

## Preface

Our colleague and friend Mitsuya Mori, who celebrated his seventieth birthday on December 3, 2007, will retire at the end of the academic year in March 2008 from his professorship at Seijo University. The Department of Art Studies wishes to mark this occasion with a collection of essays in his honor to thank him for his outstanding contributions not only to the university but also to his field. As an inspiring teacher, Mori introduced theatre studies to generations of students at Seijo and nurtured hundreds of them as they explored how to interpret and write about theatre. As an energetic administrator, he served the university in a variety of capacities such as Chair of the Department of Art Studies and Director of the University Library; most notably, as the Dean of the Faculty of Arts and Literature from 1998 to 2000, he vigorously promoted institutional reform. As a serious scholar, Mori has been active in academic societies nationally and internationally. In Japan, he served as the president of the Japanese Society for Theatre Research from 1996 to 2006 and was instrumental to the development of theatre scholarship in this country; abroad, he played an important role in expanding the horizons of theatre studies as a member of the Executive Committee of the International Federation for Theatre Research. Furthermore, his election to the Norwegian Academy of Science in 1997 indicates how highly his contributions to his field are regarded internationally.

Mori's remarkable career is characterized by the fact that he is both a scholar and a stage director: what he researches and theorizes about as a teacher and scholar is put into practice in the plays he directs. The selected bibliography of Mori's publications appended to the end of this volume indicates the breadth and depth of Mori's research interests in the following three fields: theatre aesthetics, Henrik Ibsen and Scandinavian drama, and comparative theatre history, especially the processes of modernization in Japanese theatre. The list of his major stage productions (also in the bibliography) demonstrates that Ibsen lies at the heart of his creative work as well. Mori's coupling of comparative drama theory with his Ibsen research, for in-

stance, has resulted in innovative productions such as *Double Nora* (2005), a contemporary noh adaptation of Ibsen's *A Doll's House*.

The essays in this volume address issues in comparative theatre and modern theatre history, both fields to which Mori is committed in his research, teaching, and directing. The authors represented in this volume, all personal friends of Mori, are leading theatre scholars affiliated with academic institutions around the world. I wish to express my appreciation to the contributors for their essays; taken together, they constitute a thought-provoking conversation on the nature and context of theatre studies. To reflect Mori's commitment to global theatre studies, the essays (listed in alphabetical order according to the authors' last names) are in different languages, though most are in English.

The editing of this collection would not have been possible without the help of my colleague Eske Tsugami and so I thank him for his generous support. Many thanks also go to Hiroyuki Naito and the Chuokoron Jigyō Shuppan. INC., for their expertise in the production of this publication, and to Hiroko Uchino, one of our former graduate students, for designing the cover for this volume.

When Mitsuya Mori retires, we will lose a valued and much admired colleague. Nonetheless, we are happy for him because retirement will liberate him from university responsibilities so he will be free to concentrate on his research and stage direction projects. Therefore, we celebrate the beginning of his new life with the publication of this Festschrift and wish him all the best for the future.

Yoshitake Kobayashi  
Tokyo, February 1, 2008

## Contributors

**James R. BRANDON**, Ph.D., University of Wisconsin (1955). Professor of Asian Theater, University of Hawai'i (1968–2003). Guest Professor Harvard University, New York University, and Justus Liebig University, Giessen, Germany. Author or editor of twenty books concerning Asian theater, including *Kabuki Plays on Stage*, 4 vol. with Samuel Leiter (2000–2003), *Cambridge Guide to Asian Theater* (1993), *Chūshingura* (1982), and *Kabuki: Five Classic Plays* (1975). He is the founding editor of *The Asian Theatre Journal*. His special interest is Kabuki drama, translating and directing in English *Narukami*, *Sukeroku*, *Natsu Matsuri*, *Kanjinchō*, *Migawari Zazen*, *Chūshingura*, *Sakura Hime Azuma Bunsho*, and *Tōkaidōchū Hizakurige*. Honors include the Kyokujitsu Sho of the Japanese government, the Uchimura Prize of UNESCO, and the John D. Rockefeller III Award. Now Emeritus Professor, he visits Japan regularly to carry out research on “Kabuki’s Forgotten War: 1931–1945” and “American censorship of Kabuki” during the Occupation (1945–1949).

**Ravi CHATURVEDI** is the Associate Professor and former Head of the Department of Dramatics, University of Rajasthan, Jaipur, India. His several publications include the *World Encyclopedia of Contemporary Theatre* published by Routledge, and the recently edited book titled *Ethnicity and Identity: Global Performance*. He is also a member of the Editorial Board of the Theatre Research International. He organized the first conference of IFTR in Asia in 2003 at Jaipur. He is the founder President of Indian Society for Theatre Research. He received Charles Wallace India Art Award by British Council and Faculty Enrichment Award by Shastri Indo-Canadian Institute of Calgary, Canada. His research interests include the Classical Sanskrit Theatre Dramaturgy. He is also a professional theatre director. Currently he is visiting professor of Indian Theatre in Chung-Ang University at Seoul, South Korea.

**Josette FÉRAL** is chair of the Drama Department at the Université du Québec in Montréal as well as full professor since 1985. She has published several books including *Voix de femmes*

(Montréal, 2007), *Teatro, Teoria y practica: mas alla de las Fronteras* (Buenos Aires, Galerna, 2004), *Mise en scène et jeu de l'acteur*, volumes I and II (Canada/Belgium 1997, 1999, reprinted in 2001) which deals with many European as well as North American stage directors, *Rencontres avec Ariane Mnouchkine* (Paris, 1995, reprinted in 2001) and *Trajectoires du Soleil* (Paris, 1999) on Mnouchkine's work. She has edited several collectives among which "The transparency of the text: Contemporary Writing for the Stage", (co-éd. avec Donia Mounsef), in *Yale French Studies*, no 112, 174 p (fall 2007); *Theatricality* (special issue of *SubStance*, Madison, 2002), *Mnouchkine und das Théâtre du Soleil* (Berlin, 2003), *L'Ecole du jeu, former ou transmettre (L'Entretiens)*, France, 2003), *Les chemins de l'acteur* (Montréal, 2001). She has been President of the IFTR (International Federation for Theatre Research) from 1999 through 2003. Her work focuses mostly on contemporary Western theatre, the body in acting theories as well as "presence effects" in art.

**Erika FISCHER-LICHTE**, born 1943 in Hamburg, Germany. 1963–1971 university education in Theatre Research, Slavic Languages and German Philology/Literature, Philosophy, Psychology and Pedagogics at the Freie Universität Berlin and in Hamburg. Ph.D. (1972). 1973–1996 university professor of modern German Literature, Comparative Literature and Theatre Research at the universities of Frankfurt am Main, Bayreuth and Mainz. Since April 1996 university professor of Theatre Research at the Freie Universität Berlin; 1995–1999 president of the International Federation for Theatre Research. Member of the Academia Europaea, the Academy of Science at Göttingen and the Berlin–Brandenburg Academy of Sciences. Guest professorships in China, India, Japan, Russia, USA. Substantial publications in the fields of aesthetics, theory of literature, art and theatre, in particular on semiotics and performativity, theatre history and contemporary theatre (more than 30 books and 250 essays in scientific periodicals, handbooks etc.), among them *The Semiotics of Theatre* (German 1983, English 1992), *History of European Drama and Theatre* (German 1990, English 2002), *Kurze Geschichte des deutschen Theaters* (1993), *The Show and the Gaze of Theatre* (1997), *Das eigene und das fremde Theater* (1999), *Ästhetische Erfahrung. Das Semiotische und das Performative* (2001), *Ästhetik des Performativen* (2004), *Theatre, Sacrifice, Ritual. Exploring Forms of Political Theatre* (2005).

**Solehah ISHAK** is Professor of Theatre arts at the Cultural Center, University Malaya. She graduated with a Ph.D. degree from Cornell University in the field of Theatre Studies. Her latest publications are *Staging Eastern Voices* (Akademi Seni Kebangsaan, 2004) and *Siddhartha's Journey to the East* (Goethe Institute, 2005). Currently she is heading a research project tracing the cultural traditional performance arts and cultural phenomena in the three eastern states of Malaysia, funded by the National University of Malaysia. She has just completed (2005) a research on the performance arts and culture of the aborigenes of Malaysia, which was funded by IRPA, the Intensive Reserach in Priority Areas. Solehah ISHAK has translated numerous Malay plays into the English language all of which have been published by Dewan Bahasa dan Pustaka, the Institute of Language and Literary Malaysia. These include *Children of this Land*, *The Opera House* and *T. Pinkie's Floor*.

**Tomoko KUSUHARA SAITO**, Ex-Professor, and now Emeritus Professor, at Keio University. Main field of research: American theatre and theatre criticism; now working on the American popular theatre in the 19<sup>th</sup> century, and theories and practices of the avant-garde theatre since the 1960s both in Tokyo and in New York; Publications: *The Avant-Garde Theatre Site in New York 1950s and 1960s*, *Changing Aspects of Theatre Studies* (co-author) and others.

**Meewon LEE** is Professor of Korean Theatre at the Korean National University of Arts, Seoul, Korea. She is a graduate of Seoul National University in Seoul, and received her Ph.D. in the USA. She has been an active scholar and critic in Korea and a member of Korean Theatre Research Association and Korean Association of Theatre Critics. Her research interests are in the field of modern Korean drama and theatre, especially in the applications of traditional Korean theatrical elements in modern Korean plays and performances. In other words, her interest is to connect the history of Korean drama and theatre from its traditional forms to its modern Western styles. In addition, any foreign influence on Korean drama and theatre would be in her interests. She has written extensively on aspects of Korean theatre ranging from the eighteenth-century to the present day. Her books in Korean include *Korean Modern Drama and Theatre, A Study of Modern Korean Playwrights, Postmodernism and Korean Theatre, Globalization and Deconstruction of Korean Theatre, Theatre and Anthro-*

*pology, Korean Theatre of New Millennium: the Grope for New Theatricality*. In addition to these books, there are many articles and critical essays in English including recent “*Hamlet* in Korea: the Reception of Shakespeare and Some Representative Productions of *Hamlet* since the Modernization of Korea.”

**Christina NYGREN** is Associate Professor of Theatre Studies and affiliated as Senior Research Fellow to the Department of Oriental Languages at Stockholm University. She has also been a Senior Research Fellow at The Swedish Research Council since 1995, working on Popular Theatre in Context: China and Japan. Further a research project on Perspectives on Popular Theatre and Dance in Bengal (India and Bangladesh) assigned by Stockholm University, as well as cooperate in a nationwide research project on Literature and Literary History in Global Contexts. Since 2002 she is working for Swedish International Development Cooperation (Sida), from 2004 as a Project Manager on support for Capacity Building in the Field of Theatre in Asia. She is also doing extensive free lance work on Performing Arts and Popular Culture in Asia, including lectures, publications, radio programmes and exhibitions. During the last 25 years she has been studying, researching and working in Asia, mainly in Japan, China, India and Bangladesh and she has been living in these countries as an active community member for a total of about 15 years. Publications include five books, several contributions to research volumes and anthologies as well as some 60 articles and essays on traditional and modern theatre and dance, festival culture, folk performances and popular entertainments in Asia.

**Janelle REINELT** is Professor of Theatre and Performance at University of Warwick in the UK. She is President of the International Federation for Theatre Research and former Vice President for Research and Publications of the Association for Theatre in Higher Education (ATHE). She is also a former editor of *Theatre Journal*. Her books include *After Brecht: British Epic Theatre*, *Crucibles of Crisis: Performance and Social Change*, *Critical Theory and Performance* with Joseph Roach, *The Performance of Power* with Sue-Ellen Case, and *The Cambridge Companion to Modern British Women Playwrights* with Elaine Aston.

**Willmar SAUTER**, Professor of Theatre Studies at Stockholm University, has studied reception processes, published in *Teaterögon* (1986) and *Braaavo!* (1987). He has also written on Swedish theatre history, from Bronze Age rock carvings and Medieval documents to the 17<sup>th</sup> century performance of Messenius' *Disa* (1989), Strindberg's Intimate Theatre, as well as theatre and politics in the late 1930s, published in *Theater als Widerstand* (1979). His interest in the theories of the theatrical event is documented in his books on performance analysis, *Understanding Theatre* (1995), and in *The Theatrical Event* (2000) and summarized in *Eventness* (2006). In addition, he has edited a number of books and journals. Willmar Sauter has been the President of the International Federation for Theatre Research (IFTR/FIRT) from 1991 to 1995 and between 1996 and 2002 he has been the Dean of the Faculty of the Humanities and he is now head of the Research School of Aesthetics at Stockholm University.

**Jung-Soon SHIM** is professor of English at Soongsil University, Seoul, Korea. She is a theater critic, and won the coveted 'Yuh Suk-Ki Theatre Critic Award' in 2003 awarded by Korean Association of Theatre Critics. She is currently President of Korean Theater Studies Association (KTSA), and also a founding member and served as President of Korean Association of Women in Theater. Her numerous books include: *Globalization and Korean Theatre I and II* (2003), and *21st Century Korean Women Directors: Aesthetics and History of Korean Women Directors*. Her articles have appeared in *TRI*, *New Theatre Quarterly*, *Asian Theater Journal*, *Australasian Drama Studies*, etc.

**David WHITTON** is Professor of French Theatre at Lancaster University, England, where he is also Head of European Languages & Cultures and until recently Dean of Arts & Humanities. He is Joint Secretary General of the International Federation for Theatre Research. His research interests are in the field of theatre practices (especially *mise en scène*) and theatre history. He has written extensively on aspects of French theatre ranging from the seventeenth century to the present day. Particular interests are twentieth-century stagecraft, Molière, and the avant-garde. He also has a special interest in stagings of dramatic texts, and has published a number of comparative or trans-cultural studies of plays by Molière, I-

nesco and Chekhov in performance. He is a member of the project team (Trinity College Dublin) working on the role of National Theatres in European nation-building and national identity formation. His books include *Stage Directors in Modern France*, monographs on Molière, and *Don Juan in Performance*. His major project currently is a history of theatre in France. As well as dealing with playwrights, performers and other figures, this study attempts to engage with the complexity of French theatre as a cultural, social, political, institutional, and economic practice.