

TRIBHUVAN UNIVERSITY
Faculty of Humanities and Social Sciences

Movement in Stillness:
A Comparative Study of Japanese Noh Theatre and Shakespearean Theatre

A thesis submitted to the Central Department of
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By
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This thesis entitled “Movement in Stillness: A Comparative Study of Japanese Noh Theatre and Shakespearean Theatre” submitted to the Central Department of English, Tribhuvan University, by Mr. Sushil Chandra Pandey has been approved by the undersigned members of the Research Committee.

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Abstract

Audience must take active participation in the play i.e. physical as well as mental presence of audience. Both the Japanese Noh theatre and the Shakespearean theatre contain similar dramatic devices such as soliloquy, music, chorus and narration in general and they are vividly prevalent in *Macbeth* and *Tomoe* in particular. These devices create 'movement in stillness' in both plays. The 'movement in stillness' means even in the absence of physical movement, the heart and the mind of the actors work to the full capacity, and the play takes place in the mind of audience. At that time, no outward visual movement takes place on the stage, though the play goes on developing. The 'movement in stillness' serves didactic pattern in the Noh theatre i.e. Noh theatre wants to teach something via movement in stillness. On the other hand, the movement in stillness leads to aesthetic pattern in Shakespearean theatre. It means Shakespeare expresses beauty that gets unfurled through 'movement in stillness.' Therefore, 'movement in stillness' serves didactic pattern in the Japanese theatre whereas aesthetic pattern in the Shakespearean theatre.

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