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# Nō from Anthropological Perspective Zeami vs present tradition vs practice

A hybrid *u:japan* lecture by Ivan Rumánek

Thursday  
2023-01-19  
18<sup>30</sup>~20<sup>00</sup>



Photo by Ivan Rumánek



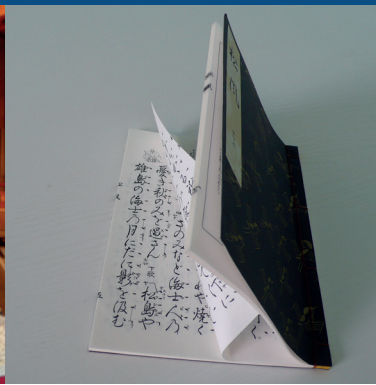
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The theoretical introduction, the *nō* drama, including its farce companion *kyōgen*, is analysed from the broader anthropological perspective. Its various aspects are characterised according to biological, social, cultural and linguistic anthropology.

The second part focuses on embodiment and performativity as observed in amateur *nō* training and in the practice of using the *nō* mask.



**Ivan Rumánek** is a Japanologist and linguist coming from Slovakia. He deals predominantly with premodern Japan, classical literature of the Heian period, and classical Japanese theatre. His translation publications include poetry, prose and drama. His research output includes his major Slovak monograph *Japanese Noh Drama – an Evolving Genre* (2010) and other studies on the evolution of classical theatre (*Nō Sumidagawa and jōruri Futago Sumidagawa: genesis of a story and of a genre*, 2017) and prehistory of the Japanese language (*Where did the principal Japanese Ama tsu kami (“celestial deities”) come from? – an analysis of the Nihon Shoki with ethnic and etymological Japanese-Okinawan-Ainu implications*, 2021) and *On some parallels in the verbal systems of Manchu-Tungusic and Old Japanese, with possible genealogical implications*, 2016).

He has done research at Slovak Academy of Sciences (Bratislava), Hōsei University (Tokyo), Waseda University (Tokyo) and University of London. He has been lecturing for Masaryk University (Brno, Moravia) since 2010.

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