Heian period (794-1192). The
daimyō in kyōgen plays are different from the daimyō (written in the
same characters) during the Edo period. The daimyō during the Edo
period were feudal lords who governed a land that yielded more than
10,000 koku (库) of rice (a koku equals to 46.654 U.S. gallons).
owner of myō units). Several kinds of masters—kahō mono, daimyō and shū—in kyōgen plays belong to the myōshu class. The position of the myōshu class was established in society after the Civil Wars of the Northern and Southern Courts (namboku-chō sōran) (1336-1392). The master in Onigawara (The Demon-faced Tile) describes himself as one such land owner:

Master: I am from a far-away province. I have been staying in the capital for a long time. This time, all my actions in law have been settled in my favor. Given leave, I plan to go back to my home province in a few days.

We find similar statements by a daimyō or master in several other plays. These myōshu-class master characters have been away from home to claim legal right to their land at a time when disputes over land ownership were common.

Taro Kaja and Jirō (次郎) Kaja are servants to these myōshu-class characters. They may live in their master's house as in Bōshibari (Tied to a Pole) and Hi no Sake (Piped in Sake), or they may have their own home as in Ne Ongyoku (Horizontal Singing), and Yobi Koe (Tricked by a Rhythm). Such

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20 For example, Irumagawa (The Iruma River) and Gan Daimyō (The Goose Stealing Daimyō).

21 The master in Ne Ongyoku hears Taro Kaja's beautiful chanting voice when the former passes by the latter's house.

22 In Yobi Koe, the master goes to Taro Kaja's house to scold him for his sabotage of servant duties.
servants have served at the master's household for many years, as Jisen Seki (Saved by a Remembrance) reveals to us:

Master: Be ready. I will punish you with death for making light of my ancestors.

Tarō Kaja: Are you serious?

Master: I swear by God, I will kill you.

(Tarō Kaja cries.)

What a coward!

Tarō Kaja: I am crying because you remind me of a past event.

Master: What do I remind you of?

Tarō Kaja: Let me tell you. When your late father was my master, he told me one day to get a flute from a shelf. I happened to stumble down with the flute in my hand. Your father got angry at me, and struck me with the flute, and the way he did with his arm high up, ah, it is exactly as you are doing just now. Master, you are so much like your father. It touches my heart!

(Tarō Kaja cries again.)

Other character types are also clearly products of the medieval period. For instance, Buddhism flourished during that time, and many new sects of this religion were born. Some 38 plays of the Izumi school feature Buddhist priests of several kinds--temple priests, acolytes, travelling priests, those who have just been converted to

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23 Tarō Kaja has been to the capital for sightseeing without the master's knowledge. Though his conduct is pardoned, Tarō Kaja angers his master when the former demonstrates a chant popular in the capital at the time. The chant turns out to be a memorial piece to the master's family. The master's ancestor chanted the piece one time before a battle which ended in victory.
Buddhism, and those who deceive others by pretending to be priests. Another group of 9 plays features a priest associated with mountain asceticism. The main character in these plays is called *yamabushi* (literally: lying in the mountain). The *yamabushi* (mountain priests) follow a kind of Buddhism, but their ascetic practices are also associated with indigenous mountain worship. Mountain asceticism was very popular during the medieval period.

We further deduce that *kyōgen* plays were the modern plays of the Muromachi period by noting that characters' activities depict popular real-life activities of the time. For example, the master in *Shidō Hōgaku* (Shidō Hōkaku, the Horse 鳳凰) sends Tarō Kaja to his uncle to borrow tea and a horse so that the master can attend a party for judging the quality of various tea brands. The master and Tarō Kaja in *Shimbai* (The Pine Branch and the Sword 真髪) go out looking for a suitable branch to be used at a flower arrangement party. A linked verse (*renge* 连歌) club meeting is featured in several plays, such as *Kumo Nusubito* (The Spider Thief 被盗人), and *Yumiya Tarō* (Bow and Arrow Tarō 弓矢太郎). Parties and gatherings were also widely popular. They are mentioned in *Akagari* (Chapped Feet 赤足), *Shūkugarakasa* (The Riddle Umbrella 相引傘), and several others. In *Kuji Zainin* (Sinner by Lottery 稻罪人), the town committee gathers to discuss the preparation for the Gion Festival (Gion 祇園会) in Kyoto.24 These show that people's gatherings of all kinds depicted in *kyōgen* plays reflect popular activities of Muromachi society.

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24 One of the major festivals in Japan.
Given that kyogen was the contemporary play of the Muromachi period, I will look at several cultural documents that describe the social conditions and modes of thinking during that period to see if the society of that time shows any tendency to encourage rapture in kyogen.

A particular type of satirical lampoon that was posted around the bank of the Nijo river in Kyoto gives us a picture of Muromachi society. By an anonymous author, it skillfully describes the turbulent situation in the capital in August, 1334, as follows:

What is in vogue in the capital Kyoto these days: criminals, robbers, instant priests of new Buddhist sects, country lords resident in the capital for court suits... There is an abundance of flattery, blackmail, false imperial decrees; instant mediators proud of their wisdom but speaking skillful lies. Military men enjoy their sudden fortune of good life, roaming out into streets at dusk to satisfy their lust; talented men without news of assignment from office; many arose from the gutter to a superior rank. People carrying large swords at the front of their waist as if to show off; fashionably-made fans; an archer on a horse who cannot even pull a bow, falling off from the horse more times than he shoots arrows. A group composition of chain verse [renge] became such a fad that everybody wants to become a leader-critic of a session. Although dog-fighting and dengaku [music and dance originated in farmers' rituals of rice planting] ruined the Kamakura government,25 dengaku is still popular.26

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25 It is a satirical remark about Hōjō Takatoki's (1303-1333) love of dengaku. Takatoki was the regent of the Kamakura government, but he neglected his duties and instead indulged himself in dog-fighting spectacles and dengaku performances.

Warfare swept the capital, gradually spreading to the provinces. People's livelihood was constantly threatened. The troublesome situation in the capital, reshufflign of social hierarchies (gekokujo 下克上) (literally: the lower dominating the upper), vanity, and fun-seeking spirit described in the above lampoon, were characteristic throughout the Muromachi and the Azuchi-Momoyama periods following.

It can be assumed that such unstable social conditions had grave effects on the people's state of mind. In general we can say that people as a whole take one of two basic attitudes in dealing with difficult times--passive or active--and medieval Japanese were no exception.

關吟集 (Kangin Shū), a collection of short songs by anonymous authors compiled by an unknown editor in 1518, summarizes medieval sentiments. Asano Kenji (浅野建二) points out that the songs in Kangin Shū manifest three stages in medieval people's understanding of the futile and impermanent (mujo 無常) world. The three stages of awareness are: "negative pessimism" (kaigi kensei 懊疑厭世), "resignation" (teikan 誠感), and realism (jissen shugi 実践主義). I regard the first two to be expressions of a passive attitude, and the last one of the active realism most strongly echoed in the world of kyōgen. The following three examples illustrate these three stages in one's attitude toward life.

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Song No. 52:

Tada nanigoto mo kagoto mo
simply everything (emphatic particle) everything (emphatic particle)

Yume maboroshi ya
dream illusion (emphatic particle)

Mizu no awa,
water of foam

Sasa no ha ni okū
bamboo leaves of leaves on being placed

Tsuyu no ma ni.
dew of during

(Everything is only a dream or illusion;/It is foam on water,/ Lasting as long as a dew drop on a bamboo leaf would./How futile is this world!)

Song No. 50:

Nani to mo nayo no
what (negative emphatic particles) isn’t it?

Nani to mo nayo no.

Ukiyō wa fūha no
floating world; (particle) wind and waves like

ichiyō yo.
one leaf it is.

(It is nothing important;/it is nothing important./This floating world is a single leaf,/In the midst of wind or on waves.)

Song No. 55:

Nani shō zo,
what intend to do zo,

kusunde kusunde
behaving quiet and serious

particle of question) and serious
Ichigo wa
this life (particle)
yume yo,
dream it is

Tada  kurue 28
simply go crazy

(What do you want, looking serious? / This life is but a dream, /
Just go out of your way to have fun.)

A pessimistic attitude is apparent in Song No. 52. Song No. 50
expresses an acceptance of the futility of the world as is but remains
passive. In Song No. 55, the futile world is accepted, and one goes on
to act, not constructively or idealistically, but to seek pleasure while
living in this world.

Those, such as court nobles, who had a past to look back upon
would understandably take the passive, conservative attitude of nos-
talgia, re-living their past glories. On the other hand, commoners
who did not have a glorious past but took a passive attitude turned
their attention to the future through salvation in their afterlife.
Religious salvation was most strongly expressed in the dancing sutra
(odori nembutsu, or nembutsu odori 跳り念仏, or 念仏 跳り).
The dancing sutra was started by Saint Kūya (空也) (903-972)
during the tenth century as part of his effort to advocate Buddhism
among the common people. It became a fad during the thirteenth century
among the followers of the Jishū (時衆) school of the Jōdo
(浄土) sect of Buddhism under the guidance of Saint Ippen (一運),

28Kangin Shū, Vol. XLIV of Chūsei Kinsei Kayō Shū (Collections of Songs and Ballads of the Medieval
(1237-1289). In Saint Ippen's time, a platform was constructed on which a large number of believers danced in circles. They repeated the short sutra, "Namu Amida Butsu" (南無阿弥陀仏) ("I sincerely believe in Amitābha," or "Save us, merciful Buddha!") Each dancer-believer accompanied himself by striking with a short stick a bronze bowl (shōko 鈴鼓 or kane 鐿) hung from his neck. While they danced, dancer-believers gradually fell into a semi-trance that was considered to be a simulated state of bliss resembling the experience of attaining enlightenment after death. They forgot themselves in the intense dancing.

Whereas many turned to either the past or the future for solace, others took an active approach to life, keeping their attention on the present. The world is unstable and impermanent. Time passes by rapidly, and once it passes, it is irretrievable. The least one can do is to enjoy one's life by living each moment fully. The priest Chion (智藏) expresses such sentiment in a linked verse. He was to compose a verse following the one by another poet, which goes:

Asa morning (and) ni in
morning (and) ni in
yu evening
Sadame naki there is not koso (emphatic auxiliary verb)
permanency there is not (emphatic auxiliary verb)
Ukiyo nare floating world it must be
floating world it must be
(Morning and evening, /the world keeps changing:/This floating world we live in.)
Chion adds the following verse:

Mi wo ba self (particle) (emphatic particle) hi goto ni day each on
What Chion's verse expresses is that when one understands the impermanency of life, one should seek fulfillment by living each day as if it were the last day of his life, since this moment is the most important. Chion uses the expression "mi o sutsuru" (身を捨てる), which literally means to "abandon one's self." It connotes surrendering oneself to the way of the world. The gist of this verse—living in this very moment with the attitude of abandoning one's self (casting away one's worries; giving up conscious machinations)—expresses a state of mind close to rapture.

The medieval spirit of enjoying each moment as one lives it also appears generally in the improvisatory poetic composition of linked verses. Chion's verse came out of one such group session. Linked verses are a group composition popular throughout the medieval period. People favored the shortness of verses as well as the sharing of group spirit. Renga provided an occasion both for literary creativity and the enjoyment of companionship. In renga, one person composes a portion of a poem, and the next person carries into his section an image in the previous verse. The connection between the two verses is not necessarily a rational one, but rather an elusive imagery. This process is repeated

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a number of times—36, 50, 100, or sometimes 1,000 times. A suitable association and beauty of transition from one verse to another are highly and immediately appreciated. The art of *renga*-making resembles that of a performing art in that action or creation in process is the primary concern.

In the tea ceremony (sadō or chadō, or cha no yu 茶道 or 茶の湯), which started during the Muromachi period, the spirit of here and now is also strongly expressed. One of the rules that participants must observe in the tea ceremony is expressed in a phrase *ichigo ichie* (一期一会) (literally: one life, one encounter). The host must receive his guest and serve him tea as if this were the first and last encounter with the person. The same applies to the one served. The spirit implied here is that one must keep one's mind on the present, and live that moment fully.

One's positive participation in life may also be more earthbound. One of the songs, No. 55 in Kangin Shū that was cited earlier reveals this other side of the active attitude. The song goes: "What do you want, looking serious?/This life is but a dream,/Just go out of your way to have fun" (see pages 27-28). This life is but a dream, and according to the song, rather than living each moment sincerely, one should resort to action to satisfy desires for pleasure. The last phrase of the song, "tada kurue" (ただ狂へ) (literally: simply go out of your mind) expresses that one's pleasure-seeking activity requires intense involvement to the point of losing control of one's rationality. Thus, the spirit of enjoying each moment inclines toward a pleasure-seeking attitude, and one acts to get away, even for a short
time, from the pain caused by the instability of life. The quick solution is to become absorbed in some pleasurable activity, to forget oneself or abandon oneself in the enjoyment of the present moments. Here I find the medieval people's inclination toward rapture: they desire to be carried away by the excitement of some absorbing activity.

Often in medieval times people sought a quick and easy way to become happy. Sake (rice wine 仕立) drinking is one example. In many plays, kyōgen characters seek fun by drinking sake. They easily become happy after a few drinks and demonstrate their merriment by dancing and singing. Praying to a god for world happiness also illustrates medieval people's attitude. Many gods during the medieval period were secular figures, such as the seven gods of fortune (shichi fuku jin 七福神). People thronged to temples and shrines to pray for their fortune and for their wish to be granted, or they simply gave thanks for their good luck. This world view is clearly depicted in kyōgen plays.

During the medieval period, short stories were extremely popular. They are full of episodes about instant millionaires. There is a story about a lowly salt maker, for instance, in Bunshō Sōshi (Bunshō, the Salt Maker 丈正章子). The salt maker rises from poverty to affluence through a miraculous course of events. In Fukotomi Chōja Monogatari (The Story of Millionaire Fukutomi 福富長者物語), a poor old man gains fame and fortune because of his special skill in breaking wind.30 These short stories reflect the commoner's wish to gain worldly happiness quickly and easily.

30 These two short stories are among 23 medieval stories compiled around the early eighteenth century by a publisher in Edo, entitled...
We have seen that in medieval society, rapture—playful self-abandonment in a pleasurable activity—occurred in many aspects of life. Inclination toward rapture is shown in people's enjoyment of living in the present, more specifically, in an attitude of desiring pleasure and of obtaining the pleasure quickly and easily. I believe that the phenomenon of rapture in kyōgen reflects to some degree those tendencies of medieval time.

**Meaning of Kyō**

The theatre genre name kyōgen is written in two Chinese characters: 控 (kyō) and 言 (gen). The second character, gen, simply means "words" or "speaking." The first character kyō suggests a manner of speaking. A standard contemporary dictionary gives the meaning of kyō as: (1) to "become crazy, or to lose peace of mind, or the person who has fallen into such a state," (2) to "become absorbed in one activity, or the person who becomes that way," and (3) to be "humorous or comic." Given even the dictionary meaning only, the similarity between the concept of rapture and kyō of kyōgen is too great a coincidence to ignore. In this section, I will discuss the possible implications of rapture in the term kyōgen. First, I will examine how scholars interpret the theatre genre name kyōgen. Second, I will study the usages of kyō to see whether they suggest connotations of rapture.

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Finally, I will present my observation on how the term might have been likened to the nature of the theatre form.

The term kyōgen was in general usage before being used as the name of a theatre genre. During the Nara (奈良) period (710-794), the two characters written together were read either as tawagoto, zaregoto, or kyōgen. Regardless of how the characters were read in the spoken language, the three readings had the same general meaning of "irrational, extraordinary language" or "words uttered in fun." Later, during the Heian period, the characters were commonly read as kyōgen, and they were popularly used in combination with the characters 絹語, which could be read either kigyo or kigo. Kigyo or kigo means "untruthful, skillfully decorated language" or "ornate writing." The combination term kyōgen kigyo also means "irrational language full of decoration" or simply "fiction or story." By extension, kyōgen kigyo also referred to amusement or playful activities of chant and dance. Finally, during

32 Examples of the phrases are found in 万葉集 (Man'yō Shū) (Collection of Song of All Ages), the earliest compilation of poetry in A.D. 759. See Vol. IV through VII of 日本古典文学大系 (Collection of Japanese Classical Literature), ed. Gomi Tomohide (五味宗英), et al. (Tokyo: Iwanami Shoten, 1958-62), Songs 420, 421, 457, etc.

33 The usage of kyōgen kigyo was popularized through 白氏文集 (Haku Shi Monjū) (Collection of Poetry by Pai Lo T'ien), introduced from China to Japan during the Heian period. See 藤原公任 (藤原公任), ed. 万葉集 (Wakan Rōei Shū) (Collection of Japanese and Chinese Poems for Recitation), Vol. LXXIII of 日本古典文学大系 (Collection of Japanese Classical Literature), ed. 河鍋喜造 (河鍋喜造) and 篠田英紀 (c.1018; rpt. Tokyo: Iwanami Shoten), Poem No. 588, p. 200.

34 Language and performance activities which may be characteristic of kyōgen kigyo were disdained by Buddhists for being unreal and untruthful. Buddhists recognized at the same time that such activities were useful as tools to spread Buddha's teachings. Thus, in the no play
the medieval period—specifically, Kamakura and Muromachi—kyōgen, used by itself, had come to mean in general "comic and humorous language."  

Koyama Hiroshi interprets the theatre name, kyōgen, to contain both the early meaning of zaregoto or tawagoto (words uttered in fun), and of kyōgen kigyo (fictitious and extraordinary language). Most other scholars take the word's derivation from kyōgen kigyo only. Both these interpretations agree, however, in that kyogen refers to a language that is irrational and extraordinary, uttered in fun, and

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Jinen Kōji (Jinen Kōji the Itinerant Preacher 自然居士) by Kan'ami, the shite (main character 主) -- the itinerant priest -- tries to save a young girl from the hands of a slave trader. The priest agrees to perform a dance in return for the girl, saying: "Yes, indeed what you slave trader request me do is a kyōgen kigyo [dance is a frolicking act, but as it may be used to praise Buddha's teachings] I will dance for you." The itinerant preacher justifies his performance of a playful act by reasoning it will be in the cause of Buddha. See: 詩曲集上 (Tōkyoku Shū Jō) (Collection of Nō Plays: Part One), Vol. XL of Nihon Koten Bungaku Taikei (Collection of Japanese Classical Literature), ed. Omote Akira and Yokomichi Mario (横造葛里雄) (Tokyo: Iwanami Shoten, 1960-63), p. 102.


36 Koyama Hiroshi, 狂言の変遷 ("Kyōgen no Hensen") ("Changes in Kyōgen"), 文学 (Bungaku) (Literature), July 1956, p. 5. In this article, Koyama points out that the term kyōgen is used to mean zaregoto or tawagoto in 四座役者目録 (Yōza Yakusha Mokuroku) (Biographies and Episodes of Nō and Kyōgen Actors of the Four Troupes), written by Kanze Shōemon Motonobu (観世左衛門元信), Vol. VI of 能楽史料 (Nōgaku Shiryō) (Documents of Nō), ed. Tanaka Mitsuru (田中充) (1646; rpt. Tokyo: Wanya Shoten, 1978).

comic and humorous in contents. This generalized interpretation is supported by Zeami's usage in his Shudō Sho (Treatise on the Attainment of the Art of Sarugaku No) of kyōgen as the name of a theatre genre. In this treatise, Zeami uses kyōgen as synonymous with another phrase, wokashi (わかし). Wokashi means "foolish and laughable." 38

I consider all these meanings of the term kyōgen to apply to the theatre name. It seems to me, however, that they do not elucidate the dynamic aspects of kyōgen that I believe the genre name implies. In this regard, the interpretations of the meaning of the theatre genre name by Kanai Kiyomitsu (金井清光) and Don Kenny demand attention. Kanai pays attention to the meaning of kyō itself, and he interprets the name kyōgen to mean the "language of monogurui (derangement 物狂)."). 39 Here, Kanai is looking to the similarity between kyō and the implications of monogurui which is a temporary loss of peace of mind. Monogurui is a main theme in several no plays in which the shite (main character), in many cases a mother, loses control over his or her mind from intense grief and falls into a self-forgetful state of absorption in some objects of nature or activities. 40 According to Kanai, kyō

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40For example, in the no play Miidera (Temple of Mii 三寺) by Zeami, the shite (mother) roams around the temple of Mii in search for her lost son. She notices the full moon reflected on the water. Suddenly, she becomes taken by its beauty and the beauty of the fitting surroundings of nature. She wanders inside the temple ground to the bell. The bell amuses her, and she decides to strike it. Although the
points to a state of "rapture." Don Kenny makes the free but insightful interpretation that kyōgen means to be "completely absorbed in speaking." Although Kenny's interpretation seems to have been intuitively derived from the general usage of kyō, the element of absorption points to a state of rapture.

Let us look at specific meanings of the term kyō. Reference to madness is limited to several kyōgen plays that parody the monogurui (derangement) plays in nō. Kyō in monogurui, however, does not mean permanent madness, but a temporary state of derangement. A mad person does not appear anywhere else in kyōgen plays. Hence that meaning is not relevant. Kyō has several other meanings that suggest correlation with rapture. Generally, the term kyō refers to qualities of a person and an act that are unexpected and extraordinary. This meaning is apparent in phrases such as kyōkyaku (an eccentric person), or


Two kyōgen plays depict a male character's (shite) derangement from love sickness: Kanaoka (Kanaoka, the Love-crazed Painter) and Makura Monogurui (Grandfather in Love). One play depicts derangement from remorse: Hōshi ga Haha (The Baby's Mother). In Akutarō (Akutarō Reforms), the travelling priest is surprised to see that Akutarō answers each time he chants the popular sutra. The priest thinks that he is a mad man (kichigai). This is one of few instances in which a character in kyōgen is considered mad.
kyōka (flowers that blossom in an unexpected quantity or at an unusual time 狂花). Randomness or disorderliness is another quality implied by kyō, as expressed by the phrase kyōun (turbulent clouds in disorderly travel 狂雲). Kyō also implies intensity of and absorption in some activity as in the phrase kyōbu (狂舞) or mai kuruu (舞狂), both meaning to "dance intently" or to be "absorbed in dancing." Shida Engi (志田延義) points out that the use of the term kyō in Song No. 55 of Kangin Shū has a meaning similar to mai kuruu. The last phrase in the song goes "tada kurue" which means to "just go out of your way to have fun." Shida interprets that kurue (狂へ ) here implies that one devotes oneself fully to an activity and becomes carried away by the enjoyment. To summarize, when the term kyō is used, it suggests an extraordinary and uncontrollably intense quality as well as a state of absorption. We can deduce from the above usages that kyō of kyōgen connotes similar meanings as rapture.

When we think back upon the medieval inclination toward rapture—throwing oneself into some pleasurable activity or the enjoyment of

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44 Example phrases are chosen from among those in use before and during the medieval period. The following major dictionaries have been consulted: 大漢和辞典 (Dai Kanwa Jiten) (Chinese-Japanese Dictionary), ed. Morohashi Tetsuji (東京: Taishukan Shoten, 1958); 大辞海 (Dai Genkai) (Large Ocean of Words), ed. Otsuki Fumihiko (東京: Fusanbo, 1935); 日本国語大辞典 (Nihon Kokugo Dai Jiten) (Dictionary of Japanese Language), ed. Nihon Daijiten Kankō Kai (東京: Shōgakukan, 1973).

the present moment—I suspect that when the theatre form was named kyōgen, whoever named it was identifying an innate and natural quality of rapture in performance practices of the medieval period. This quality must have to do with the way the dramatic action, whether of language or physical action, tends to get away from the expected toward the extraordinary. I believe that kyōgen actors instinctively realized that the kyō approach was successful with their audience and that they have consciously or subconsciously repeated and refined the kyō qualities through character delineation, through choice of dramatic situations and through the plastic and dynamic expression of physical action on stage.
CHAPTER III
DEFINITION OF RAPTURE

Due to some intense emotion or absorption in some activity, a character in many kyōgen plays transports himself to a state of enthrallment and self-abandonment in which he is no longer able to control himself. It also happens that, in a way similar to this state of a character, action in some plays departs from ordinary experience by presenting an unexpected development. An action's usual function is enlarged and elaborated upon for its own sake. Here both character and action similarly manifest a transported and absorbed state.

Let us look at two plays to find out how a character's state of mind and some action in a play become transported to what I refer to as rapture. In Onigawara (The Demon-faced Tile) in which the master and his servant, Tarō Kaja, go to a temple, the main character (the master) becomes emotionally enthralled beyond control. The master has resided in the capital for a long time to settle a dispute. Now the case has been settled in his favor, and in gratitude, the master decides to erect a small worship hall—a replica of the temple—in his home province. As the master and servant walk around the temple site, the master notices something high up on one of the roofs. It is a demon-faced tile used to ward off evil spirits. When the master realizes that it reminds him of his wife back home, he bursts into tears. He describes the ominous-looking demon-faced tile and his
wife's face, which shows how closely they resemble each other. He cries as he describes them. Once the master falls into an uncontrollable state of rapture, the remainder of the play elaborates upon the master's emotions.

The second example, Fuku no Kami (The God of Happiness 福の神), exemplifies how action becomes as if transported to an unexpected plane. In the play, two friends make an annual end-of-year visit to the Izumo shrine (now in Shimane prefecture). They pray and then start throwing beans to wish for good fortune. Suddenly, hearty laughter is heard, and the god of fortune appears laughing. At this moment, the action of the play takes a sudden leap from the realistic depiction of the two men's annual ceremony to a fantastic world in which the men's wish takes a concrete form—the appearance of the god. The god drinks sake and blesses people in chant, followed by a chorus chanting to accompanying instrumental music. The play ends when the god of fortune gives one more hearty peal of laughter.

In Onigawara, the master is suddenly taken by a nostalgic feeling so strong that he gives up control over the situation. His original purpose of checking the architectural features of the temple buildings is forgotten completely, and the play concentrates on presenting the master's enthralment, that is, rapture. In Fuku no Kami, on the other hand, no character is particularly enthralled by an emotion. The stage action takes on an elevated quality as if the action were being transported to another world by an invisible force.

The phenomenon of a character or action being transported to an absorbed state is found in a significant number of kyogen plays.
Furthermore, this state of absorption occurs in the second half of a play which resembles a climactic scene in plays of other theatre forms. In kyōgen, the relationship of the state of rapture to the dramatic development of the play is found in several ways: the state may enhance the overall dramatic effect, or it may become manifest within the play's dramatic unity but without necessarily contributing to its development, or it may even deviate from the expected dramatic development of the play. What is consistent in this phenomenon is that rapture occurs when performance energy becomes heightened at the point where something especially interesting is expected to happen.

The state of absorption this study refers to is not trance nor possession. It refers both to a positive state likened to ecstacy and in some cases to a neutral or negative state. "Rapture" seems to be the most comprehensive term to describe such a state of absorption, whether of character or of action. The term, however, needs to be extended to constitute an operational definition that will be useful in this analysis of kyōgen.

A dictionary definition of rapture is a "state, experience or act of being carried away or being transported by overwhelming emotion, resulting in mental exaltation or absorption." In this definition,  

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1Fukurō Yamabushi (The Hooting Yamabushi 畑山伏) is the only kyōgen play that deals with possession. A younger brother becomes possessed by the spirit of an owl. A mountain priest is hired by the elder brother to exorcise the spirit. The exorcising prayer not only fails to cure the younger brother, but both the elder brother and then the mountain priest himself also become possessed by the owl spirit at the end. Because possession occurs in only one kyōgen play, it is excluded in this study.

we note first that general usage applies to the state of mind of a person. Second, it is an overwhelming emotion that transports one to such a state. And third, the state can be a positive one of exaltation (ecstacy) or a neutral one of simple absorption.

In *kyōgen*, I suggest that the "agent," or "experiencer" of rapture can be either character or action in the abstract. I will refer to the two states, therefore, as *character rapture* and *action rapture*. I am not including spectators or actors as agents of rapture, although there could very well be spectator rapture and actor rapture. Although spectators, responding to rapture created in a performance, may themselves be transported to a similar state, the analysis of a spectator’s state of mind is not relevant to the study. Also, whether or not rapture takes place in an actor who is performing is not part of our concern. The distinction between character rapture and action rapture comes mainly from a play’s focus: whether the play’s interest lies in how a character responds to a situation or in what an actor (rather than the character) does.

The causes of rapture in *kyōgen* are complex and cannot be represented by overwhelming emotion alone. Therefore, in order to understand what rapture is in *kyōgen*, I will use, as an analytical criterion the aspect of dynamics of dramatic action that motivates and carries through rapture. The dramatic action here refers to the character’s psychological behavior as well as his or her plastic physical activity on stage. I will call the general nature of the cause of rapture "impetus" or "energy."
When we look at character rapture from the dynamics of energy, it seems to operate in two basic ways—by energy incited internally in a character's psyche and by energy incited externally through a character's activities. The energy thus created prompts him to be transported to a state of rapture. Action rapture, however, does not necessarily require special impetus for the action to be transported to the state—rather, the action is suddenly carried off to a state of rapture. Nomura Mansaku has mentioned that often in kyōgen acting, the contained energy suddenly soars up. He has used the term hiyaku (飛躍) (literally: to fly and jump) to express such a phenomenon. The concept of hiyaku seems most applicable to the sudden taking off of the action to a heightened realm when action rapture occurs.

In action rapture, once the state of rapture is established, energy to sustain the state is created externally by the activities during the scene of rapture. Actors provide such sustaining energy by certain performance components—mimesis of special contents, or "semi-independent" pieces of performance (standing out from regular acting contents) such as chant and dance. I will refer to the semi-independent performance components as "show elements."

In action rapture, action may be considered to be a kind of metaphysical character with its own will. In the state of action rapture, the individuality of a character decreases as the focus of the play moves from who is performing to what is being performed. At the same time, the presence of the actor on stage becomes stronger,

3Personal interview, August 1981.
overlaying or effacing the images of characters. Mansaku\(^4\) calls this phenomenon deiri (徳利) (literally: going in and out) between a character and actor.\(^5\) The phenomenon of deiri will be explained further in Chapter VIII.

In view of the foregoing discussion, I have developed the following operational definition of rapture in kyōgen to be used as a guideline throughout the analyses:

Rapture in kyōgen is a character's state of mind, or a state of action, that has been transported from another state by either internally or externally created energy, manifested in a character's state of being carried away beyond control, or by the action as if taking off to another dimension to manifest a state of exultation, elaborating upon itself for its own sake while feeding on the energy it creates.

Before we go into the analyses, I would like to clarify the meaning of some of the terminology I will be using. The term "action" refers to all that an actor does on stage during a performance. The phrase "dramatic action" and "stage action" are basically synonymous with the term action, excepting that the former emphasizes the actor's action expressive of the dramatic contents--characters and dramatic situations--while the latter emphasizes the action occurring on stage during the given performance time. "Acting" refers primarily to the art of representing a character on stage. Acting used in my analyses, however, also includes the more general practices of "performing" a play or

\(^4\)It is customary in Japan to refer to performers by their first names.

\(^5\)Personal interview, August 1981.
simply "executing" action. I need to give acting this flexible meaning because a kyōgen actor sometimes leaves the character portrayal and, as an actor, temporarily dances, chants, and performs other "show-like" components of action. Acting, therefore, includes everything the actor does in a play, whether in relation to the role portrayal in the strict sense or performance of show elements. The term "mimesis" refers to the "mimic" aspects of action—that is, to the actor's speech and behavior on stage as part of his portrayal of a character. Mimesis excludes performance components that create a "show" effect, namely, dance and chant of various styles, recitations of narrative, and structurally highly organized language such as poems, and sutras (prayers). I do not make strict distinctions between the terms "chant" and "sing" (or "chanting" and "singing") except when the musical vocalization—vocalization other than regular speech—follows the no-style chant (utai 試) closely. The no-style chant used in kyōgen follows the basic chant techniques and format of no. There are two basic styles of melody and intonation in no chant, called yowagin (gentle style chant 弱吟 or 柔吟) and tsuyogin (strong style chant 強吟) which is also called gōgin (剛吟). The no-style chant in kyōgen also follows several rhythmic patterns of no chant: hira nori (regular swing 平乗り; two accents per three syllables), chū nori (medium swing 中乗り; one accent per two syllables), and ō nori (great swing 大乗り; one accent per one syllable). The no-style chant is used in kyōgen when a character's emotion heightens or in certain sections of a play when the play follows no structure in one
way or another. 6 Some form of the no-style chant is used in some 120
plays, which is close to one half of the repertory. Broadly speaking,
all musical vocalization in kyōgen is chant or at least chant-like.
There is, however, musical vocalization in some plays that cannot be
described simply by the term chant. The nature of kyōgen chant has
not yet been clarified by musicologists,7 and therefore in most
circumstances, I will use chant and sing without differentiation. Dance
movement in kyōgen also has a problem of distinction. Mai (舞) is
the dance style that emphasizes a circular path with flowing arm
gestures. Odori (踊り) is another type of dance that emphasizes a
rhythmic impulse, as shown in sprightly leg gestures and in suddenness
of movement. Some dance movement combines both mai and odori elements;
some borders on mimesis. Whereas mai predominates in no, mixture of
the two is more common in kyōgen, although kyōgen dances are called mai.
In this study, I do not try to distinguish mai from odori, except that

6 Some of the no-style chants are called by their functional names.
For instance, shidai (次第) refers to a character's description in
chant of a situation, and issei (一声 or 一世え) to the main
color character's first chant.

7 I have referred especially to the following three sources for
information on kyōgen music: Hisano Sumihiko (久野寿彦),
Kyōgen: Wokashi no Keifu (Kyōgen: Chronology of Humor), pp. 197-223;
Kyōgen Dai Jükyū Kai Geijutsu Sai Sanka Rekōdo (Kyōgen: the 19th Art
Festival Participation Recordings), pp. 10-18; and Yokomichi Mario,
Kyōgen Kyokumoku Ichiran Hō (List of Kyōgen Plays), Vol. V of
Ongaku Jiten (Dictionary of Music), ed. Shimonaka Kunihiko (下中邦彦)
I will describe movement briefly in cases where dance has an important part in rapture. A full description of dance movement styles in kyōgen awaits further research.

I will use the phrase "performance components" to refer to various elements of stage action such as mimesis, dance and chant.
CHAPTER IV

DRAMATIC AND PERFORMANCE TECHNIQUES RELATIVE TO RAPTURE

In this chapter I will discuss dramatic performance techniques of kyōgen that directly or indirectly affect manifestations of rapture in order to facilitate the discussion in the following chapters of analyses. I will discuss two major areas: that many kyōgen characters have a certain personality which makes them susceptible to becoming carried to rapture; and dramatic and staging techniques that focus attention on particular aspects of stage action which support rapture.

Personality of Kyōgen Characters

Many kyogen characters tend to be in a vulnerable state that make them prone to be transported to rapture. Having a strong desire to be satisfied is the vulnerable state in the case of a retainer in Uguisu (The Nightingale/Bush Warbler), who goes to a field to catch a singing bird to present to his Lord so that he can receive a favor. Being obsessed is the vulnerable state in the case of the fox in Tsurigitsune (Fox Trapping), who has a desperate sense of mission to stop a hunter from killing foxes. Drinking sake causes a vulnerable state in a character who then becomes audacious, and in many plays, indulges himself in merry-making. This happens in several kyōgen plays containing a drinking scene. In Naruko (Bird Clappers), the master serves the two servants sake to reward them for keeping watch for sparrows in his rice field. The servants get drunk and very
happy. They start singing and dancing, neglecting their duties. Or, a character may be affected by drinking in a different way. In several cases, after drinking an excessive amount of sake, the character falls into deep sleep. When he wakes up, he is still half-dreaming. He is not prepared to handle a change in his situation. In Nukegara (Shedding the Demon Shell 拔殻), for instance, the servant drinks a lot of sake before going on an errand. While he is asleep in the middle of a road, his master comes to check and places a demon mask on the servant's face to punish him. Upon waking up, the servant becomes totally shocked by the transformation so that he gives up control of himself. The shock is especially strong when the character has just been awakened from deep sleep. Also, when the character simply sobers up from drinking, he is more prone to losing control of himself than usual. In Hōshi ga Haha (The Baby's Mother), for example, the husband, under the influence of liquor, divorces his wife. When he sobers up, he regrets his deed so terribly that he loses peace of mind completely and roams out into the street in a state of derangement to look for his wife. In general, a character may enter a dramatic situation already in a vulnerable state, or he may fall into a vulnerable state in the early part of a play. In either case, the situation the character gets into has a strong effect on him because of his vulnerability.

Even when a character is not in any particular vulnerable state, most kyogen characters have inclinations that tacitly encourage rapture in them. The love of drinking and merry-making is a typical trait of Tarō Kaja. Gullibility and innocence are found in character types such as Tarō Kaja, the daimyō, the bridegroom, and the demons. In several
plays, Taro Kaja is tricked by a swindler. In Suehirogarī (An Umbrella instead of a Fan), for instance, Taro Kaja pays a large sum of money to a swindler to purchase an old umbrella that Taro Kaja believes to be "suehirogarī" (a kind of fan). In Awataguchi (A Man Poses as a Sword), the daimyō believes a swindler to be "Awataguchi" which is actually a famous-make sword. The daimyō in Utsuzukaru (The Monkey Skin Quiver) innocently and happily mimics a dancing monkey. In Seirai (Seirai, the Hawk Keeper and Emma, the King of Hell), the demon King of Hell becomes curious about what hunting with a hawk is like. He requests a sinner—a hawk keeper—to demonstrate hunting. Along with the demon retainers, the King of Hell enjoys hunting so much that he decides to send the sinner to Heaven. Some male characters, typically yamabushi, are boastful but actually rather cowardly. The yamabushi in Kusabira (Mushrooms) is one such example. He is hired to exorcise mushrooms growing wildly inside a client's house. The yamabushi swaggers to the house and starts praying. The more he prays, the more mushrooms come out from everywhere. The yamabushi gradually loses confidence but tries hard to maintain his reputation by praying seriously. When a demon mushroom comes out, the yamabushi is surprised and runs away. In Chigiriki (Cautious Bravery), the husband is kicked out of a linked-verse club meeting. Urged by his wife, he goes with her to each member's house with a stave to take revenge for his shame. At each house, the husband makes sure the member is either not home, or pretends not to be home. Then, he starts swinging the stave and shouting, "If you are not home, why don't you
come out and fight like a man!"¹ After visiting several houses, the husband has sufficiently demonstrated his valor and goes home triumphantly. In some plays, a character is forgetful or helplessly ignorant. In Natorigawa (The Name Stealing River 名取川), a country priest is so forgetful that he needs two priest names in case he forgets one. He chants his names in miscellaneous tunes on his way home to remember them. He even had his names written on his sleeves. When he crosses a river, these names are washed away. The priest thinks the river has stolen his names and starts scooping river water in search of them. The daimyō in Shūkugarakasa (The Riddle Umbrella 秀句傘) wants to learn how to speak in humorous language called shūku (秀句). He employs a new servant who is good at the art of shūku speaking. The ignorant daimyō believes everything the new servant says is shūku. Generally speaking, kyōgen characters have one of several human traits that make them easy victims for rapture. Kitagawa Tadahiko summarizes kyōgen characters' personality as "self-forgetful nature" (bōga-sei) (see Chapter I). In short, kyōgen characters tend to forget themselves and then become easily overwhelmed by some situation.

Focusing of Stage Action

In a kyōgen performance, a dramatic action takes place both on the main stage (hon butai) and the passageway (hashigakari). Some portions

¹ This is a literal translation of the husband's line which is nonsensical. This line is one of many instances of absurd speech by a character to bring out his personal traits, in this case, stupidity and empty valor.
on the stage are preferred to others; also there are particular locations on stage that the actors regularly go to or come back to. In the composition of a play, some portions of the dramatic action are organized economically so that they may be carried out efficiently and promptly, whereas others are designed expansively so that the actors may take time to elaborate the dramatic contents. During a performance, the actors carry out stage action to draw the spectator’s attention to the character or characters who are of primary importance at a given moment. Thus, a process of rapture is facilitated by presenting a performance with sharp foci in spatial, temporal and dynamic composition. While the highly crystallized acting style and the economy of the mise-en-scène (the physical setting of a dramatic action) are basic to the focusing effect, there are other techniques which facilitate concentration on important actions on stage. Among the most prominent are character hierarchy in a play, structural division of a play, and spatial demarcation of acting areas.

Kyōgen controls the focusing of action by assigning different degrees of responsibility for action among characters in a play. A majority of kyōgen plays have two to four characters.² Characters are assigned hierarchical titles depending upon the importance of their

² In the Izumi school, there is only one one-character play, which is Kembutsu Zaemon (Kembutsu Zaemon on Sightseeing 見物左衛門). The repertory has 28 percent two-character plays, 41 percent three-character plays, and 11 percent four-character plays. In 14 percent of the plays, a group of people called tachishū (立衆) (literally: standing character; supernumeraries) appear who, under a leader, act as one unit against individual characters. In the remaining 6 percent, five to nine characters appear.
part in action. This hierarchy is specific to each play and not related to that of Japanese medieval society. In the Izumi school, the characters in decreasing order of importance are shite (しゅて or たけ手) (literally: doer), ado (アド) (most likely meaning the "one who answers"), and ko ado (小アド) (literally: small ado; minor ado). The relative degree of importance among characters is determined basically by the amount of action—specifically lines and movement—a character performs in comparison with the other characters, as well as how significant his action is. As a result, important action is assigned to an important character—that is, stage action is focused according to the hierarchical functioning of the characters.

Hierarchical role assignment in kyōgen is intended to focus on a certain character in the structure and performance of a play. Therefore, when the shite actor is executing important action, the rest of the actors on stage must support him in order to create the best effect. This is done, for instance, by some actors temporarily taking a neutral pose by standing still while facing front. If a character is not involved but is required to come back into action soon, he simply goes to a location upstage left (ado za) and waits in a sitting position facing front. When a supporting character has only a minor place in a scene, he must be attentive without disturbing the main character's action. This happens typically when the shite recites a narrative. In Bunzō (The Tricky Memory Trick), for instance, the actor playing the master (shite) needs this attention. Although the focus of the action

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is the narrative recitation itself, the narrative is happening within the dramatic context of the play, and the master stops from time to time to ask Tarō Kaja if he remembers the name of food that is supposed to appear somewhere in the narrative. Thus, the actor playing Tarō Kaja remains attentive during the recitation, does not disturb it, but is ready to respond to the master when he is turned to.

The shite is the center of attention in a play; dramatic action is designed and staged to keep the focus on him. Keeping the focus on the shite also means keeping the focus on the process of rapture manifestation, since in almost all types of rapture plays, it is the shite who is transported to a state of rapture; or when he is not, it is he who initiates and leads the dramatic action to rapture. The shite, in other words, not only performs the major action in a play but also is primarily responsible for rapture—either by embodying rapture in himself or purposely causing rapture in others.

Regarding who falls into a state of rapture, I have not found a single instance in kyōgen plays in which a female character becomes enraptured. There are close to 70 plays in the repertory in which a female character or characters appear. Among them, a female character is the shite in only 3 plays: Iori no Ume (The Plum Blossom Hut), Bikusada (The Aged Nun and Bikusada), and Tanuki no Hara Tsuzumi (The Badger's Belly Drum). In the first two, the shite is an old nun, and

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4 Only in a few plays does the shite deliberately bring out rapture in others. For example, the shite (the yamabushi) in Kagyū (The Snail), the shite (the former gambler who has recently become a priest) in Kogarakasa (The Umbrella Sutra ), and the shite (Tarō Kaja) in Chidori (Catching Plovers ), among others.
in the last play a female badger. In a way, these characters are not "real" women. Other female characters are either a wife, a young woman who is courted by a male character, or the wife-to-be of one of the male characters in a play. A female character in kyōgen plays, in other words, is almost always depicted in her relationship to a man—therefore, she does not receive the main focus in the dramatic action. A female character may play an important part in the development of the dramatic situation, in most cases either by urging a man to act (as with most wife characters) or by motivating a man to act (as with most young girl characters in a courtship situation). As far as kyōgen is concerned, that a female character is behind, rather than the center, of the dramatic action implies she is the more rational of the sexes. Generally, a wife character in kyōgen plays is practical-minded and in control of her situation. Her personality is expressed in a phrase that appears in several kyōgen plays—she is called wawashii (わわしいう), meaning "loud-mouthed and aggressive." Young girl

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5 For instance, the wife in Chigiriki (Cautious Bravery) (see pages 51-52).

6 For instance, in Niku Jūhachi (2918/Two x Nine = Eighteen

= 丸十八), a man (shite) prays for a wife at the Kiyomizu temple. He receives a divine dream message that he will find her at the western gate of the temple. A woman (ado) is waiting there. She tells the man, "Two nine," and leaves. The man decides that her address must be "eighteen," deducing from two times nine. He goes out looking for her house.

7 Morosawa Yōko (もろさわ ゆうこ) analyzes the wawashii nature of kyōgen female characters in her (Wawashii Onna) (Loud-mouthed Women) (Tokyo: Miraisha, 1975).
characters are usually meek and plain-looking and totally unsuited to the romantic situation they are put in. These personality traits of female characters suggest that women in kyōgen are not suitable candidates for rapture. The question of why female characters in kyōgen plays do not become enraptured is an interesting topic to pursue in the future.

In about 10 percent of the repertory, two or more characters have almost equally important roles, although different hierarchical titles are assigned to them. These characters are important because they have almost equal shares in the unfolding of the dramatic situation. Nevertheless, I find that only one character (or a group of people---tachishū---who may be considered equivalent to one character because they represent one "mind") holds the spectator's attention during the scene of rapture. Other characters who are "equally important" help develop the dramatic action to the point of rapture. From that point on, it is mainly the shite who is at the center of action during the rapture scene. Thus, a character's importance in the dramatic function and in the scene of rapture needs to be distinguished. 8

In Utsubozaru (The Monkey Skin Quiver), for example, two characters are almost equally important in the early part of the play. They are

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8 In several plays, more than one character clearly play an equally important role. Among them, Buaku (Buaku, the Living Ghost 弥諾人) and I Moji (The Letter I 伊文字) are prominent. In Buaku, all three characters---the master (ado), Taro Kajo (ko ado), and the second servant (shite) who has an individual name, Buaku---serve important dramatic function. In I Moji, the shite is a passer-by, which is unusual, whereas the master is the ado, the servant and the master's wife-to-be are ko ado. A large portion of I Moji deviates from the original dramatic situation (see Chapter VII, the section on I Moji), and the passer-by plays an important role during the deviated portion of the play.
the daimyō (shite) and a monkey trainer (ko ado). However, in the scene of rapture later on, the daimyō claims most attention. The daimyō's servant, Tarō Kaja, is the ado, but he is the least important in the action of the play. The ko ado is responsible for bringing out the key sentiment of pity in the first part of the play—he grieves over the sad fate of his monkey whose skin is claimed by the daimyō for his quiver. Touched by the monkey trainer's lamentation, the daimyō changes his mind, and the scene takes off to a happy demonstration of monkey song and dance. The trainer recedes into the background to sing the monkey song while the monkey dances. The daimyō becomes amused and drawn into imitating the monkey's gestures. In rapturous excitement, he gives away his belongings one by one to the monkey and the trainer.

The dramatic climax is reached during the monkey trainer's lamentation and the play is complete dramatically when the daimyō changes his mind. The monkey trainer is instrumental dramatically in projecting the pitiful situation, which is to be contrasted effectively with the later reversal. In the final scene of song and dance, however, the energy of action is the highest. The final scene is a "show" where rapture becomes manifest in the daimyō who is the shite. The earlier importance of the monkey trainer is after all a dramatic device to bring a strong focus on the shite's action in the last scene of rapture.  

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9 For detailed discussion on the dramatic importance of ko ado, see: Furukawa Hisashi, "Ko Ado no Yakugara" ("Role Functions of Ko Ado"), in his Kyōgen no Kenkyū (Study of Kyōgen) (Tokyo: Fukumura Shoten, 1948), pp. 38-61.
Additional characters often act as the shite's "accomplice," sharing fun and doing mischief together. Such supporting characters serve to effectuate the process of rapture by enlarging the shite's action. In several master-servant plays such as Bōshibari (Tied to a Pole), two servants appear. In other types of plays, two to three and sometimes many (tachishū) characters team up in their effort, as in the case of the three swindlers in Roku Jizō (The Six Statues 六地蔵), and Hige Yagura (The Fortified Beard 綱橘) in which neighborhood wives support the wife in her battle against her husband.10 In each case, one character takes the initiative in the action. The degree of participation in action by other accomplice-characters varies from play to play. One character leading the action helps to maintain the focus of action, and by the joining of others in the same endeavor, his own action increases in intensity. The "accomplice" characters can be likened to the shite's "shadows"—the individuality of each supporting character is not important so much as the effect of the shite's action, or the overall effect of the action itself.

Structurally, development of a play can be divided into stereotyped and less stereotyped sequences. A spectator's attention is expected to be directed to less stereotyped sequences, and therefore, this distinction serves to focus on a main scene which is less stereotyped. Out of the 261 plays in the entire repertory, the

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10 The wife in Hige Yagura is not the shite. She is the ado, and the husband is the shite.
overwhelming majority of the plays can be divided into three parts: beginning stereotyped sequences, the main action, and one of some ten different formulas of ending. The beginning stereotyped sequences consist of nanori (名乗り) (literally: announcement of one's name; self-introduction and statement of purpose), yobidashi (calling another in 呼出し), michiyuki (travelling 道行), yobikake (calling to another person 呼掛け), and annai (asking for admission 申入). The name-announcing (nanori) is used in almost all plays, and it may occur more than once in a play. It depends upon the number of characters and how they come into the dramatic situation: a character does not announce his name if he is called in (yobidashi) or if he comes out of his house when another character asks for admission (annai). Opening sequences, other than nanori, may or may not occur. These sequences are used in various combinations according to the requirement of each play.

Among the plays which do not follow this are: 7 plays of mai kyōgen (dance kyōgen 舞狂言) which follow a no structure called mugen no (dream play 夢幻能) in which the soul of the departed appears to a travelling priest; several other plays which also follow no formats—two-part structure, no-style entrances, expository chants, leaving the stage in the middle (nakiri 中入), and so on.

In several plays, a character enters in a different manner. Rather than simply walking onto stage and introducing himself, as with most other plays, a character may run onto the stage either chasing, or being chased by another. These plays include: Kamabara (Unsuccessful Suicide with a Sickle 錯領), Fumi Yamadachi (The Cowardly Bandits 文山賊), Ōtōnai (Ōtōnai, the Sissy 大藤内), and Taurushi (The Cowardly Bow String Maker 弦師). The last two plays are from ai kyōgen of no plays: Youchi Soga (The Soga Brothers Attack by Night 夜討家 戸), and Hashi Benkei (Benkei on the Bridge 橋本慶), respectively.
A play has an ending formula that in the majority of cases is executed in a stylized manner. There are some ten basic kinds of ending formulas each of which is named by kyōgen actors. The ending itself is called tome (留め) (literally: rivet, end). Oikomi-dome (chasing off 追込み留め) is most typical: some 100 plays, about 40 percent of the repertory, end in some form of chasing. Other ending types are: shikari-dome (scolding ending 比留め), kusame-dome (sneezing ending くさめ留め), shagiri-dome (ending to a flute phrase called shagiri 三ぎり留め), warai-dome (ending by laughing 笑い留め), gasshi-dome (ending by kneeling on one knee かうし留め), serifu-dome (dialogue ending セリフ留め), utai-dome (no-style chant ending うたい留め), hayashi-dome (no-style music ending 響子留め), mai-dome (no-style dance ending 舞留め), and other minor variations.13 Depending upon the play, the ending may have dances, music, and chant simultaneously, or two of these three elements.

The beginning sequences efficiently introduce characters, their situations, and the purpose of the action in the play. The ending is short and concise, always with an added degree of stylization that gives a sense of completion to the dramatic action. The spectator is familiar with these beginning sequences and ending formulas because of their simplicity and repeated conventional use. Therefore, they facilitate focusing attention on some specific portion during the main action of one play during which a key idea or activity is elaborated.

Spatially, the no-kyōgen main stage can be divided into two areas: one strong and one weak. Action performed on the strong area projects more powerfully than on the weak area. The strong area is a triangle, the points of which are three corners of the stage marked by the main character's pillar (shite-bashira 三重柱) at upstage right, the eye-fixing pillar (metsuke-bashira 目付柱) at downstage right, and the supporting character's pillar (waki-bashira 末柱) at downstage left (as shown by the shaded area in Figure 2). The remaining upstage left triangular area on the main stage is the weak area. The strong area is used fully during a main scene in which rapture occurs.

The no-kyōgen stage—the main stage and the passageway (hashigakari) —and the seating areas (as shown by dotted areas in Figure 2) form a large fan shape. The shape of the strong area on the main stage is actually in accordance with the audience seating. By concentrating important action on the strong area, closer ties are established between the stage and the audience.

There are also locations on the main stage and the hashigakari which are assigned for particular purposes (see Figure 3). An actor moves from one location to the other in a standard pattern, especially during the beginning stereotyped sequences, and in many of the ending formulas. During the main scene, the character may also use the standard locations from time to time, but he does not simply walk from one location to another. Rather, his paths on the floor are more

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Figure 2

Strong Area on Main Stage in Relation to Seating Areas

1. Side front seating (waki shōmen 侧正面)
2. Middle front seating (naka shōmen 中正面)
3. Front seating (shōmen 正面)

Hōshō Nōgaku Dō (空生能楽堂): 1-5-9 Hongo, Bunkyo-ku, Tokyo, Japan

Note: The floor plan is provided by courtesy of the Hōshō Kai (空生会) (Association of Hōshō school of nō).
1. Third pine tree location (san no matsu 三の松)
2. Second pine tree location (ni no matsu 二の松)
3. First pine tree location (ichi no matsu 一の松)
4. Regular location (jō za 常座)
5. Name announcing location (nanori za 名乗座)
6. Corner (sumi 角)
7. Upstage center; location in front of the two hand drums (daishō mae 大小前)
8. Stage center (shōchū 正中)
9. Downstage center (shōsaki 正先)
10. Second character's resting location (ado za アド座)
11. Waki (supporting character's location (waki za ワキ座)
irregular. Thus, the more free-flowing blocking patterns during the main scene are distinguished from the stereotyped blocking in the beginning and end.

The nanori za (name-announcing location 名乗座) is a location for a character's self-introduction. The jō za (regular location 朝座) is only two to three steps upstage of the nanori za. It is usually used for a character to return to after his michiyuki (travelling) or when he completes a unit of action. In many cases, however, the nanori za and jō za are not strictly distinguished—any location between them may be used. The waki za (the supporting character's location 甲座) is used often by the ado as a location to stand when he converses with another character who may stand at the jō za or across from him on mainstage right. The ado za (the third character's location アド座) at upstage left is used for a character to wait in a sitting position during a scene in which he is not involved. The sumi (the corner 角) is a location very near the eye-fixing pillar at downstage right. The sumi is used as a spatial marker when a character travels (michiyuki)—he takes a turn at the sumi location. The sumi location serves as a spatial marker during a dance. Though not in the strong area, the daishō mae (upstage center in front of the two drummer's locations 大小前) is used when an important character talks for a long time, typically while reciting a narrative.

So far we have seen several major dramatic and performance techniques that facilitate the focusing of attention on important actions on stage. Dynamics of acting are controlled, for instance, by
assigning varying degrees of importance to characters so that the spectator's focus may be centered upon a minimal number of characters at a given moment. Focusing on a particular character in some cases results in devices peculiar to kyōgen of temporarily phasing out of the scene by turning front or sitting at the ado location. Temporal focusing is controlled by changes from stereotyped sequences to the main scene, where dramatic action is elaborated, and to a short ending. Spatial focusing is controlled by distinguishing the acting areas into strong and weak. Spatial control is also found in the routine moving from location to location by actors during stereotyped sequences and a stylized ending, whereas during a main scene, there is a greater variety in the patterns of paths.

The dynamic, temporal and spatial control of performance is fundamentally a way to bring out the most effects by the most economical means. Manifestations of rapture as stage reality require much energy, internal or external. Furthermore, the effect of rapture in kyōgen is required to be created in a short time without resorting to resources other than actors. I would like the reader to keep in mind throughout the following analyses that these focusing techniques are always in operation in a kyōgen performance.
CHAPTER V
MANIFESTATION OF CHARACTER RAPTURE: INTERNAL INCITEMENT

Rapture is by no means an ordinary state. For one to become transported to such a state, there must be some strong impetus or energy to motivate him to give up control over his emotion and behavior. According to the classifications I have developed of rapture in kyōgen, there are two basic ways in which energy or impetus operates—internally through some strong psychic urge within a character or externally through an activity a character gets involved in. In the latter case, the action itself creates the impetus. In this chapter, I will focus upon internally-incited character rapture.

In Chapter III, we looked briefly at Onigawara (The Demon-faced Tile) to see how character rapture takes place. I will examine Onigawara in further detail to clarify the nature of the master's rapture.

Onigawara contains basic stereotyped beginning sequences. The play opens with the master's (shite) self-introduction (nanori). He informs us of his status and personal situation: he is a provincial land owner who has been staying in the capital, Kyoto, to settle a suit. The suit is decided in his favor. He plays to pay homage to Bodhisattva Nyorai (如来), the Guardian of Souls, at the Inaba Dō temple in Kyoto, thanking the deity for the favorable settlement. Another stereotyped sequence of yobidashi follows—the master calls in Tarō Kaja (ado), his servant. The master tells Tarō Kaja to accompany him to the temple.
They set out together to the temple in the sequence of michiyuki (travelling). The master decides to build a small shrine in his home province to worship the same guardian deity. Therefore, I consider the michiyuki extends into the next scene where the two look at different architectural features of the temple buildings.

While the master and Tarō Kaja walk around the temple site, the master notices something "black and odd-shaped" high up on one of the roofs. Tarō Kaja informs the master that it is a demon-faced tile, which is placed on two ends of a roof to ward off evil spirits. The master mentions that it resembles somebody's face, and suddenly he begins crying. He explains to Tarō Kaja that the expression on the tile exactly replicates his wife's face when grinning as she will when they return home. The master is totally enthralled by an intense emotion of nostalgia, and he keeps crying as he describes how closely she resembles the tile:

Tarō Kaja:  Now that you have mentioned it, it seems to me that the tile indeed looks somewhat like your wife.

Master:  Looking somewhat like my wife? No, that is the same as not looking like my wife at all. It looks like my wife to an extraordinary degree! The way the eyelids are swollen up, that nose as big as the goblin Saruda Hiko (猿田彦)! They are incredibly alike. (He cries.)

Tarō Kaja:  As you say, it resembles her very much.

Master:  There is more. Look at the way that big mouth spreads as far as the ear lobes, and the neck seems to have moss growing on it. This is nothing but the exact replica of my wife. (He cries.)

Tarō Kaja consoles the master, saying that he will see his wife soon. The master agrees. He proposes to Tarō Kaja that at a time like
this they should give a hearty laugh and go home. Together they laugh, and after the laughter, they simply leave the stage.

Before the master spots the demon-faced tile, there is nothing in the master's mind that may cause rapture. Instead, the possibility or the "seed" for rapture is planted in the dramatic situation: the master and his servant come to the temple; they look at the architectural features of the temple buildings for future reference; and in the course of observing them, the master spots the tile. In other words, the situation is designed so that eventually the master comes to notice the artifact that triggers his rapture.

When the master notices the tile, the "seed" for rapture is planted in his mind, so to speak. And when he realizes what the tile reminds him of, the master's state of mind changes suddenly and completely. Thus, the "seed" for character rapture first exists latent in the dramatic situation. The "seed" becomes impregnated with rapture-inducing power (impetus) for the first time when it is transplanted to the master's mind. The "revelation" of the important "fact"—his realization that his ugly but precious wife is waiting for his return—directly incites his rapture.

Let us take a closer look at the change in the master's state of mind. The master's mind is transported to a state of rapture when he recognizes a symbol—a tile. The recognition takes the form of "revelation" of an important "truth." The revelation, in turn, triggers the master's nostalgia for home, which his wife symbolizes. Thus, two things characterize the master's rapture. One is the suddenness of the
change in his state of mind, and the other is the intensity of the change. "Revelation" seems to best explain such a change. Upon realizing this important "fact", the master becomes seized by nostalgic feelings welling up in his heart. He becomes totally carried away in emotional enthrallment. Not only is the master's mind transported to a state of rapture but his emotion continues to flare up as he explains the extraordinary degree of the resemblance. To summarize, character rapture in Onigawara is incited internally in the master's mind, and is realized in the form of his emotional enthrallment.

Once the master becomes enraptured, the course of the dramatic action deviates in an unexpected direction. The master's initial purpose to examine the architectural features of the temple buildings is forgotten, and the play elaborates upon the deviated action—the master's rapture. The deviation, however, does not disturb the dynamic integrity because the heightened energy of the master's rapture is sustained throughout.

The stage action comes to a sudden end when the master suggests that they should laugh and go home. Though his suggestion that they laugh seems rather abrupt, the laughter seems to function like a symbolic consummation of the master's emotion in the manner of a "period" at the end of a sentence. By completing the state of rapture with the laughter, Onigawara conveys a positive mood. By laughing, the characters celebrate for us some inexplicable human emotions and demonstrate what it is to accept one's own humanness. With their laughter, the action of the play soars up, so to speak, providing a
pleasant sensation of completion. The laughter "purifies and elevates" to universality the character's state of mind. Thus, the character's departure from rapture is treated in a powerful manner.

Onigawara is one of the shortest kyōgen plays, taking about ten minutes to perform. Accordingly, the play is economically structured. The beginning stereotyped sequences bring the play quickly to the main scene during which the master's rapture occurs, and the laughter conveniently and effectively completes the play. Nomura Mansaku likens the play to a haiku (the seventeen-syllable poetry on daily themes, often full of insight into human nature). Indeed, the abruptness of changes and the outburst of human emotion may be most analogous to such a poetic form.

The master in Onigawara becomes transported to a state of rapture when some important "truth" is revealed to him. In his emotional enthrallment, he feels intense nostalgia. There are several other plays in which character rapture takes place in a similar way, but the nature of the emotional enthrallment is different.

In Nukegara (Shedding the Demon Shell), the master (ado) introduces himself (nanori), calls in Tarō Kaja (shite) (yobidashi), and instructs him to go to the town of Sakai (south of Osaka; a major merchant town) to purchase food for a party. The main action of the play begins when

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1Personal interview, August 1981.
Taro Kaja reminds the master to serve him some sake, which the master usually does but has forgotten this time. Taro Kaja drinks and becomes extremely merry. On his way to the town, Taro Kaja sings a short chant called ko utai (小うた) (literally: small or short chant).² When he mistakes a stone image of Buddha on the road for a person, he realizes that he should not go on but had better sleep for a while. In the meantime, the master becomes worried because he knows that Taro Kaja was quite drunk. He comes to check, only to find his servant fast asleep in the middle of a road. The master decides to punish him and make him stop drinking. He puts a demon mask on Taro Kaja's face and leaves.³

Taro Kaja wakes up, and because his face feels a bit swollen, he looks for water to splash on it. He goes to a nearby fountain. Seeing a strange reflection in the water, he first thinks that a demon has appeared. When he sees the demon in the water, he jumps up in fright and runs away to the first pine tree location (ichi no matsu いちの松).

²Ko utai is a group of short independent chant pieces used only in kyōgen. The style of chant either follows no style, or is uniquely kyōgen. It often accompanies a dance called ko mai (小まい, literally: short dance). Kyōgen style chant is different from no-style chant mainly in melodic and rhythmic aspects. The nature of kyōgen-style chant has not yet been clarified. In general, we may say that it is closer to speaking than no chant and lighter rhythmically. There are pitch interval relationships and rhythmic patterns that are not found in no-style chant in some ko utai pieces. For further details, see: Hisano Sumihiko, "Kyōgen no Ongaku" ("Kyōgen Music"), in Kyōgen: Wokashi no Keifu (Kyōgen: Chronology of Humor), pp. 197-223; "Kyōgen no Ongaku" ("Kyōgen Music"), Introd., Kyōgen: Dai Jūkyū Kai Geijutsu Sai Sanka Rekōdo (Kyōgen: the 19th Art Festival Participation Victor Recordings, pp. 10-17.

³A kyōgen mask called Buaku (武愛, ) is used as a demon mask.
on the hashigakari (passageway). He goes back to the center of stage (shōchū 什切) to make sure that he did not imagine the demon, so that the master will not call him a coward. He looks down but flinches and steps back a few steps. He turns his head up to the right and left, thinking the demon might be looking down from the sky. Then the thought dawns on him that maybe he himself has become a demon, and in fact it might have been his own reflection. When he looks into the water again, he lifts his left arm and his right arm, and then both his arms, shaking his head. All these are demon gestures which Tarō Kaja uses to check if the demon is indeed himself. There is no more doubt that he has been transformed into a demon. Upon making the astonishing discovery, Tarō Kaja steps back, sinks down onto the floor, and cries. Nobody will accept him, he says to himself, but maybe his master will keep him since he has known him for so many years. In the state of utmost agony and panic, Tarō Kaja goes back and implores his master to keep him as a servant. The master refuses and tells him to get out. Tarō Kaja's grief is intensified, and he cries. He decides to go back to the fountain and die there. When he jumps, the demon mask comes off. He takes the mask to the master and reports that the demon has shed its shell. The final line (dialogue ending) by Tarō Kaja, "The demon has shed its shell," serves as a punch line.

The transformation into a demon comes as a total shock to Tarō Kaja. He was not directly responsible for the sudden change of his fate. The dramatic action up to his discovery of the dreadful "truth" is a preparation for transporting the shite's state of mind. As in Onigawara,
the change in Tarō Kaja's mind is caused by an internal impetus, when he realizes a crucial "fact"—here also a significant revelation." The emotional nature of Tarō Kaja's enthralment, however, is different from that in Onigawara: Tarō Kaja becomes frightened out of his wits. We should note also that Tarō Kaja has drunk much sake earlier and that because he has just awakened from deep sleep, he is in a vulnerable state when he discovers the change in his form. Therefore, the transformation is especially shocking to him. The revelation that he has turned into a demon, therefore, marks his entering a state of rapture. He remains in a state of uncontrollable grief until the end of the main action. Rapture and the play are completed abruptly by the dramatic device of making a point of the joke—the demon shedding its shell.

Hikuzu (Tea Chaff) takes almost exactly the same course of action as Nukegara: it is the second servant character, Jirō Kaja (kado), who effects the demon transformation on Tarō Kaja (shite), and in this play Tarō Kaja's vulnerable state is created by slumber induced by the monotonous task of grinding tea. The demon mask comes off when Jirō Kaja pushes Tarō Kaja away, as the latter implores him for help as a last resort. The ending is the chasing off.

There are several plays in which one character wears a demon mask to intentionally frighten another, as in Kōjidawara (The Tangerine Bag) and Oba ga Sake (The Stingy Aunt and Her Sake). In these examples, the characters who are frightened are not the shite, nor are they in a vulnerable state at the moment. Their fright does not come through as revelation of some shocking "truth"; they are simply
victims of another's trick. Also, the scene of fright is not elaborated upon to the extent of the characters becoming carried away. Therefore, rapture is not created.

*Nukegara* and *Hikuzu* which we have just seen, follow the basic format of internally-incited character rapture. The emotion that is incited is fright. In these plays, it can also be seen that characters may sometimes be in a vulnerable state just before rapture occurs. There are several plays in which a character's vulnerability also affects the change in his state of mind, while following the basic pattern of internally-incited character rapture. They are: *Akubō* (*Akubō Mends His Ways*), *Akutarō* (*Akutarō Reforms*), and *Hōshi ga Haha* (*The Baby's Mother*). The main characters in these plays are in a vulnerable state because they have drunk much and either sober up or wake from deep sleep. These plays are characterized by the result—reform—of the characters' rapture.

*Akubō* is the *shite* in the play *Akubō*. He is a notorious drunkard. His name means "bad" (*aku* "kid (or priest)" (*bō*). *Akubō* enters the dramatic situation in a drunken state. He threatens a travelling priest (*ado*) with his halberd and forces the priest to accompany him to an inn. At the inn, *Akubō* makes the priest give him a massage, and as he gets comfortable, he falls asleep. The priest learns from the innkeeper (*ko ado*) that *Akubō* is a famous ruffian of the neighborhood. Having been treated roughly, the priest decides to get even with *Akubō*. While *Akubō* is asleep, the priest strips his clothes
off and replaces them with a priest's attire. He also takes away the halberd and small sword and replaces them with his umbrella and a resting staff for Zen meditation. The priest exits quickly.

When Akubō wakes up, he is surprised by the change. He remembers that he has brought the priest to the inn a while ago, although it feels as if it had happened in a dream. He thinks the priest must have been either Buddha himself or Daruma (達磨) (Bodhidharma) who appeared to him to enlighten him. Deeply touched by the miracle, he decides to follow the path of Buddha. When he has made the decision, the significance of the event suddenly overwhelms him: "Still; little did I dream that I would fall into such a pitiful shape!" Akubō cries aloud, and gives himself over to intense emotion. He chants about his state:

Akubō (chants): Unexpected priesthood,
Without intending to be one,
I am now a priest.
This robe of a priest's
In exchange for my clothes;
This priest staff
In exchange for my halberd;
Carrying the staff, I set out
Asking for alms.
Alms! Alms to a mendicant!

The chant expresses Akubō's feelings simply, but at the same time, it purifies his state of mind, and elevates him to priesthood.

Akutarō follows a plot similar to Akubō, but the two plays differ somewhat in their treatment of character rapture. Akutarō means "bad" (aku) "boy" (Tarō: Japanese version of Tom, Dick and Harry, and also a popular name for the first son). Akutarō (shite) comes out carrying a halberd. He goes to his uncle's house and gets completely drunk. He
leaves, and he falls asleep in the middle of the road. While Akutarō is asleep, the uncle (ado) comes along and changes his nephew's appearance into that of a priest. The uncle also shaves Akutarō's beard, moustache and head (a cloth cap is placed on Akutarō's head to indicate it is shaven). The uncle talks to the sleeping "victim" to mend his ways and follow the path of Buddha from now on.

When Akutarō wakes up, he is surprised by the change. He remembers hearing someone speak in his dream telling him in the message that his name from now on will be "Namu Amida Butsu" (which is actually a popular sutra or prayer). He decides to follow the path of Buddha but is overwhelmed by the drastic change in his fate. He cries aloud.

Up to this point, the plot of Akutarō is almost the same as Akubō. In the two plays, the shite are both in a vulnerable state from drinking and falling asleep before they discover the change in their appearance. The difference occurs after they cry. Akubō immerses himself in the overwhelming emotion, and his final chant heightens his rapturous state of mind and, at the same time, completes the play. Akutarō's emotional enthrallment, on the other hand, is short-lived and the play continues on when the third character (ko ado)--a travelling priest of the Jōdo sect--enters. The subsequent scene between Akutarō and the priest requires a separate analysis because Akutarō becomes enraptured anew, but in a different way. The final scene will be commented upon in Chapter VII, in the section on the dancing sutra.

The husband (shite) in Hōshi ga Haha (The Baby's Mother) responds to his revelation similarly to Akubō and Akutarō. The husband comes
home drunk, and feeling audacious under the influence of liquor, he divorces his wife (ado) whom he had been dissatisfied with. The wife departs, leaving their baby behind. Soon after this, the husband leaves the stage in the middle of the play to go out drinking again.4

When the husband appears again, he is in a state of derangement (monogurui).5 He carries a branch of bamboo leaves in his right hand signifying that the character is deranged.6 He chants: "My drinking has crazed my five viscera, and I have become deranged thus. . . ."

As the husband wanders looking for his wife, he dances to the no-style music called kakeri (カケリ).7 This music is used to convey that

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4 A character's exit in the middle of a play is called nakairi (literally: going into in the middle). Nakairi is a practice in no. In those kyogen plays which simulate no structure and styles of staging, a character (not always the shite in kyogen) may make an exit in the middle of a play, and come back in the second part.

5 Derangement refers to temporary sickness of mind, a kind of rapture, caused in this case by remorse.

6 It is a parody of no.

7 The kakeri music is played by the two no hand drums: яти (大鼓) (literally: big drum), and きよ (小鼓) (literally: small drum). The drums are accompanied by the no flute (能管) which is held horizontally. Both яти and きよ are constructed of hour-glass shaped wood, skin on both ends of the wooden body, laced tightly together by orange-colored hemp rope, although only one of the skins is struck. яти—the bigger hand drum—is placed on the left thigh and played strongly with thimbled fingers of the right hand. きよ—the smaller hand drum—is placed on the right shoulder and played with the right hand while the left hand adjusts the tension of the rope on the skin. The two drums repeat a simple pattern called mitsuji (みじ) as shown below, while the flute plays a melody in free rhythm.

beats:

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the character is in a state of absorption. The husband finds his wife. They reconcile, and chant their feelings.

Although in *Hoshi ga Haha*, no scene is shown in which the husband sobers up and gains an understanding of his deed, the setting is the same as in *Akubō* and *Akutarō*: the character is in a vulnerable state from drinking, and the revelation of important "truth" shocks him. The suddenness of the husband's rapture (derangement) is stylistically solved by having him chant about his state when he returns to the stage in a transported condition and by the *kakeri* music.9

Character rapture in plays like *Akubō*, *Akutarō*, and *Hoshi ga Haha* is triggered by revelation of some important "truth." The character's

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**Note:** the underlined are drummers' calls.

- strong and full sound of *ko tsuzumi*
- light and high sound of *ko tsuzumi*
- strong and full sound of *o tsuzumi*

8 The *kakeri* music is used in several other plays: all seven "spirit" plays (dance *kyōgen*), *Kanaoka* (Kanaoka, the Love-crazed Painter), and *Natorigawa* (The Name Stealing River). Although the *kakeri* music conveys a state of absorption and can be considered a clue to distinguish a character's state of rapture, I exclude most plays above from my analyses of character rapture because of elements specific to these plays and extrinsic to *kyōgen* plays—"spirit" plays parody a dream-play format of no and *Kanaoka* parodies derangement plays of no. I will look at these plays in Chapter VIII from the viewpoint of rapture of action in the abstract. Only in *Natorigawa*, however, I consider the *kakeri* music to be used to express character rapture as in *Hoshi ga Haha*, expressing a nature of character rapture similar to fright—the *kakeri* music is used in *Natorigawa* while the *shite* (priest) looks for his priest names which he believes the river he crossed has stolen.

9 In my analyses, derangement of a character does not automatically constitute character rapture. There are two other plays in which the *shite* is deranged: *Kanaoka* (Kanaoka, the Love-crazed Painter) and *Makura Monogurui* (Grandfather in Love). In both of these plays, the *shite* enters a dramatic action in a state of derangement. These cases are excluded from character rapture because the *shite's* rapture does not occur during the main action.
state of rapture is emotional enthrallment, specifically in the examples of nostalgia and fright. In the group of plays we have just seen, rapture leads to the character's reform. I will take a look at one more play before we conclude our study of internally-incited character rapture.

The example is Kawakami (Blindness, Sight and Blindness Again) which is currently in the Izumi school only. There are two characters: the husband (shite) and wife (ado), and unlike most other husband-wife plays, the theme of Kawakami is compassion and love between the couple.\footnote{Several scholars have grouped some 20 plays, dealing with husband-and-wife relationships under the husband-and-wife category \( (fufu \, mono) \). See: \textit{Kyogen Sōran (A Conspectus of Kyogen)}, pp. 20-22.}

In the play, the husband has been blind for about ten years. He hears that jizō (guardian bodhisattva, usually of children) up the nearby river has become famous for its curing power. Telling his wife of his plan to pay homage to the jizō, he leaves home. He arrives at the temple and spends the night there. He talks with other people who have come to the temple, either like himself to be cured of their ailment, or to thank the jizō for fulfilling their wish (the actor playing the husband acts as though there are other people around him). He falls asleep and has a divine dream message. To his joy, he begins to see again. He throws away his blindman's stick. In his dream, however, he was told to accomplish one thing in exchange for his returned sight.

In the meantime, worried about her husband's late return, his wife comes to see him. When they meet on the way, they are first happy about
the miraculous healing. The husband proceeds to tell her that the jizō would not cure his eyes for nothing, and that he has told the husband to divorce his wife in return for the miracle. According to the jizō, the husband explains, their marriage is a bad match, causing him to go blind. The wife gets very angry, and starts abusing the jizō for giving such an unjust demand. She also suspects that her husband intends to marry another woman now that his eyes are normal again. Her anger touches the husband. He realizes that he is acting selfishly in his request. He then voluntarily decides to disregard his promise to the jizō, risking the forfeiture of the miracle. His voice quiets down as he says slowly: "There is nothing else to be done," as if to prepare himself for the possible consequence. His wife tries to keep up his spirits saying that the jizō will not reclaim the miracle once he has performed it, but the husband is not that optimistic.

When they start on their way home, the husband finds the world has become dark again, and his eyes are beginning to hurt. The wife looks at his eyes and finds that they have reverted to their old "cloudy" state. The husband breaks down into tears. The excerpt below illustrates this important transition scene:

(The husband and wife start walking.)

Husband: Wife, wife?
Wife: Yes?
Husband: Where are you?
Wife: I am right here.
Husband: Ah, you are there....
Wife: Yes, I am here.
Husband: It seems like my eyes are getting itchy.
Wife: You are only imagining that.
Husband: No, it can't be my imagination.
(Suddenly, in surprise)
Wife: Wife, wife! Where are you!
Wife (immediately, in a louder voice): I am right here!
Husband (immediately, stamping): Ah, it hurts, hurts! My eyes hurt terribly.
Wife: Open your eyes anyway.
Husband (helplessly): I cannot open them for some reason.
Wife: Let me see. Let me help you open your eyes.
Husband (immediately): Ah, it hurts, it hurts!
Wife (clearly): What shall we do?
Husband (deliberate, strong voice): Please take a look at my eyes.
Wife (clearly): I will do that. (She checks the eyes.) My goodness heavens!
Husband: What?
Wife (slowly): Your eyes have been as clear as can be till now, but now they are back to that white cloudy state again.
Husband: What, you say my eyes are back to the white cloudy state?
Wife: That is right, husband.
Husband (cries): Ehe, ehe, ehe ehe ehe ... .
I thought this would happen, and that is why I tried

11 In kyōgen, the crying gesture (shiori しょり ) is somewhat exaggerated. The thumb is folded inside the palm while the rest of the fingers are stretched, touching each other. A character brings either one arm, right or left, or both arms rounded at the elbow, high enough to screen the eyes, keeping a fair distance from the face which is tilted forward a bit. As the character cries, he rocks the upper body back and
to reason with you. But you would not listen... See what happened? I am blind again. (He cries.)
Eee ehe ehe ehe . . .

Wife: I disagreed with you simply because you are so dear to me. Please, please understand. (She cries.)

When the husband says, "There is nothing else to be done," he seems to anticipate that he cannot escape the reversal of the miracle. When his foreboding becomes an actuality in his own flesh, however, his shock is nevertheless severe. The awesome truth is revealed that, even though the miracle did happen, it had one condition; since that one condition is unfulfilled, the miracle has to be nullified, and that is all there is to it. The reversal of the miracle is cruel, especially when the husband has briefly enjoyed returned eyesight. Grief overcomes him completely, and shame or no shame, the grown man cries like a small child, totally drowned in his emotions.

The first part of Kawakami, up to the point of "revelation," consists of a straightforward dramatic situation in which the husband pursues his purpose, achieves it, and goes on his way home. This part brings out, in a tightly knit series of mimetic actions, the husband's elation as his wish is fulfilled through miraculous means. This provides a powerful contrast to the ensuing reversal of happiness into total misery, manifesting rapture in the husband.

The characters express their sorrow in chant:

forth, sometimes crying aloud: "Ehe, ehe, ehe ehe ehe . . .," as the husband does in Kawakami. Although it is fairly stylized, kyōgen crying expresses a character's grief honestly and outwardly.
Husband (chants): Is this a dream? Oh, so miserable!
Is it a dream or reality?
Am I asleep or awake?
Ah, the world is impermanent;
It is a floating world where one is punished for his sin.
My eyes were black till just now, and
They are all white again.
Ah, how miserable!

Wife (chants): Do not grieve so much.
It may all be the doings of your karma
From the previous incarnation.

Together (chant): Is this what a proverb meant?—
"You become blind because of your karma."
Ah, we know that now, with our own sadness.

After the chant, the husband regrets having thrown away his blindman's
stick. The wife offers her hand to lead him home.

The chanting by the husband and wife elevates their emotion to a
higher level. The husband's grief is so intense that it threatens to
get out of hand, unless the crying is solved by some dramatic means.
As the laughter in Onigawara (The Demon-faced Tile) consummates the
character's emotion (though it is dramatically irrelevant), the chant in
Kawakami universalizes the characters' agony by purifying it. The
ending is powerful and elevating. The Ōkura school which later dis-
continued Kawakami, had in its mid-seventeenth century version a more
typical ending: the wife becomes extremely suspicious and jealous of
her husband's conduct, and the play ends when the wife chases the husband
off in anger.¹² The Izumi school version of the play, on the other hand,

¹²Ikeda Hiroshi (池田広司) and Kitahaha Yasuo (北原岳雄),
大蔵尾明 振言養の研究 (Ōkura Tora'akira Kyōgen Shū no Kenkyū)
(Study of Kyōgen Scripts Written down by Ōkura Tora'akira), 3 vols.
goes one step further in exploring its dramatic possibilities, and may result from a later development.\textsuperscript{13}

Kawakami follows a pattern of events characteristic of internally-incited character rapture. The early part of the play prepares for the revelation of an important "truth"—the reversal of the miracle—and the shite becomes carried away by the enthralling emotions. We have also seen how the chant purifies and elevates the shite's state of mind. One distinguishing feature of the play is the pathetic contents of the scene of rapture.

Thus, the examples of internally-incited character rapture share basic dynamic characteristics, and their diversity comes from the nature of their rapture—nostalgia, fright, reform or pathos.

\textbf{Summary}

In character rapture which is incited by an internal impetus, the character enters a dramatic situation with no thought of possibly becoming so emotionally involved in that situation as to give up control over his mind. The "seed" for the transportation of his state is prepared in the dramatic situation. When the situation matures and the "seed" is revealed to the character, he recognizes the situation's significance (internal impetus) and he is thrown into a state of emotional enthrallment.

\textsuperscript{13}Kawakami is not mentioned in the Ōkura school after Tora'akira scripts of 1642. The play appears in the Izumi school's repertory list later than Tora'akira's from around the middle of the Edo period. Kyōgen Jiten: Jikō Hen (Dictionary of Kyōgen: Items), p. 97. A similar contrast exists between the two schools in the treatment of ending as in Ina Shimmel (The Unsuccessful Tea Shop 神明).
Especially because the character does not have any knowledge of the "truth" until that moment, he is an easy prey to shock; before he knows it, he is plunged into the swirls of overwhelming emotion.
CHAPTER VI
MANIFESTATION OF CHARACTER RAPTURE:
EXTERNAL INCITEMENT, TYPE I

The second category of character rapture in my classification is that induced by an impetus incited externally through a character's activity. I will refer to this as "character rapture by external incitement." There are two types (subcategories) of external incitement: that initiated by strong psychic urge (analyzed in this chapter) and that induced directly by an impetus generated in a character's activity (analyzed in the following chapter).

In several kyōgen plays, a character enters a dramatic situation with a strong desire or obsession with a fixed idea. A psychic urge motivates him to get involved in a situation. He makes efforts through various activities to satisfy his desire or obsession. These activities generate an impetus that directly functions to transport his state of mind to rapture. In short, the activity, which is external and initiated by strong psychic urge, is directly responsible for character rapture.

The shite in Uguisu (The Nightingale/Bush Warbler) is a retainer of Lord Umewaka (梅岩). He is anxious to receive the Lord's favor. The Lord happens to like singing birds, and although the retainer "has never caught a grasshopper in his life," he decides to try his luck catching Japanese bush warblers. The retainer goes to a field, carrying a limed pole. He finds a bush warbler sitting in a bird cage. It belongs to another character (ado), a man from the vicinity, who
happened to bring out his bird to let it practice singing in the field. The retainer does not know this and immediately tries to pick up the cage and take it home, since nobody seems to claim it. Of course he is stopped by the owner. The retainer offers to buy the bird, but since he does not have money with him, he promises to send it to the owner later. Common sense is what the retainer does not possess, as well as skills to gain what he wants. The owner, in contrast, is a hard-headed realist. He will not risk losing his precious bird for nothing. He notices a sword that the retainer is carrying and offers to exchange the bird for it. The retainer, in turn, suggests that he will bet the sword if the owner gives him a chance to catch the bird with the pole. The bird is trapped in the cage, but he convinces the owner, saying that he has not caught a single grasshopper in his life and that therefore the bet should be advantageous to the owner. The retainer seems to think that since the bird is in the cage, his chance of successfully catching it is not bad, either.

The retainer first asks the owner if he may try poking at the bird about 20 times. Since the owner does not agree, the retainer reduces the number to 15, to 10, then to 5; finally he implores the owner for at least two chances. The owner insists that the retainer try only once. The retainer gets ready to try. When he is about to poke at the bird, he is stopped by the owner, since he is standing too close to the cage. The retainer goes toward the main character's pillar (shite-bashiira). This time, he dashes toward the cage, only to be stopped again by the owner, who does not approve of the approach. Finally, the retainer goes back to the main character's pillar, and walks down to the cage from the left and then from the right side of the cage. At the
moment he thrusts the pole, he stumbles forward, missing the bird. The owner is happy that the retainer failed. Without hearing the owner, however, the retainer immediately proceeds to try again. Surprised, the owner demands another bet. The retainer tells him he will give him something later. But the owner demands to have a bet now. The retainer decides to bet his master's small sword. This time, the retainer makes sure everything is working all right. He adjusts the bird lime at the tip of the pole (silver paper is used for the lime) and also bends the pole into a right angle. He gets set and goes again, saying, "Sōrya, sōrya, sōrya . . ." (Here, here, here . . .), which accelerates. With a stamp, the retainer stumbles forward again.

Owner (happily): You have missed again.
Retainer: It is too bad. Well, let me try again.
Owner: Oh, stop, stop. Show me another bet.
Retainer: Give me at least one bonus try.
Owner: No, no. There is no such thing as a bonus try. This is my precious bird, so I will take it back home now.
Retainer: I will show you another bet.
Owner: I am not interested any more.
Retainer: That is too cruel. Please be understanding and give me one more try.
Owner (leading): No, I won't; no, I won't . . . (He exits.)
Retainer (overlapping the voice of the owner): Please come back!

(The retainer is left alone on stage.)

Already during his attempts to catch the bird, the retainer ceases to acknowledge the reality of the situation. When the retainer tries to
catch the bird, he becomes trapped by his obsessive desire, and gradually he becomes carried away as his effort intensifies. We may say that when the retainer forgets about the rule of his bet and proceeds to try again without hearing the owner's protest, he is no longer in control of himself. He forgets himself and becomes absorbed in the action; that is, he becomes enraptured due to the impetus of the action that binds his mind.

In one of the very few accounts about kyōgen performance practices from the Muromachi period, there is a report on how Uguisu was received at a no-kyōgen performance held in June, 1497. The performance was held in Yamashina, Kyoto, to commemorate the twenty-fifth anniversary of a famous priest's death. Performers were invited from Sakai, south of Osaka. The commentary runs:

There was a kyōgen play about poking at a bush warbler. In it, the retainer does not notice that he dropped his swords; does not hear the other man reproaching him, but he is absorbed in the act of bird catching. Saint Rennyo (如来), thinking this interesting, said that a man has to exert so much will-power into a mere worldly act of impermanent (kari no) nature. So much more so with Buddhism. Saint Rennyo requested that the same play be repeated in the following day's no program. 1

From this account we can tell that Uguisu created a similar effect almost five centuries ago. Although interpreted from the viewpoint of Buddhism, the retainer's absorption--rapture--struck a medieval viewer as extremely interesting.

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1 Priest Kūzen (空善), 山科連署記 (Yamashina Rensho Ki) (Records of Events at Yamashina), as quoted in Sasano Ken, 然言能形態論 ("Kyōgen-No Keitai Ron") ("On the Form of Kyōgen"), 聖語と国文学 (Kokugo to Kokubungaku) (Japanese Language and Literature), October 1931, p. 419. St. Rennyo, mentioned in the quotation, is the founder of Honganji Temple at Yamashina.
We do not know how the ending of the play was staged in the medieval performance cited above. The Ōkura school does not have Ugusiu in the repertory. In the Sagi version, the retainer runs away with the bird after he fails to catch it with the pole.\(^2\) The Izumi school treats the ending differently. When the owner leaves the stage abruptly, the retainer is left alone. His obsessive desire has not been fulfilled, and he is not yet freed of the desire. The situation, however, is no longer applicable since there is no more bush warbler. In the Izumi school, the retainer remembers a sad story about a bush warbler, and likening his sad fate to the story, he narrates it.

The story is about a beautiful young boy who served at a temple. The temple priest loved him, but the boy died and was transformed into a bush warbler. It came flying down to a plum tree in the temple grounds and recited a poem: "In Spring; though morning and evening I come, I return home without seeing him." People cried about the pitiful fate of the boy and the priest. The retainer in the play likens himself to the priest, and the boy to the master, Lord Umewaka. The boy returned in the form of a graceful bush warbler, and the retainer wishes the sword of Lord Umewaka to return to him, carried at least by humble sparrows. The retainer then recites a waka poem (thirty-one syllable poetry 三十一音歌). He looks down at the pole. "This pole is to blame," he says and breaks the pole in half. He exits.

Unlike the shite in the plays we have examined in the previous chapter, the shite in Ugusiu is not totally innocent of the later development of the situation. He carries the "seed" or the possibility

\(^2\)Kyōgen Jiten: Jikō Ken (Dictionary of Kyōgen: Items), p. 34.
for later rapture planted in his mind already—he has a strong desire to obtain a bush warbler. He gets into a situation, and because of the desire, he becomes involved with the effort. During the effort-making, the retainer's desire turns into obsession, and he becomes unable to control his emotion and action. The shite's rapture becomes manifest in his activity during the effort—like a mindless windup toy, he continues poking at the bird. When the activity ends, the retainer remains helpless; he is still enthralled. Even if the world has crumbled down on his face, however, the retainer is not ready to accept the cruel reality. By remembering a story and reciting it, the retainer objectifies the situation. He has found a way to survive the failure by drawing a bigger circle around the reality. The recitation of the poem also helps him purge himself of the inevitable pain of failure. The reciting of the narrative and the poem thus purify and elevate the shite's rapturous state, as well as consummating the energy of rapture within the boundary of performance time and space.

There are several other plays in which a character makes an effort because of some strong psychic urge, but in these his urge is satisfied. Bōshibari (Tied to a Pole) is one example. In the play, the master (ado) has to go on an errand, but he cannot trust his two servants to stay home with his storehouse full of sake. He flatters Tarō Kaja (shite) into demonstrating pole-fighting techniques, and at the moment Tarō Kaja holds the pole horizontally on his shoulders, the master ties him up at the wrists with the help of Jirō Kaja (ko ado). When Jirō Kaja laughs deridingly at the senior servant, the master gets behind him, tying his hands at the back. The master leaves.
Though left behind in a clumsy state, the servants badly want to drink their master's sake; they decide to go to the storehouse to at least smell the sake. The actor playing Tarō Kaja mimes opening the lock and sliding the heavy doors, while saying, "Pin"—onomatopoeic sound of the lock—and, "Gī, gara, gara, gara gara gara . . . "—the doors opening. The actor also mimes peeling the cover off a sake jar. Tarō Kaja breathes in the smell of sake deeply. Once he smells the sake, however, Tarō Kaja cannot any longer control his desire to drink. He thinks of a way:

Tarō Kaja: I have got an idea. I will dip sake with this. (He goes to the ado location and receives a lid of a lacquered container from a stage assistant.)

Jirō Kaja (standing at the jō za near the shite pillar, facing front): I wonder if you can manage.

Tarō Kaja (coming down center, slightly off left): Let me try anyway. (He dips sake successfully.) I want to offer this to you first, but I think I will go ahead and taste it myself.

Jirō Kaja (in an ironic tone, as if to himself): Try if you can.

Tarō Kaja (turns his head sharply to the cup in his right hand; freezes the pose): I cannot drink!

Jirō Kaja: I see you cannot. Well, in that case, why don't you help me drink it?

Tarō Kaja: You will drink this?

Jirō Kaja: Sure, let me try.

Tarō Kaja: Very well then, drink. (Tarō Kaja walks up to Jirō Kaja who kneels to drink from the cup.)

Tarō Kaja dips another cup full, and tries to drink it without success. Jirō Kaja gets to drink the second one also. Finally, Tarō Kaja thinks of a bright idea: he lets Jirō Kaja hold the cup so that he himself
can kneel down to drink. In this way, they keep drinking. The more they drink, the merrier they become. Having had enough to drink, they sit down at upstage center (daishō mae) and laugh. Ecstatic and quite drunk, they start chanting and dancing:

Tarō Kaja: This has turned out to be a wonderful drinking party.

Jirō Kaja: How right you are!

Tarō Kaja: Come, come, Jirō Kaja. Get up and dance something.

Jirō Kaja: How can I dance? See, I am all tied up!

Tarō Kaja: That way, the dance will be still more interesting. Come on, dance!

Jirō Kaja: If you insist, I will try. Sing the chorus part, will you?

Tarō Kaja: Sure thing.

(Jirō Kaja dances "Nanatsugo."

Tarō Kaja: Well done, well done.

(Jirō Kaja sits down.)

Jirō Kaja: Come, come. It is your turn now. Get up and dance.

Tarō Kaja: Well, you see, I am kind of all spread out. Let me pass.

Jirō Kaja: What, you want to pass? I cannot let you do that.

Tarō Kaja: If you insist, I will try. Sing the chorus part for me, will you?

Jirō Kaja: Sure thing.

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3"Nanatsugo" (girl of seven 七 つ ) is a ko mai (short independent dance piece). Dance movement is predominantly interpretive of the lyrics.
(Taro Kaja dances "Hana no Sode."\(^4\))

Jiro Kaja: Well done, well done.

(Taro Kaja returns to his seat.)

When the servants have had enough of dancing and chanting, they sit down side by side at upstage center (daishō mae) with a bowl of sake in front. Taro Kaja notices the reflection of their master in the sake; the master is back and standing behind them. Not knowing that the master has returned, Taro Kaja concludes that the master's attachment to his material possessions is so intense that his phantom has made itself appear in the sake. The servants then decide to compose a rō-style chant about the master's attachment:

Taro Kaja (chants): How wonderful we have sake right here!

Jiro Kaja (chants): Though we have only one master,

Taro Kaja (chants): He has two shadows, appearing in two places.

Together (chant): At night, the overflowing cup of sake carries our master's shadow; But we servants of the household will not believe it is the master.\(^5\)

The play ends when the master chases the servants off in anger.

In the play, when the master goes out, leaving the two servants behind, the servants do not know what to do for one moment. The action picks up again when they decide to go to the sake storehouse. Once

\(^4\)"Hana no Sode" (sleeves of flowers 花の袖) is another ko mai dance piece.

\(^5\)The chant is a parody of a section in the no play, Matsu Kaze (松風) (literally: pine breeze).
Taro Kaja manages to smell the sake, however, the desire turns into obsession. Taro Kaja's particular mimesis demonstrates the shift from desire to obsession. He dips up sake into a large container. He decides to drink the sake first, before he offers some to Jiro Kaja. When he turns his head sharply to the cup, Taro Kaja shows there is no doubt in his mind that he will drink the sake, he thinks of nothing but drinking the sake. Once he comes upon a bright idea and starts drinking, Taro Kaja flies off to a never-never land of ecstatic bliss.

The second servant, Jiro Kaja, does not initiate action. He functions in the play to bring out clearly Taro Kaja's desire and obsessive efforts. By going along with Taro Kaja, Jiro Kaja is tacitly encouraging the senior servant's action. In short, Jiro Kaja helps enlarge Taro Kaja's action. Thus, in the drinking scene, Jiro Kaja contributes to energizing the rapture-inducing stage action—Taro Kaja's effort to drink, his success, and his transportation to a state of rapture.

Bōshibari is thus another example of externally-incited character rapture in which the shite's action is initiated by a desire; that is, he does not enter the dramatic situation naturally. As he makes an effort to satisfy the desire, the desire turns into obsession. The effort-making generates an impetus that urges the shite on. What is different in this play from Uguisu is that the shite succeeds in his effort. The rapturous state of the shite in Uguisu becomes manifest during the effort-making, when he loses control over his emotion and action. The rapturous state of Taro Kaja in Bōshibari, on the other hand, becomes manifest at the point when he finally succeeds in drinking the sake. His obsession disappears instantly and he gives himself up
totally to the enjoyment of drinking; he begins to indulge himself in the pleasurable activities of chanting and dancing. Tarō Kaja's rapture is manifest in his behavior of merry-making. He is off to his own world without a worry in the world. He is so totally carried away that when he sees the reflection of the angry master in the *sake*, Tarō Kaja's wild imagination finds suitable expression--making fun of the master by chanting about his materialistic attachment. This chant elevates the servants' state of rapture to a climax.

Another servant play, *Busu* (The Delicious Fatal Poison 东方财富), follows almost exactly the same steps to character rapture as *Bōshibari*. The key difference is that instead of *sake*, the object the two servants go after in *Busu* is the master's unrefined sugar.

In the play, the master (*ado*) needs to go on an errand. He has a jar full of sugar that he feels he cannot entrust it with his servants. He calls them in and warns them that the jar contains something so deadly poisonous that even a waft of air from the direction of the jar will annihilate a man. After the master leaves, Tarō Kaja (*shite*) and Jirō Kaja (*ko* *ado*) become curious about what the jar might contain. They become so intensely curious that they have to investigate it. Tarō Kaja suggests to Jirō Kaja that they approach the jar by fanning their way in. Thus, Tarō Kaja succeeds first in untying the string and then taking off the lid. Tarō Kaja bravely goes near to take a peek inside the jar. He finds out it contains sugar. Upon discovering this, the two servants get audacious and start licking the sugar until they finish it all up. It is only after they have eaten up the delicious "poison" that they realize they have to find an excuse to tell the master when he
returns. Encouraged by their exhilaration from having satisfied their desire fully, they decide to take advantage of their master's selfish lie that if anyone eats the contents of the jar, he will surely die. They tear up the master's hanging scroll and break his precious tea bowl. They take great delight in destroying these expensive items. When the master comes home, he finds the servants sitting on the floor, crying bitterly. The servants explain that while they were wrestling with each other to kill time, they happened to break the master's precious hanging scroll and tea bowl; they ate the poison in order to die so that they might atone for their wrong. While the master stands in a state of shock, the servants chant, in a deriding tone, how they tried to die by eating the poison but somehow could not die. The master chases them off in anger.

In Busu, the servants' actions are initiated by their strong curiosity about the contents of the jar. They undertake to satisfy their curiosity. Their efforts—fanning, untieing the string, and so on—get them involved in the pursuit more and more, creating impetus for the subsequent rapture (external incitement). When the effort succeeds (the discovery of sugar), they fly off to a state of rapture. Exalted, they eat up the sugar and destroy the master's treasure. These activities after the discovery of sugar express their state of rapture. Their rapture climaxes when they chant about the situation, while tacitly ridiculing the master's stinginess.

Another example of externally-incited character rapture occurs in Isurigitsune (Fox Trapping). The shite in the play is an animal—a fox.
The play follows the no-style two-part structure and also uses no-style chant for self-introduction (nanori) and travelling (michiyuki). Although the dramatic contents are quite different from the earlier examples, Tsurigitsune shares basically the same rapture manifestations.

The play deals with a fox over 100 years old in his desperate mission to save a family of fox, which is near extinction because of a hunter. In the first part of the play, the fox appears disguised as the hunter's priest uncle, Hakuzōsu (白蔵主). The fox exits in the middle of the play (nakairi) and comes out again in his true fox form. In our analysis, I will deal only with the first part during which character rapture becomes manifest and complete.

The play opens when the fox appears and chants softly and in an extremely low voice a passage about his situation. The chant expresses the shite's intense emotional state. Immediately after the chant and some lines, the fox checks his reflection in water to make sure he has

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6 Kyōgen makes use of a folkloric belief that a fox or a badger can turn itself into a human being, or anything else it wishes. In Tsurigitsune, the dramatization of the folk legend is further heightened by transforming the old obsessed fox into a man of religion. A mask called Hakuzōsu is used to represent the transformed state. In the mask used in the Izumi school, we see the intensity of the fox's emotion and how his obsession is transmuted into an old priest's expression, which represents a person's face and simultaneously projects the abnormal intensity of the obsession.

7 This opening passage in chant is shidai (literally: proceedings; circumstances). It is a lyrical chant sung right after no-style music of the same name, and upon a character's entrance. Shidai (the entrance chant) is a practice borrowed from no. A fair number of kyōgen plays have this chant. It is used in the demon plays, the yamabushi plays, the priest plays, and the blindman plays, among others.
transformed himself into the priest successfully. He then travels to the hunter's house while he chants. Upon reaching the house, the fox says that so far everything has worked out well; especially he feels fortunate not to have seen a dog. As soon as he says this, the fox thinks he has heard a dog barking. The audience does not hear any sound here. The fox becomes relieved when he concludes that the dog is somewhere far away. The fox asks the hunter for admission (annai). It is the first confrontation with the enemy. The hunter, who has been sitting at upstage left (ado za), comes down and calls out in surprise, "Oh, Uncle Hakuzosu!" The fox's disguise is successful after all, but there is a moment of hesitation on the fox's part. He quickly looks at himself to make sure there is nothing that might reveal his true identity. They stand at the entrance to the house (the actors perform as if there were an entrance). The "priest-uncle" asks the hunter if he has been killing animals and if so, what he has done with them. The hunter admits that he has been hunting foxes and explains in details what he does with them: skins for carpet, meat for food, and bones for medicine. Killing creatures is forbidden in Buddhism, and the "priest-uncle" suggests that he tell the nephew a story about how vengeful a fox can be so that the nephew will stop hunting.

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8 Tsurigitsune is considered to be one of the most important and technically demanding plays in both the Okura and Izumi schools. The play has a number of special acting sequence (narai goto) (literally: things that need to be learned; usually referring to acting techniques that a kyōgen actor teaches only to his sons). The fox seeing his reflection in the water is one of the special mimetic sequences, and it is called "water mirror form" (mizu kagami no kata). See: Nomura Manzo (Way of Kyogen) (Tokyo: Wanya Shoten), 1955.

9 This scene constitutes another special mimetic sequence, called "form to express fright of a dog" (inu oji no kata).
The fox goes into the hunter's house. He seats himself on a stool at upstage center (daishō mae), and remains seated during the narration. As he narrates, the fox becomes gradually absorbed in his act. He narrates with a few gestures. The fox's gradual absorption is shown by his occasional fox-like cries when he speaks certain syllables such as t and k sounds. All through the narration, the fox remains a split-second away from revealing his true identity.

When the narrative is finished, the hunter tells the "uncle" that he will give up hunting. The "uncle" demands that he throw away his trap to prove his decision. Reluctantly the hunter brings out the trap; abruptly he thrusts it forward in front of the fox's face. The fox is attracted by the bait in the trap, but he intentionally exaggerates how he, being a Buddhist priest, hates the sight of the bait. The hunter hesitatingly throws it away.

Just before the fox leaves the hunter's house, he is in a semi-delirium. The "priest uncle" extends an invitation to the hunter to visit his temple sometime. He repeats the invitation several times as if talking to himself: "A humble priest like myself does not have much to serve you, but I will make seaweed wrapped in pepper leaves, and serve them with tea. . . ." The fox's semi-delirious state may be explained in terms of release from tension. His tension reaches its peak during the narration. When he finishes the narration, the fox does not know yet how the hunter will respond. The hunter's response is unexpected in that he rather easily tells the "uncle" that he will

10 The narrative about the vengeful fox is also used in the ai kyūgen portion of the no play, Sesshō Seki (The Death Rock).
give up hunting. Thus, within a very short time, the fox's state of mind changes from extreme tension to complete release from it.

Still in the priest's disguise, the fox sets out on his way home. Now that he is alone, he finds an outlet for his elation. He sings a short song in the style of ko uta (小歌) (literally: short song).¹¹

Fox (chants): People spread rumors of my love affairs,
    Because I live in such a fashionable town.
    I better get going,
    Get going to return to my dear old home.
    Here I go with a dainty gait, a dainty gait.

By singing the ko uta, the fox confirms his sense of triumph. The singing also completes, in terms of stage action, the fox's state of rapture. After the singing, the play takes a sudden turn: the fox finds the trap lying on his way. He becomes tempted in spite of himself. The dramatic action develops in an unexpected direction, and the fox's mission turns out a failure after all. As far as this study of character rapture is concerned, however, the fox's state of rapture is completed with the ko uta singing.

¹¹ It is believed that ko uta originally referred to short songs sung during the five-maiden dance in the Imperial palace (gosechi no mai 五節の舞) during the Heian period. The nature of ko uta of this period is unknown. Ko uta in kyōgen refer to short songs considered to have been derived from popular songs during the Muromachi period. They were popular among people of both upper and lower classes. Sung in free rhythm, ko uta have rich tonal ornamentation, often dealing with romantic sentiments. Sometimes they are accompanied by dance. When used without dance, they are often accompanied by gestures, as in Hanago (Visiting Hanago 花子), in which the husband sings ko uta to his servant (who is actually his jealous wife hidden under a kimono). Ko uta later developed into secular popular songs which were also called ko uta but written in different characters: 小歌. During the Edo period, ko uta written in the different characters also referred to
The possibility or "seed" of the fox's rapture is embedded inside his mind in the form of obsession. His obsession motivates all action. The "seed" of rapture starts growing, so to speak, during the fox's narration. The act of narration generates energy that influences the shite's state of mind--therefore, the narration (effort) is the direct cause for transporting the shite's state of mind. The actual transport to rapture takes place when the fox learns that his effort has been successful. Because of the sudden shift from extreme tension to liberation from it, the fox becomes semi-delirious; his state of rapture manifests itself in his subsequent behavior--his repeated invitation for the hunter to visit his temple and the singing of the ko uta on his way home. To summarize, character rapture in Tsurigitsune is incited externally by the impetus created in the narrative act; upon fulfillment of his obsession, the shite realizes the state of rapture in the form of ecstatic happiness.

Summary

We have just studied examples of character rapture incited externally by an impetus created in the activity of a character. The activity is the character's effort to satisfy his strong desire or obsession. The inner psychic urge of the character--desire or obsession--serves as the "seed" or possibility for his rapture, and his activity serves as a catalyst to actualize the possibility. When the effort is unsuccessful, as in Uguisu, we have seen character rapture becomes short songs sung to the accompaniment of shamisen (three-string plucked instrument 三味線).
manifested during the effort in the character's activity. When the effort is successful, character rapture manifests itself in the character's behavior after the effort. When the desire or obsession is fulfilled, character rapture takes the form of ecstatic happiness or elation. If unfulfilled, the character becomes engulfed in confusion.
In the previous two chapters, we have studied two ways in which character rapture is manifested: one is incited purely by internal energy—by the impetus created in the character's mind through the dramatic situation; the other is incited by external energy—by the impetus created in the action involving the character but indirectly by some strong psychic urge that motivates the character to act. In this chapter, I will analyze the second type of externally-incited character rapture.

In a large number of kyogen plays, character rapture is incited purely by external impetus created in the action that happens to involve a character. In these cases, there is nothing in the character's mind in advance of the action to cause him to become carried away. The activity that the character starts performing accumulates energy through acceleration and intensification, and the character eventually becomes affected by the energy. In my classification, I refer to this as "externally-incited character rapture through involvement."

Let us look at one play to see how an external impetus induces rapture in a character.

In Busshi (A Fake Sculptor), the shite (a swindler) deceives an innocent countryman (ado), saying that he is a famous sculptor of Buddha images. He promises to make a Buddhist statue to be installed in a small shrine in the man's village. The swindler's scheme
falls apart when he tried to pose as the image by wearing a mask, and at the same time, tries to act as the sculptor. The countryman, unfortunately, finds a variety of faults with the image, and he asks the "sculptor" to adjust his work. The swindler says that he cannot be with the countryman when he checks the statue, because it is inauspicious for the creator to be found with his creation. When the countryman finds a fault with the image and leaves to report to the "sculptor," the swindler takes off the disguise and runs outside to await the countryman. This sequence is repeated several times gradually getting faster and faster. Finally, the countryman finds the fake sculptor standing as the statue, wearing the mask on the side of his face.

In Busshi, the possibility for character rapture is planted in the situation when the swindler decides to deceive the countryman by pretending to be a sculptor as well as posing as a statue. When the swindler begins going back and forth between two places, the action starts to accelerate and accumulate energy, creating the impetus to drive the shite off balance. The action takes off with a will of its own, so to speak, and the swindler has more and more difficulty catching up with it. He becomes confused and starts acting like a machine, mindlessly going through the same motion. In other words, the impetus created in the accelerating action "automates" the shite's behavior;

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1 A kyōgen masked called oto (♀) is used. Oto is used in most other cases for a young woman who is not attractive, as is the case with all young woman characters in kyōgen.
he becomes overwhelmed by the demanding action. Confusion and uncon-
scious surrender to automated behavior, thus, constitute the shite's
state of rapture.

In character rapture that is externally incited by a character's
involvement in an activity, the energy created in the character's
activity plays a crucial role. In Busshi, the "rapture-inducing"
activity is the uninterrupted sequence of mimesis that accelerates.
In the following sections, I will analyze a number of plays to see
how externally incited character rapture is manifested. I will pay
special attention to a number of performance components—mimesis, dance,
chant, and so on—whose energy through performance induces character
rapture.

**Special Mimesis**

In Busshi, the swindler's action of going back and forth creates
energy to induce rapture in the shite. There is nothing special about
the performance contents of this mimesis. The sequence is special,
however, because it holds a clear purpose for the swindler—one person
acting as two things—and because it is uninterrupted as it accelerates.
Because the sequence is presented as one unit of action, which is dis-
tinguishable from the rest of the play's action, I consider this
mimesis to have special energy-inducing capacity.

**Roku Jizo** (The Six Statues) has a plot and mimetic sequence similar
to Busshi. But instead of one swindler, there are three in **Roku Jizo**
who pose as six statues. **Roku Jizo** is another example where character
rapture is created by an externally-incited impetus of a rapture-inducing mimetic sequence. But because of the number of characters involved in the scheme, the stage effect of the rapture scheme is enhanced.

There are several kinds of rapture-inducing mimesis. They are: rehearsing, task performance, story-telling with gestures (not narrative), and drinking.

Rehearsals

In several plays, a character actually assumes some other role within a play, in a rehearsal situation. In *Uchizata* (The Trial Rehearsal), the husband (*shite*) tells his wife (*ado*) that they are going to pay homage to the Ise shrine with other neighborhood couples. The wife refuses to go, saying that she would feel miserable going on foot when a wealthy man in the group will surely go on horseback. The husband suggests that she ride the wealthy man's cow, since the cow will soon be the husband's. He explains to his wife that the cow was found grazing in their rice field recently and that he has decided to claim the cow for trespassing, even if he has to bring the case to the local officer. The wife reasons that he had better rehearse for the trial since the wealthy man has an advantage of being on friendly terms with the officer, whereas the officer would not even recognize the husband's face. He agrees to rehearse. The wife sits on a stool at the supporting character's location (*waki za*) at downstage left, and plays the officer acting as a judge. The husband plays the wealthy man first, starting his rehearsal at the name-announcing location (*nanori za*) at upstage right.
When the husband plays the wealthy man, flattering words to the judge come out smoothly. Going on to play himself, however, the husband immediately gets nervous and unsure, imagining how roughly he would be treated at the officer's gate to start out with when he asks for admission. Shaky and limp, he makes his way to the "gate," to stage center, when the "judge" shouts out, "Who are you?" At this sudden cry, the husband crumbles down to the floor. Although he starts explaining his cause, all that comes out is a nonsensical mumble. Without giving him a chance to recover, the "judge" continues on with harsh questions. The judge's questioning gradually speeds up. When finally the "judge" shouts out with a stamping, "Get out of my sight!" the husband faints, falling on his back.

The husband in Uchizata starts the rehearsal innocently, since he realizes he should be prepared for a trial to be on a par with the wealthy man who already has an advantage over him. The rehearsal, however, hides the "seed" for his rapture later. The wife plays the judge very well, actually, the "judge" turns out to be especially overpowering. The husband is already suffering from an inferiority complex, and playing himself in front of that judge implies danger to the well-being of the husband's already feeble mind. The husband begins to get involved with the rehearsal. The more involved he becomes, the more real the rehearsal starts to appear to him. The rehearsal affects the mind of the husband by instilling fear into him, and the more he plays, the less sure he becomes of himself.

The rehearsing in Uchizata generates power that increasingly controls the husband's state of mind. Although not as clearly as the mimetic
sequence in Busshi, the rehearsing may be considered special mimesis that affects the character's state of mind. As the rehearsal accelerates (controlled by the "judge"), and mercilessly drives the husband on, he loses control of himself (enraptured). As his rapture climaxes with the wife's outcry and stamp, the husband loses consciousness altogether.

Character rapture incited externally by special mimesis of rehearsing is also found in Shidō Hōgaku (Shidō Hōgaku, the Horse 歩動方角), and in Uri Nusubito (The Melon Thief 瓠盗人). In Shidō Hōgaku, the master (ado) and servant (shite) reverse roles so that Tarō Kaja may practice how to behave if he becomes a master himself in the future. In real life, the master is extremely bossy and treats Tarō Kaja roughly. Taking advantage of the rehearsal situation, Tarō Kaja works off his frustration. He enjoys behaving superior and rough with the master, so he gradually becomes confused: the rehearsal becomes real in Tarō Kaja's mind. At the end when he happens to fall off the horse he has been riding, Tarō Kaja immediately gets back on it again, he thinks. But actually, he has become so carried away that he rides on the master's back, urging him to trot on.

The shite in Uri Nusubito is an amateur thief. He steals melons from a melon patch one night. The thief is frightened by a scarecrow on that first evening. He throws it to the ground when he finds out what it is. He comes back the following night to steal some more melons. He sees the scarecrow is placed there again. The scarecrow reminds him of a sinner, a role in a play scheduled to be presented during the coming Gion festival. The play has a demon tormenting a sinner. Since the thief may perhaps play one of the roles, he decides
to rehearse the play, using the scarecrow as an opponent role. Thus, the thief gets happily absorbed in the rehearsal, forgetting about his initial purpose of stealing more melons.

Character rapture in both *Shido Hōgaku* and *Uri Nusubito* results from the shite's becoming self-forgetful in the enjoyment of the rehearsal, and in both cases the rehearsal constitutes a scene of interest. However, in relation to the overall dramatic scheme, the rehearsal in *Shido Hōgaku* maintains cohesiveness in the plot, whereas the one in *Uri Nusubito* is clearly unrelated to the main plot.

**Task performance**

The mimetic sequence in *Busshi*, *Uchizata*, and some other plays are purposeful activities, and it generates forces that urge the characters on. A "task" also gives a character a purpose for action. Depending upon the situation and contents of the task, the character may become carried away to a rapturous state. Servants in many *kyōgen* plays are ordered to do various tasks, such as going on a shopping errand, fetching somebody, delivering a gift, and so on. A task related to this analysis, however, refers only to the servant's particular engagement such as grinding tea chaff as in *Hikuzu* (Tea Chaff), twisting robes as in *Nawa Nai* (Robe Twisting 綱なり), roasting chestnuts as in *Kuri Yaki* (Roasting Chestnuts 帯焼), and so on. Cooking and reciting sutra in *Sōhachi* (A Priest and a Cook 神八), in particular, demonstrates well how task performance may be used to create character rapture.

In *Sōhachi*, two new servants are hired as a cook and a private home priest. A former priest (shite) applies as a cook, and a former cook (ado) as a priest. The master (ko ado) goes on an errand, leaving
the two with a fish to prepare in a variety of delicate ways, and a
sutra to be chanted while he is gone. Of course, neither of the servants
knows how to do the assigned task. The former priest, called Sohachi,
starts cutting the fish from the head. Seeing this, the former cook
stops the "cook," and asks him why he takes a wrong approach. When they
discover each other's former occupation, they decide to teach one another
how to perform their task. The "cook" sits at the waki za at downstage
left, and the "priest" at the nanori za near the main character's pillar
upstage right with a cutting board in front.

First the "cook" demonstrates how the sutra should be recited.
He recites: "Ujara, ujara . . ." (simulation of sutra recitation). The
"priest" becomes very impressed. Then the "priest" demonstrates how
to prepare fish salad. The actor playing the "priest" gives out the
onomatopoeic sound of cutting, striking the wooden end of the knife
on the cutting board in turn: "Gariri, gariri; chon chon . . ." This
is followed by more sutra chanting by the "cook," then more fish pre-
paration. Thus, the two servants do the task each is most familiar
with. They enjoy it, and gradually they become carried away by it.

The master returns while the servants are merrily working away.
The servants are thrown into confusion, when they find out the master
is back. The "priest" goes to the waki za with the fish, and pretends
to recite a sutra holding the fish as if it were the sutra scroll.
The "cook" takes his sutra scroll to the nanori za, and starts hitting
it with the knife. They are chased off one by one by the master.

The mimesis of task performance in Sohachi consists of crystallized
patterns of gestures, and it provides special interest to the spectators.
The familiarity and fun of the task performance engage the characters'
minds, and the more intense the task performance becomes, the more involved and elated the characters become: the task generates energy to affect their state of mind. In the course of the task performance, thus, the characters become happily enraptured. Because both characters are interested in performing the tasks, and their performance has heightened dynamic value, the scene of their character rapture stands out strongly in the play.

**Story-telling (shikata-banashi) with gestures**

**Shikata-banashi** (story-telling with interpretive gestures 仕方話 ) is another case of special mimesis. Unlike narrative, which are pre-composed independent stories for narration, shikata-banashi takes a form of a character reporting incidents to another in a conversational speech. **Shikata-banashi** is featured in plays such as *Kiku no Hana* (The Chrysanthemum菊の花 ) and *Sora Ude* (The Brave Coward空腕 ). Especially in *Kiku no Hana*, **shikata-banashi** is the primary interest of the play; it illustrates how the reporter becomes carried away as he speaks and demonstrates the incidents.

Tarō Kaja (shite) in *Kiku no Hana* has gone sightseeing to the capital without the master's (ado) knowledge. The master forgives Tarō Kaja, provided the latter tells him what he did in the capital. With gestures, Tarō Kaja tells the master what happened. Tarō Kaja's **shikata-banashi** starts out from the name-announcing location (nanori za) upstage right, moving to stage center (shōchu), and back to the name-announcing location. The master stands at the waki za downstage left.
through the story-telling as a listener. The following is a summary of Tarō Kaja's shikata-banashi:

When he is walking down the street, Tarō Kaja notices a beautiful chrysanthemum garden. The owner of the garden gives him one large flower. The chrysanthemum inserted in his hair, Tarō Kaja strolls down the main street. A group of court ladies pass by and ask Tarō Kaja in a waka poem why he is carrying the flower on his head:

\[
\begin{align*}
\text{Miyako} & \quad \text{ni wa} \quad \text{the capital in (emphatic particle)} \quad \text{Are not there} \\
\text{Tokoro wa} & \quad \text{naki ka} \quad \text{places (particle) no is there?} \quad \text{Anywhere in the capital} \\
\text{Kiku no hana} & \quad \text{For the chrysanthemum} \quad \text{chrysanthemum} \\
\text{Bobo-} & \quad \text{gashira ni} \quad \text{disheveled or wild head in} \quad \text{The large flower} \\
\text{disheveled} & \quad \text{blossoms wildly} \quad \text{in the disheveled head.} \\
\text{Saki} & \quad \text{zo} \quad \text{blooming (emphatic particle)} \\
\text{Midaruru.} & \quad \text{disordered, wildly}
\end{align*}
\]

Tarō Kaja replies in a waka poem that parallels theirs:

\[
\begin{align*}
\text{Miyako} & \quad \text{ni wa} \quad \text{the capital in} \quad \text{There are places in the capital} \\
\text{Tokoro wa} & \quad \text{are do places (particle) there are however}
\end{align*}
\]

\[2\] The "disheveled head" (bobo-gashira) is a pun on the chrysanthemum which resembles the disorderly state of the head.
The ladies are so impressed by the clever reply that they invite Tarō Kaja to join them in a spree in the Gion pleasure quarters. Upon arriving at a restaurant, the ladies go inside, leaving Tarō Kaja behind. He waits a while, but getting impatient, he goes in by himself. He takes an inferior seat (this is his misunderstanding; he actually takes an upper seat away from the entrance), and he waits there (the actor takes a position stage center). A maid comes and takes Tarō Kaja to another position, saying in a rough voice, "You don't belong here!" Tarō Kaja explains to the master listening to the story, "Thus, the maid forced me to take the most superior seat." (Again it is his misunderstanding; Tarō Kaja is actually brought to an inferior seat near the entrance). The actor playing Tarō Kaja moves back to the name-announcing location upstage right. The master interrupts Tarō Kaja's story-telling, saying that he does not understand why the maid took the lowly servant like Tarō Kaja to the superior seat. Tarō Kaja describes to the master that there were many pairs of slippers scattered around near where he was brought. The master points out that the seat is the most inferior one. "Your observation must be correct," Tarō Kaja says to the master. Tarō Kaja goes on to explain what happened after he took the seat.
Though Tarō Kaja has been waiting a long time for food and drink to be served (he steps forward), all the food goes into the other room. Each time he mentions that a person carrying a dish comes out and passed by him, he gestures, turning his head to left, with an expectant look on his face. He also fixes his kimono collar trying to look prim and trying to hide that his pride has been hurt. No longer able to tolerate the poor service, Tarō Kaja goes out of the restaurant, with a gesture of flipping the door curtain roughly. Tarō Kaja goes back to upstage right (he now plays the maid). The maid comes running after him, rolling up her long untied hair. She makes a sudden grab at Tarō Kaja's arm, twisting it upward. (Tarō Kaja plays the two roles in turn one after the other from now on.) She demands that he get "it" out. Tarō Kaja implores her to release her grab first. He wonders what she needs, and he takes out a pair of slippers that he has stolen from the place out of his clothes. To conclude the story-telling, Tarō Kaja proudly tells his master, "So I returned the pair of slippers to her!" The play ends when the master scolds Tarō Kaja for his stupid behavior.

Recalling and re-enacting an enjoyable time he had in Kyoto, Tarō Kaja is in an especially jolly mood from the beginning of his shikata banashi. As his story develops, he begins to let himself loose. Tarō Kaja is a lowly servant and he is treated as such at the restaurant. Furthermore, he is rather greedy. Tarō Kaja, however, pretends innocence toward these dispositions, and exaggerates his story with much ornamentation in order to make himself look glorious. He talks and acts without restraint, and gradually he becomes carried away in
triumphant elation. Thus, the shikata-banashi in Kiku no Hana constitutes a special scene of interest, focusing on Taro Kaja's action and his merry and innocent state of rapture.

So far, we have looked at how mimetic action generates rapture-inducing energy. The mimetic action is characterized by its special contents such as rehearsal, task performance, shikata-banashi, or a particular kind of effort pertaining to individual play situations. In all these cases, the mimetic action is imbued with driving forces to urge the character to go on with the particular activity. The action is presented as an uninterrupted sequence in the play. It accelerates and intensifies gradually so that it yields an impetus to carry the character away to rapture.

Drinking

Although it is questionable to equate drinking as a rapture-inducing mimetic sequence, I have classified several cases of drinking and its results to function as such for two reasons. One reason is that 20 percent of the kyogen repertory have some kind of drinking, and this ratio is too significant to ignore. The other reason is that in some cases, drinking is treated differently from simply getting drunk: after specially choreographed mimetic sequences of drinking, a character gets drunk and his drunk elation is elaborated upon through dance and chant.

Let us look at Kirokuda (The Half Delivered Gift 水六駄) to see how drinking is used as a rapture-inducing activity and how the result of drinking is shown.
In this play, Tarō Kaja (shite) is on his way to deliver gifts to his master's uncle. It is snowy. Tarō Kaja has to drive a dozen oxen up a hill—the oxen carry six bundles of firewood (キロクダ) and six bundles of charcoal. Tarō Kaja himself carries a gift of sake on his shoulder. Chilled terribly, he stops by a teashop on top of the hill to drink some sake to warm up. The owner of the teashop (こうど) happens to be out of sake, and seeing Tarō Kaja carrying a small cask of sake, suggests that Tarō Kaja get warmed up by drinking part of the sake:

Tarō Kaja: Since there is a lot of it in the container, drinking but one cup won't hurt. Still, when there is extra space in the container, the sake will tumble.

Shop Owner: I have got an idea for that.

Tarō Kaja: What will you do?

Owner: Pour some water so that the sake won't tumble.

Tarō Kaja: You have got a good point. This is good sake, so a bit of water won't hurt the taste.

Owner: No, it won't hurt the taste.

Tarō Kaja: I better get warmed up quick; life is meaningful only when you are alive, right? Let me borrow that cup.

Owner (bringing the lid of a lacquered container): Here it is. Well, let me warm the sake.

Tarō Kaja: Wait, wait. I cannot wait till it gets warmed up.

Owner: You are right. Let me pour it for you.

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3 It is suggested by pieces of cotton on Tarō Kaja's clothing and hat as well as by the acting (dialogue and gestures).

4 The actor playing Tarō Kaja has only a stick to express he is driving the oxen, through the hashigakari to the main stage.
Taro Kaja: Quick!

Owner: Sure, I will. (The sound of sake being poured:) dobu dobu dobu...

Taro Kaja (overlapping): 'Enough, enough! (He drinks.)

Owner: How is it?

Taro Kaja: Something cold went down my throat. Beyond that, I really did not taste anything.

Owner: Well, in that case, why don't you have one more cup, and taste the sake this time?

Taro Kaja: Do you think it would be all right if I had one more?

Owner: I am positive.

Taro Kaja: You are right. One cup, or two cups, ah, there won't be any difference at all!

Owner: Come, come, that is the spirit.

Taro Kaja: Please pour me some again.

Owner: Sure I will. Dobu, dobu dobu...

Taro Kaja: Enough, enough! You poured it to the brim again.

(Taro Kaja drinks.)

Owner: How is it this time?

Taro Kaja: I tasted it this time.

Owner: How is the quality of the sake?

Taro Kaja: This is definitely good sake. The first cup simply went down like ice water, but now I feel my body warming up.

Owner: That is indeed excellent.

Taro Kaja: By the way, you look kind of chilled also.

Owner: It has been especially cold today.

Taro Kaja: What do you say? Why don't I serve you one?

Owner: Do you think it will be all right?
Taro Kaja: I cannot just show off. Let me serve you some.

Owner: I have not been this fortunate recently.

The drinking thus turns into a party. Taro Kaja volunteers to dance a ko mai piece called "Uzura Mai" (dance of quail hunting 鴞舞). As Taro Kaja becomes drunk and happy, he becomes bold and generous at the same time. He gives away all "six bundles of firewood" (ki rokuda) to the teashop so that he can keep warm. Taro Kaja lurches his way to the master's uncle's house. When the uncle (ko ado) reads the letter from his nephew, however, he finds the list of gift items does not match what Taro Kaja has just delivered. The uncle questions Taro Kaja about what has happened to the missing items. First, he asks about kirokuda. Taro Kaja takes a took at the letter (as he can read), and insists that the writer of the letter has made a mistake: Kirokuda is not a gift, but it is Taro Kaja's new name. He cannot, however, explain where the sake went. The uncle notices that Taro Kaja is drunk, and realizing what has happened, he chases him off in anger.

In Kirokuda, Taro Kaja drinks the sake because he gets terribly chilled and is tempted. The drinking sequence shows how Taro Kaja becomes gradually carried away until he becomes extremely merry and bold. The ko mai dance expresses his state of happy rapture.

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5"Uzura Mai" is danced to iro kotoba (色詞) (literally: colored words) or iro (色) for short, which is between speech and chant as in this case, or in some cases a mixture of speech and chant.
Rapture through drinking in Kirokuda follows a pattern of drinking, merriment and entertainment. I will look at one more example, Naruko (Bird Clappers), to see how this pattern is repeated. In this play, two servants (shite and ko ado) are sent to guard the master's rice field from sparrow attacks. The master (ado) brings sake to reward them for their hard work. After the master goes back home, the servants start drinking the sake. They drink and they get merry. Soon they forget about their duty, and start chanting a ko utai and dancing a ko mai. Completely drunk and happy, they fall asleep. The master returns to see why the servants have not returned. Finding them asleep, the master chases them off in anger. There are several other plays which also follow the pattern of drinking, merriment and entertainment. 6

Bōshibari (Tied to a Pole) also follows the basic pattern of rapture through drinking. However, in addition, the characters are motivated by a strong desire.

**Intense Verbal Activities**

Some rapture-inducing activities are mainly verbal. A character becomes carried away because the contents of speech prompt him to get

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6 The following plays take the same steps of rapture through drinking: Hi no Sake (The Piped in Sake), Sannin-gatawa (The Handicapped Three), Sake Ko no Shiki (A Parent-Teacher Problem), Suo Otoshi (The Dropped Gift), Kakushi-danuki (Hiding the Badger), Ne Ongyoku (Horizontal Singing), and so on. There are many other plays with a drinking scene, but the focus of these plays is more on creating an auspicious mood than the enrapturement of a character's state of mind.
involved mentally and physically. I will look at two intense verbal activities: narrative recitation (katari) and preaching (seppō).

Narrative recitation (katari) with interpretive gestures

Recitation of a narrative with interpretive gestures may in some cases generate energy to induce character rapture. Narrative needs to be distinguished from shikata-banashi (story-telling with gestures) in that the latter consists of a character reporting an experience specific to the dramatic situation of a play, whereas the former is a pre-composed independent story. There are about fifty narrative pieces in kyōgen. Some are used as featured action in a play, whereas others are used incidentally. The narratives are incorporated into plays in two ways. One is to base a play upon a famous narrative, and the other is to insert a suitable narrative after the outline of a play is determined. Among the featured narratives, several are accompanied by interpretive gestures (shikata). When such a narrative is used in close connection with a character's dramatic action, it generates rapture-inducing energy in many cases.

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8 Narratives with interpretive gestures, according to the Ōkura school, are the following: Bunzō (The Tricky Memory Trick), Jisen Seki (Saved by a Remembrance), Asaina (Asahina, the Warrior), Suzuki-bōchō (How to Cut Sea Perch ), and Nasu no Yoichi Gatari (Narrative by Nasu no Yoichi ). The last one is an independent narrative piece which is performed by itself, as well as in the form of ai kyōgen in the nō play, Yashima (八).

9 The narrative in Jisen Seki is brought into the dramatic action rather arbitrarily. In the play, Tarō Kaja has been to Kyoto on a
In Asaina (Asahina, the Warrior), the demon King of Hell (ado) confronts a sinner (shite) at the crossroad leading to the six regions of afterlife (rokudō 六道) (literally: six paths), including Hell and Heaven. The demon King starts to torment the man, but he is indefatigable. The man turns out to be the famous warrior Asaina. The demon King gives up tormenting the man, and instead he asks Asaina to narrate the famous war of the Wada clan that took place in 1213, in which Asaina fought. The demon King brings out a stool to sit on himself, but Asaina throws him off to downstage left (waki za). Asaina seats himself on that stool at upstage center (daishō mae), and begins narrating the story with interpretive gestures. The narrative focuses on how the mighty Asaina attacked his enemy in Kamakura, exaggerating his unparalleled physical strength. Especially when he talks about how single-handedly he opened a huge gate, Asaina becomes quite excited. He demonstrates how he opened the gate and then, when a strong opponent appeared to stop him, he threw him first in this direction, then another. Because the demon King has been sitting nearby, Asaina uses him as a model, and throws him around. The demon King implores Asaina to stop the narrative recitation.

sightseeing trip without the master's knowledge. The master pardons the servant, provided he reports whatever interesting things he has experienced in the capital. Taro Kaja sings a chant popular in Kyoto at the time called "Jisen Seki." The master gets angry because that particular chant brought military victory to his ancestor at one time, and should not be made light of. The master then narrates a story about the ancestor. The dramatic action suspends completely during the narrative recitation. The narrative does not involve the character but rather, it is presented as a completely independent show.
The contents of the narrative is so engaging that Asaina becomes gradually carried away by it. Especially since Asaina narrates with gestures, there is an added drive to the narrative that excites him and makes him unaware that he has started throwing the demon King.

When narrative recitations are accompanied by interpretive gestures as in Asaina, the character doing the narrative tends to be carried away; the engaging and vivid contents urge the character to enact the contents in gestures, and the gestures in turn generate an impetus to affect the character's state of mind.

Preaching

A character may also become involved intensely with his own Buddhist preaching. There are three plays that have a scene of preaching, two of them by a temple priest and one by an acolyte. In the first two, Naki Ama (The Crying Nun) and Fuse Nai Kyō (Sermon without Donation), preaching creates an engaging scene, but the activity does not induce character rapture.10

The third example of a preaching play, Uo Zeppo (The Fish Sermon), concentrates on the acolyte's preaching scene, and the play elaborates upon how the acolyte gradually becomes affected by his

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10 In Naki Ama, the temple priest (shite) is hired to give a memorial service for the client's dead father. Inexperienced in preaching, the priest decides to bring along a nun (ko ado) who is good at crying on such an occasion, and who he hopes will make up for poor preaching. However, the nun falls asleep in the middle of the sermon, which turns out to be very boring. The focus of the action here is how, during the sermon, the priest tries to keep the nun awake. He remains aggravated and tense throughout the preaching scene. In Fuse Nai Kyō, the sermon prepares for a later development in which the temple priest (shite) tries to get the monetary offering for his service, which the client (ado) happens to forget.
activity. The inexperienced acolyte (shite) is hired to give a sermon in the absence of the temple priest. Although he is first apprehensive about whether he can do the job, he decides to accept the request since the fee attracts him. Having been brought up in a fishing village, the acolyte is familiar with fish names, and therefore, he thinks of making up a sutra using fish names. As he chants the impromptu sutra (though pre-composed for the actor), words bubble up smoothly, and encouraged by it, the acolyte begins to enjoy the preaching. He continues on happily. The client suspects the validity of the contents of preaching, and criticizes the acolyte. The acolyte, however, self-absorbed in his preaching, does not hear him. The client chases off the still-elated acolyte.

Strong Rhythmic and Melodic Activities

Beside special mimesis and intense verbal activities, kyogen characters engage in various other activities that generate an impetus for character rapture. These remaining rapture-inducing activities are characterized by their musical elements of rhythm and melody. I will first look at a group of performance components that have strong rhythmic impulse, and examine how they influence a character's state of mind.

Characterized by strong rhythmic impulse, this group of components combines verbal and physical activities. They are rhythmic speech (ko byōshi 小拍子), the dancing sutra (odori nembutsu), Shinto-style dance (kagura mai 神樂舞), and rhythmic chanting and movement (hayashi mono 難子物). Ko byōshi (literally: small rhythm) is
a speech style spoken in a relatively free rhythmic pattern with beats in short intervals. Generally, it refers to the portion of dialogue in a play in which language becomes rhythmic but in most cases spoken rather than chanted. Used in various situations, ko byōshi-style speech makes a character merry and elated. In a dancing sutra, a character chants a short sutra phrase, "Namu Amida Butsu," and dances around in a circle with rhythmical lifting of the legs (uki or うき).

The dancing sutra, practiced by the Jōdo sect of Buddhism in the medieval period (see Chapter II), is supposed to draw the person into the ecstatic bliss of salvation. In kyōgen plays, the dancing sutra excites the characters and draws them into happy rapture. Kagura mai is a dance usually performed by shrine maidens at a Shinto ceremony dedicated to guardian deities. It creates a hypnotic effect due to the repetition of simple percussive patterns of drums and the ringing of hand bells (suzu). Hayashi mono (literally: cheering things) imitates festival songs of the Muromachi period. It is considered to have been derived from the ritualistic singing and calling in prayer for bountiful crops and prosperity.¹¹ The original meaning of the root form of hayashi—hayasu (生やす)—may have been to "grow plants" or to "give birth" and to "multiply."¹² Hayashi mono consists of two

¹¹Ogasawara Yasuko (小笠原芳子), 小歌の周辺 ("Ko uta no Shūhen") ("Circumstances of Ko Uta"), in Kyōgen: Wokashi no Keifu (Kyōgen: Chronology of Humor), p. 255.

vocal parts: the chanted stanza, which differs from play to play, and the cheering calls (hayashi kotoba 鼓笛句), which recur and are repeated over and over, always accompanied by rhythmic leg-lifting gestures (uki). The chanting is in the strong style (tsuyogin or gōgin), usually accompanied by the three no drums—o tsuzumi, ko tsuzumi, and the drum placed on a stand on the floor and played with two sticks (taiko 太鼓). Hayashi mono, as its origin suggests, has a rhythmic and joyful feeling. The rhythmic impulse in these performance components is powerful, operating directly on the character's sense of movement. The impulse causes an automatic response in the character's reflexes, and rapture occurs in a manner of rhythmic infection. Once the infection takes place, the character's action becomes automated.

Rhythmic speech

Rhythmic speech of ko byōshi functions as a rapture-inducing activity in plays such as Awataguchi (A Man Poses as a Sword), Ima Mairi (Hired for a Riddle), and the Izumi school's version of Yobi Koe (Tricked by a Rhythm). In Awataguchi, the daimyō (shite) is deceived by a swindler (ko ado) who claims to be a famous "Awataguchi." Awataguchi is actually the name of a famous-make sword. The daimyō does not know this, and he is convinced that the swindler is the Awataguchi. The daimyō decides to show the "Awataguchi" to his friends. On the way, the daimyō thinks of saying the name,

13 In the Ōkura school, ko byōshi is not used; instead miscellaneous tunes are used to lure the servant out of the house.
Awataguchi, rhymically in ko byōshi, to entertain himself. When the daimyō calls the name, the swindler answers sprightly at the right moment. This makes the daimyō very happy; he starts hopping around as he repeats the name again and again. Soon, the daimyō is being happily enraptured thus, the swindler runs away with his sword. Left alone, the daimyō chants a short song (ko utai) about the situation, regretting the loss of his own sword.

In Ima Mairi, a new servant (ko ado) is hired by the daimyō (shite). The new servant tells the master he is good at making humorous phrases (shūku 句). The servant, however, gets stuck in the middle while he demonstrates his skill in answering the daimyō's questions in witty language. The servant tells the daimyō that he can answer the master's riddles as long as he speaks rhythmically (ko byōshi), since that is how people speak in his province. Both the daimyō and the new servant enjoy the rhythmical exchanges so much that they start dancing. The play ends when the daimyō imitates the sound of the flute: "Hoppa ihiuro, hi!" while the new servant gestures playing the flute. This ending, called shagiri, demonstrates friendly and happy completion of the action.

In Yobi Koe, rhythmic speech is used more directly to induce rhythmic infection and is applied intentionally by one of the characters. Tarō Kaja (shite) has been to a temple without his master's (ado) knowledge. The master decides to scold him, but Tarō Kaja pretends to be away when the master calls to him to come out of the house. The master remembers that Tarō Kaja is susceptible to rhythm; he decides to call to him in a chanted style of rhythmic speech (a kind of ko byōshi) to lure him out. Though Tarō Kaja does not want to come out, he cannot resist
the rhythm, and involuntarily, he comes dancing out. The play ends when the master scolds the servant.

In all these examples, the rhythmic impulse of the ko byōshi type makes the character light-headed and happy. The rhythmic stimulus also encourages dancing which consists of simple hopping around, lifting the legs one by one (uki).

Dancing sutra

The dancing sutra is the second example of strongly rhythmic performance. It is used in several plays such as Kogarakasa (The Umbrella Sutra), Akutarō (Akutarō Reforms), and Kanazu Jizo (The Impudent Jizo Statue). Kyōgen has incorporated dancing sutras in various dramatic situations. In these plays, kyōgen's interest lies not so much in the depiction of religious salvation through the dancing sutra as in how characters become carried away by it. In some cases, a character maneuvers others into rapture with a dancing sutra.

In Kogarakasa, a dancing sutra is used by a priest (shite) as a deliberate device to enrapture villagers (tachishū). The priest knows that country folks are prone to become infatuated by dancing sutras. Actually, until recently, the priest had been a professional gambler. He lost all his possessions by gambling and decides to make an easy living by becoming a priest. Being an instant priest, however, he does not know any sutras. He thinks of the bright idea of arranging a popular song (ko uta) that he knows well into a sutra for dancing. With that as his resource, he decides to deceive innocent country people. The "priest" makes his servant (ko ado) an instant acolyte, and they are both hired by a countryman (ado) who needs a resident priest for a
temple in his village. When they arrive at the temple, the "priest" demands offerings before he holds a service. The offerings are placed on an altar located near downstage center. The "priest" then starts the dancing sutra, using an umbrella as a property because the ko uta is about an umbrella:

Priest and Acolyte (chant): The little umbrella
That came passing by yesterday,
Has again come passing by today.
Look at it there,
Look at it here.

The ko uta has a nonsensical content, but the country people do not suspect at all. The priest strikes a bronze bowl (shōko or kane) with a small stick, and the acolyte follows him carrying an umbrella on his shoulder. They march around the altar counter-clockwise. The country people follow them, chanting in chorus: "Na mo da • • •" which is an abbreviation of "Namu Amida Butsu." The procession gradually turns into a dancing sutra as the rhythmic stimulus of the sutra chant influences them. The country people start striking their fans against the palm of their left hands, rhythmically lifting their legs. The acolyte is in a hurry to get away and tries several times to reach out to the offerings. The priest winks and coughs to signal to the acolyte not to rush. There is an old nun (ko ado) in the group, who, being slow in her movement, cannot catch up with the procession. She walks around at her own pace. The two times the priest is ready to pick up the offerings, this nun happens to be kneeling in front of the altar, clasping her hands in prayer. The priest gets frustrated and signals the acolyte to get her out of the way. The country people are
completely engrossed in the dancing sutra so that they are unaware of what is happening. The acolyte finally makes a grab for the offerings while hiding himself behind the open umbrella. The priest and acolyte run away with the offerings. When the country people come to themselves, they chase after the two. The old nun is left alone on stage and speaks the final lines:

Old Nun: Ah, how aggravating! They stole my precious silk kimono which I would not even leave to my dear grandchildren after my death. Dear folks, please catch them quickly. Ah, how aggravating, simply aggravating... (She exits.)

A dancing sutra is also used in the final scene of Akutarō (Akutarō Reforms) (see Chapter V). When Akutarō discovers that he is in a priest's attire, he becomes emotionally enthralled by the unexpected change of fate. His enthralment, however, does not last long. The dramatic situation of the play resumes when the third character, a real priest (ko ado), comes by chanting a sutra: "Namu Amida Butsu," to the beats of a small bronze bowl (shōko) hung from his neck. Earlier in his dream, Akutarō has heard that his name would be "Namu Amida Butsu." He does not realize that this new name is actually the popular sutra of the Jōdo sect of Buddhism. Each time the priest recites the sutra, therefore, Akutarō thinks his name is called. He answers innocently, "Ha." The surprised priest thinks that the man must be a mad man (kichigai) (see Chapter II). The priest decides to make fun of Akutarō by "getting him excited (or enraptured)" (ukaite かいて). Striking the bronze bowl faster, the priest begins chanting the sutra rhythmically. He lifts his legs (uki) and circles around. Akutarō follows the priest around, answering at every recitation of "Namu Amida Butsu." As the dancing sutra accelerates, Akutarō begins swinging his body.
Since Akutarō has just reformed, he is specially vulnerable in his state of mind when the priest comes by. At first, Akutarō answers to "Namu Amida Butsu," innocently. Very soon, his body starts responding to the sprightly rhythm of the dancing sutra. Thus, Akutarō gradually becomes affected by the impulse of the activity. His rapture is innocent elation.

Shinto dance

The Shinto dance (kagura mai) is used in two plays: Dai Hannya (The Buddhist Sutra and the Shinto Dance 大般若), and Ishigami (The Stone God 石神).

In Dai Hannya, a temple priest (shite) and a Shinto dancer (ado) who is a shrine maiden, bump into each other at their client's (ko ado) house when both come to give a monthly service. The priest who is seated recites a sutra, while the dancer dedicates a Shinto dance.14

The priest, complaining that the hand bells (suzu) of the dancer are too noisy, tries to compete with her dance by reciting the sutra loudly. Each time the dancer gets closer, the priest overtly expresses annoyance. When she goes to the eye-fixing pillar (metsuke-bashira) at downstage right, however, the priest becomes fascinated by the dance.

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14 The dance is accompanied by the smaller hand drum (ko tsuzumi) and the nō flute (nōkan), which play a simple repetitive pattern called otsu (乙). The pattern is also used in the "Suzu no Dan" (手鈴の段) of Sambasō (The Third Godly Old Man 三番叟), a ceremonial dance piece performed by a kyōgen actor after the first old man (Okina) and the second old man (Senzai 十歳) sequences in a presentation called Okina (see Chapter II), which is usually performed at the beginning of the year. Ko tsuzumi plays on each rhythmic impulse, while the flute repeats two melodic patterns. Kyōgen Jiten: Jikō Hen (Dictionary of Kyōgen: Items), p. 83.
Then, when she goes to downstage left (waki za) and then makes a small circular path, the priest stands up unconsciously and starts following the dancer. When the dancer is about to notice him dancing with her, the priest hurriedly takes a sitting position at the first pine tree location on the hashigakari and then continues to recite the sutra.

Now the dance moves on to a new sequence in which the dancer gestures "receiving seeds from Heaven" (tane oroshi 種取し) (literally: seed taking). The dancer holds her arms straight forward high. When the dancer advances toward the main character's pillar (shite-bashira) at upstage right, she repeatedly shakes the bells first upward and then downward, in gestures of talking seeds from high above. During this sequence, the priest unconsciously stands up and starts to follow the dancer, shaking the sutra scroll in imitation of the dancer's gestures. This is followed by the "seed planting" sequence (tane maki 種植き) in which the dancer lowers her body and gestures planting the seeds in the ground while shaking the hand bells. The priest imitates this gesture also. The dancer then starts to lift her legs sprightly in the rhythmical movement of uki, changing the direction she faces from time to time. While imitating this uki movement, the priest bumps into the dancer in the middle of the stage. The dancer chases the priest off.

In Ishigami (The Stone God), the husband called Tarō (shite) is about to be divorced by his wife (ko ado) who has lost patience with his drinking habit. The husband goes to his friend (ado) to seek advice. The friend tells the husband to go to the shrine of stone god and pose there as the stone god. The wife also goes to the same friend's house
to seek advice. The friend tells her to go to the shrine of stone god and ask for the god's advice. At the shrine, the wife asks the "stone god" to stand up if he is in favor of her staying with her present husband. Next, she asks the god not to stand if he thinks she should divorce her husband. The "stone god" stands and sits according to her inquiry and shows he favors their staying together. The wife accepts the advice. In gratitude for the divine demonstration of the "god's" will, the wife decides to dedicate a kagura mai to the stone god. She dances with the hand bells (suzu). The dance sequences are the same as those in Dai Hannya. Here also, the shite (the husband) gradually becomes fascinated by the dance, and eventually, infected by the strong rhythmic impulse of the dance, he begins dancing with her unconsciously. Thus, the husband becomes enraptured by the dance, and he does not notice that the mask he is wearing as a disguise has slid off to the side of his face. When the wife finds out that it was her husband posing as the stone god, she chases him off in anger.

In addition to the Shinto dance constituting a scene of interest, both these plays show how a character unwittingly becomes rhythmically infected (externally incited) by the dance. The rhythmic infection is shown as a gradual process.

Hayashi mono (rhythmic chant and movement)

The next performance component in my classification that has a strong rhythmic impulse is hayashi mono. Derived from ritualistic

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15 Either a mask called uso fuki (whistling face ₃₃₃₃₃₃) or a mask of the god Bishamon ( ₃₃₃₃₃₃ ) is used.
performance of cheerful dancing and calling to pray for bountiful crops, hayashi mono is used in about 15 plays. In most of these plays, hayashi mono expresses auspiciousness of the situation; in some plays, auspiciousness is emphasized, whereas in others, hayashi mono is used as an integral part of the dramatic situation, emphasizing character rapture. I will examine several plays in which hayashi mono is used primarily for character rapture.

The first example is Kagyū (The Snail). In the play, the master (ko ado) sends Taro Kaja (ado) on search for some snails, which are believed to be medicinal. Taro Kaja has never seen a snail, and he goes out with a brief description given by the master. He comes across a bush where a yamabushi (mountain priest) (shite) happens to be resting. The yamabushi's appearance matches the description of

16 Plays with hayashi mono include: Suehirogari (An Umbrella instead of a Fan), Haridako (Dried Octopus), Mechika (Fans of Mistaken Identity), Sanbon no Hashira (Three Poles), Senji Mono (The Tea Seller), Matsuyani (The Spirit of Pine Resin), Tsuribari (The Capricious Magic Fish Hook), I Möji (The Letter), Donjarō (Dontaro's Method for Handling Women), Kagyū (The Snail), Saihō (Three Grandsons Named), and Nuritsuke (Lacquered-While-You-Wait).

17 Among the plays with hayashi mono, I believe Kagyū uses the component most dramatically with no auspiciousness. Several other plays seem also to emphasize a character's involvement in the performance of hayashi mono. They are: Suehirogari (An Umbrella instead of a Fan), Haridako (Dried Octopus), Mechika (Fans of Mistaken Identity), Donjarō (Dontaro's Method for Handling Women), and Nuritsuke (Lacquered-While-You-Wait).
snails, so Tarō Kaja wakes him up as if he is a snail. Seeing Tarō Kaja's ignorance, the yamabushi decides to make fun of him. At Tarō Kaja's earnest request, the yamabushi finally agrees to come with him, but only if Tarō Kaja chants and dances hayashi mono with him on the way.

The hayashi mono in Kagyu consists of two chanted stanzas. During one, both the yamabushi and Tarō Kaja move around in rhythmical steps and during the other, the yamabushi dances (see Figure 4). Tarō Kaja is taught to chant the first stanza. The yamabushi dances to the second chant, "Den den mushi mushi . . ." in several ways as the stanza is repeated: a no-style dance in the circular path with the circling arm gestures, jumping to and fro, stamping rhythmically to the beats, and so on. When Tarō Kaja chants, "Ame mo kaze mo . . ." both move rhythmically, lifting the legs in turn, each going around in a small circle. During this section, Tarō Kaja also strikes his fan against the left hand as he circles, adding to the rhythmic feeling.

During the yamabushi's dance, Tarō Kaja faces stage front. This is a device to keep the focus on the main action, in this case, the yamabushi's dance. Tarō Kaja turns to the yamabushi only during the last line of the verse, "Den den mushi mushi." With the same timing, the yamabushi faces Tarō Kaja, finishing his dance with a sense of strong urging for Tarō Kaja to join in the dance. At this moment, the yamabushi looks straight into Tarō Kaja's eyes. As if hypnotized, Tarō Kaja starts the rhythmic movement and the cheering words.

In the meantime, the master has become worried that Tarō Kaja is late, and comes to investigate. The master is surprised to find his servant stupidly engaged in a dance with the yamabushi. The master
Hayashi mono in Kagyu ( Önori: Great Swing)

First Chant (Yamabushi and Taro Kaja's uki)

Accent: v v v v 
Beat: 1 2 3 4 5 6 7 8 (1)

A -a- me mo ka -a- ze mo fu - ka - nu ni rain and wind also blow not though

(When neither rain is falling nor wind is blowing,)

De - za - ka - ma u - chi - wa ro - o come out if not I will break (your head)

(If you do not come out, I will hit your head.)

De - za - ka - ma u - chi wa - o

Second chant (Yamabushi dances)

Accent: v v v v 
Beat: 1 2 3 4 5 6 7 8 (1)

De - n - de - n mu - shi - mu - shi (Snail, snail,)

De - n - de - n mu - shi - mu - shi

(Repeat as many times as each dance sequence requires.)

De - n - de - n mu - shi-mu - shi.

(Snail, snail!)
tries to bring Tarō Kaja to his senses. But Tarō Kaja does not hear the master's voice. It is only after the master comes close to him and pulls down his sleeve that Tarō Kaja stops dancing, and turns toward his master. Tarō Kaja asks the "snail" who he actually is, but the yamabushi, without answering the question, finishes off each sequence of the chant, menacingly urging Tarō Kaja to keep on with the hayashi mono. Immediately, Tarō Kaja forgets everything, and starts dancing and chanting again.

The performance of the hayashi mono initially has a dramatic purpose, Tarō Kaja needs to bring home the "snail" who insists on the hayashi mono. But the purpose is soon forgotten, and the performance of the hayashi mono takes over Tarō Kaja completely. Tarō Kaja responds to the rhythmical urge of the hayashi mono automatically; that is, his body moves unconsciously. Tarō Kaja cannot stop the performance even when the master orders him to. Thus, Tarō Kaja's rhythmic infection is another example of rapture. In this play, the shite (yamabushi) intentionally enraptures another person as is the case with the shite (priest) in Kogarakasa (The Umbrella Sutra). The dramatic action of Kagyū deviates into an unexpected direction when the hayashi mono begins. The scene of Tarō Kaja's rapture is presented with a disproportionate emphasis in relation to the overall dramatic action.

Hayashi mono brings an automatic response from a character in a character in several other plays. For example, in a group of plays with a similar plot in which a servant tries to pacify the master's
anger, hayashi mono is used. The master responds, in spite of himself, to the happy rhythmic stimuli of the hayashi mono, and eventually forgives his servant. In Suehirogari (An Umbrella instead of a Fan), for instance, the master (shite) sends Tarō Kaja (ado) to the capital to buy "Suehirogari." "Suehirogari" is one way of referring to a fan, but Tarō Kaja does not know this. The master gives him a brief description of suehirogari, but without telling him that it means a fan.

In the capital, a swindler (ko ado) deceives Tarō Kaja into buying an old umbrella, by somehow proving that the umbrella matches the description of suehirogari. The swindler teaches hayashi mono to Tarō Kaja, saying that he should perform this when the master is angry.

When Tarō Kaja returns home, he proudly reports to the master that he has purchased the "suehirogari." He demonstrates how the purchase matches the master's description. Of course, the master is angry. He goes to downstage left (waki za), sitting down facing front. Tarō Kaja remembers that he should perform hayashi mono at a time like this. He goes to the hashigakari, opens the umbrella, and starts performing hayashi mono. Tarō Kaja performs it intently, and the master's body begins to swing to and fro, to the irresistible happy rhythm of the hayashi mono. Lightheaded and cheerful, the master stands up, and walks toward the name-announcing location (nanori za) at upstage right. He

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18 They are Suehirogari (An Umbrella instead of a Fan), Haridako (Dried Octopus), and Mechika (Fans of Mistaken Identity).

19 The swindler volunteering to teach hayashi mono is brought into the dramatic situation rather irrelevantly.
speaks through the bamboo part of his fan to see what Taro Kaja is doing, and when he sees him dancing, he bursts into laughter. The master calls to the servant to come inside. Taro Kaja continues to perform \textit{hayashi mono} when he comes down to the center of the main stage (shōchū). He puts the umbrella over the master. The \no flute plays the \textit{shagiri} pattern at the end of the play.

The \textit{hayashi mono} in Suehirogari is most typical of the rhythmic performance in \textit{kyōgen} and it differs in some aspects from that in \textit{Kagyu} (The Snail). In \textit{Kagyu}, music instruments are not used, and both stanzas are chanted in the 5\textit{nori} (great swing) rhythmic pattern in which one beat is allotted to one syllable (see Figure 4). The \textit{hayashi mono} in Suehirogari, on the other hand, uses the three \no drums that play the mitsuji pattern and the major stanza is chanted in a more complex rhythmic pattern of hira nori (regular swing), in which twelve syllables are incorporated into an eight-beat pattern (see Figure 5).\footnote{In the regular hira nori of \no, syllables do not usually fall on the first, third, and fifth beats. In most \textit{hayashi mono} of this type, however, beats and syllables coincide with each other in order to create strength and clarity. \textit{Kyōgen: Dai Jūkyū Kai Geijutsu Sai Sanka Rekōdo (Kyōgen: the 19th Art Festival Participation Recordings)}, commentary, p. 15.} Though differing in some technical details, all \textit{hayashi mono} in \textit{kyōgen} is extremely joyful and rhythmetrical. It is accelerated and intensified as the performance goes on.

There is a group of songs that are used as rapture-inducing performance components, similarly to the rhythmic components we have just analyzed. In several plays, a character becomes charmed by a song that...
Figure 5

Excerpts of Hayashi Mono in Suehiroari (Hira Nori: Regular Swing)

Beat: 1 2 3 4 5 6 7 8 (1)

Main chant: Hi-to ga ka-sa o sa-su na - ra
people (particle) umbrella hold if

(If other people hold an umbrella,)

Wa-re mo ka-sa o sa - so - o-yo -
I also umbrella (particle) (I) will hold

(I will hold the umbrella, too.)

Cheering calls: Ge - ni mo sa - a - ri
indeed so it is

(Indeed, it is so!)

Ya- yo- ga - ri mo so - o yo no -
(no meaning) it is so

(It is so!)

Instrumental music:

beat: 1 2 3 4 5 6 7 8 (1)

ko tsuzumi: ya o ha • ha o

• tsuzumi: ya ha Δ

taiko: ○ ○ ya x ha x ha x

• strong and full sound of ko tsuzumi
○ light and high sound of ko tsuzumi
Δ strong and full sound of • tsuzumi
• strong and full sound of taiko
X light sound of taiko

Underlined are drummers' calls.
either he or another character is singing. Here, both rhythm and melody of the song affect the character's state of mind. Some of the songs of this type were popular in town sometime from the late Muromachi period to the early Edo period. They existed independently prior to the incorporation into kyogen, each song into a particular song. Other songs are characterized by certain tunes; various verses are used which fit a situation of each play.

**Independent songs**

There are several independent songs of which two are used for rapture-inducing power in a dramatic situation. They are: "Saru Uta" (monkey song 猿歌) used in *Utsuzuozaru* (The Monkey Skin Quiver), and "Okyagari Koboshi" (tumbler toy 起き上がり小法師) used in *Futari Daimyō* (Two Daimyō 二人大名). Both songs have attractive contents and tunes. Interpretive gestures are added to the singing. They are incorporated skillfully into the situation so that the character becomes captivated by the singing and dancing. As the song goes on, he becomes enchanted and goes into a state of rapture.

In *Utsuzuozaru* (The Monkey Skin Quiver), the daimyō (shite) is on a hunting outing with his servant, Taro Kaja (ado). The daimyō sees a performing monkey and asks the trainer (ko ado) to "lend" him the

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21 Ogasawara Yasuko, "Ko Uta no Shuhen" ("Circumstances of Ko Uta"), p. 250.
22 In addition to the two songs mentioned above, those independent songs include: "Tori Oi Uta" (bird-chasing song 鳥追い歌) used in *Naruko* (Bird Clappers), "Hachi Tatakai Uta" (medicant's bowl striking song 鉦叩歌) used in *Hachi Tatakai* (The Gourd Beaters 鉦叩), and "Taue Uta" (rice-planting song 田植歌) in *Taue* (The Rice-planting Ceremony 田植).
monkey so that he may use the skin for a quiver cover. The monkey trainer refuses the request, since lending the monkey means killing him. The daimyo threatens to shoot the trainer. The trainer surrenders, and in order not to hurt the skin, he decides to kill the monkey with his own hands using the training stick. Unaware of his impending death, the monkey picks up the stick and starts mimicking boat rowing. The monkey trainer bursts into tears:

Monkey Trainer: I have brought up this monkey since he was small. Lately, I have been teaching him how to mimic rowing a boat to present in our next show. With the animal's blind instinct, he picks up the stick and starts rowing a boat; thinking this his rehearsal. It is so pitiful, how can I strike him to death! Even if I have to die with him, I cannot let you kill my monkey.

Deeply touched by the scene, the daimyo gives up his plan. In gratitude the monkey trainer sings "Saru Uta" (monkey song), to which the monkey performs an interpretive dance.

"Saru Uta" is a long song containing several melodic styles with rhythmic and free-rhythm sections. During the song, the daimyo becomes amused; he is gradually carried away into happy rapture. When the daimyo gets cheerful, he gives his fan to the monkey trainer as a reward for the entertraining performance. The monkey then comes out with this fan and dances. The daimyo is flattered, and this time he gives his sword to the trainer. Then, seeing the monkey mimic lying on the floor when the trainer sings about sleeping in a boat, the daimyo takes off his outer garments and gives them away also. The daimyo is now completely drawn into the dancing. He imitates the monkey's gestures.
as the monkey continues to perform the interpretive dance. At the end of the song, the daimyo calls out: "Iya!" ending the play.  

The dramatic action in *Utsubozaru* is in a way complete when the daimyo takes back his demand because, although the characters maintain their dramatic relationships, the dramatic action no longer develops during the performance of "Saru Uta." Rather, the play elaborates upon the happy mood (waraku) (literally: harmonious enjoyment). The happy mood is enlarged by the daimyo's rapture.

In *Futari Daimyo* (The Two Daimyos), the two daimyo (shite and ado) are forced to sing and dance to a popular song "Okyagari Koboshi" (tumbler toy) by a passer-by (ko ado). Although the daimyo are in a situation to be abused, they become inadvertently drawn into the performance. In the play, the two daimyo are friends, and they go out together to enjoy scenery. As they did not bring their servants, they stop a passer-by and force him to carry their swords. Although the passer-by is terribly disturbed, he purposely flatters the daimyo by letting them treat him like their real servant. Seeing the daimyo relax, the passer-by draws the sword and threatens them. He makes them take off their outer garments and hand over their small swords also. The passer-by goes on to abuse the two daimyo by making them imitate dog-fighting and then cock-fighting. Finally, the passer-by teaches

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24 "Iya!" does not have any meaning. It is a vocal call which symbolically ends the play's action. Because of the power of the call, it gives the play a positive sense of ending.
the daimyō the popular song about tumbler toys and the accompanying gestures, and he forces them to perform it for him. The song goes:

\[
\begin{align*}
\text{accent:} & \quad v \quad v \quad v \quad v \\
\text{beat:} & \quad 1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 \quad (1) \\
\text{Kyō (wo) ni kyo - (wo) ni-(1) ha - ya - ru} \\
\text{the capital in the capital in popular} \\
\text{(Now a rage in Kyoto, in Kyoto,)}
\end{align*}
\]

(Ko) - ga - ri -(1) ko - bo -(wo) -shi -(1)
(tumbling small priest)
(Is a small priest-shaped toy that rights itself when knocked over.)

To no da ni-(1) mi - re - ba,
(gentleman if only, whenever when (one) sees)
(Whenever the toy sees a handsome-looking fellow,)

Tsu - i -(1) ko - ro - bu
(involuntarily fall over)
(It cannot help but tumble down.)

To no da ni mi - re ba,
(Whenever the toy sees a handsome-looking fellow,)

Tsu - i -(1) ko - ro - bu
(It cannot help but tumble down.)

The toy in the song is shaped like Bodhidharma, who is said to have lost his limbs after meditating on a rock for three years. To imitate the shape of the toy, the daimyō fold their arms cross-wise against their chest, while sitting on the floor on their knees. They rock left and right, and when the song talks about the toy tumbling down, they too tumble over around the floor. They repeat the song several times. The
innocent tune and the simple repetitious rhythm begin to affect the daimyō. Although they have been feeling miserable, they gradually become forgetful of their immediate circumstance and start performing the song intently. They inadvertently begin to rock and tumble around in innocent absorption. The passer-by also begins to "get infected" (utsuru うつる) by the amusing performance, and starts giving cheering calls from time to time. For a while, thus, the three characters enjoy the song together. The singing becomes faster, and the daimyō try hard to synchronize their movement with the singing. When the passer-by notices that the daimyō have been carried away, he disappears with their clothes and swords. The daimyō finally come to their senses and run after the passer-by.

The above two examples show how characters may become affected by the rhythmic and melodic stimuli of independent songs. The characters, forgetful of everything else, become happily absorbed (enraptured) in performing the song. The performance of the song dominates the entire performance, presenting a kind of "show" by itself. In Utsubozaru, the song is an addition to the dramatic action, and in Futari Daimyō, the song temporarily suspends the dramatic action.

Miscellaneous tunes

Kyōgen has incorporated several miscellaneous tunes of chanting that were popular at the time plays were developed. Those tunes

popularly used in kyōgen plays include: utai bushi (nō-style chant 話節), Heike bushi (war chronicle chanting style 平家節), odori bushi (dancing tune 歌節), gongyō bushi (sutra chanting tune 勤行節), and jōruri bushi (joruri-style narrative chant 平家節). Unlike independent songs in which both melodies and verses existed prior to adoption, miscellaneous tunes are used in performing a variety of verses suited to the situation of each play they are used in. Like the independent songs, with the exception of Heike bushi, the melodic and rhythmic stimuli of these tunes affect a character's state of mind, and in some cases, transport it to happy rapture. These miscellaneous tunes derived from different sources: odori bushi from folk dancing, gongyō bushi in imitation of sutra recitation, and jōruri bushi in imitation of the joruri narrative chanting that became popular during the late Muromachi period.26 These

26 Heike bushi is a narrative chant similar to the narrative chanting of 平家物語 (Heike Monogatari) (The Tales of Heike Clan) which came into existence during 1219-43. It deals with the downfall of the Heike clan, depicted through a series of battles fought against the clan of Genji (源氏) during the end of the twelfth century. The authorship of the narrative texts is uncertain. The narrative chanting of the war chronicle was popularized during the Kamakura and Muromachi periods by blind itinerant priests. In kyōgen, it is used in several blindman plays: Kiyomizu Zatō (The Blind Couple at Kiyomizu Temple 清水屋頭), Saru Zatō (The Blindman and the Monkey 獅屋頭), Dobu Katchiri (Pluck! Click! 白髪), Mari Zatō (Blindman's Football 鴨屋頭), and Tsukimi Zatō (The Moon-viewing Blind Man 月見屋頭) (only in the Okura repertory). Recitation of Heike narrative chant in these plays creates a happy atmosphere, but it is not used to induce character rapture.

27 Joruri is a narrative form that was developed from the Heike narrative chanting and nō-style chanting. It was named after one of its original compositions, called 葉略姫姫物語 (Joruri Hime Monogatari) (Story of Princess Joruri). It was originally chanted to the accompaniment of biwa (four to five strong lute-like instruments 琵琶), or to the beats of a fan. Later, it was accompanied by shamisen.
tunes are usually used in a group. Two plays in which the tunes are used as rapture-inducing components are: Natorigawa (The Name Stealing River) and Kobu Uri (The Seaweed Seller).

In Natorigawa, a country priest (shite) has been to the religious headquarters of his Buddhist sect to receive proper ordinance. He received his priest name, Kitai Bo (Kitai Be) (literally: priest of rare existence). In case he might forget it, he requests another as a reserve—Kisho Bo (Kisho Be) (literally: priest of rare appearance). He has these two names written on his sleeves to make double sure.

On his way home, the priest decides to recite the names in different styles of chanting so that he will remember them by rote. At first, he chants them in no-style chant (utai bushi), then in a more rhythmic chant, then in a dancing tune (odori bushi), and finally in a Buddhist sutra chanting style (gongyo bushi). The priest becomes amused with his own chanting. Although initially the priest chants to remember his names, his interest in the tunes soon supercedes his purpose. Lightheaded and self-forgetful, the priests floats in the pleasant state of rapture for a while.

In Kobu Uri (The Seaweed Seller), a wealthy man (shite) stops a seaweed seller (ado) and forces him to carry his sword as a servant would. Though the seaweed seller unwillingly obliges, he soon seize an opportunity to threaten the rich man with the sword. The seaweed seller decides to abuse the man by making him sell the seaweed. The seller teaches the man the calling phrase:
Kobu mese
seaweed please buy; eat

Kobu mese
Please buy the seaweed,

0- kobu mese
(honorific prefix)
The delicious seaweed.

Wakasa
(place name) no ura no
of bay of
The seaweed from the bay
at Wakasa,

Meshi no kobo.
food of; for seaweed
So good to eat.

The seaweed seller first makes the man sing the phrase in the no-style chant, then in the joruri narrative style. The rich man strikes the bamboo (seaweed is hung from its end) with his fan, to the rhythm of the chant. The seaweed seller finally makes the man sing in the tune of odori bushi during which the rich man starts dancing. He goes around on stage while lifting his legs slowly and going up and down (stretching and flexing at the knees). The rich man, thus, becomes taken by the singing, as the tunes are increasingly more rhythmical and lively than the preceding. He temporarily forgets he is being abused, just like the two daimyo in Futari Daimyo (The Two Daimyos), and starts to have fun with his performance. The merry mood of the performance of the tunes also infects the seaweed seller.

In both Natorigawa and Kobu Uri, the catchy melody and rhythm of miscellaneous tunes captivate the characters' minds, and they become temporarily enraptured by performing them.
Supportive Performance Components

So far we have seen how character rapture is externally incited by characters' involvement in performing a variety of special performance components. Those performance components are directly responsible for inducing character rapture. The rapture-inducing action is invariably powerful, either because it has innate strength as with song and dance, or through execution on stage as with mimesis used in particular situations. In kyogen, there are other performance components which indirectly cause character rapture. I will call them "supportive" rapture-inducing components. Rapture is induced, in this case, when these supportive components are combined with concentrated mimetic action and/or special performance components of song and dance of several kinds. I will first examine a group of components which are primarily verbal. I have chosen several plays in which supportive verbal components are an intrinsic activity of characters and in which character rapture is created indirectly by the impetus generated by these components in conjunction with some special performance components. Next, I will examine a few plays in which ko utai and ko mai are performed in mimetic sequences to induce character rapture.  

Waka poetry

I Moji (The Letter I) provides us with an illustrative example in which a supportive component—recitation of waka poetry—is used as a core idea and activity of the play (though not generating much energy

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28 Ko utai and ko mai are used primarily to express a character's rapturous state, rather than as rapture-inducing activities.
by itself) that give rise to an intense mimetic effort and to a performance of rhythmic components. These supportive and special components in combination induce character rapture.

In the play, the master (ado) and Tarō Kaja (ko ado) set up a barrier in the middle of a street to stop a passer-by. Their purpose is to make a passer-by think of hints to complete a poem that the master's wife-to-be (ko ado)\textsuperscript{29} recited earlier. The poem implies a direction to the woman's house, but Tarō Kaja, who heard the recitation, forgot part of it. A man (shite) is caught, and he tries to think of possible names of a country, and then a particular district, both starting with the syllable "i." The man speaks rhythmically (in ko byōshi style speech) in search of various district names. As the man thus makes an effort, the master and Tarō Kaja cheer him on with hayashi mono. The man successfully finds the right name, and the poem is completed. All three men are very happy at the venture together, the man (shite) finds it a pity that they have to part now. He speaks in semi-chant (iro) to express his feeling of regret. The master and servant return the same sentiment in the semi-chant of a poem. The man then starts chanting and dancing, and at the end all three shout out encouraging calls (kakegoe ) (literally: throwing voice): "Ya, ei, ya, iya!" and at the same time bring their arms and legs forward, kneeling on one knee to face each other—ending formula of gasshi. This ends the play.

\textsuperscript{29}Since there are four characters, the fourth character is given the same hierarchical rank of ko ado, which is usually meant for the third character.
When the passer-by begins his effort to think of place names, the master and Taro Kaja quickly forget about their initial purpose. Instead, their attention shifts to the action itself of completing the poem. The play does not mention what they would do with the completed poem, either. The passer-by initially enters the situation against his will, but he makes the effort playfully. The process of enrapturement of the three characters begins when the passer-by starts speaking rhythmically. This rhythmic speech in ko byōshi style affects the master and servant, who join the passer-by with the hayashi mono. Thus, the characters encourage each other and their performance of the rhythmic speech combined with hayashi mono induces rapture in them. Once transported to rapture, the characters express their elated state in the semi-chant, and the subsequent dance and chant. The stylized mimetic ending, gasshi, demonstrates that their friendship is confirmed. In I Moji, the waka poetry is thus presented in combination with main performance components of rhythmic speech and the hayashi mono to carry the characters away to an enraptured state of mind.

Renga (linked verse)

Rapture created through intense involvement in linked-verse (renga) making is found in Renga Nusubito (The Poem Loving Thieves). In the play, two amateur thieves (shite and ado) break into a rich man's (ko ado) house in order to obtain funds to sponsor a renga club meeting. In the room they have broken into, the thieves find a piece of paper with the first verse of a renga written on it. Inadvertently, they are drawn into composing a second half for the poem. They think hard, and the more they think, the more absorbed they become with the composition,
until they become totally oblivious to their situation. The master of the house hears the noise and discovers the two thieves avidly engaged in ren ga making.

In this play, the idea of ren ga making is skillfully combined with the dramatic situation, giving rise to intense mimetic involvement of the characters. Through intensification of their involvement, the two thieves are carried away to a state of absorption (rapture).

Reading letters

Reading a letter (fumi ) may be used in a particular dramatic situation to yield energy for character rapture. Placed in a special situation, a letter-reading activity functions as a catalyst to give rise to an intense mimetic activity. In our example, Fumi Ninai (Two to Carry One Letter ), it is the action of reading the letter itself, rather than its contents, that transports the characters' state of mind.

In the play, the two servants--Tarō Kaja (shite) and Jirō Kaja (ko ado)--deliver their master's (ado) letter. The letter is very heavy, so they attach it to a bamboo pole and carry it together. As they travel (michiyuki), they chant a verse from a no play--Koi no Omoni (The Burden of Love )--parodying the heavy letter for the "heavy burden." Eventually, they become curious as to why the letter is so heavy. They open the letter, which turns out to be a love letter the master addresses to his boy friend. The servants start reading the letter phrase by phrase, in turn, while giving harsh criticism. They enjoy reading the letter so much that they start laughing heartily. Excited, they pull the letter from two sides, tearing it into two.
They cannot think of any excuse to give to the master; they decide to run away. Exhilarated beyond control, they decide to go on their way while tearing the letter up, into small pieces and throwing them away as they chant a ko uta:

Tarō Kaja (chants): As I passed by the bay at Shiga,
Both Servants (chant): I dropped my love letter;
The Breeze of Hamamatsu,
Please send my love,
Send my love on your breeze.

When they chant, "Send my love," they fan the torn pieces into the air. In the meantime, the master comes out to see why it is taking the servants so long. Finding the servants throwing pieces of the letter in rapture, the master chases them around. Tarō Kaja shows the remaining torn pieces to the master and says: "Here is the reply from your friend." The master chases them off in anger.

In Fumi Ninai, the letter motivates the servants to have fun. Their frolicking with the letter—carrying it with a bamboo pole and reading out its contents—soon gets out of hand; the servants become uncontrollably elated over the situation. Pulling the letter from two sides shows their excitement. The chanting of the ko uta expresses their rapture. In this play, thus, the letter is behind all of the servants' activities that lead to their rapture—that is, the letter functions as a supportive component of action.

Ko utai and ko mai

Short independent chant and dance pieces—ko utai and ko mai—are usually used as expressions of a character's state of rapture,
and not as rapture-inducing activities. We have seen such a use of ko utai and ko mai in Boshibari (Tied to a Pole) and several other plays with a drinking scene. If ko utai and ko mai are used in a specific dramatic situation, however, these components may also generate energy for character rapture. When this happens, the components are usually combined with mimetic sequences pertaining to making an effort. I will look at two plays in which ko utai and ko mai are clearly used to induce rapture in a character.

The first example is Ne Ongyoku (Horizontal Singing). In the play, the master (ado) asks Taro Kaja (shite) to entertain him with chanting, because he was very impressed by his voice the previous night when he passed by Taro Kaja's house. Taro Kaja fears that the master may make it a habit to have him chant from time to time from now on. He declines the request saying that he cannot sing when he is sober. The master happily serves him sake. Once Taro Kaja consumes the sake, he makes another excuse—-that he cannot chant unless he lies with his head resting on a wife's knees. The master, badly wanting to hear the chant, offers his own knees (in the performance, the actor playing the master holds the two hands together with the palms up in front of his shoulders, to substitute for the knees). Taro Kaja gives in. He rests his left elbow on the master's hands and suddenly strokes the master's face, pretending the master is a wife. Shocked, the master jumps away. They take the same position again, and in this position, Taro Kaja chants a ko utai. The master tells him to chant another, this time sitting up. Taro Kaja sits up and starts chanting, but he pretends he cannot get his correct vocalization. The master then tells him to stand up and chant. Taro Kaja stands up but demonstrates the same vocal problem.
This time, he makes an excuse that he has a stomachache. Finally, they go back to the elbow-resting position. Tarō Kaja starts to chant another ko utai. When the master lifts his arms, Tarō Kaja's voice becomes scratchy. When the master lowers the arms, the voice returns to normal. This sequence is repeated many times, each time getting faster. Gradually Tarō Kaja becomes confused as to when to make his voice scratchy and when normal. After a while, Tarō Kaja stands and starts dancing. The master chases Tarō Kaja off in anger.

The interest of this play lies in Tarō Kaja's behavior in general, rather than the chant and dance themselves. The mimetic involvement, which revolves around the ko utai and ko mai, brings about Tarō Kaja's rapture--first in the form of elation, which is partially supported by his drunken state, and then his confusion.

In the next example, Futari-bakama (Two People in One Hakama), the father (ado) and son (shite) try to dance a ko mai piece called "Nanatsugo" (girl of seven) on the son's auspicious first visit to his father-in-law. As the father and son did not plan to appear before the father-in-law together, they brought only one pair of naga-bakama (a pair of long skirt-like trousers worn on formal occasions). Their problem begins when the father-in-law insists upon seeing both father and son at one time. Because their visit is very formal, they feel they must appear with the naga-bakama on. They tear up the pair of trousers into two pieces so that each may put on the half in front. After ceremonial drinking, the father-in-law requests his son-in-law to dance ko mai. The son-in-law manages to dance two pieces of ko mai without showing his back to the
father-in-law. The father-in-law then requests that both father and son dance "Nanatsugo" together with him. The father and son try to stay alert so that they will not show their backs to the father-in-law. The dance movement is interpretive of the contents of the song, getting more and more precise and engaging. Gradually, the father and son become drawn unconsciously into dancing. The singing, provided by Taro Kaja (ko ado), becomes faster when the text is: "Do you want to see dancers? If you want to see dancer..." At the next phrase, "Wearing a tight-fitting hat of woven vine," the father and son turn around immediately after stamping movement, revealing their backs to the father-in-law. The actors playing the father and son are supposed to act so that these characters take their attention away from the father-in-law at a particular point in the song of the dance to the performing of the dance itself. From this point on, they dance intently, oblivious to the danger of showing their back. The ko mai in Futari-bakama thus functions like other dance elements with strong rhythmic impulse, affecting the characters' state of mind by rhythmic infection and automating their movement. It is not the ko mai itself, however, that generates rapture-inducing energy. The ko mai becomes impregnated with power because it is used in a particular dramatic situation in which the characters must make an effort.

Summary

We have seen in this chapter examples of plays in which a character's state of mind is influenced by an impetus generated in the

activity he engages in. The character goes into a dramatic situation neutrally; there is nothing in his mind that directly or indirectly stimulates rapture. In some cases, the involvement in the intensifying and accelerating action "automates" the character's behavior. Automation of a character's behavior occurs when he becomes confused or when he becomes rhythmically and/or melodically infected while performing or observing another dance and chant in various styles. In other cases, the involvement in an activity makes the character elated beyond control. In all cases, the activity involving the character has great power, generated through intensification and acceleration, whether an intrinsic part of specific performance components or as a result of some supportive performance components becoming enlivened when combined with other energy-generating components in a special dramatic situation.

Externally-incited character rapture through a character's involvement in an activity described in this chapter shares one common characteristic with the other externally-incited character rapture initiated by some strong psychic urge (see Chapter VI): the focus of dramatic action almost always shifts from primarily verbal to primarily body movement. Almost all plays open with stereotyped sequences that are primarily verbal. In plays that manifest externally-incited character rapture, the opening verbal sequences make a transition to primarily physical action sequences either gradually or, in many cases, suddenly. If mimesis is the dominant action, the transition is usually gradual as in Busshi (A Fake Sculptor), Uguisu (The Nightingale/Bush Warbler), and several others. In cases where show elements of chant and dance serve as rapture-inducing catalysts, the transition to
the physical activity is often sudden as in *Kagyu* (The Snail) and *Suehirogari* (An Umbrella instead of a Fan).

In general, all rapture-inducing activities intensify; sometimes they clearly accelerate as in *Busshi* (A Fake Sculptor) and *Uchizata* (The Trial Rehearsal). At the moment of rapture when the character loses his rational control or his awareness of his involvement in the activity, the dramatic action soars up. The rapture-inducing activity may continue to surge, or the character may start doing other things to express his state of rapture.

Because of the emphasis on physical action, externally-incited character rapture through involvement presents a highly dynamic scene. Many rapture manifestations in this group are characterized by show elements, specifically of chant and dance of several styles and narratives. We can detect in the examples a tendency to get away from dramatic delineation of character psychology and to lean toward "showing" acting to the audience. In other words, externally-incited character rapture through involvement demonstrates an orientation toward theatrical effectiveness inherent in stage action. In this regard, the plays analyzed in this chapter are similar to those that manifest action rapture.

Rapture-inducing activities are the keys to understanding externally-incited character rapture through involvement. There is a variety of such activities and there is a large number of plays that manifest rapture through these activities. Rapture-inducing mimesis is characterized by its intense quality as well as by special purposes for which it is used. When mimesis represents a character's effort as in the case of *Busshi* (A Fake Sculptor), it is especially repetitious and
accelerates and intensifies. When mimesis expresses a character's purposeful action such as in rehearsals and tasks, the mimetic action motivates the character to continue on as well as assuming a more defined (or crystalized) shape of movement during execution, such as exemplified in Schachi (A Priest and a Cook). When a character tells his experience in the manner of shikata-banashi, illustrative gestures heighten the verbal contents. In the narration of a famous story (katari), the character's action is a natural result of the interesting contents. In an intense verbal activity like preaching, the character is amused by word play and indulges himself in the fun of speaking. Drinking is not by itself powerful mimesis, but it is considered to create the same effect as other performance components, especially because the lack of innate force in drinking mimesis is compensated for by the subsequent performance of ko utai and ko mai--elaborating on the state of rapture itself. A performance of musical components is perhaps the most unusual of all rapture-inducing activities. We have seen performance components that have particularly strong rhythmic impulse affecting the character's sense of movement. The process of a character's becoming carried away is very clear in rhythmic performances of ko byōshi (rhythmic speech), a dancing sutra, Shintō dance, and hayashi mono. Independent songs and miscellaneous tunes combine the effects of rhythm and melody which similarly affect a character. The melodic and rhythmic impulse usually makes a character happy and elated.

Rapture-inducing activities in externally-incited character rapture are executed as one continuous performance. They are clearly distinguished from the rest of the dramatic action, providing an interest
to the spectator. Rapture-inducing activities present a panorama of action in kyogen performance practices.
CHAPTER VIII
MANIFESTATION OF ACTION RAPTURE

Rapture is a state of mind. In kyōgen, rapture becomes manifest when a character becomes carried away by intense emotion (internal incitement), when he becomes enthralled or ecstatic by how his effort-making turns out (external incitement initiated by strong psychic urge), or when he becomes overwhelmed by the activity he happens to engage himself in (external incitement through involvement). Rapture that we have analyzed in the previous chapters takes place in a character's mind within the dramatic situation of a play.

My perception of the experience of rapture, however, is not limited to the above manifestations. In a significant number of kyōgen plays, rapture-like occurrence is also discernible in stage action itself when action is presented as if taking off to a new plane, establishing a new state of being. Although the transportation of the state of being to a new plane resembles character rapture, the "agent" or "experiencer" of rapture in this case cannot be located in a character. In the literal sense, it is impossible for rapture to be embodied in a being other than a person. Figuratively, however, I believe it is possible to consider action a "metaphysical agent."

When stage action is transported, it revolves around itself, focusing on something more abstract. The "enraptured" state of action seems to be guided by something larger than the character, by what I will refer to as a "collective consciousness" of the play. To distinguish it from rapture embodied in a character's mind, I will refer to this
as "action rapture"—that is, rapture embodied in action, figuratively speaking. Because action rapture is an abstract concept, I will in some cases use personification in the discussions to follow.

In Chapter III, we looked briefly at Fuku no Kami (The God of Happiness). The play depicts two worshippers' annual pilgrimage to the Izumo shrine, the appearance of the god of fortune, and his blessing. The situation in the play is not dramatic: the play simply depicts a popular custom of the time, and actualizes people's wish for worldly happiness by having the god of fortune appear in a physical form. What the play achieves is felicitation (shukugen 賢言): the play is a ceremony.

The beginning part of the play—the two friends travelling to the shrine, praying and throwing beans to invite good fortune—does nothing more than prepare conditions so that the god of fortune may appear. The action's state of being changes suddenly and completely to rapture when laughter is heard from behind the age maku (lift curtain) at the end of the hashigakari. The laughter comes suddenly and abruptly, as if bursting out of nowhere. The laughter is not, dramatically, a logical consequence of the worshippers' bean throwing, nor does the appearance of the god of fortune have a realistic connection with the preceding action. The play, in other words, "takes off" to a world of fantasy, and the action of the play starts to revolve around this new "super reality."

The god of fortune sits on a stool at upstage center (daisho mae) while the two men sit down on the floor, one at downstage left (waki za) and one at downstage right near sumi (corner), forming a triangle.
The god thus claims central attention. The god is thirsty, and requests sake to be served. Before drinking, the god pays respect to major and minor gods of Japan, and especially to the god of wine at the Matsu no 0 (松尾) shrine in Kyoto. He then chants about how to become happy and rich. The chant is soon taken up by the chorus. When the chant is finished, the god of fortune laughs heartily again. The play ends with this laughter. The actors who have been playing the characters walk off stage.¹

From the moment the laughter is heard from behind the lift curtain, through the group singing to the final laughter that closes the action of the play, the jovial and auspicious mood prevails on stage. But no character is being carried away by the situation; none is in a state of rapture. Rather, it is the state of being of the stage action itself that takes on an absorbed nature, absorbed in the act of felicitation, and the stage action seems to be guided not by the characters but rather by some collective consciousness behind the play. I consider that the collective consciousness behind the felicitous act represents the collective will of the community of people involved in the presentation of the ceremony, that is, kyo­gen as theatre and its audience. The characters in Fuku no Komi serve as a tool to present a scene of felicitation. The actors playing the characters, on the other hand, serve as "intermediaries" of the ceremony. The actors are responsible for executing the action so that the action will arrive at an enraptured state of being. The exultant state of action yields the efficacy of felicitation.

¹The impression is that the actors complete playing their roles at the final laughter of the god of fortune, and it is the actors who exit, rather than the characters.
The next example, *Hige Yagura* (The Fortified Beard), does not aim at felicitation, but its action manifests rapture through the stylized execution of an absurd dramatic situation.

The husband in *Hige Yagura* proudly announces to the audience that he has been chosen to be the halberd carrier for the great thanksgiving ceremony after the emperor's enthronement. He has a long and magnificent beard which is most fitting as the halberd carrier leading a ceremonial procession. He calls in his wife to inform her of the good news. At first the wife is happy about the husband's honor. But when she learns that they have to provide his ceremonial robes themselves, she urges her husband to decline the assignment, saying that they are barely managing their own living. The husband insists she do something about the robe. The wife demands that her husband shave off his beard which she never liked and which is the reason for the assignment. Neither will concede. The husband gets so incensed at her abusive remarks about his precious beard that he strikes his wife with his fan. The wife swears revenge, and exits.

Up to this point, the play depicts a very typical domestic conflict between husband and wife. The scene consists mainly of verbal exchanges; the husband stands at downstage left (*waki za*) and the wife at upstage right (*nanori za*) throughout the scene, except when the husband comes over to his wife to hit her.

After the wife has left, a messenger comes to report to her husband that she is gathering forces to attack him and pull off his beard.

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2 The annual thanksgiving ceremony at Court is called *niiname sai* (新嘗祭) ; the one after the new emperor's enthronement is called *oname sai* (大嘗祭).
beard. Hearing this, the husband prepares for a battle. He symbolically protects his magnificent beard with a miniature fortress. He seats himself on a stool at downstage left (waki za) and chants:

Husband (chants): Endeavor we shall
To encircle and protect
This precious beard of mine.
First we dug a moat so deep,
Ringing our defense,
Grew another mustache to reinforce the rear.
We await the enemy, approaching from afar. ³

After the husband's chant, the no flute plays one sharp note, and the two hand drums simple no-style music. Shortly, accompanied by the percussion music, the wife enters with a group of housewives from the neighborhood. Each carries a large implement to pull out the beard; the wife herself is armed with a halberd. Lined up on the hashigakari, the wives announce in chant their determination for victory:

Wife (chants): The vows that joined us
All Wives (chant) Together as man and wife,
                  Fragile were those vows,
                  Like seashells on barren shores,
                  Cause of my sorrow. ⁴

The wives come to the main stage. The battle begins. The battle sequence is stylized, and executed to the no-style chorus and music. The husband opens the gate of the miniature fortress, draws his sword, and pushes the wives back to the hashigakari. The husband chases them

³ Translated by James Araki for the University of Hawaii production of Hige Yagura in 1974, directed by Nomura Mansaku.

⁴ Translated by James Araki.
as far as upstage right (nanori za). Pleased with his success, the
husband walks back to downstage left (waki za), laughing triumphantly.
The wife goes to the stage assistant's location (kōzen za), kneels with
her back toward the audience in a "rest" position (the actor playing
the wife temporarily stops being an active part of the action, and at
the same time, prepares for a later sequence). The other wives enter
the main stage again to attack the husband. This time, the wives succeed
in pulling the fortress off; at this point, the husband drops his
sword also. The wives stand in a line around upstage center (daishō
mae) to obstruct the husband from getting away. Armed now with a pair
of giant tweezers, the wife comes from the stage assistant's location
(kōzen za) to confront her husband. Helpless without any weapon, the
husband paces around stage left. When the husband and wife meet at
downstage center (shōsaki), the wife pulls off his beard. The husband
stumbles and falls down. The wives again line up on the hashigakari,
and raise a shout of victory: "Ei, eî, ō!!" They exit. Left alone on
stage, on all fours, the husband stands up slowly. After a short
pause, he sneezes: "Kussame!!" (sneezing ending formula), and exits.5

The plot in Hige Yagura stays coherent—the husband and wife
quarrel during the first part of the play, and in the second part,
the wife comes back with other housewives. They are all armed so
that they may pull off the husband's beard which is the cause of the

5 There are two possible ending formulas to the play. In the
usual staging, after his beard is pulled off, the husband exits at
the hurry door (kiri do) located toward upstage left. In this case,
the play ends when the wife stands at the nanori za and stamps twice.
This stamping ending of a play is called tome-byōshi (ending stamps
“Ei, eî, ō!!”). The University of Hawaii production of the play
adopted the sneezing ending (kussame-dome).
problem. They fight, and the beard is finally pulled off by the wife's giant tweezers. The characters are all serious, and in perfect control of themselves. In spite of the coherent plot and sane-looking characters, however, the action in the second part of the play is very far from real. The idea that the husband tries to protect his beard with a tiny fortress, and that the wife tries to pull off his beard with a giant pair of tweezers makes the otherwise believable situation absurd. Furthermore, the execution of the battle scene is highly stylized; there is no more dialogue but the characters and the chorus chant to the no-style music; the actors playing the characters act in choreographed fighting movements and the participation of other housewives (tachishū) enhances this scene's picturesque and dynamic effect.

The stylization of the sequence creates a distance between the apparent seriousness of the characters' conflict, and stage reality. The chorus and musical instrumentation also add to the distancing effect. Instead of action being dramatic pursuit, the action becomes a "show." During the battle sequence, the characters and dramatic situation are no longer the focus of the play. The focus, rather, is on the action itself. In other words, the action during the second part is carried away to a super realistic plane, and the action becomes its own purpose. I consider this state of action, saturated by the energy generated by its own execution, to be a state of "rapture."

Action rapture in Fuku no Kami belongs to super reality, or to be specific, to the world of fantasy. Action rapture in this play functions as felicitiation. Action rapture in Hige Yagura also belongs
to super reality, but in this play, it manifests itself for its own sake; in other words, action rapture in Hige Yagura is effective theatrically.

Action rapture in these two plays seems to share several dynamic characteristics. The dramatic action is transported suddenly to a new plane: by the laughter of the god of fortune in Fuku no Kami, and by the structural division and stylistic distinction from the first part in Hige Yagura. The action "soars" (hiyaku) (see Chapter III) to a new state of being. The action in a state of rapture is characterized by special performance components—drinking, chant, and the chorus in Fuku no Kami; and chant, chorus, music, and stylized movement in Hige Yagura. All these components contribute to energizing the scene of action rapture. Action rapture ends abruptly: the final laughter by the god of fortune in Fuku no Kami, and the husband's sneezing in Hige Yagura. Action rapture, thus demarcated by various devices at its initiation and at the end manifests a self-contained and elated state of being.

The concept of dramatic action being in "rapture" has not been explored previously, and the general application of the concept to kyogen plays is by no means a simple task. At first it would seem that rapture should belong to characters and hence my analyses of action rapture must remain speculative. I believe, however, that the two plays we have just studied exemplify how action can be "enraptured." Let me expand the analysis of these two plays further. The scene of rapture in Fuku no Kami functions to felicitate "people" (represented by the two worshippers, whereas that in Hige Yagura
creates a highly theatrical effect—the dramatic contents of the play is physicalized into a stylized stage spectacle. Both an act of felicitation and a presentation of a theatrical scene imply that the contents of the stage action are intended to affect not so much the dramatic personages in the play but a larger body of consciousness of the communal entity that surrounds the kyōgen theatre. I will look at plays that have a felicitous function and plays that yield a theatrical effect to see whether the scene of felicitation or the scene with a theatrical effect may at the same time constitute action rapture. If a play manifests action rapture derived from either felicitation or theatricality, I will call the manifestation "action rapture aimed at felicitation" or "action rapture aimed at theatricality."

**Action Rapture Aimed at Felicitation**

A play with auspicious contents is usually performed first on a program. When kyōgen plays are performed with no plays, an auspicious kyōgen play comes after a waki no (auspicious no play; god no play). In a manner of the no term, the first auspicious kyōgen play on a program is called waki kyōgen. The term waki kyōgen is also applied to a category of plays that have auspicious contents. There are several plays that may be performed first on a program but which belong to other categories. Fuku no Kami is one of the god plays that are in the waki kyōgen category. Altogether 27 plays are in the waki kyōgen category: 6 god plays (kami mono), 5 lucky-man plays (kaho mono), 9 farmer plays (hyakushō mono), and 7 miscellaneous auspicious plays (zatsu mono). Also plays in categories
other than that of the auspicious may be performed first on a program and are similar in nature. There are 3 plays in the servant category (Taro Kaja mono) that are performed as the first auspicious kyogen play. All 15 plays in the daimyo category (daimyo mono) are performed as either the first or second play on a program. Although daimyo plays do not directly deal with auspicious topics, nor do they aim at felicitation in particular, the shite (daimyo) is a large-hearted character, and when they perform daimyo plays, happy mood (waraku) is created. Further all 20 plays in the bridegroom play category (muko mono) are performed as either the first or second play in a program. Most bridegroom plays deal with an auspicious event—a bridegroom's first ceremonial visit to his father-in-law. In spite of the bridegroom's stupid behavior, most plays in this category emphasize a happy mood.

Having auspicious contents, however, does not automatically mean that the play manifests action rapture. In order for the dramatic action to be transported to a different plane and to manifest an exultant state, the action needs to "soar." The contents of the following action on stage also need to contain those performance components that yield much energy to sustain the enraptured state of action. In other words, for an auspicious play to have action rapture, auspicious dramatic contents alone do not suffice. Rather, a play figuratively needs to devote itself fully to the "act" of felicitation at some point in the play.

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They are: Takara no Tsuchi (The Magic Drum Stick 魔の棒), Takara no Kasa (The Magic Straw Hat 魔の笠), and Yoroi Haramaki (Armour on Paper 鎧 腹巻).
Let us now examine the previously mentioned subcategories of plays in the auspicious category to see in which plays and how action rapture in them is created.

All 6 god plays manifest action rapture. The transition to action rapture is marked by the god’s appearance. In Fuku no Kami, the god’s hearty laughter transports the dramatic action to a new plane. In other god plays, a god appears to the no-style music called issei (literally: first voice or sound) played by the no flute and the two hand drums. Once the god appears, the elated state of action is maintained by various activities of felicitiation. In Daikoku Renga (Daikoku and the Poets 大黒連歌), for instance, the god (shite) appears to a group of people assembled at a rich man’s (ado) house when they are composing linked verses (renga) to dedicate to the god Daikoku. The god chants about how interesting their linked verses are. Then he performs a three-part dance (sandan no mai 三段の舞) accompanied by all four no musical instruments. Daikoku is a god of wealth (Mahakala in Sanskrit) who is identified by a small mallet and a bag. Although in most plays, a fan is usually used for the three-part dance, Daikoku dances with his mallet while carrying his bag on his shoulder. After the dance, the god chants: "If you shake this small mallet, it will produce treasure of all unusual kinds; I will present the mallet to you [to the rich man].” Daikoku dances again, this time with a dancing fan called chuukei (a relatively large fan made to look half open; also called suehirogari 中啓). At the end of the dance, the god stamps twice, ending the play (tome byōshi). Other god plays also present several performance components; in
addition to those in Daikoku Renga, there are a drinking sequence by the god, a narrative, and special dance of felicitation by the god called mai-bataraki (舞櫛禮).\(^7\)

All 5 lucky-man plays contain hayashi mono (rhythmic chant and movement; ritualistic in origin). Since hayashi mono is very lively, there is a possibility that these plays manifest a scene of rapture of some kind. We have already seen, however, that Suehirogari (An Umbrella instead of a Fan) manifests character rapture when the master becomes infected by the rhythmic impulse of the hayashi mono that Taro Kaja performs. Suehirogari has several elements that make the play auspicious. The word suehirogari literally means "end widening" and it is one of the ways to refer to a kind of fan which is shaped semi-open. "End widening" is an auspicious sign. The hayashi mono has an auspicious connotation of "multiplying" things (see Chapter VII, the section on hayashi mono). That the master's anger is thawed by the hayashi mono performance and therefore, that he shares the spirit of merriment (waraku), contributes to the creation of an auspicious atmosphere. The hayashi mono in particular, however, is not so much as an act of felicitation as an act to draw the master into the happy mood. The auspiciousness of the play is created thus by a combination of these various elements but the performance of the hayashi mono does not in itself constitute action rapture. Two other plays

\(^7\) Mai-bataraki is used in the following god plays: Ebisu Daikoku (Ebisu and Daikoku 烏大黒), Ebisu Bishamon (Ebisu and Bishamon 烏毘沙門), and Bishamon Renga (The God Bishamon and the Poem 昆沙門連歌).
in the lucky-man category follow a plot and action similar to Suehirogori: Mechika (Fans of Mistaken Identity), and Haridako (Dried Octopus). In the other two, lucky-man plays—Asō (Asō Has His Hair Fixed), and Sanbon no Hashira (Three Poles)—on the other hand, the performance of hayashi mono functions more directly as a felicitous act, and as a result, the hayashi mono constitutes action rapture.

Sanbon no Hashira, for example, revolves around a simple problem. The lucky man poses a riddle to his three servants: they are to bring back three poles from a mountain owned by himself, each servant carrying two poles at one time. The three servants go to the mountain (to the hashigakari). They discuss how they should carry the poles to satisfy the master's instruction. The senior servant, Taro Kaja, finally solves the riddle: each should carry the ends of two poles, forming a triangle among them when they carry the three poles. When the riddle is solved, the servants decide to make the master happy by carrying the poles down the mountain while performing a hayashi mono. The servants march, starting from upstage center (daishō mae) and going to the hashigakari. As they proceed, they lift their legs (uki) in turn to rhythmical repetitious chanting of the simple calls (hayashi kotoba): "Geni mo sa ari, yayōgari mo sōyo no!" which means "it is so, indeed!"

Accompanied by the simple mitsuji drum pattern (see Chapter VII). The master, who has been waiting at ado za at upstage left, hears the hayashi mono, and stands up as he becomes amused and happy. When the servants come down to the main stage from the hashigakari, dancing and singing, the master goes inside the triangle, and all circle the stage once in this manner. At the end of the procession, a flute plays a solo pattern of shagiri, during which the master dances. When the
flute finishes playing, the master shouts: "Iyā!" and sits down on one knee. This formula, called shagiri-dome, ends the play. Carrying a pole on each shoulder, the servants stand respectively downstage left (waki za), eye-fixing pillar location (metsuke-bashira) (or sumi; corner) and upstage center (daishō mae) in triangle formation.

The servants' intention in performing the hayashi mono is to make the master happy. In more general terms, they celebrate the master's affluence, and this applied to celebrating people's affluence in general. The hayashi mono is also a happy and lively demonstration of the successful solution of the riddle. When the servants come down to the main stage, the master becomes happy, and eventually he himself becomes drawn into the performance of the hayashi mono. Thus, the performance of hayashi mono presents a situation similar to that of Suehirogari. In Sanbon no Hashira, however, the servants decide to perform the hayashi mono for a much simpler and more innocent reason—to make the master happy. Unlike Taro Kaja in Suehirogari, the servants in Sanbon no Hashira do not necessarily need to perform the hayashi mono. Sanbon no Hashira has a simple dramatic set up: the characters, their master-servant relationship and the riddle to be solved, serve as a frame to bring out the hayashi mono. Therefore, the focus in Sanbon no Hashira is on the performance of the hayashi mono itself, since it enhances the auspicious atmosphere. The focus, in other words, is much more on the action than on the characters. The hayashi mono is an act of felicitation in itself. Because of the felicitating purpose, the hayashi mono transports the dramatic action to a higher level, and the powerful performance component of the hayashi mono creates action rapture.
In Asō (Asō Has His Hair Fixed), a servant called Geroku (下六) goes out into town to purchase a lacquered ceremonial cap for his master, a daimyō called Asō (麻生) (shite). Geroku purchases a cap, but loses his way back to his master's house. Another servant, called Toroku (藤六) comes out to look for Geroku. They find each other but now both lose their way to their master's house. They think of a bright idea to march down the street performing hayashi mono so that their master can hear them. The servants chant and dance the hayashi mono energetically. The daimyō hears them and calls them into the house. The performance of the hayashi mono solves the servants' problem and it also makes everybody in the play happy. More than these dramatic purposes, however, the hayashi mono is an act of felicitation to celebrate the auspicious situation. The last scene of the servants' performance of the hayashi mono, therefore, I consider, a manifestation of action rapture.

This comparative analysis of the plays in the lucky-man category has shown that some powerful stage action constitutes either character rapture or action rapture. The action in question needs to be of some powerful performance component so that it distinguishes itself from the preceding activity and it creates an elated state of being in that action. Furthermore, the primary focus should be on that action itself, more than on the characters involved, in order to manifest action rapture. The action in Sanbon no Hashira and Asō is more loosely

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8 In this play, the master and the two servants have individual names. Though very rarely, some kyōgen characters may have their own names.
connected to the dramatic situation than that in the other plays so
the action may stand out as a purely celebratory act.

All farmer plays, with the exception of Sado Gitsune (The Sado Fox
佐渡狐),
have an auspicious motif and the characters engage in
auspicious activities. The activities, however, are not powerful enough
to transport the dramatic action to rapture. There is at least the
intention to present a scene of felicitation. Most farmer plays share a
similar plot. Typically, two farmers from different regions happen to
meet and travel together to the capital to pay their land taxes with
various farm products. Upon reaching the tax office, they meet a tax
officer. The officer gives them a task, such as composing poems upon the
names of the farm products,
laughing the same number of times as the
number of units of land they farm,
or explaining about their farm
products in poems and narratives.
The answering scene is lengthy.
The actors who are playing the farmers enact the scene without much

Sado Gitsune revolves around the two farmers and a tax officer.
The farmer from the Sado island tries to prove there are foxes on that
island (there are in fact no foxes there) to the other farmer. The
Sado farmer bribes the tax officer so that the latter can teach him
what a fox looks like.

It is found in the following plays: Mochizake (Late Taxes
懸酒), Kachiguri (Dried Chestnuts 胡桃), Kobugaki (Seaweed and
Persimmons 蘆竜柿), Matsu Yuzuriha (One Hat For Two 松穆),
and Sannin Bu (Three Farmers 三人夫).

Found in Tsukushi no Oku (Laughter after Taxes 笑紫面).

Found in Gan Karigane (Two Words for Goose 鴨雁金), and
Yumiya (The Bow Maker and Arrow Maker 弓矢).
seriousness. In due course, the farmers satisfactorily answer all the questions and perform all that is required of them. As a reward, the tax officer exempts them from paying their taxes and from performing mandatory labor. Then, the play starts to elaborate upon the auspiciousness of the situation. This scene includes the two farmers' receiving sake from the tax officer and drinking it, the farmers' chanting and dancing. Sometimes, the special three-part felicitous dance (sandan no mai) is performed by the farmers accompanied by all four no musical instruments.  

The farmer plays create an auspicious mood and their action contents are rich and lively with chanting and dancing. The scene of felicitation which starts when the farmers begin drinking, however, does not quite create a sense of exaltation mainly because the stage action does not clearly soar up. I consider that these plays contain basic elements of auspiciousness and present an act of felicitation, but without clearly manifesting action rapture.

In other auspicious plays in the auspicious category and in other categories, action rapture manifests itself when the stage action is transported to an exultant plane functioning as felicitation. If the dramatic contents are auspicious but there is no powerful stage action, the play does not manifest action rapture. If the stage action is powerful but it is used to affect characters, it is not action rapture.  

\[\text{13} \text{ Found in Kachiguri, Gan Karigane, Matsu Yuzuriha, Mochizake, and Yumiy.}\]

\[\text{14} \text{ Given these conditions, I consider the following plays to manifest action rapture among the plays in the miscellaneous group of the auspicious}\]
Action Rapture Aimed at Theatricality

When action manifests a state of exultation but does not function as felicitation, it is, rather, a highly "theatrical" stage effect. By "theatrical" I mean that the execution of action aims at creating dynamic stage effects. *Hige Yagura* has revealed several characteristics of action rapture of this type. The play maintains dramatic coherence on the surface level, but at one point, the dramatic action flies off to an absurd dimension. Once the dramatic action takes off to what I call the "super realistic" plane, the action starts to revolve around itself, feeding itself with the energy generated by the execution of the action itself. The contents of the action are characterized by special performance components such as chant, chorus, music and stylized mimesis. During the scene of action rapture aimed at theatricality, the play focuses upon the action itself much more than the dramatic elements—characters and dramatic situations.

I will examine one more play, Juki (Juki, the Clumsy Acolyte) from the priest category, to see how these characteristics operate. The shite in this play is an acolyte named Juki.

The head priest tells Juki to accompany him as his assistant at a service. Although the priest does not trust Juki very much, in the absence of another acolyte, the priest asks Juki to shave his head.

category: Matsu-bayashi (The Song and Dance of the Pine), Matsu Yani (The Spirit of Pine Resin), and Senji Mono (The Tea Seller). Those plays in the bridegroom play category, in the daimyo play category, and the 3 plays in the servant play category contain auspicious motifs, but I do not consider that any one of them creates action rapture.
He scolds Juki for getting too close to him with a razor. To reprimand the acolyte, he quotes a proverb: "A student stands seven feet behind his teacher so that he will not step on the teacher's shadow." Juki takes the proverb literally, and decides to shave the master's head with a razor attached to the end of a long pole. When he is ready to start shaving, Juki chants: "Now then, I will shave my master's head!"

The chorus continues the chant, describing Juki's action, as Juki moves around in dance-like shaving motions. During the shaving, the head priest falls asleep. Juki continues to shave from the back and the front, pulling and pushing the pole. Finally his hands slip and the razor shaves off the priest's nose (the actors mime this sequence in make-believe). The priest chases Juki off.

Like Hige Yagura, Juki has a relatively coherent plot. The temple priest has to take Juki, a careless acolyte, to a religious service, and he also has to ask him to shave his head. Juki follows the priest's instruction to the word, and fails. The dramatic action of the play takes off to a super realistic plane when Juki decides to shave his religious master's head in the most absurd manner. This is shown by the stylized mimesis which is distinctly different from the action contents in the preceding scene. Again, like Hige Yagura, chant replaces dialogue and the exaggerated mimesis of shaving becomes highly stylized, accompanied by the chanting of the chorus. Figuratively speaking, the action "indulges" itself in the absurdity of the situation; it "luxuriates" in the shaving task. The dramatic action being transported to a new plane, and manifesting an exultant state by means of stylized execution, thus, creates a highly theatrical scene of action rapture.
Action rapture for theatricality is characterized generally by the lively and spectacular action performed in an absurd situation. While many kyōgen plays are constructed around absurd ideas, not all of them are presented with exuberant stage action and therefore, not all of them manifest rapture. Looking at the kyōgen repertory, it strikes me that many of the plays that are usually performed at the end of a program have such lively and spectacular elements. Let us look at these plays to see in which of the plays and how action rapture aimed at theatricality in them may manifest itself.

Plays performed at the end of a program are called tome kyōgen (止狂言) (literally: ending kyōgen play). In the Izumi school, 40 plays are classified as tome kyōgen. The tome kyōgen should conclude the entire program of the day with a positive and happy mood, in a way complementing the auspicious function of the first play. Dramatically, however, the play does not need to settle a problem or conflict that may exist, but rather, and more importantly, for the stage action to give an impression of liveliness. Not all plays classified as tome kyōgen create a positive lively mood and there are plays which are performed in the middle of a program that present liveliness of action. But, generally speaking, we may say that the majority of them seem to satisfy the requirement for action rapture aimed at theatricality.

Some 31 out of the 40 plays in the tome kyōgen classification have a group of characters (tachishū). This is a significant ratio when we consider that of 261 plays, a total of 40 have tachishū, and 3 plays.

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15 Some 5 characters in Roku Jizō (The Six Statues), 7 in Tōjin Kodakara (The Chinaman and His Devoted Son 邪人子室), and 9 in Kasen (The Six Poets).
have a large number of individual characters. We may deduce from this fact that the *tome kyogen* aims at spectacle. In many of these 31 plays with *tachishū*, the *tachishū* is used in a scene in which the individual characters—the *shite*, *ado*, and *ko ado*—try to resolve a conflict as in *Hige Yagura* (The Fortified Beard).¹⁶

There are also other kinds of dramatic situations, but they too emphasize spectacular and super realistic scenes. In *Tsuribari* (The Capricious Magic Fish Hook 釣針), for example, the master and servant look for their future wives by a fantastic means. The master (*ado*) wants a wife and decides to pray for one to the God Ebisu who is associated with granting bountiful fishing. *Taro Kaja* (*shite*) decides to pray for his wife, too. They spend the night at the shrine in Nishinomiya (now in Hyōgo prefecture). The master has a divine message dream that he should "fish" for his wife with a fishing rod which he will find at the west gate of the shrine. The master and servant go to the gate and find the fishing rod. The master is too shy to fish for his wife by himself, so *Taro Kaja* begins fishing in the master's place. The master stands at downstage left (*waki za*), and *Taro Kaja* starts his action at upstage right (*nanori za*). *Taro Kaja* chants: "Let me fish, let me fish, let me fish out my master's wife; a wife who is about seventeen or eighteen, and good-looking!" As he chants, *Taro Kaja* dances around the main stage, lifting his legs rhythmically (*uki*). Then he goes as far as the second pine tree position on the hashigakari.

¹⁶ The following plays in the *tome kyogen* manifest action rapture in a manner similar to *Hige Yagura*: *Nyakuichi* (The Nun Nyakuichi's Revenge 岩市), *Kasen* (The Six Poets), *Kubihiki* (Neck Pulling 首引), *Kusabira* (Mushrooms), *Romusha* (The Old Men Win the Boy 射武者), and *Konomi Arasoi* (The Battle of Fruits and Vegetables 木の実参).
Calling out loud, "I will fish you out with this hook!" Tarō Kaja throws the fish hook toward the lift curtain. He then carries the rod on his shoulders, and starts going back toward the main stage while lifting his legs rhythmically. The master's wife-to-be is pulled out by the hook from behind the lift curtain. Tarō Kaja repeats this sequence three times: the second time, to fish out several ladies in waiting for the master's wife, and the last time, to fish out his own wife. The master, his bride and ladies in waiting leave the stage. Tarō Kaja remains with his bride. Although he tries to take a look at his bride's face, she will not take off the kimono placed over her. Finally, Tarō Kaja pulls the kimono off by force, and he discovers his bride is extremely ugly. He is shocked, pushes her down and runs off. The bride chases Tarō Kaja.

The dramatic setting of Tsuribari is fantastic from the very beginning. Ebisu (the god of fishing) is the wrong god to go to, to pray for one's wife. The characters, however, behave as if everything were normal: they act out the audience's fantasy. The dramatic situation presents the fantastic idea fully (transportation of action), when Tarō Kaja gets ready to fish out women. The action of fishing out women manifests an exuberant state of rapture, supported by the chant, rhythmic dance-like movement, and the spectacle of women in colorful kimono coming out from behind the lift curtain. The master and servant are happy that each is getting a wife. However, what is most powerfully projected in the stage action at this time is the fun in the fishing activity. The play literally "plays" or frolics with the fantastic idea--thus, manifesting action raptured aimed at theatricality.

17 The actor playing the bride wears a kyōgen mask called oto.
Many, though not all, of the plays in the tome kyögen manifest action rapture aimed at theatricality.\(^{18}\)

Action rapture of this type is not limited to the plays in the tome kyögen classification. We have already studied Ŭki which is usually performed second in a program. Kanaoka (Kanaoka, the Love-crazed Painter) in the woman play category is also performed second in a program, and has a scene that manifests action rapture for theatricality.

In Kanaoka, the painter named Kanaoka (shite) appears in a state of derangement from love-sickness for a woman other than his wife. Kanaoka's wife (ado) reasons with her husband that he has gone crazy because of the illusionary beauty of the woman's made-up face. The wife suggests that, if she were painted prettily by her husband's professional hand, he would find there is no difference between her and the court lady. Kanaoka finds the argument reasonable and decides to give it a try. The wife sits on a stool at upstage (daishō mae). Kanaoka brings out two long brushes and a box of paints. He chants, "Let me then paint her face!" His chant is followed by the no-style music of kakeri which expresses the absorption of the painter (see Chapter V). The actor playing Kanaoka actually paints one white circle on each of the wife's cheeks with a red dot in the center. At the end, Kanaoka chants: "Without at all resembling the face of my beloved,

\(^{18}\) Among 40 plays in the tome kyögen classification, in addition to those analyzed and cited, I consider the following to manifest action rapture aimed at theatricality: Kuji Zainin (Sinner by Lottery), Taiko Oi (The Drum Bearer), Seirai (Seirai, the Hawk Keeper and Emma, the King of Hell), Yumiya Taro (Bow and Arrow Tarō), Niō (The Fake Deva King), and Tōjin Zumo (Chinese Sumō).
her face is nothing but a fox in the disguise of a woman." He throws the brushes down and exits; his wife chases after him.

A famous painter named Kanaoka actually lived during the early part of the Heian period (794-1192). Borrowing the famous painter, and having him paint the ugly wife's face is a playful and ridiculous idea. The execution of the painting scene is stylized mimetic movement to music and it enhances the absurdity of the situation. The action is committed stylistically to the ridiculousness in this manner, and the scene is lifted out of reality to a state of rapture.

There is a group of 7 plays in the priest category (shukke mono) that feature a departed spirit as the shite. These plays parody dream plays (mugen no) of no in which the spirit of the departed appears to a travelling priest. Unlike those of no, the spirit plays of kyōgen are not serious and there is very little of Buddhist ideas of salvation. The shite in the 7 plays are: a flute player, a backgammon player, an umbrella maker, an octopus, a tea master, a mountain potato, and a cicada. In each, the shite appears to a travelling priest and narrates how he died. The final events leading to the shite's death are then told in chant by the chorus while the shite re-enacts them in interpretive dance. These 7 spirit plays are also called mai kyōgen (dance

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20 The 7 plays are: Rakuami (Rakuami, the Flute Playing Priest 楽阿弥), Yūzen (Yūzen, the Unskillful Umbrella Maker 続善), Tako (The Octopus 蟹), Tsūen (Tsūen, the Tea Priest 通円), Tokoro (The Mountain Potato 驚老), Sugoroku (Backgammon 双六), and Semi (The Locust 鳴).
kyōgen) because they resemble no plays ending with dance. Because of
the fantastic setting of the plays and exultant contents of the stage
action, I consider these spirit plays to manifest action rapture aimed
at theatricality. 21

Character–Actor Relationship
in Action Rapture

The presence of highly stylized elements of action in action
rapture plays entails an interesting phenomenon. Action becoming the
primary focus, the personality of characters becomes transparent, so to
speak, and the presence of actors as executants of action emerges.
An actor and character, in other words, go in and out of each other.
This phenomenon has been designated deiri (see Chapter III). I
consider that deiri can be applied to general aspects of kyōgen acting
and not limited only to rapture, but that deiri is prominent in the
acting practices related to rapture. Though the phenomenon of deiri
is discernible generally in rapture plays, whether during the scene of
rapture or otherwise, it is most significantly detected in action rapture
plays, especially during their scenes of rapture. Deiri occurs not only
in the stylized mimetic sequences, but also during the performance of
show components such as dance and chant. During show performances, an

21 In addition to the plays in the tame kyōgen classification and
the examples cited, I consider several other plays to manifest action
rapture aimed at theatricality: Nushi Heiroku (Heiroku, the Lacquerer
塗師平六), Dondarō (Dontarō's Method for Handling Women), Ka
Zumō (Wrestling with a Mosquito 文相撲), Fumi Zumō (Wrestling
by the Book 文相撲), and Hanatorī Zumō (Nose-Pulling Sumō
鼻取相撲).
actor's presence on stage as a performer of the show components, rather than as a performer of the character, is felt most strongly. When action rapture consists mainly of mimesis, the degree of overlaying between character and actor is also possible because of the mimesis' absurd contents and through the process of intensification and acceleration. Generally speaking, the more strongly the emphasis is placed upon the stage action, the more distinct the deiri becomes.

Notes on Fantasy

Fantastic situations and characters play an important part in action rapture. Although fantasy belongs to super reality, I consider that only under certain circumstances of execution do these fantastic elements constitute action rapture, and that they by themselves do not create action rapture.

Kyōgen has a variety of fantastic characters: gods, demons, ghosts, animals, plants and insects. Among fantastic characters, gods have a special place in action rapture because their appearance changes the action's state of being completely. In other words, the fantastic is already embedded in the dramatic setting. The fantastic setting of characters, however, is not enough by itself to create action rapture in other cases. Action rapture will manifest itself only when such a fantastic setting is presented dynamically in the stage action. At the same time, we cannot accept only the surface meaning of the fantastic in many of these non-human characters--many of them are given human characteristics. Demons, for example, may fall in love as in Setsubun (A Demon in Love); in several plays, the demon King of
Hell is defeated by a dead man whom he hoped to drag to Hell. The old fox in *Tsurigitsune* (Fox Trapping) is a soulful fox who disguises himself as the hunter's priest, uncle. Whether or not rapture occurs in a play depends upon how the action is unfolded in a play. Even when a play features a fantastic character, therefore, rapture may very well be character rapture like other plays with human beings.

**Summary**

Action rapture is an exultant state of action. Action rapture occurs when the action is transported (soars) to a super realistic plane because of some fantastic or absurd situation. Special performance components—chant, dance, music, stylized mimesis, a group of characters—are essential to action rapture. Unlike character rapture of external incitement, action rapture does not occur as a result of energy being accumulated through a character's involvement. Rather than the accumulated energy transporting action to a different state, or the internal impetus motivating the transportation, action rapture takes place rather abruptly, as if willed by some collective consciousness.

When action rapture occurs, the distinction between character and actor playing that character becomes unclear. In the case of felicitation, the actor functions as an intermediary in a ceremony, so to speak. In action rapture aimed at theatricality, the characters recede into the background because of the stage action itself becoming the primary focus of the performance. As a result, the actors come to the fore as the executant of the stage action. This moving in and out
of dramatic personnel and actors (or an actor alternately portraying a character and performing as an actor) is designated as deiri.

Action rapture is also characterized by the abrupt way it completes itself. This results mainly from the self-perpetuating nature of action rapture—action rapture does not require dramatic completion, but is completed when its energy is consummated. In action rapture, the consummation of rapture is achieved by the ending formulas of several types: for auspicious and happy plays—laughter, shagiri, dance, chant, and stamping; for plays with theatrical effects—sneezing, chasing off, and stamping. These ending formulas are executed in highly stylized movement and let the stage action "soar" one more time.
CHAPTER IX
RAPTURE IN THE STRUCTURE OF KYÔGEN PLAYS

Having examined the specific elements that produce rapture, here I will discuss the structural arrangement of these elements into sequences of "units." I will use one or two representative plays for each category of rapture to illustrate the structural arrangement: Onigawara (The Demon-faced Tile) for internally-incited character rapture, Uguisu (The Nightingale/Bush Warbler) and Boshibari (Tied to a Pole) for externally-incited character rapture initiated by some strong psychic urge, Busshi (A Fake Sculptor) and Kagyu (The Snail) for externally-incited character rapture through involvement, Fuku no Kami (The God of Happiness) for action rapture aimed at felicitation, and Hige Yagura (The Fortified Beard) for action rapture aimed at theatricality. Several other plays will also be mentioned briefly.

Three-part Division

First, I suggest that kyôgen plays can be analyzed, on the broadest structural level, as being made up of three sequential units: the beginning stereotyped sequences, the main action during which rapture occurs, and the ending formula (left to right in the diagram below):

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beginning stereotyped sequences  main action  ending formula
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In Onigawara, the beginning stereotyped sequences are from the master's name announcing (nanori) to his and Taro Kaja's travelling (michiyuki) to the Inaba Dō temple. The main action consists of the two characters praying in the main hall of the temple, their walking around the temple grounds looking at the architectural features of the temple buildings, and climaxing when the master notices the demon-faced tile and becomes emotionally carried away by the significance of the tile. The ending formula is the laughter of the master and Taro Kaja. In Uguisu, the beginning stereotyped sequences are the bird owner's name announcing and travelling, and the retainer's name announcing and travelling. The main action consists of the two characters' setting up rules for gambling, the retainer's attempt and failure to catch the bird with a limed pole, the owner's exit and the retainer's recitation of a narrative and a waka poem. The ending formula is the retainer's breaking the pole in half while saying to himself, "This pole is to blame," and exiting while saying, "How aggravating, oh, how aggravating!"

As the above explanation suggests, the three-part division of a play follows a simple outline. The first part consists of a combination of two or more of the stereotyped units of action: name announcing (nanori), calling in another character (yobidashi), travelling (michiyuki), calling to another person (yobikake), and asking for admission (annai). The ending formula is one unit of action. In Onigawara, the ending formula is warai-dome (laughter ending) and in Uguisu, serifu-dome (dialogue ending). The ending formula is any one of some ten formulas (see Chapter IV).
Formal-Nonformal-Formal Structure:
Another View of Three-part Division

The basic three-part division—the beginning stereotyped sequences, the main action, and the ending formula—is consistent in the overwhelming majority in the repertory. In rapture plays, the most elaborate action is during the main action—pre- and post-main action sequences are less elaborated than the main action, and have fewer variants of dramatic and performance contents. The three-part division of a rapture play may be also explained in terms of a structure that proceeds from "formal" to "non-formal" and back to "formal" sequences. The formal part at the beginning is the stereotyped sequences. During these beginning sequences, actors follow prescribed action dutifully and carefully. These sequences are found to be preparatory to the dramatic action for the actors to "enter into" the subsequent full-action phase. The nonformal phase of the dramatic action—the main action—is where events that are important take place, often in unexpected ways in which action is presented as taking place in the present (except the 7 "spirit" plays). All ending formulas in kyōgen are performed in a highly stylized manner (although the degree of stylization varies from one play to the other) and with high energy. The ending possesses the strength to terminate the action on stage, either actually (as in chasing off) or symbolically (as in the flute ending of shagiri). The following illustrates the formal-nonformal-formal structure of rapture plays:

1The formal-nonformal-formal structure of kyōgen plays corresponds to the concept of jo ha kyū (序破急) (literally: introduction,
I conjecture that the formal-nonformal-formal structure of a play is a result of one, another or a combination of two sources: possible influence of ritualistic structure and the absence of a front curtain on the no-kyogen stage. The basic structure of ritual in Japan consists of receiving a god (or gods), entertaining him, and sending him off to his abode. The beginning and ending of a ritual follow established formal sequences. The middle portion is most elaborate, consisting of various breaking, and speeding up) which originally was a temporal concept. The temporal use of jo ha kyu is found in gagaku (Japanese court music 雅楽). Jo is the slow introductory section of a music piece; ha is the faster second section and kyu is the final fastest section of the piece. Zeami expanded the meaning of jo ha kyu in his application to no drama. According to Zeami, jo ha kyu is present in all aspects of no plays and performance—changes in temporal and dynamic nature of performance in general, dramatic structure of a no play and arrangement of plays on a program. Zeami's discussions of jo ha kyu appear in several of his treatises: 風姿花伝 (Fushi Kaden) (Treatise on Flower of No), 花習内拾意 (Kashu no Uchi Nukigaki) (Excerpts from Kashu—Attainment of Flower), 花鏡 (Kakyo) (Mirror of Flower), 二曲三体人形図 (Nikyoku Santai Ningyō Zu) (Techniques of Chant and Dance, and Portrayal of Old Men, Women and Warriors), and 風曲集 (Fugyoku Shū) (Practice in Vocalization). Generally, jo ha kyu as Zeami interpreted it may be translated "introduction, elaboration, and completion by soaring." In this concept, the structural, temporal, and dynamic events are all combined. This interpretation of jo ha kyu suits well the formal-nonformal-formal structure of kyogen plays. During the formal introductory part, the action proceeds simply and directly. During the nonformal elaborate part, the action is most organic and rich both in performance components and variety of situations. During the formal soaring part, the action consummates itself.
performances and sharing of gods' food. A second possible source is that the no-kyōgen stage does not have a front curtain. The only curtain is the lift curtain (age maku), which connects the mirror room (kagami no ma) and the hashigakari. There is a considerable distance for a character to travel to the name-announcing location on the main stage or to return to the mirror room. I believe that the formal beginning sequences and the formal ending formula are devices to make a smooth transition in and out of the main action. The architectural design of the no-kyōgen stage as a physical structure developed out of sarugaku no stages used in close relationship with previous ritualistic practices. The formal-nonformal-formal structure of kyōgen plays discernible in performance dynamics may be more clearly understood through detailed study of kyōgen's evolutionary development. This needs further study. Because of the formal-nonformal-formal structure, the main action becomes highlighted, which in turn facilitates the process of rapture.

**Units of Action**

We have already looked at the action units for the beginning stereotyped sequences and ending formulas. The main action can also be divided into smaller units of action. The main action units here, however, are not standardized sequences like the beginning and ending parts. To clarify the structural organization of the main action

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Explanations of structure of a ritual and a religious festival are found in a large number of publications, especially those in the field of folklore. Among them, Kurabayashi Masatsugu (倉林正文) makes a detailed study in the early historical documents about a banquet portion of a ritual in his 聖教の研究（宗教篇）(Kyōen no Kenkyū: Girei Hen) (Study of a Ritualistic Banquet: Section on Religious Observances) (Tokyo: 旺舎, 1965).
during which rapture occurs, I will divide the main action into units according to how they function in relation to rapture.

In Onigawara, the first main action unit is where the master and Tarō Kaja look around inside the main hall of the temple and then go outside to see more of the architectural features of the temple buildings. During the main action unit, the master's attention is gradually led to the key object in this play—the demon-faced tile. The main action up to this point prepares for the revelation of important "truth." I refer to this action of observing various things as "cumulative action in preparation for rapture" (in short, "preliminary action"). The dramatic action of this portion is "cumulative" because the characters pursue various activities—looking inside and outside the main temple hall. It is "preparatory" because it does not yet affect the character's state of mind but simply ripens the situation for the subsequent transition to rapture.

The next main action unit in Onigawara is the transition to rapture, which I refer to as "transition." It takes place when the master recognizes what the demon-faced tile signifies to him. This is the revelation. The next unit is the master's state of rapture, which I refer to as "rapture." The character's rapture is expressed in his behavior: crying and emotional description of the demon-faced tile, especially its resemblance to his wife's face. Thus, the main action of Onigawara consists of three units of action: preliminary action, transition, and rapture. Other plays of internally-incited character rapture also have the above units within the main action:
Internally-incited character rapture

<table>
<thead>
<tr>
<th>I. Three-part division</th>
<th>stereotyped beginning sequences</th>
<th>main action</th>
<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>combination of two or more of: nanori, yobidashi, michiyuki, yobikake, and annai</td>
<td>preliminary transition rapture</td>
<td>one of some ten formulas</td>
</tr>
</tbody>
</table>

Externally-incited character rapture has all of the three main action units of internally-incited character rapture. In Uguisu, the preliminary action is the planning of the gambling activity by the retainer and the owner of the bird. In Boshibari, it is the sequence in which the two servants are tied up. In Busshī, it is the swindler's conversing with the countryman to set up an agreement on a Buddha image. In Kagyu, it is Taro Kaja's making sure that the yamabushi is the snail he is looking for (and continues until Taro Kaja agrees to perform the hayashi mono with the yamabushi). In all these cases, the preliminary action prepares for the subsequent activity.

The next main action unit is a new activity which the character engages himself in and which induces rapture. In Uguisu, the activity is the retainer's effort to catch the bird with a limed pole. In Boshibari, it is the servants' efforts to first smell the sake and then to drink it. In Busshī, it is the swindler's going back and forth between two places—in one place posing as a "statue" and in the other,
waiting for the countryman. In Kagyū, it is the performing of hayashi mono by Tarō Kaja and the yamabushi. In all these plays, the activity generates energy to influence the character's state of mind. This activity leads into the unit in which the character becomes enraptured. I refer to this unit as "rapture-inducing action." Internally-incited character rapture does not have this unit of action.

In externally-incited character rapture, next occurs a transition to rapture proper. It cannot be as clearly located as in internally-incited character rapture, but is the phase within the continuing activity when rapture becomes inevitable. In Ugisu, it is when the retainer's effort becomes automated, especially when he continues to poke at the bird without hearing the owner's reproaching voice. In Bōshibari, the transition to rapture is when Tarō Kaja succeeds in drinking the sake. In Busshi, it is when the swindler's action becomes automated as he becomes confused by the accelerating and intensifying action of trying to be in two places. In Kagyū, it is when Tarō Kaja becomes infected by the rhythmic impulse of the hayashi mono, which is a kind of automation of his action, so that Tarō Kaja involuntarily continues on with the performance.

The state of rapture in externally-incited character rapture is expressed by the same activity as the action inducing it. In this case, the rapture-inducing action becomes the action of rapture. The retainer in Ugisu continues to poke at the bird when his effort becomes automated. In Bōshibari, Tarō Kaja enjoys drinking several cups of sake after his effort to drink is successful. In Busshi, the swindler's automated action continues until the countryman discovers
that the statue is the swindler in disguise. Tarō Kaja in Kagyū continues to perform the hayashi mono even when the master tries to stop him.

The expression of a character's state of rapture in externally-incited character rapture contains additional activities in several cases. In Busshi and Kagyū, the rapture-inducing action and the expression of rapture comprise one activity that continues up to the ending formula; both plays end with the chasing off (oikomi dome). In Uguisu, on the other hand, the retainer recites a story and a poem grieving over his sad situation. In Bōshibari, the servants start chanting ko utai and dancing ko mai, expressing their elation. After the chant and dance, the servants chant in no-style about their master's materialistic attachment. These additional activities in Uguisu and Bōshibari, continuing to express the character's rapture, are part of the unit that I refer to as "rapture." Uguisu's ending is the dialogue ending (serifu-dome), and Bōshibari's ending is the chasing off (oikomi-dome).

To summarize, in externally-incited character rapture, the main action units are: preliminary action, rapture-inducing action, transition, and rapture. The rapture-inducing action is specific to externally-incited character rapture.
externally-incited
cracter rapture

<table>
<thead>
<tr>
<th>I. Three-part division</th>
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<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>combination of two or more of: nanori, yobidashi, michiyuki, yobikake, and annai</td>
<td>preliminary action</td>
<td>rapture-inducing action</td>
</tr>
</tbody>
</table>

The structural arrangement of the main action in action rapture is the same as internally-incited character rapture, at least on the surface level. In *Fuku no Kami*, the main action starts when the two worshippers reach the Izumo shrine after the *michiyuki*. They pray and throw beans. These activities by the characters prepare for the appearance of the god of fortune and are considered a unit of action—that is, preliminary cumulative action in preparation for rapture. In *Hige Yagura*, the conversation between the husband and wife is the preliminary action that sets up a dramatic situation for the battle in the second part of the play.

In both *Fuku no Kami* and *Hige Yagura*, the action takes a sudden leap to a scene of rapture. The transition to rapture in *Fuku no Kami* is marked by the god's peal of laughter. In *Hige Yagura*, the transition is suggested by the play's two-part structural division. In action rapture aimed at theatricality, there is not always a structural division to mark the transition. Instead, the transition may be marked by a character's chant, as in *Kanaoka* (Kanaoka, the Love-crazed Painter)
when the husband chants, "Now I will paint my wife's face," or in Juki (Juki, the Clumsy Acolyte) when the acolyte chants, "Now I will shave my master's head."

A state of rapture in action rapture is expressed by various activities. In Fuku no Kami, the god of fortune drinks sake and chants a blessing for the people; the chant of blessing is continued by the chorus. In Sanbon no Hashira (Three Poles), the entire performance of the hayashi mono constitutes the action of rapture. In most cases, action rapture aimed at theatricality is expressed by stylized mimesis, to no-style music and chorus.

To summarize, the action units of the main action in action rapture are: preliminary action, transition and rapture:

<table>
<thead>
<tr>
<th>I. Three-part division</th>
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<th>main action</th>
<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>combination of two or more of: nanori, yobidashi, michiyuki, yobikake, and annai</td>
<td>preliminary action</td>
<td>transition</td>
</tr>
</tbody>
</table>

The transition to rapture is sudden as in the case of internally-incited character rapture, but it differs in that no dramatic meaning such as revelation is implied: the action simply takes off to a new plane.
Basic Components of Performance

At the third level of the structural arrangement are various performance components. Differentiation of performance components among rapture categories into structural units at this third level illustrates what means of acting kyōgen uses to create rapture. I am not concerned so much with what individual performance component is used, whether hayashi mono, ko mai or something else, as with whether the performance components are primarily mimetic in nature or whether they feature show elements of chant and dance of various kinds. I also make a distinction within mimesis: regular mimesis which is used to describe and develop a dramatic situation or intense mimesis that either generates energy to create and maintain the state of rapture or self-sustains it.

Beginning stereotyped sequences are all in regular mimesis. The mimesis here consists in most cases of a character talking to the audience as in name announcing, talking to another character, or walking to various locations on stage. The ending formula consists either of mimesis or some show elements like dance and chant. The mimetic ending sequence is found in the chasing off, scolding, sneezing and dialogue ending. Some ending formulas are basically mimetic, but because of their abstract contents, they are close to show-type ending formulas. These are the gasshi-dome (ending by kneeling on one knee), the sharigi-dome (ending to a flute phrase, an actor miming the playing of the flute or imitating the flute sound), and the toma-byōshi (ending by stamping). These mimetic and semi-mimetic ending formulas do not generate energy for rapture, nor are they an expression of rapture. Except for scolding and dialogue ending formulas that serve as a "punch line," these ending
formulas are not regular mimesis; I refer to them as "stylized mimesis" to distinguish them from "regular" mimesis. The rest of the ending formulas are show elements.

During the main action, either mimesis or show elements are performed. In Onigawara the action during this phrase is all regular mimesis: praying at the main hall, walking around, talking to each other, describing the demon-faced tile, and crying. In all other plays of internally-incited character rapture, the entire dramatic action is regular mimesis.

In externally-incited character rapture, the performance components during the main action are either mimesis or show elements. The preliminary action is in regular mimesis. In Uguisu, it consists of the retainer and owner of the bird talking with each other to set up an agreement on the gamble. In Bōshibari, it is Tarō Kaja's demonstration of pole fighting, then the master tying up the two servants. In Busshi, it is the conversation between the swindler and the countryman. In Kagyū, it is Tarō Kaja's questioning the yamabushi about whether he is a "snail" and the yamabushi's demonstration that he is indeed a snail. When the rapture-inducing action is mimesis, the mimesis becomes specially powerful through intensification and acceleration as in the cases of Uguisu, Bōshibari, and Busshi. The mimesis continues to maintain this powerful quality through the scene of rapture. I refer to mimesis that has a direct effect on rapture as "energy-generating" mimesis. In this regard, the hayashi mono in Kagyū and other rapture-inducing show performances are "energy-generating" show elements. When an enraptured character proceeds to perform show elements such as
ko utai, ko mai and narratives, I simply refer to them as "additional" show elements.

In action rapture, the preliminary action is regular mimesis. The action during rapture is either mimesis or show elements. Like externally-incited character rapture, these mimesis and show elements have a powerful quality, in this case, to self-sustain and self-perpetuate the exultant state of action. I also call both mimesis and show elements of action rapture "energy-generating."

Figure 6 is a representation of the general structure of all types of rapture. Not all the units of action shown occur in each category of rapture. Figures 7 through 12 are structural representations of each main category of rapture. The diagrams represent vertically the three levels of structural arrangement and horizontally the temporal order at these levels from left to right. In Figures 7 through 12, I do not include regular mimesis for stereotyped beginning sequences and preliminary action to avoid being repetitive.

Structure of Action Dynamics:
Sublimation and Soaring

Based on the detailed analysis of rapture in the structure of kyōgen plays, I would like to point out several fundamental concepts that support the manifestation of rapture.

First, the basis of rapture is energy--dynamics of action. For energy to operate effectively in rapture, it must sublimate and soar up. Especially during the main action, and often through the ending formula, the action prepares for the process of rapture, surges to a
I. Three-part division

<table>
<thead>
<tr>
<th>Stereotyped beginning sequence</th>
<th>Main action</th>
<th>Ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combination of two or more of nanori, yobidashi, michiyuki, yobikake, and annai</td>
<td>Rapture-inducing action</td>
<td>Rapture</td>
</tr>
</tbody>
</table>

II. Action units

<table>
<thead>
<tr>
<th>Combination of two or more of nanori, yobidashi, michiyuki, yobikake, and annai</th>
<th>Preliminary action</th>
<th>Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rapture-inducing action</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

III. Basic performance components

<table>
<thead>
<tr>
<th>Regular mimesis</th>
<th>Regular mimesis</th>
<th>Energy-generating mimesis or show elements</th>
<th>Energy-generating mimesis or show elements, or structural marker</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular mimesis</td>
<td>Regular mimesis</td>
<td>Energy-generating mimesis or show elements</td>
<td>Energy-generating mimesis or show elements, or structural marker</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stylized mimesis or a show element</th>
</tr>
</thead>
</table>
Figure 7

Structural Representation:
Internal Incitement

*Onigawara (The Demon-faced Tile)*

<table>
<thead>
<tr>
<th>I. Three-part division</th>
<th>stereotyped beginning sequences</th>
<th>main action</th>
<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>nanori yobidashi michiyuki</td>
<td>preliminary action</td>
<td>transition</td>
</tr>
<tr>
<td>III. Components</td>
<td>regular mimesis</td>
<td>regular mimesis</td>
<td>stylized mimesis</td>
</tr>
</tbody>
</table>

Stereotyped beginning sequences: the master's *nanori* and *yobidashi*; the master and Tarō Kaja's *michiyuki*.

Preliminary action: the two characters pray inside the main hall of the temple; they go out and look around; the master notices a demon-faced tile.

Transition: the master realizes what the demon-faced tile reminds him of (revelation).

Rapture: the master's emotional enthrallment from nostalgia.

Ending Formula: the two characters laugh.
Figure 8

Structural Representation:
External Incitement, Type I

Uguisu (The Nightingale/Bush Warbler)

<table>
<thead>
<tr>
<th>I. Three-part division</th>
<th>Stereotyped beginning sequences</th>
<th>Main action</th>
<th>Ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action</td>
<td>nanori</td>
<td>michiyuki</td>
<td>nanori</td>
</tr>
<tr>
<td>III. Components</td>
<td>regular mimesis</td>
<td>regular mimesis</td>
<td>energy-generating mimesis</td>
</tr>
</tbody>
</table>

Stereotyped beginning sequences: the bird owner's nanori and michiyuki; the retainer's nanori and michiyuki.

Preliminary action: the two characters set up gambling rules.

Rapture-inducing action: the retainer tries to poke at the bird in a cage.

Transition: the retainer's gradual loss of control.

Rapture: the retainer's continuous effort that is no longer applicable; his recitation of a story and a poem.

Ending formula (regular mimesis): dialogue ending.
Figure 9

Structural Representation:
External Incitement, Type II-1

Bunshi (The Fake Sculptor)

<table>
<thead>
<tr>
<th>I. Three-part division</th>
<th>stereotyped beginning sequences</th>
<th>main action</th>
<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>nanori</td>
<td>michiyuki</td>
<td>nanori</td>
</tr>
<tr>
<td>III. Components</td>
<td>regular mimesis</td>
<td>regular mimesis</td>
<td>energy-generating mimesis</td>
</tr>
</tbody>
</table>

Stereotyped beginning sequences: the countryman's nanori and michiyuki; the swindler's nanori and yobikake.

Preliminary action: dialogue between the two characters to set up an agreement on a statue; the swindler's soliloquy about how he will deceive the countryman.

Rapture-inducing action: the swindler tries to correct the "statue" to satisfy the countryman's requests; the swindler goes back and forth two places.

Transition: the swindler becomes confused somewhere during the accelerating and intensifying action in an attempt to maintain the illusion.

Rapture: the effort continues but the swindler's movement becomes automated from confusion.

Ending formula: the countryman finds out that he has been tricked and chases the swindler off.
Figure 10
Structural Representation:
External Incitement, Type II-2
Kagyu (The Snail)

<table>
<thead>
<tr>
<th>I. Three-part division</th>
<th>stereotyped beginning sequences</th>
<th>main action</th>
<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>nanori michiyuki nanori yobidashi michiyuki</td>
<td>preliminary action rapture-inducing action transition rapture</td>
<td>chaotic off</td>
</tr>
<tr>
<td>III. Components</td>
<td>regular mimesis</td>
<td>regular mimesis energy-generating show element stylized mimesis</td>
<td></td>
</tr>
</tbody>
</table>

Stereotyped beginning sequences: the yamabushi's nanori and michiyuki; the master's nanori and yobidashi; Tarō Kaja's michiyuki.

Preliminary action: dialogue between Tarō Kaja and the yamabushi during which the latter convinces Tarō Kaja that he is a genuine snail and that they should perform hayashi mono.

Rapture-inducing action: the performance of the hayashi mono by the yamabushi and Tarō Kaja.

Transition: Tarō Kaja's gradual captivation by the hayashi mono shortly after the performance begins.

Rapture: Tarō Kaja is rhythmically infected and cannot stop the hayashi mono (master comes in the meantime).

Ending formula: the yamabushi runs away; the master and servant chase him.
Figure 11

Structural Representation:
Action Rapture Aimed at Felicitation

Fuku no Kami (The God of Happiness)

<table>
<thead>
<tr>
<th>I. Three-part division</th>
<th>stereotyped beginning sequence</th>
<th>main action</th>
<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>nanori</td>
<td>michiyuki</td>
<td>annai</td>
</tr>
<tr>
<td>III. Components</td>
<td>regular mimesis</td>
<td>regular mimesis</td>
<td>energy-generating mimesis</td>
</tr>
</tbody>
</table>

Stereotyped beginning sequences: the first worshipper's nanori, michiyuki, and annai; the two worshippers' michiyuki.

Preliminary action: the two worshippers pray and throw beans.

Transition: the laughter of the god of fortune.

Rapture: drinking, blessing in speech and chant.

Ending formula: the laughter of the god of fortune.
Figure 12

Structural Representation:
Action Rapture Aimed at Theatricality

**Hige Yagura** (The Fortified Beard)

<table>
<thead>
<tr>
<th>I. Three-part division</th>
<th>stereotyped beginning sequences</th>
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<th>ending formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Action units</td>
<td>nanori</td>
<td>preliminary</td>
<td>transition</td>
</tr>
<tr>
<td></td>
<td>yobidashi</td>
<td></td>
<td>rapture</td>
</tr>
<tr>
<td>III. Components</td>
<td>regular mimesis</td>
<td></td>
<td>sneezing</td>
</tr>
</tbody>
</table>

Stereotyped beginning sequences: the husband's nanori and yobidashi.

Preliminary action: dialogue between the husband and wife; their quarrel about the husband's beard; the wife exits in anger.

Transition: the recess between the first and second parts of the no structure.

Rapture: stylized battle sequence to music and chorus.

Ending formula: the husband's sneezing.
transition point, reveals a transported state (rapture), and then heightens or consummates it. This overall development of energy of action is the clue to rapture that I conceptualize as the process of "sublimation" and "soaring." Sublimation is the term I use to translate the Japanese term shōka (昇華), meaning the "elevation of a state of affairs to a higher level." Soaring also is a translation of the term I borrowed from Japanese, hiyaku (跳躍), which means to "jump," a "jump," "suddenly advancing," and "logic which does not take proper steps" (see Chapter IV). These terms were mentioned by Nomura Mansaku when we discussed the nature of surging action within the general context of acting.\(^4\) Shōka, on the one hand, may refer to a specific phenomenon such as the rising pitch of the kyōgen actor's vocalization during the chanting of a piece; on the other, it may refer to the general ascension of energy in acting. Mansaku used the term hiyaku vaguely, and I interpret it to mean a sudden unexpected change in the course of an event or action in general. In our study of rapture, the concepts shōka and hiyaku are applicable to the ways action dynamics are presented. In internally-incited character rapture, the process of sublimation is latent, while in externally-incited character rapture and in action rapture, this process is apparent. Soaring or hiyaku corresponds to the transportation to a rapturous state, especially apparent with action rapture, but in a broad sense also applicable to character rapture. In internally-incited character rapture, soaring happens internally in the character's mind, so to speak. In other categories of rapture, it is presented in the physical action. It is possible to

\(^4\) Personal interview, August 1981.
apply the concept of *hiyaku* to the act of purification and elevation since the stage action soars up at that point. The laughter at the end of *Onigawara* applies here. Even if a play does not have a purificatory and elevating effect, the stage action soars up during the ending formula. The chasing-off ending in *Busshi* (A Fake Sculptor) is an example. Soaring, therefore, can be applied to: the transition to rapture, the consummating act of purification and elevation either at the end of rapture or during the ending formula—when the ending formula and the purificatory elevating effect overlap as in *Onigawara*—and the ending sequence itself. I see the concept of *shōka* and *hiyaku* as applicable to the structural units in the following relationship:

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| preliminary + rapture-→→→ transition + rapture→→→ ending formula |
| action | inducing action |
| sublimation + sublimation + soaring→→→ sublimation + soaring apparent |
| latent | apparent |
| or, |
| sublimation apparent and soaring by purification and elevation |
```

The manifestation of rapture is a process of temporal dynamics, a process of action consummating itself through sublimation and soaring—that is, through *shōka* and *hiyaku*.
At the end of Onigawara (The Demon-faced Tile), the master and servant come to stage front and laugh. Their laughter is the ending formula of the play. By laughing, the master's previous emotional enthrallment is purified, and the state of mind of both the characters is elevated to new awareness. The laughter in a way triumphantly celebrates the humanness of our existence in this world. The laughter is also a transition that bridges the master's rapture and exit of both the characters. The action soaring up during the characters' laughter gives us a sense of completion. Because the laughter in Onigawara functions as a bridge to connect two states of being—rapture of the character and a state in which the actor is out of the dramatic action—I refer to it as "passage."^5

Passage by purification and elevation is found in some other rapture plays. The chant by the husband and wife at the end of Kawakami purifies the characters' sorrow and elevates them to new awareness: in spite of all that has happened, the husband and wife will continue on with their lives. In Uguisu, the retainer's recitation of a famous story and a waka poem purges the character's pain caused by failure and re-establishes the character's sense of reality. Only after the recitation can the retainer free himself from the painful memory and leave the stage. As shown in these examples, passage by purification

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^5 The term and concept here are borrowed from anthropology, in particular from Arnold van Gennep's *The Rites of Passage*, trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago: University of Chicago Press, 1960).
and elevation does not necessarily coincide with the ending formula; instead it may overlap the last portion of rapture. Passage in this case should be understood to be the final soaring of action.

In action rapture, the final soaring of action in the form of passage always happens during the ending formula. Passage in action rapture is elevation much more than purification. The final laughter by the god of fortune in Fuku no Kami elevates the state of rapture by making the action soar up for the final time. The sneezing in Hige Yagura bridges the scene of action rapture and the husband's (or more appropriately, the actor's) exit.

The examples of passage we have discussed have an effect of either purification or elevation, or both. The concept of passage here is applied to the change from one state to the other, specifically between the two states of "consciousness" in terms of a character's mind in character rapture and in terms of "collective" consciousness of a larger entity in action rapture.

The concept of passage can also be applied to that final soaring which does not purify or elevate a character's state of mind. In externally-incited character rapture through involvement, in which purification or elevation does not occur, the final soaring is typically the chasing off as found in Busshi and Kagyu. To summarize, passage

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6 Except when rapture plays of this type border upon action rapture aimed at felicitation, such as in Suehirogari (An Umbrella instead of a Fan), Mechika (Fans of Mistaken Identity), and several others. Since these plays emphasize auspiciousness, they do not end in the most typical formula of chasing off. Instead, the shagiri (flute) ending is used in these plays as it is in many action rapture plays aimed at felicitation.
functions either as a simple soaring of energy or as purification and
elevation that bridge the state of rapture to either the state of non-
rapture, or the state of "non-action"—when the actor completes his per-
formance (in most plays during the chasing off, a character is no
longer in rapture).

By extension, the concept of passage can be applied to the
transition to rapture. This function is like passage to bridge the
two states of being: non-rapture and rapture. The transition into
a state of rapture and the transition out of the state of rapture or out
of the dramatic action (as in the chasing off) are both characterized
by the soaring of action as we have observed in the previous section.

Passage applied to the act of transition within a play is based
on the changes in the state of consciousness and the dynamics of stage
action (soaring in general). The two transitional phases of passage
in relation to the structural arrangement are diagrammed below:

<table>
<thead>
<tr>
<th>preliminary rapture-</th>
<th>transition rapture/last activity ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>action + inducing +</td>
<td>+ during rapture + sequence</td>
</tr>
<tr>
<td>passage 1 (soaring)</td>
<td>passage 2 (soaring) or, passage 2 (soaring)</td>
</tr>
</tbody>
</table>

7 In a broad sense, the concept of passage can be applied to the
very entrance and exit of an actor onto stage and from stage. The
actor walking on the hashigakari (passageway) to go to the main stage
and to come back from the main stage to return to the mirror room
symbolizes the actor leaving the present time of his daily life to
live in the present time of the dramatic action, and vice versa. The
"passageway" literally functions as a spatial division to allow the
actor to accomplish exactly that purpose.
Continuum of Foci in Rapture

When we look at the different structural types that we have found in the kyogen repertory, we can see that they span a continuum from "emotional involvement" to "emotional non-involvement." They range first from internally-incited character rapture, then to externally-incited character rapture initiated by some strong psychic urge, then to externally-incited character rapture through involvement, to action rapture aimed at theatricality, and then finally to action rapture aimed at felicitation. The emphasis shifts from characters' emotional behavior, to their physical behavior, then to general stage action, and finally to highly-abstracted action; this shift may be explained in terms of the continuum from the dramatic through the theatrical and to the ceremonial. One way to understand the continuum is to see how preliminary action and rapture-inducing action function in several categories of rapture. While preliminary action is important in internally-incited character rapture, it is much less important in action rapture aimed at felicitation, since in the latter the dramatic action jumps to pure ceremonial action. Preliminary action in internally-incited character rapture has a significant dramatic function: the character's state of mind is affected by how the situation turns out. In action rapture aimed at felicitation, on the other hand, preliminary action is used only as a dramatic excuse to justify the presence of characters and the occasion. As to action rapture aimed at theatricality, preliminary action is more important than in felicitation because the dramatic situation requires development to connect logically to the subsequent scene of action rapture. Preliminary action is important
in externally-incited character rapture in that it gives a reason for a character to engage himself in the rapture-inducing action—particularly so with the type initiated by some strong psychic urge. Unlike action rapture aimed at theatricality, however, the character's psychic response to the rapture-inducing action is involved. Preliminary action in action rapture aimed at theatricality simply prepares for the following scene so that action on stage may dominate. The relationships among rapture categories are shown below:

```
more dramatic

internally-incited character rapture

externally-incited character rapture initiated by some strong psychic urge

externally-incited character rapture through involvement

action rapture aimed at theatricality

action rapture aimed at felicitation

less dramatic
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Between the two subcategories of externally-incited character rapture, the contents of rapture-inducing action in the involvement type leans toward presentation of "shows" because of dance and chant elements.

I see the overall gradation of foci (emphases) among rapture categories in the order shown in Figure 13.
Figure 13
Continuum of Foci in Rapture of the Kyogen Repertory

(emotional involvement)

- Internal incitement
  - Character rapture
    - Guided by strong psychic urge
      - External incitement
        - Through involvement
          - Rapture plays
            - Theatricality
              - Action rapture
                - Felicitation
                  - (emotional non-involvement)
                  - Dramatic emotional behavior
                    - +
                    - +
                    - +
                    - +
                    - +
          - Physical behavior
            - +
            - +
            - +
            - +
            - +
            - +

- General stage action
  - +
  - +
  - +
  - +
  - +
  - +

- Ceremonial
  - +
  - +
  - +
  - +

- (emotional abstraction of action)
CHAPTER X

SUMMARY AND CONCLUSION

In this study, we have seen evidence for the study of rapture in kyōgen in three sources. First, we looked at the Muromachi period in Japan that nourished the development of the theatre form, finding that warfare and resultant instability of the society characterize this medieval period. Understanding the world to be transient, many people of the Muromachi medieval period turned to living each moment of their lives fully, leading them to seek pleasurable activities that would absorb them totally, though temporarily. This temporary self-abandonment reveals an inclination toward rapture. Second, we looked at the theatre genre name, finding in the term kyō an implication of being out of the ordinary and becoming absorbed in some intense activity. The theatre genre name is, thus, indicative of this quality of rapture. Third, we examined kyōgen plays themselves and performance practices, devoting the main body of this study to analyzing how rapture is manifested. The analyses of plays have yielded two major categories of rapture: character rapture and action rapture, according to the agent or experiencer of rapture. Character rapture has been further divided into subcategories: internal incitement and external incitement, according to how energy or impetus for rapture is created.

In internally-incited character rapture, a character becomes emotionally enthralled, the dramatic situation causing his rapture—that is, the character's state of mind is affected by the way his situation turns out. In externally-incited character rapture, the character becomes overwhelmed by a physical activity in which he becomes
involved whether to satisfy his desire or obsession, or becomes involved by chance. In both cases, the physical activity is intense and acts as a catalyst that affects the character's state of mind. In rapture that is externally incited, that rapture is manifested either in the character's exaltation or automation of his physical behavior. Automation results from the character's effort to achieve some goal and becoming confused by the activity, or from the character becoming infected by one or both of the rhythmic and melodic impulses of the activity.

In action rapture, stage action becomes as if transported to a different plane, presenting a state of exultation and revolving around itself. The action is guided not by the intention and need of individual characters, but rather by the intention of the larger communal entity—collective consciousness—that is the kyogen theatre; the focus in action rapture is not so much upon the psychology and activity of the character as upon the abstract action itself on stage. The exultant state of action embraces the purposes of: ceremonial felicitatio by presenting an auspicious act, or theatrical effects in dramatic situations that are super realistic and in many cases absurd.

Comparing how rapture occurs in rapture plays of kyogen, we found that it ranges from the emotional behavior of a character, to his physical behavior, to general activities on stage, and to the abstracted action. Comparing how attention is focused in this repertory, we found that it ranges from the dramatic, through the theatrical, and to the ceremonial. These two kinds of continua run on a similar parallel—the emotional behavior is indicative of the dramatic, the physical behavior and specific activities of the theatrical, and the abstracted action of
the ceremonial. In internally-incited character rapture or in rapture manifestations where a character's emotional enthrallment and exaltation are presented, I find the closest distance between the enraptured character and the spectator who observes his state; the character's state is close to the spectator's daily experience. In contrast, when rapture involves automation of character behavior, the rapture scene is presented primarily as entertaining to the spectator; the contents of the character's activity are distanced somewhat from the spectator's daily experience. In action rapture aimed at theatricality, the focus of attention draws further away from the psychology of characters. Here the stage action is presented to the spectator as interestingly as possible by means of stylized acting, often with more characters and by additional musical elements. In action rapture aimed at felicitation, character psychology is either almost totally absent or of little concern to the kyōgen theatre. In a way, the dramatic personages in the plays of this category enact the spectator's worldly wishes. The spectator enjoys the effect of stage action directly rather than the character behavior.

That the interest of rapture shifts from the character to his action has been explained by the concept, deiri—the actor phasing in and out of the character he is playing. In the dramatically-oriented plays, the effect of deiri occurs least. When the action begins to dominate in plays leaning toward the theatrical, the presence of a character becomes less important. The actor replaces the character most clearly in the rapture scene in action rapture aimed at felicitation; here, the actor functions more like an intermediary of a rite.
The analyses of rapture in kyogen plays and performance practices have revealed structural and dynamic characteristics. The overall structure of kyogen plays can be viewed in a three-part division of stereotyped beginning sequences, main action, and ending formula. This three-part division corresponds to the formal-nonformal-formal structure of a play. The focus is on the nonformal part, where action is elaborated upon and where rapture occurs.

Rapture takes place in several ways in its relationships to the dramatic development of a play. A scene of rapture is not always dramatically cohesive. It may deviate from the main course of dramatic action if characters forget their original purpose of action. A scene of rapture may also suspend the dramatic action by some intense performance components which either induce rapture or which are performed by a character as additional show elements when he is in rapture. A scene of rapture may also enhance the dramatic development of a play without deviation or suspension. However, a scene of rapture in action rapture aimed at felicitation requires separate consideration. The dramatic setting is very simple, the scene of rapture does not really deviate from anything. There is no clear dramatic purpose for suspension. In action rapture aimed at felicitation, the scene of rapture is the very purpose of the play.

Fundamentally, the processes of rapture parallel the development of the dynamics of stage action. The action on stage follows a pattern of sublimation and soaring. The first occurrence of soaring marks a transition point: the character's state of mind or a state of action is transported to rapture. The action soars up one more time either at the end of or immediately after the rapture phase, giving the action a
sense of completion. The two occurrences of soaring create the effect of passage that bridges two states of being: the first soaring is the passage to enter into a state of rapture, and the second is the passage either to leave the state of rapture by purification and elevation or to complete the play by consummating the energy of action. The dynamic process of sublimation and soaring highlights the scene of rapture.

I believe the purpose of rapture is accomplished when the audience "float[s] in the pleasantry of self-forgetfulness that is induced by the unpretentious effect of unexpectedness," as stated by Ishida Motosue (see Chapter I). The "unpretentious effect of unexpectedness" may in part correspond to the effect of rapture in kyōgen performances.

I opened the discussion of rapture in kyōgen by stating that kyōgen is a dialogue-oriented play. In actuality, the dialogue-orientation expresses only a fraction of what kyōgen is. Based upon this analysis of rapture in kyōgen, it is clear that kyōgen manipulates a variety of resources. Though not as crucial as in no, the no-style music and chorus contribute much to the performance in a large number of kyōgen plays. Crystallized acting forms, strong and clear speech, stylized mimesis, and dance and chant of several different styles are primary weapons of kyōgen performances, all executed by the actors.

The no-kyōgen stage is bare; few sets are used. Performance time is short, averaging 20 to 30 minutes. Given those physical limitations, kyōgen has to impress its audience promptly and efficiently. In the dramatic composition, as well as in staging and performance, the spectator's attention is drawn to a specific action by a specific character. Character types, similar plots, and stereotyped scene sequences in some parts of a play have one primary objective: to bring
the spectator's attention promptly and efficiently and without dis­
traction, to important actions on stage.

The conscious emphasi§ on the refined form of performance affects
the nature of rapture in kyōgen performances. Quite contrary to the
intrinsic characteristics of rapture—namely, the uncontrollable state
of a character or the self-perpetuating and free-reining state of
action—I consider rapture in kyōgen to be the result of the controlled
effort of the actors. Rapture is in principle an unconscious state;
that it is created through conscious means makes it more interesting
as a stage art.

Rapture in kyōgen and the disciplined acting to create such an
effect are thus counterveiling forces. Kyōgen draws its material from
the lives of common people and distills it into simple language and
simple acting sequences. When we consider this, the power of kyōgen
acting styles that create such an involving effect as rapture is
significant. To truly understand the life force of this theatre form
and its success with the audience, we need further research to uncover
secrets in the mechanism of form and energy that vitalize movement and
voice in kyōgen acting.
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