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**NOH DRAMA IS THE GREAT VEHICLE FOR SPREADING THE VARIOUS RELIGIOUS MATTERS IN THE MEDIEVAL JAPAN**

*Chair - Senior Professor Kulatilaka Kumarasinghe*

In Japan, one of the most ancient forms of theatre is called Noh alias Nohgaku which is the oldest surviving form of Japanese Theatre.<sup>1</sup> It includes music, dance and acting to communicate Buddhist messages.<sup>2</sup> This classical lyric drama was created during the latter half of the Kamakura period (1185- 1333) and the early part of the Muromachi period (1336-1573).<sup>3,4</sup>

Noh (literally, skill and ability) draws its material from many sources and its form from ritual and folk dances. It is essentially a poetic, quasi-religious musical drama, usually without dramatic conflict. A Noh drama portrays one all encompassing emotion dominating the main character, the *shite* whether jealousy, sorrow, hatred, or compassion, all music, gesture, dance and recitation are used to build the emotion to its final climax at the close of the play.<sup>5</sup>

Aside from the main character, there are one or sometimes two secondary parts, the *waki*, usually they are priests attired in long dark robes.<sup>6</sup> Like the audience, the *waki* is really there only to observe the tragedy enacted by the main character, *shite*. Usually a play starts with the priest or other secondary characters entrance. He explains the scene that he wants the audience to imagine.<sup>7</sup> The scenes are all actual spots in Japan.<sup>8</sup> The main character may then enter disguised as a local person. He reveals to the secondary character the significance of the site. He returns dressed as his true self with a mask and robes. From the time of his return to the stage, the *waki* generally remains seated to one side.

The first basic division of types of Noh plots is found in those which are set in the real world, and those that involve some forms of supernatural being. The real world plots can include plays where long – separate parents and children or brothers and sisters finally get to meet; the meeting brought about or aided by a priest or even a deity. Therefore Noh plays can be divided into two main types; Phantasmal Noh or *Mugen* Noh, Phenomenal Noh or *Genzai* Noh. Most of the plays are of the second type.<sup>10</sup>

Masks are very important in the Noh and are worn only by the main character, the *shite*. It helps to raise the action out of the ordinary, to freeze it in time.<sup>11</sup>

One of Noh's characteristics is that it is 'simple'. Unlike kabuki or modern theatre, the stage for Noh does not contain large set pieces or many properties. In addition, the audience is not cut off from the open stage by a curtain.<sup>12</sup>

The chorus sits to the side of the stage. The chorus often echoes the words of the character, but it may also speak for them. Thus in a dialogue between the main character; the chorus may say the lines of either of them. There are usually four musicians who sit to the rear of the stage. Three of them play Japanese drums and one plays a flute made from bamboo. The rhythm of the drums and the tension suggested by the flute add an important element of the performance.<sup>13</sup>

The play is acted with very few props, on a raised, resonant, and empty stage. The second form, Kyogen (interludes) comprises relatively short comic plays that serve as interludes between the serious Noh plays.<sup>14</sup>

*Ashikaga Yoshimitsu*, *Kan'ami Kiyotsugu* and *Ze'ami Motokiyo* brought Noh to what is essentially its present day form during the *Muromachi* period (1336-1573) under the patronage of the powerful *Ashikaga* clan; particularly the third *shogun*.<sup>15</sup>

Although some Noh dramas were influenced by the *Shintoism*, the most of the Noh dramas had been influenced by Buddhism.

### Buddhism in Japan

Buddhism is believed to be arrived in Japan around the middle of 6<sup>th</sup> century.<sup>16</sup> However, Buddhist teachings and practices have been prevailed throughout the country long before the arrival of Buddhism.<sup>17</sup> Buddhism flourished in the period of *Shotoku Taishi*. By *Nara* period Buddhism was well established in Japan. When taking a look at Japanese history, *Kamakura* period seems especially favourable to Buddhism.<sup>18</sup> Japanese priests have taken steps to modify the teachings of Buddhism according to the era. As a result of these modifications done by a Japanese priest, *Amida* Buddhism emerged. *Nichiren* is another result of such an effort.<sup>19</sup>

As a result of great efforts of intelligent Buddhist monks, Buddhism in Japan was divided into different subdivisions. These subsections can be classified as *Amida*, *Zen*, *Then dai*, *Shingon* and *Nichiren*. Out of these sub categories, *Amida* Buddhism and *Zen* Buddhism have influenced a lot on the tradition of Noh Theatre. According to the scholars, the belief of *Amida* Buddha has originated in early A.Ds. As this concept is not mentioned in early Buddhist writings, this is believed to be arrived from Iran. As the creation of Buddha like *Awalokiteshwara* and *Samanthabhadra*, *Amida* too is created by emphasizing a certain

characteristic of Lord Buddha. *Theravada* Buddhism does not support the idea of Great savoir in *Amida* Buddha. Therefore this concept of *Amida* Buddha flourished with the emergence of *Mahayana* Buddhism. In the middle of 7<sup>th</sup> century, *Sukhavathi Vyuha Sutra* was introduced to Japan. A Buddhist monk called *Genshin* (924-1017) worked hard to popularize Buddhist Philosophy in Japan. He believed that *Nirvana* could only be attained by rebirthing in *Sukhavathi*; the paradise of *Amida* Buddha. *Senchakushu* written by *Honan* in A.D. 1198 gives an excellent explanation of the concepts of *Amida* Buddha.<sup>20</sup>

*Honan* has classified religious ritual into two sections. One section was known as *Shodo* and the other as *Jodo*. *Shodo* dealt with the religious practices that are needed to attain *Nirvana* while *Jodo* dealt with sacred land. *Jodo* believed in the way of salvation, believing on the power of *Amida* Buddha. *Honan* came up with the idea that one can attain *Nirvana* just by chanting *Amida Namaskara*. The only thing essential here will be the firm and true belief. He explained Buddhism in a simple way. According to him, *Nirvana* is the rebirthing in the paradise of *Sukhavathie*.<sup>21</sup>

### *Amida* or *Amitabha* Buddhism

*Mahayanists* were interested in identifying the universal source of the inspiration that awakened and produced *Shakyamuni*. And they identified it as the Dharma or universal Buddha hood. In order to show this spiritual basis of *Shakyamuni* in a more concrete human form, *Mahayanists* created the concepts of *Amida*- an ideal human being, a "humble and dynamic" human being who embodies the Dharma.<sup>22</sup> *Mahayanists* described this ideal human being in *Mahayana* Texts such as the *Sukhavati Vyuha-Sutra*. The earliest version of this *Sutra* was composed in India in approximately the first century B.C. The larger *Sutra* conveys the story of a seeker by the name of *Dharmakara* (Storehouse of the Dharma). *Dharmakara* symbolizes the 'Innermost Aspiration'. After performing many difficult practices, *Dharmakara* fulfils his "Innermost Aspiration" and becomes *Amida* Buddha.<sup>23</sup>

*Amida* alias *Amitabha*<sup>24</sup> is a celestial Buddha described in the scriptures of the *Mahayana* school of Buddhism. *Amitabha* is the principal Buddha in the Pure Land Sect, a branch of Buddhism practiced mainly in East Asia. *Amitabha* is translatable as 'infinite light'; hence *Amitabha* is often called 'The Buddha of Infinite light'.<sup>25</sup>

The basic doctrines concerning *Amitabha* and his vows are found in three canonical *Mahayana* texts; Longer *Sukhavativyuha Sutra*, Shorter *Sukhavativyuha Sutra* and *Amitayur dhyana Sutra*.<sup>26</sup>

Through his efforts, *Amitabha* created the "Pure Land" (in Japanese *Jodo*) called *Sukhavati*. This 'Pure Land' is situated in the uttermost west, beyond the bounds of our own world.

*Amitabha* is the Buddha of the comprehensive love. He represented as a meditating Buddha, lives in the west. His most important enlightenment technique is the visualization of the surrounding world as a paradise.<sup>27</sup> *Amitabha* is the centre of a number of charms (*mantras*) in Buddhist *Vajrayana* practices.<sup>28</sup>

In *Shin* (new) Buddhism, *Amida*'s name, *Namu Amida Butsu* is the most important thing. *Namu Amida Butsu* means 'Bowling *Amida* Buddha'. It has other meanings such as 'taking refuge in', 'worshiping', and 'revering'. This name expresses the 'humble and dynamic spirit', the essence of Buddha hood.<sup>29</sup> It is better to examine the story of *Dharmalankara* in the larger *Sutra*. At the beginning, *Dharmalankara* meets his teacher and expresses his joy by praising his teacher. After receiving instructions from his teacher, *Dharmalankara* makes his vows and engages in a practice called 'eternal practice'. And he eventually becomes a Buddha by the name of *Namu Amida Buddha*.

Although he takes up various practices, such as precept keeping and meditation, the most important practice *Dharmalankara* performs offerings (*kuyo*) (means, *puja*-in *Sanskrit*). Because of this *kuyo* practice, *Dharmalankara* becomes a Buddha by the name of *Namu Amida Buddha*. Although *kuyo* is usually translated as 'making offerings to a Buddha', it implies the whole process of learning. *Kuyo* basically means that a student visits a teacher and studies under him.<sup>30</sup>

Because of *kuyo* practice *Dharmalankara* has become a Buddha by the name of 'Bowling *Amida* Buddha' - a Buddha who bows his head before all existing things considering them Buddha's. 'Bowling *Amida* Buddha' means that *Dharmalankara* has become a Buddha because of his 'Bowling'. Bowling and *kuyo* practices are synonymously.

"Bowling" (*Namu*) is the most important part of the name. Thus we can say the most important thing in *Amida* Buddhism is not whatness (i.e., things such as ideas, concepts, and theories) but howness (i.e., 'bowling'). In *Amida* Buddhism we are not moved by a person of whatness but by a person of howness.

Dr. *Nobuo Haneda*, on his article, what is *Amida* Buddha, has discussed on the concept of *Amida*. In that article he says like this; *Amida* is "a personal symbol." In other words, *Amida* is a fictional character "like *Hamlet* or *Macbeth*. Let me explain this definition by first discussing what *Amida* is not. Since *Amida* is a fictional character, he is (1) not a god (or a diving being) and (2) not a historical person.<sup>31</sup>

Next, let us discuss what "Amida" is, what he symbolizes. We can say that "Amida" symbolizes two things. (1) *Shakyamuni*, a historical person, and (2) the Dharma or universal Buddhahood.

First, "Amida" symbolizes *Shakyamuni*, a historical person. "Amida" can be considered a symbol of *Shakyamuni*, a historical person. We can say that "Amida" symbolizes the "humble and dynamic spirit" of

*Shakyamuni*. As we have seen, *Mahayanists* created the concept of "Amida" in order to criticize the fossilized doctrines of *Hinayanists* and restore the vital spirit of *Shakyamuni*.<sup>32</sup>

Second, "Amida" symbolizes the Dharma or universal Buddha hood. *Mahayanists* created the concepts not only to express the vital spirit of *Shakyamuni*, but also to show the spiritual basis of *Shakyamuni* and all human beings.

## Zen Buddhism

*Zen* is a school of *Mahayana* Buddhism which is a mixture of Indian *Mahayana* Buddhism and Taoism.<sup>33</sup> The word *Zen* is from the Japanese pronunciation of the Chinese word *Chan* which in turn is derived from the *Sanskrit* word *dyana*. It can be approximately translated as 'meditation' or 'meditative state'. *Zen* emphasizes attainment of Enlightenment (*satori*) through sitting in meditation (*zazen*). The teachings of *Zen* include various sources of Mahayana thought including the *Prajnaparamita* literature, *Madyamaka*, *Yogakara* and the *Tathagatagarbha Sutras*. The essence of *Zen* is attempting to understand the meaning of life directly, without being misled by logical thought or language.

*Zen* Buddhism was founded in the 6<sup>th</sup> or 7<sup>th</sup> century. As a matter of tradition, the establishment of *Zen* is credited to the south Indian *Pallava* Prince turned-monk *Bodhidharma*. He came to China during the rise of Tamil Buddhism in *Tamilakam* to teach a 'special transmission outside scriptures, not founded on words or letters. Several scholars have suggested that *Bodhidharma* as a person never actually existed, but was a combination of various historical figures over several centuries.<sup>34</sup>

Some scholars have argued that *Chan* developed from the interaction between *Mahayana* Buddhism and *Taoism*, while others insist that *Chan* has roots in *yogic* practices. The origins of *Zen* Buddhism are ascribed to the Flower Sermon, the earliest source for which comes from the 18<sup>th</sup> century.

The first step is to control our minds through meditation and other techniques that involve mind and body; to give up logical thinking and avoid getting trapped in a spiders' web of words.<sup>35</sup>

If you use mind to look for a Buddha, you won't see the Buddha. As long as you look for a Buddha somewhere else, you will never see that your own mind is the Buddha. Don't use a Buddha to worship a Buddha. And don't use the mind to invoke a Buddha. Buddhas don't recite *Sutras*. Buddha doesn't keep precepts. And Buddha doesn't break precepts. Buddha doesn't keep or break anything. Buddha doesn't do good or evil. To find a Buddha, you have to see your nature.<sup>36</sup>

Some schools of *Zen* work to achieve sudden moments of enlightenment, while others prefer a gradual. *Zen* tradition includes periods of intensive group meditation in a monastery. While the daily

routine in the monastery may require monks to meditate for several hours each day, during this intensive period they devote themselves almost exclusively to the practice of sitting meditation.<sup>37</sup>

### The Impact of Zen Buddhism and Amida Buddhism on Noh Theatre

Cheryl Nafziger –Leis,<sup>38</sup> The scholar, writing about the article on ‘The Influence of Zen Buddhism on Medieval Noh Drama’, says Noh is highly influenced by the Zen Buddhism.

The *Zen-mi*, or taste for *Zen*, of the court audience came to be reflected by the performance artists. Their art gradually incorporated many aspects of *Zen* aesthetics and developed into the subtle and graceful dance and music drama we know today as Noh. Thus, key to understanding Noh drama is an understanding of the religious tradition in whose context the art form evolved.

“While one school of thought supports the claim that *Zen* Buddhist influences are apparent in Noh, another school of thought disagrees. *Paul Arnold*, as one example of this latter school, insists that Noh has no connection to the Buddhist tradition whatsoever. Rather, states *Arnold*, Noh drama originated from a combination of *pagan* and *Shinto* sources; “It is a well known error in the west to consider the Noh as *Zen* art, The Noh is not even a Buddhist art, it is a form of theatre, which was formed from a profane art of performance and, it seems, developed first in or around *Shinto* shrines.”<sup>39</sup>

Cheryl tried to reject the one part of *Paul*’s statement, even though she agrees with *Paul* that Noh did evolve out of both the performance tradition of Japan and the *Shinto* religion. She disagrees with him regarding Noh’s ties to *Zen*.<sup>40</sup>

It would be difficult to define what *Zen* is necessarily about the aesthetics of Noh. However *D. T. Suzuki* left an overwhelming impression that the Buddhism of Noh is *Zen* through and through.

Both definitions of the Buddhism of Noh, as *Amidism* and as *Zen*, refer to schools of Buddhism which are prominently active in modern times. According to *Royall Tyler*, Scholar said that most Buddhist statements and expressions scattered through the text of Noh support neither *Amidism* nor *Zen*. Moreover there are two particular difficulties with these schools. The first is that while *Shinto* deities are not prominent in Noh, *Zen* nor the *Amidist* sects are concerned with the Japanese Gods. The second difficulty is that while the content of Noh, whether religious or literary is conservative, *Zen* and the *Amidist* sects were relatively recent in the late fourteenth and early fifteenth centuries, the time when Noh was new. *Royall Tyler* said; Noh in those days was a widely popular art, not normally a vehicle for religious innovation. But when we peruse the contents of Noh, since fourteenth century, Noh has been a vehicle for

*Shintoism*, *Amidism* and *Zen*. So after considering the arguments of the scholars, we can say that the Buddhism in Noh is simply *Amida* and *Zen*. When comparing *Zen* and *Amida*, *Zen* did have a significant influence on the medieval arts of the Japanese people. This does not deny, however, that other schools of Buddhism also influenced the Japanese arts to a certain degree. For example, *Shingon* Buddhism’s contribution to the graphic arts is important. Nevertheless, *Zen*’s impact was greater; *Zen* pervaded the whole Japanese culture.<sup>41</sup>

*Ze’ami*, in his treatises on the art of Noh stresses the divine roots of this art form. According to *Ze’ami*, Noh has both Shinto and Buddhist roots. Especially, at the beginning Noh was enacted in the episode of the celestial rocky cave in the age of the Gods.<sup>42</sup> When we discuss about the origin of the Noh, we can understand that retelling the origin of *Shintoism*. So, it is clear that Noh is a vehicle of the popular religions; *Shintoism* and Buddhism.

At the beginning, Noh was highly influenced by the *Shintoism*, later Noh was developed gradually by the influence of *Amida* and *Zen* Buddhism. Nobody can deny this idea because Noh stories were centred on doctrines of *Amida* and *Zen* Buddhism.

The form of the art of Noh drama dramatically changed under the influence of court patronage. Just as *Kan’ami* had added the elements of the *Kusemai* to his performances to make them unique, he now added other elements to please his new audience in the court of *Yoshimitsu*. Characteristic of court life of the period was a taste for *Zen*. More significantly, *Yoshimitsu* himself was a great patron of *Zen* Buddhism. As a result, ‘it is natural that the production of *Kan’ami* and *Ze’ami* were influenced by *Zen* teachings.

In the Noh drama, prominent character, the *Shite* generally belongs to another world. Because the plot revolves around one main character, with the *waki*, the second character, as a mere support role or observer, there is no conflict between characters or incidents, as in the western tradition of drama.<sup>43</sup>

In brief, the structure of most Noh plots begins with the entrance of musicians and the chorus, who are followed by the *waki*. The *waki*, often portraying a monk, starts to tell the story. He establishes the local and the circumstances, of the main scene about to unfold. The *waki* then moves to the corner of the stage, where he sits and awaits the arrival of the *shite*. Dressed in elaborate costume, in contrast to all that surrounds him, the *shite* enters and sings and dances out his story. As his tale unfolds, one learns that the *shite* is not so much an actual being as the personification of a soul. In the second act, if there is one, the *shite* usually assumes his real identity.<sup>44</sup>

Cheryl Nafziger- Leis is very much fond of Noh theatre and *Zen* Buddhism; she fully paid her attention to prove Noh is highly influenced

by the doctrine of *Zen*. She tried to express her ideas, especially forwards the main characteristics of Noh, structure and its essence. But she did not clarify her ideas, discussing the stories and plots of Noh drama. If she did like that she had to express that Noh plots were similarly influenced by the mixture of *Amida* Buddhism and *Zen* Buddhism in the 14<sup>th</sup> and later centuries. In many Noh plays, the traveller has no link with the place or with the person. If such a play, presents a *Shinto* deity the traveller will normally be a *Shinto* priest, but in other plays, of in the sort he will typically be a Buddhist monk. The monk has no name, and the scene of the play is not his destination. He is simply passing through.

The Buddhism of Noh is composed of devotion to *Amida*, of faith in the *Lotus Sutra*, and of elements of esoteric Buddhism.

Faith in the *Lotus Sutra*, like devotion to *Amida*, had been prominent in Japanese Buddhism for centuries. The *Tendai* School considered that its teaching was founded upon the Lotus, but the *Lotus Sutra* was not at all confined to *Tendai*. Reciting the Lotus was an essential practice for a great many ascetics. Buddha preached the *Lotus Sutra* near *Rajgir* in north India, the *Bodhisattva Kanon (Avalokitesvara)*, is prominent in the *Lotus Sutra*. He was venerated at a great many sacred mound sites. The *Bodhisattva Fagan (Samantabhadra)* appears in the play *Eguchi*.

Mountains are the central element in the landscape of Noh. The other elements are the full moon, water, the water's edge, and a pine tree. These appear in a great many plays.

The yearning for rebirth in paradise was essential to the religious life of most people, cleric or lay' hope for salvation, so often expressed in Noh, is probably the main reason why the Buddhism of Noh has been defended as *Amidism*.

### ***Amida* Buddhism, *Zen* Buddhism and Noh Scripts**

The play *Sumida Gawa-Sumida River* written by *Kanze Juro Motomasa*, *Zeami's* eldest son emphasizes on the concept of *Amitabha* Buddha. The writer has been clever enough to illustrate the eternal truth of Buddhism through his play.

A mad woman comes to the bank of *Sumida* River, looking for her son who has been kidnapped. She wants the boatman to take her to the opposite bank before the night falls. While crossing the river the boatman tells how a boy died a year earlier after having been left behind by slave traders. The woman realizes that the boy was her own son. The boatman takes her to the grave of the child. Then she begins to recite prayers to *Amitabha* Buddha for the soul of the lost child. As her prayers continue the ghost of the child appears in front of her and explains everything. By the morning she realizes that it is just a tomb and she overcomes of her sorrow and madness. She realizes the reality in human life.<sup>45</sup>

The writer has illustrated the ideas of *Zen* and *Amida* Buddhism through plot of the play *Sumida Gawa* in a very creative manner. At the beginning of the drama, the boatman who represents *waki*, does the self introduction and says that *Nembutsu* is to be held there on the same day because of some reasons.

While the boatman takes the travellers across the river, the *wakitsure* asks why people are gathered around a *Yanagi* tree pointing to the other bank.

“There is going to be a recite of *Nembutsu*”.<sup>46</sup> In the middle of the conversation the boatman tells how a boy was left to die. Asking the people to bury him by the road side, he recited Buddha's name and died. His grave is on the river bank.

“There could be people from capital in this boat as well. Even though we have no direct relationship with this boy we should go and pray for him” says the boatman.<sup>47</sup>

Here *Nembutsu* means the prayers recited by worshippers for *Amitabha* Buddha. These prayers go as *Namu Amida Butsu*. This prayer is chanted sometimes with musical instruments and dancing and sometimes without. When the mother weeps for her child, the boatman says ‘now it is no use of crying.’ Why don't you to chant *Nembutsu* for his soul.<sup>48</sup> Life is a temporary matter. That is the reality. So there is not use repenting over some temporary matter. The poem playwright uses, illustrates this truth.

Mother realizes this eternal truth about life and she consoles herself by chanting *Nembutsu*.<sup>49</sup>

On her way, across the river mother weeps about her child. Her feelings are wonderfully expressed in poetry. By hearing her excellent poetic language the wondering boatman questions her. She answers him using again poems.

The chorus highlights her feelings with their singing.<sup>50</sup>

This way of revealing the broken heart of the helpless mother to a bird, relates to *Zen* Buddhism. *Zen* Buddhism can be considered as *Dhyana* Buddhism. According to some scholars this comes from the sermons of Lord Buddha. Emphasizing the self and the soul is a concept of *Zen* Buddhism. This philosophy aims to gain Buddha hood by exploring self. According to *Huineng* the pioneer of *Zen* Buddhism, Wisdom and *dhyana* refers to the same thing.<sup>51</sup>

The writer shows the feelings of the mother using the concepts in *Zen* Buddhism.

At the end of the play dramatist worships *Amitabha* Buddha and says that it is the only way to salvation.

One purpose of Noh drama is soothing the minds of the spectators, using the concepts of Buddhism.<sup>52</sup>

Women like the mother in *Sumida Gawa* are called ‘crazy women’, and the Noh dramas, whose protagonists are madwomen, are called

*Kyojomonon* (drama of mad women). The stories of mad women dramas usually have a happy ending.<sup>53</sup> In most of the mad women stories, although a mother was torn away with her beloved, such as a child or a husband, for some reason and temporarily becomes distraught because of her increasing affection the woman meets the loved one and regains her sanity at the end. However, in *Sumida Gawa*, the child is already dead and mother can only see his phantom and hear his voice.

According to tradition, *Motomasa*, playwright tried to complete this mother-son tragedy by comparing the gallant image that the mother has from her son's living days and the appearance of the juvenile ghost who is in burial outfit with messy hair and wandering around because he cannot go to Buddhist Paradise.

*Dojoji* of *Kanze Kojiro Nobumitsu* (1435-1510) is a play based on Buddhism.<sup>54</sup> It shows how desire complicates the endless journey of life. This play is based on a story appeared in a Japanese Buddhist Anthology in 12<sup>th</sup> century.

A young and lustful widow who is desirable for a young priest asks him to satisfy her needs. The priest terrified by this strange request, flees from her promising to come at a later time. The broken promise fills her heart with hatred. She runs after him. She comes to a flooding river. The poison of hatred in her heart causes her to turn into a she-snake at the river bank. This she-snake crosses the river easily and comes to the temple where the priest is hiding. She looks for him all over the place. The terrified priest hides himself under the bell in the temple. The she-snake sees this fallen bell and she coils around it and strikes it. Her fury causes it to burn with the priest inside.<sup>55</sup>

However there is a clear difference between the story and the play. According to the story, the woman is a young widow, but in the play, she is a dancer. This naive girl is attracted to the priest because of the frivolous talking of her father. The woman in the story was burning from fury; however the woman in the play is a pathetic character.<sup>56</sup>

Women are not allowed at the ceremony of setting up the bell in the temple, though this beautiful dancer thinks of attending the ceremony. Her wish is to gain merit.<sup>57</sup>

"I heard that there is a bell setting up ceremony in the nearby *Dojo* Temple. I too must attend the ceremony to gain merit to cross over this river of a circle of rebirths (*Samsara*). The dancer says.<sup>58</sup>

She enters the temple and attends the ceremony.

As the play unfolds the chief priest relates the original story to the other priests. The shaken priests after hearing the story think of setting the bell up again. They pray for it. Here the strength of Buddhism and the serenity, it creates for man is beautifully demonstrated.

This drama shows how desire can lead to destruction, not only self destruction but also the destruction of everybody and everything. Here

the dramatist has taken the she-snakes as a symbol of craving and desire. She-snake is tamed by the power of Dharma.<sup>59</sup>

*Dojoji* is one of the representative works of Noh dramas. One of the highlights of this drama is *ranbyoshi*; which is performed only by the *shite* and a small-drum player for about fifteen minutes. In this scene, the small hand drum player draws up facing the *shite* to create a world keenly focussing on the performance of one other. The climax of this drama is the scene where the *shite* jumps underneath the falling bell.<sup>60</sup>

The Noh play *Atsumori*, is based on "The Tale of the *Heike*" which recounts the struggle for power between the *Taira* family (*Heike*) and the *Minamoto* family (*Genji*)<sup>61</sup> at the end of the twelfth century. This was written by veteran playwright, *Zeami Motokiyo*.<sup>62</sup>

In the first scene, Priest *Rensei* is on his way to *Ichino Tani* to pray for the salvation of the soul of *Atsumori* whom he killed sometime in the past during the war. Down-trodden with grief, *Rensei* goes on to his journey. On his way, he hears the sound of a flute giving sweet music in the air. *Rensei* stops in his tracks and waits for the flute player to pass. He then sees that it is a young reaper accompanied by his comrades. The young reaper is left alone by his friends. This leaves *Rensei* wondering. The priest inquires about the young reaper's identity.<sup>63</sup>

**Reaper;** How is it, you ask? I am seeking for a prayer in the voice of the evening waves. Perhaps you will pray the Ten Prayers for me?

**Priest;** I can easily pray the Ten Prayers for you, if you will tell me who you are.

**Reaper;** To tell you the truth-I am one of the family of Lord *Atsumori*.

**Priest;** One of *Atsumori*'s family? How glad I am. Then the priest joined his hands (he kneels down) and prayed.<sup>64</sup>

*Rensei* kneels down and utters a prayer to *Amida* Buddha.

*Namu Amidabu*

Praise to Amida Buddha!

"If I attain to Buddhahood.

In the whole world and its ten spheres

Of all that dwell here none shall call on my name

And be rejected or cast aside"

*Atsumori* belongs to *Kichikunononaka* group of the Noh category which presents the *shite* as a ghost/spirit. It has two scenes. The first of which is when Priest *Rensei* meets the reaper, the young man who was playing the flute. The second scene reveals that the young reaper is, in fact, the soul of *Atsumori*. The *shite* role is that of *Atsumori*, while the *waki* role is portrayed by Priest *Rensei*.

The doctrine of *Amida* Buddhism is also highly reflected in 'Atsumori'. Being a priest *Rensei* sings prayers to *Amida* Buddha.<sup>66</sup>

*Sotoba Komachi* also is the very good example for my argument that the Buddhism in Noh, is the vehicle of spreading religions. This was written by *Kan'ami Kiyotsugu* in the 14<sup>th</sup> century.<sup>67</sup>

In the disputation between *Komachi* and the priests, she upholds the doctrines of the *Zen* sect, which uses neither scriptures nor idols; the priests defend the doctrines of the *Shingon* sect, which promises salvation by the used of incantations and the worship of holy images.

The story of *Komachi* must have seemed to many pious people a Buddhist sermon on the vanity of human wishes and the ill effects of pride. As such, it doubtless appeared too simplistic to the author of this play, *Kan'ami* at any rate he gave the story a very different conclusion in accordance with the insights of the *Zen* sect to which he belonged.<sup>68</sup>

Noh is not an exclusively Buddhist art form since it contains ritual and spectacular elements that are more in keeping with Japan's indigenous religion, Shinto. However, many of the subsequent conventions of Noh are consistent with, and sometimes directly from, Buddhist doctrines.

The reverberations of events long past within the *shite*'s consciousness are felt to be more important than the events themselves, as indeed is the case in *Komachi*. This is entirely in line with Buddhist teaching since Buddhism is above all a doctrine of salvation, and salvation is considered, if at all, not be stirring deeds but by an inner transformation.<sup>69</sup>

It is one of the most important tenants of *Zen* that although enlightenment may require perseverance, it cannot be achieved by effort but comes about, as it were, by accident.

There are two priests in the drama; one is a priest of the *Koyasan*; other is second priest. Conversation is prevailed between these two characters, and talking about the doctrine of Buddha.<sup>70</sup>

This is one of the oldest existing Noh dramas. This short piece describes attachment in the dialogue between *Komachi* and General *Fukakusa*.<sup>71</sup> Although the original story of the one-hundred-night visitation describes the fate of a man who cannot complete his mission on the vary last night, this Noh piece changes the ending so that he receives the providence of Buddha.<sup>72</sup>

The piece describing a man's obsessive love is truly gloomy. However, the leading character of this drama, General *Fukakusa*, has an aristocratic well-bred character, a graceful sincerity. This creates an aura beyond gloominess, all the more reason to lead audience to the world of pity and sensitivity. *D.T. Suzuki* interpreted *Zen* not as a form of Buddhism but as a Japanese cultural value with universal relevance. His use of western theological and philosophical concepts to explain the *Zen* experience in modern ways influenced *Nishida Kitaro* (1870-1945) and

other members of the Kyoto school of Japanese Philosophy. In the early 20<sup>th</sup> century, many Japanese Intellectuals described *Zen* as the underlying essence of Japanese culture or as the unique form of Japanese spirituality.

In 1938, *Suzuki* described *Zen* as "a religion of will power" and identified *Zen* training with *Bushido* (the code of conduct of the Japanese warrior class) and Japanese swordsmanship.

The play, *Tamura* also based on the Buddhist background, especially *Amidism*. One spring day, a monk from an eastern province who has come to Kyoto visits *Kiyomizu* temple. He meets a boy holding a broom. The boy answers that he serves *Jishu gonen* shrine. To the monk asking the history of *Kiyomizu* temple, the boy explains the origin of the temple established by *Sakanoue no Tamuramaru*. While he further lists the scenic sights nearby up on the monk's request, the sun sets. The time shifts to a spring evening when the moon shines on the flowers. The boy and the monk recite the poem of "A moment of spring evening worth thousands of pieces of Gold", and enjoy the view of the Cherry blossoms in the temple.

Appearing before the monk who is left behind is a man who lives in the town outside of the gate of *Kiyomizu* temple, He talks about the origin of that temple and assumes that the boy must be the ghost of *Tamura*. When the monk has been followed the recommendation of the man, chants the Lotus *Sutra* to pray for the boy.

The play, *Kakitsubata* (Water Iris) also is based on *Amida* Buddhism. In this drama, a monk travelling around the provinces is enjoying the luxurious water irises in full bloom on the bank of a stream in the province of *Mikawa*, when a woman appears. She tells him that place, called *Yatsushashi*, is famous for water iris flowers. When the monk asks whether *Yatsushashi* had been written about in an ancient poem, the woman tells the old story of *Ariwara no Narihira* who composed the poem, 'Just as a *Karakoromo*' comfortably fits my body after wearing it a long time. I comfortably fit my wife. The sun eventually sets. While apologizing for the simpleness of her residence the woman invites the monk to her hut for lodging overnight. Later she reveals that she is the spirit of the water iris.<sup>73</sup>

She tells that *Narihira* had appeared in this world as the incarnation of a Bodhisattva of song and dance; he offered the light of salvation to all living creatures in the world and the words of his poems have the power to save even consentient plants. While reciting *Narihira*'s story of love and poetry recorded in the Tale of *Ise*, the spirit dances mysteriously and elegantly. Eventually she receives the merit of the Buddha's law that leads even flowers and trees to Buddha hood. She achieves enlightenment and disappears at dawn.

This drama, *Kakistubata* has only two characters, the spirit of the water iris (*shite*) and the travelling monk (*waki*). It is a short and simple

story which is completed in one scene, something unusual to the style of *mugen* Noh. The lady connects *Narihira*'s brilliant love with the merit of Buddha, cantering on the story of *Azumakudari* in *Ise monogatari*.

In the drama of *Kiyotsune*, *Kiyotsune*'s wife, who is handed her husband's hair as a remembrance, bears resentment against him for breaking his promise to reunite and is smitten with sorrow? Then, she returns his hair to *Usa Hachimangu* shrine because holding the remembrance increases her grief. However, her love of her husband increases even more. When she hopes to see him at least in her dreams, the spirit of *Kiyotsune* in armour appears in her dream, and the lovers who never are able to meet in this life meet in this way. Although they are happy upon their reunion, the wife blames her husband, who broke the promise of reunion, and the husband blames his wife's heartlessness as she returns his hair to the shrine.

Another play, *Toboku*<sup>74</sup> in early spring, a Buddhist monk attended by another monk travelled to, Kyoto from an eastern province. They arrive at *Toboku* in Temple, where a splendid plum tree blooms. As they watch the tree in wonder, they learn from a person who lives near the gate of the temple that the plum tree is named "*Izumi Shikibu*." Then, a woman appears and corrects them; the tree should be named '*Kobunkoku*' or '*Oshukubai*'. She narrates the story that Lady *Izumi Shikibu* planted the plum tree. Although the monk and the woman exchange more words, she eventually hides behind the plum tree illuminated scarlet by the sunset glow. She then disappears.

The monk talks to the person living in the temple town again and hears about the history of the *Toboku* in temple and the story of Lady *Izumi-Shikibu*. While the monk recites the Lotus *Sutra* to pray for the woman, the ghost of *Izumi-Shikibu* appears. She reveals that she has already become a *Boddhisattva* of singing and dancing and talks about her memory associating her tie made by Buddha. After preaching the virtues of Japanese poetry and the preciousness and wonderfulness of Buddha's doctrines, she dances.<sup>75</sup>

Although the storyline is neither dramatic nor remarkable, this play describes a deep philosophy which lauds the virtues of Japanese poetry and teaches the preciousness and wonderfulness of the Buddhism.

The play called *Ikuta*<sup>76</sup> also based on Buddhist background, written by *Zembo Motoyasu* (1453-1532). Here the one of the characters is a priest who represents *Atsumori*'s child. Drama is begun, the statement of the great preacher.<sup>77</sup>

The drama called '*Kagetsu*<sup>78</sup>' emphasizes the power of Buddha, father who later became a Buddhist monk, and son who was kidnapped by a long-nosed goblin, met each other at the *Kiyomizu* temple and celebrating the delightful moment of the reunion of them. Both of them understood the uncertainty of this world and set out together on a journey

to follow the Buddhist way, *Tsukushi* in Kyushu, there is a man who lives at the foot of Mount *Hikosan*. When his seven-year old son went missing, he renounced the world and departed on a journey of Buddhist pilgrimage. After travelling around the provinces, the monk arrives in Kyoto and visits *Kiyomizu* temple for praying.

In this drama, main character *Kagetsu* sings a popular song, "Love is Trouble", which is similar to *Pematho Jayathi Soko* (Love begets sadness) in *Pali*, is related the doctrines of Buddha.

The play, *Ama*<sup>79</sup> also expresses the way of Buddha, to get rid of a circle of rebirths (*samsara*) for eternally, to get the consolation for whole life; and the out of this world. Its story can be summarized, according to the under mentioning.

Reading her letter, *Fusazaki* understand that in the underworld his mother desires salvation. In this drama, one of the characters *Fusazaki* performs her thirteenth year memorial service at *Shido* temple and consoles his mother. There while reciting the Lotus *Sutra*, his mother, who is transformed into a Dragon Lady appears. She dances gaily and expresses her delight at attaining Buddha hood.

*Hashitomi (Hajitomi)*<sup>80</sup> is also based on Buddhist background, express the power of Buddhism. Main character is the Buddhist monk. Everything in the play is happening in his dream.

A Buddhist monk living in *Urin*-Temple in *Kitayama*, Kyoto, prays to console the spirits of flowers offered to Buddha every day. At dusk a woman appears and offers a white flower. When the monk asks the name of the beautiful flower, the woman answers that it is a moon flower. Pressing on, he asks the woman name, she says that her identity will soon be revealed even she does not give her name. Further, the woman says, she comes from the shadow of this flower and lives somewhere near *Gojo* in Kyoto. Leaving these words, she disappears in the moonflower.

After listening to the tale of the love affair between *Hikaru Genji* and Lady *Yugao* from a villager, the monk visits the *Gojo* area, following woman's story when the monk visits this place, there is a lonely looking house just as in the past; with hinged half wall grilles entangled with blooming moonflowers. When the monk tries to console Lady *Yugao*'s soul, the one who appears by opening up the hinged half wall grill is the ghost of Lady *Yugao*. She narrates the memory of her love for *Hikaru Genji* and dances. Lady *Yugao* repeatedly begs the monk to console her soul and returns inside the hinged half wall grilled before the break of day. It was all a dream the monk had.

In this play, a lyrical dialogue follows full of poetical allusions, from which it is apparent that the madman is crying to *Amida* to save a child's soul.

The Noh drama, named '*Kosode-soga*',<sup>81</sup> centre character, mother asks one of her sons to become a Buddhist priest, but as he refused that



request, mother angry with him and he is not welcomed as a son of her. Unlike many other Noh dramas, which emphasize subtleness and profoundness? There is no *waki*-character in this play. It can be a unique of this drama.

*Kurozuka* (Black Mound) is a one of the three female ogre stories, together with *Dojoji* (*Dojoji* Temple) and '*Aoi no Ue*' (*Lady Aoi*). Therefore, *nochi shite* wears the mask *Hannya*. This mask embodies the resentment and fierce obsession of women; it's horrible look gives us an impression. In this drama, main character, *Ajari Yukei* is a senior ranking Buddhist monk; who and his followers practice ascetic disciplines.

*Ataka*, which is an interesting drama; which allows the audience to enjoy not only the story but also the musical aspects of Noh dance, based on Buddhist background. This is a masterpiece of modern (*genzai*) Noh, in which the story evolves as time actually flows. A group of twelve people, including the master *Yoshitsune* and his followers, is disguised as mountain priests to escape from the capital and *Benkei* leads the group. Here, a group of mountain ascetic priests collecting donations for the reconstruction of *Todo* Temple.

The drama *Aoi no Ue* (*Lady Aoi*)<sup>82</sup> main character, Lady *Rokujo*'s spirit became peaceful and capable of becoming a Buddha. So, this also, one of Noh masterpieces, express the powerfulness of Buddhism.

Soon after this, *Genji* became reconciled with his wife *Aoi*, but continued to visit *Rokujo*. One day, at the *Kamo* Festival, *Aoi*'s way was blocked by another carriage. She ordered her attendants to drag it aside. A scuffle ensued between her servants and those of *Rokujo* in which *Aoi*'s side prevailed, *Rokujo*'s carriage was broken and *Aoi* posed into the front place. After the festival was over *Aoi* returned to the Prime Minister's house in high spirits. Soon afterwards she fell ill and it is at this point that the play begins.<sup>83</sup>

After a bitter fight, the vengeful phantom of hade *Rokujo* was overcome and calm down. Lady *Rokujo*'s spirit became peaceful and capable of becoming a Buddha.

At the end of the drama, chorus sing and emphasize the importance of the way of Buddha hood.<sup>84</sup>

Chorus

Fudo Immutable

Namahu Samanda Basarada

Senda Makaroshana

Sohataya Untaratarman.

"They that hear my name shall get Great Enlightenment:

They that see my body shall attain to Buddhahood."

Ghost;

When she heard the sound of Scripture

The demon's raging heart was stilled;  
Shapes of Pity and Sufference,  
The Bodhisats descend.  
Her soul casts off its bonds,  
She walks in Buddha's Way.<sup>85</sup>

The Noh drama *Kuruma Tengu* (Long nosed Goblin in *Kuruma*)<sup>86</sup> describes the interesting story, which is related the Buddhism; some characters are the Buddhist monks who are involved in some activities. In spring, in Kyoto at *Mr. Kuruma*, a mountain priest overhears a party bless the cherry blossoms and he goes out to see the flowers. When the monks of *Kuruma* Temple with children enjoy the party of cherry blossoms, they notice that a mountain priest stays and shares the time with them. The monks, who seem out of place, leave the site.

In the play, *Yamauba*<sup>87</sup>, the mountain crone appeared in her anomalous figure, she narrated her days living as a mountain crone in deep mountains and gorges. She preached the profound philosophy of the law of Buddha and performed a dance which showed how a genuine mountain crone rounds mountains. This drama includes, among other themes a profound discussion on Buddhist philosophy. All of these stylistic and philosophical elements are entwined with each other in this masterpiece.

Drama called *Ukai*; (Cormorant Fishing)<sup>88</sup> also expressed the powerfulness of Buddhism. After hearing the tragic death of the Cormorant Fisherman from the villager, the monks write a verse of the Lotus *Sutra* on stones on the river bank and pray for the fisherman's soul. At the end of the drama the character, Yama, Second priest emphasizes the way of Buddha for salvation.

"I am commanded to carry him quickly to Buddha's palace.

The demon's rage is stilled,  
The fisher's boat is changed  
To the ship of Buddha's vow,  
Lifeboat of the Lotus Law."<sup>89</sup>

Further the entire piece emphasizes the wonderfulness of Buddhism and Lotus *Sutra*. We can glimpse aspects of ancient beliefs. It is also held that the travelling monk is saint *nichiren* himself. Lotus is the main *Sutra* of *Amida* Buddhism.

It was clear that Noh is the great vehicle for spreading the Buddhism, especially *Amida* Buddhism and *Zen* Buddhism during the period of 14<sup>th</sup> and 15<sup>th</sup> centuries. Although some dramas were based on the background of *Shintoism*, it also mixed with the Buddhism.

The influence of *Amida* Buddhism and *Zen* Buddhism in Noh is clearly seen from the plays as well as from the books written by *Ze'ami* on

the theories of drama. The short comedies that emerged in the middle of 11<sup>th</sup> century deals with the themes such of misbehaved priests, priestess, also the village people who come to see the town for the first time. Buddhist priests in glamorous temples were considered as professional actors. These plays were staged in different occasions. As a result of this, some scholars tend to categorize these humorous theatre performances as classical drama. However the plays of later periods aimed the common people and dealt with the Buddhist themes.

Zen Buddhism is the religion of artists. It helped to flourish the artists and poets in era of *Sung* dynasty. It was the religion the artistic ruler who ruled Japan in 15<sup>th</sup> century. The language used for speech in Zen Buddhism was used for description of art as well. *Zeami* used style of make things more colourful. However the religion revealed from Noh, is a middle path matter. It was the common Buddhism in Medieval Japan. Zen Buddhism has influenced a lot to the works of *Zeami*. In his book on Noh theory, *Yugaku Shudo Fuken*, he has provided with examples from Buddhism. In that book he has quoted that the teachings of *Kendai* Buddhism to explain the poetic features of the poem on *Fujiwara Keike* rule.

In his book he explains the concepts of existence and non-existence. His explicate the principles of Buddhism as follows.

Existence is something to do with the external revelation. It can be seen with eyes. Non-existence represents the hidden desire. It points up the container for all the arts. The container is empty from the very beginning. That is the basic non-existence. It lifts the form of external plays in the second sub category of fourth main category dealt with the theme of madness caused by frivolous love. When one falls deeply in love with somebody, that love itself is capable of making one miserable. The idea is emphasized in the play *Sumida Gawa*.

*Zeami* should never let the feelings to gain control over actions. Noh is a theatre form filled with ghosts and demons. However these ghosts and demons do not aim to scare the audience. They act just as vehicle to explore the spiritual truth. It gives a confirmation of greatest salvation.

## Shintoism

Shinto or Shintoism was the primitive religion of Japan, before introducing of Buddhism. This is a very simple religion which gives one command, the necessity of being loyal to one's ancestors. The only deity recognized in higher Shintoism is the spiritualized human mind<sup>90</sup>.

Shinto gives divine status equally to forces of nature, to animals or to famous people. These divinities are called *kamis* in Japanese. The name Shinto, however, comes from two Chinese words *SHIN*, meaning 'good spirits, 'and *TAO*, meaning 'the way'. So Shinto is literally 'the way of the gods'. Shinto is based on man's response to his natural and human surroundings.<sup>91</sup>

There are no images, no sacred books and no commandments. It was originally a way of thinking, a way of looking at life. As a religion it is concerned with a verity of gods-the spirits of trees, animals, and mountains, the principles of love, justice, and order, and the god-like ancestors, heroes, and Emperors. Shinto has no supreme God and heaven, and unlike Chinese beliefs, it is not divinity but the place where the gods (*kamis*) live.<sup>92</sup> Prayers are made to the kami on various occasions for rain, good crops, and the coronation of the Emperors etc. Shinto approves of the representation of God in the material.<sup>93</sup> Having said that, in Shinto thought too there is an insistence that God is spiritual: the God (kami) is the power in the nature, such as mountains, the trees, the sun and not these objects themselves. Actually Shinto is a loose collection of faiths without any written commandments or creed. It is conveyed by ritual, practice, and behaviour rather than by word.<sup>94</sup>

Today, the practice of Shinto does not imply any particular belief. The Japanese retain very little superstitious beliefs in the Gods (*Kamis*) and they do not seek any rational justification for Shinto.<sup>95</sup>

Thousands of years ago, Shinto began as a religion centred about nature; and ever since it has been closely connected with the natural world. It was a combination of nature worship and animism, a belief that everything is inhabited by a soul. It gives life or activity to substances. The chief heavenly deity is *Amaterasu Omikami*, the sun goddess. The worship of these Gods (*kami*) is centred in private personal meditation as well as in the observance of ceremonies and festivals which are closely related to the community and national traditions. To have unity with the Gods (*kami*), a person must have a bright, pure correct heart. If a man does not have these qualities, he is in disfavour with the Gods (*kami*). Shinto is the fundamental connection between the power and beauty of nature (the land) and the Japanese people. It is the manifestation of a path to understanding the institution of divine power.<sup>96</sup>

Shintoists love the sun; thus they worship the Sun Goddess. The Japanese sing, dance, laugh, and clap their hands at the sun to express their joy and gratitude. The sun provides light and warmth, and causes the rice to grow. Without the sun, all Shintoists believe they would die and go to the hell. The sun also signifies beauty, which is one of the main concepts of Shinto. Anything that has beauty beyond the power of man is considered to be the greatest *kami*.<sup>97</sup>

Gods (*Kami*) are generally worshiped at shrines (*jinja*). Worshipers will pass under a sacred arch (*torii*) which helps demarcate the sacred area of the shrine. The ends of the upper crosspiece of the gate curve upward to signal communication with the gods. The *torii* always marks a sacred place. As a symbol, the *torii* marks off the earthly world from the *kami* world; the world of everyday life is separate from the spiritual world.<sup>98</sup>

Shinto has no real founder, no written scriptures, no body of religious law, and only a very simply organized priesthood.<sup>99</sup>

Most Japanese people follow both Shintoism and Buddhism. The two religions share a basic optimism about human nature, and for the world. Within Shinto, the Buddha was viewed as another *kami* (nature deity). *Amaterasu*, for example, was identified with the cosmic Buddha *Vairocana*. Meanwhile; Buddhism in Japan regarded the *kami* as being manifestations of various Buddhas and Bodhisattvas.<sup>100</sup>

Ancestors are deeply revered and worshiped. All of humanity is regarded as *kami's* child. Thus all of human life and human nature is sacred. Followers revere *mushi*, the *kami's* creative and harmonizing powers.<sup>101</sup>

There are so many Shinto shrines; among them, some Noh scripts were based on *Heian Jingu* (Kyoto), *The Ise Jingu*, *Izumo Taisha*, *Kasuga* shrine, *Osaki Hachiman* shrine, and *Usa Hachiman* shrine. They were very famous, when the Noh scripts were written.<sup>102</sup>

### The Influence of Shintoism to Noh Theatre

Several Noh stories were composing, based on Shinto deities, and Shinto shrines. For example, *Hanjo*, which describes love affair, can be discussed; how far Shinto was affected to the theatre of Noh.<sup>103</sup> In this story, *Yujo*, a woman, who is skilful at dance and music and entertains guests at parties. Her name was *Hanago*. One day she has met a man named *Yoshida-no Shosho* lodged at the inn on his way to the eastern provinces. He and *Hanago* fell in love and exchanged fans before his departure as the symbol of his promise for the future. Since then, *Hanago* has spent days only looking at the fan and thinking of *Shosho*. Since she stopped serving at banquets, the mistress of the inn at *Nogami* feels disgusted at *Hanago* who is now nicknamed *Hanjo*. Finally, *Hanago* is expelled from the inn.<sup>104</sup>

On his way back from the eastern provinces, *Shosho* visits the inn at *Nogami* again. He is disappointed upon knowing that *Hanago* does not live there anymore.<sup>105</sup> *Shosho* with broken heart goes back to Kyoto and visits *Shimogamo* shrine to pray.<sup>106</sup> At the shrine *Hanago* appears by accident.<sup>107</sup> Though *Hanago* tries to prove the fan that she got from him, at the beginning *Shosho* did not believe. She shed tears in distress. *Shosho* was watching the dancing; *Hanago* pays attention to her fan and asks her to show it. Later, *Shosho* and *Hanago* see each other's fans and recognize that they are the lovers they looked for. They are pleased by the reunion.<sup>108</sup> This drama was written by prominent playwright *Kanze Ze'ami Motokiyo*.

Different from other stories of mad women, which describe the separation from a child or a spouse, this drama expresses sorrow,

loneliness, a pure heart, and finally a joy of reunion of woman who has been distantly separated from her lover. Various emotions of woman in love are described. This is one of the highlights of Noh drama.

The Noh drama, *Funabenkei* (*Benkei* in a Boat) is also based on Shinto deities and prayers.<sup>109</sup> But dramatist did not allow the images of Shinto, to be gone up. Here *Benkei* rubs his Buddhist prayer beads and devotedly prays to the five great fierce deities accept his prayer, at dawn the ghosts of the *Heike* clan are subdued and disappear below the horizon.

The drama entitled *Chikubashima* (*Chikuba-shima*-Island) was composed by the playwright completely based on Shinto concepts; it is clear when we describe the contents of that drama in deep. A retainer of Emperor *Daigo* goes to Lake *Biwa* in order to pray at the shrine of *Benzaiten* (*sarasvati*) on *Chikubu-shima* Island. The retainer takes passage in the fishing boat of an old fisherman with a young woman whom he met on the show, sailing for the island in the lake. The old fisherman leads the retainer to the shrine. The retainer asks the fisherman whether the landing of women on the island is barred. The two then respond that this island does not prohibit women since it enshrines *Benzaiten*, who embodies feminists. They narrate the origin of the island for the retainer. At the end, the woman reveals that she is not a human and easily enters the shrine. The old man also reveals that he is the spirit of Lake *Biwa* and then disappears. During the time the retainer spends at the shrine, he is allowed see the treasure of the shrine by a Shinto priest, when the hall of the rumbles with the glowing vision of *Benzaiten*. Eventually, around the time when the moon serenely and clearly shines over the lake, a dragon deity appears from within the lake. The dragon deity offers precious gems to the retainer and forms the figure of blessing. She sometimes turns into a maiden from the celestial world to oblige the living creatures by making their wishes come true. Sometimes, he disguises as a dragon deity splashes himself in the waves of the lake and jumps into the Dragon King's Palace.

*Benzaiten*, alias, *Sarasvati* shrine had been established around the fifth century. *Sarasvati* a divinity closely related to water. This Noh drama was completely based on the concepts of Shintoism; it developed an invigorative divine story in the mild. Even *Zeami* also when he wrote some Noh dramas, he mixed doctrines of Buddhism and concepts of Shintoism together. It is clearly can be seen the drama, called *Kiyotsune*. In the drama, *Kiyotsune's* wife returns her husband's hair to *Usa Hachimangu* shrine because holding the remembrance increases her grief.

When she hopes to see him at least in her dreams, the spirit of *Kiyotsune* in armour appears in her dream, and the lovers who never are able to meet in this life meet in this way. Although they are happy upon their reunion, the wife blames her husband who broke the promise of reunion, and the husband blames his wife's heartlessness as she returns his hair to the shrine.

Shinto concepts have been encountered to some Noh dramas; for example, *Kanawa* (Iron Trivet) <sup>110</sup> could be mentioned one of them which belongs to the fourth category of Noh dramas. It has been attributed, rather doubtfully, to Ze'ami.<sup>111</sup> Its contents are cultivated, mainly based on Shinto doctrines.<sup>112</sup> In addition, *Kazuraki*, *Takasago*, *Yoro*, *Kamo* and *Kokaji* are also composed mixing with the concepts and doctrines of Buddhism and Shintoism. According to the above explanations, it is clear that the Noh drama, medieval poetical theatre in Japan is the vehicle for especially spreading the Buddhism.

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## THE BASE LANGUAGE EFFECT AND THE BILINGUAL

*Dr. Chamindi Dilkushi Senaratne Wettewe*

Theories on the base language effect demonstrate the influence of one language over the other in bilingual speech production. Just the notion of a base language indicates that the bilingual is always dominated by one language and the assumption that the mixed utterances may always reveal affiliation to one particular language used by the speaker. This paper analyses Grosjean's (1982) theory which provides a psycholinguistic interpretation to bilingual speech production. Grosjean's (1982) theory observes two language modes operating within the bilingual: the monolingual and the bilingual language mode. Each mode is characterized by specific bilingual language mixing strategies. In addition, a situational continuum is observed in bilingual interaction. Bilinguals are observed as speakers who are either at the two ends or somewhere in the intermediary levels of the continuum. This paper will provide an analysis of Grosjean's theory in relation to Code-mixing, Code Switching and Borrowing which are language contact phenomena. It will also reveal the skilled performance of the bilingual when negotiating the base language indicating that language mixing patterns are strategies employed by the speaker to perform certain functions related to topic, situation and interlocutor.

### 1. Introduction

Bilingualism or multilingualism has been previously described as an 'unskilled' linguistic performance. Where some scholars argue that bilingualism resulting in language mixing is a skilled performance, others maintain that bilinguals are rarely fluent in their languages. Scholars point out that stable bilingualism exists in bilingual communities where the languages enjoy equal prestige. In these situations, the languages are international prestigious languages. In post-colonial bilingual societies where one language is always dominant over another, a different situation prevails. In these communities, the socially dominant language is usually the colonial language.

Previous views on the bilingual's use of two languages were different to those that are held at present. Bilingualism, according to Weinreich (1953) occurs when a person uses two languages 'alternatively'. In