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Tadashi Suzuki's *The Trojan Women* as Cross-Cultural Theatre

This article analyzes Suzuki Tadashi's version of Euripides' *The Trojan Women*, staged multiple times during the past forty years. While this cross-cultural production carries specific socio-cultural signs and juxtaposes different traditional Japanese styles (Noh, Kabuki, and Shingeki), it aims to create a third object that does not belong specifically to any of these traditions but is composed of the sum of their specificities. It argues that *The Trojan Women* was created by Suzuki and his company as a response to the state of culture and society in Japan during the 1970s, breaking with old and new fashions in an effort to revitalize Japanese contemporary theatre. Offering a socio-cultural analysis and drawing on the writings of Michael Bakhtin and Pierre Bourdieu, it sheds light on Suzuki's humanistic quest for a universalism pursued through the re-discovery and transformation of traditional styles together with an appropriation of Western texts. Lorenzo Montanini is a theatre director whose work investigates the boundaries of theatre and live performance in a multicultural context. He has taught for more than fifteen years in universities in Italy, including RomaTre, Università di Macerata, and Università l'Orientale di Napoli.

Key terms: socio-cultural analysis, heteroglossia, *nihonjinron*, double-voicedness, interdisciplinary, hybridization.

TADASHI SUZUKI staged Euripides' *The Trojan Women* multiple times during his career:¹ the first production was in 1974, and he kept bringing the work to the stage on multiple occasions and for many different audiences till 1989.² Twenty-five years later, in 2014, he decided to restage it, and the last remount of the show was for the twenty-fifth anniversary of Anne Bogart's SITI Company in Saratoga Springs (New York State) in June 2017. Among all the Greek tragedies that can be read today, the tragedy that Suzuki chose might be the one with the least action: not much happens during the play, while the audience can witness the suffering, grieving, and dealing with loss of the women of Troy who survived the fall of their city.

The adaptation that Suzuki staged (in Matsudaira Chiaki's translation) eliminated all the gods and every reference to the Greek context in which the play is set. The text is thus stripped back to its essence in an attempt to de-localize it, keeping only what is vital to the story and the action. In the director's words:

When I decided to stage *The Trojan Women*, my first step was to eliminate from the text all terms that

require special knowledge and leave only just enough for a modern audience to understand the basic situation of defeat in war which Euripides was trying to depict. What is left are the words that form the inner core of the play – words that best express the emotions of each character. . . . These fragments can be read by themselves . . . but in order to perform them in Japan today, to make them into modern theatre, the various pieces had to be organized anew according to our own contemporary sensitivity.³

This adaptation included two poems by Ôoka Makoto, together with some dialogue written by Suzuki and Makoto, fusing elements of both the ancient and the modern world. The original performance began with an old man (Hisao Kanze) who has lost everything in the aftermath of the Second World War, living through a delusion, a fantasy, of the legend of Troy. The role was taken after Kanze's death in 1978 by Kayoko Shiraishi, and the old man became an old woman. *The Trojan Women* is a juxtaposition of a Greek tragedy with a post-war Japanese sensibility: Tadashi Suzuki grew up in the wake of two atomic bombs – 'there is [a] drift [of] human skins, like cucumber peelings' is a line in one of

Ôoka's poems in the play. With this juxtaposition, Suzuki establishes a modern setting in which the play can resonate and be relevant without losing its epic quality.⁴ As he says often in interviews, he had a background in Japanese traditional theatre (Noh, Kabuki and Kyogen) and an interest in Greek tragedy, but he thought studying it through language as a scholar was not enough.⁵

During the years of his upbringing, the Japanese intellectual class was focused on investigating Western culture with a sort of inferiority complex that he did not share. This debate, rooted around the concepts of homogeneity and uniqueness, is part of what the Japanese call *nihonjinron*, meaning the theories and discussion about what is distinctive about being Japanese.⁶ In the years that followed the end of the Second World War until the beginning of the 1960s, as Japan was occupied by foreign forces, its culture was heavily influenced by a 'new' Western lifestyle that challenged Japanese singularity. Western meant fashionable. In later years (1960–70) there was a resurgence of Japanese traditions, and during the 1970s a difficult melding process began. The discussion around Japanese uniqueness moved then from particularism to relativism, and it is in this context that Suzuki's artistic research is set.

Suzuki was interested in some underlying truths and universal principles that are shared between the Greek tragedies, which constitute the backbone of Western culture, and his own Japanese tradition. This exploration resulted in the staging of *The Trojan Women*, which is also the first production he brought to the USA in 1978.

A contextual analysis of this production sheds more light on Suzuki's practice, providing a greater understanding of why his work, while including very specific references and signs of Japanese traditional styles of theatre, aims at exploring the universal side of things across time and space. This does not mean that his work is not anchored in a specific *chronotope*, as will be demonstrated below, but that by stripping away realism and by cross-referencing different cultures, traditions, and styles, Suzuki creates a third, new object.

A Socio-Cultural Analysis of Suzuki's *The Trojan Women*

Works of art exist as symbolic objects only if they are known and recognized, that is, socially instituted as works of art and received by spectators capable of knowing and recognizing them as such. . . . We have to consider as contributing to production not only the direct producers of the work in its materiality (writers, artists, etc.) but also producers of the meaning and value of the work – critics, publishers, museums, galleries . . . and the whole set of agents whose combined efforts produce consumers capable of knowing and recognizing the work of art as such.⁷

As Bourdieu wrote, when a work of art is recognized as such – the present article extends his analysis to the theatre – it is because that specific work is a *manifestation* of the field as a whole, including not only who produced the work but also who gave value to it.⁸ When asked why he chose to stage a 'European' play, Suzuki said that his interest was not only in Euripides' play, but also in his reaction to the wider state of the theatre and culture in Japan at the time. His desire to stage *The Trojan Women* was not so much about the content of the play, but a response to the separation of rigid theatrical styles in his country: Noh, Kabuki (both traditional), and Shingeki (meaning new-theatre).⁹ Anyone making theatre in Japan by choosing a style of representation chooses, at the same time, a very specific audience. (A significant example is Kabuki, which was born in the Edo period and was strictly tied to the *chônin* social class.) These categories worked as separate boxes: 'The situation of theatre in Japan is that there is a type of theatre called Noh, another called Kyogen, still another called Kabuki, and yet another called Shingeki. Audiences are parcelled out among them, each of which regards what they see as the *theatre*'.¹⁰

There is no need here to delve deeper into a sociological analysis of how these traditions were born and are still alive in the present day, nor ask the crucial questions again of where, when, and by whom or for whom they are made. Nevertheless, it is worth remembering their roots in Confucianism, and that what would, to a Western eye, seem a simple

distinction of style, or a label to identify a genre, is, in reality, a much more rigid and codified object. In all the arts, from literature to theatre, defying the conventions and principles that define a specific category is an act of defiance against the whole Confucian cultural identity that created it.¹¹

Artists position themselves in the larger theatre field (or *champ*, to use Bourdieu's term) according to their taste, political and moral values, their disposition and, in general, according to all the objective conditions in relation to which they practise their craft. Take the example of traditional Noh theatre: its highly codified movements, stories, masks, roles, and structure – the rigid succession of five Noh plays with a *kyogen* in between (for the traditional *nogaku* program): all these elements together define this kind of theatrical performance as non-reducible to anything that may be related to it, which is the definition of *champ* in Bourdieu. It could then be said that every style forms a subset of the more general field of the theatre.

Shared taste defines audiences and social groups in general and, according to the logic of homologies, there is a harmony between artists and their audiences. According to Bourdieu: 'It is the logic of the homologies, not cynical calculation, which causes works to be adjusted to the expectations of their audience.'¹² Every style of theatre in Japan had its own audience, whose *habitus* positions the latter in society (in a class or in a class-fraction), a position that is homologous to the artist's in their field of production. Suzuki decided to stage *The Trojan Women* exactly in response to this situation, which he thought too static and without any space for experimentation, hybridization, or contamination. Suzuki thought that the way Western plays were staged in Japan, privileging European interpretations of the text, merely copied a sensibility that had nothing to do with the Japanese one.¹³

To understand why *The Trojan Women* breaks the cultural hegemony that gave shape to the field of post-war Japanese theatre, one only has to look at the cast chosen to perform it. In the first production of the show, Suzuki chose to work with Kanze Hisao (a Noh actor),

Ichihara Etsuko (a Shingeki actress), and Shiraiishi Kayoko, an actress from his company that had a background in Kabuki.¹⁴ Suzuki developed the idea that theatre is a reflection of socio-cultural conditions. In a panel discussion titled 'The Potential of Modern Theatre', Suzuki said:

The theatre is but a single aspect of the general cultural situation. Therefore, the most important issue for today's theatre artists is to ask what problem Japan is facing in general. The theatre exists in close relation to the general state of Japanese culture and society, and we cannot avoid that issue in engaging in the theatre today. Or else, I believe, theatrical activities will have no significant meaning and function.¹⁵

Suzuki's *The Trojan Women* is neither Noh, nor Kabuki, nor Shingeki:

What is essential now is not to continue the prevailing conditions under which these exist in aloof isolation, each with a set of audiences of its own, each explained from a theoretical perspective of its own. What is essential now is 'theatre', 'drama': that is, to discover a shared rationale which can apply equally to all. I am convinced that without such experiments, the condition prevailing today will remain forever with us. So I decided to try staging *The Trojan Women* using two actors who come from theatrical backgrounds whose tradition is totally different.¹⁶

This choice alone determines the creation of what could be called 'interdisciplinary' – in the sense that by placing actors coming from different techniques, traditions, and conceptions of the 'theatre' in the same space, the event creates an object that stretches definitions of style. Rather than not belonging to any of the previous boxes, it has something of each and every one of them; it puts them in dialogue by placing the different agents that carry them in the same space at the same time. Bakhtin's idea of heteroglossia fits perfectly: traditional styles of theatre have a specific set of codes and rules that define them as a unit that cannot be violated if the artistic object aims to stay within their confines – in other words, aims to be representative of that style.¹⁷

Traditional styles could then be defined as a monoglossia, while keeping in mind that

'languages', in the broadest possible sense of the word, always intersect each other. Suzuki's *The Trojan Women* is heteroglot from top to bottom, representing the co-existence of contradictions not only of the styles of which it is made, but also between the past and the present, and between socio-ideological groups (actors or agents in their specific field), schools of thought (each defines what 'theatre' is in a different way), and cultures (Greek tragedies and Japanese traditions); all assume form and become matter – bodies in the space. The signs that compose *The Trojan Women* therefore give it a double-voicedness: they not only denote what they say, but also comment on what they are saying, becoming instrumental for the *prise de position*, as Bourdieu calls it, that places the work in the system of its field, distinguishing it from the rest.

Traditional Performing Arts and their Use for Suzuki

Having actors from different backgrounds is obviously not sufficient to create an interdisciplinary work, but their expertise, as well as the vital elements of their craft, were used in the production. Suzuki made this possible by eliminating realism completely and by creating a language of the stage that is unique for his work.

The production opens with the slow entrance of the only divinity present in it (Jizo: an enlightened bodhisattva, protector of children, unborn children, of those who died before their parents, of women, and the weak). He can be recognized by the long staff (*shakujo*) that he is carrying in his right hand. His pace is slow and solemn, the step formal and ritual. Once he reaches stage-left, not far from the centre, he stops, and the actor remains still for roughly ninety minutes until the end of the show. It is not simple stillness.¹⁸ It is a resting position imbued with what Suzuki calls 'compression', which derives from Noh theatre. It is a kind of stillness that encloses everything that happened and that will happen: it is the quintessence of everything else. While in Western cultures skilful movement and dexterity are generally admired, the same could be said about stillness in Japan.¹⁹ There are numerous

accounts of actor Feuda Uichiro, who played this role in Toga's open-air amphitheatre with such a concentrated stillness that a spider had the time to spin its web between hip and spear to catch the mosquitos lured by the theatrical lights.²⁰

The entrance of the Chorus follows. They skitter, rapidly moving in *shikko* (a duckwalk with heels lifted) and form a line downstage-right. They wear a shabby kimono and carry a *furoshiki* (a traditional Japanese cloth, knotted to carry clothes and other objects) containing their meagre possessions. In Noh theatre, actors vehemently stamp their feet on the wooden floor to awake deities.²¹ In *The Trojan Women* the Chorus dances to the tune of *Kanjinchô*, complete with stamping their feet in the same fashion.²² The Greek soldiers enter the scene with an exaggerated, almost grotesque walk which is reminiscent of Noh stamping, combined with a modern German goose-step and the *Aragoto* ('rough') Kabuki technique.²³ They wear old, torn rags in a way that evokes the costume of a Samurai.

When the character of the Old Woman enters, she begins with a poem by Ôoka Makoto, which she delivers slowly at first, and then accelerates following the *jo-ha-kyû* pattern common to all the traditional Japanese performing arts.²⁴ The poem closes with an invocation of the dead, a plea to the ancestors to return and help the living, thus echoing the ghost and spirits of Noh plays. The character of the Old Woman is played by the same actress who plays Hecuba and Cassandra, who changes roles while revealing a different costume with a technique called *hikinuki* (onstage costume change in Kabuki). When Andromache enters, there is a dialogue between her and Hecuba. The two actresses both face the audience and never each other, in a fashion that resembles Kabuki's *Shômen engi* ('full-frontal performance style').

Two main scenes, then, can prove helpful in understanding the multiplicity of signs and styles of this production: the rape of Andromache, and the murder of her son Astyanax. As is well known, murders are never shown in Greek tragedies; they always happen offstage. Suzuki decided, by contrast, to stage it, following what is called *Koroshi-ba* in Kabuki.²⁵ Regarding the



The god Jizo in *The Trojan Women*. Photo: Suzuki Company of Toga Archive.



The Soldier ready to kill in *The Trojan Women*. Photo: courtesy of Tobiasz Papuczys.



The soldier ripping Astyanax from Andromache's arms in *The Trojan Women*. Photo: Suzuki Company of Toga archive.

rape scene, an American reviewer who saw the production in May 1979 in New York noted:

The samurai first assault the air with fingers splayed agonizingly wide, their arms and legs tensed and stretched out at crazy bent angles, so that they have become zootropic swastikas of uncontainable energy. The centre of this acting is a tornado's eye: from a place of Buddhist repose the samurai make raging leaps into the circle of winds. . . . As brutal as it is, the miracle of this rape scene is that it is unerotic and not used as a noble excuse to titillate.²⁶

Unwrapping her *obi*, the soldiers trap Andromache and pull her while she is trying to run away, till they suddenly let go of the *obi*, making her fall to the floor. While two soldiers tear and shred her kimono, the third with a silent stomp slowly walks back to the line of the Trojan women (that is, the Chorus) holding a doll (Astyanax). Suddenly, all the voices and noises hush and only the soldier is left moving, while the cries still resonate in the now quiet space. He stops, drops the lifeless puppet in front of them and, as soon as it hits the floor, the cries begin again. Now they are cries of battle: the soldiers are taunting the

women. The woman who has the doll in front of her takes it up to protect it and what follows is a scene of murder in which the Chorus member plays herself and Astyanax, constantly switching roles, while the soldier tries to rip the doll off her arms. It all resembles a Samurai killing, the costumes, the shape of the sword, and the stylized movement all echoing the *Koroshi-ba* mentioned above.

The soldier who commits the murder, after the last slash with the sword, freezes for a moment, posing in a peculiar fashion with a small snap of his head. This happens at the culmination of the cruel act and resembles the *mie* (literally 'look and take') pose of Kabuki that serves to mark the climactic end of an action.

The Trojan Women ends with a pop song ('The Crossways of Love' by Ouyang Fei Fei, the refrain of which is 'I want you to love me tonight'). Light-hearted, popular, and often wistful songs are often used in Kabuki as a comment on the action happening on the stage. Generally, in Kabuki, there is never a situation in which the characters offer existential or philosophical reflections on the events

of the story. A girl dressed in contemporary clothing (a denim mini-skirt and a red shirt) wanders around, trying to sell her body – the only means left to survive after the war. She carries a bunch of red flowers, which she throws at the god's statue.

This is the cue for the song to begin. Her movements are in opposition to almost everything happening so far: naturalistic, almost quotidian, with the rawness and imperfection that our daily lives carry. While the music plays, the Greek-Samurai soldiers cross the stage in the background with their silent, absurd, grotesque goose-step kicking around the lifeless doll. The grotesque trait of these characters and their 'deformed' body short-circuits against the stunning precision of their movement, underlining the clash ingrained in the idea of order and discipline imposed through violence.

The pop song gives an ironic touch to the end of the show, an irony that serves to amplify the tragedy: irony becomes an intuitive perception of the absurdity of tragedy. As Pirandello has argued, humour produces the 'feeling of the opposite' that results in 'perplexity' and creates a never-ending dialogic structure between comedy and tragedy. His idea echoes Bakhtin's notion of dialogism.²⁷

The quest is therefore for a multiplicity of points of view embedded in the same image embodied by the actors, where truth becomes negotiated, debated between the different voices that share time and space on the stage. The audience is left with a feeling of anomy, having witnessed a society crumble before its eyes.²⁸ It is a dysfunctional society where there is a mismatch between a system of social norms and practices and an individual (or a group of individuals); society provides no moral compass and violence ensues. It is the dark side of folly, as Bakhtin proposes: 'folly is the opposite of wisdom – inverted wisdom, inverted truth'.²⁹ Which is why, if there is a god on the stage, it is there to signify its absence. It is there, and it is a statue. There is no divine intervention, nor the possibility of such. It is the opposite of the dialogic structure that permeates *The Trojan Women*: the god there seems to represent monologia, the centralized truth, the voice of power and

authority, which is now powerless ('God is dead,' it could be said, from within a Western sensibility). In Suzuki's words:

Many levels of experience occur together in everyday life. Hence the multiplicity of the meanings of words. A simple phrase, for example, 'Life is not easy', will differ considerably depending upon the situation within which it is spoken . . . As a result even fixed phrases like those in popular songs can undergo transformation into various levels of meaning according to the situation in which the person finds himself. In my theatre I use popular songs like those of Mori Shin'ichi. I introduce his phrases into a certain situation or use them to accompany a certain bodily condition – phrases like his 'Sad, sad when woman sighs'. Or 'I don't care what happens, just let it happen'. When I do this, the phrases really take on different meanings.³⁰

What has been described so far could just as well be defined as a process of 'appropriation', in Bakhtin's sense of the word. Suzuki is using traditional forms to create a new language for the stage and this is possible only because he consciously chooses to use the forms – the various *kata* – to create something new, which is to say, in violation of their traditional use. Those signs are brought into the production in a process of accumulation, until they become cohesive and create a world, which is the authorial signature. They acquire a new meaning that originates from the encounter of the sign itself and the way Suzuki uses it:

As a living, socio-ideological concrete thing, as heteroglot opinion, language for the individual consciousness lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention.³¹

The Specificity of Socio-Cultural Signs in a Cross-Cultural Production

All the signs of the performance that have been analyzed so far belong to the Japanese traditional performing art forms. It could therefore appear that Suzuki's production has a 'Western' textual, dramaturgical source, but is strictly Japanese in its performance, even if it is interdisciplinary (in the sense that has been



Maki Saito in *The Trojan Women*. Photo: Suzuki Company of Toga archive.

discussed before) at its core. But Suzuki explains why this is not the case. In describing his work, he mentions three similarities that he found between the structure of Greek tragedies and Japanese traditional art forms: the presence of a Chorus; the use of mask (masks are not present in the work analyzed here); and the fact that theatre originated from religious ceremonies.³² The use of the space was also similar. Greek actors never talked to each other, and they would direct their lines to the seat of Dionysus, where the priest was sitting, to have a dialogue with the gods through him.

The performance and the acting acknowledged the hierarchy of the space, the triangle formed by the actors, the priest and god, and the audience participating as a witness. This structure is a very similar to the Noh theatre, where the *Shogun* sits in a specific place, and everything is done in relation to that focal point in the space. These qualities concern the form, the tools used to deliver the story, and their origin, rather than the content.

Societies are always defined by a plurality of cultures in which traditions help define specific social groups, and build their sense

of identity and belonging (reified in 'totems', identity marks according to Durkheim). During religious ceremonies, people gather together to represent themselves and their shared consciousness as a symbolic object that becomes material in the act of the celebration. The ceremony is therefore the manifestation of a ritual, of a social understanding of a shared belief; the moment becomes sacred, and an otherwise ordinary act becomes extraordinary, assuming the value of a symbol such that the idea of a thing and the idea of its symbol become closely united in our minds.

What Suzuki points out, with a postmodern sensibility, by talking about the similarity of origins between Greek tragedy and traditional Japanese theatre, is their structure, their use of the space (which has a precisely defined architecture homologous to the society it is hosting), and the evolution from religious ceremonies to theatre. Specific meanings and symbols, which define different social identities, are always culturally specific, ingrained in every culture, and differ from one another. It is this similarity in the 'strategy' and structure of the performance that inspired Suzuki

to create *The Trojan Women*, which springs from the sum of these common elements. The object created, then, is neither Japanese nor Greek. It is a new entity, sitting on the shoulders of both traditions, filtered by Suzuki's personal sensibility. This double-structure is also the reflection of Suzuki's own cultural displacement as a man who grew up in Japan after the Second World War in a culture heavily influenced by 'new' Western ideas, while ageing traditions bore only the empty shell of what they once were:

When I read Dostoevsky or Euripides I do not become a Russian or a Greek. I employ the power of my own imagination to understand what they are saying. The Suzuki Tadashi who is reading the nineteenth-century Russian novelist or the fifth-century BC playwright lives in twentieth-century Japan. And the power of imagination I employ has been prescribed and limited by my own personal life history and by the circumstances of present day Japan. If I were to stage this type of reading process, or to treat it as a dramatic theme, the result would be something close to the structure I have given to *The Trojan Women*.³³

Suzuki's argument implies that the sign-making process of *The Trojan Woman* cannot

be studied by separating the various systems that compose it: text, movement, costumes, soundscape, and so on. All these elements have to be considered as a whole, as an organism. The other point Suzuki is making is the chronotopic specificity of every work. *The Trojan Women* is indissociable from the time and space (and so from every mark – social, cultural, religious, and so on) in which it was conceived and made.

There is another underlying element that will help to illuminate Suzuki's quest for universalism through the theatre, and this is the method for actor training that he developed during his long career. One of its main points is to provide actors with objective criteria against which they can measure themselves. In his most recent book, *Culture Is the Body*, Suzuki argues that 'we must institutionalize a process that investigates how high-level artistry may be sustained for an entire lifetime'.³⁴ How actors confront these questions makes a distinction between professionals and amateurs, and between creative artists and technical artisans.

The training investigates the use of breath, the production of energy, and the control of the centre of gravity in performance. In order to do



The Trojan Women: Cries of battle. Photo: courtesy of Tobiasz Papuczys.

so, it taps into primal, animal energies in a very concrete and material way. The exercises are designed to strain the body of the performers; the forms are almost impossible to master by design, so that they keep even experienced practitioners in a constant tension to achieve something that a human body can never reach.

Suzuki's research on movement goes to those gestures and movements that recur in different traditions. As he sees it:

In the commonality of gesture that exists on a level beyond the specifics of cultural diversity, the lower regions of the body and the feet always seem to be the operating parts of the body, rather than the upper portions. The feet alone can stamp and strike the earth, which represents man's unique foundation and authority.³⁵

There is a contradiction between this statement and the principle that lies behind the whole of *Culture Is the Body*. Suzuki says that every human body is shaped by the culture of its upbringing, not only in an intellectual sense, but also in its very physical component. The way a Japanese sits or walks, he says, differs completely from a European, or an

American. Yet this is part of the larger concept of *habitus* developed by Bourdieu, which includes more abstract schemes of perception, as well as, for instance, the physical tendency to hold one's body in a certain way, or posture. This contradiction – the cultural specificity of one's body and the commonality of gestures that exist beyond that – is the essence of Suzuki's theatre: both opposing truths co-exist in his work. It is also the reason why the cultural specificity of semiotic processes in *The Trojan Women* does not block access to its deeper meaning to a non-Japanese audience. It will limit references to symbolic signs that only exist when they are decoded, but the heart, the 'human truth', as Brook calls it, is global, and each culture expresses a different portion of our inner atlas.³⁶

The Trojan Women is a test of strength for these principles: can something be contemporary and timeless, culturally specific, and still point to a universal truth? Suzuki's language for the stage is culturally specific (through the re-invention of tradition) and yet interdisciplinary (through the rejection of naturalism); and it is cross-cultural at its heart, for it aims to



The Trojan Women: battle scene. Photo: courtesy of Tobiasz Papuczys.

dig deeper into these elements to find what makes us human; the truths that hold us together; the 'transparent truth' that exists beyond cultures.³⁷ It aims to put on the stage the complexities and contradictions that an artist sees in the society in which she or he lives – their opposing forces and tensions, and the heterogeneity of the contemporary world. As I heard Suzuki say in numerous interviews and symposia, and on private occasions: 'International collaboration and understanding is impossible. Therefore we must try.'

Notes and References

1. Tadashi Suzuki's career spans over fifty years. He formed his first company, Waseda Sho-Gekijo ('Waseda little theatre'), in Tokyo in 1966. In 1977, the company was renamed SCOT (Suzuki Company of Toga) and relocated to Toga, a remote village in the mountains where it is still based today. From there SCOT travelled all around the globe, presenting work in more than eighty-four cities and thirty-one countries. It has also hosted such festivals as the Toga International Arts Festival and the Theatre Olympics, which Suzuki founded together with Theodoros Terzopoulos, Robert Wilson, and Heiner Müller, among others, and taught workshops in Toga and all around the world. For further details see <<https://www.scot-suzukicompany.com/>>.
2. From mid-December 1974 to the end of January 1975, Suzuki staged Euripides' *The Trojan Women* for the first time at the Iwanami Hall in Tokyo. See Frank Hoff, 'Suzuki Tadashi Directs *The Trojan Women*', *Theater*, XI, No. 3 (1980), p. 43.
3. Hoff, 'Suzuki Tadashi Directs *The Trojan Women*', p. 46.
4. For a complete analysis of the process of adapting Euripides' play and its similarities with *Honkadori* and *sekai*, see Yukihiko Goto, 'The Theatrical Fusion of Suzuki Tadashi', *Asian Theatre Journal*, VI, No. 2 (1989), p. 108.
5. For references in this paragraph, see Suzuki's interview, translated by Kameron Steele, at the Segal Theatre Center in New York City (30 May 2017) at <<https://youtu.be/OopXin5olOs>>.
6. For further details, see F. Mazzei, *Japanese Particularism and the Crisis of Western Modernity* (Venezia: Università Ca' Foscari, 1999).
7. Pierre Bourdieu, *The Field of Cultural Production: Essays on Art and Literature* (Cambridge: Polity Press, 2011), p. 37.
8. To fully understand why using Bourdieu's notions of *champ* and *habitus* is appropriate for performance analysis, see Maria Shevtsova, *Sociology of Theatre and Performance* (Verona: QuiEdit, 2009), p. 83–102 and 211–22. See also, in the same book, her 'National and Cross-Cultural Performance' (p. 193–204).
9. Shingeki is Japanese modern theatre, Western and naturalistic in style, after Ibsen and Stanislavsky.
10. Ōoka Makoto, Suzuki Tadashi, and Nakamura Yūgirō, 'Gendai engeki no kanosei. Torioia no onna ni sokushite' ['Modern Drama's Potential: The Case of *The Trojan Women*'], *Sekai*, 352 (1975), pp. 159–60.
11. For further details, see Tu Weiming, Hejtmanek Milan, and Wachman, Alan, eds., *The Confucian World Observed: A Contemporary Discussion of Confucian Humanism in East Asia* (Honolulu: The East-West Center, 1992).
12. Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* (London: Routledge, 2010), p. 236.
13. *Ibid.*
14. Shiraishi Kayoko was known for her 'New Kabuki' style, and was working in the underground scene at the time. Following the untimely death of Kanze Hisao, and the departure of Ichihara, this exceptional actress played their roles as well as hers in later years in three distinct styles.
15. Makoto, Tadashi, and Yūgirō, 'Gendai engeki no kanosei' ['Modern Drama's Potential'], p. 148.
16. *Ibid.*, p. 162
17. M. M. Bakhtin, *The Dialogic Imagination Four Essays*, University of Texas Press Slavic Series; No. 1 (Austin: University of Texas Press, 1981), p. 291–2.
18. 'Stillness' is one of the main principles, if not the most important one, in Suzuki's idea of the theatre and his actor-training method. It derives from Zeami's *yūgen* – stillness in performance, or vision beyond sight. As Ellen Lauren, artistic co-director of the SITI Company, guest artist of SCOT, and Suzuki's long-time collaborator observes: 'One consequence of the performance dynamic is that it becomes almost impossible to hold on to the excitement inside us and *not* move. The movement becomes unconscious and habitual. Breath becomes shallow, tension rises, concentration is disrupted – these effects are universal. How can we become more sensitive and monitor those effects that stand between our desire to communicate and our actual execution? The answer is: by practising stillness, which is the art of seduction. Once the actor is able to make clear decisions in the body, his or her concentration excites the space, and the audience experiences something beyond the quotidian, something that transcends daily life. What is moving inside you is made manifest. It is a deeply personal and intimate revelation of the self. Stillness allows the strength of your convictions to become visible' (Ellen Lauren, 'In Search of Stillness', *American Theatre*, XXVIII, No. 1 (2011), p. 62–3).
19. The concept can be extended to all the arts: it has the quality of a pause in music, the empty space in architecture, the unconcerned precision with which a dancer lands a pirouette in dance, and so on. This idea fascinated and influenced many European and American artists, and its echoes can be found, for instance, in Peter Brook's *The Empty Space*, or in John Cage's *4'33''*, among many other examples. For further details, see Nicola Savarese, *Teatro e Spettacolo fra Oriente e Occidente* (Roma: Laterza, 1992).
20. Ian Carruthers and Takahashi Yasunari, *The Theatre of Suzuki Tadashi* (Cambridge: Cambridge University Press, 2007), p. 129–30.
21. In traditional Noh theatres (as well as in the theatres that Suzuki built in Toga with the help of architect Isozaki Arata), the wooden floors have inverted earthen bowls beneath them to increase the resonance.
22. The music-dance Kabuki drama *Kanjinchō* was written by Namiki Gohei III in 1840, based on the Noh play *Ataka*. It is one of the most popular plays of the current Kabuki repertoire.
23. For this and other Kabuki *kata* references, see the practical online manual at <http://www.kabuki21.com/glossaire_1.php#aragoto>.

24. See Zeami, *On the Art of the Nō Drama: The Major Treatises of Zeami*, trans. J. Thomas Rimer and Yamazaki Masakazu (Princeton, NJ: Princeton University Press, 1984), p. 20.
25. Hoff, 'Suzuki Tadashi Directs *The Trojan Women*', p. 46.
26. Roderick Mason Faber, 'From the Tornado's Eye', *Village Voice* (4 June 1979), p. 91.
27. See Luigi Pirandello, Antonio Illiano, and Daniel P. Testa, *On Humour* (Chapel Hill: University of North Carolina Press, 1974).
28. For further details regarding the concept of anomy, see Émile Durkheim, *The Division of Labour in Society*, ed. and trans. Lewis A. Coser and W. D. Halls (Basingstoke: Palgrave, 2002).
29. M. M. Bakhtin, *Rabelais and His World* (Bloomington: Indiana University Press, 1984), p. 260.
30. Hoff, 'Suzuki Tadashi Directs *The Trojan Women*', p. 48.
31. Bakhtin, *The Dialogic Imagination*, p. 293.
32. See interview with Suzuki, <<https://youtu.be/OopXin5olOs>>.
33. Hoff, 'Suzuki Tadashi Directs *The Trojan Women*', p. 44.
34. Tadashi Suzuki and Kameron H. Steele, *Culture Is the Body: The Theatre Writings of Tadashi Suzuki* (New York: Theatre Communications Group, 2015), p. 56.
35. *Ibid.*, p. 73.
36. Peter Brook, *The Shifting Point: Forty Years of Theatrical Exploration 1946–1987* (New York: Harper & Row, 1989), p. 129.
37. Although Shevtsova writes about Brook's 'meta-physical quest for a transparent truth', the analogy holds when the similar aim of his and Suzuki's work is taken into consideration, even though it is achieved through very different means. See Shevtsova, *Sociology of Theatre and Performance*, p. 133.