

Lokadharmī and Nāṭyadharmī in Martial Arts

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Keywords: *Nāṭyaśāstra*, *lokadharmī*, *nāṭyadharmī*, Kalaripayattu, Bodhidharma

§ 1 *Lokadharmī & Nāṭyadharmī in Indian Theatre*

Nāṭyaśāstra (NS) composed by the legendary sage Bharata is the oldest and most authoritative treatise on Indian dramaturgy and aesthetics. This NS covers practically all the key concepts and basic theories on the 'total performance' (*nāṭya*) consisting of theatre, dance and music.

The twin concepts, *lokadharmī* & *nāṭyadharmī* are originally applied to two basic principles for the gesticulation or the stage representation. First, *lokadharmī* (lit. 'world-characteristic') indicates 'representation characteristic in daily life', in other words, 'realistic representation' where ordinary behaviour and natural actions in daily life are staged. Therefore it is easy to understand what is happening on stage, for we behave more or less in a similar way. (*1)

Contrary to this, *nāṭyadharmī* (lit. 'theatre-characteristic') means 'representation characteristic in theatre', or 'theatrical or conventional representation' where actions, speech or characters are unnatural and just conventional through either stylisation or fancy ideas. Since these are not found in daily life, the audience need as a connoisseur in theatre a certain knowledge about theatrical convention in order to understand what are represented by certain gesticulations.

NS expounds *nāṭyadharmī* together with some concrete examples. (*2)

Where theatrical performance would be something endowed with unnatural words, abnormal behaviour, surrealistic existence and extraordinary states, something possessed of playful expressive gesticulations (*abhinaya*) of limbs characterised by theatrical codes and accompanied by musical notes and embellishment, and something depending on a male actor of an unnatural role, this is known as 'theatrical representation.' (NS 13.73-74)

Where the word to be spoken in daily life is performed in a drama as a personified form having a desire, this is known as 'theatrical representation.' (NS 13.75)

Where actors mutually pretend not to hear the words uttered near at hand, or where words not uttered are heard, this is known as 'theatrical representation.' (NS 13.76)

Where mountains, chariots, heavenly vehicles, shields, armours, banners are

performed as personified forms, this is known as 'theatrical representation.' (NS 13.77)
Where an actor plays another role after having played one role, because of his talent or no substitute, this is known as 'theatrical representation.' (NS 13.78)

We understand that *nāṭyadharmī* covers various conventional ideas such as, allotting a male actor for a female persona in woman's attire and make-up as in Kathakali or Kabuki. Or to allot an actor for a double role, to represent a soliloquy as heard by co-actors and audience, or to represent material objects as having human forms as in Jerzy Grotowski's Method.

§ 2 *Lokadharmī & Nāṭyadharmī* in Indian Dance

Though this pair of concepts originally related to theatrical direction, they are also applicable to dance movements. Certain daily gesticulations and body movements should be reflected in dance movements as *lokadharmī*.

There is a dance item called *abhinaya* in Indian classic dance. This is an expressive or storytelling dance category which appeals to the audience in combining *lokadharmī* and *nāṭyadharmī* in order to depict the love episode, for example, of Lord Krishna and Radha. By pantomime a danseuse vividly describes Krishna who pretends to treat her coldly and Radha who is depressed by his rejection, by turns. At the same time, she should demonstrate facial expressions for Krishna and Radha in the relevant scenes by properly selecting from nine *rasas* (aesthetic emotions), which are, (1) Erotic (*śṛṅgāra*), (2) Comical (*hāsyā*), (3) Pathetic (*karuṇā*), (4) Furious (*raudra*), (5) Heroic (*vīra*), (6) Fearful (*bhayānaka*), (7) Odious (*bībhatsa*), (8) Marvellous (*adbhuta*) and (9) Peaceful (*śānta*). These *rasa*-expressions are beautifully stylised according to the prescriptions for glances, eyeballs, eyelids, eyebrows, neck movements, etc. in NS. (*3)

Here follow the prescriptions for the glances related to eight *rasas*. (*4)

(1) The extraordinarily passionate glance which originates from joy and favour, and which is accompanied with knitted eyebrows and a flirtatious sidelong look is called *kāntā* (lit. Love) glance. It is applied to denote Erotic. (NS 8.47)

(2) The glance which is accompanied with eyelids gradually contracted and with eyeballs rolling and slightly visible is Comical glance. It should be applied to the histrionics of a juggler. (NS 8.49)

(3) The tearful glance which is accompanied with upper eyelids down and with eyeballs dull due to grief and which is fixed at the tip of the nose is called Pathetic glance. It is applied to denote Pathetic. (NS 8.50)

(4) The ferocious glance which is accompanied with eyelids fully open and motionless, with eyeballs harsh and bloodshot and with eyebrows knitted and crooked is called

Furious glance. It is applied to denote Furious. (NS 8.52)

(5) The inflamed, fully open, excited and serious glance which is accompanied with eyeballs in balance in the orbit and with the centre of the eyeballs swollen is called Heroic glance. It is dependent on Heroic. (NS 8.53)

(6) The extraordinarily frightened glance which is accompanied with eyelids wide open and motionless and with eyeballs throbbing and turned upwards should be understood as Fearful glance. It is applied to denote Fearful. (NS 8.48)

(7) The glance which is accompanied with the outer corner of eyelids contracted, with eyeballs distressed due to disgust and with eyelashes firm and close to each other is regarded as Odious glance. (NS 8.54)

(8) The charming glance which is accompanied with the tips of eyelashes curved, with eyeballs excited due to wonder and with eyelids fully open up to the corners is called Marvellous glance. It is applied to denote Marvellous. (NS 8.51)

Thus the standard *rasa*-expressions have been handed down in *nāṭyadharmī* mode, within each dance style, which a danseuse must practice and master as conventional facial expressions. (Photo#1)

(Photo#1) *Rasa*-expressions in Kathakali



(1) Erotic



(2) Comical



(3) Pathetic



(4) Furious



(5) Fearful



(6) Heroic



(7) Odious



(8) Marvellous

Reproduced from D. Appukuttan Nair and K. Ayyappa Paniker (Ed), *Kathakali, The Art of the Non-worldly*, Marg Publication, 1993, pp.154-155

In Sanskrit drama Kudiyattam(*5) or Kathakali, a special item has been established where a performer tells the story only by hand gestures (*hasta-mudrā*) originally prescribed in NS. There are the definitions and expressive applications of 24 single hand gestures and 13 combined hand gestures. This is typically *nāṭyadharmī* in that only those who are well versed in this theatrical / conventional code can understand what is depicted. (*6)

The mimetic dance of animals for entertainment at royal courts is typically *lokadharmī*. We know the virtuosity in 'Dance of a Peacock' by Kathak virtuoso Birju Maharaj where every motion of his legs, hands and neck represents vividly a peacock's step and wing-spreading. And certain cultural conventions also must be imprinted on certain movements as *nāṭyadharmī*.

For example, the neck movement *sundarī* (lit. 'charming'), one of four neck movements prescribed in *Abhinayadarpaṇa*, is defined as 'moving to and fro horizontally', and is applied conventionally to express 'a beginning of love, an effort for an agreeable purpose (= love), extended, the feeling of ecstasy arising from fullness of love.' (*7) Then we understand that eye-catching and coquettish neck movements in Bharatanatyam are related to *nāṭyadharmī* of Erotic.

§ 3 *Lokadharmī & Nāṭyadharmī* in Martial Arts

It is interesting to analyse movements in martial arts from the view point of *lokadharmī & nāṭyadharmī*. Understandably, actual fighting actions such as punches, kicks and blocks are naturally adapted as *lokadharmī* that are easily recognised as such. Moreover, man is a tiny and weak creature in Nature. Therefore, it is quite natural that man should learn forms of survival techniques from strong animals such as lions, tigers, cobras, etc. Thus, 'animal postures & movements' were introduced into various martial arts systems as *lokadharmī* in order to learn how to move and how to attack.

Among Chinese martial arts, Mantis Quan (螳螂拳) is famous for its mimetic movement of the forelimbs of a mantis, and Xing-yi Quan (形意拳) has twelve animal postures such as (1) a dragon, (2) a tiger, (3) a monkey, (4) a horse, (5) a frog, (6) a cock, (7) a crane, (8) a swallow, (9) a snake, (10) a peacock, (11) a hawk and (12) a bear as well-known.

Also, in Kalaripayattu, a martial art in South India, there are eight animal postures (*vadivu*) for its basis, although some of them are rather stylised and not recognised as such: (1) an elephant (*gaja*), (2) a horse (*aśva*), (3) a lion (*siṃha*), (4) a snake (*sarpa*), (5) a wild boar (*varāha*), (6) a cock (*kukkuṭa*), (7) a fish (*matsya*) and (8) a cat (*māṛjāra*). (Photo#2)

Elephant postures have a characteristic stance for a lumbering gait with a powerful stamp and a long trunk while Horse posture have a characteristic stance for a powerful forward movement with a long stride in abstracted stylisation. Snake postures have

impressive movements of coiling up and swaying like a cobra, while Lion postures and Wild boar postures have a common stance for a powerful dash ready to jump at game. (*8)

(Photo#2) 8 Animal Postures in Kalaripayattu



(1) Elephant



(2) Horse



(3) Lion



(4) Snake



(5) Wild boar



(6) Cock



(7) Cat



(8) Fish

By courtesy of Chizuko Asami,
CVN Kalari.

On the other hand, *nāṭyadharmī* movements in martial arts are just too technical and look like 'secret tricks' to laymen, for its aim is to defeat the enemy. But close observation could persuade us that the essence and elements of these animal postures have been stylised into practical and technical movements skilfully manipulating various weapons as *nāṭyadharmī* in Kalaripayattu.

A most important observation regarding *nāṭyadharmī* is that the primordial life style influences the body behaviour and shapes the characteristic body culture. Traditional performing arts, whether theatre, dance or martial arts, are based on the characteristic body culture where they maintain its imprints as stylised forms, namely, *nāṭyadharmī*.

Broadly speaking there are three types of body cultures, namely, (1) Equestrian, (2)

Maritime and (3) Agricultural.

First, in Equestrian culture including Livestock-farming culture inland and Hunting culture of the mountains as well, horse-riding is indispensable and in addition, speedy and reflex movements, jumping and leaping, and running and quick turns are required in order to chase livestock such as horses, oxen, sheep, etc. or in order to hunt wild animals such as deer, rabbits, boars etc. with keeping a balance on horse back. One could say North China, in the mountain area in which the boarder Shaolin Temple is located, has a typically Equestrian culture which promotes the adage, "People in South China travel everywhere by ship but by horse in North." (南船北馬)

Secondly, in Maritime or Fishing culture, livelihoods are made mainly by fishing from boats. Therefore it is of critical importance to keep balance and stability on the deck of a rolling boat. The small island Okinawa, the birth place of archetype of Karate, and the coastal area Kerala, the home ground of Kalaripayattu, both belong to Fishing culture.

Thirdly, in Agricultural or Farming culture, basic movements are of digging the soil with a heavy hoe and planting seedlings in a low position. This in particular requires slow moving and careful steps in order not to tread on plants and not to stray from a narrow footpath between fields. Japanese culture can be described as typical rice-farming culture and Kerala also partly belongs to rice-farming culture.

§4 Body Cultures as *Nāṭyadharmī* in Karate

It is a popular belief that Kalaripayattu might be the roots of Karate. Zen founder Bodhidharma possibly from Kanchipuram in Tamil Nadu, not Kerala, was supposed to have crossed over to China with missionary passion around A.D.520, and introduced Kalaripayattu training along with Zen meditation for his disciples after settling at Shaolin Temple. Thus Indian Kalaripayattu became a core for what is now called Shaolin Quan (少林拳). And, in the beginning of 19th century Kanga Sakugawa(*9) from Okinawa (Ryukyu kingdom of that time) was supposed to have created a new style of martial arts by blending indigenous ones with a certain Shaolin Quan that he learned in China, which was afterwards known as Okinawa Karate. After the annexation of Okinawa to Japan in 1872, this Okinawa Karate method was introduced into Japan proper and incorporated various traditional Japanese martial arts, giving Karate the contemporary form it has developed into.

Though I have to expect another opportunity to verify this possibility, this hypothesis may suggest that Karate, whether *lokadharmī* or *nāṭyadharmī*, may bear various imprints of different body cultures and clues to them. Simultaneously, we can point out something special.

In Karate, there is a stance named *nai-han-chi* (内歩進) (lit. 'a walk with toes turned

inward') (Photo#3), introduced from Okinawa Karate. One can presuppose that this is stylised from a typical equestrian body movement. This stance requires both knees bent slightly inward, knee-joints elastic and the muscles of the thighs outward tensioned, which provides stability against up-and-down quakes as in riding a horse or in skiing on a bumpy slope. This is also known by another name *kiba-dachi* (騎馬立), which literally means 'a horse-riding stance.' This stance is strange to agricultural work for which horse riding is unnecessary. For the most stable position we have a typically agricultural stance named *shiko-ashi* (四股足) with both the knees outward bent in a low position. (Photo#4)

Shiko-ashi means etymologically 'a powerful trampling stance', which might be adapted from actions such as treading the soil or barley and pacifying the soil. Although it is very tough to keep the posture, a powerful energy is gained from the reaction when we stand up from this posture. This is the reason why a baby or a weightlifter takes this stance to stand up. This stance is most prominent in Sumo as you may observe. Therefore, this *nai-han-chi* might have been introduced originally from Shaolin Quan into Okinawa Karate if we admit the hypothesis on Karate's history.

(Photo#3) Nai-han-chi



(Photo#4) Shiko-ashi



(Photo#5) Sei-shan



Another special stance is named *sei-shan* (十形) (lit. 'ten forms'), supposedly established within Fishing culture. In order to keep a balance on a rolling fishing boat, knee-joints should be very flexible like a spring to absorb all the shocks by horizontal sway and vertical up-and-down quakes. This characteristic stance resembles a 'horse-riding stance,' but both the feet should not be on a line, where it is weak against back and forth shocks. (Photo#5)

Both Okinawa and Kerala belong to a Fishing culture, but this stance cannot be found in Kalaripayattu as far as I observe. The life style in Kerala depends on rice farming as well as fishing, which explains why *shiko-ashi* stance and namba movements are prominent also in Kalaripayattu as discussed below. Therefore, this *sei-shan* may be monopolised in Okinawa Karate.

§5 *Namba* & *Suri-ashi* as *Nātyadharmī* in Karate

Focussing on the Japanese performing arts, one may ask, what are the body movements characteristic of a rice-farming culture? It is appropriate to say that the combinations of movements of *namba* (ナンバ) and *suri-ashi* (摺り足) are the most prominent and characteristic in any Japanese performing art, whether Noh, Kabuki, Karate, Judo, or Sumo.

First, what is *namba*? Although its etymology is not certain (*10), it may be defined; *namba* is 'a lateral or an oblique walk, or a forward & backward movement with the hand & foot of the same side together.' This *namba* movement makes our body swing left & right. Imagine a walk with both hands in one's pockets.

Originally it might be introduced from the movements of 'hoeing up' and 'planting of rice seedlings' as *lokadharmī*, and afterward it might be refined and stylised as *nātyadharmī* closely connected with agricultural behaviour. It is suggestive that in Japanese farming, only oxen were used for tilling fields, not horses. An ox walks slowly in *namba*. A horse walks faster, not in *namba* but a diagonal gait. (Photo#6) *Namba* must be suitable and comfortable for collaboration of a Japanese farmer with livestock.

Regarding horse gaits, the natural gaits of a horse are a walk, a trot, a canter and a gallop. All these are 'diagonal' movements wherein the front and hind feet on opposite sides move in sequence. Surprisingly, using a certain tool, a trammel, horses can be trained for a 'lateral' gait, wherein the front and hind feet on the same side move in sequence. This gait is called an 'amble.' A dictionary definition gives the verb, 'to *amble*' - 'to move at an easy pace,' but originally 'to move by lifting the two feet on one side together,' which is exactly *namba*.

Why then *namba* or *amble* is required for a horse? Because natural walks have up-and-down quakes, and therefore not so comfortable for a longer ride. *Namba* or *amble* walks are more comfortable in spite of right & left swings. (*11)

(Photo#6) Gaits of an ox and a horse



(1) *Namba* of an ox (@ India)



(2) Diagonal walk of a horse (@ Krakow)

Abruptly I quote here the Hamlet's famous line said to Ophelia, "*To a nunnery, go!*"
 "I have heard of your paintings too, well enough; God hath given you one face, and you make yourselves another: you jig, *you amble*, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I will no more on't: it hath made me mad. I say, we will have no more marriages; those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go."
 (Shakespeare, *Hamlet*, Act 3, Scene 1)

Here "*you amble*" must be interpreted as 'to walk affectedly with shaking hips,' a kind of Marilyn Monroe walk! In Sanskrit rhetoric *hamsagati* ('a goose gait') is described as a gait of a glamour beauty which may indicate the same walk. (*12)

One of the most impressive *namba* applications in Japanese performing arts is *Tobi-roppo* (飛び六方 lit. 'a jumping gambler') in Kabuki. An actor hops forward on his right leg, left leg then right leg in succession, keeping *namba* movement. (Photo#7) This was said to be introduced by Ichikawa Danjuro I. He was skilful at hopping, for he was a descendant of Samurai family from a mountain area, that is, Hunting culture wherein jumping, hopping and running are vitally important. (*13) Therefore, *Tobi-roppo* is a dynamic but exceptional mixture of *namba* and hopping in Japanese traditional performing arts.

(Photo#7) *Tobi-roppo*



(Photo#8) *Namba* with a sword



(1) Swing Up



(2) Swing Down

In Kendo, Japanese fencing, *namba* is practically necessary, for a Japanese sword is very sharp and heavy. It is dangerous to swing down a sword with a diagonal stance. Naturally we should take *namba* so as not to cut off our own foreleg. (Photo#8)

Similarly, Karate movements are prominently based on *namba* as seen in some demonstrations such as *shuto-uke* (手刀受け lit. 'a hand-sword block') (Photo#9), *jodan-uke* (上段受け lit. 'an upper block') (Photo#10) and *gedan-barai* (下段払い lit. 'a lower sweep'). (Photo#11)

(Photo#9) *Shuto-uke*(Photo#10) *Jodan-uke*(Photo#11) *Gedan-barai*

What is *suri-ashi*? It literally *means* 'a sliding or grinding stance', so the definition of *suri-ashi* is 'a skating walk with knees slightly bent and with feet keeping touch with the ground in order to keep the centre of gravity constantly level.' A farmer cannot stride on a narrow footpath between paddy fields, and he should walk slowly with care, and turn slowly at right angle.

Regarding the origin of this *suri-ashi*, Tetsuji Takechi, Kabuki director and theatre critic, has presented a suggestive hypothesis. (*14)

As *suri-ashi* never treads the soil hard and never treads seedlings, he analyses, sprouting power of seeds remains alive. Consequently, seeds will survive as sprouts. Therefore, *suri-ashi* might be adopted as a ceremonial walk for the funeral of the dead. Powerful wrestlers were responsible for carrying a heavy stone coffin. The first wrestler in Japanese Myth, Nominosukune established Sumo wrestling based on *suri-ashi*, and at the same time he became the first actor to weep dramatically at the funeral.

Finally, Takechi concludes that the archetype of Sumo and theatre were established simultaneously as early as 7th century.

Thus this walking mode was introduced into Japanese performing arts as highly refined *nātyadharmī*. A unique turn in Noh is well-known. We normally apply centrifugal force to a turn. When we make a left turn, we pivot on our left leg; it is what we call a pivot turn. It is very rational from the viewpoint of energy effectiveness. In Noh, however, when an actor makes a left turn, he advances by *suri-ashi* movement his right foot first accompanied by a right hand swing and twists the body leftward. This impressive *suri-ashi* is not only a patent in Noh but also what Sumo, Judo and Karate have in common.

We may safely say that the most attractive and unique movements were achieved in Japanese performing arts and martial arts, when *namba* & *suri-ashi* were combined. In Karate there is another unique turn. In place of a pivot-turn, we usually turn around the centre of gravity that is scientifically located somewhere between two feet on the ground. When we make a left turn, we draw our left leg from *namba* position to the centre of gravity keeping the waist level unchanged by *suri-ashi* movement, and then we turn to the

left around the centre of gravity as a pivot, and consequently both the feet move. (Photo#12)

(Photo#12) Left Turn with *gedan-barai*



(1) *Namba* → (2) Drawing the left leg → (3) Turning to the left

This combination movement of *namba* & *suri-ashi* has created two special types of 'a moving thrust', *jun-zuki* (順突き lit. 'a natural thrust') (Photo#13) and *jun-zuki-tsukkomi* (順突き突込み lit. 'a forward-bent natural thrust') (Photo#14) in Karate. Some scientific experiments have confirmed that this moving thrust of Karate is No.1 regarding destructive power, the most powerful thrust among various martial arts. Because *suri-ashi* in Karate is ideally smooth without any up-and-down quake and without any loss of propulsive force and *suri-ashi* accelerates its impulse by a hind leg prop.

(Photo#13) *Namba* & *Suri-ashi* movement in *jun-zuki*



(1) *Namba* → (2) *Suri-ashi* → (3) *Namba* (Thrust)

(Photo#14) *Namba* & *Suri-ashi* movement in *jun-zuki-tsukkomi*



(1) *Namba* → (2) *Suri-ashi* → (3) *Namba* (Thrust)

Through this discussion I have shown that Karate contains many interesting traces of different body cultures as *lokadharmī* & *nāṭyadharmī*, and that it was established as one of the most characteristic Japanese performing arts when the combined movement of *namba* & *suri-ashi* was adopted into Karate as its fundamental movement.

<Notes>

(*1) The definitions of *lokadharmī* are given in NS.

"Where theatrical performance would be something simple, not artificial and dependent on natural mode of behaviour, something having professions and activities in daily life, something endowed with natural gesticulations and devoid of playful flourishes of limbs by various men and women, this is called *lokadharmī*". (NS 13.71-72)

(*2) Cf. NS 13.79-86 for other examples of *nāṭyadharmī*.

(*3) Cf. Kazuyuki FUNATSU, *Kinesics in Nāṭyaśāstra Tradition*, Studies in Humanities: Culture and Communication, Faculty of Arts, Shinshu University, No.35, 2001, pp.151-162 for the detailed discussion on *rasa*-expressions and Kinesics.

(*4) NS 8.47-54. Here are 8 out of 9 *rasas*, for the ninth *rasa* Peaceful was added later in the development of *rasa* aesthetics.

(*5) This Sanskrit theatre from Kerala has been recognised by UNESCO as 'Masterpieces of Oral and Intangible Heritage of Humanity' on July 24, 2001.

(*6) Elsewhere I have already analysed the *hasta-mudrā* system in detail from the view point of *lokadharmī* and *nāṭyadharmī* referring to Abhinavagupta's commentary on NS.

Cf. Kazuyuki FUNATSU, *Hasta-mudrā System and Kinesics in Nāṭyaśāstra Tradition*, Sanskrit Studies Centre Journal, Vol.II, 2006, Silpakorn University, Bangkok, Thailand, pp.170-183.

(*7) AD 80cd-81. Also, among 13 head movements described in NS, *parivāhita* (lit. 'overflowing') is defined as 'a horizontal sliding of a neck) and applied to denote 'lustfulness and wantonness', which also suggests *nāṭyadharmī* of Erotic. Cf. NS 8.27cd-28. NS treats 9 neck movements, where 'Horizontal sliding movement' corresponding to *sundarī* is not identifies. Cf. NS 8.170-177.

(*8) South India is the habitat of tigers, but not of lions. Girnar Forest in West India is the only habitat of lions in Asia. Therefore, in all likelihood the origin of the Lion posture must be of North not of South India. And in Karate, there are less animal elements except *neko-ashi* (猫足 lit. 'a cat stance'). Probably that is because there are not many ferocious animals in the small temperate islands of Japan.

(*9) In 1806, Kanga Sakugawa (1782-1838) crossed over to Beijing during the Qing Dynasty to study. He can be called 'Father of Karate' for his contribution. Consequently he was nicknamed 'Karate Sakugawa.' Actually '*kara-te*' has two meanings: 'Chinese-hands 唐手' for Okinawa Karate and 'Empty-hands 空手' for Japanese Karate.

(*10) Maybe derived from the action with an oblique stance to draw a rope of 'a pulley' that used to be called '*namba*' according to Takechi. See (*14) below.

(*11) Masaichi Nomura, cultural anthropologist, has introduced these observations of *namba* and horse gaits by Junji Kinoshita, dramatist. Cf. Masaichi NOMURA, 『身ぶりとしぐさの人類学』 (in Japanese) (*Anthropology of Gestures and Gesticulations*), Chuokoronsha, Tokyo, 1996, pp.22-23.

(*12) Cf. *ibid.*, pp.23-24

(*13) Ichikawa Danjuro I (1660-1704), a very popular Kabuki actor in Edo Period, was supposed to perform *Tobi-roppo* for the first time. Traditionally *Tobi-roppo* is performed by his descendent family members in the Kabuki works such as Kanjincho, Narukami, etc.

(*14) Tetsuji TAKECHI, 『伝統と断絶』 (in Japanese) (*Tradition and Extinction*), Futosha, Tokyo, 1969, pp.8-44, pp.188-214.

<Sanskrit Text>

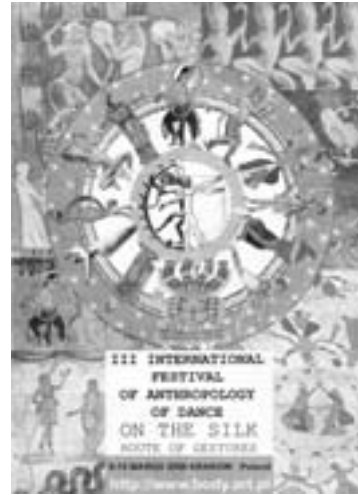
Nāṭyaśāstra with the Commentary of Abhinavagupta, Vol.II, Ed. by M.Ramakrishna Kavi, Gaekwad's Oriental Series 68, Baroda, 1934 = NS

Nandikeśvara's Abhinayadarpaṇam, Ed. by Manomohan Ghosh, Calcutta, 1981=AD

<Acknowledgements>

This paper was originally read along with Karate demonstration at III International Festival of Dance Anthropology, "SILK ROUTE OF GESTURES" (12th March 2008, Krakow, Poland). I would like to express here my gratitude to Dr. Wiesna Mond-Kozłowska for her permission to publish this original paper in English for this Bulletin. This paper is supposed to be translated into Polish and published soon in "*On the Silk Route of Gesture*" (as "*The Human Body, A Universal Sign*" Vol.3, Publishing House Ignatianum, Krakow, Poland, Ed. Wiesna Mond-Kozłowska).

Also my special thanks to Ms. Yumiko Okada for proofreading and Ms. Haru Hiramatsu for photo shooting of my demonstration of Karate in Wado School.



(2010年10月27日受理, 11月18日掲載承認)