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Suzuki Tadashi's Intercultural Adaptations

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Theory and Dramaturgy

By: Caroline Aki Matsushita Guertin
Thesis Supervisor: Dr. Kathryn Prince

Department of Theatre
Faculty of Arts
University of Ottawa

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Abstract

Contemporary theatre is increasingly visual, an aesthetic shift that has been analyzed in, among others, Hans-Thies Lehmann's influential *Postdramatic Theatre*. This shift is apparent in Japanese director Tadashi Suzuki's intercultural adaptations, which adapt plays of the Western repertoire for contemporary Japanese and international audiences in a style that is richly and evocatively visual. Notions drawn from postdramatic theatre, metatheatre and postcolonial theories are applied as framing devices to uncover the deep cultural and theatrical significance of Suzuki's adaptive work.

My approach to analyzing the three case studies: Suzuki's *King Lear*, *The Trojan Women*, and *Cyrano de Bergerac* takes a more globalized view of theatrical adaptations that acknowledges the visual turn of contemporary theatre and contributes to the fields of intercultural performance studies and adaptation studies by expanding the notion of interculturalism beyond the limits imposed by current Western analytical perspectives.

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Introduction

Contemporary theatre's increasing visuality, an aesthetic shift that has been analyzed by Hans-Thies Lehmann, amongst others, in his influential book, *Postdramatic Theatre*, is also apparent in Japanese director Suzuki Tadashi's intercultural adaptations. His work, which adapts plays from the Western repertoire for contemporary Japanese and international audiences, is richly and evocatively visual. While Suzuki Tadashi's work has been considered within the context of intercultural performance theories, the visuality of his aesthetic demands an analytical approach that is neither as dependent on textual analysis as typical adaptation studies (such as those influenced by Linda Hutcheon's *A Theory of Adaptation*, for example), nor as totalizing as Patrice Pavis' vision of cross-cultural performance. To more thoroughly analyze Suzuki's adaptations of plays from the Western canon, I propose an intercultural performance model that addresses their visuality as well as their textuality. I develop my analysis through three case studies of his productions: *The Tale of Lear*, *The Trojan Women* and *Cyrano de Bergerac*, and considering the aesthetic and cultural complexities of Suzuki's adaptive work, I propose framing devices that cater to both facets of his performances by connecting adaptation studies and intercultural theories with notions of postdramatic theatre, metatheatre and postcolonialism. My work presents a novel approach to the analysis of contemporary, visual, performative adaptations of Suzuki's rendering of the Western theatrical repertoire.

Suzuki Tadashi, now a world-renowned theatre director, writer and philosopher, has accomplished a great deal throughout his long career in the theatrical world. From creating his Actor Training Method to establishing the Toga Art Park, where his theatre

company operates, Suzuki's contributions to both Japanese and international contemporary theatre are undeniable. Born in June of 1939, near Shizuoka Prefecture's Mount Fuji, in the port city of Shimizu, Suzuki lived through the same cultural difficulties experienced by many of his generation. Having witnessed the bombing of Shimizu's harbour and having been sent to a Buddhist temple for safe keeping as a child, the tragedies of war are still engrained in the artist's his mind.

In the years that followed, Suzuki grew up in a society, and in a household, that presented conflicting views of traditional Japanese and contemporary Western values. Both *Gidaiyu* chants and Beethoven's symphonies coexisted under a single roof, leading the director to express the sense of cultural schizophrenia that consumed him in the ever-changing country that "was daily faced with the gap between traditional and modern (Western) values" (Carrathurs & Takahashi, 8). The post-war period has been described as Japan's second opening to the West, the first being during the fall of the Japanese feudal system with the arrival of the Meiji Restoration, when the once-isolated country finally opened its borders to the world, Japanese cultural traditions remained intact during this period of cultural expansion, however, and many parts of the country had little contact with Western culture.

Following its surrender to the US in WWII, Japan went from being strictly anti-Western, (a lifestyle restriction imposed by the government during Japan's wartime nationalist peek), to experiencing the countrywide implementation of American customs during Japan's occupation. The cultural ambivalence experienced by Suzuki and others of the post-war generation raised in an intercultural Japan deeply influenced his practice of adapting Western plays and is apparent in his theatrical corpus, which distinguishes itself

from traditional Japanese theatrical forms. In fact, is clearly the source from which he created his own theatrical genre.

Suzuki immersed himself in theatre during his studies at Waseda University, joining the university's drama club, the Waseda Free Stage (WFS), first as an actor (with little success), and then as a director, staging his first adaptation of Chekhov's *The Anniversary*. At the time, the club was involved in active protests against the renewal of Japan's mutual security pact with the United States (AMPO), which gave the US a nuclear presence in Japan. Suzuki's views on social change were thus understandably imbued in his approach to theatre and to this day his artistic mandate remains the same. He was elected president of the WFS in 1960, "due to a power shift in the club from the "Old Left" to the "New Left"(Carruthers & Takahashi, 9). In his time at WFS the young artist collaborated with Betsuyaku Minoru, Japan's first absurdist playwright, with whom he staged a variety of plays. Although his views were considered moderate at the time, they were nonetheless representative of a theatre for social change that illuminated the reality of Japan within a global context. Upon graduation, Suzuki opted to remain within the theatrical world rather than following the Japanese societal norm of earning a living as a "Salary Man". He went on to found the Waseda Little Theatre (Waseda Sho Gekijo) along with Betsuyaku Minoru, Ono Hiroshi, Saito Ikuko and Tsutamori Kosukei, among others.

Over the years Suzuki has gained international recognition for his Actor Training Method and the many initiatives he launches such as his summer festivals, International Theatre Olympics and the Asian Theatre Festival. His performances have stood out especially in the Occidental theatrical context because Suzuki's Actor Training Method is

performed with such physicality. Although it is now regarded as the defining aspect of his craft, physicality is not the only attribute of his performances. In a country where theatrical performance genres are so distinct from one another and where traditional theatrical forms are preserved nearly in their original state, it is evident that contemporary artists working outside of genres such as Kabuki, No, Bunraku or even Shingeki have struggled to find their place in the world of Japanese performing arts. The artistic climate of Japan must therefore also be acknowledged when considering the importance of Suzuki's renowned method.

Suzuki borrowed from all genres in order to have his actors perform with a theatrical language of their own that would suit his adaptations of Western performances. His training method was developed with his former in-house actress and comrade, Shiraishi Kayoko, who was initially trained in Shingeki, Japan's modern theatre form, which is a retelling of Western realist theatre including actors from No and Kabuki. Suzuki's method enables performances that are outside of the established genres all while preserving those Japanese movements that are lost within Shingeki. Essentially, it is a tool that allows him to marry Japanese theatrical practice to his adaptation of Western cannon plays but beyond its renewal of theatrical form, Suzuki's theatre is a vehicle for social change, to initiate reflection, through art, upon the value of life in contemporary Japanese society from within a global community. Thus, his commitment to a societal renewal, rather than a theatrical one, suggests that an analysis of interculturalism within his adaptations is not limited to addressing his unique performance style and training method, and can look beyond the physical language he has devised. My approach to analyzing the artistic and aesthetic merits of Suzuki's performances is to begin by

understanding the way in which he uses theatre to further the study of Japanese society within a global context. By considering of the director/adaptor's use of theatre as a means to social change as foremost in his work, a better understanding of his aesthetics is revealed.

Current scholarship in the fields of intercultural performance theory and adaptation studies does not illuminate the complexities of Suzuki's productions. Intercultural performance models such as Pavis' Hourglass of Culture, which analyses how theatrical traditions are decoded and filtered to facilitate their comprehension by occidental audiences, typically understand the intercultural from a Western perspective. Moreover, adaptation theories such as those of Lynda Hutcheon primarily address literary works adapted for a new medium, (often cinematic representations), and focus on their fidelity to the original text. Pavis' Hourglass model relies on the assumptions that a performance transcends culture from East to West, and Hutcheon's approach focuses on the adaptation process beginning with a text-centered source, neither of which are the case with Suzuki Tadashi's intercultural adaptations.

Given that he adapts familiar plays from the Western canon, text-centered approaches that examine the changes that occur from text to stage are not of primary importance in an analysis of Suzuki's work. Rather, it is how he adapts the art of a source culture for a Japanese audience that is of greater interest; how his pieces resonate within a Japanese context as much as they would within their respective source cultures. For Suzuki, the transformation of an original work to an adapted piece manifests itself through visibility. While Hutcheon's approach to theorizing adaptation is certainly well-suited for normative, conventional adaptation processes such as literature to film, or

novel to theatrical performance, her approach does not provide methods for analyzing adaptations that rely heavily on visuality, adapting theatre at the performative level. The term “adaptation” has, in fact, lost its meaning through over usage or misuse, and Hutcheon describes adaptation as “An acknowledged transposition of a recognizable other work or works, A creative *and* an interpretive act of appropriation/salvaging, and an extended intertextual engagement with the adapted work.” (9) She elaborates “An adaptation’s double nature does not mean, however, that proximity or fidelity to the adapted text should be the criterion of judgment or the focus of analysis.” (6) Suzuki’s intercultural adaptations, which are inherently visual and cannot be judged by their proximity nor their fidelity to the source text.

In *A Theory of Adaptation*, Hutcheon insists on three main aspects to adaptation an acknowledged transposition of recognized works, a creative and interpretive act of appropriation and salvation, and an extended intertextual engagement with the adapted work. The author develops her theory by discussing those aspects worth considering when analyzing, or even writing an adaptation. She approaches the notion of *form* by first defining the contents of an adaptation and by addressing how the transformation of an adapted work takes place. Hutcheon presents many useful and constructive arguments that shed light on the more technical aspects of adaptation, rather than singularly approaching this matter from a social or cultural point of view. When considering the applicability of her to Suzuki’s corpus, a fundamental difference in their understanding of the function of an adaptation is apparent; Hutcheon approaches adaptation primarily with an artistic result in mind while Suzuki work is culturally anchored.

Although Pavis' approach has been criticised for overtly imposing a Western concept of interculturality on his analyses of many performances, his concern, when adapting interculturality, is integrating elements of performance traditions drawn from a source culture into the target culture. The theorist describes his intercultural performance model through the analogy of an hourglass where "grains of sand in an intercultural hourglass: the mass of the source culture, metaphorically situated in the upper chamber, must pass through the narrow neck controlled by the target culture of the bottom chamber with, in this neck a whole series of filters that keep only a few elements of the source culture selected according to very precise norms" and "will indicate only a few strategic points of passage, a few of the operations necessary for the transfer of cultures within the movement of translation." (Pavis, 16) According to Pavis the precise norms according to which the filters are selected are not bidirectional; they do not allow for the hourglass to simply be turned over to create an intercultural performance that adapts from the West for an Eastern target culture, such as Japan. Due to its theoretical rigidity, therefore, Suzuki's performances cannot be analysed using the Hourglass model.

Any universal model, in fact, cannot address all intercultural performances because they do not all share the same form or genre. In cases such as Suzuki's productions, interculturalism is not only represented through the hybridity of performance traditions borrowed from different cultures but rather by recreating the source plays within new cultural circumstances. Moreover, while Pavis' model has been devised for performances that fit his definition of intercultural as a "hybrid form drawing upon a more or less conscious and voluntary mixing of performance traditions traceable to distinct cultural areas" (8) Suzuki's work does not draw upon Western performance

traditions; he has already created a performance language that draws from a variety of Japanese theatrical cultures that are very distinct within themselves. This is not to deny the cultural anchoring of Suzuki's adaptation, but rather to argue that the relationship between the source and target, (the West and Japan), manifests itself differently. There is a clear Western presence within Suzuki's adaptations, not only in their theatrical form but through the historical cultural influence of the West that Suzuki and many of his generation experienced as co-existing with traditional Japanese culture in Japan. Those influences manifest themselves through various performance languages, which in turn are illustrated in his visual aesthetics.

In Pavis' intercultural model there are several filters that have been imposed that relate to the cultural and artistic components of intercultural performances. He outlines their main functions in order to clarify the ways in which they are applied to intercultural performances. His filters include: cultural and artistic modeling, perspective of the adapter preparatory work of the actors, perspective of the adapters and their work of adaptation, the theatrical representation/performance of culture, appropriation readability, cultural confrontation and given and anticipated consequences. All of these filters are meant to act as tools for the translation of customs, traditions and history from one culture to another. It is necessary to understand that Pavis' hourglass concept is a tool for understanding and decoding performances originating from a foreign culture and that are adapted to be viewed by a target audience. It does not, however, study the processes of an intercultural performance that adapts a source for a target culture in order to inspire reflection upon the state of the target culture's own society. As an adaptor, Suzuki's performances of the Western repertoire are translated according to his own criteria that,

he states, are unique to each culture, no matter how globalized the world has become. Language, religion, history and tradition are, according to Suzuki, aspects that are not translatable, and thus he transposes these elements from the West into a Japanese context. Suzuki's filters are not applied as Pavis' are, where the source culture is carefully filtered and only a few selected performative traditions are preserved and incorporated into the target culture's practice. Rather, the Japanese director adapts according to his four filters to ensure that the source will resonate with the target audience.

In this study, I propose an alternative model for the analysis of intercultural adaptations by applying three theoretical approaches as framing devices to Suzuki's productions. Seeing as his adaptive work is culturally driven and aesthetically visual, the proposed framing devices need to reflect the depth of the cultural and aesthetic elements of his productions. I will therefore refer to notions drawn from postcolonialism to illuminate the artist's cultural engagement, from postdramatic theatre to engage with the artist's inherent visual aesthetic and from metatheatre to reveal his adaptive process. These theoretical approaches will demonstrate the ways in which Suzuki's adaptations express interculturalism projected from a Japanese point of view, rather than a Western one, and will provide a more insightful reading of his works for both his Japanese and foreign audiences. In each chapter I will explore the possibility of a new analytical model through the three framing devices to illuminate the cultural implications of Suzuki's adaptations and to demonstrate how they are visually manifested at the performative level.

The Japanese director's adaptations of plays from the Western repertoire demonstrate his postdramatic aesthetic, which can be primarily characterised through a

divestment of the text and a yielding of its position of dominance to a visual dramaturgy. Suzuki's postdramatic aesthetic acts as a platform from which he communicates his commentary of social change and provides new interpretive possibilities for the source play. As mentioned in Lehmann's influential *Post Dramatic Theatre*, for artists working in what is considered the postdramatic realm, a disassociation with text and a prioritization of the performative aspects of their work forcibly demands the performance to be approached from a visual plane rather than a textual one. The intriguing aspect of Lehmann's theory of postdramatic theatre is the attention he gives to the performance whereas Szondi reads theatre as literature, no doubt due to his literary background. As Lehmann argues, "in the second half of the 20th century theatre and drama have drifted apart" (3) and the emphasis on performance in the study of theatre, which began in Europe and North America from the 1960s onward, brought "renewed challenges to the dominance of the text." (Lehmann, 4) Suzuki's entrance in the theatre world coincided with this shift in focus away from text and it is therefore not surprising that he privileged the visual in his performances. An understanding of Lehmann's postdramatic theatre theories reveal how visuality becomes a primary frame through which to analyze the relevance of Suzuki's adaptations

Visuality, within the context of adaptation studies, is often used in reference to the practice of adapting from stage to screen and the manner by which a theatre script is translated visually for a cinematic audience. The concept has also been studied extensively in the fields of gender studies, queer theory, technology and physiology, among others, due to the wide range of objects that can be categorized visual culture, defined by Mirzoeff as "visual events in which information, meaning or pleasure is

sought by the consumer in an interface with visual technology.” (3) The term visual culture thus also encompasses theatrical events and includes the various subjects of performance studies. By applying the principals of visual culture studies to an analysis of Suzuki’s inherently intercultural work, performances; the specific ways in which interculturality is manifested in his adaptations are illuminated.

Suzuki’s Honkadori-styled productions capture the essential narrative of the source and immerse it in a new context that not only reveals parallels between the source and the adaptation, but also gives the narrative a complete new meaning. Metatheatricality has been noted by Takahashi Yasunari, among others, as a prominent feature of many of Suzuki’s adaptations and principles are essential to the construction of his performances. They can also and serve as a useful framing device for uncovering his adaptive process and for grasping a broader sense of his work’s interculturality. With the use of metatheatrical devices regaining popularity in 20th century avant-garde theatre, many scholars, such as Richard Hornby, have revisited Abel’s theorizations Hornby posits his succinct understanding of metatheatre developed from Abel’s principles. As an approach to analyzing Suzuki Tadashi’s visual adaptations, metatheatre explains their construction without excessively focusing on the textual elements of the performance. By approaching my analysis of *The Tale of Lear*, *Trojan Women* and *Cyrano de Bergerac* through an understanding of metatheatre used in Suzuki’s adaptations is made possible: metatheatrical concepts are integral in shaping the adaptation process and the structure of his cotemporary intercultural performances. I will demonstrate how the director’s use of metatheatricality reveals the correlation between the source and the adapted piece through visuality without depending on the performance texts.

Much like a metatheatrical frame illuminates the director's adaptation process and structure, notions of postcolonialism serve as a frame that engages the performances in a in depth ideological discussion. Suzuki attributes to his productions the fundamental role of societal mirror, inciting his viewers to reflect upon the state of Japan within the context of a global community. His adaptations aim to generate discourse about the many ways that the West has influenced Japanese culture as well as how Japan has appropriated Western traditions. The conflicting ideas about interculturalism that arise in Suzuki's corpus are reminiscent of the notion of Orientalism posited by the post-colonial theorist Edward W. Said in the mid-1970s. Said's study of modern imperialism and its societal effects, focuses on the oppressive relationship sustained by the West with the middle and far eastern cultures. The term Orientalism describes the essentialist and misleading manner by which the West defines itself in opposition to the East although Said's notion of Orientalism is typically used to the study of colonized societies in the Middle East, it can be equally applied to modern Japan considering the drastic cultural and changes that began with the Meiji restoration and colonial-like changes that were reinforced during the American Occupation of Japan. During the first phase of the occupation, when there was an effort to punish and reform Japan, the most radical changes occurred to Japanese government and society such as the dismantling of the Japanese military, the introduction of a new constitution, a change to the parliamentary system and the Emperor's renouncement of divinity. Clearly, the West in general and the American occupation in particular had a profound impact on Japan.

Unlike with Said's notion of Orientalism, where the imperial power subjects its "Other", Suzuki's understanding of cultural dynamics in the post-war period envisions an

Orientalism that permits the East to be defined not only through an exchange from West to East, but also from within the East itself. The three adaptations demonstrate how Suzuki responds to both the involvement of the West in the reconstruction of Japan and to the loss of national identity brought by the sudden change of ideology in a formerly strongly nationalistic country. By borrowing from Orientalism to analyze Suzuki's intercultural adaptations, his profound cultural and ideological arguments are revealed.

Through my framing of Suzuki's reinterpretations of plays here considered universally meaningful - *King Lear*, *The Trojan Women* and *Cyrano de Bergerac* with notions drawn from postdramatic theatre, metatheatre and postcolonialism, I will reveal a deeper understanding of the implications of interculturalism within these performances.

Chapter One: Suzuki and Shakespeare

Japanese stagings of Shakespeare's plays have long been a challenge due to the linguistic differences between Japanese and English. With his adaptations of Shakespeare, including his rendering of *King Lear*, Suzuki forged a path for Japanese theatre from its little theatre movement towards an international theatre style that revisits the Bard's plays in order to reflect on the collective Japanese identity that was lost through the country's rapid entry into modernity and its adoption of a Western social structure. I suggest that in the past, Japanese translations of Shakespeare have been character-driven, and that Suzuki's adaptation of *King Lear* draws upon this tradition.

Since its first introduction in Japan in 1866 through a performance of *Hamlet* by foreign residents in the Yokohama area, Shakespeare's theatre has had an impact on Japanese contemporary theatre. Although these first performances took place in English, in years to come Japanese translations of *The Merchant of Venice*, *Othello*, and *Julius Caesar* made their way to the Kabuki stage. Japan's exposure to the work of Britain's most celebrated dramatist became more frequent in the early 1900s, and even during this first period of expansion and opening to the Western world, the content of Shakespeare's plays resonated with the Japanese in a way that surpassed cultural and historical barriers. Their positive reception looked beyond Shakespeare's use of language because "Japanese has no equivalent for blank verse and Japanese poetry does not use rhyme either. Most Japanese translations of Shakespeare are in prose [...] If Shakespeare's puns were of the essence, translators would have no hope of success." (Fukahori, 87) The early Meiji era adaptations of the *Merchant of Venice*, for example, were particularly difficult because not only is there no Japanese equivalent to iambic pentameter, but attempts to be faithful

to the text were challenged by the representation of Shylock. Prior to the translation of this play Japan did not have an anti-Semitic history and as a result Shakespeare's Shylock character quickly became the defining image of Jewish culture for the Japanese. In its earliest translations, the *Merchant of Venice* was adapted into Japanese as *Seiyo Chinsetsu Jinniku Shichiire Saiban* ("A Western Strange Story of the Trial of Pawned Flesh"), and Shylock resonated with Japanese audiences, because of their familiarity with similar characteristics of moneylenders in Meiji era Japan. These early adaptations of Shakespeare illuminated the "deep analogies between European and Japanese social structures that produce similar structures of feeling." (Fukahori, 88)

Although a main preoccupation of translations of Shakespeare into Japanese has been the preservation of the historical and social depth conveyed through the Bard's use of language, authentic and accurate translations of the source plays have been nearly impossible due to linguistic restrictions. Rather, the complexities of Shakespeare have been conveyed through character-driven translations that focus on relaying the themes expressed in Shakespeare's writing.

For Suzuki's 2003 rendition of *King Lear*, the director opted for Odashima Yushi's 1975 translation of the tragedy into Japanese. Odashima's translations represent Japanese performances of Shakespeare of the 1970s and were a result of the small theatre movement, where close range performances in small spaces were favoured. His work breaks away from earlier translations by using language that is plain and easy to understand and his *King Lear* was first staged for the Kabuki stage, casting Ichikawa Somegoro as Lear. It is not surprising that Suzuki used Odashima's translation of *King Lear* for his adaptation seeing as it was created within a theatre movement strongly

associated with Suzuki and as linguistically, the translation was far more accessible to contemporary audiences than previous translations, which used an archaic form of Japanese.

Suzuki and postdramatic theatre

Suzuki's use of characters in his adaptation of *King Lear* renders the British tragedy through the eyes of a Japanese man who elusively identifies with the protagonist, and as such, is tied to a tradition of character-driven translations. The production, however, is more closely affiliated with contemporary postdramatic theatre than with nineteenth-century character criticism, particularly because of its interculturalism.

Within Suzuki's *King Lear*, interculturalism is apparent in the visual aspects of the performance thus Lehmann's theorizations of postdramatic theatre can help reveal the ways in which this performance is intercultural. It is insisted that this postdramatic structure directly contradicts the tradition of performances that valorize the text and subordinate other elements of the performance, such as its visual qualities and space, to diction, gesture, language and text. As with many artists of the theatrical avant-garde, Suzuki appreciated this shift away from traditional theatrical prioritization of the text towards the equal regard of all elements of a performance. In his *Lear* this change is especially evident in his lack of focus on the text in its entirety in favour of keeping elements from the source that have had an impact on him. In an interview, Suzuki expresses his method of selecting parts of the text to be represented in his adaptations: "I have responsibly presented the aspects that I'm interested in. What's most important is what stays in your memory, you want to give form to the part with which you were most impressed." (Suzuki, 1995) Suzuki's decision to stage only those parts of the source that

he considers meaningful does not dismiss the textual aspects of the play altogether, but demonstrates that there is no hierarchy of elements within his approach to adaptations, and reflects a clear postdramatic shift towards a more performative or visual structure.

Suzuki's postdramatic aesthetic requires his *King Lear* to be read in ways that bypass language and text. The director uses performativity as a way to not only contemporize the performance but also to make it relatable to Japanese audiences without a preoccupation with textual authenticity and accuracy. Suzuki took it upon himself to change characters, even removing some altogether, such as the character of Kent, which affects the scenes in which that character usually appears. Nevertheless, Suzuki's more concise form of *King Lear*, adapts Shakespeare's five-act tragedy into a 100-minutes two-act play. The two acts are divided by the choreographed sequences to Tchaikovsky's *La Danse Espagnole* (the first begins with a dumb show that is then followed by the land division scene, and ends with Gloucester's blinding scene, followed by act two which presents a rapid unraveling of the tragic events, reuniting Gloucester and his son Edgar and ending with the death of all except Albany and Edgar to reign over England) remains faithful to Shakespeare's plot. The condensation of *King Lear* illuminates how the depth of the adaptation is manifested through performativity rather than through textuality. Although Suzuki's faithfulness to Shakespeare's plot might mislead audiences into thinking of it as a normative rendering of *King Lear*, his deliberate de-prioritization of the text reflects his application of Lehmann's principles of postdramatic theatre. Moreover, Suzuki's *King Lear* is an adaptation that calls for an analysis that responds to the performative and visual nature of his contemporary theatre.

Visuality

Visual dramaturgy, according to Lehmann, is the organization of the visual structure of a play. Suzuki's dramatic composition of *King Lear* is not constrained by text but rather, is depicted through images, which allows the dramaturgy to "freely develop its own logic" (Lehmann, 93) and to offer new interpretations of meaning through the *optical data* it presents on stage. This *optical data* is communicated through performative elements: costumes, properties, use of the stage, and the manipulation of time and space. At the beginning of a production, Suzuki creates a stage picture of all of the characters, which depicts each costume and its various cultural influences. The disparity between the various Japanese and English elements of his character's visual representations indicates that the action takes place in two worlds. Goneril, Regan and Cordellia are played by male performers dressed in kimonos, by which Suzuki calls upon the theatrical traditions of both countries; neither Japan, nor Shakespearean England allowed women on the stage. For Suzuki's actors, these costumes constrict their movement, requiring them to adopt a feminine physicality. The male characters in his *King Lear*, however, are dressed in vaguely medieval costumes evoking rich Western-style textiles and chainmail, with no distinct Japanese influence. This contrast between costumes may reference the distinctiveness of male and female dress in Japan that remained a part of Japanese customs even after the Meiji restoration. Whereas many men adopted Western clothes and the vast majority of women still wore Kimonos. The dual presence of these respective cultural influences requires the audience to uncover points of communality between the two cultures that are inaccessible through the text alone by relying on visual

elements. Suzuki thus places his characters, visually, within a cultural limbo, blurring his audience's sense of whether the performance is taking place in Japan or in the West.

Spatiality

Another example of the performance's presence in both cultural spheres is revealed through Suzuki's stage configuration and his use of the theatrical space. Although performed on a proscenium arch stage, the set is made to resemble the *Toga New Theatre*, a traditional Japanese thatched roof farmhouse transformed into a performance space in the Toga Arts Park. The actual performance space is only partly visible to the audience because it is cut off by the set, which includes an upstage corridor separated by pillars that serve as sliding doorframes. These create a certain visual symmetry on stage, where Lear's character is mainly placed at center stage, although the entire space is utilized in Suzuki's performance. The placement of the doors all leading to the same upstage corridor is suggestive of the vomitoria found on the Elizabethan stage, and creates in a sense multiple performance areas where simultaneous individual action can develop. Moreover, the slamming of the sliding doors for entrances and exits not only keeps track of the temporal advancement of each scene but also refers to Japanese architecture, projecting a foreign yet familiar sound for Japanese audiences. This configuration of the space is strongly representative of Japanese traditional houses as well as being reminiscent of the Elizabethan stage, physically alludes to both cultures at once.

Auditory semiotics

An additional element of postdramatic theatre that is especially resonant in Suzuki's adaptation of *King Lear* is musicalization. As Lehmann explains, musicalization refers not only to the music in a performance but to the notion that a play is a musical

composition in itself. The significant use of signs in postdramatic theatre, by which an *auditory semiology* develops, requires theatre to be regarded more profoundly as music. The idea of musicalization is apparent in the influential role of music in Suzuki's work and the artist even refers to his adaptations as compositions, attributing to himself the role of composer.

In *King Lear*, musicalization sets a tone, context and atmosphere. Suzuki's use of orchestral music serves a particular dramaturgical purpose; Handel's "Largo" sets the performance in motion, alluding to the beginning of the Old Man's delusion or hallucination, and serving as a passageway into Shakespeare's plot. Within an intercultural context, Suzuki's choice of Tchaikovsky's "Danse Espagnole" responds to both Eastern and Western traditions. It "might be arguably a pathetic evocation of the bygone splendour of Lear's royal court" (Takahashi, 116) and is certainly reminiscent of a European soundscape. Nevertheless, it may also resonate in Japanese culture given the incorporation and appropriation of classical music that occurred during Japan's first and second opening to the West. For Japanese audiences, this piece of music might create an obscure, nostalgic image of the performance's setting.

Suzuki demonstrates cultural performance traditions belonging to each source through their co-existence on a single stage, which illuminates their unlikely cultural and theatrical similarities. Musicalization in *King Lear*, for example, manifests itself beyond music, through the performer's voices, including a performer-created soundscape composed of noises such as barking, clicks and yelps that serve to emphasize Lear's state of insanity. Additionally, the manner in which the text is delivered creates a certain tempo for the performance and certainly reflects Suzuki's performance style, which is

“correspondingly energized, fast and loud. The fast delivery derives in part from a Kabuki technique called *ippon choshi* and is energetically demanding.” (Allain, 128) Of course, for Suzuki, the use of this technique is a result of his prioritization of power and energy, which leads to strong projections. “In the course of the dissolution of dramatic coherence the actor’s speech becomes musically over determined through ethnic and cultural peculiarities [...] the diverse speech melodies, cadences, accents, and in general the different cultural habitus in the act of speaking” (Lehmann, 91), which is particularly interesting for Western or non-Japanese speaking spectators who cannot follow the text of the performance and for whom the actors’ voices become, in some way, a soundscape that adds a rhythmic quality to the performance.

Simultaneity and parataxis

Two significant characteristics of postdramatic theatre, Lehmann proposes, are the use of parataxis and the non-hierarchical structure of a performance. Parataxis leads to simultaneity, he argues, and forces audiences to defy traditional approaches to reading a performance because the performative elements are used to indicate the simultaneous existence of two different realities that require the audience to actively interpret various signs at the same time. Likewise, the deliberate non-prioritization of any one performative element (lighting, sound cues and costumes, among others) gives the audience the freedom to interpret the meaning of each of these elements without Suzuki’s guidance. The director carefully stages the play in order to direct the audience’s attention to those elements of the play that he deems important. In postdramatic theatre, however, including Suzuki’s *King Lear*, the director stages his performance chaotically, requiring his audience to prioritize the elements of the performance for themselves. Each aspect of

his adaptation presents interculturality through key elements that reference an intercultural influence. These key elements are presented on stage simultaneously and in an unstructured way that prevents Suzuki's spectators from necessarily assigning them the same attributes and status as would the director. This makes for an unconventional performance that does not rely solely on the playwright's words to but rather, makes use of all aspects of the performance to convey meaning. Prompted by its postdramatic aesthetic to look beyond the text, Suzuki's audience can interpret interculturalism within *King Lear* through the notions of *visual dramaturgy* and *musicalization*. Each of these elements illuminates the artist's intercultural perspective in adapting Shakespeare for a Japanese audience while simultaneously presenting his Western audiences with a renewed interpretation of a canonical play.

These aspects of postdramatic theory are undoubtedly essential to an analysis of a performance for which Western audiences do not have a grasp of the spoken text, and for which Japanese audiences are not always knowledgeable about the cultural or dramatic context of Shakespeare's *King Lear*. Approaching this performance from a visual perspective, however, illuminates the ways that Suzuki has opted to adapt the Shakespearean tragedy and reveals the bridges he carefully constructs to close the cultural and theatrical gaps that might otherwise arise from an intercultural performance's reception, in a way that other analytic approaches may not. A visual approach to the study of Suzuki's *King Lear* also uncovers the extent of interculturality within the performance, which is unknowable through an assessment of the text alone. By assessing the performance's visual qualities through use of a metatheatrical frame, it is possible to investigate Suzuki's adaptation processes, which are depicted visually.

Metatheatre

Suzuki uses metatheatre to juxtapose the past and present and the West and Japan in his adaptation of *King Lear*. Considering, from within the realm of intercultural adaptations, Abel's theorization that metatheatre aims "to do two things: one, to explain why tragedy is so difficult, if not all together impossible for the modern dramatist and two, to suggest the nature of a comparably philosophic form of drama" (V), metatheatre serves as a useful frame through which to analyze Suzuki's performance. It also illuminates the artist's adaptive process of bringing works of the Western canon into a new cultural context in a way that allows them to resonate with the target audience. Suzuki carefully utilizes the structural techniques of metatheatre presented by Richard Hornby to make his adaptations more accessible. Hornby's techniques: play-within-a-play, ceremony within a play, role playing within a role and self-reference of the drama are all present in Suzuki's rendering of *King Lear* due to the adaptor's use of a double narrative, and work together to illuminate Suzuki's process of adaptation for a contemporary Japanese world.

In *King Lear*, like in most of his adaptations, Suzuki introduces the source piece through an overarching narrative frame that calls upon the imagination of the protagonist, an old man in a hospital, who fantasizes that he is Shakespeare's King Lear, to lead the audience into the performance. Although the lack of a distinct prologue that clearly separates "reality" and illusion makes it less overtly metatheatrical, nevertheless, as Handel's "Largo" powerfully fills the theatre, the audience is thrown into the Old Man's delusion. This musical cue acts as a catalyst for the transition from a current day Japanese hospital to 8th century England, contributing to the ambiguous setting created on stage by

the simultaneous co-existence of both backdrops. The Old Man, who takes on the role of Lear, is then joined on stage by the other characters from Shakespeare's tragedy and the scenic image that Suzuki conjures in this moment makes the audience privy to his imagination. This effectively creates a *play within a play* as well as *role-playing within a role*. Suzuki's protagonist begins the performance with the land division scene, taking on the role of an old king and thereby escaping his reality as a lonely old man in an asylum.

Suzuki uncovers a plethora of metatheatrical possibilities for the source play in addition to his use of this introductory illusion, which highlights the ideas that life in the metaplay is a dream and that the world is a stage. In many moments of the performance, the Old Man's change in character is evident through the performer's constant stage presence as well as his positioning. The Old Man, who is silent in those scenes that do not call upon him to play Lear, is always present, as though the action he imagines is really playing itself out before his eyes. By making the Old Man omnipresent in his adaptation, it is clear that Suzuki is constantly referencing the reality experienced by the Old Man character as well as the illusory nature of the other characters partaking in the scene.

Just as the Old Man doubles as King Lear, another example of *role-playing-within-a-role* is encapsulated by the character of the Nurse. In past representations, the Nurse, has appeared from the opening of the play, always accompanying the protagonist, which clearly signifies her role in the play's "reality" as the Old Man's caregiver. In the 2003 rendering of the performance, however, Suzuki opted to have the Nurse enter the stage at a later time, playing the Fool during the "riddles" scene. In so doing she reveals the duality of her character and its role-playing and "even manages to carry on a semblance of conversation with the fantasizing Old Man." (Takahashi, 113) The Old Man

lives what is left of his life in his own illusion, with little to no contact with reality. The only interaction he has with reality is through the Nurse, who, despite being present throughout the play, is consumed by her own activity of reading the performance.

Just as the initial parallel Suzuki draws between the Old Man protagonist and the exiled Lear exemplifies his use of metatheatre to make the play more relatable for the target audiences, the omnipresent Nurse adds to the metatheatricality of the overall performance. Playing the Fool, she anchors the reality of the overarching narrative through the visually contrasting modernity of her nurse's uniform. At the same time, it is she who picks up the copy of Shakespeare's *King Lear* that she finds left on the ground near the Old Man, enabling him to adopt his fantasy of identifying with Lear. As the performance progresses, so does the Nurse's reading of *King Lear*: "the dramatic action going on onstage is not only a figment of the Old Man's fantasy but also a representation in "real time" of what she is reading." (Takahashi, 113) Through this interaction of the Old Man and the Nurse / Lear and the Fool, the audience visually experiences the structure of the adaption, which constantly refers to both the reality within the play and its self-references to Shakespeare's tragedy. These two characters act as key visual references for the play's slips in and out of illusion and reality – something that is not necessarily attainable through text alone, especially given that the Nurse/Fool's speaking role consists of lines directly read from the physical copy of *King Lear* within the illusion and seeing as she reads silently in the overarching, real-time narrative. Due to the Old Man's questionable mental state, there is little indication of the world in which the action is progressing, or of where the audience finds themselves. From the onset of the performance, Suzuki's characters rely predominantly on Shakespeare's text, requiring us

to follow the performance all while taking account of the visual cues he uses in order to distinguish reality from fantasy. His lack of textual supplementation to the original text, which he condenses considerably, makes Suzuki's *King Lear* impossible to thoroughly analyze using pre-existing adaptation theories.

The crucial position that these characters hold in the performance by their construction of its metatheatricality, is better illustrated through Abel's notion of the *Hero of Metatheatre*, which states that "what is essential for the hero of metatheatre is that he be conscious of the part he himself plays in constructing the drama that unfolds around him." (167) In Shakespeare's source play, Lear has little control over the drama that unfolds around him, and having been conspired against by two of his daughters, he is nothing more than a victim of his daughters' ruthlessness and his own insanity. In the adaptation, the Old Man and the Nurse both play a crucial role as the heroes of metatheatre. Whereas the Old Man was not likely placed in the hospital of his own accord, but presumably by his daughters', nevertheless, this character controls his fantasy. He demonstrates his consciousness "in between the savage vision of felt-footed horses and the horrendous cry for murder: suddenly noticing that the Nurse is engrossed in the book, he alters the tone of his speech for a second to say 'will you stop reading please'" (Takahashi, 114) before quickly returning to Shakespeare's text. This disruptive exchange between the Old Man and the Nurse demonstrates the character's level of consciousness; the Nurse is in fact present in real time and the speech the Old Man was delivering was a part of a fantasy that he can control a fantasy that he can decide to begin, end or is interrupt. The Nurse's status as metatheatrical hero is, moreover, reflected in the physical control she has over the progression of Shakespeare's plot. Her reading of the

play for the audience, which coincides with her personal reading of the play as the Nurse, is a significant demonstration of the conscious role she plays in the illusion. She consciously decides to humour the Old Man by playing the role of the Fool in his fantasy. The act of joining in on her patient's potentially senile illusion certainly establishes her equal role as hero of metatheatre.

Suzuki's metatheatrical use of characters reflects the 19th century tradition of primarily character-driven translations of Shakespeare and his approach provides a bridge between Elizabethan England and the Japanese contemporary stage. Metatheatre reinforces the complexities of Shakespeare's original play in Suzuki's *King Lear* and finds new and more performative ways to transpose its characters into a new setting that resonates with his audience. He displays the intricate relationship between tragedy and metatheatre through the character of the Old Man / Lear, and provides the play with new meaning for modern audience in both the West and Japan. With little regard for the criticism that might ensue, Suzuki employs metatheatrical techniques to transpose the English play into a plausible Japanese context in order to expand upon Shakespeare's work and make it his own. The principles of metatheatre, as posited by Abel and his contemporaries, are clearly essential to understanding the artist's process in bridging the gap between the 16th century drama and contemporary Japanese life.

As the analysis of Suzuki's postdramatic aesthetic has suggested, a contrast between the West (King Lear's Britain and contemporary Anglo-American culture) and Japan is a recurring motif in his adaptation. Suzuki's production is clearly intercultural in ways that test the limits of current intercultural theories. The notion of interculturalism in performance has been studied in a time when theatre was not accessible globally and as a result, the theory has offered limited explanations for how audiences might interpret performances that meld different theatrical traditions. Access to theatre is no longer restrained by borders, seeing as technologies of the 21st century allows audiences and theatre companies worldwide to share performances at the click of a button. These changes in theatre reception requires a new way of approaching theatre performances of different cultural and theatrical performance traditions and to analyse these without focusing the reception through textual elements of the performance. However, as time progresses and as theatrical collaborations have become increasingly more globalized and common, the concept of interculturalism in theatre require a broader definition for its more comprehensive analytical application. Suzuki's adaptations have drawn international attention, not only due to his unique performance style but also for his unique way of adapting canonical pieces of Western literature and dramaturgy. To Japanese audiences his portrayal of these Western plays through a familiar setting allows them to access the West by associating to it through Suzuki's transposition of language, tradition, history and religion (elements of culture that Suzuki believes to be untranslatable) to conveys the transposition that occurs between the source and the adaptation.

Suzuki's use of interculturalism in his adaptation of *King Lear* exemplifies a more nuanced concept of interculturalism, which is at the root of the adaptation itself. It is not encompassed by Pavis' theories about how to decode and interpret foreign theatrical traditions but rather it is first and foremost ideologically intercultural. Considering Suzuki's cultural and social mandate, his use of *King Lear* as a vehicle to explore problems in Japanese society is meaningful; the director turns to the Western canon, and by extension to the West in general, in order to represent Japanese identity, defining postwar Japan through Britain's most celebrated dramatist.

His adaptation is not aesthetically rooted in western performance tradition, but it does incorporate elements that are foreign to Japan through its use of space, costumes, sound and characters. These performative elements act together to illustrate the complexities of the ideological relationship between Japan and the West. As the fusion of these contrasting cultures is represented through many different facets of Suzuki's adaptation, an analytical perspective that reads the performance through a visual lens, an ideological postcolonial lens and through metatheatricality, taking into account each of these performative elements, is crucial to uncovering the interculturalism in the adaptive work that transposes Shakespeare's tragedy on the contemporary Japanese stage.

Seeing as Suzuki's interculturalism is not a question of his adoption of a foreign theatrical culture but rather of a more global notion of interculturalism, his production of *King Lear* pushes the limits of our understanding of this concept. It is difficult to apply Pavis' hourglass model to his adaptation seeing as there is very little that the filters can tell us about how interculturalism is brought into the performance. Suzuki brings forth the contrasts between the two cultures in ways that are visible on stage and that resonates

ideologically with a Japan that has, since its entry into modernity, turned to the West to define itself.

An argument for postcolonialism

The cultural dichotomy represented in Suzuki's *King Lear* emerges largely from the artist's metatheatrical approach to adaptation. By offering this lens through which to read the performance, he makes it possible for his audience to grasp a deeper meaning illustrated on stage about Japan's ideological relationship with the West. The manner by which Suzuki bridging these opposing cultures may be more thoroughly understood in light of postcolonial studies, and particularly through the concepts of Orientalism and Occidentalism in intercultural performance pieces, the colonizing power and the subjugated *other* are inevitably represented. Although his theory of Orientalism was initially developed with certain cultural and geographic limitations (the Near and Middle East), others have expanded Said's theory of Orientalism to apply to the whole Eastern world, including Japan. Xiaomei Chen's notion of Occidentalism as "a discursive practice that by constructing its western Others has allowed the Orient to participate actively and with indigenous creativity in the process of self-appropriated and constructed by Western Others" (2), responds to Said's underestimation of the complexities of intercultural and multicultural relationships.

When considering the state of a country like Japan, which has undergone radical socio-political changes since before the Meiji era, two approaches are possible: firstly, Orientalism, applied in its conventional sense, which recognizes Europe's fascination with Japanese culture and its influence on Western aesthetics through *Japonisme*, as a type of misrepresentation of Japanese culture, and secondly, a more self-reflexive

approach that looks at the relationship between Japan and the West as the former opened itself up to the world and rapidly became an imperial power. In his *King Lear*, it is evident that Suzuki's concerns with "explorations of self and other through the contrast of Japan and the West has led him to focus on defining what is truly Japanese." (Hutchinson, 168)

Yet Orientalism is manifest in his adaptation as his exploration of Japanese culture is conducted through the lens of an iconic Western tragedy. Dressing the male performers who play Lear's three daughters in makeshift kimonos while other male characters wear costumes that are only vaguely medieval, calls attention to the intercultural presence of both British and Japanese cultures, and is a prime example of Orientalism in the performance. Although there is no indication in the text or mise-en-scène that the action imagined by the Old Man takes place in Japan, and in fact, the text suggests that it takes place in England, nevertheless, the protagonist imagines Lear partially in a Japanese context. Suzuki thus provides a Japonized representation of the British tragedy as it is envisioned by the Old Man character, constructing an image of both the West and the East as *other* simultaneously, by mixing references to each culture in the performance. Other Orientalist representations of interculturality are communicated through the physical environment the director has chosen for the play as well as the configuration of the stage. Although quite bare, Suzuki's stage provides a direct association with Eastern traditions as it is reminiscent of the architecture of traditional Japanese houses, which contain corridors and sliding doors. Suzuki therefore constructs the *other* through the illusory visions of a dying Japanese man, who misrepresents both the British drama and his own culture, making for a performance that truly blurs cultural

distinctions at the visual level. Moreover, his particular use of Orientalism has an ideological impact through visual representations that furthers decolonization for the director and his Japanese spectators.

As previously stated, Suzuki's theatre focuses on social change and reflects on the social condition of a country that has undergone so many years of rapid change prompting his audience to ask themselves: *is this Japan good enough*. He questions Japan's Westernization through rapid industrialization and modernization and its replacement of traditional values and customs in favour of Western, (and later American) ones. Japan's exponential growth, he reveals, was not only characterized by its integration and appropriation of Western culture, but by a positioning of itself as *other*, without the usual suffering experienced through an actual colonization.

Suzuki's *King Lear* does not rely solely on Orientalism, as defined by Said, nor on Xiaomei Chen's Occidentalism, rather his approach in staging a Western source for a Japanese audience considers uses both Orientalism and Occidentalism simultaneously. Wang Nin explains in his *Orientalism Versus Occidentalism?* that Japan, although not a colonized country and being among the economically developed nations, has "its own unique manifestation [of Occidentalism]: on the one hand, Japan always views Europe and America as its economic rivals [...] on the other hand, Japan has gradually realized its double cultural colonialism."(63) Wang is, of course, referring to the powerful influence of China in shaping pre-19th century Japan as well as to that of Europe since the 1945 American Occupation. If Occidentalism manifests itself as decolonization through an attempt to reconstruct Japanese culture from within Japan, in this sense, Suzuki's artistic mandate to urge his audience to reflect upon Japan's socio-cultural state in this era

of globalization is aligned with notions of Occidentalism. The artist depicts cultural ambiguity on stage by constructing his *other* and confronting the dilemma of how Japan can enter modernity without the loss of authentic Japanese tradition and culture. In *King Lear* he addresses this issue discretely, through the Old Man /King Lear character. Metatheatrical devices enable the protagonist to be simultaneously Japanese and English, representing both the Japanese Self and the Western (European) *other* as a single performer. By constructing the Western *other* through the imagination of a Japanese character, Suzuki's critique of the West's influence on traditional Japanese customs and values calls attention to itself, implying Japan's self-inflicted Westernization brought on by the change in government with the Meiji Restoration. His use of Shakespeare's play is not, therefore, a stereotypical representation of Western culture, but rather a tool for mediating on the search to restore Japan's lost identity.

Using the characters of a British drama, Suzuki represents two cultures to deconstruct the notion of family and other, faltering Japanese values. His appropriation of Western literary culture distances the target audience from the social issue that he addresses in his adaptation, but his criticism of the shift in Japanese social values is clear in choice of subject and setting: *King Lear* is a patriarch left to his own demise represented though the Old Man who has been committed to an elderly care hospital. Suzuki's adaptation explores broad questions about Japan's modern cultural identity through the trope of the familiar and difficult social structure changes that occur in relationships between children and their elderly parents. Thus, Suzuki and his audience relate to the distant Shakespearean drama within a context that is conceivable in current Japanese society, and thereby understand the gravity of the tragedy.

Approaching Suzuki's adaptation of Shakespeare's *King Lear* with framing devices drawn from postdramatic theatre, metatheatre and postcolonial theory yields a deeper understanding of his ideology, process and performative aesthetic in rendering a contemporary intercultural performance. Suzuki's production suggests something about both Westernized Japan and Japan, as refracted through Western eyes. Although Shakespeare will never be perfectly transposed into Japanese, either linguistically and culturally, the translations of his work marks Japan's increasing modernity. My analytical approach to Suzuki's adaptations, which permits a freer interpretation of his performances, can be applied to other plays adapted from the Western canon, and enables a better understanding of the scope of interculturalism within such works. It also makes possible a wider and more inclusive definition of intercultural performances that have previously been seen simply as the translation from one culture to another. The roots of a play are clearly but one element of an adaptation, and each aspect of a performance reflects, in its respective way, the influences of the West that sustain interculturalism in Japanese contemporary adaptation theatre.

Chapter Two: Suzuki's *The Trojan Women*

Suzuki Tadashi's affinity for Greek tragedies is apparent from his various adaptations, including *The Bacchae*, *Dionysus*, *Electra* and *Oedipus Rex*, and from his original compositions, *Clytemnestra* and *The Fall of the House of Atreus*. His interest dates back to 1974, when he adapted Euripides' *The Trojan Women* while working with his Waseda Little Theatre Company. It opened at the Iwanami Hall, in Tokyo, and featured the powerful performance of the Suzuki-trained actress, Shiraishi Kayoko. Since, Suzuki has staged this performance multiple times, and the analysis will be conducted in response to the 1982 NHK recording of the performance. The interculturalism of Suzuki's *Toroia no onna* is communicated primarily auditorily and visually rather than solely textually, relying on contrasting performance styles, costumes and sound cues to convey Suzuki's views about contemporary Japan in a theatrical setting that references the Western past. As a result, this production yields to an analysis that considers it as a postdramatic intercultural adaptation with a complex meaning irreducible to other approaches.

This chapter explores Suzuki's representation of post-war Japan's identification with the West as a response to the radical changes that were occurring in the country at the time. I frame my analysis of his adaptation of *The Trojan Women* with notions drawn from postdramatic theatre, metatheatre, and Edward Said's theory of Orientalism, to yield a deeper understanding of the themes and message posited by Suzuki. These framing devices allow me to explore Suzuki's visual approach to adapting the classical play and to illuminate how, when used as a lens, visuality depicts the artist's process and method. He renders the tragic fate of the remaining Trojans through the imaginings of an elderly

woman who is fleeing her home that has turned to ashes. The opening scene, in which the Old Woman finds herself in a cemetery, invoking the dead to perform *Trojan Women*, is a play within a play. Suzuki hereby draws a fine line between fiction and reality, allowing his spectators to gaze upon historic events through a visual dramaturgy that distances the audience from the play's topics and themes.

As a Japanese artist of the post-war generation, Suzuki's adapted *The Trojan Women* to explore the long and complex relationship between Japan and the West, comparing the myth rendered by Euripides' tragedy to the state of Japanese society. Suzuki had witnessed the affect of the strategic bombing campaign waged by the United States on his hometown of Shimizu (Shizuoka) July of 1945, and saw parallels between the wartime devastation that events occurred all over Japan and the destruction of Troy as a consequence of war. Suzuki's rendering of *The Trojan Women* depicts the impact of the war upon the Japanese individuals, just as Euripides presented the lamentations of the remaining Trojans. Euripides' tragedy was originally performed in Athens in 415 BCE, following the Battle of Melos, in which all able-bodied men of Melos were killed and the women and children were enslaved by the Athenians. *The Trojan Women* exposes the truths of war and is known for its anti-war message and promotion of peace. Suzuki interprets the tragedy within the familiar context of his own country; a Japan in ruins and lacking a sense of national identity, under the influence of the newly imposed American (Occidental) culture that would come to define how the country would be rebuilt. For Suzuki, Much like in Euripides' *The Trojan Women*, Japan's loss of identity is monumental due to the ideological changes that followed the war, when Japan's population had largely been born into a culture in which nationalism was vastly cultivated

prior to the Meiji restoration. After an occupation that had the long-lasting impact of colonization, Japan's innate sense of national pride was replaced nearly overnight by its *Othering*, in 1868, after having opened its borders to the West, Japan acquired knowledge that restructured, among others, its medical and education systems. In a short span of time, the nearly-dormant country modernized, catching up to the West through industrialization, militarism and expansion across Asia-Pacific. As a result, in less than one hundred years, Japan had engaged in three major wars. In WWII, Japanese nationalist ideology was at its height, and suffering and loss of lives occurred in name of the Emperor. This divine figure was the national symbol that stood for Japanese values, pride, history and religion, fostering amongst the Japanese people an exclusive sense of belonging through Japanese blood ties. Divinity was attributed to the Emperor due to the creationist belief that Japan was created by Amaterasu, the sun Goddess, from which he was believed to be the direct descendent. Much like in other cultures, the separation of religion, state, and culture was nearly nonexistent during this period, and the undivided fidelity of Japan's people to the Emperor justified their acts of war

With the fall of the Empire, however, an American culture began to settle in Japan, displacing the old beliefs and shaping it into the country it is today. Beyond the Americanization that occurred, the occupation led to the re-writing of Japan's constitution, in which "Article 9" aimed to abolish institutionalized war. This article, written by General McArthur during the occupation, took effect on May 3, 1947, and stated: "Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation and the threat or use of force as means of settling international disputes." (mod.go.jp. Ministry of Defense.

The Constitution of Japan) To this day, the Japanese Self-Defence Force (JSDF) serves to protect the country, however it is not permitted to engage in military activity overseas. The impact of “Article 9” not only affected the country structurally, but also ideologically; the false sense of nationhood fostered by the Japanese government and based on the belief that the Japanese were a chosen people, could no longer justify war. Although McArthur decided against it, it was long debated during the initial period of occupation whether or not to convict the Emperor as a war criminal, and in the end, his immunity was granted in exchange for the clause of the new constitution that required the renouncement of his divinity.

The repercussion of the war was the sudden and extreme change in society that left its people with no sense national identity. Consequently, artists such as Suzuki were compelled to question what it is to be Japanese. By transposing the play into a setting that he, as a post-war Japanese director, connects the Greek tragedy to his own experience, Suzuki’s adaptation of *The Trojan Women* demonstrates his grasp of the social and emotional context in which Euripides’ was writing. Suzuki associates the plot with a constantly implicit setting of post-war Tokyo, which is illustrated through a meta-theatrical reading of the tragedy.

Metatheatre and the Duality of Characters

Suzuki’s performance of *The Trojan Women* was based on the classical Japanese translation, by Matsudaira Chiaki, of Euripides’ original text, with skilfully inserted additional passages of Ooka Makoto’s commissioned poems. Suzuki’s performance reflects a visual and cultural approach to adaptation, demonstrated by the close relationship he draws between Japanese history and Greek mythology in comparing the

ruins of Troy to the rubble of post-war Japan. In addition to the translated Greek text, Suzuki's production includes a framing narrative that makes *The Trojan Women* a performance by the dead, for a survivor who has almost nothing left but her memories. It is also a performance in which the living remember the dead and honour them. Much like how Euripides rendered a play about something that has already taken place, Suzuki's *Toroia no onna* leaves his audience to reflect upon the tragic and unchangeable events of a war that is over, creating a sense of helplessness, rather than simply confronting them with a re-telling of the actual war.

Suzuki's *Toroia no onna* demonstrates his use of metatheatrical elements, which serve as a useful frame for analyzing the performance and emphasizes an intertextual connectivity between the theatrical worlds of both the Trojans and post-war Japan. This approach suggests a visual structure that illuminates the process of transposing a classical Greek tragedy into a contemporary intercultural performance, where the flaming streets of the Japanese capital can replace the ruins of Troy, and Euripides' original theme of the gravely destructive results of war is shown to be universal.

Suzuki creates a clear parallel between the tragic fate of the Trojans and the disturbing reality of post-war Japan by applying the most well known device of metatheatre: the play within the play. This device, accomplished with the layering of the inset drama and the framed play, creates two distinguishable layers of fiction and portrays the duality of events within his adaptation. The framed play, in the case of *Toroia no Onna*, is the Japanese translation of Euripides' original text, while the inset fiction concerns the character of the Old Woman, who imagines her life to be similar to that of the Trojan women, and lives her sorrow and despair through Greek mythology. Much like

the state in which the Trojans find themselves in the framed fiction, the state of Japan during WWII is illustrated by Suzuki's inset play; the director's mirroring of Japan and Troy enables the performance to be interpreted in a Japanese socio-historical context. As the performance commences, the action takes place in the ruins of a cemetery, and the Old Woman, played by Shiraishi Kayoko, appears dressed in a black kimono, carrying her belongings in a Furoshiki. It is specified in the translation of the play's text that "during the firebombings of Tokyo in World War II she lost everything: house, and family." (Carruthers and Eguchi, 1) In her opening monologue, the Old Woman invokes the dead, inciting their resurrection to perform the story of *The Trojan Women*. This demonstration of the play within the play is quite overt - not only does Suzuki create the double narratives of Japan and Troy, but he also has his protagonist create her own illusion through her performance with the dead. He thereby creates a self-conscious adaptation that "alters the norms and standards by which his audience views the world." (Hornby, 32) Suzuki's use of metatheatricality to associate the two narratives through his protagonist, the Old Woman, who only appears at the beginning and ending of the play, alters the viewer's perception of both the Greek tragedy and of Japanese history. The Old Woman character thus serves to facilitate a macro-reading of the performance as she creates an outside narrative that bridges both East and West.

The plurality of narratives in the play is amplified through the doubling of characters, or the *role-playing within the role* element of metatheatricality. Although many performers take on multiple roles within the adaptation, Shiraishi's performance reflects the most prominent use of this technique as she takes on the roles of the Old Woman, Hecuba and Cassandra. However, as the inset fiction set in post-war Japan and the

character of the Old Woman frame the entire adaptation, Shiraishi remains the Old Woman throughout the entire performance, merely playing the roles of the Trojan Queen and her daughter through the Old Woman's "reliving [of] her own tragedy by identifying herself with the characters of Euripides' play." (Carruthers and Eguchi, 4) by witnessing the many transitions of the characters in Suzuki's adaptation, the audience is subjected to a metatheatrical experience, which is according to Hornby in his *Drama Metadrama and Perception* dislocating and uncomfortable for the audience. He specifies that the degree of metatheatricality within a performance can be measured by the disruption of the fiction, ranging from mild to extreme. Suzuki visually distinguishes the Old Woman character from the roles of Hecuba, and later Cassandra, by having Hecuba remove her outer black kimono to reveal her inner white one. The change in the performer's garment carries deep significance and illustrates the changes that occur in the Old Woman's state of mind. As Hecuba, dressed in black, she is mourning the mass deaths of Trojans, her son, her husband and the death of her empire. As she takes on the role of Cassandra, however, her discourse changes quite drastically hence the inversion of the colour of her costume. Through the distribution of the Trojan women to their separate Greek masters, Cassandra has been chosen as a bed companion by the Spartan King, Agamemnon himself. Although Hecuba laments her daughter's fate, the virgin Cassandra pleads with her mother not to mourn her, but rather to celebrate this opportune arrangement that will allow Cassandra to avenge her father and brother's deaths. Cassandra has a vision of the future in which Agamemnon dies and she is murdered by Clytemnestra and Aegisthus. During her shamanistic vision she wears a white kimono, an item of clothing that holds several meanings within Japanese culture. In marriage, the bride wears white to

symbolize purity, illumination and knowledge, however white can also signify death. In Japanese tradition, when setting out on a pilgrimage or traveling long distances, white would be worn to ward off evil and to distinguish a journey to attain spiritual goals from everyday life. Similarly, when one dies, particularly by *seppuku* (ritual suicide by disembowelment), the deceased is dressed in white for their journey to the afterlife. The multiple meanings that are represented by the colour of Cassandra's kimono resonate with the character's impending future. On the one hand, Cassandra's marriage to the enemy king and her consequent journey from Troy to Greece are symbolized by her white kimono, but on the other hand, her prophecy of Agamemnon's death and her own demise at the hands of Clytemnestra and Aegisthus are also visually foreshadowed by her white attire. In a sense, her white garment demonstrates the double meaning attributed to this colour in Japanese culture, while visually distinguishing the character's transformation from one role to another.

The other characters that are doubled in the adaptation do not hold as much meta-theatrical significance because they are not roleplaying as their character, but are rather part of the Old Woman's thoughts. The Samurai character for example, who doubles as Menelaus, does not exist in the inset fiction. He is not roleplaying per se, as the Old Woman simply imagines him as both characters. Other *samurai* (1-3), warriors that were added by Suzuki in his adaptation, also hold dual significance in that they can represent the patrolling GIs of the post-war era as well as the enduring nationalistic, militaristic and feudalistic mentality that characterized Japan in the years leading up to the war.

In the case of Andromache, the performer doubles as a character when the inset fiction resumes at the end of the play, and the Old Woman finds herself alone at the feet

of the Jizou statue. A Young Girl enters, offering her companionship, as she too, is alone. This character, who is “an Occupation rape victim, the modern reincarnation of Andromache” (Carruthers, “Suzuki’s Euripides”, 151), brings flowers to the Jizou statue. While Jizou is a Buddhist God of mercy and of the protection of children the Young Girl’s act of reverence can also resonate with the framed play, as the Greek soldiers killed Andromache’s son. The significance of the Jizou character is demonstrated as the play opens, when he takes his place on stage and remains immobile for the duration of the performance. His stillness throughout the play demonstrates his abstract role and gives Jizou an omniscient quality. In Suzuki’s adaptation, he removes the divine characters of Athena and Poseidon in the prologue, and replaces them with this silent Japanese Bodhisattva of Buddhism character, who is primarily revered in East Asian Buddhism. As the guardian of children and the patron deity of deceased children and unborn foetuses, has vowed to take responsibility for these beings in hell, and cannot attain enlightenment until he has emptied all hells. It is said that he protects children who are denied passage at the Sanzu River (based on the river Styx) due to their lack of good deeds upon death, and who must stack rocks along its riverbank for all eternity as penance for causing their parents grief. It is Jizou who protects these children from evil spirits and demons by hiding them in his robe. Thus, the presence of this character visually depicts the death of a child in the framed play, as well as Andromache’s grief for her lost son.

Jizou also demonstrates the plurality of possible interpretations in the adaptation as he is simultaneously responsible for his passive observation of atrocities. The character’s engagement within the play slowly escalates, leading to the closing scene

(outside of the *Trojan Women* narrative), in which the Young Girl carrying a bouquet of flowers to offer to the Old Lady, who has returned to her reality and who appears to be delirious and unresponsive. The Young Girl then pauses and throws the bouquet at Jizou's face. Her dismissal of the God and her apparent anger towards him is reflected through the vulgarization of the religious practice of bringing offerings to Gods and illustrates the rupture that occurred in Japan with its Westernization following WWII. This allegory about Japan's cultural shift is rooted in the presence of both contemporary Westernized (Americanised) culture, which exists in modern Japanese society, and traditional Japanese values throughout the adaptation. The Young Girl not only dismisses Jizou as a spiritual symbol but also refutes his representation of the past. When considering Suzuki's adaptation as a response to the effects of the occupation of Japan, it is clear that Jizou represents the country's rejected traditional values and morals, and ultimately, the very essence of what it used to mean to be Japanese.

West Versus East

The dichotomy created by *Toroia no Onna's* depiction of past and present, or traditional values and Westernization, through its setting and characters, suggests that Suzuki's adaptation mediates the cultural rupture that occurred in Japanese society in the post-war period, and that continues to complicate its search for national identity. He opens this troubling discourse by appropriating Western mythology, using Euripides' plot as a vehicle to express his views through his theatrical practice. In an interview captured in Ian Carruthers article *Suzuki's Euripides (I): The Trojan Women*, Suzuki stated, "My choice of it has something to say about the state of theater in Japan today and about the state of its culture in general. In other words, I chose this play not for what Euripides

wanted to say but for what I as a man of the theater wanted to say." (125) Suzuki's social commentary is particularly apparent when his performance is analyzed by applying Orientalism, "a style of thought based upon ontological and epistemological distinctions made between the Orient and the Occident" (Said, 2) as a framing device. In a sense, Suzuki's *The Trojan Women* demonstrates how his attempt to define Japan as a nation relies on an Orientalist use of a different culture, in this case Greek classical theatre, that positions his own culture in relation to its presumed antithesis

Suzuki's work calls attention to the East-West dynamic, allowing both cultures to share a performance space where they can flourish in a truly intercultural art form. *Toroia no Onna* presents his response to the role of American modern imperialism as well as that of Japanese imperialism, exerted in the Far East preceding WWII, from a Japanese perspective. *Toroia no Onna* therefore responds to the monumental change that occurred in Japanese society, through a unique application of Orientalism that provides a self-critique of this country. Furthermore, an overarching cultural engagement frames the reception of the adaptation. In *Toroia no onna*, the artistic exploration of important cultural issues in a manner that makes them more relatable to Japanese spectators, is the central motivation of the performance.

Throughout Suzuki's adaptation the oppositional relationship of East and West is physically represented through his choice in staging and is ideologically projected by the adaptation as a whole. Ooka Makoto's verses, for example, which are added to the adapted text, are recited by the chorus of Trojan women at the end of the Old Woman's monologue: "Down the rivers of Asia, Down the lakes of Europe, Down the Canals of America, Down the falls of Africa, Drift human skins, Like cucumber peelings."

(Carruthers and Eguchi, 3) This poetic passage overtly references the atomic bombings of Hiroshima and Nagasaki, giving the adaptation of the Greek Tragedy a new context, and imposing a lens on the performance that makes Troy a metaphor for Japan. The opposition between East and West is also made visible through Suzuki's staging and his placement of the characters within the performance space; a clear division is apparent with the Trojan women gathered stage left, while the Greek characters mostly keep to stage right. When these opposing characters interact, such as in Andromache's rape scene, the action takes place at centre stage. This physical representation of opposition amplifies the ideological divide that Euripides posits between Troy and Greece, and alludes to the conflict between traditional Japanese and Western values in contemporary Japan. Although seemingly trivial, Suzuki's discursive use of the stage is especially useful for communicating the confrontational discourse of the play's two entities for non-Japanese speaking audiences.

Moreover, the interaction between the Trojan and Greek characters in the adaptation draws attention to the similarly hostile relationships between Japanese natives and American GIs, following Japan's occupation. The mass raping of Japanese women by American soldiers, particularly in Okinawa, brought shame to the victims, and the many illegitimate "*Hafus*" (Eurasians, considered half-breed Japanese) resulting from rape were look down upon in Japanese society. Although Suzuki's rendering portrays Andromache and not Cassandra to be the victim of this aggression, he nevertheless draws a parallel between the two ancient and modern tragedies of war.

Suzuki's decision to represent his Greeks as "samurai" and Agamemnon as General rather than as a King suggests that not only is the director constructing a metaphor for the

difficult interactions between Japan and the United States, but he is also using Orientalism to expose the internal confrontations that occurred during the Pacific War within Japan.

East Versus East

His subjection of Japanese modern history to the concepts of Said's theory can be viewed as a type of self-imposed Orientalism that, as revealed by a careful examination of the historical and institutional context that fosters self-imposed Orientalism, also characterizes the history of the imperial conquest of Japan. Said states that historically, the British and French were the most important empires to settle in the East, yet the Americans played a similar imperialist role in modern Japan after WWII. The self-reflexive application of Said's theorization within Suzuki's adaptation takes place structurally, but also symbolically through his illustration of the clear divide between the traditional values and symbols associated with Japanese national identity, and the imposed foreign culture that has established itself since the beginning of the occupation.

In Suzuki's production of *The Trojan Women*, older Japanese cultural forms are contrasted with what, I suggest, are contemporary Westernized Japanese forms, developing a subtle argument about interculturalism that is influenced by a self-imposed Orientalism. Throughout his adaptation, Suzuki utilizes a Western theatrical source to expose the universality of war and its consequences and, more significantly, to engage in a discourse about Japan's loss of national identity following their empire's fall. This is especially depicted through Jizou, who can be interpreted not only as the bodhisattva of beings in hell, but also as a symbol of the Emperor, who did nothing to prevent post-war Japan's self-destruction. The devastating truth, revealed by Japan's surrender, that the

Emperor to which Japanese soldiers and civilians had fought and pledged their loyalty was merely a puppet, propelled Japan into an era of societal change. In the final exchange between the characters, the performer playing Jizou reacts for the first time to what he is witnessing, and loses his stillness and composure. The emotionless, immobile presence of the Jizou character throughout nearly the whole performance is thus contrasted with his crumbling at the end of the play, suggesting his more complex rhetorical purpose.

The play's accompanying music articulates the changes that occurred in post-war Japan's cultural movement away from Japanese traditions and toward Western styles. The audio concept progresses in a linear fashion, beginning with the sounds of synthesized instruments and finishing with the Japanese pop-rock song, "Crossroads of Love." This change in the musical score as the play unfolds reflects the inevitability of Japan's Americanization, and denotes the impact of the rapid changes that took place after the war. The contrast of Japanese instruments, such as the Buddhist bells and the *Sakuhachi* flute, with Western 1950s musical styles, reminds the audience of the various oppositions Suzuki explores throughout the performance. Ou Yang Fei Fei's "Crossroads of Love" present themes of lost love and rejection, with lyrics like "Thrown out on a rainy street, and yet I cannot hate you. [...] Love, love, I ventured for you. I want you [to] Love me to love me tonight" (Carruthers and Eguchi, 41) It exemplifies the changes that occurred in Japanese popular music in the post-war period, which attempted to mimic the style of 1950s American musicians, The song resonates with the adaptation's message about Japan's lost traditions and national identity, and in fact, the entire scene in which it's used alludes to the rejection of Japan's past. "Crossroads of Love" amplifies the self-

reflexive Orientalism apparent in the performance as the pop-rock genre demonstrate Japan's acceptance of foreign power and its adoption of American traditions.

Adapting Interculturally

Considering each of the devices used by Suzuki to frame *Toroia no onna*, it is arguable that neither adaptation studies or intercultural performance theory is adequate as an analytical approach to his work. On one hand, theories of adaptation allow viewers to consider the relationship between the original work and its representation in another art form, and on the other hand, performance theories that address interculturalism reveal how a chosen method of adaptation can produce an intercultural performance. In the case of Suzuki's *The Trojan Women*, the mode of adaptation is quite unique as it is not a simple transfer of content into new medium, but rather an intercultural adaptation that facilitates multiple readings of the play within different cultural and artistic contexts. Considering his particular approach to adaptation, notions of transposition and appropriation are especially useful in reading this performance. Suzuki's lack of attachment to the source text, which he vaguely follows within the adaptation, and the many added passages and poems that distance his performance from its original text align his play with Elliott's idea of transposition. Suzuki's adaptations do, however, reflect similar ideological messages as his source material. Elliott outlines the critical and marginalizing views of her field on what an adaptation entails, arguing in her essay, *Theorizing Adaptation/ Adapting Theories*, that "what we in adaptation studies have learned about how stories adapt to new media and contexts suggests that theoretical stories need to adapt to new intermedial and interdisciplinary relations and practices." (32) Thus, my approach to analyzing Suzuki's rendering of Euripides' tragedy not only

considers the scholarship of adaptation studies, but draws on theories of interculturalism, to assess how both fields manifests themselves within this performance. *Toroia no onna* is adapted in a way that demonstrates both cultural and aesthetic interculturalism, and is an example of Elliott's *de(re)composing concept of adaptation*, which explains how an "adaptation is a decomposition of textual and filmic signs merging in audience consciousness together with other cultural narratives." (157) Although Elliott's approach mostly focuses on filmic adaptations of texts, it is nevertheless applicable to Suzuki's adaptation of theatre into the same medium, because it transposes a theatre piece into a performative and visual interpretation of its source. The concept of de(re)composing prompts us to not only read the adaptation as the process of adapting from the source to the rendered work, but also as a process that moves back from the rendered work to its source. This perspective reveals how the changes taking place in the adaptation do not simply concern its fidelity to the original source, but rather are a matter of certain parts of the narrative being favoured over others. In relation to transposition, Elliott identifies that shifting historical content to a contemporary context has a de(re)composing effect, transforming a sign in the original source into a different sign in the transposed piece. Although in *Toroia no onna* Suzuki opts to follow Euripides' general plot, his transposition of the play into a Japanese context almost entirely changes the meaning of the performance. Of course, the original message of peace remains, but the Japanese post-war setting give the performance new meaning and also uncovers the similarities and differences between the two cultures and their respective time periods, thereby calling upon the source to illuminate the transposition.

Postdramatic Theatre and the Simultaneity of Multiple Meanings

In his adaptation of *The Trojan Women*, Suzuki relies on a literary/dramatical textual source, albeit a source that recalls a Western mythology rather than a history, in order to understand and represent the West. In this regard, his approach to adaptation can be considered Orientalist given Said's claim that the *Occident* understood the *Orient* predominantly through text, and that text acts as a vehicle of misrepresentation. "Such texts", he states, "can create not only knowledge but also the very reality they appear to describe. In time such knowledge and reality produce a tradition, or what Michel Foucault calls a discourse, whose material presence or weight, not the originality of a given author, is really responsible for the texts produced out of it." (Said, 94) The source text for Suzuki's adaptation holds a similar role, providing "knowledge" about Western culture through Greek mythology. Not only does the director represent the West using a fictional text, but he employs the narrative of *The Trojan Women* to understand and describe his own culture. Orientalism is consequently reflected in how Suzuki's concept of the West is constructed through Euripides' tragedy, and his definition Japan is communicated through his Japanese perspective of the West. Moreover, *Toroia no onna*'s structure, which includes the parallel narratives of the source text and its transposition into a post-war Japanese setting, reveal the self-imposed nature of Suzuki's Orientalist approach.

This self-reflexive Orientalism is expressed through the performative languages of Suzuki's *mise-en-scène*, visually interpreting the performance's discursive framework. His adaptation of Hecuba's interaction with the guards, for example, encapsulates this aspect Suzuki's approach. In certain scenes the guards replace the chorus in their

interactions with Hecuba, visually depicting the oppositional relationship between men and women, as well as that of the colonizing power and the *other*. Throughout the performance three guards, who represent the East-West relationship that had developed during the American occupation of Japan, challenge Hecuba's presence on stage. Suzuki's decision to use the characters in this way enables him to portray his culture's collective memory from within Euripides' canonical play. His exposition of the state of Japanese society from within the culture, but through the adaptation of a Western source that he then transposes into a Japanese setting, reflects his complex approach to theatre. Thus it is imperative to consider Suzuki's use of self-imposed Orientalism, which acts as a through-line between the intersecting theories of adaptation and the representation of interculturalism, as foundational to the analysis of his performance.

The transposition, as described above, is not limited to the text, but relies on the historical and cultural knowledge of both theatrical traditions to demonstrate the cultural concepts that appear within a performance. In Suzuki's *The Trojan Women*, the influence of the source material is evident in the adaptation's preservation of certain Western theatrical conventions that do not resonate with contemporary Japanese performances. The director then constructs a larger narrative that compliments and facilitates the integration of the Greek play within his performance. This transposition, however, is not encompassed by the analytical concepts of adaptation studies it also manifests itself through intercultural elements present within the performance.

Suzuki does not only adapt Euripides' tragedy by setting it in Japan, but he also transposes some of its performative elements, thereby illuminating the similarities and differences in form between Japanese performance traditions and those of Ancient

Greece. Although Patrice Pavis' hourglass model of cultural transmission provides a systematic approach to interpreting intercultural performances, his model is inappropriate for understanding Suzuki's performances. His adaptations based on texts from the Western canon, such as *Toroia no onna*, do not target an audience of a particular culture, unlike works by Mnouchkine or Brooks, for example, who clearly bring a source culture into their own Western theatrical practice. Instead, Suzuki draws on both cultures to explore the relationship between the source and target cultures. Consequently an analysis of his work it is not merely a question of decoding performance and cultural traditions, but of interpreting the connections between cultures.

Furthermore, one must consider all the changes Suzuki makes in his cultural adaptation of Euripides' *The Trojan Women* in light of intercultural theories, such as Marvin Carlson's seven step model that assesses the "possible relationships between the culturally familiar and the culturally foreign" (*Theatre Semiotics*, 50) and Bonnie Marranca's idea that intercultural performances are motivated by social commitment. Marranca divides intercultural performances into three categories: those based on geopolitical engagements, those compelled by political engagements, and popular theatre, which draws from different aesthetic engagements. Suzuki's *Toroia no onna* certainly draws upon elements of each of these. Marvin Carlson's steps also resonate in the adaptation of *The Trojan Women*, as "Foreign elements [are] assimilated into the tradition absorbed by it." (82) "The audience can be interested, entertained, stimulated," he continues, "but they are not challenged by the foreign material." (82) Despite the possibility of the audience being challenged by the Western material that Suzuki transposes, the parallels he displays between Greek Antiquity and post-war Japanese

culture make the foreign source more accessible to his spectators. As Carlson argues, “[e]ntire foreign structures are made familiar instead of isolated elements and “the foreign and familiar create a new blend, which then is assimilated into the tradition, becoming familiar.” (*Theatre Semiotics*, 50) Although he is not directly referencing Suzuki’s work, this creation of the familiar is clearly depicted in Suzuki’s adoption of a Greek structure (certain elements of Greek theatrical, social or cultural traditions) and plot to represent Japanese history and culture.

None of the theories are individually sufficient to fully understand his work, yet certain aspect of each intercultural performance theory compliment and build off each other. Blended together, these elements produce an appropriate model for intercultural performance analysis that can be used to explore the various performance traditions and theatrical languages, such as costumes, props, performers, technique, lighting and sound, used in Suzuki’s *Toroia no onna*, that are representative of its interculturalism. For example, the adaptation’s lighting design adopts the Western practice of generating meaning through lighting. Traditional Japanese theatrical genres such as, in Kabuki, considered lighting in its most practical sense, as depicting the difference between day and night. In *Toroia no onna*, the stage is lit based on the position and movement of characters as they enter a scene, with lights consistently coming from the front and sides of the stage throughout the performance. Although the lighting design does not call attention to itself through dramatic changes, it draws the attention of the audience to key scenes. Suzuki is constrained by a Western tradition of using lighting to guide the reception of this particular play, thus, any change in the lighting design of the source in its adapted performance, including the absence of lighting design, would change how

spectators receive the performance. Suzuki's use of sound also reflects Western practice; the pre-recorded sound concept is complimented by the use of Japanese instruments and songs that are also recorded. Thus, the integration of theatrical practices from the source piece in the adaptation occurs both visually and auditorily, and is clearly prompted by the impact of American culture on Japan during and after its occupation.

Intercultural representation is nearly all-encompassing in Suzuki's adaptation. Throughout the performance we see a distinct parallel being made between East and West that is emphasized by his use of both Japanese and Greek theatrical practices. In staging *Toroia no onna*, Suzuki has specified that in terms of form, he did not simply stage a Japanese translation of *The Trojan Women*, which would have made it a Shingeki performance, (Japan's modern theatre form), but rather that he "wished to use techniques and ideas from Noh, Shingeki, and Kabuki in the hopes that he [I] could bring together into one single modern drama some of the qualities of each of these independent Japanese theatres." (Carruthers, 126) This mixture of performance genres is evident in his casting choice for his 1974 production that premiered at the Iwanami Hall in Tokyo, which included a Noh actor, Kanze Hisao, a Shingeki actress, Ichihara Etsuko, and Shiraishi Kayoko, his own Suzuki-trained actress. In subsequent performances, as in the 1982 production used in this case study, his cast changed, nevertheless, elements of each genre remained engrained within the performance, alongside ancient Greek performance traditions.

Primarily traditional Japanese forms were preserved in this contemporary rendering of *The Trojan Women*, including many elements of the Kabuki acting style, such as in the opening scene, which consists of a *danmari* (dumbshow) being used to

replace the discourse between Apollo and Athena. Similarly, the Greek gods are replaced with a Japanese deity. For Jizou's imposing entrance, Suzuki uses movements and stillness derived from Noh and encapsulated in Jizou's acting style, which serves to manipulate time and space just as in Noh performance traditions. This Noh notion of time manipulation is emphasized through the use of a synthesized bell to which Jizou's movements are synchronized. Along the same lines, the Greek samurai exhibit elements of Kabuki acting, such as their *Aragoto* entrance walk, a "goosestep" movement that is used to characterize villains and ruffians. Their blocking on the left of the stage, which in Kabuki signifies social superiority, and their relegation of the Trojans to the inferior right stage space demonstrates hierarchy and opposition between the two groups on stage.

Throughout the performance other key elements that derive from traditional Japanese theatrical practice are added, such as the onstage infanticide performed following Andromache's rape. This scene reflects the tradition of onstage murders performed in Kabuki theatre, and draws attention to the differences between Japanese and Greek theatrical practices, as the latter does not include the performance of murders on stage. Nevertheless, Suzuki opts to preserve both the Greek Chorus and Stichomythia, the rapid-fire manner in which lines are delivered between disputing characters in Greek theatre, which also resonates with Kabuki-style line delivery. The director therefore draws upon elements of both cultural traditions and explores their intercultural relationship through theatrical form and physical performative aspects as well as ideological and cultural elements.

The visual representation of interculturalism in Suzuki's *Toroia no onna* is also evident in the performance's costumes and properties, from the Noh-inspired layered

kimonos to the ambiguous tribal costumes of the warrior characters. The use of kimonos references both traditional Japanese attire and the costumes worn by actors in ancient Greece. The preservation of the source culture within an adaptation is crucial to Suzuki, who nonetheless believes that, as a theatre practitioner, one has to be deeply rooted in one's own culture in order to work with foreign dramaturgy. By adapting interculturally, Suzuki highlights the cultural and theatrical similarities between Greece and Japan within a single performance that eludes the application of Pavis' hourglass model of cultural transmission.

By analyzing Suzuki's *Toroia no onna* through the theories of metatheatre and Orientalism, and by using an interdisciplinary approach to considering adaptation, it is clear that it is necessary to see Suzuki's adaptation as not only, or even primarily textual, but rather as visual. The basis of the argument that visuality is a useful framing device for the performance is rooted not only in the director's decision to strip the text, leaving "only the fragments in which the characters lay bare in their feelings" (Carruthers, 126), but also in allowing the performance to be set in contemporary Japan. This transposition removes any textual confusion that may arise from staging a play that originates at such a temporal and geographical distance from the target culture, allowing a contemporary Japanese audience to grasp the essence of the tragedy, loss and misfortune that occur in name of war. The adaptation occurs at four different levels to which the source is adapted into a Japanese context to bypass the difficulties in translating culture. The four levels at which *The Trojan Women* is transposed; language, tradition, history and religion, by considering these four elements as points of transposition reveals the changes that the adaptation undergoes. Many of these changes are exemplified throughout the entirety of

the performance; such as language, through contemporary poetic passages through which meaning is conveyed and using the classical Japanese translation of *The Trojan Women*. Tradition is represented through the transposition of characters such as the Greek soldiers into Japanese Samurai. Other elements of the setting are representative of Japanese tradition, such as the props and environment that is created. Consequently history is represented through the transposition of the historical context into post WWII Tokyo. Moreover, religion is represented through the transposition of Greek mythology into Japanese Buddhist/ Shinto belief.

Moreover, understanding this rendering of *The Trojan Women* in terms of visuality reveals how Suzuki's use of visual performative elements serves his international audiences that do not comprehend the Japanese language. In a world where theatre companies tour internationally and share performance recordings via the Internet, it is vital to consider the alternative means, (those other than text and language), by which a performance and its intercultural explorations can be interpreted. Thus, Suzuki's alteration of performance properties through visual means as he transposes the source play into its new, Japanese context, alters the viewer's perception of the play itself. Firstly, this happens through his creation of a visible frame for *The Trojan Women* narrative using such devices as the play within a play and role-playing depicted through character doubling, Suzuki builds a visual structure for the performance. Secondly, by creating a visual environment through his use of the stage that draws on the intertextual relationship between the source and the transposition, as well as between ancient Greece and post-war Japan, he illuminates the postcolonial discourse that arises in his adaptation, which prompts his audiences to consider the state of Japanese society comparable to that

of a postcolonial country, and urges them to reflect upon Japan's lost national identity. Lastly, the actual adaptation takes place in a visual manner, rooting the performance in Japanese traditional theatrical forms all while preserving certain elements of its Greek performance traditions.

The Trojan Women brings together Japan's long and illustrious history of theatre performance, evident in the Noh and Kabuki traditions visible on stage, and the traditions of Western theatre, presented in the choice of text and music, to suggest a complex interculturalism. While the framing narrative overtly connects the fall of Troy with the defeat of Japan in World War II, that simple analogy fails to account for the richness of the juxtapositions in the production. The myriad meanings present in this adaptation cannot be reduced to a single analogy, but, through parataxis, they exist simultaneously. If we consider all the elements I have employed to analyze Suzuki's *Toroia no onna*, such as adaptation and intercultural performance theories, from the perspective of self-imposed Orientalism, a more profound understanding of Suzuki's contribution to Japanese cultural identity is possible. His adaptation incorporates diverse elements of society, politics and visual aesthetics that foster discourse on Japanese identity. Furthermore, the director adapts interculturally, resulting in a performance that is rooted in both Eastern and Western cultures. Suzuki's *Toroia no onna* demonstrates that the use of three pillars that prove useful in the analysis of such performances; cultural engagement, and transposition of the source material are all elements to consider when faced with such a culturally and ideologically-charged play. The term cultural mediation encapsulates the relationships between the culturally familiar and foreign, and Suzuki mediates between Western and Japanese cultures, a process that serves in their coming to

terms with their own culture. Moreover, Suzuki accomplishes this through his insightful approach that identifies parallels between Japanese history and Western mythology. The overall theme of the performance is the ideological struggle of the post-war generation, who still feel connected to Japanese traditions despite the increasing Westernization of Japan. The performance demonstrates Japan's simultaneous acceptance of the newly imposed American culture and the preservation of their own traditions, suggesting its formation of a post-colonial identity. Conducting an analysis of *Toroia no onna* through these lenses drawn from intercultural and adaptation theories, illuminates the role of the play in the larger discourse about post-war Japan and makes it possible to propose new analytical tools that will positively impact the reception of all intercultural performances.

Chapter Three: Suzuki Tadashi's *Cyrano de Bergerac*

Suzuki Tadashi's adaptation of Edmond Rostand's *Cyrano de Bergerac* explores new avenues for this classic love story by transposing it to a new, Japanese setting. His intercultural representation of Rostand's plot becomes a social commentary on the complex history of Japan's entry into modernity and its perpetual movement towards Westernization, which began in 1868 with the Meiji restoration. By framing the performance with notions drawn from metatheatre, postdramatic theatre and postcolonial studies, it is possible to understand how Suzuki examines the theme of Japan's relationship with the West through visual performance elements, rather than through simple adaptations to the text. The Meiji Restoration was a period of enlightenment in Japan that prompted political, economic and social changes, including the fall of the Tokugawa Shogunate. Aimed at returning the political rule of the country to the direct control of the emperor, the restoration was led by a group of mostly young samurai from feudal territories hostile to Tokugawa. This was a time of accelerated industrialization in Japan, that brought an end to its feudal system and abolished the role and title of samurai. Suzuki reimagines Rostand's play as set in this period of enormous social change, making his protagonist, who nevertheless resembles the source's Cyrano, a former samurai who became a writer after the restoration. The substitution of Japan for France in his adaptation reveals a historical parallel that he believes exists between these nations, and the dual narratives in his plot are evidence of Suzuki's metatheatrical approach. The adaptations that he makes to the source text in his performance are expressed primarily through visual (rather than textual) elements, and are therefore most usefully discussed in relation to Hans-Thies Lehmann's study of aesthetic shifts in postdramatic theatre. An

approach that layers Lehmann's theories on top of existing adaptation and intercultural performance scholarship, and in light of postcolonial theory, however, yields an even deeper reading of Suzuki's ideological work. By approaching the performance from a metatheatrical perspective, my examination of Suzuki's *Cyrano* demonstrates how these existing theories in the fields of adaptation and intercultural performance must shift towards a visual analysis in response to theatre's performative turn. The new adaptation model resulting from this process offers modes of analysis that are more appropriate for contemporary performances such as Suzuki's productions.

Metatheatre

As an approach to analyzing Suzuki Tadashi's visual adaptation of Edmond Rostand's French classic, *Cyrano de Bergerac*, metatheatre serves to explain the construction of Suzuki's adaptation without prioritizing its textual changes. In his adaptation, *Cyrano*'s tragic story is presented from a Japanese perspective through the writings of an ex-samurai, turned writer, which making the source plot accessible and relatable to Japanese audiences. By creating a larger narrative that transposes the source play into a Japanese historical context, Suzuki creates a parallel narrative that mirrors the plot of *Cyrano de Bergerac*, with a protagonist who resembles the French poet. As the performance progresses, the intertwined narratives blur the borders between the fictional world that the protagonist creates, and the "real" world that Suzuki creates by adapting the play into the world of his Japanese setting. The double narrative of the performance, which is evidence of its metatheatricality, serves to visually structure this intercultural adaptation and demonstrates how Suzuki renders it through performative elements, without having to adapt the textual source. Clearly, metatheatre is an integral part of

Suzuki's intercultural adaptations process and serves as means of revealing both the relationship between Japan and the West, and between the source and the adapted text. Abel's collection of essays on dramatic form, *Tragedy and Metatheatre*, defines the differences between the two genres, suggesting that metatheatrical qualities within a performance are sometimes mistaken for elements of the tragedy. Although the two genres are closely linked, there are multiple elements that serve to distinguish them from each other. With the use of metatheatrical devices regaining popularity in contemporary avant-garde theatre, many other theorists, such as Richard Hornby, have revisited Abel's theorizations. My approach to Suzuki's performance of *Cyrano* borrows from both Hornby and Abel, whose principles of metatheatre have an impact on the adaptation process.

Like in many of his other adaptations, Suzuki's *Cyrano de Bergerac* presents two narratives: one that he creates and another that follows Rostand's play. The play within a play device, first identified by Abel, has long been the trademark of metatheatre. In Suzuki's *Cyrano*, the director opts to adapt Rostand's original work through a metatheatrical sequencing of scenes and by creating an overarching narrative that surrounds the source play. This metatheatrical narrative device is "a particularly suitable aesthetic agency for the exploration of fields of social and historical interaction or exchange with a special dimension in the area of intercultural/ intracultural contact or conflict" (Fischer and Greiner, xii). Suzuki employs the overarching narrative to structure the adaptation in such a way that it presents a socio-historical intercultural relationship between Japan and the West, which manifests itself in various aspects of the play. Given that the entry point into Rostand's plot is this larger framing narrative, from the outset of

the performance, attention is quickly drawn towards the protagonist, who is writing the story of the French samurai. Suzuki positions the source play from a Japanese perspective by having his protagonist, Kyozo, be the author of Cyrano's story, as though this famous French play was actually the product of a Japanese mind. Kyozo's authorship of the play, which is pivotal to the structure of the adaptation, anchors the performance within the target culture and exposes a cultural dichotomy between Japan and the West. From the outset of the performance it is clear that Suzuki is staging two different cultural versions of the same play.

This dichotomy and the interculturalism of the adaptation are amplified through another device of metatheatre, role-playing within a role. Suzuki doubles the characters by having the same actor, for example, represent both love-stricken soldier-poets, Kyozo and Cyrano, illustrating a parallel between Rostand's characters and his own. Role-playing within the role accentuates the ties between the two narratives as well as those between the source and the transposed performance. Suzuki chooses to begin his adaptation of *Cyrano* with Act Two, Scene Six of the original play, in which Cyrano and Roxane meet and recount their childhood memories. Suzuki's decision to start his performance with this scene reflects his romantic approach to the play, which explores themes of love, deceit, and unreciprocated affection. Both characters are doubled in the overarching narrative, with Kyozo representing Cyrano, and Roxane being represented by Kyozo's foreign wife who is also named Roxane. These doublings are depicted in the similarities between the characters' life situations, as well as in their physical traits, such as Kyozo and Cyrano's large nose. In the macro-narrative, Kyozo is described as an unsightly Japanese man, much like Cyrano, whose ugliness is attributed to his nose. The

characters that from the original source include the Gascon cadets, Roxane, Christian, de Guise and Cyrano, most of whom are mirrored as characters in Suzuki's overarching Japanese narrative. This doubling of characters allows Japanese audiences to access the performance through the characters and beyond the change in setting. The Gascon cadets, for example, are depicted as former samurai. They are dressed in altered black hakamas and carry swords, which are a symbol of samurai's social status. The cadets' choreographed fight scenes allude to the battles that occurred during the Meiji restoration and the struggle between the Tokugawa Shogunate and the leaders of the reform. The parallels between Japan and France are also revealed by the character of Roxane, who is portrayed in Suzuki's macro-narrative as Kyozo's wife. A wealthy French woman who has been disowned by her parents for pursuing her love for the unsightly Kyozo, she is portrayed in the macro-narrative as an outsider, a foreigner whose love for Kyozo is seen as inexplicable. This character symbolizes the distance between East and West and Japan's resistance to Westernization during its first opening to the Western world. Furthermore, "roleplaying within the role, like the play within the play, also distances the audience from the fiction of the drama, calling attention to the fictionality of the original role by foregrounding a second role. This type of metadrama, which creates more than one identity for the player, calls into question in the minds of the audience the whole area of identity" (Stoll, 1344). The doubling of characters in Suzuki's adaptation is particularly metatheatrical because the source play also uses roleplaying within a role. In the micro-narrative, Cyrano impersonates Christian, the object of Roxane's affection, speaking on his behalf of friend, who cannot express his feelings for her. Just as Cyrano

masquerades as the attractive young soldier, Christian, in a sense, plays the role of Cyrano to win Roxane's affection, by pretending his poet friend's words are his own.

The metatheatrical structure of Suzuki's adaptation is also apparent in his use of literary and real-life references, such as the title of his adaptation, which references Edmond Rostand's heroic comedy as well as the historic figure, Cyrano de Bergerac. As Anita Stoll argues in her discussion of metatheatre as an organizing principle, these references "[d]raw the audience away from total immersion in the fiction of the play by calling to the audience's attention widely-known historical events. Thus the fiction of the play has a basis in the audience's real world, as well (an example of Hornby's self-conscious real-life reference)" (1345). Suzuki's protagonist, Kyojo, not only refers to Rostand's literary character, but also the historic icon upon which the original play is based. The use of a Japonized character to play Rostand's well-known literary Cyrano, makes the historic figure he also represents, with whom Japanese audience may be less familiar, more accessible within a Japanese reception context. Suzuki also draws parallels between Japan and France (the setting of the original play), thereby referring to real life and expressing his thoughts about the actual state of Japan during a turning point in the nation's modern history.

By extracting certain ideas from Abel's definitions of tragedy and metatheatre, a more profound approach to analyzing Suzuki's work that moves beyond the play's visual construction towards an understanding of the context of its creation, is made possible. Abel argues that, unlike in tragedies, "[m]etatheatre assumes there is no world except that created by human striving and human imagination" (31). This is evinced in Suzuki's adaptation as the micro-narrative depicts the play that Kyojo writes throughout the

performance, a micro-narrative, which cannot exist without the character's determination and imagination. Suzuki's adaptation of the French source is articulated through his protagonist, reflecting Abel's notion on a larger scale. The director depicts a world that Kyozō has created and controls, to present an image of the changes occurring in Japan following the restoration. He thereby imposes Abel's understanding of metatheatre, which assumes the impossibility of an uncreated world, onto his own theatrical practice.

Postdramatic Theatre

Postdramatic theatre primarily focuses on the visual aspects of a performance and the distance between a production and its text. Evidence of a postdramatic style, however, is also expressed in such elements as parataxis and simultaneity, collage, and bilingualism (or multilingualism) in the rendering of an adaptation. Suzuki's uses these visual elements in the performance of *Cyrano* to visually unite traditional and contemporary theatrical practices on a single stage. His visual approach to adaptation stems from his postdramatic aesthetic, and can be understood in terms of Lehmann's theorizations. Unlike in his staging of *King Lear*, where the interaction between the macro and micro narratives was more ambiguous, Suzuki's adaptation of *Cyrano de Bergerac* actually creates a collage through its sequencing of the micro and macro narratives that is reminiscent of a cinematographic approach to staging theatre. Suzuki explicitly interlaces scenes belonging to the micro narrative with those of the macro narrative, clearly defining the differences between their characters and settings. This manipulation of time and space, in turn creates a "demolition of continuum" (Lehmann, 62). The insertion of certain scenes into the micro narrative results in a constant transition between the setting of 15th century France and that of Japan in the period shortly after the

Meiji Restoration. “A collage”, Pavis contends, “designates the practice of juxtaposing two heterogeneous elements or materials or artistic objects with real objects, that is to say it is a reaction against the aesthetic of a visual work of art made of a single material and containing elements which are harmoniously melded within a specific form or frame” (*Dictionary*, 61). Thus, a collage can incorporate various materials, and in the case of theatre, these may include different performance genres such as dance and music. The use of collage serves to foster a meaningful openness that makes it impossible to find order or logic within the performance, which often incorporates fragments of texts from different sources within a single performance. The possible meanings/significance of the production are opened up by the use of collage that draws upon a vast range of sources in addition to Rostand’s original text. The interlacing of the source narrative and overarching narrative in Suzuki’s *Cyrano de Bergerac* serves as an example of his use of collage. He clearly establishes two different narratives in which similar characters exist, but unlike in his other adaptations, in *Cyrano*, Suzuki truly creates a mixture of both narratives by bringing their scenes together to foster an openness of its interpretation. Moreover, the collage format he uses does not only rely on the combination of multiple texts, but blends various performance genres and artistic styles. Suzuki turns to such elements as music and choreography in order to manipulate time and space. His eclectic use of music, for example, which incorporates Japanese instruments and choreography, also imbues his performance with the romance of the Italian opera, *La Traviata*, based on *La Dame aux camélias*. This collage of juxtaposing musical styles emphasizes Suzuki’s aesthetic reaction against the use of a single material in creating a performance. Rather, he melds genres together to adapt the play, producing a contemporary rendering of the

classic and pure love story. Suzuki also applies the collage method to his adaptation through his use of choreography, such as in the fight scenes, which often occur as part of a musical interlude. His postdramatic aesthetic is expressed in his mixing of different genres and art forms within a single performance, and calls attention to the notion of parataxis and simultaneity, both of which dictate the use of an unconventional approach to the interpretation of a performance. Throughout *Cyrano*, Suzuki sporadically includes musical and choreographic interludes that do not seem to belong to either Cyrano or Kyozo's narratives. These interludes break the continuum of the performance and emphasize the presence of both Japanese traditions and modern Western culture, which are melded in a manner that dislocates the audience's perception of time and space, thereby strengthening the intercultural aesthetic of the director.

Cyrano de Bergerac demonstrates a postdramatic aesthetic primarily through its rendering of signs, which denies the hierarchy attributed to them in conventional theatrical performances. Suzuki's signs are thus unfixed and interpreted out of the performance rather than being predetermined and then presented to the audience. By opting to stage his *Cyrano* using a collage technique, Suzuki creates a performance that is parataxical, allowing spectators to make their own connections between his two narratives. Suzuki does not follow Rostand's original plot line, but rather focuses on the theme of an impossible love that knows no cultural boundaries. This does not mean that he sets aside the other themes of the source play or makes them subordinate. Instead he explores them through facets of the performance, none of which are prioritized, and leaves them up to the audience's interpretation. Suzuki enters the performance text through the themes of love and authorship and rather than representing the entirety of the

source text, he conserves those scenes of the source play that correspond with these themes. Evidence of his focus on the love plot is seen in his choice of entering the micro narrative in the second act, putting aside the entire first act. From the onset of the performance, we quickly realize that *Cyrano* is in fact a dramatization of *Kyozo*, who has fallen in love with Roxane. Although the director seems to create a thematic and textual hierarchy by framing his adaptation around this love story, he in fact simultaneously appeals to his audience's auditory and visual perception by staging heroic fight scenes through choreographies rather than presenting them as discourse. Not only are multiple interpretations thus made possible, but all the signs are presented through different forms and genres, eliminating their prioritization and logical association. This effect is reinforced by the simultaneity of these signs and the overall use of simultaneity in the performance. The aim of simultaneity and parataxis,

“is to create an event in which there remains a sphere of choices and decision for the spectator. But even the events perceived in one moment elude synthesization when they occur simultaneously and when the concentration on one particular aspect makes the clear registration of another impossible” (Lehmann, 88).

Consequently, the spectators are forced to take on the task of organizing the signs and information, as a result they are enabled to make and to perceive their own connections and derive meaning from a performance outside of the didactic influence of the director. In Suzuki's *Cyrano de Bergerac*, simultaneity occurs not only at the semiotic level, but also at in the very structure of the performance. Scenes 10, 14, 15, 16, and 17 demonstrate an overt use of simultaneity by staging multiple actions at the same time. Often, these actions do not belong to the same temporal narrative, as when the micro

narrative is performed while Kyozo is writing. This simultaneity highlights the multiple levels of interpretation that are possible within this single performance.

In 2003 Suzuki staged a bilingual production of *Cyrano de Bergerac*, in which he casted a Russian performer as Roxane. This decision was undoubtedly linked to the artist's history of international collaborations with the Moscow Art Theatre, among others, and with his international initiatives, including the theatre Olympics. His choice in casting suggests his use of polyglossia, a principal often associated with postdramatic theatre, that dismantles the unity of national languages. Throughout the performance, when Roxane interacts with other characters, she speaks in Russian, while they reply in Japanese. Although the extent of polyglossia in this production is very minimal, it contributes to the performance's representation of the cultural dichotomy at the root of Suzuki's adaptation. Roxane represents foreignness in the macro-narrative, as the object of the Japanese samurai-turned-writer's affection. Roxane is not physically engaged in the macro narrative. She is, however, mentioned in scene eight, when a man and woman discuss Kyozo's story. Kyozo has married a French woman, and the two characters discuss why he would look so far for a wife when there are plenty in Japan. Kyozo not only writes about "the French samurai", but as a character, he also romanticizes the West and has left his family to become a writer, mirroring his protagonist, Cyrano, a love stricken soldier and poet. The discussion that occurs in this scene emphasizes Roxane's status as the foreigner and demonstrates the negative connotations that are associated with Kyozo's affection for the French woman. Moreover, in the micro-narrative that takes place in France, the performer's foreignness is amplified through her unique use of the Russian language. The use of more than one language in a single performance, in

fact, creates “a blockade of linguistic communication” (Lehmann, 147), and consequently sets this character apart from the rest of the ensemble in the play. In scene 15 of the adaptation, where Roxane arrives at the camp to bring a feast for the soldiers, she describes the meal in Japanese rather than in Russian. Suzuki’s adaptation displaces Ragneau’s feast, no longer encapsulating French cuisine and food culture, with a rather traditional Japanese meal. In the context of polyglossia, this scene focuses on the performer’s foreign status. By having Roxane perform in Japanese, Suzuki “brings to light that the word does not belong to the speaker, it does not organically reside in his/her body” (Lehmann, 147). This scene is received comically by Japanese spectators and draws attention to the foreignness of the performer, who, when speaking in Japanese, does not change her intonation or tone, but rather maintains her Russian orality. As the outsider, Roxane represents more than just a foreign body on a Japanese stage; she is an entry point to understanding the oppositional representation of Japan and the West evoke in both the macro and micro narratives. As such, Suzuki’s use of polyglossia adds an intercultural dimension to the performance that alludes to Japan’s implication, as an imperial power, in its own social transformation and its adoption Western culture beginning its era of enlightenment.

Intercultural Adaptation

Interculturalism is the core theme of Suzuki’s rendering of *Cyrano de Bergerac*, and it is manifested through ideological and aesthetic elements of the performance that represent the relationship between Japan and the West. Although many theories have been developed to decode interculturalism within performances, none are sufficient in themselves to properly analyze Suzuki’s particular approach to adapting plays from the

Western canon. Instead, an analytical approach that considers the four elements: language, history, religion and tradition, which are unique to each individual culture, is required. These particular elements are described by the director as being untranslatable, but by approaching his adaptation through these cultural elements, a greater understanding of his unique representation of both cultures is perceptible, while these elements (language, history tradition and religion) are viewed by Suzuki as untranslatable, they can nevertheless be represented through other adaptive strategies. In her exploration of adaptations, Kamilla Elliot argues these artistic works have a psychic component in that the “spirit” of a source piece is transposed into its adapted form and “passes from author to novel to reader-film-maker (adapter) to film (performance) to viewer” (138). She suggests that the psychic concept that informs the relationship between the adaptation and the source, aims to express feelings, expose relationships and reveal knowledge. This understanding of adaptation resonates with Suzuki’s rendering of *Cyrano de Bergerac*, which preserves the spirit of the source while attributing new feelings, relationships and knowledge to its adapted representation. The psychic concept occurs, Elliot claims, when “the adapter looks for the balance between preserving the spirit of the original and creating a new form” (136). This attempt to strike a balance is evident in Suzuki’s preservation of the source text’s context, content and spirit, as well as through his representation of both his transposition and the source within a single performance. His mirroring of Rostand’s original within a new context is effected through the representation of Japanese language, religion, tradition and history, and with a cultural aesthetic that is geared towards a Japanese audience. These transpositions occur at the four levels described by Suzuki as un-translatable and are unique to each culture. In

Cyrano de Bergerac, this method of transposition manifests itself through religion, where Roxane goes to a convent in both narratives, which in turn, refers to the history of Christianity in Japan. Of course the performance also refers to the religion of the source play, but it also evokes Japan's long and at times hostile relationship with Christianity such as their persecution under the Tokugawa Shogunate forcing them to publicly renounce faith. In 1853 clergymen were sent from catholic, protestant and orthodox churches and with the Meiji restoration and the freedom of religion that was put in place in 1871 Mission schools arrived in Japan educating Japanese children in Christianity. Moreover, Suzuki transposes the play through tradition, recalling upon both cultures but a Japonized representation of France, which often refers to Japanese tradition in both narratives. Through scenic imagery or subtle changes made to the text Suzuki grasps the notion of transposition into Japanese culture. His adaptations represent history, language, religion, and tradition through the performance.

The structure of a performance has a considerable impact on its analysis, and Suzuki's cultural transposition of Rostand's piece from one medium to another is no exception. He presents the source text visually on stage through images that resonate with both Western and Japanese cultures and the corresponding change in the medium of representation, from textual to visual illuminates the effect of structure on the representation of the intercultural aspects of the performance.

Suzuki's transposition thereby illuminates new cultural and aesthetic discourses surrounding the relationship between East and West Although elements derived from his Suzuki Actor Training Method, (which the director refers to as Suzuki Style in performances), are present within the performance, they are used far less in *Cyrano* than

in Suzuki's other performances, such as *Toroia no Onna*. Rather, he adopts a more musical form that is typical of Western theatre practice, and incorporates a mixture of Japanese traditional forms into the performance. Suzuki's interlacing of the source and his own narrative is rendered through a panoply of genres, and particularly through dance. This is especially noticeable in the transition segments, when the actors perform a group choreography that resembles a ballet piece, and in the battle scenes through choreography with swords.

Suzuki's play aesthetically explores the complex relationship between tradition (represented by pre-Meiji Japan) and modernity (represented by the West) through the transposition of *Cyrano's* narrative into a historical Japanese setting that is already characterized by the mixing of traditional values with modern Western influences. This relationship is predominantly represented through the set, costumes and music, which evoke both Japan and the West throughout the performance. From the low tables where performers kneel, to the tatami floors on which they stand, Suzuki's set and props are very familiar to Japanese audiences. He builds a Japanese environment through the familiar traditional customs and items that keep the performers and audience physically in Japan despite the fact that the bulk of the micro narrative takes place in an imaginary France. This effect is amplified by the costumes worn by the soldiers, Cyrano and even Roxane - all Hakamas (male kimonos) with only a few Western-style accent pieces, such as Roxane's parasol or Cyrano's overcoat, attached at his shoulder to mimic a cape. Represented together, the disparate visual elements used by Suzuki blur the line between traditional and modern culture, and between East and West in his adaptation, just as it was blurred in the Meiji Era.

While the operatic soundscape that is heard throughout most of Suzuki's *Cyrano de Bergerac* European culture, its punctuation by the use of Japanese flute music, signals transitions between the two narratives, constantly transporting the audience between East and West. Likewise, the use of modern *Enka* (a Japanese singing genre that stylistically resembles traditional music and that emerged following WWII), in the last act, when Roxane arrives at the Gascon cadets' camp site during the siege of Arras, demonstrates Suzuki's adoption of both Japanese and Western elements to explore the changes that occurred in post-war Japanese popular culture. Roxane's entrance is marked by a dance that resembling Japanese traditional dance in form but that is set to Enka music. This interlude amplifies the distance between her and the dance she performs, calling attention to Roxane's foreignness and to the cultural dichotomy between the performance and the performer. Thus, Suzuki's sound design performatively integrates both Eastern and Western traditional forms in a contemporary representation of a classical play.

These various performative elements suggest the inapplicability of Pavis' theory to Suzuki's adaptation. His process is not linear, nor does it filter out elements of the source culture as it adapts them for the target culture, as in Pavis' hourglass of culture model. The depiction of interculturalism in *Cyrano* calls attention to the role of the adaptation to mediate between cultures, which not only coexist, but are rather complexly intertwined during the entire of the performance. As both cultures are presented simultaneously, Suzuki's approach to adaptation appears to begin with his knowledge of the respective cultures, in this case Japan and France, from which certain elements are extracted and transposed into the theatrical language of the performance. This reciprocal intercultural adaptive process resembles Rustom Bharucha's Pendulum model, in which

“ideally, interculturalism evokes a back-and forth movement, suggesting the swing of a pendulum rather than a downward movement through the narrow trajectory of filters by which the source culture is emptied while the target culture is filled” (244). The dual presence and constant back-and-forth interaction between Japanese and Western cultures throughout the performance, demonstrate how Suzuki’s approach to interculturalism allows the audience to simultaneously perceive this cultural juxtaposition and the intercultural aspect of Japan’s Meiji period.

Towards a Postcolonial discourse

Lo and Gilbert, posit in their article *Towards a Topography of Cross-Cultural Theatre Praxis* that “[a]n intercultural theatre practice informed by postcolonial theory can potentially function as a site where this intersecting of culture is both reflected and critiqued” (49), and this is certainly true of his adaptation of *Cyrano de Bergerac*. A postcolonial approach to reading the performance clarifies how Suzuki Tadashi transforms Rostand’s original play into a postcolonial criticism of the drastic changes that have occurred in Japan since the late 1800s. Lo and Gilbert, however, argue that “[p]ostcolonial theatre [...]more often refers to a range of theatre texts and practices that have emerged from cultures subjected to Western imperialism” (35), and considering the context of Japan’s entrance into modernity, may be questionable to describe Suzuki’s intercultural adaptation as an example of postcolonial theatre. Nevertheless, the complexity of Japan’s history as both an imperial power and a country that has suffered a colonial-like occupation, suggests that a postcolonial approach is not only possible, but beneficial to understanding Suzuki’s *Cyrano*.

Westernization allowed the country to prosper and further its status as an imperial power in Asia. During their period of expansion, Japan acquired other nations as their colonies, such as Korea, parts of China and other countries in South-East Asia. Through his adaptation of *Cyrano de Bergerac* Suzuki raises questions about Japan's conflicting historical identities as a colonial power and as a "colonized" nation. His postcolonial discussion, within a play that does not engage directly with this field of study, aesthetically renders an inversion of Said's notion of Orientalism. Suzuki portrays the West from a Japanese perspective, much like Asia has been depicted in the Western world, through misrepresentations that create a generalised image of a supposedly opposing culture. He also defines Japan through the image he has constructed of Rostand's France, as a romanticized mixture of European references.

The cultural vestiges of its first relationship with China are still apparent in Japanese culture and everyday life, including an adapted form of the Chinese writing system, architecture, religion and philosophy. The Sino-Japanese relationship date back as early as 600 AD. Additionally, Japan's reform in 1868 (the Meiji Restoration) can also be understood in terms of postcolonial theory. The country's isolation caused its technologies and political and cultural systems to stagnate such that when Japan opened its borders, they found themselves to be inferior relative to the West, which spurred the country's rapid modernization. Accordingly, the Japanese government of the Meiji Era chose to appropriate many aspects of the Western social system, suddenly turning towards the colonial power that they had isolated themselves from for centuries. As early as in 1870, Japan had expanded, gaining control of the Bonin, Ryukyu, and Kurile islands. Although the nation was gaining strength and rapidly becoming a powerful imperial

presence in Asia, it still considered itself politically and culturally inferior to the modern Western world, and thus the relationship between Japan and the West, can be seen as essentially colonial. Although Japan was not forced to adopt this foreign lifestyle by a colonial power, as an isolated nation, they perceived themselves as inferior to the West, and built their own imperial power through their adoption of Western values and culture.

Considering the historical context into which Suzuki transposes the source, his adaptation aligns itself with the purpose of a postcolonial performance, which “insists that postcolonial text must embrace the specifically political aim of destabilizing the cultural and political authority of imperialism” (Ukaegbu, 2002). By deliberately setting the performance in Japan during the Meiji Reform, the director introduces a discourse that compares tradition and modernity, thereby confronting the audience with the drastic changes that have occurred in their country, and compelling them to reflect upon and judge the continued impact of these changes on Japanese society. Suzuki’s adaptation presents the original play, *Cyrano de Bergerac*, as though it was created by a Japanese man, through his imagined image of the West. As such, not only is the source plot presented through its transposition into a Japanese context, but it is also portrayed in the performance’s macro narrative. Suzuki’s protagonist, Kyozo, is a reflection of Cyrano, in his appearance as well as his situation, making Rostand’s tragic hero resonate with Japanese audiences, which is the key to their understanding of the complexities between Japan’s relationships to the West. Kyozo had been a well-respected samurai, but is now an outcast due to his creation of a romanticised image of France through his writing, and because of his marriage to the French woman. In this sense, Kyozo embodies the conflict between tradition and modernity in Japanese society.

This contrast between Japan and the West is portrayed through Suzuki's aesthetic choices, which voice his concerns of a society that embraces modernity and Western culture but that does not consider all that has been lost along the path towards this Westernization/modernization. One such aesthetic choice is his use of costumes that represent the co-existence of Japanese traditions and Western culture in Japanese society. In the scene revealing Kyozo's backstory, a man and a woman enter the stage dressed in Western clothing introduced in the Meiji era, when hats, suits and long dresses replaced the kimonos and hakamas. These characters that have adopted Western style, are heard criticising the protagonist for his love of a French woman. The contradiction between their visual appearance and their traditional, nationalist mentality demonstrates to what extent Western culture has very much become a part of being Japanese. When interpreted through a postcolonial frame, these characters become evidence of Suzuki's social commentary in the performance. As Arisaka argues in *Beyond "East and West": Nishida's Universalism and Postcolonial Critique*, "[t]he rapid process of modernization/Westernization also provoked a strong traditionalist reaction. Although Japan was already cut off from its premodern past (represented as "Eastern"), cultural conservatives actively promoted traditions many of which they had to put together from remnants of the old way of life" (2). Suzuki's performance reflects an awareness of this backlash, interrogating the ideological responses to Japan's colonial-like history through an atmospheric representation of the West, which includes all performative elements of his *mise en scene*. He also represents a Westernized image of beauty. The object of beauty and love in both the macro and micro narratives is Roxane, who, in the Japanese setting of the play, is a French woman with whom Kyozo has fallen in love, and in the

micro narrative, Roxane is portrayed by a Russian performer with fair skin and blonde hair. When considering a representation of postcolonialism informed by interculturalism, Suzuki inevitably represents the West through a Japanese perspective. This is depicted through the ideological significance that is attributed to Roxane and the portrayal of Kyozo's story, set in France. Ideologically these elements of the adaptation hold a significant role in the intercultural commentary posited by the director's mise en scene that illuminate parts of a Japanese collective identity, that has romanticized and in some ways envied (or strived to be like or surpass) the West. In Suzuki's adaptation, not only does the protagonist fictionalize *Cyrano de Bergerac*, his life within the macro-narrative slightly mirrors Cyrano's life; his love for his foreign wife is ridiculed by his society. Approaching the adaptation through an interculturally informed postcolonial frame, the cultural nuance in relation to the West is revealed.

This romantic, generalized portrayal of the West in Suzuki's adaptation of *Cyrano* is predominantly attained through his use of auditory semiotics – the soundscape he introduces in his performance and through his characters. The use of sound in many of Suzuki's adaptations is key to his creation of “the West,” and he transports his audience into a foreign space through his choice in music. Musical appropriation from *La Traviata* is at the foundation of the performance's soundtrack, and although it is not a French opera, it brings to mind an image of Europe that contrast with the Japanese setting. Much like how “Oriental” music has been employed by Western theatre “...not to imitate but to represent a more defined Other culture” (Scott, 174), Suzuki makes use of *La Traviata* to evoke the foreignness of France. Although the opera does not create an accurate auditory representation of France, Kyozo's romantic story is nevertheless communicated through

the opera's instrumental music, and its generalized European soundscape resonates with the Cyrano's tragic love story. Suzuki's set for *Cyrano* also creates an image of France, and of Europe in general, through rows of lavender bushes. The bright and beautiful blue-purple hue of the bushes transposes the audiences into a world outside of the Japan described in the opening scene as dark and sombre. Although Kyoza romanticises the West, Suzuki's choice in set contradicts his protagonist's description of Japan as it also creates an image of its northern prefecture of Hokkaido, where lavender fields are known as a tourist attraction. Thus both a French and Japanese backdrop is used in the production through the common association of both countries to lavender, which Suzuki utilizes to create a stage picture that represents both the source and target county on a single stage.

Suzuki's inversion of Said's notion of Orientalism, Occidentalism, also affects his approach to characters and performers. While multiple re-staging of his *Cyrano* have included different performers in the role of Roxane, in the 2003 performance, a Russian actress took on the role. Even if this casting choice was unintentional, it suggests another representation of Occidentalism in that a character who represents foreignness is being played by an actress who is not French, but whose generalized Western heritage allows her to sufficiently represent the *other*. Suzuki is, again, revealing the interplay between cultures by casting a Russian performer, who can be considered both "Oriental" and "Occidental" in order to represent the *other*. This misrepresentation of culture should not be considered a point of criticism towards the director, but is rather Suzuki's way in representing a foreign culture to his audience. He *others* the West, in order to transpose his audience into an unfamiliar world and in doing so, Suzuki gives his social

commentary more of an impact on his Japanese audiences because his points hit home more when he emphasizes the foreignness of Western culture.

Considering the performance through these three lenses, Suzuki's adaptation reveals a complex discourse that illuminates Japan's modern history and its relationship with the West. Framing the performance in this way also uncovers Suzuki's social commentary, which challenges the status quo, destabilizes his audience's perception of the cultural and political state of Japan, and urges a new reading of Rostand's classic play. Suzuki's intercultural adaptation presents an approach to adapting from West to East that culturally enriches the source and reimagines it within a completely new context without relying heavily on a textual adaptation. The director's visual approach makes for a performance that is not retrained by linguistic barriers, but rather that fosters an exchange between Japan and the West.

Conclusion

Suzuki Tadashi's unique and stunningly physical performance style is world renowned and his adaptations of *King Lear*, *The Trojan Women* and *Cyrano de Bergerac* exemplify his innovative approach to intercultural performances. He moves beyond Patrice Pavis' limited definition, which insists that an intercultural performance decodes the transcendence of performance tradition from one culture to another. Instead of borrowing Western theatrical tradition for the Japanese stage, which would simply be a representation of Shingeki, Suzuki employs his own established theatrical language that draws upon various Japanese performance genres. His particular aesthetic approach to his adaptations is socially motivated and designed to provoke the audience to consider the state of Japan in this age of globalization. Consequently, Suzuki's work must be analyzed from both a cultural and aesthetic perspective. This study sets out to explore such alternative approaches to analyzing his intercultural adaptations. By framing these performances with notions drawn from postdramatic theatre, postcolonialism, and metatheatre, it is possible to analyze the cultural engagement and the particular expression of interculturalism of Suzuki's performances without depending solely on their textual elements. My approach to analyzing the three case studies takes a more globalized view of theatrical adaptations that acknowledges the visual turn of contemporary theatre and contributes to the fields of intercultural performance studies and adaptation studies by expanding the notion of interculturalism beyond the limits imposed by current Western analytical perspectives.

Considering the complexity of Suzuki's adaptations, it is important to ensure that facets of his productions are explored through the proposed framing devices. Visuality in

the performances is explored through Lehmann's theory of postdramatic theatre, which illuminates the director's use of a visual aesthetic that creates an intercultural space where Japan and the West coexist. An analysis that considers metatheatre, in turn, uncovers Suzuki's adaptive process. His reliance on metatheatrical elements enables the audience to follow the changes that occur through the transposition of the source into the adapted play, without an extensive textual analysis. Finally, the postcolonial frame illustrates the production's cultural engagement, which invites audiences to participate in the discourse about the state of Japanese theatre and about Japan's socio-political identity in this global era. Suzuki's exhibition of the immense changes to Japanese society brought on by modernity are, moreover, portrayed through works from the Western repertoire, which suggests that his process is itself informed by postcolonialism.

By analyzing the performances through these three frames, it is possible to understand how the complexities of the relationship between Japan and the West are reflected in the relationship Suzuki creates between the source plays and his adapted performances. Suzuki follows certain patterns in his performances of *King Lear*, *The Trojan Women* and *Cyrano de Bergerac*. All three are adaptations of Western cannon plays that are familiar not only to his Japanese audience, but more importantly, to his international, non-Japanese speaking audiences, who are required to interpret the performance through its visual elements and their prior knowledge of the source play's plot. All three also completely reconfigure and reimagine their original iconic Western dramaturgy on the Japanese stage.

Findings

Approaching each performance with the proposed frames of postdramatic theatre, metatheatre and postcolonialism reveals how Suzuki's cultural engagement and performance aesthetics intersect to create performances that are intercultural on a visual and sensory level, on a dramaturgical level and on an ideological level. More specifically, postdramatic theatre theory addresses how the melding of different theatrical, social and cultural practices on stage is interpreted through an audience's visual and sensory analysis as interculturalism. Suzuki's international audiences, who may not comprehend the actual text that is uttered on stage, rely on his use of postdramatic techniques to uncover the complexities of his intercultural performance through the various theatrical languages that he borrows from both Western and Japanese practices. The presence of both the source and target cultures' practices and traditions within his adaptations are evidence of his desire to marry East and West, which multiplies the interpretations that are possible. This sets Suzuki apart from other directors who appropriate a foreign source simply to display and showcase its diversity.

Each of Suzuki's three adaptations, *King Lear*, *The Trojan Women*, and *Cyrano de Bergerac* are characterized by a similar adaptation process structured around metatheatrical concepts. Each play has two worlds: of the source play and the Japanese world into which the source has been transposed. The point of connection between these two parallel worlds is Suzuki's Beckettian "Every Man" character, who imagines himself (or herself) as the protagonist of the source play. Often troubled with their personal circumstances, this character evades life by identifying with an iconic character from the Western repertoire. The imposition of metatheatre as a framing device illuminates of

Suzuki's adaptive process, and highlights the changes that occur through the source play's adaptation into the adapted performance.

The final analytical frame, postcolonial theory, allows for an engagement with Suzuki's adaptations at a socio-cultural level, revealing the director's concerns about the status of Japanese society and Japanese theatre in relation to the world. A postcolonial approach also illuminates Suzuki's discursive use of the various contexts into which he transposes a Western source. His ideological concern with Japanese identity in a Westernized Japan is thus expressed through the performance's complex presentation of interculturality. This, in turn, fosters the reflection of Suzuki's Japanese and international audiences on the deep and contentious resonance of iconic Western texts in a country that replaced much of its own culture with Western traditions.

The analysis of each case study through the proposed lenses reveals Japan's intercultural complexities and allows the performances to be interpreted through the transposition of the sources, historically, linguistically, religiously and traditionally into a Japanese setting. In my analysis of Suzuki's *King Lear*, my application of the framing devices illuminates the influence that of Western theatre has had on contemporary Japanese adaptation aesthetics, which are inherently visual. I argue that elements of postdramatic theatre are employed to develop an elaborate intercultural reworking of Shakespeare's play, that comments on contemporary Japanese culture and aesthetics, all while preserving the plot of the source. The adaptation depicts a relationship in which the West is represented from a Japanese perspective and Japan is refracted through Western culture. Bypassing textual analysis in favour of a visual reading of the performance opens up a wider range of meanings than would otherwise be possible. My inclusive approach

equally accommodates the multiple layers of interculturalism that are apparent in Suzuki's *King Lear*, and unlike other analyses that envision the adaptation process as a filtering and transcending of sources into foreign performance traditions, my understanding goes beyond performance traditions, to consider the intercultural implications of the adaptation.

Similarly, my analysis of *The Trojan Women*, framed with notions drawn from postdramatic theatre, metatheatre and postcolonial theory, contends that Suzuki overtly connects the fall of Troy with the defeat of Japan in WWII. The complexity of this analogy, however, can only be ascertained with an awareness of his use of parataxis and simultaneity. I argue that interculturalism manifests itself in Suzuki's *The Trojan Women* primarily through auditory and visual elements, rather than solely through text. The adaptation occurs at the performative level, relying on contrasting performance styles, costumes, and sounds drawn from Western and Japanese traditions to articulate Suzuki's views of contemporary Japan in a postdramatic intercultural production imbued with multiple meanings.

Finally, my analysis explores how Suzuki's *Cyrano de Bergerac* destabilizes his audience's perception of the cultural and political state of Japan through its new reading of the classical French play. Suzuki makes minimal changes to the text, but transposes it into a new social context, thereby fostering reflection on, and providing insight into the complexities of Japan's modernization. As with his other intercultural adaptations, a visual approach to analyzing Suzuki Tadashi's *Cyrano* leads to a broader definition of what constitutes interculturalism and yields a deeper understanding of the cultural engagement of his performance and its role as a catalyst for the post-war generation's

exploration of Japanese identity. By applying the frames to the performances illuminates Suzuki's cultural transposition through the pillars of religion, tradition, history and language to bring his version of these western classics to Japan and demonstrate that theatre no longer has boundaries.

Limitations of Analytical Approach

Although recordings of Suzuki's performances are available, there are limitations to analyzing recordings in comparison to live performances. Fortunately, my area of research being related to Suzuki Company of Toga, an active theatre company, I had the occasion to view two of my case studies at the 2014 Toga Theatre Festival in Japan. These performances of *Cyrano de Bergerac* and *Toroia no Onna* captured Suzuki's practice of re-staging his own productions, and both presented their own hinderances to my analysis.

Toroia no Onna was being restaged for the first time in 25 years, and although it remained nearly unadulterated, Suzuki re-contextualized the dumb show, which he addressed during the festival. Suzuki's first rendering of *The Trojan Women* was created in for a Japanese audience still frightened by the devastation of war it had experienced. In 2014, however, a quarter of a century since his adaptation's premiere his audience is distanced from the notion of a war-ruined Japan. Considering this, he chose to restage the performance of the macro narrative in a more vague and less politically and culturally anchored manner. At the same time, he kept the micro narrative practically untouched, as though time had not passed since his version of *The Trojan Women* first took to the stage. Consequently, my analysis of the recorded performance in this study is not representative of his renewed adaptation, or of any other versions of the production.

Being an active theatre company, Suzuki Company of Toga (SCOT), hosts many actors who take on the various roles in his adaptations. In his 2014 rendering of *Cyrano de Bergerac*, while the majority of the performance remained unchanged, the original cast could not be preserved. The analysis of most performances is not adversely affected by a cast change, but as the adaptation's debut, over a decade ago, included the bilingual interpretation of the role of Roxane by a Russian performer, and the 2003 and 2014 renderings had all-Japanese casts that performed completely in Japanese, the impact of these changes on my analysis are obvious. My argument that interprets Suzuki's casting choice as a representation of Occidentalism and the intercultural dimension I attribute to the macro and micro narratives are thus only applicable to the specific 1982 performance I studied. Although it was fruitful to experience Suzuki's *The Trojan Women* and *Cyrano de Bergerac* as live performances with regard to the new interpretations they prompted, it is possible that applying my proposed framing devices to my reading of the live performances might result in a completely different understanding of the adaptations.

It is important, therefore, to consider the fact that SCOT is a living, changing practice that continually revisits and recreates past works, making a conclusive analysis of its performances of Suzuki's adaptations problematic. Moreover, my proposed framing devices, which may or may not apply to certain renderings of *King Lear*, *The Trojan Women* and *Cyrano de Bergerac* do not constitute a perfect analytical model. Rather, my approach serves as a guideline for interpreting Suzuki's intercultural adaptations and as inspiration for further research.

Closing Thoughts

Suzuki Tadashi's adaptations of Western canon plays require an analytical adaption model that caters to their visuality, not just to their textuality. By reading his performances of *King Lear*, *The Trojan Women* and *Cyrano de Bergerac* through the lenses of postdramatic theatre, metatheatre and postcolonialism, an in depth analysis of his intercultural performances that overcomes linguistic and cultural barriers, is possible. A visual approach that moves beyond textocentric analysis, moreover, reveals how Suzuki's aesthetic conveys deep ideological messages about post-war Japanese society to both his Japanese and international audiences through its visible performative elements. I have mapped out an alternative to the rigid and systematic intercultural performance methodologies posited by theorists such as Patrice Pavis, whose Hourglass of Cultures model exemplifies the excessively textual focus typical of adaptation studies. My use of the three analytical frames enables a deeper understanding of the intercultural elements at play within the performance. I argue that Suzuki moves Japanese theatrical tradition forward with his contemporary renderings of iconic Western plays, which explore Japanese history, identity and social reality in an evocatively visual way.

Further investigation of Suzuki Tadashi's adaptation method, as his career progresses and his theatre circulates more globally, will no doubt provide additional insights about his process. This study opens the door to further research into the applicability of my approach to other post-war generation artists in Japan. Ultimately, this study reveals how Suzuki's intercultural adaptations push the established boundaries that define interculturalism in theatre, and offers a new analytical approach to reading his intercultural adaptations.

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