

I. Introduction

Theatre

Theatre is often regarded as a mirror that reflects society as it is. And, it is assumed that theatre is for picking up the society and projecting it through play. Generally, theatre means a place where play is staged and the audience sees the play performed by others. *Encyclopedia Britannica*, however, defines theatre in the following words:

The English word 'theatre' derives from the Greek *theatron* literally, "a place for seeing", and, in its most common usage, it has come to signify a building or place so arranged that people can see and hear a performance given by others. The part of such a building in which there others perform is usually called the stage. (236)

It means stage is basically a place for seeing where audience can see the play performed by others. Likewise, *Encyclopedia Britannica* (vol.18) defines theatre in this manner:

Though the word theatre is derived from the Greek *theaomai*, to see, the performance itself may be directed either to the ear or to the eye, as is suggested by the interchangeability of the terms spectator (which derives from words meaning 'to view') and audience (which derives from words meaning 'to hear'). (212)

It clearly signifies that theatre means a place where audience can view and hear performance of the characters. In fact, theatre does not only confine the place where the play is performed. It encompasses the place for acting, the acting itself and the audience

to see. Here, theatre is not only the concrete building or non-living stage but it is the sum up of all things related to it. As Bruce J. Miller, referring Eric Bentley reinforces the same thing in these words: “Theatre is A (the actor or performer) performing B (the script or performance) for C (the audience). Most simply, then any performance for an audience could be considered theatre” (11).

Actually theatre is a fusion of three different aspects: performers, performance and the audience. Like this, Vera Mowry Roberts claims, “Theatre is not the mere words of the play itself, it is not a visual image, it is not a pattern of sound or of movement – it is all of these, and more than the sum of all these parts” (28). He relates all theatrical aspects such as visual image, pattern of sound and movement with theatre.

Bruce J. Miller again clarifies theatre in its broad aspects in this way: “Theatre is after all the one art form where human beings perform as human beings, setting out to imitate or represent our humanness – using our bodies, voices, intelligence and spirit – to another group of human beings who witness the event” (12).

It is still not well known from when the theatre came into existence though in sixth century B.C., tragedies were performed in Athens that was the earliest theatrical works. To worship the god of intoxication, Dionysus, tragedies were performed at that time. The Dionysian festival was a spring festival which is devoted to the thoughts and emotions evoked by the ending of winter and the return of fertility to the earth.

Encyclopedia Britannica (Vol: 18) sheds more light on theatre in the following way:

The art of the theatre is essentially one of make-believe, or mimesis. In this respect it differs from music, which seldom attempts to imitate 'real'

sounds, except in so called program music. In this respect, the art of narrative in literature is much closer to that of the theatre. (21)

Actually, it is believed that it is not the narration but the actors' performance that makes the audience 'believe in' their speech, movement, thoughts and feelings. This is possible because of the connection between the impression made by the actors and the preconceptions of the audience. No theatre exists without audience. The audience is the vital part of theatre. Stephanie Arnold claims the same thing in the following passage:

In the theatre the playwright and the actor together present stories in the form of action. The stage action invites audience members to enter a created, fictional world. The energy of the actor and the energy of the audience fuse to charge the theatre event with an intensity that carries the performance beyond ordinary existence into a magical realm of the human spirit. (1-2)

In fact, play is not for reading, but for viewing, rather witnessing lively where audiences are required to be present both; physically as well as mentally. Stephen Arnold further claims that "the theatre is distinguished by the very fact that it is live event dependent on the presence of actor and audience in the same space. The live actor-audience relationship offers countless possibilities for envisioning human experience" (2). Undoubtedly, it is actor audience relationship that digs out the deepest comprehension of the play. Because of it, the playwright can convey which is impossible through words and acting. As such Vera Mowry Roberts clarifies this fact in these words: "Always the most important elements in theatre have been the actor and the audience. Play scripts, costumes, setting,

lighting, music, song, and dance even theatre architecture itself have at various times and in varying proportions been present solely to support the actor and his audience” (24).

All of the aspects of theatrical devices must remain helpful to the actors to act as the demand of acting, and for making the audience understand what is intended to. For it, the active presence of audience is a must. Roberts further underscores the importance of audience in the theatre in the following passage:

The theatre is and always has been actually aware of, indeed completely dependent upon, its audience. For, there is no theatre without audience. Theatre does not and can not exist unless and until there is an audience. It is the mutually enjoyed experience of performers and audience which constitutes theatre. It is the living together of an ordered existence, the interchange of spoken, actions – in other words, transactions – which make theatre. (27)

It is crystal clear that because of the mutual relationship of actors and audience during the performance of the play is the moment when actors can convey the very sense of the play as Roberts’ further claims, “Theatre is experiential. Like life itself, it appeals simultaneously to a number of the senses, and its impact is emotional” (24).

The word 'theatre' has been used for various purposes. It may refer to a culture's entire dramatic literary heritage. It may encompass only plays, it may indicate to mime shows, musical extravaganzas, minstrel entertainments, acted-out story telling and even puppet shows. The word 'theatre' sometimes refers even motion pictures and radio and television productions. Metaphorically, it has also been applied to political boundaries,

and military operations such as the 'pacific theatre' and 'the European theatre' of World War II.

However, the meaning of the very word 'theatre' varies. For the purpose of this thesis, the word 'theatre', however, shall be considered as simply a body of artistic works in which actors impersonate characters in a live performance of a scripted play where the audience remains present mentally and physically. As such, stage with devices, actors, actions of the play and the audience constitute the theatre as a whole. No existence remains alone either of the both; acting and the place where the acting takes place. Theatre encompasses the play and vice versa.

Japanese Noh Theatre

Japanese Noh theatre is regarded as the oldest living dramatic form in the world. The word 'Noh' means talent or the display of talent in performance in Japanese language. The present form of Noh theatre bloomed in 14th century in Japan. Breweres Theatre, in *A Cassell Book* (1994), tries to shed light on the Noh theatre in the following passage:

The genre was created by Kiyostsugu Kanami (1333-84) who combined a style of dancing and tumbling known as sarugaku- nō (monkey music) with Zen Buddhist themes. The name of the new drama was eventually shortened to Nō . The form was developed by Kanami's son Zeami (1363-1443). (323)

However, its history can be traced long before. The actors of Noh theatre are also called 'Sarugaku-Sha' (Nakamura, 56) in Japanese language. Noh or Sarugaku had its beginning from the age of gods.

Once upon a time, the sun goddess, Amaterasu Omikami, (Nakamura, 56) in Japanese language, shut herself in a cave. Then, because of the absence of sun god all the world became dark. The god gathered around the door of the cave, and tried to make the goddess happy by performing a ritual dance called 'Kagura'. One of the goddess decorated a branch of a tree called 'Sokaki' and danced raising her voice loud in song. This was the beginning of Noh (Sarugaku).

In fact, during the Tang dynasty about 700 AD in china, a kind of theatrical form called 'Sargaku' was there saturated with singing, dancing, comic, mine, acrobatics, puppets, magic and juggling. Later, in about 1000 AD, it evolved in Japan named as 'Sarugaku'. Such 'Sarugaku' used to be performed at festivals of shrines and temples to amuse large crowds of worshippers. Three centuries or so later, some of the important shinto shrines and Buddhist temples got its patronage, and the artists developed their presentation by using popular song of court, religion and general populace. In this way, a form at singing and dancing was constructed and named as 'Sarugaku-no-Noh' and became a prototype of Noh drama of latter times. Moreover, Noh theatre is regarded as influential over other theaters of the world. Yasuo Nakamura refers to France's playwright Eugene Ionesco who says, "Japan's Noh is the avant-garde theatre of the present. Its technique is of all ages" (29).

The art of Noh has come down to us through six hundred years of tradition and glory and is still very much alive today. This long survival, of course, is chiefly due to the strict training and enthusiasm for the art and the part of the actors themselves.

The No Stage has a floor of highly polished Cypress 18 feet square. It is raised three feet from the ground. It projects into the auditorium so that it is surrounded by the

audience on two sides, separated from them only by a narrow path of loose pebbles. Four pillars support the roof, the eaves of which are some 12 feet from the ground and the ridge 20 feet. The front pillar on the right is the pillar of the second actor (Waki) and diagonally across from it at the left rear is the pillar of the first actor (Shite). There is also a balcony on the right which is 3 feet wide accommodates the Chorus of ten singers. At the back a transverse back-stage, half the width of the main stage accommodates the four musicians and the two stage assistants. From its left hand, there is a passage by which the performers enter and leave the stage. A stylized pine tree is painted on the back wall of the rear stage. And, there are three small pine trees or branches along the bridge railing. The properties are equally exiguous, a frame 2 feet square from which spring four light posts to support a roof representing a house, a temple, or a palace, as the play may require. The customs are of a great richness. The first actor wears a mask, especially in the second part where he performs the dance. None of the other players is masked. Japanese National Commission for UNESCO claims that “the main player uses masks for some of the roles in Noh, and it can therefore be regarded as masked drama, the masks are used for very specific purpose” (23). Of course, there will be so many emotional gestures in the face of actor though it is always beyond the view of audiences. Donald Keene clarifies: “It is a dramatic poem concerned either remote or supernatural events, performed by dancers often masked, who shares with lesser personages and a chorus the singing and declamation of the poetry” (25).

In Noh theatre, generally, there are only the two actors, of whom the second occupies a minor role, but they have companions "Tsure," so that there may occasionally be as many as ten performers on the stage at once. Mr and Mrs Murakami Upton say:

“Every production of a Noh requires: actors, chorus, and musicians. In addition, stage attendants (Koken) are present” (VI).

The background music plays vital role in Noh theatre. The music is produced by flute, and hand drums- of which the smaller, held on the right shoulder, is played with a thimble, the other on the knee with the flat of the hand- and a larger flat drum resting on the floor and played with two sticks.

The play normally opens with a short introductory chant delivered by the second Actor (Waki) from the bridge. He recites his name or description and purpose and then follows the journey-song, at the close of which he retires to his pillar. This is the cue for the entrance of the First Actor. The first Actor appears with a chant similar to the second Actor's but more developed. As he enters the stage after this chant, the second Actor addresses him, and the theme of the play and the emotions it evokes are developed in exchanges between the two; the first part of the play is rounded off by a chant, more or less prolonged, by the chorus, at the close of which the first Actor whose real character has already been made known, retires. Yasuo Nakamura clarifies it in his own words:

The appearance of the Shite on the stage takes place after the Waki Tsure, and others have made their entrance in some cases while they are singing and in other cases in response of the call of one of them. ... The Shite's entrance is almost always accompanied by the hayashi orchestra. (222-23)

Then after, an interlude takes place in the play during which an actor in ordinary costume, and bearing the same name as the performers, narrates, relates the story of the play in a prose recitative. The second part of the play opens with the second Actor's

waiting song; the first Actor then reappears in his real person as god or hero, and performs the great dance for which the rest of the play provides a setting.

Actors' constant practice is the basic secret for the perfection of Noh. The different aspects of Noh including music, dance, other stage movement, and mime-in other words, all the movement patterns referred to as 'Kata', need constant practice and rehearsal. While one is learning these, he can not call the art of his own. After the long period of strict training, the art must become one with the body and soul of the actor. Even after this has been achieved, he must continue to practise and rehearse all his life. Only after that it is possible for an actor to attain the deeper realms of the art. Yasuo Nakamura, referring to, Zeami, says, "Training in this art should begin about the age of seven" (155).

Practice is the key that leads the actors to the aesthetic performance of Noh. An actor starts his day with practice and ends his evening with practicing the art of Noh. The perfect actor needs to give his whole body and heart to achieve the perfection to the aesthetic aspect of Noh which is called 'Yugen', an aesthetic beauty of Noh. This practice may have been the beginning at the general belief in all Japanese traditional arts that the training of a true artist must begin on the sixth day of the sixth month at the age of six.

Noh can express its beauty in its performance as Yasuo Nakamura says, "Noh can not be artificially divided in to the 'form' of its presentation on the stage and the 'content' of its words" (15). The form and content of Noh are so closely interwoven that it manifests touching the heart of audience as Wanya Shoten contemplates over it in the following terms:

The purpose of Noh is neither the portraying of a story nor the teaching of a moral, but simply the expression of beauty. ... This basic principle is called 'Yugen', the highest ideal of the aesthetic concept of Noh. ...

Yugen is conceived of as the most graceful refined expression of beauty: beauty which is felt. (v)

The dance movement is the integral part of the play. Although there are special movements within it which are more animated and even exaggerated in general the dance is a stately gliding to and for, without raising the heel, in a series of three, five or seven steps in a line, with full of gestures, of which the most striking is the throwing up of the great brocade sleeve. The dancer is in stocking feet, the floor is highly polished and specially constructed for resonance; the tapping, beating and stamping of the feet, accompanied by the heart touching rhythm of the drums, the piercing notes of the flute, and the sharp ejaculation of the musicians. All of those go to make up the total effect. The dance normally is composed of five movements, each accompanied by the use of a special accessory like a fan and so on. Japanese National Council Commission for Unesco clarifies in this manner: "The stylized movements, classified in the Noh repertoire of two hundred and fifty, are represented for the most part by the basic forty actions, including walking, standing, sitting, bowing, and poses with fan" (29). Nevertheless, each and every movement of the play attaches distinctness throughout the play.

The stylized movement named as 'kata' provides the aesthetic place in the play. Clarifying the kata and its importance in the play, Yasuo Nakamura says, "All together there are more than two hundred kata used in Noh today. ...kata with strong mime

elements do not employ everyday natural gestures but are highly stylized suggestions on them” (226-27).

Although Noh are generally regarded to be expressed when there is less movement. Donald Keene claims, “Indeed the less movement in a play, the higher its rank” (24). Generally, it is said that stylized body movement makes the audience eager to watch the play though movementlessness provides the basic setting for the aesthetic purpose. Stillness is such time in Noh when the beauty which is felt can be expressed. Yasuo Nakamura says, “The body should at all times be working much less than the heart and mind” (229). After that the Noh can approximate life. It seems lifelike as Yasuo Nakamura further claims, “The world of the Noh, once entered no longer seems remote. It’s like life” (18). He further clarifies, “Noh can be described in a phrase; it is a theatre of contemplation” (16). Nevertheless, Noh, a Japanese classic theater is popular up to this date.

Shakespearean Theatre

Shakespeare was especially related with the Globe theatre. However, there were Globes, Swan, Fortune, Hope and Red Bull theatres. It was an open theatre located across the Thames, London. Harold Downs describes Globe theatre in these words: “The structure of the Globe was hexagonal on the outside, but, perhaps, circular within. It was built of oak beams and plaster on a stone foundation” (901).

Shakespeare’s theatre was a public theatre unlike the Italian court and academy theatres. According to Harold Downs, “In 1599 the Globe theatre was built on the bank side, London.” (901) In Shakespearean theatre, audience could sit on three sides. There is two level stage house or inner stage. And, behind the inner stage, there are dressing

rooms, property rooms, and storage space which are used for the limited scenic elements. A canopy partially covered the thrust platform that is sometimes referred to as the heaven. It was supported by the primary structure upstage and two narrow columns about half way downstage. There was a down stage trapdoor or trapdoors that permitted appearances from below which also could be used for graveyard scenes. It was open to the sky like the theatre of Greece and Rome. Shakespearean theatre like Globe theatre has wooden framed, thatched-roofed building. There are three tiered balconies and a grand floor or yard where 1,800 people can be audience at one time.

Shakespeare uses so many dramatic devices in his theatre which provide a great deal of opportunities to add aesthetic entity, and to make the content more clear or visible. His constant use of soliloquy, chorus, poetic verse, splendid dialogue, majestic costume, and narration and so on lead his play toward artistic as well as pedagogical end up. Harley Granviller Barker and G.B. Harrison claim, “All Shakespeare’s craft and very much of his art is rooted in the needs and peculiar opportunities of his theatre” (56).

Shakespeare never uses stage crafts without the need of it. John Butt says:

“Shakespeare’s stagecraft concentrates, and inevitably, up on opportunity for the actor. We think now of the plays themselves; their first audience knew them by their acting, and the development of the actor’s art from the agilities and funny movements of the clown” (198). Shakespeare creates so suitable character to the actor that *Encyclopedia Britannica* remarks: “Shakespeare and his colleagues were truly professional in theatre. They wrote certain character for particular actor. Their plays were efficiently designed to appeal to their audiences but did not merely present a tragic or comic ‘mirror of the world’” (225).

In fact, Shakespeare uses dramatics devices to support his play. Certainly, in his plays, there are few scenes than such dramatic stage craft as E.G. Lamborn and G.B. Harrison say: “But if there was little scenery in the Elizabethan theatre there was much theatrical property” (90). In fact, through his stagecraft, it is crystal clear that Shakespeare was a creative artist rather than merely a teacher. Generally, Shakespeare was regarded as a philosopher though through his plays it is well known that he can not be confined to the territory of teacher or philosopher as reflected by Walter Clyde Curry:

Shakespeare was no systematic philosopher. In these two contrasted works (*Macbeth* and *Tempest*) he is revealed as a dramatic artist, who was capable to profound thought and feeling in philosophical terms. But he has left no evidence to the effect that he was either able or inclined to formulate an original philosophical system. (x)

The actors of Shakespearean theatre were well trained. They were able to have cohesion between artistic pattern and contextual aspects as John Butt remarks, “Elizabeth actors were trained not only in speech, but in fencing, dancing and tumbling” (204). In fact splendid poetry and vivid dialogue add aesthetic comprehension to the play. John Butt further claims that “the poetry and its decent delivery were the only real essentials of Elizabethan drama” (205). Commenting on the poetry of Shakespeare’s plays, David Daiches adds that “he shows in giving conviction and new dimension to the utterances of his characters through the poetic speech he puts in their mouths” (246).

Actually, almost all of Shakespeare’s plays are in poetic verse. In fact, the vivid dialogue in polished poetry is the manner of Shakespeare to say which makes David Daiches, a critic, remark, regarding *The Merchant of Venice*, in this manner: “The

Merchant of Venice is a complex play whose different elements do not really belong to the same world. It is held together by moments of poetry as well as Shakespeare's theatrical skill - for it is good theatre throughout. Considered as a dramatic poem rather than as a play to be acted" (256).

Shakespeare presents his theatre artistically natural. He makes the theatre artistically natural rather as it is like nature. *New Era* further claims, "Stage naturalness is not crude nature but the art of seeming to the audience to be natural [. . .] naturalness acceptable to the audience" (11). Nevertheless, Shakespeare projects his play like natural with artistic way by using a variety of dramatic properties such as soliloquy, narration, poetry, chorus song etc. Edward J. Dent clarifies, "The stage of Shakespeare was one in which, both in England and in other countries, reached in extraordinarily high artistic level" (137).

Tomoe

Tomoe is one act Japanese Noh play, whose author is still unknown. Like other Noh plays, it is a poetic drama full of music, ritual dance, chorus, mime and so on. Brewers, *Theatre: A Cassell Book* (1994), defines Noh play in this way: "A formal Japanese dance drama that utilizes courtly language, music and dance to create an emotional mood rather than tell a story" (23). Generally, it is said that Noh play aims at expressing beauty that is felt rather than teaching something.

Tomoe is a warrior play in which the central character or 'shite' is Tomoe herself. It is about the story of devotedness of a retainer, Tomoe to her master Yashinaka Kiso, a warrior.

Undoubtedly, Noh drama is the most exacting art saturated with elements comparable to opera (chanting), drama (miming), ballet (stylized dance form) and orchestration (three or four instruments). And the Noh play Tomoe can not be an exception.

Macbeth

William Shakespeare's *Macbeth* was first published as *The Tragedie of Macbeth* in 1623. Fredrick S. Boas claims, "The date of *Macbeth* can not be fixed with complete certainty. The play first appeared in the folio of 1623" (343). However, it is assumed that it was written in between 1603 to 1606. In fact *Macbeth* was being performed in 1606.

Shakespeare presents *Macbeth* as a hero plus ultimately villain's role who is tempted by the witches, and has committed dreadful murders one after another. He has a wife, who always adds oil to the vaulting lamp of his ambition. Ultimately, he is killed. In fact, *Macbeth*, as a hero, is a focal point of this play. His physical as well as psychological being is manifested through different dramatic devices such as soliloquy, narration, supernatural presentation and other dramatic devices. *Macbeth* is present physically and mentally in the play as Henry W. Wells and H.H. Anniah Gowda remark, "In Shakespeare's tragic plays, man is the centre of attention, and Shakespeare's concern in these plays is related to the physical and psychological manifestations of his characters" (194). They further claim, "In a rich poetic fiction there is an abundance of material which encompasses both these selves, the real self which the audience is privileged to see and the outer man seen by other characters in the drama" (194). So, *Macbeth* is a fiction in poetry, presented artistically, about the double selves of *Macbeth* and his vivid ambition that causes his ultimate tragedy.

II. Movement in Stillness

‘Movement in stillness’ apparently seems contradictory to itself in isolation. As far as the theatre is concerned, it is not and not contradictory. Instead, it is straight forward. In Japanese theatre, the phrase ‘movement in stillness’ is frequently used in dramatic performance. Even if there is no outward physical movement on the stage, the play keeps on moving because of a various dramatic devices such as soliloquy, narration, chorus, chanting, miming, ballet and orchestration (three or four instruments). Even if stillness prevails in the play, the heart and mind of the actors must be working at full capacity, and the play moves forward. However, there is not apparent outward physical movement, though movement prevails in it. Yasuo Nakamura says, "Even during periods of no outward physical movement, the heart and mind of the actor must be working at all full capacity. This is 'Movement in Stillness' an important aspect of Noh" (52).

‘Movement in stillness’ widely prevails in Japanese Noh theatre. Noh is a dramatic poem and an exacting art form saturated with elements comparable to opera (chanting), drama (miming), ballet (Stylized dance form), and orchestration (three or four instruments) etc. The central character of Noh called ‘Shite’ wears masks and appears on the stage. Inside the mask the facial gesture because of emotional movement may appear in the face of 'Shite' but it is completely invisible to the audience. Noh play like 'Kiso' 'Kerehira' Akogi' Ama etc. also contain all of those elements.

Unquestionably, the music is a vital part of Noh. George Freedley and John A. Reeves claim, "The classical Noh form was compounded of poetry and prose coupled with music and the dance ..." (197). There is a perfect union between the music and words. Yasuo Nakamura refers: “Noh can not be artificially divided in to the ‘form’ of

its presentation on the stage and the content of its words” (15). Every step as well as movement of the principal actor is considered a perfect example of aestheticism. Mr. and Mrs. Murakami Upton say: "The purpose of Noh is simply the expression of beauty ... beauty which is felt" (v). Generally, it is regarded that the principal aim of Noh theatre is not to teach but to express the beauty. Though, a great deal of didacticism is led by movement in stillness. The unification of the music and dance elevates the aesthetic pattern of the play. George Freedley and John A. Reeves say, "The acting is highly stylized and the movements are carefully rhythmical. The thumping of the feet on the wooden floor coupled with the music enhances the ghostly quality of these performances" (198).

The time of less movement and movement without action or words is the time when the actor is able to communicate his/her underlying spiritual strength. Donald Keene says that “the movements without action were especially appreciated by the audience, the actor, unable to rely on movement or words to distract the audience, had somehow to communicate his underlying spiritual strength” (25). Even in stillness, an emotional movement, which touches the very spring of human emotion, prevails. Yasuo Nakamura refers to Zeami’s following observation on this subject:

There are times when an audience says of an actor, 'He's best when he is doing nothing.' This is due to the secret inner movement of his heart and mind. The two main parts (dance and song) of a play, plus mime, are all performed with the body. The time 'when he is doing nothing' is the spaces between these physical aspects of his acting. The actor's strict care and

concentration are the elements which make these still pauses interesting.

(51)

It means the actors invite unification between the heart and mind of the audience through the unification of their own. 'Movement in stillness' is the time when Noh play proves its success as a supreme aesthetic theatre. 'Movement in stillness' unquestionably serves its aesthetic concept. However, it has something to do with the didactic pattern the way other plays do. That is why Donald Keene, a critic, says, "Other theatres are often said to be a mirror of life, but Noh is an image in the mirror which life approximates" (19).

It is crystal clear that the time, when nothing is happening, is the best time in Noh theatre. In general, Noh is often called a symbolic stage art. It is audience who interpret symbolism which the actor weaves up on the stage. It is the necessity getting the audience and actors united to be the Noh play effective. Yasuo Nakamura says, "Noh becomes effective only when the audience and the actor become perfectly united. In western drama the main concern is the actor's ability to actually become the character he is portraying. Noh goes a step further and demands that the performer and the audience become single entity" (53-54). In the Noh play the audience must flow with the play. If audience are only physically present and mentally absent, the play bears no fruit. Actually, drama needs physical as well as mental presence of the audience. 'Movement in stillness' takes place when there is unity of actors and audience.

Tomoe is a Japanese Noh play. It is a warrior play in which the central character 'Shite' is Tomoe herself. This play contains few characters like Shite, Waki, and chorus group. However, the name of author is unknown. It is about the dedication of Tomoe to her master Yashinaka Kiso who killed himself in the battlefield. A monk of Kiso appears

as a 'Waki' in the play. The whole play divides itself into two parts and in the middle there is an interlude. The play begins with the chorus song. From the very beginning, the play starts showing the glimpses of philosophy. The song wants to teach that if one tries, nothing is impossible. The Waki and Chorus sing in this manner: "If I try, faraway maintains are not so far;/ If I tread on, forest can be traversed./ I journey on the Kiso Highroad" (4).

Throughout the play, chorus sings many beautiful poetic songs that suggest the very plight of human being in the following way:

See day is done
By the lowering sun
Hear the evening bell
The vespers tell
On ripples that run
'Long the water's edge.

All things around are under a spell. (5)

This song clearly indicates the end of human life comparing with day which ends with the lowering sun. The last line suggests the transience of all things.

The songs, narration, poetic song of chorus, poetry and music create movement in stillness in the Japanese play *Tomoe*. However, it is regarded that the 'movement in stillness' leads to aesthetic pattern of the play though the Noh theatre does not only aim at expressing beauty. In this connection, Donald Keene says, "Noh play must move the audience ... But even the beauty is not the final object" (24). Though it does not mean

didacticism is the main aim of Noh theatre, too. Therefore, this thesis aims to prove that Noh theatre's movement in stillness serves didactic pattern of the play.

On the other hand, Shakespearean theatre also contains 'movement in stillness.' It is Shakespeare stage craft. 'Movement in stillness' prevails in it with the help of a variety of dramatic devices such as soliloquy; songs narration and chorus. In Shakespeare's plays, when the character is having soliloquy or when the chorus group is narrating through poetic songs, obviously, there is no outward physical movement though it does not mean that the play stops. The play goes on developing i.e., even during periods of no outward physical movement. The heart and mind of actors work in full capacity, and the play keeps on getting staged in the mind of the audience.

It is obvious fact that Shakespeare is widely recognized as a dramatist, who conveys his philosophy through his plays in one way or the other. But Walter Clyde Curry, a critic, says, "Shakespeare was no systematic philosopher. He is revealed as a dramatic artist."(X) Since he is an artist, he uses so many stage crafts throughout his plays which create movement in stillness. Curry further claims that "Shakespeare was an artist rather than the teacher" (X). His way of presentation remains effective and becomes aesthetic rather than the wide use of external dramatic devices as modern plays tend to do. *New Era* claims: "Shakespeare's plays offer less scope for the application of modern methods of both casting and acting, assuming, of course, that the attainment of a high standard of artistic interpretation through presentation is desired." (12)

In fact, his artistic genius in presenting the play itself makes the play full of aesthetic beauty. *New Era* further claims, "Shakespeare's plays have a richness of language that must be thought about, analyzed, and understood if significance of meaning

is to be extracted from them. Shakespeare's dialogue is both sound and sense" (12). No doubt Shakespeare uses majestic poetic dialogue, rich language, meaningful soliloquy, moving narration, melodious music and chorus to create 'movement in stillness.' Even when no outward physical movement takes place on the stage, the play does not stop. It keeps on going in the mind of actors and audience. The active participation of audience is a must in the play. In this regard *Encyclopedia Britannica* claims, "The full participation of the spectator is a vital element in theatre" (212). It is also the matter of common sense that the play needs physical as well as mental presence of audience. Only then, the audience can get the play.

Shakespeare has widely used soliloquy, chorus, narration, music and so on. Whether it is *Hamlet*, *Othello*, *Macbeth* or any other plays, there is frequent use of soliloquy, chorus, narration etc. At the time when the character is having a soliloquy, there is no outwards physical movement but the play keeps on developing forward. Stillness prevails on the stage physically but play does not stop. It keeps on moving forward even if there is no outward movement on the stage i.e. 'movement in stillness'.

Shakespeare creates 'movement in stillness' in his play 'Macbeth'. All over *Macbeth*, there is a labyrinth of soliloquy, narration, music, dance, and vivid majestic events and so on. For example Shakespeare uses a soliloquy, from the mouth of Macbeth the character in his tragedy Macbeth, in Act I, Scene VII, there is a soliloquy, "If it were done" (37). Commenting upon it Kenneth Muir says, "Macbeth's soliloquy has been taken as the supreme expression of his visual imagination" (37). In fact, Macbeth expresses his feeling which is supposed to be heard by the audience but not the other characters inside the play. When Macbeth is speaking, there is no physical movement in

the play. But it does not mean that the play also ceases here. Even if there is no outward physical movement, the heart and mind of the actors must be working in full capacity and the play takes place in the mind of audience. Such movement in stillness leads to aesthetic pattern in Shakespeare theatre. Walter Clyde Curry emphasizes the aesthetic aspects of the Shakespeare play. He reflects on it in the following passage:

A drama such as Macbeth and Tempest may be considered as both artistic phenomenon and historical fact. That is to say as art of work it may be immediately possessed by the contemplative spirit of men in any age and under any circumstances; as a stimulus to aesthetic experience it is timeless, self-sufficient, and free. (XIII)

Shakespeare, as an artist, emphasizes the beauty through his plays which can be felt i.e. aestheticism. As such Currey further claims that his plays give the impression of being the "artistic construction as a stimulus of aesthetic experience." (XIV) In fact, Shakespeare uses his artistic stagecraft that creates 'movement in stillness' which ultimately leads to aesthetic pattern throughout his plays.

III. Textual Analysis

'Movement in Stillness' in *Tomoe* and *Macbeth*

Tomoe

Basically, Noh play is song and dance drama in its nature. Tomoe also contains all of the basic elements of Noh such as background music, actors, movement (Kata), music, poetry, song, mime, ritual dance, chorus song etc.

The characters of the play *Tomoe* are: a monk of Kiso as 'Waki', a village girl as 'Shite', the main character in the first part of the play, a village man as 'Kyogen', Tomoe's soul as the 'Shite' in second part, and a group of chorus. The play takes place in Awazu field in Omni province (on the shores of Lake Biwa). The play opens in the prime of spring.

Tomoe begins with the verse: "If I try, faraway mountains are not so far. / If I tread on faraway forests can be traversed" (4). The playwright inaugurates the Noh play *Tomoe* in the didactic pattern. This verse emphasizes the importance of 'will power' of an individual. It is said through the mouth of Buddhist monk called 'Waki' and chorus. It connotes that nothing is impossible if a man wants to do. It simply reminds the saying of the great warrior Napoleon Bonaparte in its first reading who believed that the word "impossible" exists only in the dictionary of fool. In its second line, the Waki and chorus go on saying that if one wants to accomplish any task, it, no matter how difficult it may be, can be penetrated or completed. The Waki further says that from the time he has left for the walk, many days have already passed but he has never turned back. Instead, he is looking toward the sea. The 'sea' stands for life itself. Moreover, it is a hope which

contains a lot of lives. Then, the 'Shite', the central character of the play, appears describing the natural beauty. Then the chorus sings the following song:

See day is done
 By the lowering sun;
 Hear the evening bell
 The vespers tell
 On ripples that run
 'Long the water's edge.
 All things around are under a spell
 As I forth from
 The nether world comes
 And if my name
 Unknown remain
 Enquire of some
 Folk of the village.
 Then to her place returning again;
 In the glooming shadows
 Fading from sight
 Among the grasses
 In the falling night. (5)

This song is sung by the chorus for Shite which has beautiful poetic rhythmical sound.

The first four lines have ab ab rhyme scheme. Donald Keene says, "The *tanka*, the classical verse form, in particular gave the poetry of Nō distinctive tone" (53). This

melodious poetry creates a sense of 'movement in stillness' i.e. even at the singing moment of chorus to 'Shite', there is no outward physical movement but the play is developing further. It is taking place in the mind of audience. This poetry suggests the end of life of glory like the end of day. The classical verse form is called *tanka*. Donald Keene further claims that "tanka is declared to be means of knowing the future, for poetry reflects the minds of the gods" (53). In fact, here, the beauty of poetry gives movement on stillness which ultimately leads to the didactic pattern of the play i.e. the transitoriness of life of glory like end of the day.

After the chorus song, there is the interlude. In the interlude, the priest asks to a village man dressed in Kimono about Yashinaka Kiso and the woman warrior, Tomoe. The man narrates the Yashinaka's final battle and Tomoe's escape in detail. When the man is narrating, there is no outward physical movement on the stage though the play does not stop. It keeps on going. The audience know how Yashinaka fought the enemies and how Tomoe had to escape from there. It is no doubt the 'movement in stillness', and it shows the ideal relationship between the master and retainer i.e. the didactic pattern of it led by 'movement in stillness.'

After the interlude, Tomoe reappears in battle attire. Then Tomoe sings: "Falling Flowers life's vanity show forth./ Flowing waters do purify themselves./ So now I escape the ever-flowing cycle" (5).

This poetic verse suggests the transience of human life comparing with the short lasting life of flower. 'Ever-flowing cycle' indicates the life cycle as indicated in the Buddhist principle. Then chorus sings:

Of suffering sin and folly's retribution

Insentient plants and land may be saved by the sutra
 Much more a moral way attain Nirvana!
 How filled am I with gratitude and joy!
 Filled to blessed overflowing! (5)

This verse is based on the stanza of Buddhist religion which says that Buddha after having Nirvana, see the whole world had already got Nirvana even the tree, grass and the earth. It connotes that everybody and everything possess and contain the potentiality of getting Nirvana. In fact, the story of Noh often derives from Buddhist religious scriptures as Phyllis Hartnoll says, "The Nō drama its forms and materials from the ritual dances of the temples and the folk dances of the country sides, from the Buddhist scriptures, and from the abundant sources of Chinese and Japanese poetry, myth and legend" (411). No doubt religious scriptures want to teach moral lesson that is why Noh play has something to teach in its nature. Shite, through the medium of chorus says- 'Everyone accepts that one's strength should be used for favors received, and life should be cost aside for honour" (5). She becomes practical and says that human being does something for its purpose. Honour deserves the great importance than life itself. Then chorus narrates how the Yashinaka left Shinano with his strong and dedicated armies to have war. Then Waki asks for detail about Yashinaka. Shite and chorus narrate the Yashinaka in detail I this way: 'It was January. He fled along the snow patched way to shore, his life dependent on his horse, which falling in to a muddy ice-coated rice paddy [. . .] "(6). When Yashinaka is defeated in the war everything disfavors him. He can not make the horse run. Situations surrounding him are unfavorable to him that ultimately leads him to commit suicide rather than witnessing the insult of enemies. But he orders Tomoe not to come

with him in the world beyond physicality. But Tomoe wants to go with him. He says, “If you disobey me the relation of lord and retainer for three lives be severed forever” (6). It means it is said that there is a three life relationship between the master and the slave. However, there is two-life relation between husband and wife and one-life relation between the child and the parents. But Tomoe complains that it is her misfortune because her desire to die with her master remained unfulfilled forever just because she is a woman. This strongly indicates the didactic pattern of devotion of the retainer toward the master, and respect toward the social norms and values. Social norms and values deserve the importance than life itself because Yashinaka dies alone while Tomoe is alive, and Tomoe lives dying moment and moment. Tomoe says, “The regret of being left at that time still clings to me as an attachment to this world” (6). During the period of this narration, there is no outward movement though the play moves forward i.e. ‘movement in stillness.’ The play comes to an end with a request to the Buddhist monk to pray for the spirit of Tomoe that refers the Japanese importance of culture to help and be helped. This didactic pattern of the play is created by ‘movement in stillness.’ In fact, the Japanese Noh theatre is full of low and melodious background music, song, poetry, and narration, which create ‘movement in stillness’ leads to didactic pattern.

Macbeth

Shakespeare creates ‘movement in stillness’ in his drama especially in his *Macbeth*. For this purpose, he uses different dramatic techniques such as soliloquy songs, narration and chorus dance. Though they are conventional, he uses it very aesthetically that builds up the ‘movement in stillness.’ The characters move in the play. That is the movement of play. The play moves ahead even without outer physical movement of the

characters. The play seems still, though a soliloquy takes place, monologue happens, and songs and narration carry on, play moves further successfully without getting detached from the audience. Even in the presence of no outer physical movement, movement is prevalent i.e. 'movement in stillness' which ultimately provides aesthetic pattern in his play. In fact, he does it through the stage craft.

Shakespeare creates it with the help of soliloquy, monologue, songs, narration or chorus, and *Macbeth* possesses all of these dramatic devices. When a character uses soliloquy or monologue, the drama has no outer physical action. In reality, it goes inside the character's mind, and that character carries the audience with him. Only then, the audience can get the events of play. It means the play dramatizes in the mind of audience, too. Here, Shakespeare is successful to bring two completely distinct phenomena together: the character and audience get united. Then the effectiveness of the play inaugurates, and the character and the audience share the same floor. Whatever happens in the mind of character, the same has in the audience's mind. They become a single entity. The character becomes one with the audience because both go in accordance with the same rhythm and pattern. Otherwise, the performance of the whole play goes in vain.

Shakespeare is successful to present the aesthetic pattern in his tragedy *Macbeth* through the use of 'movement in stillness.' He gives a labyrinth of music, narration vivid brawls and sound and soliloquy. Shakespeare proves himself an artist through his tragedy *Macbeth*. As a creative artist, he creates an aesthetic sense throughout the play as Walter Clyde Curry says, "At any rate when an investigator comes to observe the operations of scholastic metaphysics as philosophical pattern of *Macbeth* he must

remember that the energy directing those operations was not primarily philosophical but artistic" (323)

When the play opens, it has the sound of thunder and scene of lightening. *Macbeth* begins with the sublime; an aesthetic pattern of the play - thunder and lightening and the appearance of three witches. From the very beginning, Shakespeare doesn't let the audience feel free from the aesthetic pattern. It is Shakespeare's stagecraft that leads the audiences realize aestheticism throughout the play as David Daiches says, "Man of the theatre, poet and expert in the human passion, Shakespeare has appealed equally to those who admire the art [. . .]" (246).

Macbeth begins with the sound of thunder and lightning. At that time, there is no outward physical movement thought it creates a vibration in the mind of audience. It is a sublime, an aesthetic pattern of the play. The appearance supernatural characters (three witches) reinforce the aesthetic quality of the play. The alleviated or polished language with full of rhyme provides the poetic alleviation, which sounds so aesthetic. David Daiches further claims, "Shakespeare has been praised for his knowledge of the human heart, for his superb poetry, for his esthetic cunning, in his disposition of the action, for his theatrical skill and for his ability to create living worlds of people" (246).

In Act I, Scene I, we witness a murder. Duncan is to be murdered. The very opening of the play is full of sublime scene. The appearance of three weird sisters (witches) and the sound of thundering and lightning provide excitement to audience. The witches appear on the stage with their plan to meet Macbeth for tempting him by foretelling the future of Macbeth. They give a visual image of Graymalkin (a kind of cat) and paddock (a kind of frog). In fact Shakespeare vividly presents his visual imagination

like talking about cat and frog which are not visualized objectively on the stage. The witches propose to meet again saying the striking poetic line: "Fair is foul, and foul is fair:/ Hover through the fog and filthy air" (Act I, Scene I, 4). Actually, this poetic vibration reechoes the aesthetic pattern on the stage. Shakespeare uses witches in the play *Macbeth*. He does it for the sake of artistic purpose. Walter Clyde argues that "the sixteenth century, untrammelled by the rigid laws of modern science, supplied ideal food for the artistic imagination, and Shakespeare the artist, seizing upon it, assimilated it to his artistic purpose" (xii).

In Act I, Scene II, there is a narration about the bravery of Macbeth in the battle against the rebel Macdonwald brought by wounded and bleeding soldier. Macbeth and Banquo have defeated the Norwegian Sweno and the rebel Cowder. The king Duncan declares that Macbeth has been honored from the title of Cowder, a respected estate and title. In fact, narration leads to movement in stillness that ultimately serves aestheticism i.e the description of war, clinging of weapons etc.

The Scene III of Act I begin with the echoes of thundering. Three witches appear talking to each other. The first witch asks the second witch where she has been. She replies that she was killing swine. Here, only the conversation takes place between two witches. There is no scene of killing of any swine. The play does not have any physical movement. Still, the play rocks on, i.e., 'movement in stillness.' The play moves even if there is no outer physical movement in the play. The first witch also asks the second witch. She replies that she wants to take revenge on the sailor's wife by causing havoc on the ship of the sailor. She wants to be a tailless mouse and wants to sink the ship. However, she is not able to sink the ship down. She promises to suck up his blood and

dry him up like hay. By saying that, she shows a thumb of a sailor. The event described in their dialogue does not get materialized on the stage. Nevertheless these events take place in the mind of audience.

In this Scene, the witches prepare to meet *Macbeth* who is returning from the battle field with Banquo. From their speech, the audience comes to know that they love mischief and malice. When the drum sounds, Macbeth and Banquo appear. They predict the good fortune of Macbeth and Banquo. According to them, Macbeth will be Thane of Glaims, Thanes of Cowder and king of Scotland. And, Banquo, however, does not become a king but the father of a king. This strikes Macbeth so terribly that he begins to think about it seriously. Commenting upon this Scene, Walter Clyde Curry remarks, “There is a curious majesty and even sublimity about the wayward creatures who meet Macbeth and Banquo up on the health that is not at all characteristic of ordinary witches” (54).

After that, Macbeth is informed by Rosse and Angus that he has been chosen as a Cowder of Thane. He is surprised because it was predicted by the witches.

In the Scene III of Act I, Macbeth undergoes many soliloquies. He expresses his thought by saying aside that is regarded not to be listened by the actors or other characters but the audience. Harley Granviller Barker and G.B. Harrison regard soliloquy in these words: “The direct means to self-revelations is of course, the soliloquy. Shakespeare accepted this as he accepted other conventions; it was a convenience and a freedom. It could be used, even more directly, for the telling of the story, the character turned to something very like a chorus.” (69). In fact soliloquy is used to make the audience know the drama, what is going on in the mind of actors and so on. Here in

Scene III, he says, "Glamis and Thane of Cawder: the greatest is behind" (Act I, Scene III, 20). He expresses it when he is informed that he became the Thane of Cowdor with exclamation that "the greatest is behind" (20). This expression shows that the other prediction of witches is also going to be fulfilled i.e. he will be the king. Then, he expresses his internal feelings aside while talking to Banquo. He says that the prediction of witches of his being king threatens him much. The following sayings of Macbeth clearly picturise his fear to Banquo. Macbeth says:

This supernatural soliciting

Can not be ill; can not be good:-

[...]

Against the use of nature? Present fears

Are less than horrible imaginings.

[...]

And nothing is, but what is not. (Act I, Scene, III, 21)

Then another soliloquy follows in the same scene: "If chance will have me king, why, / Chance may crown me, / Without my stir" (Act I, scene III, 22). Again, there is a soliloquy: "Come what come may, / Time and the hour runs through the roughest day" (Act I, scene III, 22). The constant use of soliloquies gives no outward movement on the stage though the play keeps on moving further. In Scene IV, Duncan, the king, meets Macbeth and Banquo to whom he showers great honor. Henry W. Wells and H.H. Anniah Gowda say, "The inward self of Macbeth is visible to the audience... the king greets with honour and gracious favour a man who has seen him in his minds as already murdered" (199).

Here, the audience comes to know that the Macbeth will certainly be the murderer of the king Duncan. However, there is no movement staged on the stage, the inner personality or inward self of the Macbeth is manifested in the mind of audiences.

Duncan declares his son, Malcolm, the heir of the kingdom. It evokes Macbeth further to make plan to kill Duncan. Duncan comes to Macbeth's house as a royal guest. In Scene IV, there is a soliloquy of Macbeth. Macbeth collects his strength to kill Duncan, and he takes this event as the matter of doing or dying. He says aside:

The prince of Cumberland! - That is a step
 On which I must fall down or else o' verleap,
 For in my way it lies. Stars, hide your fires!
 Let not light see my black and deep desires;
 The eye winks at the hand; yet let that be,
 which the eye fears, when it is done, to see. (Act I, scene IV, 26).

Through This soliloquy audience come to know that Macbeth is going to kill the king.

The Scene V of Act I open with the lady Macbeth reading a letter in a room of Macbeth's castle. It is the letter sent by Macbeth in which the prediction of witches about him is mentioned. It makes her ambitions but she fears whether Macbeth may fear to kill the king. Macbeth has described the prediction of witches and he just became the Thane of Cowder as predicted by the witches. Lady Macbeth suspects that Macbeth would not do as the witches' prediction because he is simple, ordinary, and fair natured. According to this soliloquy, after the reading of letter, audience come to know that lady Macbeth is not an ordinary character but an evil one who encourages Macbeth to murder king Duncan. Her saying proves that she is a wicked character because she is going to poison

her husband's fair and simple mind with the color of murder. Even if there is no outer physical movement on the stage that shows Lady Macbeth as a mean lady, it, through her soliloquy, is crystal clear that she deserves to be called a murderess. Her mean character is not staged in the physical stage of theatre but in the mind of audience that is what movement in stillness is.

Scene VI also begins with the sound of playing music. In this scene, Duncan arrives to the house of Macbeth. Lady Macbeth welcomes him. Duncan admires the beauty of Macbeth's palace but he suspects that it is a hell inside it.

The Scene VII opens in Macbeth's house. Royal guests are entertaining themselves inside the curtains. Macbeth comes on the stage. In this scene, he expresses a very famous soliloquy. Through this soliloquy he expresses his feeling regarding the possible murder of the king Duncan. He says that he has several objections to do that. He does not bother about the punishment of hell and heaven but the punishment of this real world. Macbeth says aside:

If it were done, when 'ts done, then 'twere well

It was done quickly: if th' assassination

Could trammel up the consequence, and catch

[...]

Vaulting ambition, which o'erleap itself

And fallon th' other – (Act I, Scene VII, 37-41)

Keneth Muir, regarding this soliloquy, says, "Macbeth's soliloquy has been taken as the supreme expression of his visual imagination and as a proof that he was worried only by practical considerations" (37). However, no outer movement take place even though his

soliloquy places a visualization in the play that leads the play into new turning i.e. 'movement in stillness' Henry W. Wells and H.H. Anniah Gowda remark: "The 'If it were done' soliloquy is full of a turbulent flow of verse with the ambiguous first line followed by the explicit assassination with its hissing sibilants showing us Macbeth's straying away from the natural path to the horror of hell, and giving us a full view of the inner self given to vaulting ambition" (200).

In Act II, Scene I, Banquo talks with Macbeth about the witches that he has dreamt. He requests the God to restrain the cursed thoughts. He says that evil thoughts also come to him as they come to Macbeth. Macbeth talks to Banquo and wants to know indirectly whether he wants to be involved in the murder of king. Banquo accepts everything told by Macbeth except the task against King Duncan. Then Macbeth becomes ready to go near Duncan to murder him. He sees a dagger and he gives a long speech. He asks, "Is this a dagger, which I see before me, the handle toward my hand?" (Act II, scene I, 48-49). The dagger may not be real. Macbeth, however, becomes full of horror. Kenneth says, "If Macbeth really thought the dagger a real one he would not begin with a question. But there is surely an undertone of horror in the speech. The dagger is a hallucination caused immediately" (49). This soliloquy tells us about the horrible tone prevalent in Macbeth's heart and mind.

In Scene II, Lady Macbeth is unable to kill the Duncan as she had thought she could. Therefore, she has prepared a dagger for her husband to kill Duncan. Then Macbeth appears with the bloody dagger and declares that he has just murdered the Duncan. Both swim in the pond of terrible tension but Macbeth gives a beautiful poetic expression. In the words of Prof. N.M. Kulkari, "Macbeth feels a momentary remorse to

which he gives beautifully poetic expression, but his wife is practical, dismisses his scruples and tells him not to make a fool of himself by such 'poor thoughts' (44).

Throughout this Scene, Macbeth gives a beautiful poetic expression. Henry W. Wells and H.H. Anniah Gowda says that the "horror of his deeds which the poet has described as a characteristic effect of tragedy, is poignantly given to us as the living experience of the play" (205). This is the aesthetic pattern of Shakespeare as the artist.

In Scene III, the officers, Macduff and Lennox, come to meet Duncan. Actually, this scene opens with the knocking sound following the soliloquy of a porter:

Here's a knocking, Need! If a man were
porter of Hell Gate, he should have old turning the
ke (knocking) knock, knock, knock, who's
there [...]

I had thought to
have let in some of all profession that goes to prime -
rose way to the everlasting bone fine. (Knocking)

Anon, anon: I pray you, remember the porter. (Act II, Scene III, 60-62)

Shakespeare frequently uses soliloquy; a dramatic device, to make the audience know about the dramatic events whereas the other characters of the stage are not supposed to listen to it. Soliloquy is a dramatic device that brings movement in the play even there is no outward physical movement on the stage. Kenneth Muir says, "This low soliloquy of the porter, and his few speeches afterwards, I believe to have been written for the mob by same other hand, perhaps with Shakespeare's consent" (60). Regarding this soliloquy

Kenneth Muir refers to Capell in his notes, "Without this scene Macbeth's dress cannot be shifted nor his hands washed. To give a rational space for the discharge of these actions was this scene thought of" (60). Here, it is proved that Shakespeare not only gives event to convey moral lesson but also to fulfill the artistic need. The Porter through this soliloquy expresses some ironic comments on the duty of porter to hell. Then he opens the gate. Henry W. Wells and H.H. Anniah Gowda remark about Porter's soliloquy in these terms: "The terrible knocking at the gate is symbolic of the fierce knocking at his heart" (60). Then, Macduff and Malcolm enter the room, and they come to know about the dreadful murder. Then Macbeth and his wife express pretended grief on the murder of King Duncan. Here Lady Macbeth fears and expresses her horror she feels for the crime. But Macbeth becomes practical and he kills two innocent grooms to pretend his love to the king. Malcolm and Donalbain get shocked by seeing his father's murder and plan to run away to foreign country. There is talking aside between Malcolm and Donalbain i.e. a different kind of soliloquy.

Scene IV of Act II opens with the appearance of an old man, who is amazed by listening to the murder of the king Duncan. It is widely suspected that the two sons of the king Malcolm and Donalbain have hired two grooms, whom Macbeth has killed, to kill the king Duncan. It is the representation of the whole social aspects of society toward the Macbeth.

In Act III, Scene I, there is a soliloquy by Banquo through which audience know what is going on in Banquo's mind and heart. He says that the prediction of witches about Macbeth has been fulfilled. He suspects that Macbeth certainly has done wrong. He also

hopes the prediction about him will also come to an existence. Banquo's following soliloquy reflects it:

Thou hast it now, king, Cawdor, Glamis, all,
 As the weird women promis'd, and, I fear,
 Thou play'ds most foully for't; yet it was said,
 [...]
 May they not be my oracles as well,
 And set me up in hope? but, hush; no more. (Act III, Scene I, 75)

Then the welcome sonnet is heard in the background and Macbeth appears as the king and lady Macbeth as the queen with royal majesty. E.A.G. Lamborn and G.B. Harrison comment, "The costumes of the theatre were extravagantly magnificent" (91). Actually, their robes are majestic. The murderers inform that Banquo is killed but his son Fleance has run away. Then there is a soliloquy of Macbeth through which he expresses his anxiety because Banquo's son Fleance is alive. There is a long soliloquy by Macbeth. He expresses his fear with Banquo. Macbeths' soliloquy begins in this way:

To be thus is nothing, but to be safely thus:
 Our fears in Banquo
 Stick deep, and in his royalty of nature
 [...]
 Rather than so, come, fate, into the list,
 And champion me to th' utterance! (Act III, Scene I, 77-78)

Macbeth interprets the fear of Banquo upon him. The audience, through this soliloquy, can know about the play is going to take new turn. He narrates most of important part of

the play to the audience as the main character. According to *New Era*, Vol. I, "It is very important in a play like 'Macbeth', where the leading actor carries most of the responsibility of interpretation, that his ideas and the producer's should be the same" (12). Actually, Shakespeare makes Macbeth to narrate those events, which are impossible to be staged physically. At the time of narration, even if there is no outward movement, the play is developing i.e., 'movement in stillness.' Through this soliloquy, audiences know that Macbeth wants to kill Banquo, too. Macbeth hires two murderers to murder Banquo.

In Act III, Scene IV, the ghost of Banquo enters and disappears again and over again and sits in the place of Macbeth. This is supernatural event, which is Shakespeare's artistic presentation.

In Scene V Act III, three witches appear and meet Hecate in the heath. Their conversation is full of rhyme. Hecate, in his rhyme, says:

Have I not reason, beldams, as you are,
 Saucy, and overbold? How did you dare
 To trade and traffic with Macbeth,
 In riddles, and affairs of death;
 And I, the mistress of your charms,
 The close contriver of all harms. (Act III, Scene V, 102)

It is Shakespeare's alleviated poetic version. Kenneth Muir comments on it in such a manner: "Shakespeare was not so much concerned with the creation of real human being but with theatrical, or poetical effect" (IV). Actually, Shakespeare's poetical effects are stronger than the character formation. In the end of Scene V, there is a song: "Come away, come away," (Act III, Scene V, 103). This song serves aesthetic pattern of the play.

Act IV, Scene I opens with the sound of thunder. Throughout the play, there is repetition of thunder. It takes place in a dark cave. In the cave, three witches appear. The dancing of witches and their movement produce a kind of vibration throughout the play. The three witches are talking to each other. The first witch says that the cat has mewed thrice, the second witch refers that hedge-pig has already cried thrice. The third witch says that the Harprier also cries. The first witch asks all to go round the boiling cauldron, and to pour the poisonous bodies of animals on it.

The witch second says:

Fillet of a fenny snake,
 In the cauldron boil and bake;
 Eye of newt, and toe of frog,
 Wool of bat, and tongue of dog,
 Adder's fork, and blind-worm's sting
 Lizard's leg, and howlet's wing,

The third witch third says-

Scale of dragon, tooth of wolf,
 Witches' mummy, maw and Gulf
 Of the ravin'd self-sea shark
 Root of the hemlock, digg'd i' th' dark;
 Liver of blaspheming Jew;
 Gall of goat, and slips of yew,
 Nose of Turk and Tantras lips

Finger of birth-stranged babe,

Ditch-delivere'd by a drab [. . .] (Act IV, Scene I, 109-110)

Actually, they bring a vivid visual imagination by describing different parts of ill-omen animals' bodies. Though such things are not shown on the stage, it takes place in the mind of audience which helps the play keep on moving forward.

There is also rhymed poetic verse when all three witches echo on the stage at the same time: "Double, double toil and trouble-/ Fire burn; and cauldron, bubble-" (Act IV, Scene I, 110). The repetition of 'D' and 'T' sound and the description of burning fire and boiling cauldron render a vivid picture of dramatic event. Actually, there is neither fire nor boiling cauldron, though it is described through words i.e. 'movement in stillness' which ultimately leads to the aesthetic pattern of the play. Commenting over poetic vividness, John Butt remarks that "the poetry and its decent delivery were the only real essentials of Elizabethan drama" (205).

At the end of Act IV, Scene I, there is a show of eight kings, the last is with a glass in his hand, and the ghost of Banquo is following. Then the three witches sing and dance. There is music and song as, 'Black Spirit' etc.

This scene ends with a soliloquy of Macbeth:

Time, thou anticipat'st my dread exploits:

The flighty purpose never is o'ertook,

[...]

The castle of Macduff I will surprise;

Seize up on Fife; give to th' edge o' th' sword

His wife, his babes, and all unfortunate souls

[...]

Come, bring me where they are.

(Act IV, scene I, 119-20)

The audience comes to know through this soliloquy that Macbeth is going to be crueler.

He wants to kill Macduff and Macduff's wife and children, too.

In Act IV, Scene Two, the murderers hired by Macbeth kill the son of Macduff but the murder is not staged on the stage.

In Scene III, Macduff and Malcolm are seen in a room of England's king's palace, and they plan to wage war against Macbeth of Scotland.

Act V, Scene I opens with the talking of a doctor and a gentle woman about sleep walking of Lady Macbeth. Act V Scene II opens with drums and colorful flags. In Scene III, there is a soliloquy of Macbeth. Through this soliloquy, he admits that nobody respects him by heart. He suspects that everybody curses him silently and secretly. The audiences come to know that the Macbeth realizes that his death is near. The sense of loneliness of Macbeth is vividly expressed through this soliloquy. Macbeth says:

Seyton! – I am

Sick at heart,

[...]

Is fall'n into the sere, the yellow leaf:

And that which should accompany old age,

As honor, love, obedience, troops of friends,

[...]

Which the poor heart would fain deny, and dare not.

Seyton! – (Act V, Scene III, 151-152)

In Scene IV, there is a marching of soldiers. Drums, colors and woods are in view. Scene V opens with drum and colors, too. Scene VI opens with drums and colors and armies with bough. Scene VII is full of war-crying. Commenting upon it E.A.G. Lamborn and G.B. Harrison remark, “Shakespeare indulged the popular taste for noise and brawls by including storms, cannonades, trumplings and the clash of weapons in his stage direction” (90).

At the end of Scene VIII, there is a war between Macbeth and Macduff. And in the Scene IX, Macduff comes to the stage with the slain head of Macbeth. Macduff poetically describes “that the time is free” (Act v, Scene IX, 168), and tells that Macduff, the king, as a pearl, is sitting in the country. The play ends with the glorious sound of drums. *New Era* Vol.1 comments, “Macbeth can be considered as nothing more than a very exciting murderer play, written by a fine poet and dramatist, but it should create a deeper impression, something which one carries away from the theatre, a quickening of the imagination, a spiritual experience” (12).

Actually, Shakespeare creates ‘movement in stillness’ through out his play *Macbeth* by using poetry, narration, soliloquy and chorus song, and this ‘movement in stillness’ ultimately leads the play toward the aesthetic pattern.

IV. Conclusion

Both theatres contain 'movement in stillness.' Undoubtedly, the Japanese Noh theatre consists of this phenomenon widely. In Noh theatre, even if there is no outward physical movement, the heart and mind of characters work in different ways by applying different dramatic devices. Actually, Noh drama is a poetic monodrama full of poetry and dancing. Its aesthetic beauty prevails so widely through those dramatic devices that it becomes easy to bring movement in the play even if physically there is stillness on the stage. However, the principal aim of Noh theatre is not only to express beauty. Beauty is not an end of Noh theatre. It is a means to have an important aspect of didacticism. Noh's 'movement in stillness' serves the purpose of teaching something glorifying the Japanese conventionality, moralizing the society and so on. It aims at touching the very emotions of human heart and mind. Through the use of aesthetic way, it makes the audience realize the audience the aspects of everything didactic through the medium of feeling. As it serves the beauty, beauty that is felt, it serves the didactic pattern through the level of aestheticism. In fact, the main aim of Noh theatre is to teach something rather than floating in surface. It strikes human mind though it goes through the medium of heart.

On the other hand, 'movement in stillness' also prevails in Shakespearean theatre. Even during periods of no outward physical movement, the heart and mind of actor must be working in full capacity, and the audience clearly knows that the play is moving forward. It is Shakespearean stagecraft. He does it by the help of different dramatic devices such as soliloquy, music, narration and chorus. Shakespeare uses 'movement in stillness' to express artistic pattern of the play. The dramatic devices that construct 'movement in stillness' in Shakespearean theatre themselves are artistic devices.

Moreover, they constitute an aesthetic pattern in Shakespearean theatre at its climax. In fact Shakespeare uses the devices of movement in stillness to express beauty, beauty that is felt. Shakespeare is no doubt an artist this art does not float in surface. Moreover, it goes through the depth of human mind and touches the human very heart. He seems to teach something but actually his teaching something means touching the feeling of human heart. Shakespeare's 'movement in stillness' constitutes a reuse of beauty, beauty that is felt.

To sum up, both the theatres consist of 'movement in stillness' that leads to aestheticism and didacticism in Shakespeare's *Macbeth* and Noh's *Tomoe* respectively in particular and in Shakespearean theatre and Japanese Noh theatre in general.

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