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Interrogating Interculturalism: Confronting the Provocative Theatricality
of Ariane Mnouchkine and Shūji Terayama

by

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Abstract

Intercultural theatre is a highly contested form of theatre. Critical discussions over its position as a revitalizing force or a colonial instrument have raged on for almost thirty years. An investigation into two theatre directors who have often been in the spotlight concerning these critical discussions, French theatre director, Ariane Mnouchkine, and Japanese cult icon, Shūji Terayama, will illuminate the possibility of moving beyond such oppositions. Both have employed Asian theatre techniques and aesthetics, specifically Japanese, to produce highly theatrical performance events which actively engage their spectators. However, their methods vary from elegant integration to confrontational provocation. An extensive exploration into both artists' prolific theatre, and the established theories concerning the process of creating intercultural theatre postulated by a range of theorists including, Patrice Pavis, Rustom Bharucha, Jacqueline Lo and Helen Gilbert, will reveal a fresh look at interculturalism where cross-cultural theatre exists on a continuum.

Table of Contents

Introduction: Breaking Down Borders.....	1
Chapter One: The Evolution of the Intercultural Debate.....	6
Chapter Two: The Theatricality of Transculturalism.....	30
Chapter Three: The Pornography of Intraculturalism.....	48
Conclusion: Going Beyond Borders.....	72
Works Cited.....	76
Notes.....	82

According to theatre and performance scholar Paul Allain, “Interculturalism grew out of the ideological, social, and racial aspirations of multiculturalism in the 1970s which filtered into artistic practices” (qtd. in Nascimento 4). This growth has led to an abundance of research and debate over the position of intercultural performances for almost thirty years. Consequentially, intercultural exchanges in theatre destabilize diverse cultural practices, subvert theatrical forms, question acting styles and challenge audience reception. Generally a debate over the classification of interculturalism falls into two opposing ideals. One being a positivist perspective, where interculturalism is seen as transcending cultural difference by looking at the similarities and fusing opposing traditions into one form. The other, a more pessimistic perspective, where interculturalism is perceived as an oppressive force used to assimilate or appropriate a ‘foreign culture’. Yet, with theatre, the hybrid art par excellence, these questions take on more complex dimensions.

For example, *China Dream* (1986) written by Chinese-American playwrights William Sun and Faye Fei, examines the clash and misconceptions perceived by both Westerners and Easterners concerning the ‘foreign other’. In their article, “China Dream: A Theatrical Dialogue Between East and West” (1996), Sun and Fei proclaimed that the production was meant to interrogate “the misconceptions on both sides and the significance of East-meets-West” (191). The story goes back and forth between a romantic vision of China by an American lawyer as being the culmination of spiritual fulfillment, and the ‘American Dream’ conception created by a former Chinese actress running a Chinese restaurant in America. This intercultural production was mounted internationally in China (Beijing), Japan, and America (New York) with

varied reception, as the production never fully realized the writers' intentions. The misconceptions and stereotypes of Westerners and Easterners took over the various productions. Sun and Fei had envisioned these performances to include "seamless integration of Pirandellian theatricality, Chinese traditional bare stage and the impoverished reality of the little theatres" (Sun and Fei 193). Instead, these disparate aesthetic and technical choices wrought each performance with a multitude of problems in staging and reception. The New York production had multiple issues in casting, staging and acting. Instead of having the single male actor play the multiple roles, thus maintaining the writers' desire for Pirandellian doubling, they opted to have one Asian and one Caucasian man. This was done because Sun and Fei felt that "most Americans were not ready to accept John, a Caucasian, playing all five of the male supporting characters including two Chinese ones" (193). Additionally, the female actor mistakenly "took the play simply as a portrayal of the experiences of an Asian American actress" (Sun and Fei 193). This culmination of misconceptions created a performance which Sun and Fei felt looked "like another immigrant story in the mixed style of exoticism and selective realism" (193). Thus what is conceived, and what is actually produced and received, presents intercultural theatre practitioners with the dilemma of representation.

This dilemma has been the core issue of intercultural exchange in performance since intercultural theatre in its ideal form is to "maintain equitable power relations between partners [...] not a harmonious experience of theatre-making but rather to explore the fullness of cultural exchange in all its contradictions and convergences for all parties" (Lo and Gilbert 39). Jacqueline Lo and Helen Gilbert make note of how the mere word 'cross' spells controversy

in such cross-cultural exchanges found in intercultural theatre. This controversy lies in the fact that 'cross' can connote the positive conception of hybridity or the "deception or misrepresentation, as in to 'double-cross' [or other such] crossings, such as territorial invasion or war" (Lo and Gilbert 32). With the definition of intercultural exchange already being in contested terrain, is it possible to find a framework to analyze theatrical practices that sit at the dividing line between two cultures, two traditions, two distinct forms? Can an equal partnership exist in cross-cultural exchanges, without one absorbing, appropriating or rendering banal the other?

To answer this question and for the purpose of this discussion, I have divided my thesis into three chapters. The first deals with a full synthesis of highly influential texts on intercultural theatre, including Patrice Pavis' *Theatre at the Crossroads of Culture* (1992), and Rustom Bharucha's *Theatre and the World* (1992). This will allow me to examine the foundation that most scholars of intercultural theatre refer to. An engagement with other critics of intercultural theatre who either contest and support Pavis and Bharucha's arguments will also provide an overview of the evolution of the intercultural debate. Such critics include contemporary theatre theorists, Jacqueline Lo and Helen Gilbert, who broaden the spectrum of intercultural theatre into cross-cultural performance. This analysis will provide me with a reconceptualized theoretical framework to evaluate the work of two theatre artists who have made interculturalism the cornerstone of their theatrical practices France's Ariane Mnouchkine and Japan's Shūji Terayama.

In the second chapter, I will analyze director Ariane Mnouchkine's Théâtre du Soleil, one of Europe's foremost intercultural theatre. Co-founded in

the 1960s by Mnouchkine in Paris, Théâtre du Soleil has aided in the production of hybridized representations of foreign cultures, specifically Asian traditions, such as Japan and India, for the revitalization and support of her socio-politically inflected theatre practices. Mnouchkine defends this position by simply stating that “we wanted to make Asian theatre a voyage of research, simply because Western theatre offers little in this way, and because realism has started to bore me” (Mnouchkine *Oriental* 96). Performance theorist, Sarah Bryant-Bertail further supports Mnouchkine’s borrowing of another culture contending that even though it “risks practicing cultural hegemony, [it is] a necessary function in the Soleil’s ongoing political and cultural critique, a dialogical engagement against and with the Western and specifically French theatrical tradition” (179). Yet, as Mnouchkine takes the positive implication of ‘cross’ by attempting to hybridize the Asian techniques she idolizes into her performances, she clearly places Asian theatre on a pedestal as she degrades Western realism.

In contrast, for the third chapter, I will provide an analysis of Japanese cult icon Shūji Terayama, and his avant-garde troupe Tenjō Sajiki, who alternatively takes the ‘Oriental’ beauty that Mnouchkine finds in Japanese theatre traditions and contorts it by exposing the sordid underbelly of Japanese social hypocrisy. Also founded in the 1960s, Tenjō Sajiki’s provocative performances led to an abundance of controversy. With their leader, Terayama declaring himself a “yellow Negro” and a, “revolutionary terrorist of the imagination” (Sorgenfrei *Unspeakable* 3), reviews of his productions range from high praise to disgusted condemnation. American critics, Michael Kirby and Eileen Blumenthal have such opposing views. For Kirby, he dubbed one of

Terayama's productions as being the "most significant work of experimental theatre", while Blumenthal condemned him for creating "pornography decorated with pretensions" in another (Sorgenfrei Unspeakable 18). Instead of further exoticizing himself and his troupe as beautiful and mysterious foreigners, Terayama created images of chaos until his death in 1983. Although not traditionally labeled an intercultural practitioner, his avant-garde techniques are accomplished through his intra/extracultural tendencies. A full discussion of the differences between cross-cultural, intercultural, intracultural, and extracultural, will be provided in Chapter One. Terayama reconceptualizes classical Japanese theatre traditions, such as *kabuki*, with the imagery of Japan as both "a corrupt, superstitious, militaristic society and as a lost, idyllic paradise," and American culture as both, "grotesque bully and cultural icon" (Sorgenfrei Unspeakable 4). He takes the negative connotation of 'cross' to the extreme by exploiting both Japanese and American cultural exports.

With both practitioners taking opposing sides, this thesis will ask whether it is possible for there to be 'equitable power relations' in intercultural theatre exchanges and if so what form will they take in a complex cultural landscape.

Ideally, intercultural theatre and performance hybridize and celebrate opposing cultures through the form of artistic expression on stage. Heated debates concerning this artistic practice have transpired over the years, to ask this simple question: does intercultural theatre and performance work as a liberating or oppressive form of art? Two highly influential performance theorists who are involved in this debate on opposing sides are French critic, Patrice Pavis and Indian critic and theatre director, Rushtom Bharucha. Pavis confronts this question in his now famous and classical text, *Theatre at the Crossroads of Culture* (1992), as well as in a collection of international articles on intercultural performance in, *The Intercultural Performance Reader* (1996). He advocates an enthusiastic and optimistic view for intercultural performance. In *Theatre at the Crossroads of Culture*, he introduces the topic of cultural exchange in theatre and postulates the most widely known model for intercultural exchange in performance, the 'hourglass model'. In *The Intercultural Performance Reader*, he further supports this optimistic perspective toward intercultural exchanges, claiming that cultural exchanges within Europe are futile. Advocating for the infusion of other countries' cultures, such as Asia, since "an extra-European interculturalism [...] may lend a strong hand to the theatre of today" (Interculturalism 19). Bharucha, on the other hand, openly opposes such a positive perspective. He deems it necessary to reproach the theft of culture by Western intercultural practitioners. Instead, he postulates in his book, *Theatre and the World* (1992) that the intracultural exchanges within ones own culture will enrich performance practices. To look at how this ongoing debate exist on a continuum, rather than through purely oppositions, an exploration into these seminal texts, as well as writings by other critics that address sub-categories of

the intercultural, such as Carol Fisher Sorgenfrei, and Jaqueline Lo and Helen Gilbert, will provide a critical framework for further analysis of Mnouchkine and Terayama's intercultural performances.

In *Theatre at the Crossroads of Culture*, Pavis finds that cultural exchanges need to occur on any level as it function to promote the alliance between disparate cultures as well as the reinvention of theatrical codes. He believes that within these exchanges we will gain "culture [that] becomes both a quest for foreign sensuality and for coded abstraction" (211). To achieve such cultural interactions he provides the reader with four strategies in which Western theatre practitioners engage with intercultural exchanges.

First, on a superficial level, where interculturalism can exist with neither analysis nor reinterpretation of cultural text, but instead a transplantation of specific stylization from a foreign source into the acting and design. Pavis references Théâtre du Soleil's production of *Twelfth Night* (1982), directed by Ariane Mnouchkine, as such a performance that exemplifies this type of exchange, as the fusion does not allow for an integration or hybridization between the Indian aesthetics with Mnouchkine's own theatre practices, rather "the anchoring in India remains the dominant cultural characteristic" (Pavis Crossroads 188). Second, the creation of a new cultural text which romanticizes the foreign culture. Pavis cites Théâtre du Soleil's production of Hélène Cixous' original text *L'Indiade* (1987), since the production ultimately presents "a romantic picture of the people and their suffering" (Crossroads 210). Third, an analysis of the foreign culture is reduced to a study of its ritualistic qualities. In this manner, the practitioner transcends cultural differences, which Pavis finds Peter Brook to be the best example of. This is because Brook states that his

intentions are to compare the 'culture of links', which focuses on the commonalities, or more specifically the universals, rather than the differences. He concentrates on broad themes which Brook defines as, "between man and society, between one race and another, [...] between humanity and machinery, between the visible and the invisible, between categories, languages and genres" (qtd. in Pavis *Crossroads* 210). Lastly, a focus on the cultural exchange imposed on the bodies of the actors. Instead of expanding the locus of cultural exchange to socioeconomic politics, Pavis looks at the anthropological approach favoured by Eugenio Barba. Here the focus is on the exchange written on the performing body "which faces the area of performance codification and the universal principles of pre-expressivity" (*Crossroads* 210).

Pavis' most controversial concept is his model for intercultural exchange which he labels, "the hourglass of cultures" (*Crossroads* 4). As seen in Diagram 1 (refer to page 25), this model attempts to explain how the foreign, or more politically correct, 'source culture', is integrated into the theatre practitioner's 'target culture'. By imagining an actual hourglass, the 'source culture' is placed on the top while the designated 'target culture' is placed on the bottom. The 'source culture' sifts downward in a very specific manner facilitated by a variety of 'adapters' to the 'target culture', thus creating a new form ready to be implemented. These 'adapters' are broken down into roughly eleven steps that assist the transition and hybridization of the 'source culture' to the 'target culture'.¹ There are obvious complications attached to the use of such a model, for example, if the hourglass is conveyed as a mill or a funnel, the source culture will be absorbed (assimilated) into the target culture, leaving no traces of the original (*Pavis Crossroads* 5). In this situation a hierarchy is created in which the

'target culture' becomes the dominant colonizer while the 'source culture' is the subordinate. Pavis accounts for this discrepancy by suggesting that the hourglass can be flipped to provide further exchange, stating that it is designed to facilitate the ability for the foreign culture to: "communicate their own culture to another target culture. [It] is designed to be turned upside-down, to question once again every sedimentation, to flow indefinitely from one culture to the other" (Crossroads 5). This solution is simple enough to understand, but can cultural exchanges be so easily negotiated? Pavis' use of *cultural modeling* (1) and *receptor/adaptors* (8) attempts to facilitate a negotiation that allows for equitable power relations between the target culture and source culture. During this process, the social and anthropological aspects of the source culture is investigated to provide a foundation of research that will present a full and fair representation of the source culture (step 1), as well as adapt and transform these cultural factors for reception into the target culture (step 8). This process is well facilitated due to the avoidance of many political factors, which is specifically addressed in step(s) ten (10a, 10b, 10c). Pavis finds that the combination of *artistic modeling* (10a), *sociological and anthropological modeling* (10b), and *cultural modeling* (10c) work together to actively seek out the confrontation between cultures by specifying its focus on the theatrical form. Thus, the model "compare[s] theatrical forms and practices [...], modelizations and codifications capable of being engaged and *intertwined* with each other (instead of merging together)" (Pavis Crossroads 18). Thus specific confrontations concerning more political matters, such as appropriation and Orientalism, are avoided when dealing exclusively with the theatrical form and practices. With such heightened awareness of identity politics and fair cultural

representation, I do not think it is possible to avoid more politically charged social matters in contemporary theatre performance events. However, this search to find the common or unifying elements that will bridge the gap between cultures becomes a very useful tool for understanding the process of intercultural theatre.

Although the strategies and model that Pavis presents in *Theatre at the Crossroads of Culture*, are extremely insightful into the process of intercultural exchanges conducted by European and North American theatre practitioners, this dominant 'Western' perspective does not allow for the investigation into intercultural production produced outside this tradition. For example, *China Dream*, was created for international touring, therefore the reception of the production varied from location to location.² To better evaluate these alternative modes of intercultural theatre, I turn to Bharucha for a more complex 'non-Western' analysis.

While Pavis falls within the realm of optimism, Bharucha perpetuates a more cautionary approach. This is primarily due to the colonial traits that Bharucha perceives as being attributed to Western interculturalism. He blatantly degrades America's treatment of interculturalism in the introduction to his book, *Theatre and the World*, as he finds that "capitalist societies like America [promote interculturalism] both as a philosophy and a business" (World 1). Disgruntled with the Eurocentric interpretations of interculturalism, the rest of his text presents his own investigation into intercultural practices, an analysis of his own theatrical productions, and his desire to examine intracultural possibilities before attempting intercultural ones, since there are so

many variations within one cultural output. For example, it is impossible to assume that all Japanese cultural practices are the same from region to region.

The first part of Bharucha's text critiques the Euro-American's imagined India that lacks any foundational research into the culture of India. This is evident in his swift condemnation of Craig, Barba, Grotowski, Schechner and Brook's misuse of India's culture within the first few pages of his introduction. On a single page, Bharucha criticizes Craig for his "cultural deference [...] to the East," accuses Grotowski's Theatre Laboratory as being "entirely pragmatic and non-referential," and denounces Schechner's "advocacy of cultural tourism" as being "an instance of the cultural exploitation of non-western people" (World 3). Although these statements appear as personal attacks against these artists, Bharucha is greatly concerned with an ethical representation of all cross-cultural exchanges, and the relationships that are developed from such negotiations. Bharucha does not universalize his negotiations by trying to represent the 'East' as a wholesale category. Instead, he focuses on use of Indian theatre and cultural practices since he "believes it is imperative to resist any attempt to subsume performance traditions of the East within amorphous categories like the 'oriental theatre' [...]" (Bharucha World 2). Thus, Bharucha does take a partial postcolonial approach to his analysis, as he continually looks at intercultural exchange from a colonizer/colonized perspective. However, Bharucha moves beyond Said's theory of 'Orientalism'. Instead of maintaining Said's perspective that 19th Century narratives have created the Orientalized "other", Bharucha clarifies that Indian performance traditions do exist, but are misinterpreted and appropriated by the West. Bharucha, is more closely aligned with Homi K. Bhabha's notion of hybridity, which promotes the ideal of a 'third space' which is

needed for the negotiations of cultural exchanges.³ This term the ‘third space’ will be revisited later on in this chapter, as the theory behind Bhabha’s hybridity will provide another layer to formulating a new framework for investigating intercultural theatre.

Bharucha also takes on a more personal approach to intercultural theatre and performance by conducting research on his own production of intercultural theatre. The project proposed by Bharucha and German designer, Manuel Lutgenhorst consisted of mounting the German play *Request Concert* (1976) by Franz Xaver Kroetz, in nine different Asian locations (located in India, Japan, Indonesia, and Korea). In the second part of his text, he presents the reader with full retrospectives of three of the nine productions. To facilitate the intercultural exchange, he allowed for each performance to “be rooted in the indigenous cultural context of [each] Asian cit[y]” as he wanted to motivate the participants to “confront the ‘text’ of *Request Concert* with their own tensions, problems and contradictions” (Bharucha World 92). The anticipated result was that through these confrontations a more informed understanding of the relationship between disparate cultures would be developed, because “differences do not necessarily alienate people; if they are truly respected and acknowledged, they then can help us to understand what we have in common” (Bharucha World 92). Yet, he confines his retrospective to the three productions in India (Calcutta, Bombay, Madras). This is because during these productions he realized the potential for deeper understanding of intercultural exchanges within one nation, thus appreciating the position of intracultural theatre.

During the intense rehearsal process of each production in India, Bharucha realized that he had no desire to leave, since “gestures, conventions, codes of cleanliness and decorum, eating habits, leisure, fantasies, modes of resistance. . . all these specificities are individually textured and concretized from region to region” (Bharucha World 6). He did not have to travel away from India to witness further cultural exchanges. Such regional differences are not something new to most countries. Within a Canadian context, cultural practices range drastically from Nova Scotia to Vancouver. Located in Quebec itself, variance contained in this singular province range from Anglophone, Francophone and every other hyphenated ethnicity that settled there (ie. Italian-French-Canadians). However, despite the variance in these regions, Bharucha realizes that a national history can unify and transcend these differences:

In India, despite the shifts in cultural contexts, I nonetheless knew where I was. I saw how with all our particular differences, we (in India) belong to the same cultural continuum, even though our movements and rhythms within it may be different, the same history (despite regionalism, communal tensions and the recent spate of secessionist movements) [...] it cannot be denied that our country is still integrated culturally through the most diverse and intricate links and correspondences. (World 151)

This is why Bharucha advocates for intracultural research, since this idea of transcending differences through a self-reflexive investigation of a singular nation is ignored during intercultural exchanges. He comments on this issue in his keynote address at IDEA'95 (Brisbane, Australia), *Negotiating the*

"*River*" (1997), affirming that since "in our search for 'other cultures' we often forget the cultures within our own boundaries, the differences which are marginalized and occasionally silenced in our imagined homogeneities" (31). Thus, Bharucha believes that an investigation into the complexities of intracultural exchanges needs to take place before global intercultural exchanges can even be debated.

In the afterword of *Theatre and the World*, Bharucha dissects Pavis' writings in *Theatre at the Crossroads of Culture*, specifically targeting the hourglass model. Bharucha identifies two concerns of the hourglass model proposed by Pavis; lack of dialogue and unpredictability of the audience. Pavis makes claims that his hourglass allows for dialogue between both cultures, as the hourglass can be inverted. However, he does not make allowances for what can happen in the space between the 'source' and 'target culture' as "it goes without saying that the real challenge in writing about interculturalism lies in figuring out the 'inter', the space between polarities, the dynamics between different points and locations" (Bharucha World 240). For Bharucha, the problem that arises in the hourglass model is the assumption that the 'hourglass' should only be inverted after the 'grains of culture' have settled into their new fusion, as it "implies a one-way traffic, totally contradicting the larger modalities of exchange which Pavis himself upholds" (World 240). Secondly, living in a time of globalization, audiences are not homogeneous. A multitude of cultural background can exist within a single community which makes for a multiplicity of receptions within a single intercultural performance. Bharucha finds that Pavis misses this possibility within his hourglass model as members of the audience could belong to the 'source culture', therefore "[i]nterculturalism

has to account for different ways of seeing, otherwise it is yet another homogenized practice” (World 242). This critical approach to Pavis that veers towards condemnation, reveals Bharucha’s desire for a more political approach to intercultural theatre.

Bharucha presents the reader with an abundance of harsh criticism of Euro-American practitioners and academics researching intercultural exchanges. He has specific indignation against theatre practitioners who re-invent India, such as Ariane Mnouchkine, since she “attempt[s] to evoke self-conscious images of a phantasmagoric ‘India’, as in her productions of *Twelfth Night*, the effect is so contrived and dated that it embodies the worst indulgences of ‘orientalism’ [...] I did not see ‘India’ in Mnouchkine’s spectacle; I saw ‘France’” (World 244). The universalization taken in envisioning a dreamscape of ‘India’ is what Bharucha is contesting. By taking an intracultural approach Bharucha is given the opportunity to clearly define his perspective on cultural exchanges specific to India. Through this claim he has also found a personal debt to not only contest non-Western perspectives of cultural exchange but also his own understanding of culture. Not only scrutinizing the Euro-American’s understanding of culture, Bharucha places authorship on himself stating that his investigation “compelled [him] to question [his] own assumptions of history and culture” (World 9). This ownership to take on the investigation into his own cultural practices is what is lacking in Pavis’ work. Through Bharucha’s intracultural investigation, he does not feel the need to venture into intercultural exchanges, since the exchanges within the singular nation are more compelling. It is only in the afterword that Bharucha’s final thoughts presents the reader with a new way of approaching intercultural practices, as he states:

“the struggle of intercultural exchange lies precisely in working through these contradictions emerging from our distinct, yet related histories. While this makes for messy, and occasionally painful encounters, I, for one, cannot see it being actualized otherwise” (World 245). Instead of looking for ways to transcend differences, intercultural practitioners should be engaging with and confronting these contradictions. For Bharucha, this can only be done once you fully understand your own culture, through intracultural means.

Without a doubt, Bharucha presents the reader with a compelling argument and potential framework for the investigation of intracultural theatre. Yet, the writing in *Theatre and the World* is lacking in a full investigation into all forms of intercultural exchanges in theatre. His focus on demonizing the Euro-American theatre practitioner that appropriates the ‘weak foreign other’ does not leave much room for the possibility of creating an intercultural production that does not oppress the other.

Carol Fisher Sorgenfrei furthers this discussion on the colonization of another culture versus the validity of artistic reinvention in “Intercultural Directing: Revitalizing Force or Spiritual Rape?” (1995). She focuses her research into the cultural exchanges/appropriation of Asian theatre by American directors. She contrasts Pavis and Bharucha’s main arguments concerning interculturalism and places them on a continuum, stating: “neither Pavis nor Bharucha is totally correct. In fact, a continuum exists between valid artistic influence and creative borrowing on the one hand, and cultural ravage on the other” (Sorgenfrei Directing 46). She looks at the dichotomy between Western and non-Western Asian theatre directors in which an important revelation is

unpacked, as she notes how certain Asian-American directors are guilty of appropriating their 'own' culture.

Chinese-American, avant-garde performance artist, Ping Chong makes a clear observation that, "sometimes the outsider has a more objective view of culture than the insider" and conversely, "it's extremely naive to think that no one but Asians can write about Asians" (qtd. in Sorgenfrei Directing 51).

Culture is no longer found through ethnic identity as we now thrive on the socioeconomics of globalization. Sorgenfrei makes references to two specific playwrights and directors who are guilty of the othering and exotification of their 'own' culture; David Henry Hwang and Shozo Sato. Although Hwang is more accurately labeled a multicultural artist and not an intercultural one, his work concerning multiculturalism and identity does place him within the cross-cultural debate. Hwang's mission since the beginning of his career has been to put the Chinese-American identity into the forefront. However, is this best achieved through the exotification of his own culture? Sorgenfrei points out that Hwang specifically ignores provisions for sound dramaturgical support for the Chinese theatre aesthetics that he employs in his predominantly realistic plays. She specifically criticizes Hwang's productions of *The Dance and the Railroad* (1982), and *M. Butterfly* (1988), since they "depict characters skilled in Beijing Opera [which] require appropriate choreography, but neither features dramaturgy derived from Chinese performance" (Sorgenfrei Directing 49). Instead Hwang uses Chinese theatre techniques as a surface stylization to solely enhance the aesthetic appearance of his work, instead of using it to engage with the text on a visual level.

Shozo Sato, on the other hand is a Japanese-American intercultural theatre artist. His work consists of mounting classical Greek and Shakespeare plays with *kabuki* stylization. Being both born in Japan, and formally trained in *kabuki*, there is an inference that “his pedigree stamps his productions with an aura of authenticity” (Sorgenfrei Directing 47). However, Sato disregards the content of the plays he uses and slaps on *kabuki* stylization like a strip of paint, completely ignoring any type of cultural confrontation, or simple acknowledgment. Sorgenfrei notes that in Sato’s production of *Medea* (1983), his substitution of golden fleece for the original golden dragon “is arbitrary, carrying no cultural connotation for either a Japanese or an American audience” (Directing 48). Sato approaches this production with the exotification of Japanese culture while alienating Western content. Culture is not defined by one’s ethnic identity, as Chong infers. Bharucha does not claim to be an authority on Indian theatre simply because he is Indian, instead his wealth of research and practical work give him that credibility. These concerns revolving around purity of cultural representation cannot be understood without a more critical reevaluation of all the terms of the equation: hybridity; appropriation; inter-; intra-; and cross-culturalism in a complex geopolitically postcolonial and aesthetic context.

In response to the ongoing debate surrounding intercultural theatre, Pavis compiled a collection of international critiques to promote a more inclusive point of view concerning intercultural theatre. In the introduction of the text he edited, *The Intercultural Performance Reader*, he delves into a more expansive critical discussion of intercultural performance. In this introduction, Pavis provides foundational terminology to discern varying definitions of ‘culture’; the

idea of the ‘inter-coporeal’, which examines how the exchange between corporeal techniques results in “the more political and historical” performance (Interculturalism 15); and various “forms of theatrical interculturalism” (Interculturalism 8). These forms include: *intercultural theatre*, which is the “conscious and voluntary mixing of performance traditions traceable to distinct cultural areas”; *multicultural theatre*, whose performances of “cross-influences between various ethnic or linguistic groups in multicultural societies” are made to celebrate the distinct differences found in these multicultural societies; *cultural collage*, in which “the intercultural becomes the unexpected and quasi-surrealist encounter of cultural debris or – more positively – of cultural material that has been repressed or discredited”; *syncretic theatre*, which is the “creative reinterpretation of heterogeneous cultural material”; *post-colonial theatre*, which is the combination of ex-colonization culture with that of “its indigenous perspective”; and lastly, “*Theatre of the Fourth World*”, whose practitioners “[belong] to pre-colonization cultures, which often become minority cultures in relation to that of the colonizers (e.g. the Maoris in New Zealand [...])” (Interculturalism 8-10).

Pavis furthers this analysis by providing historical context for the contemporary debate over interculturalism which addresses acts of cultural exchanges that turn into cultural appropriation of the Other. This section includes readings by Erika Fischer-Lichte, who provides a broad overview of the origins of such cultural exchanges, an interview of Richard Schechner conducted by Pavis, concerning Schechner’s proposition of “culture of choice” which assumes “for each individual the possibility of [...] learning and voluntarily adopting a culture” (Interculturalism 41), and Josette Féral, who investigates the

“influences and exchanges which sidestep both linguistic and cultural state and divisions” (Interculturalism 51). Pavis divides the rest of the text into three sections: perspectives on Western intercultural theatre practitioners by Western critics; perspectives on non-Western intercultural theatre practitioners by non-Western academics; and, perspectives from theatre practitioners and critics on intercultural theatre as a more inclusive form. Such practitioners and theorists include, Ariane Mnouchkine, Eugenio Barba, Peter Brooks and Rustom Bharucha.

It becomes evident that this collection is primarily portrayed from a Western perspective, as both the historical context and final section of this collection are written by Western critics. Pavis does not make any attempt to deny this fact, as he produced this collection for “a European and Anglo-American readership” (Interculturalism 25). Instead in his defense, he makes the benign statement that the collection is merely, “observing and surveying cultural practices,” and that its sole desire “is to provide readers with a number of statements from an infinitely possible range, without the imposition of global or universal theory to analyze these examples definitively” (Interculturalism 25). This becomes impossible as literary work does not exist within a vacuum and thus all such statements viewed within this collection are viewed in reference to a multitude of politically charged theories. Additionally, the division of contributors into the subheadings of ‘Western point of view’ and ‘another point of view’, creates a clear binary opposition between such perspectives. Such categorization superimposes that all Western opinions on the subject are in alliance, as well as, Asian, African, South American etc., which is an undeniably false statement. Such presumptions of universality among these diverse cultural

perspectives and practices defeat any attempts of understanding their inherent differences. Although both Bharucha and Pavis are pioneers in advancing studies in interculturalism, layers of criticism overlay both their research, which has informed contemporary research.

Theatre critics, Jacqueline Lo and Helen Gilbert are an example of such contemporary reconsiderations. This duo gives a thorough examination of cross-cultural exchanges in their article, “Toward a Topography of Cross-Cultural Theatre Praxis” (2002). They identify that the location and process of development greatly influence the production of intercultural theatre, thus by broadening the topic to cross-cultural exchanges, a more involved commentary takes place towards the more productive notion of multiplicity of representation. Additionally, the use of cross-cultural versus intercultural allows for their lengthy investigation to provide a variety of vital terms that exist to describe the prolific types of cross-cultural practices.

The three subcategories provided by Lo and Gilbert for cross-cultural theatre practices are: Multicultural, Postcolonial, and Intercultural. Within Multicultural, they list additional forms; *Small ‘m’ multiculturalism* and *Big ‘M’ Multiculturalism*. *Small ‘m’ multiculturalism* highlights a romantic surface image of multiculturalism. It provides folkloric style of content which is best suited for a ‘Carousel of Nations’ festival (Lo and Gilbert 34). *Big ‘M’ Multiculturalism* delves into a deeper understanding of cultural politics as its mandate is to advocate cultural diversity, promoting free access to cultural expression and narratives that may have been previously marginalized. The list is even further deconstructed into additional subcategories of Multiculturalism: *ghetto theatre* which “is staged for and by specific ethnic community and is usually

communicated in the language/s of the community”; *community theatre* which is primarily meant to facilitate social engagements and activism; and *migrant theatre* (Lo and Gilbert 34). *Migrant theatre* is very useful to the discussion of cross-cultural exchanges since narration will sometimes be a “combination of ethno-specific languages to denote cultural in-between-ness” (Lo and Gilbert 34). This in-between space is where negotiations begin and is the most important starting point for cross-cultural exchanges. This definition of multicultural theatre pointedly examines the diasporic nature of nations within the state of globalization, which emphasizes the dynamics of identifying different cultures and appointing a fair representation to each.

Lo and Gilbert also give a fuller description of postcolonial theatre practices. They specify that the political agenda to overcome the previously colonized identity is “imperative to interrogate the cultural hegemony that underlies imperial systems of governance, education, social and economic organization, and representation” (Lo and Gilbert 35). They cite resistance as the main tool to opposing colonization. However, in its complexities resistance also allows for the colonizer’s position of power to seep back in as “it is grounded in multiple and sometimes contradictory structures, never easily located because it is partial, incomplete, ambiguous, and often complicit in the apparatus it seeks to transgress” (Lo and Gilbert 35). Although this points to the fact that postcolonial theatre cannot completely transgress its previous colonizer’s structures, this undeclared space is left open to begin negotiations and discussions on cultural exchanges. Rather than just categorizing the disparate cultures within a single nation, postcolonial theatre looks at the means to rise from the ‘silence of homogenization’, to borrow from Bharucha’s terminology.

After this identification of variety in multicultural theatre, postcolonial theatre equips the performers with a method to approach his/her oppression. However postcolonial theatre does not look at the possibility of interaction with the other culture to create a new form, instead it is about surpassing the other culture and reclaiming a sense of fair representation.

Concerning Intercultural theatre, Lo and Gilbert present the reader with three different forms: *Transcultural*; *Intracultural*; and, *Extracultural*.

Transcultural theatre is the type of theatre Peter Brook produces as he 'transcends' cultural differences by focusing on the common denominators between cultures. *Intracultural theatre* has already been explained at length during my analysis of Bharucha. Lastly, *Extracultural theatre* is what Lo and Gilbert consider the 'converse of intraculturalism' as well as an expansion of transculturalism. This is due to the fact that *extracultural theatre* does not "aim to relativize or transcend cultural differences, but rather to celebrate and even interrogate such differences as a source of cultural empowerment and aesthetic richness" (Lo and Gilbert 38). Although these categorizations are nothing new to the field of intercultural theatre, how they examine the process of these sub-categories of cultural exchange in the creation of intercultural theatre is more expansive. Lo and Gilbert place this exchange on a continuum between collaborative and imperialistic modes. Collaborative exchanges are concerned with the process, as these exchanges are focused on exploring complete cultural exchange found in intercultural theatre, including all "its contradictions and convergences for all parties" (Lo and Gilbert 39). On the other hand, imperialistic exchanges are "product-oriented," and "produced for the dominant culture's consumption" (Lo and Gilbert 39). Product-oriented theatre is most

frequently found in 'Western' culture as this type of theatre is created due to the assumption that 'Western' theatre practices are devoid of any substance and are in need of revitalization from non-European traditions. Additionally, to place these exchanges on a continuum acknowledges that they are "conceived in processual rather than fixed terms in order to foreground intercultural exchange as a dynamic process rather than a static transaction" (Lo and Gilbert 38). This is similar to Bharucha's critique of Pavis' hourglass model, which leads to what I believe is the most intriguing contribution to intercultural theatre research; Lo and Gilbert's interpretation of Pavis' hourglass model.

For Lo and Gilbert, Pavis does not consider the negotiations of politics within his hourglass model, as they quite judiciously point out; the hourglass "reduces intercultural exchange to an alimentary process [...] the body belongs to the target culture while the source culture becomes the food which must be digested and assimilated" (Lo and Gilbert 43). It is easy to visualize the possibility of this filtration process occurring from the appearance of the model (refer to Diagram 1 on page 25). Instead, Gilbert and Lo propose overlaying postcolonial theory to the model as, "with its insistent stress on historicity and specificity, postcolonial theory offers ways of relocating the dynamics of intercultural theatre within identifiable fields of sociopolitical and historical relations" (Lo and Gilbert 44). By working with both of these frameworks, a deeper exploration into the process of creating intercultural theatre places an emphasis on negotiation versus assimilation. To resist a hierarchical exchange, Lo and Gilbert place their model horizontally (refer to Diagram 2 on page 25), to promote a partnership and communication between both cultures. With the target culture's position tethered and floating between both source cultures, it

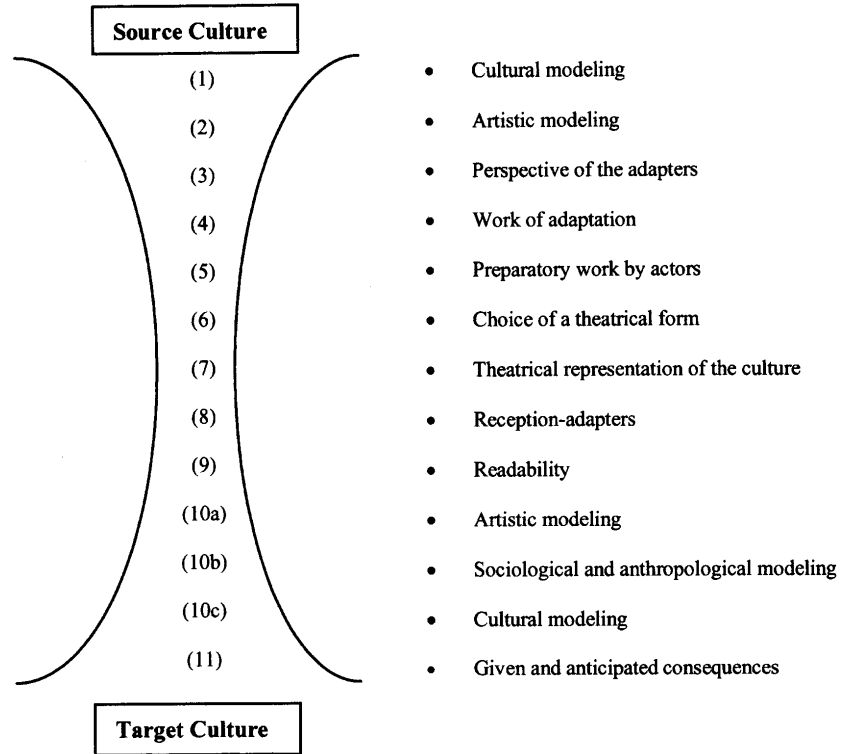


Diagram 1: Pavis' Hourglass Model of Intercultural Theatre (Lo and Gilbert 42)

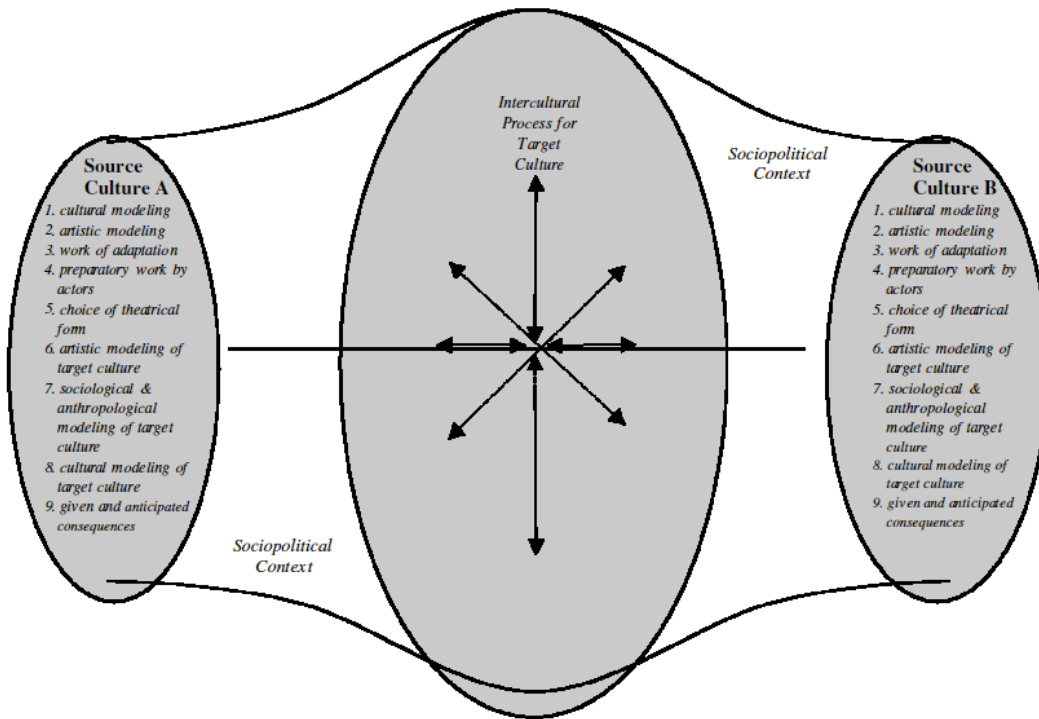


Diagram 2: Proposed Model for Interculturalism (Lo and Gilbert 45)

allows for it to “[shift] along the continuum,” so that the process is a tug-a-war match where “fluidity not only foregrounds the dialogic nature of intercultural exchange but also takes into account the possibility of power disparity in the partnership” (Lo and Gilbert 44). To add to the malleability of this model, Lo and Gilbert also look at hybridity. They cite Robert Young as one of many notable critics to research hybridity and affirm that when his two proposed subcategories are placed to work simultaneously, they can further dialogical exchanges. These two categories are: organic hybridity, which serves as a “stabilizing function in setting cultural difference”; and intentional hybridity, in which the “negotiation process inevitably pinpoint[s] areas of conflict” (Lo and Gilbert 45). Both forms work in opposition to each other, presenting a “dialectical model for cultural interaction” since the stabilization of organic hybridity against the confrontational nature of intentional hybridity will produce “a politicized setting of cultural difference against each other dialogically” (Young qtd. in Lo and Gilbert 46). It must consequently be noted that these categories of hybridity originate from Young’s analysis of Mikhail Bakhtin’s notion of hybridity within a linguistic context.⁴ However, to look at hybridity as “itself a hybrid notion” (Young 21), the possible methods to creating hybridized theatre performance become exponential. This extra component to Lo and Gilbert’s model is something that I think will be most useful in the analysis of how Mnouchkine and Terayama create dynamic, yet opposing cross-cultural theatre.

Nevertheless, it is not fair to simply place Pavis in opposition to his fellow theorists. Each step into my analysis reveals that the intercultural debate exists within a continuum, rather than through oppositions. Bharucha’s

condemnation of Pavis' writing reveals a step towards a political analysis of intercultural exchanges that is not as evident in Pavis' work. Additionally, Lo and Gilbert's postulation that the examination of intercultural theatre should be executed through a lens of post colonial theory and hybridity, furthers this political agenda. However, these concepts presented by Lo and Gilbert are found in Pavis' model despite the fact that Pavis is not wholly interested in the political implication of intercultural theatre. Despite his specificity to investigate the theatrical forms and practices in intercultural exchanges, he does note that such crossings do "bring together the winding paths of anthropology, sociology and artistic practices" (Pavis Crossroads 6). Simply stated, Pavis notes that "[a]ll nuances are possible" (Crossroads 7). Therefore, Pavis leaves the indefinite possibilities to hybridization, political, cultural and artistic, open for discussion, even if he exclusively focuses on the artistic.

Conversely, Lo and Gilbert do not address Bhabha in their overlay of postcolonial theory, however I would like to further address his theory of the 'third space' as I find that this notion translates well into intercultural theatre and aides in developing a new way of understanding the representation of culture in this theatrical form. Bhabha finds that "the process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (211). To look at the form of intercultural theatre from the lens of Bhabha's cultural hybridity, intercultural theatre can translate as the physical form of his notion of the 'third space'. Without a doubt, the intent of producing intercultural theatre is to create a 'new area of negotiation of meaning and representation' in theatre

practices and I believe this will be well supported and evident in the work of both Mnouchkine and Terayama.

What these theorists and practitioners assert is that the creation of new meaning through the encounter between cultures is not an easy process to accomplish, nor evaluate. As is revealed through my synthesis of the above texts, focusing on the process versus the final product presents a more comprehensive framework for the examination of intercultural performance practices. Yet, even with this framework, intercultural performance is an ever evolving practice that is not easily defined nor contained. It has seeped into different emerging forms over the years such as intermediality. The question I postulated at the beginning of this chapter concerning whether or not intercultural performance works as a liberating or oppressive force needs to evolve, as it deals with the unstable form of an ever-changing theatre tradition. It does not matter if it works as a liberating or oppressive force, it is about the impact that this type of performance practice has on practitioners and audiences alike. Similarly in reference to the debate surrounding the fair representation of culture, it is not what comes to the forefront in the discussion concerning intercultural theatre, rather it is about examining the newly hybridized form created from the cultures being integrated.

To further analyze the potential of this framework for interrogating intercultural performance practices, I propose a comparative analysis of cultural practitioners from Europe and Asia. For these case studies, as I have mentioned in the Introduction, I have chosen French theatre director Ariane Mnouchkine, and her collaborative-creation troupe Théâtre du Soleil, and Japanese theatre practitioner Shūji Terayama, and his avant-garde troupe Tenjō Sajiki. Although

neither Mnouchkine nor Terayama represent Europe or Asia as a whole, the reason for the comparative analysis of these two practitioners is because of their fascination with Asian techniques, specifically Japanese. Their opposing European and Asian perspectives' on Asian theatre will prove useful in exploring the varied representations of Asian culture. Such an investigation will prove to be useful in understanding Chong's observation about the power of the outsider to better understand and represent the position of the foreign culture, as well as, understanding the various modalities of appropriation and hybridization of one tradition by another.

According to Lo and Gilbert, transcultural theatre “aims to transcend culture-specific codification in order to reach a more universal human condition” (37). To accomplish this universality, transcultural directors focus on the commonalities between the cultures that they are integrating into their performance. Ariane Mnouchkine uses a high sense of theatricality to bridge the gap between cultures. However, she does not take that which is unfamiliar, and in a sense exotic, and make it familiar, rather she takes that which is familiar and defamiliarizes it through the use of foreign elements. For Mnouchkine, it is about the active engagement of the spectators with all the elements of spectacle. Through this engagement, the audience transcends the differences in disparate cultures to embrace the ‘universal human condition’. Erika Fisher-Lichte who postulates a theory on the broader subject matter of intercultural performance, comments on this in her article, “Staging the Foreign as Cultural Transformation” (1991), stating that the integration of foreign elements in intercultural performance does not make the foreign more familiar, “but rather that the foreign tradition is, to a greater extent, transformed according to the different conditions of specific fields of reception” (283). Such foreign elements include the integration of masks, costumes, movement and acting styles, and the conception of space. These are all elements that Mnouchkine explicitly borrows from Asia and integrates into all her performance events. Fischer-Lichte specifically uses Mnouchkine and Théâtre du Soleil’s theatre performances as an example of such cultural transformation, which I will touch upon further on. An examination into Fischer-Lichte’s theory on intercultural performance will aid in a more critical interrogation of how Mnouchkine’s integration of these foreign elements and the way they produce transcultural performances.

This theory derives from *The Dramatic Touch of Difference: Theatre, Own and Foreign* (1991), in which Fischer-Lichte along with Josephine Riley and Michael Gissenwehler gathered from a colloquium, essays concerning interculturalism that were presented by theatre scholars and practitioners concerning European, North American, Japanese, Chinese, Indonesian, Indian and African theatre practices. In the conclusion of this anthology, Fischer-Lichte culminates this vast research into the article, “Staging the Foreign as Cultural Transformation,” to discuss a theory on intercultural performance. The main argument that she presents is that the integration of foreign elements into the target or own theatre has the ability to transform the theatrical, cultural and political space of the target, or own theatre, due to the productive reception. This is because the point of departure for the intercultural performance is not focused on the foreign theatre culture, instead it is about solving a specific condition, or problem, within the target or own theatre culture (Fischer-Lichte 283). Therefore, the integration of foreign cultural, or theatrical, elements derive from a desire to solve or revitalize the stagnant theatre culture of the target culture, to borrow from Pavis’ terminology. This is why “an intercultural performance productively receives the elements taken from the foreign theatre traditions and cultures according to the problematic which lies at the point of departure” (Fischer-Lichte 284). Fischer-Lichte cites Mnouchkine’s adaptation of Shakespeare as an excellent example of how this works.

In an interview conducted by Jean-Michel Déprats, Mnouchkine states that: “Shakespeare is not our contemporary and shouldn’t be treated as such. He is far from us as our own profoundest depths are far from us” (Shakespeare 93). Thus, Mnouchkine makes the claim that Shakespeare is not natural to Western

culture, rather it is removed and foreign to the modern world. Therefore, maintaining the foreignness that is found in Shakespeare is the problematic that lies at the point of departure in Mnouchkine's *Shakespeare Cycle* (1981-1984). Mnouchkine accomplishes this through the incorporation of Asian theatre aesthetics and techniques borrowed from *nō*, *kabuki*, *balinese*, *kathakali*, and *peking opera* for the three plays involved; *Richard II*, *Twelfth Night*, and *Henry IV*. Although Fischer-Lichte only comments on the effects of the Japanese elements, she does make valid observations crucial to understanding how this foreignization of Shakespeare through these Japanese aesthetics and techniques is accomplished. To paraphrase her findings, Fischer-Lichte notes that the meaning of Shakespeare is transformed by how the audience receives the Japanese elements. The traditional sign-system of Shakespeare is disrupted by the integration of Japanese aesthetics and techniques. Fischer-Lichte finds that the audience is placed in the position to identify the foreign elements as 'Japanese' therefore enabling the audience to then "apply them to Shakespeare and receive Shakespeare as estranged, and by internal de-codification, with reference to other elements of the performance, to assign meaning to them" (282). This is also noted by Colette Godard, who reviewed *Richard II*, stating that Mnouchkine borrows Japanese theatre elements specifically "for the immediate distance they impose" (92). This is very important, as the distance that is achieved through the foreignness of Japanese elements alienates the audience. Instead of being passive receivers absorbing the emotional representation of the characters being portrayed, they are more actively engaged and attuned to what is being said in juxtaposition to how the characters are presented as hybrid samurai Englishmen. Godard also notes that this

estrangement enriches the production since “Ariane Mnouchkine takes us into a mythic land which is neither Japanese nor British, a timeless world which links Shakespeare to Théâtre du Soleil” (91). Godard thus maintains that Mnouchkine is able to transform both the foreign Japanese theatre elements and the Shakespearean text to transcend cultural borders. From this production review, it appears that Fischer-Lichte is correct in finding a theory that accounts for how intercultural performance aides in the revitalization of theatre, however, intercultural scholar Gautam Dasgupta takes a different point of view in his critique of Mnouchkine and Théâtre du Soleil’s *Shakespeare Cycle*.

Dasgupta reviewed both *Richard II* and *Twelfth Night* in an article for the *Performing Arts Journal* (PAJ), in which he reprimands Mnouchkine for the exotic, and somewhat Orientalist, approach to these Shakespearean classics. He finds that the spectacle that Mnouchkine presents “suffer[s] from an overabundance of exoticism, an over-indulgence in grandiosity, and a tiresome superfluity of declamatory pronouncements that overpower the viewer into blind submission” (Dasgupta 84). Dasgupta accuses Mnouchkine of having fallen for amateurish renderings of Japan and thus creating a distorted representation of that country. As much as I agree with his statement that: “Art may well be, and perhaps ought to be, international, but borrowed techniques, howsoever much they may liberate a performer from outmoded techniques of his own culture, should not stand in as a substitute for all that the *other* culture signifies” (Dasgupta 85), I refer back to my discussion in Chapter One, where I contend that creating a flawless replica of another culture is not an issue in intercultural performance. Mnouchkine does not claim to be presenting a true vision of Japan, nor do her techniques exclusively come from Japan. Concerning

her work with Théâtre du Soleil, Mnouchkine is adamant in stating that: “We are not resuscitating past theatrical forms [...] We want to reinvent the rules of the game which reveal daily reality, showing it not to be familiar and immutable but astonishing and transformable” (qtd. in Kiernander 89). What is instead missing from this critique by Dasgupta, is an evaluation concerning the transference of cultural signifiers, as presented by Fischer-Lichte.

To further the discussion on the transference of cultural signifiers in Mnouchkine’s theatre practices, I would like to focus on her integration and constant training with masks. Although all the theatrical elements that she creates are transformable, Mnouchkine makes firm claims that: “the mask is our *core discipline*, because it’s a form, and all forms constrain one to discipline” (Mask 109). This is extremely useful in a discussion of Mnouchkine and Théâtre du Soleil, since she continually uses masks as a starting point for all her theatre workshops and productions. The mask acts as a medium, or a vessel, for Mnouchkine to transcend cultural borders because of their capacity to transform the wearer. Both physical and metaphorical changes can be invoked by the mask to transcend borders. Instead of solely being used as sacred emblems, as they would be in religious ceremony, masks can be used to create multiple levels of meaning. They still contain a magical essence, but can be removed from the realm of spiritual invocation. As mask expert Toby Wilsher notes, “masks allow us to enter into a mind state where we witness performers creating an otherness, a complete world that is somehow not of this world and yet that is recognizable and believable” (7). This ability to create an ‘otherness’ that is still familiar, is what makes mask work invaluable to intercultural theatre, which I believe is what Mnouchkine identifies.

Mnouchkine employs two masks traditions into her training: the sacred masks of Balinese dance-drama tradition, *topeng*; and the secular masks of Italian *commedia dell'arte*. She explores both mask traditions due to her own intense training with mentor Jaques Lecoq, an expert on the use of *commedia dell'arte* masks, and her admiration of *topeng* after her year-long trip to Asia in the 60s. Both of these mask traditions are endowed with strong cultural markers, which enrich Mnouchkine's productions with Théâtre du Soleil. The *topeng* mask invokes the people found in the histories of the Balinese royalty in order to maintain the histories for modern Balinese performers and spectators, which "illustrates the relationship between the past and the present by taking ancient history and modernizing it, thereby drawing parallels between contemporary and historical figures" (Slattum 29). In *commedia dell'arte*, the mask transforms the wearers to inhabit the world of the performance, which has very specific characteristics and classification that parodied the daily life of Italy from the 16th century. Although she finds that the fusion of multiple theatre elements to create new and exciting theatre is valid, Mnouchkine does make every effort to utilize the masks of *topeng* and *commedia dell'arte* in their purest form so that both methods become inscribed in the performed work.

To employ both in her training, Mnouchkine makes high demand of her actors both physically and mentally to be transformed by the demands of the mask: "You are to yield to the mask, it will never yield. So you have to respect it, love it. If not, it is as though you don't recognize that these masks have a history, a past, a divinity [...] You have to make a journey toward them" (Féral 166). Thus a transference of meaning from the mask to the actor takes place, allowing for the cultural markers of the mask to be inscribed on the body of the

actor. Judith Miller notes how the actors are truly transported by their work with masks:

Mnouchkine feels that in permitting the mask to come alive through his or her body, the actor is also transported, becoming a kind of divine presence. In mask work, actors are required to renounce their egos, lose their self-consciousness and give up the boundaries that anchor them in place, time, and class. They liberate themselves from the markers of Western identity. Thus not only do “masked” actors strengthen the sense of ritual in a Mnouchkine production, but by prodigious physical displays necessitated by the integration of masks, they become ciphers to another emotional sphere (Miller 38).

Furthermore, the integration of masks allows them to become ciphers to another cultural sphere, which allows the masks to transcend and universalize theatrical innovation. This is done by the way the foreign signifiers are not only inscribed, but transformed onto the body of the masked actors. Their liberation from Western identity does not confirm an erasure of the actor’s past and cultural memory, instead there is a fusion of the mask’s cultural markers with the actor’s own. This is why Mnouchkine finds that the mask has the ability to bring actors to the level of the unknown in order to create something new. She explains: “we are starting again from zero. We never see ourselves as making use of some acquired knowledge in the domain of mask work. The greatest knowledge one can acquire is to know that there isn’t any” (Mask 111).

Additionally, the mask acts as a common element that facilitates the emergence of a performative language which transcends the particularities of

each unique tradition. In Josette Féral's article, "A Lesson in Theatre: A Mnouchkine Workshop at the Soleil," which chronicles her participation in the actors' workshop for *l'Indiade*, Féral notes that she found, "during the course of improvisations that masks from *commedia dell'arte* and from Bali marry well and adhere to the same theatrical laws" (164). Despite the divergence in cultural significance, as theatrical devices, both the masks of *topeng* and *commedia dell'arte* become universal in how they are implemented in Mnouchkine's productions, thus transcending their cultural differences. Therefore the form that these masks adhere to is what makes Mnouchkine's use of them transcultural. Additionally, since "no content can be expressed without form" (Mnouchkine Mask 109), the masks provide the foundation for her theatrical performances to be conceived. Whereas Asian theatre practices in general are the basis for her work in the *Shakespeare Cycle* since "Shakespeare lived in an era of theatre in which it was not the theatrical form that was strong [and] Asian theatre [is] where the very origin of theatrical form is" (Mnouchkine Shakespeare 93), mask work has become the first point of attack in the expression of all her transcultural theatre due to its ability to transform fixed signifiers on the body.

This transformative ability of the mask puts great demands on Mnouchkine's actors' bodies. Mnouchkine affirms that when working with masks, "[i]t is an exhausting task, which leaves neither their bodies nor their souls intact; an athletic task, for the body, the imagination, the heart and the senses" (Mask 109). Theatre scholar, Sarah Bryant-Bertail reveals this to be another important component of Mnouchkine's methods which Mnouchkine calls the '*écriture corporelle*'. Bryant-Bertail describes this concept as: "a writing

with the body, a gestic vocabulary of signs that reappear throughout the plays, not just delineating a style or illustrating the text, but haunting the ongoing action so that there can never be the sense of a pure present” (181). Thus performing bodies are experientially inscribed with traces of past work which influence what is created in the present. Such writing on the body can even encompass the bodies of statues that inform the perception of the performing ones.

In Brian Singleton’s production review of *Les Atrides* (1990-3), he examines how Mnouchkine’s use of transcultural signifiers create intertext within the performance. One such element is the inclusion of a ‘terracotta army’, found in a pit that the spectators view before attending the performance, in which the army is dressed identically to the performers on stage. For Singleton, this army becomes a cultural signifier for, in his own terminology, ‘the Orient’ since, “[they] are a well-known trans-cultural sign signifying the Orient, and a lost civilization” (20). The army bears resemblance to China’s own ‘Terra Cotta Warriors and Horses’, which were sculpted and placed in the tomb of the first emperor of China, Qin Shi Huang, to protect him in his afterlife.⁵ There are similarities between these two armies as the characters in *Les Atrides* are from the classical Greek plays by Euripides and Aeschylus, who both write of life and war in Ancient Greece. The code-switching of cultural signifiers from China to Greece provides the gateway into how Mnouchkine creates her transcultural productions. Singleton explains this as follows:

Here the Asian sign-systems were used to signify the site of apocalyptic Western power struggles and suffering. Ancient Greece was represented by the narration of myth and legend, Asia

by theatrical artefact. The signified of the theatrical sign were established as equivalents to the connotations of the textual signs in Greek mythology. (20)

This has some parallels to Pavis' concept of the *inter-corporeal*, which finds that the body is culturally inscribed. When the "actor confronts his/her technique and professional identity with those of the others" (Interculturalism 15), he is also confronted with other cultural identities. Both these theories presented by Mnouchkine and Pavis concerning the body provide the platform for jumping into a more informed critique of how such confrontations, and possible doubling with other cultural signifiers, can create a more dynamic performance through the border crossing of the actor during training and rehearsal.

Cláudia Tatinge Nascimento's book, *Crossing Cultural Borders Through the Actor's Work* (2009) furthers this engagement when she asserts that: "As a border crosser who actively embodies cultural hybridity, the actor is an agent in the intercultural theatre-making process" (18). This argument, I believe is exemplified in Mnouchkine and Théâtre du Soleil's production *Tambours sur la digue* (Drummers on the Dam/Dike, or Flood Drummers) (1999). Hélène Cixous, Théâtre du Soleil's resident playwright, wrote this narrative that presents the folkloric tale of flooding in China, which led to the breaking of a dam in the lower class villages to save the upper class citizens, to explore the more universal topic of power and society. For this production, Mnouchkine fused the Asian theatre traditions of Korean drumming, Vietnamese water puppetry (*mua roi nuoc*), Chinese Taipei-glove puppetry (*budaisi*), and Japanese doll puppetry (*bunraku*) to transform the French marionette tradition. The dominant visual elements found in this fusion of puppetry traditions are the

bunraku dolls. However, instead of using lifeless *bunraku* dolls that involved the use of up to three separate manipulators, or puppeteers, Mnouchkine decided to have the actors perform as life-sized dolls themselves, to be manipulated by one to three other actors playing puppeteers. Thus the cast was divided into actor-dolls and actor-puppeteers. Two forms of doubling therefore take place in this performance; the theatrical doubling of actor-as-doll/puppeteer, and the cultural transmutation of the *bunraku* doll as signifier for the French marionette.

This doubling is most evident in the battle scenes as both the acts of killing and dying involved a dynamic relationship between the manipulators and actor-dolls. Since, “[i]n these moments of prodigious physical action, the crucial ensemble work was undeniable. A form of non-individuated choral body emerged” (Miller 98). Stripped of their freedom or right of agency, the actors in the troupe achieved an extreme level of discipline as they worked as a collective, a hive mind where the bodies were no longer slaves to their emotions, but cogs in the overall machinery of the envisioned scene. This absolute control blurs the lines between actor and puppet, the live and the inanimate. Additionally, Mnouchkine transforms the French marionette into a signifier that underlines the foreignness that the actor inhabits, through the use of Asian stylization borrowed from Korea, Vietnam, China, and most evidently, Japan.

This foreignness is underlined by the act of forcing this hybridization of international puppetry aesthetics and techniques onto the live body. This includes “the ritual of creating layers of death and resurrection, true of all great puppet theater” (Miller 96), which further blurs the lines of reality for these actors who are acting as dolls. Since the actor-dolls embraced the act of going limp when there were no longer ‘performing’, allowing the actor-puppeteers to

exit with them off stage in the traditional manner of *bunraku*, and I would assume all puppet traditions, the identification of such theatrical structures, “encouraged the public’s unsettling acceptance of ‘real’ puppets and ‘real’ puppeteers, the *koken*⁶ no longer seeming like doubled wraiths of the actor/puppets” (Miller 96). The agency of the actor-doll is stripped in such instances, whereas the illusionary hierarchy of the master puppeteer is given strength. These scenes manipulate the spectators’ expectations further, making them question what bodies are live, and which ones are not. This is also incredibly hard for the actors to perceive themselves.

Nascimento makes use of the terminology of ‘foreigner’ and ‘foreignness’ to discuss these matters of estrangement for the actors. She contends that ‘foreignness’ allows for:

the actors involved in the creation of an intercultural performance experience a twofold relationship [...] a situation of *simultaneous estrangement*: at the same time that this performer is seen as foreigner by her social and professional environments [and spectator], *she also perceives* these environments and her environments as unfamiliar. At times, she is also acutely aware of her position as a stranger. (Nascimento 9)

Without a doubt the actors would become strangers to their shifting identities as lifeless dolls or false puppeteers and professional actors. In addition to this theatricalization of puppetry, the act of borrowing from Asian puppetry tradition adds another cultural dimension to the production process. The theatrical choice of puppetry and aesthetic choice of borrowing from a variety of Asian theatre traditions in conjunction with reconceptualizing the puppetry

genre with actors' bodies, brings the discussion of intercultural performance back to the corporeal.

Mnouchkine takes this negotiation concerning the body to another level in the last spectacular scene of *Tambours sur la digue*. Bai-ju, the elderly puppet-maker from the village is the only character not enveloped by the flooding and is seen fishing out miniature replicas of the play's actor-dolls from the flood waters. He then places them on stage, staring out at the spectator as the play closes. These smaller puppets emphasize the in-between space created by the actor-dolls inviting the audience to actively engage with the stage. It allows for the spectators to negotiate their own existence with respect to the reflection that these puppets represent. Such shifting perspectives divide the focus of spectators as they negotiate their own corporeal presence by negating the actor-dolls and puppets represented on stage. They are alienated by these mediated bodies since, "when we watch the puppet body on stage we become aware that we are moving into areas that we do not habitually perceive" (Wagner 131). This is evident in the dual presence created by the actor-dolls, and I would like to add actor-puppeteers, alludes to "the inseparable connection between the work of art and the artist," and in the case of puppet theatre, "draws the audience into the richly suggestive space between animate and inanimate, where what is alive for sure is the act of theater itself" (Miller 101). This is explicit in *Tambours sur la digue*, as questions remain concerning how the bodies of the actor-doll and actor-puppeteers are in a constant state of transition, or as Mnouchkine states in reference to any work with masks, "a permanent state of crisis" (Mask 110). The actor is always actively aware that they do not inhabit a fixed identity, rather they are always shifting in and out from multiple identities. They are neither a

puppet nor an actor, and more specifically, they are not a marionette nor *bunraku* doll, they are always in a state of becoming something or someone else.

From an intercultural perspective, this state of crisis and becoming lends itself to the nature of hybridization on the body of the actors. Performance theorist and actor, Stephen Snow, investigates the hybridized forms of theatre through the lens of several theatre artists working with Balinese theatre traditions in his article, "Intercultural Performance: The Balinese-American Model" (1986). He contends that hybridization is "the core issue of interculturalism," since its process of creation is similar to the development of any Creole language (205). This is because any "[C]reole language, despite its mixed inheritance [...] must be regarded as a primary language: the hybrid has become a new species" (Winnom qtd. in Hymes 111). Thus Mnouchkine's Creolization of international puppetry traditions found in her actor-dolls and actor-puppeteers provides the platform for *Tambours sur la digue* to become a transcultural performance. Kate Bredeson notes in her review of the production that the 'puppifying', what Bredeson terms as the transformation of Mnouchkine's actors into living-puppets, allows for the story of *Tambours sur la digue* to become universal and transcend cultural borders. Unlike Mnouchkine's previous use of Asian theatre techniques and elements in the *Shakespeare Cycle*, where the techniques and elements were used to maintain the foreignness of Shakespeare's text, the Asian influence and hybridization allows for the audience to be pulled into the story. This is because Bredeson believes that, "[t]he figures on stage can be projected upon and reimagined in any context; the Chinese parable is easily expanded to resonate for all people in all times and cultures. By puppifying her characters, Mnouchkine erases their specificity and cracks open

the universe of the play” (140). Here Mnouchkine’s form to express her content is through her Creole actor-puppetry. This act of transcendence is also due to the fact that the style of theatre that Mnouchkine creates is utopian.

French theorist, Jean-Jacques Roubine explores this notion of Mnouchkine and Théâtre du Soleil’s theatre as Utopia in his article, “The Théâtre du Soleil. A French Postmodernist Itinerary” (1991). Throughout the article, he discusses how Théâtre du Soleil’s ability to create such innovative theatre performance lies in a postmodernist ideology in which he focuses on memory, cross-cultural practices and incompleteness. I find these to be the pillars for her tendencies to journey towards Asia for inspiration, her core discipline of mask work, and ability to reconceptualize the puppetry tradition. The masks and actors’ bodies are endowed with cultural pasts and memories that permeate throughout their entire existence, no matter how much they transform and transcend borders. As visually evident, Mnouchkine and Théâtre du Soleil continually look and border cross to Asia for the revival of their own theatre tradition, which has become a staple in their theatre creation. Lastly, and I believe most importantly, is the ideal of incompleteness. This is very true in the case of *Tambours sur la digue*, as according to Mnouchkine’s former Théâtre du Soleil’s collaborator, Jean François Dusigne, Mnouchkine felt that the “actor must never be satisfied with what he has invented, otherwise he fails to follow the progress of the performance and is liable to find himself discarded” (136). Thus the actors must always be in a state of becoming. For these reasons, I agree with Roubine when he states that the Théâtre du Soleil “wants and tries to incarnate an idea of theatre [... a]nd that is why this company works upon

memory, upon crosscultural practices and upon incompleteness: a Utopian is always elsewhere, in the past in a foreign paradise, in the future” (81).

Thus this ideal of a utopian theatre that transcends all social, political, and more importantly for a discussion on interculturalism, cultural borders, makes Mnouchkine and Théâtre du Soleil the perfect example of transcultural performers. However, their cross-cultural borrowings and transmutations which create exquisite theatricalization do present some critical issues to the content that they express. As previously mentioned, Dasgupta finds that Mnouchkine’s approach to Shakespeare invokes some Orientalist tendencies. Regardless of, “[s]tylistic innovations, howsoever exquisitely fulfilled-as in these Orientalized transpositions of Mnouchkine’s—fail to generate an experience of an intellectual order” (Dasgupta 84). Additionally, for *Tambours sur la digue*, contemporary theatre and film theorist, Julia Dobson found that despite the excellent choice of human puppets, “the beauty and gestures [of the human puppets] draw the attention away from the verbal and narrative elements of the performance” (346). Carol Fisher Sorgenfrei is even more curt with her own review of *Tambours sur la digue*, blatantly accusing the writer, Hélène Cixous, of creating a narrative that “is disturbingly orientalist”. This is due to its portrayal of extremely violent and irrational characters who “have the penchant for whipping out their swords at the slightest provocation to disembowel themselves or each other” and an inauthentic rendering of Japanese narration techniques which appears to be, “[i]ntentionally deliberate, highly enunciated speech [that] slows down an already labored script” (256). Furthermore, even though I identify the *topeng* and *commedia dell’arte* masks because I believe they inform Mnouchkine’s intentions to produce a cultural product that is endowed

with a variety of theatre practices from a multitude of cultures, I also find there to be a flaw in the reception of these masks by the audience. Due to the spectacle that Mnouchkine creates through costumes, sets, and movement, the audience will most likely not be able to read them within their cultural context, so her intentions will be lost in the reception. This is a con to Mnouchkine's work, as her intent can easily be lost and distracted by the fantastical imagery she creates which can undermine her desire to produce something that celebrates cultural differences while still communicating a story across borders. There is a heightened sense of mythic beauty that is associated with all of Mnouchkine's borrowed Asian elements that I also find to borderline an orientalist approach, however, in the case of Mnouchkine and her work with Théâtre du Soleil, they are in a place of incompleteness and experimentation, where perfection is not the goal. Instead, her elegant weaving of Asian techniques with Western avant-garde experimentations act as an 'organic hybridity', to borrow from Lo and Gilbert's terminology, that stabilizes her performances, which is a technique she favours. Rather than exploding the differences and confrontations of culture in the final product of her theatre performance, Mnouchkine works with Théâtre du Soleil to create seamless experimentations that presents the audience with a more naive representation of the clash of cultures. The only element in her productions that intentionally combats her use of Asian elements, is the use of the French language. The French language creates a disjunction between the visuals and verbal that reminds the audience that they are not watching a purely Asian performance, rather the words allow the spectators to firmly remember that the performance is a product of French culture as well. However, with language being the only

prominent point for the clash of culture, it is evident that within the continuum postulated by Lo and Gilbert, Mnouchkine tends to be towards the extreme of 'organic hybridity'.

Concerning Chong's point on whether or not the outsider has a better understanding, I believe in the case of Mnouchkine, it can be concluded that she fully understands how to theatricalize any foreign culture. She is a highly disciplined and creative artist who is always in search of innovative ways to rejuvenate and recreate theatre, be it European or Asian. For her, it is not an issue of reproducing a flawless replica of either of these theatre cultures since, "[n]othing is invented, nothing is created, everything is transformed" (Mnouchkine qtd. in Roubine 81). Overall, Mnouchkine challenges the spectator's normative structures and reworks traditional frameworks through the elegant weaving of cross-cultural exchanges. As compelling as the visuals found in Mnouchkine and Théâtre du Soleil's offerings are, an investigation into the confrontational nature of 'intentional hybridity', which can be found in the explosive avant-garde work of Shūji Terayama and Tenjō Sajiki, will provide a fruitful comparison. Furthermore, it will develop a more complete analysis of the broader subject matter of intercultural theatre, by focusing on the other two subcategories of intercultural theatre presented by Lo and Gilbert: *intracultural*, and *extracultural theatre*.

Having founded both their collaborative theatre troupes in the 1960s and seeking the reinvention of their own culture's theatre traditions, both Ariane Mnouchkine and Shūji Terayama traveled often, producing their cross-cultural productions internationally. This is where the similarities between Mnouchkine and Terayama end. The elegant interpretation and hybridization of Asian theatre found in Mnouchkine's work with Théâtre du Soleil can be found in the other extreme to the performances of Terayama and his troupe Tenjō Sajiki. Terayama takes intercultural exchanges in theatre to an aggressive and exploitive terrain through his integration of Euro-American avant-garde techniques. Such exchanges place him within the realm of the avant-garde, however this is a contested designation. Japan has its own avant-garde tradition from the 1960s known as *angura*, the tents of which Terayama did not categorically fall into. The tradition of *angura* thematically focuses its creation on a nostalgic vision of a pre-war, pre-modern Japan. In the case of Terayama, he becomes an outsider from this tradition by the use of Euro-American avant-garde techniques. *Angura* artists, such as Kara Jurō, founder of the Situation Theater, and Suzuki Tadashi, founder of the Waseda Little Theater, were moving away from the modern Japanese theatre practices of the time, which were greatly influenced by extra-cultural theatre practices. They felt that the revitalization of their own history was needed to reclaim the premodern imagination and legacy of their past (Goodman 259). One of the most notable *angura* critics, Senda Akihiko, branded Terayama as "the eternal avant-garde" (qtd. in Goodman 262). Japanese literature and theatre historian, David G. Goodman, affirms this by stating, "Terayama conceived himself in the classic mold of Dalí, Lautréamont, Breton, Buñuel, Artaud, and Fellini" (262).⁷

However, Terayama still uses many Japanese theatre techniques as the foundation for all his work, no matter how skewed they may be, which places him as an evolution of these classical avant-garde molds. As an outsider to both the Japanese and Euro-American avant-garde traditions, I believe that it is only fitting that his cross-cultural practices place him within the categorization of Lo and Gilbert's intercultural.

Terayama's strength as an intercultural theatre practitioner lies predominantly in his intracultural process. His intense reconceptualization of his own culture's theatre traditions such as the dance-dramas of *kabuki*, historical epics of *noh*, and puppet tradition of *bunraku*, paved the path towards the creation of his politically charged performance events. This is evident in his visuals as he juxtaposed his costumes, often mixing traditional kimonos found in *kabuki* on one character, with contemporary street clothes on another, and a nude character to display the deviance of Japanese sexuality.⁸ I propose that this reconceptualization of Japanese traditions in conjunction with the borrowing of Euro-American avant-garde techniques of the 1960s, which employ physically aggressive strategies to force the participation of the audience, create extracultural productions. I postulate this, even though Lo and Gilbert define extracultural theatre as the "converse of intraculturalism," they additionally note that "extracultural theatre always begs questions about the power dynamics inherent in the economic and political location of the participating culture" (38). Terayama's work with his avant-garde troupe, Tenjō Sajiki, pushes the political and social codifications for obedience inherent in Japanese culture, thus creating extracultural production through his intracultural foundation. I will evaluate this through an investigation of his reconceptualization of the *kurogo* (or *kuroko*,

depending on the English translation) stagehands found in the *kabuki* tradition who act as one of the main elements of his intracultural foundation.

Additionally, Craig Latrell's article "After Appropriation" (2000), which tackles the somewhat neglected position of intercultural exchanges where European culture is the source culture, to borrow from Pavis' hourglass model terminology, will aid in providing a framework for my investigation into how Terayama creates his extracultural productions.

The traditions and history connected to Japanese theatre are broad and varied. Although I can only touch upon the surface elements of Japanese culture in this context, my readings of experts who have spent years researching the lineage of Japanese theatre traditions, such as David G. Goodman, gives me the footing to present an introduction into how Terayama's intracultural practices create his theatre framework. Another writer that provides me with this footing is James R. Brandon. Through his research, he finds there to be a trend for Japan to oscillate between self-containment, thus advocating an intracultural approach, and active engagement with extracultural practices to enrich and revitalize Japan's own traditions. He uses the terms 'familiar' and 'foreign' to describe this oscillation between intraculturalism and extraculturalism and evaluates the relationship between such terms in a theatrical context. First, Brandon notes that his chosen terminology of 'familiar' and 'foreign' presents the possibility of looking at intraculturalism and extraculturalism within a continuum, rather than as purely opposites. Since there are, "varied distance from self," a multitude of degrees concerning familiarity and foreignness exist, therefore, "[s]ome theatre may be only slightly foreign, some may be totally foreign" (Brandon 94). For example, French-Canadian theatre may be slightly

foreign to an Anglophone, due to the language barrier, however the cultural context is more familiar in comparison to a completely foreign performance of Beijing Opera. Due to these degrees of 'familiar' and 'foreign', there is a tendency for theatre to "emphasize and de-emphasize cultural uniqueness" (Brandon 94). When cultural uniqueness is emphasized, overt representations of a single theatre culture is easily assessable through such visuals as costumes and set design. When more subtle techniques, such as acting techniques and methods of storytelling, are implemented, there will be a degree of foreignness, however it may not be as easily identifiable. Subsequently, the training of the actor and the choice of storytelling may be integrated into the domestic product in a way to make it difficult to distinguish the foreign from the source. The degrees of 'familiar' and 'foreign' must be taken into account when addressing the intentions of the audience as well. The spectator oscillates between wanting to see something exotic and finding the elements that transcend cultural differences. Lastly, Brandon addresses "the element of time" (95). Simply stated: "A theatre that is foreign the first time we see it becomes increasingly familiar with the tenth or the hundredth viewing" (Brandon 95). Thus, when the 'foreign' becomes 'familiar', it will eventually become a part of tradition. However, what happens when the opposite takes place? What is produced when the familiar is made foreign? Brandon identifies this as the point of departure for intraculturalism. He describes it as a journey which "takes the theatre artist back through time in search of once 'familiar' modes of thought and behaviour that have, through the passage of generations, become lost, discarded, 'foreign'" (Brandon 95). This is where Terayama's intracultural process begins.

To examine this process, I will focus on one of the main Japanese theatre elements reconfigured by Terayama: the Japanese stagehands known as *kurogo/kuroko*. Found specifically in the *kabuki* tradition, these stagehands act as on stage assistants who do not interfere with the action played, rather they aid in the progression, whether by assisting in costume changes or prop retrieval or removal. These stagehands are clothed entirely in black, including a black hood that drapes over and covers their face completely. Their manner of dressing entirely in black gives them the appearance of being shadows, which provides the illusion that they are invisible. Terayama takes these stagehands and transforms them into “invisible forces of destiny” (Sorgenfrei Unspeakable 77). This is most evident in one of his earlier experiments, a one act play entitled, *Inugami: The Dog God* (1969), where Terayama allows his *kurogo/kuroko* to “[break] out of their traditional roles to become choral performers, puppeteers, and representatives of inescapable destiny” (Sorgenfrei Inugami 165). Thus the once familiar *kurogo/kuroko* are further removed from *kabuki*, as it is integrated into Terayama’s avant-garde’s performances. He purposely accentuates the foreignness of the *kurogo/kuroko* by skewing the theatre tradition. However, this reconceptualization of the *kurogo/kuroko* in *Inugami* is quite mild in comparison to the aggressive force that he transforms them into for his production of the *Heretics* (1971).

American actress, Jennifer Merin’s observation of the *Heretics* performed in 1971 at the Nancy International Festival in France, details how the *kurogo/kuroko* troupe members play dual roles of enforcers through silence and overt agitators before the actual ‘play’ begins. Whereas certain *kurogo/kuroko* troupe members acted as silent bodyguards at the entrance to the theatre, “[o]ther

Kuroko move aggressively among the audience, shouting to one another in Japanese, giving fierce and threatening yells, shoving against and provoking spectators by shining lights into their eyes” (Merin Jashumon 105). The story that Terayama narrates once the ‘play’ has officially begun continues with this theme of ‘invisible forces of destiny,’ as it primarily focuses on the journey of two characters searching for the fulfillment of love: one being a young woman, Filial Daughter White Chrysanthemum, who seeks her long-lost father; and Yamataro, a young man desperate to wed and have intercourse with Yellow Rose, a beautiful prostitute. Both are denied such pleasures as White Chrysanthemum is raped by her father when she reveals herself to him, and Yellow Rose denies Yamataro any sexual pleasure, instead tormenting him with her naked body and sleeping with other men. This cruel treatment by Yellow Rose is an act of revenge against Yamataro’s mother, Orgin who was the one who sold her maidenhood to the brothel where she became a prostitute. All of these characters are unable to make their own decisions, instead they are explicitly manipulated by *kuroko/kurogo* puppeteers, in a similar manner to Mnouchkine’s *Tambours sur la digue*. However, there is one difference between Mnouchkine’s and Terayama’s puppeteers: his puppeteers are not able to maintain complete control of their human-puppets.⁹ This is most evident when Yamataro becomes so infuriated that his *kuroko/kurogo*, who will not allow him to attack the men sleeping with his wife, that he in turns attacks him. The stage directions are translated as follows:

YAMATARO begins to manipulate his own strings, pulling his
KUROGO toward him and trying to walk by himself. But the
KUROGO have other ideas and pull YAMATARO as they wish.

Thus begins an invisible tug-a-war between the two forces. The KUROGO and YAMATARO each pull violently at the strings, but YAMATARO is stronger than the KUROGO. Gradually, he is able to pull the strings closer to him. YAMATARO grabs a KUROGO by the neck and strangles him. He rips off the KUROGO's costume and stands erect. The theatre becomes lighter.

(Terayama Heretics 257)

There is a heightened hyper-reality between the actor-doll and actor-puppeteer's relationship that is not found in Mnouchkine's production. Terayama allows for the *kurogo/kuroko* to slip in and out of their supposedly fixed roles.

This notion that freedom can only be obtained by physical means is also supported by the text, as Yamataro also declares his freedom as: "Once the *kurogo's* strings are cut, your body becomes free. I am no longer Yamataro. I am no longer Orgin's son" (Terayama, Heretics 257). The culmination of such engagement with the social constructs through physicality is further revealed in the conclusion of the play. One of the member's final speeches' sole purpose is to get all the *kurogo/kuroko* troupe members to disrobe and reveal their 'true' identities, which are deemed to be mere fabrications. Subsequently, individual speeches by the de-robed members, in multilingual address (French, English, Japanese) take place to invite the spectators to start "a revolution in the theatre" which Merin describes as follows: "They urge the audience to stop watching and make their own play, their own lives. [...] Some members of the audience leave the theatre, or go up onto the stage, or remain in their seats [...] Some people dance and embrace each other" (Jashumon 115). By removing all spatial and corporeal dividers that the spectators are traditionally used to, they become

actively engaged with the destruction of the theatrical illusion. The cathartic release of destroying this illusion is undoubtedly associated with how the role of the *kurogo/kuroko* represents the oppressive constructs of society. This reconceptualization of the *kurogo/kuroko* allows the spectators to become active participants and accomplices within the revolution taking place.

The familiarity of the *kurogo/kuroko* becomes almost obsolete, as Terayama pushes the boundaries of the traditional role of the *kurogo/kuroko* into a completely foreign zone. The extracultural influence and borrowing is evident due to how the reconceptualization of the *kurogo/kuroko* is heightened by the Euro-American avant-garde traditions of the 1960s, such as Happenings, which are all about physically engaging the spectators.¹⁰ Additionally, the incorporation of a multilingual address to the audience manipulates the sense of the 'familiar' and 'foreign' as not all will understand every language being spoken, thus escalating the prominence of both the familiar and foreign languages. To further this discussion into the elements of extraculturalism, I turn to Latrell's analysis of cultural borrowing from an 'Eastern' point of view.

Latrell comments on how the dominant perspective held by such theatre practitioners as Rustom Bharucha and Patrice Pavis' focus on the power imbalance between Eastern and Western cultures in interculturalism maintains a limited definition which keeps "the spotlight firmly focused on the West—'their' ultimate attempts at interculturalism [then] must be motivated by 'our' former colonization" (Latrell 45). This reinforcement of an 'Us versus Them' dichotomy, places a passivity onto the role of the culture being borrowed from, however when the culture that is being borrowed from is from the 'former colonizer', to borrow from Latrell's terminology, can they be considered a victim of

appropriation? By looking at these exchanges through the lens of ‘borrowing’, Latrell proposes that “such complicated interactions between borrower and borrowed are the rule rather than the exception, and narratives of passivity and neocolonialism have little place in this kind of creative activity” (47). Thus for Latrell, the discussion surrounding the broader spectrum of interculturalism, which includes transcultural, intracultural and extracultural, is more about the creative process rather than a negotiation of political, social and cultural power. The complexities of such cultural borrowing are immense, and Latrell breaks them down into three categories comparable to how the previously mentioned critics in Chapter One theorize interculturalism.

First, Latrell presents ‘contextless borrowing’, which is what Bharucha condemns Euro-American interculturalists of advocating. This type of cultural borrowing is condemned for being purely about aesthetics versus content, as it involves the borrowing of cultural content without regard to the original context, and therefore is “vilified as looting, plunder or pillage” (Latrell 48). Yet, Latrell notes that such borrowing transforms the original meaning into something new since all artistic innovation appropriates. This is best illustrated through his artist as magpie analogy which identifies, “[a]rtists are attracted to novelty, and like magpies they take what looks bright or flashy or interesting without really caring about the intended meaning” (Latrell 49). Alternatively, the intended meaning is only codified in relation to the individual spectator’s own cultural experiences. Second, Latrell examines what I would call ‘transplantation’ and ‘remediated borrowing’. This type of borrowing is more focused on the adaptation of styles and forms. For example, the popular staging of Ibsen’s *A Doll House* (1879) performed in Japan in the early 1900s would fall

into this category. Additionally, Latrell uses the example of Indonesian realism which is an acting style that has evolved since the 1950s due to the infusion of Stanislavski's method of realism with traditional Indonesian practices. This syncretism created a remediated hybrid form that can be correlated with Marvin Carlson's own views of interculturalism as when "the foreign and the familiar create a new blend, which is then assimilated into the tradition becoming familiar" (50). This resonates with Snow's reference to intercultural theatre as the equivalent to Creole language. Third, Latrell examines the act of borrowing technology from another culture to transform the theatre space. He uses the introduction of sound equipment into rural Indonesian theatre as an example of how the performance is reshaped, stating that it "has coincidentally yet profoundly reshaped the form, which in turn has adapted itself to accommodate the equipment" (53). This type of cultural fusion allows new media to reconstruct the traditional space. However, the terminology used by Latrell is somewhat questionable as he places technology into the realm of the cultural. Can technology be considered a cultural element? From a sociopolitical perspective, this does hold some truth, as only countries with economic means are able to afford the internet. Despite this debatable categorization of technology as culturally endowed, the culmination of these categories reveals that cultural borrowing is not restricted and is instead fluid as Latrell proclaims in his conclusion: "the relation between the introduced element and the theatrical form is complex and reciprocal, rather than simply one-way" (54). Although this optimistic perspective associated with such negotiation alludes to the possibility of equality, this may be too optimistic as political power imbalance still underlines the cross-cultural exchange. Ignoring point one of

Latrell's framework, I will focus on points two and three to examine Terayama's oeuvre, to show how his work transitions into the extracultural after his intracultural foundation.

An exceptional example of 'remediated borrowing' found in Terayama's oeuvre would be in the first play performed by his troupe Tenjō Sajiki, *The Hunchback of Aomori* (1967). *The Hunchback of Aomori* is a sadistic reinvention of Sophocles' *Oedipus Rex*. In Terayama's reworking, the character of Jocasta is transformed into Matsu, a wealthy, but tyrannical serial rapist who invites weary traveling young men to her home to rest, and then ravages them on the same grassy hill where she herself was raped as a young maidservant. She was consequently married to her rapist, the son of the wealthy family that she was employed by, and gave birth to a hunchback that she then gave to a servant to kill. Matsukichi, an orphaned hunchback searching for the mother that abandoned him, wanders into Matsu's home and becomes another victim to Matsu's cruel rapes, despite the fact that it is insinuated that he is her son. Thus Matsukichi represents the character of Oedipus. The father figure is eliminated from this remediation of *Oedipus Rex* because he died from cholera before the birth of his son. This tale lends itself to the 'Ajase complex'¹¹, which acts "as a culturally appropriate substitute in Japan" for the Oedipus complex, as it focuses on the relationship between mother and son, rather than father and son (Sorgenfrei Unspeakable 60). However the plot of the *Oedipus Rex* tragedy versus the complex is what I am investigating for the purpose of this discussion. This is because I agree with Sorgenfrei's observation that "by creating a parody of a Western classic, Terayama implies his target is the West" (Sorgenfrei Showdown 120).

From Sorgenfrei's perspective, Matsu represents 'Japan', and her rapist, the wealthy young man, represents the 'West'. For Sorgenfrei, this analogy works because, "Japan was economically and spiritually raped, forced to become the whore of the rich man's family. Though lavished with material wealth, she lost her soul; filled with hatred for the rapist, she nonetheless was consumed with desire to mimic him, to merge with him, to be subsumed by him" (Showdown 120-121). From these observations, for Sorgenfrei, Japan "[becomes] a grotesque parody of the West" (Showdown 121). This analogy I find is supported by the choice of costume for Matsu. Terayama explicitly states in his stage directions that Matsu "is fifty years old and dressed in ugly finery, reminiscent of the culture of Rokumeikan" (Terayama, Hunchback 180). The culture of Rokumeikan, according to Sorgenfrei involves "Japan's newly discovered intoxication with the west" (Unspeakable 72), which is found historically in the Meiji period (1868-1912). This was propagated in the Rokumeikan Hall¹², which was built in 1883, and held parties with dignitaries from other countries. During these encounters a strange cultural exchange would proceed as "Japanese wore fantastic parodies of western historical costume, and Westerners reciprocated by parodying Japanese or other exotic garb" (Sorgenfrei Unspeakable 72). Nothing is left purely Japanese or Western. This transference between both cultures leaves the guests looking culturally confused. Furthermore, the choice of casting, transvestite cabaret singer, Maruyama Akihiro as Matsu for the premiere propagates this 'grotesque parody'. All of these factors push the boundaries concerning the conflict of normative structure through opposing national and gender identities placed upon a single body, thus perpetuating that "both gender and nationality are social

constructions” (Sorgenfrei Unspeakable 72). Terayama thus pinpoints the area of conflict, the assumption that identity is fixed, and explodes the possibilities for foreignness exponentially.

Latrell also mentions the idea of ‘transplantation’ in the second point of his article. Terayama does this in two different ways within his North American production of *Mink Marie* (Cafe La Mama, New York 1970), an adaptation of his *La Marie Vision* (1967). First, the transposition of the original text to incorporate more Christian symbols, which made the text more familiar to the North American audience. Secondly, the integration of North American actors into the performance. Just as Mnouchkine does, Terayama makes demands for highly disciplined actors to incorporate foreign training into their repertoire, however he instead brings the foreign elements to them, rather than having them travel to the foreign culture.

The story is carried by Mink Marie who claims to be the ‘mother’ of Kin’ya, a recluse boy obsessed with butterflies, however, Mink Marie is in fact a homosexual man in drag. The nightmarish reality of Kin’ya true conception is that he is a product of rape. His birth mother was the victim of revenge implemented by Mink Marie. As a young boy, Mink Marie was humiliated by Kin’ya’s mother when she revealed that Mink Marie was not the girl he presented himself to be. As revenge for this humiliation, Mink Marie arranged for Kin’ya’s mother’s rape by another man. After Kin’ya’s mother died giving birth to him, Marie adopted and raised the child as his own so that he could enact his revenge to the fullest by turning the pure and innocent Kin’ya into “a fleshy trashcan of sex muck” (Terayama, Marie 219). The play’s climax is reached with the death of the distraught Kin’ya, who through the revelation of his

identity and his confusion over his own sexual desires, allows himself to be strangled to death by the object of his sexual desires, Butterfly Girl. Through this death, he is resurrected by being dressed up as a doll with a wig and dress, fashioned in a similar manner to Marie, alluding to a bastardized version of the resurrection of Christ. Thus the transference of cultural symbols as seen in Mnouchkine's terra cotta army from *Les Atrides*, parallels the incorporation of Christian symbols in this Terayama production.¹³

The casting of this play is almost as complex as the story. Mink Marie is characterized as “a naked hairy man [who] strides across the stage, carrying a gorgeous dress and a woman's wig” as well as possessing “a face of such great beauty as to deceive God himself” (Terayama, Marie 197). The entirety of this production revolves around distortions of gender realities. Terayama had strict criteria for an all male cast for the speaking roles, whether they were female or male characters, however he did “cast four women ‘to act as mediators with the audience’” (Sorgenfrei Unspeakable 132). This misogynistic demand to keep the female members of the troupe silent is something that definitely made his work further controversial especially to any female or feminist spectator. Regardless of the treatment of women in this production, the process of one particular female American member, Jennifer Merin, is crucial to understanding Terayama's extracultural performances.

According to Merin, she played the silent role of the Angel from Hell in *Mink Marie*. Her duties included the task of spending “the better part of a longish first act in relentlessly pursuing the task of sweeping the floor” (Liberating 36). Merin's experience working with the troupe illuminates the various ways in which the body is culturally endowed and thus when in conflict

with other cultures can open up further dialogues on cultural exchanges. This act of sweeping by Merin was done in the Japanese tradition of *noh*. Its slow deliberate movements reveal the intensity of Terayama's actor-training, as Merin recalls the abstract nature of sweeping both physically and mentally awakening: "[b]ecause this activity, in and of itself, was so elementary and abstract, I had used all my imagination and energy resources to justify the action and make each moment as specific as possible" (Liberating 36). Within this example, the Stanislavski acting method of finding the 'inner truth' is placed in juxtaposition to the alienation of the foreign *noh* technique imposed on her body. The body cannot forget its history since, "[t]he body-culture of any actor cannot be separated from the history in which it is placed and the larger processes of politicization to which it is compelled to submit *and resist*" (Bharucha World 245). This also is what Pavis would refer to as the *inter-corporeal* since, as previously mentioned in Chapter Two, such "[m]icroscopic work of this kind concerns the body, then by extension the personality and culture of the participants," and is consequentially "only ever effective when it is accepted as *inter-corporeal* work, in which an actor confronts his/her technique and professional identity with those of the others" (Performance 15). A combination of physical and psychological negotiations inform this transformation into a hybridized 'Western/Eastern' character. Merin confirms this transformation commenting on how this training left her oscillating between being a lion stalking prey and being pulled in by a powerful magnet, which resulted in "an oddly shaped intense dance, endowed with strange psychological potency that was inexplicable, even to me. It was a ritual of my own" (Liberating 36). Thus the foreign became more familiar for Merin as she allowed the cultural exchange

on her body to create a new hybridized identity. This 'transplantation' of the Japanese form onto the actor creates an extracultural performer as Merin had to negotiate, and questions the position of her own cultural and theatrical training with that of the foreignness found in the *noh* style of acting.

Terayama also defamiliarizes the traditional space of the performance through technological reinvention, which falls into Latrell's third point of 'technological borrowing'. Although this is a familiar trait in *angura*, *angura* was about relocating the theatrical space back to the "sacred space of the shrine compound [...and] itinerant performers who had performed there for centuries" (Goodman 259). Instead, Terayama's manipulation of space is created "to shock the bourgeois and betray their expectations" (Goodman 262) which physically extracts participation. This act of extraction is more closely related to a variety of Euro-American avant-garde of the 1960s, such as Theatre of the Absurd. Two such productions that experiment with space are from a trilogy that he created for the Mickery theatre in Amsterdam: the first being *The Opium War* (1972), where Terayama constructs a theatrical space that the spectators must maneuver through; and the second being *The Blind Man's Letter/Letters to the Blind* (1973), which uses light to disorientate the audience.

Compared to the previous plays I have addressed, Terayama breaks entirely with the traditional space of the theatre found in Japan for *The Opium War*. In his *Manifesto* (1975), he states that the play represents a labyrinth and that "[it] is born out of the audience's own search for the exit. The trapped audience, searching for the exit, was a symbolic metonymy for the labyrinth, equivalent to the audience's search for the characters in a stageless theatre"

(Manifesto 86). Terayama is not being figurative in his reference of the spectators as 'trapped'. The plot is loosely constructed around the single character, Han, whom the audience is trying to find by maneuvering through a labyrinth of rooms. The staging is quite intricate, which could not have been made possible without the assistance of technological manipulation in the set construction, as it was physically formed around the audience after they entered the Mickery space. Critic Steven Clark, who provides a full analysis of the Mickery trilogy, describes the space as being completely emptied of a set, seating or performers only once the spectators were "corralled inside a framework of walls and passageways descended onto them from above, dividing them into nine groups" (112). After this division, the appearance of actors in search of the character, Han, encouraged the audience to explore "the labyrinth of rooms to find out what happened to Han" (Clark 112). Terayama is able to create this entrapment because of the layout of the Mickery Theatre. Unlike traditional Japanese theaters, which have a very distinct framework that includes a *hanamichi*¹⁴, the setup of the Mickery as a black-box theatre, made it possible for Terayama to create whatever his imagination could conceive. By literally having the set descend upon the audience, they were forced to participate, as they must actively go from room to room to see the performance. There is ambiguity as to who is performing, as the primary focus is on the spectators' desire to actively search for either the character Han, or simply a way out. Considering that the images being created consisted of Chinese coolies being lashed by police officer in slow motion, and having previously visited rooms blocked off with chicken wire (Clark 112), it is no wonder that the spectators actively searched for a way out. These spectators were not given any other choice to participate. Terayama's

Manifesto makes clear that the “relationship between ‘those who observe’ and ‘those who are observed’ must be a shared experience,” therefore the actors in Tenjō Sajiki are asked to demand “an encounter and [...] carefully [select] spectators who will go out and meet the characters” (84-5). This physicality that Tenjō Sajiki exerts on the audience is to force a shared experience where both the actor and spectator negotiate the foreign reality that is being presented in the performance, since for Terayama, “theatre promotes group fantasy” (*Manifesto* 85). Whereas the act of inter-corporeality is enforced solely on the actors in Théâtre du Soleil, this confrontation, which is meant to create a more dynamic performance, is also expected and demanded from the audience participating in *The Opium War*. From Clark’s point of view, this anarchist’s quality of Terayama’s work stems from the fact that “he [Terayama] wanted his plays and his actors to break the law, to enter that realm of conspiracy where art stakes a greater claim to authority than state legislators and their police forces – only when illegal does the underground earn its name” (115).

Clark additionally finds that the experience of being at a Tenjō Sajiki performance is paradoxical due to the fact that, they were not “‘Japanese’ until they left Japan”. This paradox interests Clark immensely as slippage and, “transitions between universality and particularity—and the related shift between multinational and global versions of internationalism—” (109) is what occurs in Terayama’s productions. The location of Terayama’s performances thus influence what Tenjō Sajiki becomes on stage. In Japan his reconceptualization of tradition made him appear as a degenerate, in Europe he was praised for his exotic innovations. Additionally, the liminal space found in Terayama’s productions is another source of experimentation. For example, he exploits the

realm between legal and performance space, since “the categorical fictionality of the stage bans anything ‘real’ from happening on it, any ‘actual’ act would be dismissed as accidentally, setting up an exploitable window of opportunity” (Clark 111). Terayama takes full advantage of this as he doses his spectators with a sleeping pill, Broverin, which he laced into soup that his troupe forced the audience to drink in *The Opium War*. Thus Clark alludes to the fact that “when Terayama declares the goal of the Tenjō Sajiki not to be the revolution of theatre, but the theatricalization of revolution, he is likely flirting with the legal exceptionality of performance and the opportunities created by that exceptional space” (111). Terayama explicitly plays with this criminal demeanor in all his work as he makes images of sexual deviancy and torture, which is evident in his constant theme of rape as cultural artifact.

Concerning intercultural exchanges, the ‘theatricalization’ of interculturalism in theatre allows for negotiations that could not happen in other such political forums. For example, when discussing issues on the modern Japanese identity, post-atomic bomb, which is a constant theme for Terayama, he theatricalizes it by “featur[ing] performers from the circus, carnivals and sideshows” (Sorgenfrei Unspeakable 36). Usually these types of performers are kept in the shadows, or as simple amusements, but Terayama proudly showcases them as Japanese iconography.

Another form of theatricalization is seen in his manipulation of light in the second play of the trilogy, *Blind Man’s Letter/Letters to the Blind*. The play revolves around two characters, a young orphaned child and his elderly male guardian whom are both blind, and follows the child’s search for his mother. His search concludes when he confronts his mother as an adult and kills her. To

enforce the atmosphere of blindness, Terayama made a firm case to place the show in “complete darkness for 10 of the 20 minutes,” stating that “we need PERFECT DARK in every theatre of our tour” (Terayama qtd. in Clark 115) as a mandatory requirement for the production to proceed, despite the concern for the safety of the spectators in case of an emergency, as per fire regulations. This darkness that is created heightens the awareness of all the senses. Patricia Marton recalls her own experience in one of the Tokyo productions in 1975 as an abstract experience of invocation. She comments on how one of the members of Tenjō Sajiki told her, “Don’t look with your eyes, look with your whole self” (qtd in Marton 114). This phenomenological approach to the theatre remediates the space created as the spectators must negotiate their own presence through the limitations of their sight, as noted by Sorgenfrei “blindness or darkness thrusts the seeing audience into new relationships. Light becomes a kind of assault” (Unspeakable 114). From an analysis of a clip from one of the performances of *Blind Man’s Letter/Letters to the Blind* performed in the 70s, it becomes evident how the sensory overload of flashing lights, created by handheld spotlights, and flashlights that are thrown at the audience, with 70s rock and roll music blaring, is meant to assault the spectators on a multitude of levels. Additionally, language becomes a tool of sensory overload as noted by Clark; the entire play was performed in Japanese to an audience that is not fluent in Japanese (116). Unlike *Mink Marie*, to maintain the Japanese language for a production that toured internationally, speaks to Terayama’s desire to emphasize a more culturally unique Japanese approach. Clark notes that: “[the audience] may have been more aware of the sound and flavor of Japanese, and more conscious of the absurdity of assuming English to be a universal language

outside of the English-speaking countries” (116). Nothing is left familiar for the audience in *Blind Man’s Letter/Letters to the Blind*.

From intracultural foundation to extracultural expression, Latrell’s framework allows for this full analysis. Terayama’s use of ‘remediated borrowing’ transforms the story of *Oedipus Rex* into the hellish realm of Matsu’s kingdom of horrific rape in *The Hunchback of Aomori* by means of historical grounding in Japan’s traumatic past. In *Mink Marie* the ‘transplantation’ takes place in the integration of Christianity in the text and a Japanese form of acting onto the North American actors. The ‘technological borrowing’ in *The Opium War* and *Blind Man’s Letter/Letter’s to the Blind* is explicit, as both reshape the performance space through technological means. *The Opium War* refashions space through the construction of the ‘set’ during the performance, while *Blind Man’s Letter/Letter’s to the Blind* alters space by alternating between complete darkness and erratic flashes of light which heightens all the senses. Concerning Latrell’s first point on ‘contextless borrowing’, I would argue that Terayama does not fall within this realm. Despite his intricate theatricalization, Terayama’s techniques and styles were borrowed for specific reasons beyond their aesthetic quality. Clark does however note that Terayama and his troupe are most likely more easily accessible due to the boom of experimental avant-garde artists who infused their performances with Japanese aesthetics, thus stating “it [is] difficult to decipher whether elements drawn from Japanese cultural formation were efforts by Terayama to self-Orientalize and pander to the audience’s expectation for Eastern exoticism, or whether they were an engagement with the aesthetics of absence, minimalism, and anti-rationality” (110). If Terayama is simply presenting himself as an ‘Oriental’ product, it does present a plethora of

issues concerning the colonizer/colonized relationship, such as the possibility of Terayama conforming to the trends of the dominant 'Western' culture.

However, from a cross-cultural perspective, there is no doubt that Terayama's efforts and engagement with his chosen Japanese elements were linked to both an Eastern exoticism and anti-rational aesthetics. Terayama's work is firmly placed within this liminal space of negotiation as is seen in his fascination with focusing on the oppositional quality of exchange between cultures, and I would add within his own culture. For Terayama, this is a theory he advocates in his theatre production since: "Drama is chaos. That is why actors can remove the division between self and others, and mediate indiscriminate contact" (Terayama *Labyrinth* 286). Terayama is not harmonious, rather he thrives on being confrontational.

Concerning Brandon's theory on intercultural theatre in Japan, the level of foreignness that Terayama produces is infinite. There is little left familiar in any of his productions. However, the Japanese culture is emphasized in the choice of Rokumeikan style of costume for Matsu in *The Hunchback of Aomori* as well as the actor's training and performance for *Mink Marie*. It is particularly evident in the Japanese language's domination of linguistic space found in *Blind Man's Letter/Letter*, and the use of *kurogo/kuroko* in the *Heretics*. The expectations of the audience and the issue of time coincide when Terayama's work is involved. There is a certain horizon of expectation implemented with Terayama's creative endeavours. The audience expects something foreign and 'Japanese', however more importantly, something that is shocking. After seeing a Terayama event, or simply hearing about Terayama's reputation as a producer of 'pornography decorated with pretensions,' the spectator has a very particular

level of expectation for something unfathomable. I do think that Brandon is flawed in thinking that with time everything becomes familiar. Even though Merin is able to make the *noh* style of acting less foreign by embracing it as her 'own ritual', I do not know if it is possible that with time a Terayama performance would become less shocking or confrontational, especially since he propagates images of rape as being the cultural iconography of Japan.

This tendency towards combatant practices allows for much disdain felt by most Japanese critics, because of his skewing of traditions.¹⁵ Nevertheless, traditions are not meant to remain static, "but must also be reinterpreted and repurified by each generation in order that they may communicate with the people of that age" (Ando 204). Despite the way that Terayama skewed the boundaries of tradition, his intentions were acutely in tune with communicating 'with the people of that age' and furthermore to the people beyond his time as there is a museum and festivals still dedicated to the work. This can be found in his hybridization of pop-culture with high-culture. The influence of *manga* and *anime* on Terayama are fully integrated into his theatre events, as both artistic practices dramatizes violence and rape.¹⁶ This crossing of media acts as another form of intraculturalism in Terayama's oeuvre. Therefore the prominence of Terayama's intracultural foundation is evident in his reinvention of the Japanese theatre traditions through both the manipulation of theatrical identities, as found in his versions of the *kuroko/kurogo*, and the integration of other Japanese media, as seen is his use of a multitude of Japanese pop-culture trends.

Even though intraculturalism is focused on the inverted investigation into a single nation's own culture, and extraculturalism advocates for the confrontation between the differences found across nations, Terayama's passage

from intracultural to the extracultural is what makes him a vital source of inspiration today. Terayama does not gain authority over Japanese theatre traditions solely because he is Japanese, as *kabuki* expert Shozo Sato tries to with his dismal dramaturgical wavering of *Medea*¹⁷; instead Terayama is about finding the unifying link in a culturally disparate nation. As Bharucha found in his own intracultural theatre project, Terayama is able to find a greater understanding of his own theatre culture through his identification of *korugo/koroko* as his unifying link for disparate theatre traditions found in Japan, as these stagehands are similarly used in *kabuki*, *noh* and *bunraku* (refer to note 9), as well as through its' traumatic history. This unifying link that Terayama identifies in Japan's theatre traditions and traumatic history places him within the 'organic' extreme of Lo and Gilbert's continuum, as it does acts as a stabilizing function between the difference within his own disparate nation, however it does not transcend cultural borders internationally in the same manner as Mnouchkine's productions. Whereas Mnouchkine's work can be seen as favouring an 'organic' hybridization, which stabilizes the opposing theatre traditions in performance, Terayama leans towards the extreme of 'intentional' hybridization, which not only pinpoints the area of conflict, but exploits and explodes their cultural and aesthetic assumptions. This is explicit in his constant portrayal of man as woman and rape as love. However, these oppositions can be understood as more universal themes, even if such representations are viewed as vulgar and skewed. He proudly represents this volatile point of confrontation utilizing 'intentional hybridity' on the intercultural continuum, between intracultural foundation and extracultural expression.

Lo and Gilbert find that cross-cultural theatre “necessitates the negotiation of cultural differences both temporally (across history) and spatially (across geographical and social categories),” in which critical research is concerned with the creation of “encounters between the West and ‘the rest’” (32). This, as has been discussed, is evident in the work of both Mnouchkine and Terayama. Mnouchkine creates hybridized worlds of fantasy through her border crossings into the Asian theatre practices of Japan and India. This is most evident in her hybridization of international puppetry traditions in *Tambours sur la digue*. Terayama, conversely, creates chaotic juxtapositions within Japanese theatre traditions, and bombards them with American pop-culture and Euro-American avant-garde inspiration, as seen in his integration of rock-n-roll musical scores for many of his theatre events. Transpiring across cultural and social borders, such performances awaken our senses. Spanning over decades, have these practitioners evolved once again to produce another level of border crossing?

Mnouchkine and the Théâtre du Soleil are still producing thought-provoking events, however their most recent production has taken them to an intracultural place. *Les Éphémères* (2008), takes a look at the intimate moments in the lives of people in France, which goes to the opposite extremes of the Théâtre du Soleil’s tradition. One reviewer makes this distinction clear, noting that Mnouchkine and Théâtre du Soleil “have applied their obsessive observation not to foreign lands, but to the lives and histories of a wide range of French society, not least themselves, and brought dramatizations of those stories to the stage” (Sherman 124). It appears that the mystical hold that Asian theatre had over Mnouchkine has dissipated, as it once did with Terayama.

Since Terayama's death in 1983, his troupe Tenjō Sajiki has lived on under the new leadership of one of his top pupils, J.A. Seazer. As with new leadership, a new name for the troupe has emerged with a new outlook on theatre. Ban'yu Inryoku has truly transcended cultural borders in their musical remediation of Shakespeare's *King Lear*, which is titled, *Ria O* (1991). Just as Mnouchkine was criticized for making a 'Japanese *Richard II*', Ban'yu Inryoku, is crucified as both a "uninhibited orgy," and "too western" by a variety of critics (Kerr 165). Not being able to convey that they are only using Shakespeare as a point of reference and inspiration, their collective reconceptualization is lost on the masses. Without Terayama to lead them to a new evolution of border crossing, it seems that Tenjō Sajiki has become solely a part of its founder's infamous legacy.

Without a doubt, there are no 'equitable power relations' within Mnouchkine and Terayama's work, however they both transcend borders and create new meaning both corporeally and spatially. Mnouchkine takes *transcultural* theatre to another level, she finds a unifying element, such as masks, to transcend the difference. Terayama obliterates any assumptions that all Japanese theatre is the same through his *intracultural* theatre practices that create *extracultural* performances. He borrows from all Japanese traditions, such as *bunraku*, *noh*, *kabuki*, *manga* and *anime*, then unifies them by hybridizing them with Euro-American techniques, thus creating a new avant-garde art form. However what unites both these practitioners is that their cross-cultural processes lead them to create performance that crosses borders, whether it be through elegant interpretation or vulgar representation. Nothing is left uncontaminated once these two artists are finished with their cultural

confrontations on stage, thus a discussion on presenting a flawless replica of the source culture is completely negated.

This discussion on the representation of culture is not dismissed completely however. For Mnouchkine, to revitalize European realism allows her to awaken her spectators from submissive reception and actively question the cultural and artistic forms being created on stage. Terayama advocates for his audience to take to the streets and start a cultural, artistic, and political revolution that will challenge the status quo. Additionally, concerning the cultural product that Mnouchkine and Terayama create, they risk the possibility of commodification due to their highly theatrical performance events that use spectacle to both entice and repulse their spectators. Their social and political messages can be lost under their potent imagery of Asia and Euro-America as mythic beauty and graphic aggressor. Furthermore, the model that Lo and Gilbert propose may broaden the spectrum of understanding for cross-cultural practices, however it may not be complete as of yet. This broaden spectrum allows for the exponential expansion into a multitude of possible artists to investigate, ranging from Julie Taymor to Guillermo Verdecchia to Robert Lapage. With many more artists to look at, this thesis becomes only a brief introduction into the endless possibilities of negotiations within cross-cultural performances.

The debate surrounding intercultural theatre will soon move beyond the borders of theatre. As I have already covered, postcolonial studies will continue to have a huge impact on future studies into intercultural theatre. An exclusive perspective of intercultural theatre as a purely artistic expression cannot suffice when intercultural theatre can act as the perfect forum for the discussion of

many social and political negotiations. I further postulate that the intercultural theatre debate will undoubtedly crossover into the realm of media studies. The fact that theatre directors are shifting between the theatre and film format, as Julie Taymor does, speaks to this crossover of artistic possibilities. Her work on the Disney musical *The Lion King* (1997), translated the animated film genre onto the bodies of live actors, by utilizing and hybridizing design and puppetry techniques from Asian into the African inspired narrative. Additionally, the emergence of intermedial theatre performance events are bridging discussions on what is cross-cultural and cross-medial, often having the terminology of both theatre practices being interchangeable.

For now, Allain affirms that the implementation of interculturalism in the cross-cultural practices found in intercultural theatre have encouraged an expansion of knowledge. This includes: “[...] encouraging and exposing such [economic, social, and artistic] gaps and inconsistencies; for informing theoretical debates on the ethics of practical engagements; and for elucidating a heritage of borrowing and cross-cultural inspiration” (Allain qtd. in Nascimento 9). Thus these negotiations concerning the positive and negative signification of cultural exchanges have lead to at least one conclusion: the act of cultural exchange in theatre advocates for the constant reinvention of the form. The form of theatre is never stable, it may become stabilized, or stagnant, at times, but the injection and infusion of cross-cultural encounters will always encourage the reinvention and hybridization of theatre into a new Creolized rendition of the past, present, and unknown future.

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- . "La Marie Vision (Mink Marie)." (1970) Trans. by Don Kenny. *Unspeakable Acts: the Avant-Garde Theatre of Terayama Shūji and Postwar Japan*. Carol Fisher Sorgenfrei. Honolulu: University of Hawaii Press, 2005, 196-225.
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- . "Excerpts from The Labyrinth of the Dead Sea: My Theatre." (1976) Trans. by Carol Fisher Sorgenfrei. *Unspeakable Acts: the Avant-Garde Theatre of Terayama Shūji and Postwar Japan*. Carol Fisher Sorgenfrei. Honolulu: University of Hawaii Press, 2005. 262-313.
- Wagner, Meike. "Of Other Bodies: The Intermedial Gaze in Theatre." *Intermediality in Theatre and Performance*. Ed. Freda Chapple and Chiel Kattenbelt. New York: Rodopi, 2006.
- Wilsher, Toby. *The Mask Handbook*. New York: Routledge, 2007.

Young, Robert. *Colonial Desire: Hybridity in Theory, Culture and Race*. New York: Routledge, 1995.

Notes

¹ The “hourglass of cultures” model is broken down into eleven steps:

- 1) *cultural modeling*: investigates the social and anthropological functions of the source culture
- 2) *artistic modeling*: investigates the artistic codification of the source culture
- 3) *perspective of the adapters*: investigates possibilities for finding a “unifying point of view” for the target culture/“relativism in concepts of culture and the real” (14)
- 4) *work of adaptation*: investigates how the translation/adaptation of the ‘source culture’ into “a methodological code” (15) is prepared
- 5) *preparatory work by actors*: investigates how the actors prepare/rehearse for/with the confrontation/incorporation of the adaptation of the ‘source culture into their own practice since actors “are impregnated by formulas, habits of work, which belong to the anthropological and sociological codifications of their milieu” (16)
- 6) *choice of theatrical form*: determined by the confrontation/rehearsal process of the *preparatory work by actors*
- 7) *theatrical representation of the culture*: determines what dramatic form will be used “to transmit and produce information on the conveyed culture” (16)
- 8) *reception-adapters*: investigates the adapters that “allow for the reconstruction of a series of methodological principles on the basis of the source culture and for their adaptation to the target culture” (17)
- 9) *(moments of) readability*: investigates how moments/levels (ie. thematic, narrative) in the rehearsal process of the intercultural production are understood by the spectators from the ‘target culture’ to assist in the relativism of the performance
- 10) (a,b,c) *artistic/sociological and anthropological/cultural modeling*: investigates the artistic/sociological and anthropological/cultural codification that “prepare the terrain and gradually transform the source culture, or referred culture, into the reception culture in which we find ourselves” (18)
- 11) *given and anticipated consequences*: investigates the reception of the intercultural production by the audience, since no matter how many adapters and filter the production goes through, “the spectators are finally compelled to accept the fact that the performance is transformed in them” (19)

Full explanation of “the hourglass of cultures” model can be found in:

Pavis, Patrice. (1992). *Theatre at the Crossroads of Culture*. New York: Routledge, 13-20.

² For a full retrospective on the production of *China Dream* please refer to these two articles:

Entell, Bettina. “China Dream’: A Chinese Spoken Drama.” *Asian Theatre Journal* 11.2 (1994): 242-259.

William Sun and Faye Fei. “*China Dream*: A Theatrical Dialogue Between East and West.” *The Intercultural Performance Reader*. Ed. Pavis, Patrice. London; New York: Routledge, 1996, 188-195.

³ In an interview conducted by Jonathan Rutherford, Homi K Bhabha discusses the notion of the “third space” which acts as a domain for negotiations to take place stating that: “[F]or me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘third space’ which enables other positions to emerge” (211).

Bhabha, Homi K. and Jonathan Rutherford. (1990). “The Third Space. Interview with Homi Bhabha”. *Identity: Community, Culture, Difference*. London: Lawrence and Wishart, 207-222.

⁴ Young defines Bakhtin's terms intentional and organic hybridity, which relate to Bakhtin's study of 'heteroglossia', as follows: "In organic hybridity, the mixture merges and is fused into a new language, world view or object; but intentional hybridity sets different points of view against each other in a conflictual structure [...]" (21-22).

Young, Robert. *Colonial Desire: Hybridity in Theory, Culture and Race*. New York: Routledge: 1995.

⁵ For more information on the Terra Cotta Warriors and Horses, please refer to:

Roach, John. "Terra-Cotta Army Protects First Emperor's Tomb." *National Geographic* 1 July 2010. <http://www.nationalgeographic.com/history/ancient/first-emperor.html>

⁶ Although Miller is making references to the *koken* as the *buranku* puppeteers, *koken* is the Japanese name for the *noh* stagehands. The correct term for the *bunraku* puppeteers is *Ningyōtsukai*.

⁷ Salvador Dalí was a prominent Spanish surrealist painter; Comte de Lautréamont influenced the Surrealist Movement with his literature; André Breton was considered the leader of the Surrealist Movement and wrote the *Surrealist Manifesto* (1924); Luis Buñuel was an influential Spanish filmmaker who employed surreal imagery; Antonin Artaud was a theatre practitioner who founded the *Theatre of Cruelty*; and Federico Fellini who was a highly influential Italian filmmaker due to his fantastical imagery.

⁸ According to Jennifer Merin: "As far as costumes go, they are a blend of traditional Japanese elements, kimonos and fans, and modern street attire. The Japanese uniform is a frequent visual symbol [...] And there is usually a nude, perhaps with ropes, in the manner that has traditionally been popular in Japanese pornography" (40-41).

Merin, Jennifer. "TENJO SAJIKI: Liberating Daily Life." *CTR* 22 (1979): 34-42.

⁹ The *kurogo/kuroko* found in *kabuki* tradition (which is what Terayama utilizes in his troupe and performances) should not be confused with *bunraku* puppeteers, known as *Ningyōtsukai* (which is the correct term for the remediated puppeteers in Mnouchkine's *Tambours sur la digue*), despite the fact that are similarly dressed in black. Nor should they be confused with the similarly dressed *kōken* found in *noh* performances (although they also act as stagehands).

¹⁰ Happenings are a performance art that originated in America, which could 'happen' anywhere and often employed the active participation of the spectators.

For more information on this subject please refer to:

Sanford, Mariellen R. *Happenings and Other Acts*. New York: Routledge, 1995.

¹¹ The 'Ajase Complex' derives from the Buddhist parable about the Indian Prince Ajase and his mother, Queen Idaike. A brief summary of the story is as follows: Queen Idaike is told by a seer that she will have to wait three years to conceive a child, as her son will be the reincarnate of a local sage. Being impatient, she kills the sage and becomes pregnant shortly after. However, she feels remorse for killing the sage and attempts to kill her son as penitence, but fails and instead becomes a loving mother. When Ajase finds out that his mother tried to kill him as an infant, he tries to kill her out of revenge, but also fails. This leads to him being inflicted with such a severe disease that no one will come near him, except for his devoted mother and they reconcile. Instead of threat of castration seen in the 'Oedipus Complex', the male's erotic longing is transformed "into a powerful, mutual bond that will continue for life" with his mother (61).

A full explanation for the 'Ajase Complex' can be found in:

Sorgenfrei, Carol Fisher. *Unspeakable Acts: the Avant-Garde Theatre of Terayama Shūji and Postwar Japan*. Honolulu: University of Hawai'i Press, 2005, 59-62.

¹² The Rokumeikan Hall, "was a hectic glittering temple dedicated to the pursuit of [...] social intercourse between Japanese and foreigner" (179). To please these foreign dignitaries, it was suggested that "the ladies of Japan adopt European dress for social occasions at which foreigners are present" (179).

Barr, Pat. *The Deer Cry Pavilion*. Toronto: MacMillan, 1968.

¹³ In the revised text translated by Don Kenny, which was requested by Terayama, the stage directions make reference to the actors positioning themselves in the manner of 'Christ's Last Supper', as well Mink Marie states: "Let's all be friends now and play Last Supper together" (223). Also, in the final choral scene, they declare that: "Behind the mask of a butcher is the mask of a Christian," (224).

Please find the entire revised text in:

Terayama, Shūji. "La Marie Vision (Mink Marie)." (1970) Trans. by Don Kenny. *Unspeakable Acts: the Avant-Garde Theatre of Terayama Shūji and Postwar Japan*. Carol Fisher Sorgenfrei. Honolulu: University of Hawaii Press, 2005, 196-225.

¹⁴ The *hanamichi*, which literally translates as "flower path," acts as an unique runway for entrances and exits of the performers since the audience is able to see the performers prior to their entrances on stage.

For more information on the *hanamichi* and its impact on Western theatre please refer to: Toshio, Kawatake. "Collision, or Point of Contact Between the 'Hanamichi' and the Western Theatre Tradition." Eds. Fischer-Lichte, Erika, Josephine Riley and Michael Gissenwehler. *The Dramatic Touch of Difference: Theatre, Own and Foreign*. Germany: Gunter Narr Verlag Tübingen, 1991, 99-117.

¹⁵ According to Merin: "it is often considered to be outrageous and disrespectful by the Japanese, who might be willing to borrow and adapt elements of other cultures, but most carefully preserve their forms once these elements have been established as part of their own culture" (Merin Liberating 40).

¹⁶ *Manga* is a Japanese comic book style that has tendency towards voyeurism and pornographic images of young girls. *Anime* is a Japanese cartoon genre that portrays graphic acts of violence, such as rape, as theatrical spectacle.

¹⁷ Refer to pages 18 of Chapter One for reference to the *Medea* production.