

**Transition movie from analogue to CG; Legacy of  
Terayama Shuji and Innovation by Kohei Ando**

**Chief Editor  
Annu Matsumoto**

**Transitional Movie from analogue to CG; Legacy of Terayama  
Shuji and Innovation by Kohei Ando**

**Contents**

Preface Terayama Shuji and Ando Kohei

**The first chapter**

- 1 Kohei Ando Movie and me and Shuji Terayama
- 2 Anne Matsuoka the new film representation as the main culture and the avant-garde of video structure by Shuji Terayama
- 3 About uterus recurrence of Shuji Terayama
- 4 Draft for “Madman Education” of Shuji Terayama
- 5 Misa Katsuragi Overseas Performances La-Mama-Theater Ellen Stewart

**The second chapter**

Shuji Terayama’s Collaborators

1. Taichi Yamada, 2. JA Caesar, 3. Hisao Honma, 4. Masato Nihei, 5. Keiko Niitaka, 6. Sakumi Hagiwara, 7. Kobo Abe, 8. So Kitamura, 9. Ei Takatori 10. Osamu Dazai, 11. Sei Shiraishi

**The third chapter**

1. Miryam Sas, 2. Stephen Ridgely, 3. Terumichi Tsuda, 4. Chiho Yoda, 5. Bernard Shaw,

**The fourth chapter: Works**

1. Haiku: Baba Shunkichi
2. Tanka: Gesshoku Shokan
3. Radio drama: Ichiro Nakamura (radio hall)
4. The 19-year-old blues
5. Novel: Ah! Wasteland
6. Drama: La Marie-Vision
7. Experimental Movie: Emperor tomato ketchup
8. Essay: Can’t Somebody imagine his hometown?
9. Movie: Death in the Country

**The fifth chapter**

1. Medical review
  2. Oversea Performance
  3. Terayama Shuji’s Chronological History
- Edited by The International Society of Terayama Shuji**

## Preface

The heritage evolves and does not decline Shuji Terayama and Kohei Ando

It is a long time since Shuji Terayama dies, but now the influence on the media is strong. Where is the secret?

I would like to consider the work of Mr. Kohei Ando, a film director and emeritus professor at Waseda University who belongs to Terayama's theater company "Tenjyosajiki" and was greatly influenced by Terayama.

" International Shuji Terayama Society" made by experts in literature, theater and movie participated in "All of Shuji Terayama" held in Waseda University in 2007, and verified works of Terayama and Kohei Ando did.

At the venue, science fiction film "Death in the country" by Terayama and Mr. Ando "Einstein coming from the other side of the twilight " was screened.

Terayama according to a literary viewpoint and Mr. Ando due to a scientific point of view were making pictures. However, the concept of going back to the past with a time machine emerges and is based on the theory of relativity. By the way, Terayama made "Death in the country" in 1974, because the Japanese translation of the Russian poet Mayakovsky's play "Bath House" with the time machine appearing was published in the previous year and I guess Terayama read it.

In "Death in the country" Terayama burned his own Tanka with subtitles on top of the film. Meanwhile, Mr. Ando uses "CG" in "Einstein comes from the other side of the twilight", and there are scenes where Terayama's works float in outer space. Mr. Ando took advantage of digital technology and received the impression that Terayama's poem was released to the other side of the galaxy from the screen.

Mr. Ando was inspired by Terayama's first video work "Oh My

Mother" to shoot video footage with film.

Mr. Ando, was inspired by the complex mother-child relationship that Terayama draws, including "Mother Slayer", Mr. Ando, surprised the movie world by repeating the image on this work that a childhood video media blends with mother film media. The mother's image using the "electro free run effect" that moves still images appears distorted like Francis Bacon's portrait.

This year is 50 years since the establishment of "Tenjyosajiki". Of an amateur making a show of eccentricity as for " Tenjyosajiki " which Mr. Ando was registered at in our newly-founded country was looked in a group. In 1970 he performed " La Marie-Vision " at the La Mama Theater in New York, and Ellen Stewart was admitted, and the evaluation changed completely.

When Terayama traveled Poland in a European tour, he met with the director Jerzy Grotowski, and became a prisoner of "Poor Theater". When Terayama returned home, he performed a city story. People gathered at " Tenjyosajiki" exited the theater and changed the city to the stage, and made the opportunity of the birth of "unnecessary theater" in Japan.

The activity of " Tenjyosajiki " crossed the second term, in the previous term it was an improvised play of outsider, and in the latter half it was a skilled artisan.

Especially in the latter half of the year, unparalleled staff showed outstanding creativity sometimes better than actors. There was an expert who changed the actor to a doll with electronic technology and manipulated the play. One of them is Mr. Ando.

In the movie "Whisper of Vermeer" he captures the acrobat of the circus which Terayama liked. It is a former " Tenjyosajiki "theatre performed " Directions to Servants " at the Netherlands · Mecriki Theater and plays the circus' acrobat as a professional. Looking at the rotation in the air reflected in "Whispers of Vermeer," Mr. Ando creates an electro free run effect, which gives us a feeling that magic will be produced from that tornado.

To understand the identity of tornado Mr. Ando made, it requires expert knowledge. However, it seems that those who appreciate are attracted to that magical image without imagination.

Mr. Ando 's CG image is my second daughter, studied by Nagoya Gakugei University Assistant Annu Matsumoto in her paper, but she also used it for her work when working at an animation production company.

Mr. Ando showed the art of Terayama with a new image using again by an electronic medium. And it is also one of the reason why Terayama's legacy can't fade away as it is affecting the young generation again.

## **Chapter 1-1**

### **Movie and me and Shuji Terayama**

**"Recently, somehow, Shuji Terayama ..."**

**Movie writer Honorary Professor Waseda University Former member of Tenjyosajiki, Kohei Ando**

"How can I become a film director?"

It is a question frequently asked by students. At that time, I decided,

"Have you taken any movies? If you are taking it already, you are a fine movie director." This answer is taught by Shuji Terayama. No, exactly Terayama said this to me.

"When you imaged the shot in your head, you are a fine movie director already."

What I began to take movies, originally started with Mr. Terayama's plan.

"Mr. Ando, from this period is the age of movies, let's buy a second-hand camera in a split in Paris, let's take a movie together."

Half of our aircraft fees in overseas performances are tie-ups

with Pan Am Airlines and the conditions are that in front of the Pan Am building in Paris, where the popular Tigers Katsumi Kahashi and Terayama talk with each other, and It was to broadcast the video on TV.

"But you can't easily become such a film director, can you?"

Terayama's answer is, as follows

"When you imaged the image in your head, you are already a fine movie director."

I immediately got on Terayama's invitation, arrived in Paris, purchased the used second 16 mm camera, managed to finish taking a tie - up image. However, after returning home, Mr. Terayama never talked about making a joint movie even after passing. As a matter of course, "Oh my mother" photographed with that camera was selected at the Oberhausen International Short Film Festival in Germany, so the first step as my video artist was taken.

There are many allied deep events with Terayama for some reason recently.

That "Oh! my mother" is praised to the skies as recently in many places.

Recently collected in the US Getty Museum, it was screened at the Japan Society of New York, the Boston Museum of Fine Arts, the Yokohama Museum of Art, Tokyo National University of Fine Arts and Music, Waseda University, the National Museum of the Art, etc. and was released until the DVD. A dialogue with Mr. Takahiko Iimura and Mr. Ohbayashi Nobuhiko is made up, and Mr. Terayama's story surely comes out at that time. In the first place, is asked about that because the title "Oh my mother" is straightly received Terayama's influence.

"Oh! my mother" is a mix between film and electronic images, which should be called the Digital cinema's pioneer.

If you make a loop of video and feed it back and make positive feedback (positive feedback), a phenomenon like howling in terms of sound occurs, and the "electronic free running effect" where the electrons move without permission is born. When this

phenomenon occurs, the image starts to arbitrarily move. As it was in 1969, when it was screened at Sogetsu Hall, it was a very innovative image at that time, and a great cheering came out among the audience.

The theme is an eternal loop of being a writer who is born again from the mother's body, committing a mother and once again committing his mother. The free-running electron is my own sperm. Even if I expect the image to escape from the loop by free running, it can't escape. This is exactly the influence of the image of Mr. Terayama's motto "Going out" and "Thinking for Mother". I wanted to express the image that the video media is committing the mother media of film as multilayered.

The original material is a picture of Kogure Michiyo as a symbol of her mother, a picture of famous German prostitute of gay, a photograph of the woman of the wearing men's clothes that she added a mustache to is original material. The title back starts with a picture of a famous German whore. Pussy looking is becoming a mother, but the real thing, the eyes of a man's ups are hollowed out. This gay is a child born between myself and my mother, oneself, and it is a video media, but it is coming from the story of Oedipus of the Greek myth that the eyes are drawn out, it is derived from "The eyes of the incest shall be drawn out." Being a woman whisking at the end of the title is because it can be a mother who took my face. And Michiyo Kogure's photo as a symbol of mother starts to move with the effect of electro free run.

Technically it is new, but the influence of Mr. Terayama appears outstandingly. However, the image which applied this electronic effect which should be called for the first time in Japan, on the contrary, seems to have influenced Mr. Terayama's experimental short film "Butterfly Clothing", "Shadow's Movie", etc. I am a little happy.

Returning to a talk with Katsumi Kato and Mr. Terayama in Paris, this is a topic about the Japanese performance of the rock opera "Hair" which originated from the off-off Broadway in New York at the time, and was extremely popular in London and Paris. Originally, this script was started by Mr. Terayama's writing, but Mr. Terayama extremely changed too much of the original, so Terayama did not realize it. The other day, the original member of this Japanese performance was performed for the first time in 40 years. After the performance, I talked memory of Mr. Terayama with producer Mr. Shorou Kawazoe, Mr. Katsumi Kahashi, Miss. Kazu Ando.

The other day, there was a director Shinoda Masahiro's lecture, but here again Mr. Terayama's theme was "The moment when I strike a match, the deep fog in the ocean, is there a homeland enough to throw oneself away?"

Mr. Masahiko Shimada who happened to meet at a shop that I went for drinking was a hidden Terayama Shuji fan and he seems to have received a signature from Mr. Terayama when he was a high school student.

In the meantime, during this time, I called a film producer Shiro Sasaki for a producer lecture, but the final concluding was the end of Mr. Terayama's 1966 documentary "You".

What have you been doing yesterday?  
Was it a fulfilling time?

Do you love your country?  
Can you fight for my country?

Do you like Tokyo?  
Is the sky so dirty?  
What is happiness for you?  
So now is you happy?  
I will ask you in the end  
Who on earth are you?



Yes, it is not Mr. Terayama, but ourselves who has entered this question.

Those people wandering in the labyrinth of the question Terayama-san made is that Kujo Kyoko, Mr. Hagiwara Sakumi, Enomoto Ryouichi, Henriku Morisaki, J. A. Caesar, Shimizu Yoshikazu, and I. On the other side of the question, Mr. Terayama is watching while laughing. By the way, no one of us saw the answer to Terayama's question. In the everlasting question, will we keep looking for this answer for how long?

I will ask you in the end

Mr. Terayama, who on earth are you?

"Oh! my mother" 1969

1969 Selected Oberhausen International Short Film Festival

American collection, Los Angeles Getty Museum collection

Collection of the Yokohama Museum of Art

Collection of Paris Light Cone



“Oh! my mother” scene \* Image 1

“Oh! my mother”, 1969

- 1969 Oberhausen International Short Film Festival selected
- Los Angeles Getty Museum, USA
- Yokohama Museum of Art
- Paris Light Cone Collection

## Chapter 1-2

### **The new film representation as the main culture and the avant-garde of video structure by Shuji Terayama Annu Matsumoto**

#### 1. An introduction

There was Shuji Terayama, a great art of being said to be a genius and a disreputable outsider. He has been in the limelight with Haiku and Tanka since he was young. while studying at Waseda University he won the rookie of the year award of "Tanka Research" and then he became a topic, the darling of the times in the fields of a playbook for a radio drama, a poem, a novel, a film script, etc. In that, he is launched the theater group "Tenjyosajiki" and became a symbolic presence of underground culture, and then, as a photographer and filmmaker, created an experimental film.

He suddenly died at the 47-year-old youth.

Now, there are quite a few young people are longing for his legend, and those who yearn his thought, acts for engaging and stimulating are not few.

However, his active media is so broad that the expression act is too difficult and for the Avant Garde, there is still no research which systematized them as a movie structure.

#### 2. Purpose and construction

In this paper, we will expand from the theatrical structure of Shuji Terayama to the movie structure, and still more as expression of a new cinema, and verify through the work he is produced in various experimental films based on what kind of ideas, and analyze how the avant-garde is converging on new expressions as the main culture of the present.

Terayama analyzed how the integration of the world in the screen with the spectator who watched the movie influenced the movie.

Terayama thinks, the drama is that, the actor makes half of drama, and the latter half is a spectator does, and introduce the movie and the stage as a real thing.

### 3-1 The movie structure of Shuji Terayama and "Farewell movie"

#### 3-1. A study on the movie Structure of Shuji Terayama

In ' Farewell Movie ', we examine the drama ' Farewell Movie ' which is an analogy of Ideological background of the movie theory of Shuji Terayama and study on the movie Structure of Shuji Terayama.

Though "Farewell Movie" by Terayama is a play, it is a work which can be called a movie.

Terayama wrote "Farewell Movie" as a homage after Humphrey Bogart; hero of the "Casablanca" died. middle-aged homosexual male couple appeared in "Farewell Movie" (Fan volume) talked about Humphrey Bogart in the movie "Casablanca."

it can be said that the last scene, which in a quarrel, rugby ball is flying in the audience seat is thought to be a conversion of the subject and the spectator, and is provocative in the avant-garde. In "Farewell Movie", the performer thought that they became the main character of the movie the film will create Terayama's movie in a new way. we wonder if it is the docking of the play and the movie which this produces thought of a stage as screen.

In the "Farewell Movie", Terayama destroys an existing movie, and expands to create the dream movie of the theory by imagination.

Therefore, the actor Humphrey Bogart, who comes out in "Casablanca" were told in "Farewell Movie" making the dream a medium.

The middle-aged man, who came out in “Farewell Movie” dream that the real Bogart enter screen and after he died of illness, the shape disappears, that Bogart that made a home the inside of the screen. and middle-aged tries to visualize a body of flesh as if he wanted a place to die in the screen.

It is in a conversation that the actor is exchanging on the stage of the play that wants the place to die on this screen.

### 3-2. Terayama’s film theory of the Great blackout

There was a massive blackout in New York on 9th November of the 1965, but since the damage was large mainly in New York, it is also called the 1965-year New York blackout.

The blackout led to the twelve hours of 25 million people and 207,000 km<sup>2</sup> in areas where electricity was not supplied.

However, this blackout has given a deeper hint to Terayama’s theory of the film. He thought "Blackout" of the "Farewell Movie" (Fan section) a good opportunity for the audience to demonstrate their imagination. And the "Farewell Movie" (fan section) (15) has cited a great blackout in New York.

There are the following lines in the line of the middle-aged man 2 of “Farewell movie” (Fan section).

So. There is a star in the room. I just can't see... (sitting down) I thought about the 12-hour blackout that erupted in New York. That twelve hours, what the citizens of New York waited for, staring at the wall of the apartment building in the skyscraper, staring at the wall of a small-rate restaurant, while staring at the space of concrete fence of prison and asphalt pavement, everyone surely “Were they waiting for the beginning of their movie, weren’t they? The music of the Nino Rota that is ringing not time!

And his face is suddenly projected on the wall without a credit titles. ...” (1)

From the above sentence, the change that occurred in the heart of middle-aged man 2 we can read. In addition, the essay

‘Underground Imagination’ There is an item "theatrical

imagination in power". In the third of "All plays Eros" there is the explanation of two middle-aged men's phallic expression of the movie "Farewell Movie" (fan section) has been done.

The scene is Middle-aged Man 2 is talking about the death of Humphrey Bogart's movie with actor to middle-aged man 1. Middle-aged Man 2. "Are you ok?" Middle-aged man 2 pays close attention. "The perpetrator of the Humphrey Bogard murders was the person in the movie. As his own agent, he would have behaved well, and he survived perfectly. He is a man who is not touch while he is everywhere. Damn! In the movie, he has found a hiding..." Middle-aged man 1, gradually flinch to the madness of the middle-aged man 2, demanding to turn on the light. When the light bulb is put on, a phantom movie is over, reality nude touches the eyes of the guest. However, because the "sex of the fiction" does not exist, the nude is not a body expressed, and it is sure to become a mere object. "Hey, stop playing the movie!" Middle-aged man1 demands. But middle-aged man 2 won't stop. His flesh is too bald to be seen in the light of the invisible screen. (2)

We will try to compare this commentary with the same place of drama "Farewell Movie" (Fan section), we can trace the traces of the refinement of Terayama.

Middle-aged Man 2, "Are you okay?" the culprit in the murder case of Humphrey Bogard was the person in the movie.

As his own agent, he would not have behaved well, and survived perfectly. He is a man who is not touch while he is everywhere. Damn! In the movie, he has found a hiding that's not too bad..... a middle-aged man who has become more vocal... twist the switch on the wall. The room is dark. Only the white of the screen extends to the scene like the wilderness. It's dark... (17)

It is written as above. When we compare the commentary of the essay "Underground Imagination" five years after the dialogue and the words from the drama on the "Farewell Movie" (Fan section), we can understand that the commentary the body

of the middle-aged man 2 is infinitely closer as to the distance between the screen and stage.

In talks of the following year after writing the "Farewell Movie" (fan section) [Mita literary] [feature and avant-garde art] (1967.11)

"It is necessary to know that a brain is a body," in the conversation, he discussed that that brain is different from the word"(3).

In a word, "the body is very splendid. I think that the body endures the appreciation after all. however, if the word is cut off from the brain because the attribute of man who is separated from the body does not always exist, we might not have the interest in the word." (15)

Terayama said so in this discussion. If Terayama discussed the film in parallel, rather than just the stage in mind, the brain can be replaced with a screen, can't it? Although it talks about the body of the actor on the stage, because at the same time we are thinking the body which has been made light to the screen of the movie is discussed in parallel with the body of the living body and the body of the light ray.

Terayama keeps drama "Farewell Movie" (Fan section) in mind, put the actor's body in parallel both drama and the screen in the same scene of drama. However, in the interview because Terayama speaks only the body of the actor in drama, and does not speak down the body of the screen., the concept of body of actor becomes thin and seems to be abstract.

3-3. Through "Farewell Movie", we pursue the innovation of the film Theory

In the "Farewell Movie" (Star version), Mr. Film (the medium turned into a ray) came out, said to middle-aged woman, "You didn't see anything." That is the dialogue of the man who comes out in the "Hiroshima mon amour" of Marguerite Duras wrote

the script, and Alan Rene oversaw director, and is a collage that Terayama makes in his drama.

"Hiroshima mon amour" is that Alan Rene supervised the first film in the form of cooperation in the French and France. His "Night and Fog" was put to the public stop in the Japan. There Their love of the day is drawn that a France actress who came to Japan location and had Germany a lover during the war, and Japanese engineer in Hiroshima met each other.

The man said to the woman, "You saw nothing" (4).

There is an original idea in the Duras which wrote this scenario, and in the movie, in the unconscious memory, for example, what you saw in "dreams" is said to "look." Dreams are constantly changing their perspectives, falling asleep, the dreams that we have seen soon will disappear.

The memory of the dream we have seen has become a memory of unconsciousness, and it is different from the memory of the scenery which is easily changeable, and sees in real life. In "Hiroshima mon amour", the city of Hiroshima after the atomic bombing where the woman had seen, is ambiguous like the dream unlike Hiroshima in the town after the atomic bombing in the reality in the scenery like the unconscious memory, and the man says to the woman, "you have not seen anything".

On the other hand, in the "Farewell Movie" by Terayama, Mr. movie said, "You saw nothing," but it is different from "you didn't see anything" in "Hiroshima mon amour." In the case of Terayama, in screen of the movie, rays can be seen is seen in darkness, but there is an idea of disappearing in the light of the sun. Therefore, Terayama uses the concept "you have not seen anything". In other words, the rays shine in the darkness, but it is the one that disappears in the light of the sun, and is completely different from the appearance of a real man. The drama of Terayama showed "Mr. movie didn't see anything."

When Terayama saw his collage work, he felt a kind of vertigo as if it were his own work, but he could feel the sense of standing at the entrance to the Labyrinth. The movie is projected by the other person which turned into the particle of light not the actor himself but the virtual image.

It is said that he had a unique view of the film as a representative who showed an unusual interest in the image like the person who was not the person in question.

The person who plays is a picture, and as the one like the trick picture, it becomes a picture, at the same time, the human being of the life.

In addition, there is also a line in the "Old days" of Harold Pinter in this work. It is one of the things that happened that didn't happen. "(5) It can be said that the real man saw the movie and made it to the reality.

"Casablanca" was very much evaluated as a traditional movie. However, Terayama thought that it was not done well as a movie of the style that the spectator participated in the movie because the spectator passively accepted the movie. So, he denied the film as an agent.

In a word, it is thought that a new movie that the spectator participates in the movie was devised in "Farewell Movie" (Star Hen), while it was a passive movie for the spectator.

Terayama thought that the actor made the theater half, and the audience made the half after the play. 6)

Terayama thought that it was not done well as for the movie in which the spectator participates in the movie about Howard Koch's "Casablanca" So, he devised a new movie for the audience to participate in.

In the "Farewell Movie" (fan version), Terayama assumed audience faced the blackout of New York, and after the movie theater became dark, he dreamt that the spectator would make his movie by their imagination.



In addition, in the "Farewell Movie" (Star Hen), he assumed that the woman of the spectator became the main character of the movie, and jumped to the screen, and made the movie in the new technique. And, by the new device of the movie theory of Terayama was pursued through "Farewell Movie."

In the "Farewell Movie" (fan section), Terayama thought the movie was a world of immortality where both dead and alive. Unlike now, about fifty years ago Japan movie fans watched the movie as a country of longing. Terayama's movie is a film that reflects the heart of audience, and is different from the screen of the ready-made cinema. For Terayama, the movie does not see the movie being pressed by others so that people receive the education. It is also the ideal world for movie fans to dream about their own will. The Blackout of New York, which comes out in the "Farewell Movie" (fan section), shows the failure of modern machine civilization. So, in the darkness of a ready-made movie theater that suddenly turned into a blackout, the civilized person acquires an imaginative imagination through darkness, like a rock painting that the Ancients drew in a dim cave.

From the above, "Farewell Movie" is considered to be an important movie to think about the movie of Terayama. He got deep interest in the fine particles of light which turned into the ray named Humphrey Bogart than the story of the movie "Casablanca". And, he was interested in the media as the ray which was not able to touch the hand more than real Humphrey Bogart, in a word, and kept trying the approach of making the dream a medium. Terayama thought that it is a meaning of double the true nature of immortality, and an agent.

Terayama devised that in "Farewell Movie" the audience can enter the movie.

3. The relationship between the screen and the audience in "Throw Away Your Books, Rally in the Streets"

### Chapter 3-1. Relationship with the audience

The relationship between the screen and the audience in "Throw Away Your Books, Rally in the Streets". In relation to the film and the audience from the structure of the film, which was derived in Chapter 2, we show the movie that transcends the conventional concept of cinema, and continue to play the movie and it is currently screened in "*Rolla*," we consider the life of Henriku Murasaki polarized land which lives 36 years in the screen.

In 1971, Terayama screened "Throw Away Your Books, Rally in the Streets" that himself directed, produced, and serve as a script of the first film. It can be said that this work produced by the idea completely different from the movie up to now is an innovative movie of Shuji Terayama.

The scene at the beginning of the movie is dark and nothing happens. It can be said that it hits a crime movie which does not see, and, in a word, 'blackout movie' which makes the darkness of the screen a picture, and supervises the imagination. Also, after a few minutes of darkness, the main character "I" (Eimei Sasaki) appears from the screen and speaks. And, Eimei Sasaki of the hero provokes the spectator who sees the movie with the introduction of the self. This creates a conversation on the screen and outside the screen, jumps over the frame of the movie, and pulls the spectators into the movie. Moreover, the story of the future makes the society as a screen, and the interview and the happening are made in shape like the collage.

The stage is in Shinjuku around Tokyo in 1970 years, and the young person of the Tsugaru accent lives in the apartment along the Toden with the younger sister of the lethargic father and the nagging grandmother and "rabbit Metamorphosis." There are many different places, people and events that are going to make people angry. At the beginning of the film, this young man speaks from the screen. The young man said, "What is it that you

are waiting for a movie to sit in such a place?" and continue to talk to this side. The young person enters the world of the movie after it keeps talking. From Tokyo in 1970 years, this movie does not leave the world in one step. It is as if it is trying to shut down the place in the movie in the age. There is no "outside" except Tokyo in 1970 in this movie. "Outside" is overflowing everywhere from such as the Tsugaru accent of the main character's young person and the neighbor of the apartment being Mr. Kim.

However, the "outside" is enclosed in this age and this place, and, in the end, it is already the inside one. In fact, there was no such 1970 years, and it seems that it was not in Tokyo either. Quotations and images from literary works that are inserted everywhere in the film are further experimentally destroying the film's structure.

In addition, it is regulated by the police for the road people to hit, the sand back of the penis type hanging in the downtown area, and is a variety of documentaries that the main character brawls a fight to such as somebody who go from one to the next in the pedestrian heaven. Also, the video of the happening can be a challenge to an existing movie. It is presumed that this Tokyo is not existed anywhere perhaps, and there was no such age.

However, it might be able to be said that it was certain that the age was like the Phantom. The age and the place where it did not exist for a moment though the mysterious world in this movie. In the closed Tokyo, the young person of the main character lives as drifting in the family together. Moreover, this movie is basically taken in a documentary in one-cut one scene without the cut split. Documentary tension, on the other hand, has a sense of humor in fiction and is rethinking the fictionality of a movie.

It turns out that Terayama's intention of the end of the film is getting in. It is not the "me" of the hero of the fiction, Eimei Sasaki, but it is clarified that Eimei Sasaki of the reality appears in the screen, and "I" am a person of the fiction. Once a film is

completed, it is fixed, and it is screened not only in the movie theater many times every day, but also the television, the video, and the DVD, etc. though the movie is crammed with various methods and images. It seems that Terayama's irritation of the way to the decided showing is transmitted from there. If it is a movie theater, it is looking for projection room as to such a possibility that it can continue performance using the tool of film.

In the France, the name of the screening engineer is hung in the movie theater. At the same time, it is said that it is possible to create a movie not only while the camera is spinning, but also to compose a further layer of the image from the screened projector and screen. This makes the film not only for spectators to enjoy outside the screen, but also to enjoy on the screen.

### 3-2. The film continues to grow

The nine-minute experimental film by 16 film produced in 1974 years, "*Rolla*" is a growing film. The feature of the movie is that it is not possible to perform it if there is no person in question of Henriku Morisaki who appears in "*Rolla*." In a word, this is a movie which realizes the world that the inside of the screen can be touched by the hand and shows it.

The "*Rolla*" of the premiere is twenty when the Henriku Morisaki is appearing. The story was provoked by the actresses in the screen and the audience jumped into the movie. In a word, it is a work depicting the interchange with the person of the other dimension of people who exist, and the Phantom people made in the shadow of Light. This movie is a gimmick to put a wide rubber string in the crate, assemble, and cut in the center, and to enter the actor from there. Morisaki of twenty wearing a thick crimson color jacket which appears on the screen is now sixty-nine years old, but still he keeps the same dress, the same system, and continues to screen "*Rolla*". He has a role as an actor who travels between the real world and the fictional world in the screen. From the actual spectator seat, he entered the screen, he

is running from Japan country to Paris to play the character of being thrown out naked and being kicked. Therefore, Morisaki is an indispensable existence in the screening. It is not an exaggeration to say that Terayama entrusted to Morisaki as a work in "*Rolla*" to live forever.

The problem is that the movie is his life. This work passed the anticipation of Terayama, the time to live with the work is parallel to the time when the living human beings live. And if the stage is a screen, the movie is considered to have made the stage and the audience one.

Morisaki became the performer of "*Rolla*" for nine minutes for the film to be screened, and his life became a movie. In this way, it may say that it was revealed that the movies evolve whenever they repeat age.

In addition, the documentary which followed the activity on Morisaki of Terayama's successor in "Henriku, the younger brother Shuji Terayama" in 2009 years was screened. Morisaki became a dependent to Shuji Terayama in high school, and became a member of "Tenjyosajiki" and after the death of Terayama in 1983, Morisaki was begged by Terayama's mother, and in a family register, he becomes Terayama's younger brother of the family register by being contained in the Terayama family register with the Kujo Kyoko who has supported Terayama's expression activity similarly. Morisaki, who shouldered the fate as the trickster in Terayama world, continued his activities as an heir.

Morisaki jumped out of Japan and the France, and has done the screening activity with "*Rolla*" which Terayama left to Morisaki. In the movie, he put himself in the form of a world-wide reputation in the expression that transcends genres such as stage, film, and writing, and after the death of Terayama, it is a

documentary to live with" *Rolla*" and the activity of Morisaki who became the Terayama's younger brother in the family register.

#### 4. Darkness, nails and repetitive movements

In four chapter, the dark and the nail and the repetition movement "Jan Ken war", "Blind Letter" and in the case of the film "Referee" hitting the nail on the screen, we will consider the movie structure of Terayama.

##### 4-1. "The war of Jan Ken" as a perpetual repetition "Paper Scissors War" is a work made in 1971.

This movie is not repetition by the law of causation, but the work which expressed what one situation repeats by a game called Jan Ken permanently. An appearing human being is two men of power of the emperor and the general, and two people play "Jan-ken", are making the condition that the person who wins punished the loser. And after he was punished, two people play "Jan-ken", again and it is endlessly repeats repetition with the state that it is extremely absurd, and is sterile. It is the scene which we give two actors only by a code name, and played a long scene impromptu afterward.

We think that this is like Raymond Roussel. He was a France novelist, poet, fantastic and linguistic experimental work, and was highly praised by Dadaist and surrealism.

In the case of Roussel, by repeatedly changing the character, it represents a completely different meaning.

Example: Changing the B of Billard (=Billiard table) to P will change to Pillard (=a robber). 8)

The meaning changes as described above. Even if the title changes a series of Terayama's works, the content is almost the same. "Jan Ken War" is an example of that.

It becomes a big fight, and it is likely to develop into the war when desperately doing even the childish game like the “Jan Ken” adding to "war" to the play " Jan Ken War ".

Moreover, repetition of " Jan Ken " looks like nonsense as “Da-da-da-da-da”. "Dadaism" and " Jan Ken War" are like the act of repeating Jan Ken forever.

#### 4-2. The repetition movement of the nail by ' umpire '

In the “Trial” film of hitting the nail out, hitting the nail is endlessly going on. The “referee” is projected onto a screen of white-painted properties, with many nails and hammers under it.

On the screen, the man who hits a long nail on the road an old man who drives a nail on the page of an open book, a naked guy who shoulders a huge nail like a cross, the person who does the repetition movement of the nail such as the woman who squirmed is drawn.

Also, it can be said that the motion of the person in the film is also cartoon and animated. In other words, the movement of the person in the movie is like circulating a sequence of pictures and repeating the same behavior to the character. The movement which strikes the nail in ‘umpire’ might be a good example. Finally, the movie ends when the spectator drives a nail into the screen. In the “referee”, the image is interrupted by the spectator who comes up on the stage when the nail is put on the screen, and the screen becomes a wall of the nail at the same time.

In terms of repetition of the same illustrations, it is recalled that the picture of Andy Warhol’s "Marilyn" was attached with a gradient and wrote many pieces. From beginning to end, the “referee” 's full of nails, the audience in the last seven minutes, will put a nail on the screen. And, the whole of the screen only where the white light is projected ends up covered with the nail.

This film has the potential to develop a different degree of screening.

#### 4-3. Darkness and the "Blind Letter"

The "Blind Letter (Shanghai)" (The Place in Shanghai) by the performance place changes, and actors is trying to involve to the world of the same secret room not only the actor but also the spectator. It is considered an invisible play, and when the entrance of the audience is over, an actor blocks up the door and the emergency lights are turned off and the state of utter darkness is produced.

Half of the showtimes are in darkness, and the audience can create the invisible play and their own theater with imagination, just by randomly illuminating light such as matches and lighting.

When the story is that a match rubs, the people who emerge from the darkness begin to talk.

Kobayashi, a boy who had surgery on his eyes in the Doctor of God, began wandering the streets of Shanghai in the dark World without regaining sight, searching for the Akechi Kogoro of the past days.

It is a dark city and seems that the ram panting black lizards of the illusion to disappear if we think whether it was visible, dominates over there, and false mother dances boisterously.

The world seen by the boy Kobayashi is a reality, or a fictional one, to see more darkness! Fantasy City will collapse with the words.

This is an illusion drama in the dark, which finds the unseen truth in everyday life.

An idea on "the darkness" of Terayama is novel is that both an actor and the audience share a drama in a pitch-black secret room



. Unlike actors, audiences are not accustomed to the darkness, so remembering the horrors of darkness dramatically can be more easily experienced than actors.

Though it is thought that "power outage" of "Farewell Movie" is a good chance for the spectator to demonstrate the imagination, the world of the blind in the 'blind letter' of Terayama is darkened more, and is trying to see the one more clearly.

According to the idea of the Enlightenment philosopher and writer of France Denis Diderot, that is, in a word, when becoming a power outage, people who can see things with their eyes will not see anything, but the blind can see the one even in the dark.

Terayama thought that the blind was possible to see the thing in the world of the dream. The idea is to use the idea, Luis Buñuel and Salvador Dalí had ever filmed the dreamland where one suddenly blinded had seen in "Un chien andalou" of the collaboration movie.

It the novelty of Terayama, is an idea "the blind can even dream", and besides, Terayama interprets that the dream that a boy watches is the dream that his father watches.

In "Blind Letter," Terayama interprets it is the world in the dream that Kobayashi became blind, and it is the dream that "father watches" (83).

When Terayama staged his own work repeatedly every day, he changed lines and a direction method as well as it.

The appearance in the Poland performance of Tenjyosajiki is vividly transmitted when reading the recollection book "Farewell Poland" written by Kujo Kyoko before.

In the essay in the inside of the book, Kyoko Kujo wrote that Terayama adds to a new interpretation about the Secret room play 'Blind Letter,' thanks to we will come across in an unexpected description of the secret room play. (10)

In the world of darkness that Terayama drafted his own "blind man's letter" and built on the stage, Diderot's original work "The Blind Personal Letter" is neither reproduced as it is nor adaptable.

Still, in the blind person's letter by Terayama, there was a strong influence received from the concept that Diderot showed in "blind letter."

As an example, it is said, when it comes to power outages, people who can see things with eyes are blind, but the blind looks at things better in the darkness.

Terayama influenced from the concept of darkness that Diderot expressed in "Blind Letter."

Terayama doesn't change Kobayashi boy of a natural blind person by his own "Blind Letter," but assume Kobayashi boy of "monster of 20 faces" became a blind person suddenly and innovate a plot.

Terayama is not always the faithful adaptation of Diderot's the "Blind Letter."

"Blind Letter" dramatized by Terayama has set up a maze that leads to a unique labyrinth. In a word, Kobayashi boy is not actually a blind person though he convinced that he became a blind person. Kobayashi boy depressed in the world of the labyrinth because he doesn't understand whether he is blind or sees things with his eyes.

In the 16th place, the assistant explains the details of the thing, making the dream a medium, and even doubled the dream of the boy Kobayashi who comes out in the dream of the father and the dream of the boy, and explains the trick of the Labyrinth.

It is a fact that Terayama was inspired by the idea of Diderot's "Blind Letter", and wrote his own "Blind Letter." However, the "Farewell movie" and the experimental film, "Throw Away Your Books, Rally in the Streets", like the cinema screen covered in the "darkness" of the New York Blackout, the audience, using

their imagination to measure darkness in the darkness, make their own movies and showed it.

What becomes if the world of darkness could see something better than a day time's light?

To tell the truth, such an idea is thought to make a peculiar paradox seem to think about the play of Terayama.

However, it is likely to become clear when reading "Blind Letter" of Denis Diderot. A blind person measures the distance with the thing using mathematics and physics and watches thing much deeper than the physically unimpaired person to see thing with eyes.

## 5. Memories, dreams and realities and rebirth "Death in the Country," "Farewell Ark"

### 5-1. Avant-garde in the thought of Terayama

Memories, dreams and realities and rebirth in the country, in "Death in the Country," "Farewell Ark," we considers the avant-garde which exists in the thought of Terayama, to practice "There is no reality in the world. there is only a realistic fiction, and an Eros fiction" that Terayama says, in us and the memory in the reality, or the boyhood in the fiction encounter, and to talk with the person who should have died

### 5-2. Setting the stage of "Death in the Country"

The stage setting of "Death in the Country" is two people of a hero who does not have father, and mother were living in in the village at the foot of Osorezan. The only fun "I" have is to call my father's spirit by medium and talk to him.

"I" like a young married woman who lives in the next house. One day "I" went to play to the circus who went to came to the village is heard about the outside world by the member, and holds admiration and decided to run away from home. "I" am

leaving the village with the next married woman who became disgusted with life in the same way.

They made an appointment to meet at the station, and two people walk on the track. In fact, they are a portion of movie which "I" of the filmmakers produced

It is a part of the autobiography movie. The people who were coming to the preview praised the movie and admired "me".

And "I" went to a snack with a critic, "I" was asked "Do you think you will be gone? If you were to go back hundreds of years on a Time Machine and kill your old grandmother," "I" was thinking deeply about the meaning of the question, met myself in the age of a boy. "I" of the boy is dramatized in the boyhood depicted in the movie, "I" asseverate that's not true. And "I" tell what the true boyhood was like. All the people who lived in village were crazy, and the circus group was a group of the perverts.

From a married woman "I" was told that she had not been serious about her runaway plan, and in front of "I," the wife commits suicide with s a man of Mistress, Arashi.

In such a way, the boy came across the present "me". current "I" and "I" in the past.

Current "I" came to know what would happen if "I" in the past killed "my" mother. The two talked, and a small boy decides to abandon his mother and go to Tokyo. However, during the preparation of the departure, the woman divorced from Tokyo. "I" in the boy is robbed of virginity by the woman. The unbearable boy took the train and left home. Mother murder does not happen, and "I" keeps waiting for the boy, but nothing changes. Now, the present "I" faces his mother twenty years ago and is having a meal. silently. When the wall of the house collapses before long, there was the intersection of Shinjuku Station. A lot of people are going around it, but "I" and mother are silently eating meals. It leads to the last scene.

### 5-3. Moving of Movies in Movies

It is a movie that we thought that it was a reality, and the writer denied the image covered with the trappings (present) and trying to escape from the spell of the mother in the past. The symbol is to throw away the wall clock is broken, and to show yearn to a watch. After all, the memories of the overwhelming mother cannot be wiped off, his birthday is always "present", but the permanent domicile is "Osorezan" there is a hero who admits at the last thing. It is a movie that a variety of jigsaw puzzle of a metaphor image invites the spectator to "the other world". The movie is a scene where the boy and the landlord's wife run away from home, and the movie stops there suddenly.

Then, the scene changed from Osorezan to the scene of the movie preview room after 20 years, "I," film director and critics come out and talk. There, film directors and film critics exchanged episodes, the movie critic told the story, "the same coin is different from yesterday's one and today's one" by the quotation from Borges. Furthermore, the film critics says, about British of writer, H. G. Wells' Time Machine "If you go back three generations on the machine, and the grandmother is killed, what will become of you now?"

Film critic told, "If you're on a time machine, going up before a few hundred years, met the grandmother before three generations, and killed your old grandmother, would you be gone now? (255)

Before the filmmaker, "I" is on a time machine, go back to the past, "I" before 20 years got on the time machine and came from the past and appeared in the movie director's apartment. Film director "I" and the boy say that though there is a difference of age of twenty years, it is impossible for me to have two people at the same time. Therefore, the reality is a dream or a fiction before one is aware. So, before Terayama is explaining that the

boy's "me" twenty years ago, appeared in front of the filmmaker, the film director, "I" is going to have a time-slip twenty-two years ago.

When the film director, "I" comes to the editorial room of the movie, and the door opens, the Osorezan of the sacred ground is extended to the other side of the door. The filmmaker "I" went into the screen of "Death in the Country", and twenty years ago the world of Sacred ground Osorezan. However, "I" am the first with the voice alone, and there is no appearance. In the movie filming of "Death in the country", Terayama hoped that two decades ago, "I" appeared from the underground by the time slip. But since the production cost of the film is short of money, it is simplified as "I" appear from the ditch of the rice field.

In the movie, when the "Death in the Country" that the filmmaker "I" am making is resumed, the previous situation of the film depicted in the movie has completely changed. In many movies, the movie is never interrupted. Nor will the plot of the resumed movie change. However, "Death in the Country" is resumed just like the event of the dream which was interrupted once. Though the same situation is not repeated in the dream, continuation of "Death in the Country" is the reason why situation is different like dream just interrupted. Also, like the events in the dream, the postman delivered the mail to "me" of the filmmaker who went back 20 years ago. This postman come out in a variety of other dramas and movies by Terayama. In the posthumous "Farewell Ark" the postman goes down the hole that ripped deep in the ground and delivers the letter to the other world.

Also, "Death in the Country," like the events in the dream, "I" of the filmmaker and the boyhood "I" will come back in 20 years. Then, the boy before 20 years mysteriously comes to "I" of the movie director. Moreover, mother sleeps in the room. And I'm a filmmaker and "I" of the boyhood are plotting to kill mother. "I" of the boy who follow "me" that became a movie director after 20years, says to kill my mother. If "I" kill the mother now, the

boy's "I" must be with my mother who became a corpse for 20 years.

"I want to see it with my own eyes. To say that it is out of memory that it did not actually happen "(277)

I will rewrite as much as my memories, both of my memories of boyhood and the present "I" exist in. What exists is also a dream, in the end of the movie "Death in the Country" to show that the event in the set is nothing but a fiction, destroyed the set, it reflects the town of Tokyo in daytime which seems to be the 1970 generation from the back of the set.

When it comes to stopping the fiction as the screen is fictional, it is outside the screen, and for example, Terayama thinks that the living man will dream about the movie in the play "Farewell Movie." When dream comes to being done on the outside of the screen, the dream erodes the reality that live human beings live. In other words, "Farewell Movie" is a stage, but the performers will dream of a movie on the stage. It is assumed that it is a movie theory by Terayama. When the stage of "Farewell Movie" is put into motion, live human beings like "*Rolla*" express by half of the documentary jump in the screen.

The boundary between the living man and the screen becomes important. In "Death in the Country" before long, it develops from one movie to another one.

When I give feedback from "Death in the Country" and see the movie of Terayama, we enter in another dream movie from a dream movie, the child in the movie can go in and out of the world of the movie which became adult, and is connected to the whirled like reincarnation.

#### 5-4. The View from "Farewell Ark"

"Farewell Ark" is that a novel of Garcia Marquez, "Loneliness of a hundred years" is under the underlay. It is a mysterious

atmosphere which doesn't understand well whether it is Japan or South America. In this work "Farewell Ark," Sutekichi and Sue get married with their cousins, because they committed a taboo, made to fool from Daisaku of the head [main] family and villagers.

Sutekichi was being laughed as impotence by Daisaku in front of everyone and stabbed him as a cuckold.

Sutekichi ran away from the village with Sue and stayed in an empty house, the next morning, but two people noticed that it was the same house. Daisaku which became the spirit before long always appeared in front of Sutekichi.

Two people who had not interacted until then will be touched by the killing and gradually Sutekichi forget the name of the thing. One day, the mother and child that come to visit insisted to be supposed to succeed in the upstream. The child between the mother and the child falls into the hole, and when it climbs from there, growing up an adult. The hole seems to be connected to somewhere beyond time and space.

In addition, the upstream take up the watches in all the village, and threw away them, and as "Tokito"(Japanese) of the name of the upstream shows "Take time" (English), the upstream has the only one watch. It is left to rule the time in the village. Sue bought the watch from the Tinker shop but found out it by the villagers. Sutekichi is murdered because they are confused when there are two watches in the village.

And in the village, suddenly the wave of the civilization could penetrate. More and more people go out of the village, and in the village where no one is.

Sue swept into a hole in an open space in a bridal costume.

And a hundred years later, in the place where it was an open space, the tinker is assembling a camera with a tripod. The



descendants of the villagers gathered to take a commemorative picture.

It is the appearance of the villager who does not change the copy with the sound of the shutter one hundred years ago. Even now, they are told living the death. The process that the imaginary village community is transformed by wearing the wave of the modernization of the civilization, is a work that is depicted fantastically in various images and episodes.

5-5. A dialogue with a dead man is established.

Overwhelmed like overflow brim over with imagination when we look at the scene of the shot of commemoration shooting of the “Ark farewell” and admired to be drawn into. Though the major role is Tsutomu Yamazaki, Mayumi Ogawa, Yoshio Harada, so to speak, usual actors, by the work of the image, it becomes the world of Terayama.

All were full of great actors, and it was easy to look very much, easily to understand, and sex appeal was Eros full of the vitality and a performance that it was and displayed clearly.

Other performers, Renji Ishibashi, Yoko Takahashi, the visual beauty of both Hitomi Takahashi and Hiroshi Mikami is because they demonstrate the beauty of their eyes. The image also has a unique color, light and shadow, which shows the contrast and has a great finish.

Still, the strange world of the usual Terayama is alive and well.

“Farewell Ark” is the posthumous of Terayama, at the time of filming already. It is said that Terayama’s body was considerably emaciated. It might have been a work that Terayama was conscious of the death.

Marquez's "Loneliness of the Hundred Years" is a myth story of the uncivilized race in South America, it is easy to see that the history of one hundred years of a certain clan is drawn even if only the outline is traced by brief and it reads.

The Ark of the movie title of “Farewell Ark” is the Ark of Noah, perhaps it is likely to symbolize the ark that the family made to escape from the end of the world.

I wonder if in the last scene of “Farewell Ark” the family descended on the Earth from the Ark a hundred years later.

In the picture the figure that the Sutekichi and Sue become the married couple of the desire and have given birth to the child are drawn.

Terayama also may be indicative to revive with the movie a hundred years later. The hole of “Farewell Ark” at the premiere of Harumi, “Loneliness of a Hundred Years” (Movie “Farewell Ark”), the truth was vacant toward the sky.

Therefore, the communication with Heavenly Father and the son of the earth drawn to “Death in the Country” and the communication between the Sutekichi in heaven and the Sue on the ground drawn to “Farewell Ark” is drawn in parallel.

In the early and late films of Terayama, it is possible to read that the communication between heaven and Earth is depicted.

This can be read here that the theme of "Return Father" which was the original title of the anthology which won the Tanka Rookie prize of the book agrees with the theme of the movie.

This world and the other world represents the relationship between human flesh and virtual man reflected in the mirror.

It is identified as the audience whom Terayama took to for a movie from beginning to end to have pursued possibility through the medium called the dream by the unification with the virtual image of the ray medium.

In addition, “Farewell Ark” is in the movie, the dialogue with the dead man is established.

6. An example in which the avant-garde of Shuji Terayama is represented as the main culture, and the work Shuji Terayama

influenced

#### 6-1. Works Shuji influenced

We give as examples, Prof. Kohei Ando, a professor of film writer at Waseda University's "Einstein's Coming from the Other Side of Twilight," "Vermeer's Whisper" and James Cameron's CG movie of "Avatar".

#### 6-2. The poem of Shuji Terayama

Mr. Ando expresses Terayama's Japanese poem in a new image. However, it is a small boy at city to read Japanese waka, not a Tohoku accent like "Death in the Country". It is Japanese poem with imaging different from Terayama.

The poem of the impose is made at the beginning of "Death to the country."

In "Einstein's coming from the other side of Twilight," the waka is often superimposing to the screen. In the Japanese literature, the haiku and Tanka of the word is discussed exclusively by the character only in the past.

The sky is a book  
only to turn it  
Lark also passes bitter Heart (14)

Above, Terayama's poetry is imposed on the screen of "Einstein's coming from the other side of Twilight." The screen burns up in flames, and the flame becomes a white color, and a round moon. Mr. Ando burned the screen in the screen, that is, he entered the character in the film here. He put the film in the movie and has done the same task of putting a real man.

A poem imposes on screen

#### 6-3. Eternal Movie

We considered whether “Einstein's Coming from the Other Side of Twilight” came under an influence such as from Terayama movies as a movie.

In this movie, a real family of Mr. Ando, a filmmaker, appears. The form that Ando takes in a part of the real life in screen resembles a movie of Terayama in structure.

The movie is not only old but also is immortal once it photographs the movie once.

Even if Terayama is dead, in the place where light of 34 light-year arrives, the figure which Terayama is alive 34 light-years ago is seen. If not, the film captures the image of Terayama of the last 30 years and 35 years ago, so we can see the living figure of these days as an immortal figure of Terayama at that time.

On “Einstein's Coming from the Other Side of Twilight” there is one video space in screen. After the screening of the film, Mr. Ando, who is also a producer of the work, remains in memory of the words “I was unconsciously affected by Terayama.”

The words “that it is unconscious, and Ando who is the producer of the work by the same author product was affected by Terayama” are left on the edge.

Mr. Ando, who is also a producer of the work, have been influenced by the words he says.

As Mr. Henriku Morisaki in “*Rolla*” jumped on the screen, on Mr. Ando's “Einstein's Coming from the Other Side of Twilight,” a train in another meta screen will jump in one screen. As Mr. Ando said, he made another screen in the screen.

Like Einstein's theory of relativity, if you fly at a certain speed, human beings won't get old.

What happens to a person trapped in a space when one space is put in the screen?

In the screen of immortality, one space can be made, and in it, the person who is drawn will become “immortal immortality,” because it becomes “eternal”. Is it possible to retrieve “eternal” image after video of “Einstein's Coming from the Other Side of

Twilight?" If it is not possible to take out, theoretically it will live in screen forever.

In "Einstein's Coming from the Other Side of Twilight" the boy will want a sunset sky that represents eternity. The boy's father answered the boy, "the sky is everlasting," but during the story he dies suddenly. The eternity and shortness of the human life is briefly expressed. When the boy cut the sky, the voice of the elderly person who is faintly heard. What you cut off the sky where the boy symbolizes eternity with scissors, and what the movie is interrupted you cut off the sudden in "Death in the Country", were similar and are works that make us think about the possibilities. "eternity."



“Einstein's coming from the other side of Twilight,” scene \* Image  
2

It is a work made to think. This Mr. Ando's concept is that the film is immortal. It is thought that it relates to incept.

The concept of Mr. Ando is thought to relate to the concept that the film of Terayama is immortal.

In addition, the landscape of the city where both mother and sons who eat rice as before twenty years of “Death in the Country” are exposed, the person in the hometown of twenty years ago walks in the appearance of the costume as it is in the scenery of the city. And, he disappears in crowds. Time is spinning around like reincarnation. in the last scene of “Einstein's Coming from the Other Side of Twilight”, oneself who became an elderly person shows up in the place where the boy is. It is a dream that is common with “Death in the Country,” and time is distorted by the action that the dream causes.

The movie, which Terayama thinks, came back and forth between my film two decades ago and twenty years later, and put a movie in a movie of the Eternal World, like a kind of reincarnation. Therefore, it does not happen, and it is a movie which happens. On Luis Buñuel's “Un Chien Andalou” the same person are two persons at a time in one movie as if they were in the world of the dream.

However, Mr. Ando's “Einstein's Coming from the Other Side of Twilight”, like the theory the relativity of the physicist Einstein, he made a movie that puts another movie in a movie in a relative way.

The idea is that in "Death in the Country", Terayama puts the same person whose age is different from that of parent and child and this is because it showed the plan of the movie which devised structure to fit another movie in in a movie.



“Einstein is Coming from the Other Side of the Twilight” scene \*  
Image 3

#### 6-4. Reality in Dreams

The movie which Terayama thought about came and went between movies and put a movie in a movie in the everlasting world such as a kind of transmigration.

Therefore, it does not happen, but it is a movie which happens. Time is distorted by the action that dream causes. In “Einstein's Coming from the Other Side of Twilight,” When the boy is drowsy, the picture of the room flies, and the boy in the box flies through various places. Eventually, the screen changes to flames and the book flares up. The ashes of the book are with the flames jumped into the house a few decades ago.



“Einstein's Coming from the Other Side of Twilight” \* Image 4



The boy said the dialogue “I had a dream. It was certainly my home. From firing ash books were continuously born, they flew in my house, I was staring at it strangely.”

The screen in those days now is using the actual house of Mr. Ando.

The form to take in a part of the real life in screen resembles a movie of Terayama in structure.

In addition, in “Einstein's Coming from the Other Side of Twilight” a new scene begins with a monologue of 15-year old's boy in uniform. Here, again, he said “I was dreaming this day.”

In this dream scene, there is a screen projected Mr. Ando's entrance and the train able to see from there, also it is the connection with “Death in the Country” in the event in the boy's dream of the movie.

To give an example, in “Death in the Country”, “I” was “a reality for myself in my dreams.” (255), such as “I have no idea where to connect from,” and the film director in the editorial Room (261) and monologue, “I cannot wait. If you wait, I'll catch up with you.” (268), “There is no past that cannot be rebuilt.” (269)

Because, it is seen that the deviation occurs to a circulation between me of the adult and the boy. It is possible to make changes in the past, both the dream and the reality exist, and it might be able to be said that it is the same as the lie and true.

In “Einstein's Coming from the Other Side of Twilight,” there is a scene that the boy notices that he dropped the ticket when he tried to get off the train. Boy, was told by mother “You can't drop the ticket, you can't get out of the station.” and believed that “You can't get out of the station forever!” and was in trouble. Then, the children who were not able to get out of the station in

the station unexpectedly told him "Here's never bad, everyone lives here." And the train went through.

This scene is in the last scene of the "Farewell Ark," the residents after a hundred years took a commemorative picture, the reflected image resembles a scene in which the young grandfather and grandmother of a hundred years ago are reflected.

In the scene at the beginning of "Death in the Country", the demon girl who is playing 'hide and see' hiding in the cemetery saying, "It is already good" (239) and say that the children are hiding "well," (239) answer.

The children who hid when the girl was saying, "It is already good" (239) become adults.

Then, time has passed ten years.

In the case of Mr. Ando, the children are gathered at the station's home like a commemorative shot, but when the train passes, all of them have become the old men. In this scene, we thought that Mr. Ando had a collage of the movie of Terayama. The scene seems that time has been going on for decades, but it does not seem to be progressing.

It's like Einstein's theory of relativity, if we move at high speed, going to assume that human beings do not get old forever. Like reincarnation, the parent and child repeat the same life in the time lag of decades, seems to be circulating repeatedly.

The relation of time was made relative by doubling the time to one man's boy and the adult, and he expressed it.

The parent is a child, it invents the state which moves freely, and the layer of time which is a son and is a parent is invented, and it produces the state of the immortality which circulates in the circle what the child is a parent.

In other words, the people outside of the movie will go into the

movie forever, he produces the image to refrain from the parent-child relation was invented as the existence of immortality.

This original is a sprout in "Death in the Country" and in the "The Farewell Ark", Terayama presents the circulation of the parent and child, Mr. Ando said, in "Einstein's Coming from the Other Side of Twilight," he succeeded it and developed it.

Scenes of children playing hiding and see come out in adulthood from the cemetery.

The scene where children gather like a commemorative photograph at the station home.

A scene in which the train passed, and the old people gathered at the station's home like a commemorative photo.

#### 6-5. "The Whisper of Vermeer" and Shuji Terayama

"Vermeer's Whisper", the picture of Vermeer, corresponds to the character of the Haiku and Tanka by Terayama. Looking at "Vermeer's Whisper" by Mr. Ando.

If the still image of Vermeer's "Love" is moving, what will happen? That will give us a surprise.

As a gimmick, it is a work that invites the magic of circus and the quotation of classical music into a mysterious world.

The movie's "Daughter of the Necklace of the Pearl" explains Vermeer's painting only tracing and is explaining it.

Mr. Ando, by contemplating the impression that Vermeer's picture gives, will eventually destroy, and changed the Western painting which drew Netherlands Delft 400 years ago on into Japanese style of the Meiji 100 years ago.

Ando destroyed the impression that a picture of Vermeer gave by steady gaze before long and I made it and changed the Western painting which he drew Netherlands Delft 400 years ago on into Japanese style of the Meiji 100 years ago.

Vermeer's "Love" has succeeded in producing the equivalent artistic value of Vermeer's "Love" by transforming it into the image of the pure Japan style expression

There is the picture beauty of Ando in the place where he lets a purely Japanese style animation transform a still image of Vermeer.

Mr. Ando succeeds to bring about the artistic value that is equal to "a Love Letter" of Vermeer, by having let a purely Japanese style picture transform "a Love Letter" of Vermeer.

"The whisper of Vermeer" of Ando is an example of the succession having developed the art beauty value that Terayama finished the static of verse "Death in the Country" into poetic video of "Death in the Country."

And Dari transformed the scenery of Vermeer's Netherlands into Spain scenery, and this time, Mr. Ando was transformed in the pure Japanese style of the Meiji era of Japan in the "Whisper of Vermeer".

In the end, Terayama demonstrated the surrealism and the indigenusness without regret in "Death to the Country." It was not an imitation of the influence of the surrealist of Dali and the Netherlands and the Spain, and it expressed the indigenus of the land of Aomori of Japan. This image beauty, in Mr. Ando's "Whisper of Vermeer," is being constructed in the image which changes the trace of the image beauty of Terayama and the creation of a new beauty



“Whisper of Vermeer” scene \* Image 5



“Whisper of Vermeer” scene \* Image 6

#### 6-6. Blind and movie

Terayama tried to be sharpening the sense other than eyes, and to see the thing better. The blind listens to the sounds better than a healthy person.

To look at Vermeer's picture better than the eyes, by sense except the eyes, Look at Vermeer's picture better in the sense of imagination. In “Vermeer's Whisper” there is a scene where the elder brother wrote the letter to the younger sister who became blind in "reading." This is the “blind letter”. In the last scene there is a collage (more darkness to see the darkness). But this is not a simple collage, but is to have made an imaging of drama by Terayama. It is an imaging of his drama. Mr. Ando proved drama by Terayama is Video Works.

As a way of thinking, there is no one who sees the universe by the naked eye. But the universe that we play on the computer, we believe that's the universe

We cannot see the Earth from the sky. However, with an advanced camera, we humans look at it as a true image of the unseen terrain of the earth. Because we can't see it by the naked eye, we believe in the eyes of a high-performance camera.

It never be a strange thing that a blind will read the letter because the visible person cannot see the distance. It is the same as the act that the blind who is looking at the earth is reading the character to see through the unseen image from space.

Moreover, the movie (the one that the camera projected) is more real than the reality.

Elder brother is reading a letter that wrote to my sister who was blind.

It is often poured on the question that in Terayama's play "Lemmings" audience was often asked by question whether they see a dream or made to dream a dream to them to see the drama.

We come across question whether audience explain the difference between "reality" and "Dream."

It comes in the doubt whether it is good if it exhibits it. when we fail to question by situation that is impossible to control by the intention of the spectator in the state of being suspicious, even the reality that connects the fact and the ambiguity is the medium of "dreams" audience, dream which look at the spectator who is dreaming now without a doubt see a dream, isn't it "reality" as the representation?

In the recent years, Hollywood has been a favorite film in the subject of dreaming and someone can dream.

The narrative theory of real and virtual conflicts that modern audiences prefer is thought that it is easy to be familiar with CG, too. In the movie "Avatar", it exists in another world while the hero continues to dream. At the end of the movie, he will not wake up from that dream, but he chooses an avatar that is another body. The choice was not positive nor negative, and the

way to end the story without optimism nor pessimism was given as the right impression.

It is not explanation whether we were waking up from a dream and dreaming of waking up from the next dream.

Even if you wake up from a dream or still see the next dream, it doesn't make much sense to ask if it's a tragedy or not.

Even if the dream is the ultimate freedom, even the freedom beforehand by whom it might be a dream that is seen. Notice the inconvenience and continue to dream of freedom forever, should we say that it is to live? It is not any solution itself, but originally there will be no answer. Moreover, it is doubtful whether there is a question corresponding to the answer or not.

Even the spectator who is looking at a dream is "Dream will always be able to be seen the dream" side. At the last of "Lemmings", the entire theater is blacked out, and the audience is in a situation where they can't see their hands, only hearing the sounds nailing the doors of the theater. The audience is afraid of the dark,

It is felt that it is physically learnt at that time "I'm trapped in something".

In the theater, and in the picture table, Terayama does not permit the existence of a passive spectator who is always the name "spectator." An abstract gaze there is no existence. The thought that the eyes should always be concrete, and this play "Lemmings" is completely dim, it has become a provocation to the gaze. In the "Lemmings," as in the subtitle of the "Man behind the Wall" the character is surprised that the wall next to the apartment disappeared suddenly. Wall we've never doubted that existence before.

No problem even if we are calling it a society, calling it a civilization, calling it an ego, or calling it common sense.

"Something" to partition the "dream" for the first now, but the wall is gone, we were dreaming even if we realized that we had been seen in the dream, the thing that jumped out of the other



side of the world was a “rag ” (11) The "see" and "seen" are cross mutually, and it is in the floating property which sometimes changes at any case. or relation of "see" and "seen" becomes the same meaning. The wall disappears and the relation of "see" and “seen”, "is" is mixed. The appearance reflected in the mirror is a door to the world of the labyrinth which becomes vague either by the virtual image which is a body of flesh if the partition of mirror disappears.

## 7. Summary

### 7-1. Summary and consideration

An existing movie is a passive movie which can't enter the screen for the spectator. However, Terayama changed the movie to a more developed one rather than enjoying it from the outside, breaking the relationship between the screen and the audience. We examined how such thoughts and ideas will create new expressions in the future. On the screen of the movie, not only the actor himself, but also another person converted into light fine particles is displayed as a virtual image, but Terayama shows an abnormal attention to the image like the person who is not himself, and we guess he had his own opinion about the movie as an agent. However, Terayama changed it into the thing which audience did not enjoy a movie from the outside and developed more and changed it into the thing which he developed not but Terayama enjoying a movie from the outside more and he broke clean and the relations of the audience that we broke screen and the relations of the audience and connected it. However, the cylinder is not a movie to enjoy from the outside, but also to the expanded the relationship between the audience and the Such a thought, a way of thinking, a new expression in the future how It was produced. On the screen of the movie, the red which made it to the particle of light not the actor himself. It is projected to be the virtual image of others, but the picture is

like the person who is not this person we guess we had a unique view of the film as a representative of an unusual interest.

Terayama's movie is a movie in thought, while traditional movies are different from audiences and screens, Terayama's movies are found movies in cinema as having a world with reality.

The meaning of "reality" is to "feel reality" and there is Mr. Ando's idea that "real people have gone in" is in the movie. Mr. Ando said, "Who saw the last scene" (16), as follows.

(Terayama) In my case, it is not the distance from the screen but the distance to the screen is a problem. How many miles to the screen?

(Ando) I think it was 1974 years. Mr. Terayama looks at my work "The Distance from the Screen" was screened at the Open Memorial Exhibition of Tokyo Metropolitan Art Museum and said it.

(Terayama) In other words, while watching the movie, the distance between the audience and the screen gradually shrank, by the time the movie was over, everyone was photographed in the screen, and nobody at each seat.... The last scene is all in the screen, ...

(Ando) Yes, the audience was photographed in the screen, it was not Mr. Terayama but all of ourselves ... (23)  
And said as mentioned earlier

In the 1960's, even Kara Juro and Suzuki Tadashi wrote the theory of theater while performing the play. After that, even if we play and write a play, there is no theory of drama. The reason for this is that it seems to be because high-tech became complicated and there was no time to spare. Terayama went to all oneself alone, but in addition what rolled up an able person in a plan of Terayama was good at that it was not possible alone.

Moreover, Terayama was a poet. In the Meiji era, all the playwrights wrote plays in verse. Terayama was the only one playwright who write in verse after the war. In the field of Japanese literature, haiku and Tanka are made mainly of paper media, and the song of Shuji is discussed in Japanese literature. However, the avant-garde of the haiku and Tanka of Terayama, there is a limit to discussing in Japanese literature, and it is beyond the paper media. An old-fashioned manner still gets by in the Terayama study for the Terayama study that did not discuss an essay on Tanka and poetry of Terayama.

In the past, there has been some research that has been discussing the haiku and Tanka in parallel with movies and theater.

Also, subculture is basically a part of all that is not the main culture. Even the main culture itself is not clear as the current situation is also diversified, and it is difficult to draw lines between the main culture and subculture as there is a relative. There are a lot of people whom it regards as a subculture to take a "purpose" aspect called the minor entertainment seriously.

There are many people who think the culture does not virtually have a definition.

We might as well say our tendency and the set of the action are all "culture."

Because it is such a broad concept, I wonder if the difference between the main culture or subculture where everyone can understand is literally majority or minority.

It's more difficult to define simply because there are nuances that are not major culture or minor culture.

Terayama predicted that subculture would eventually become the main culture.

Currently, many entertainment subcultures are trapped in the main culture.

We can predict that two decades later, subculture are trapped in the main culture.

Terayama expresses a subculture in one of the world newly and affects it

"Surrealist movie" of Terayama's movie "Death in the Country" and Haiku & Tanka "Death in the Country," Ando is an avant-garde surrealist movie "Einstein coming from the other side of the dusk" and "Vermeer's whispers" and expressing it in parallel and fusing Terayama's Haiku Tanka to reveal video works.

In these video works, Mr. Ando not only fused Terayama's haiku poetry with the image, but also demonstrated that Terayama's Haiku Tanka is a comprehensive art work indispensable to the image, and also demonstrated that Terayama's Haiku Tanka is a comprehensive art work indispensable to images and furthermore showed the possibility of a new image from the art of Terayama.

Through the avant-garde image of Mr. Ando about the avant-garde of haiku and Tanka, the image of Terayama we studied unknown image field.

In this article, we studied the unknown image field through Mr. Ando 's Avant - Garde of haiku and Tanka, the image, with Avant - Garde Terayama' s of haiku and Tanka, the image.

The human eye is uncertain, and we think that the stars we see are now glowing. In fact, that light is the light that flashed before hundred million of light-years.

Mr. Ando's movie makes the law of the universe into a movie, which is a real world not visible to the human eye.

A normal person thinks that the movie is only an illusion, but according to Mr. Ando, the outside world of the film enters the image, and the real world is reproduced in the movie. The movie imaging of the real world using Relativity theory of Albert Einstein is Mr. Ando's "Einstein's Comes from the Other Side of Twilight."

In the future research, we will comprehensively study Haiku and Tanka as a song, from the fusions of haiku and Tanka and images Mr. Ando pioneered, utilizing new video technology, while

clarifying the haiku and Tanka and images that Terayama aimed at, we want to unravel it. We want to clarify it while making full use of a new image technology, fabricating these problems by experimental films.

We do the produce, including film theory and poetic theory, and at the same time, movies of a decade, fifty years, and a hundred years later, we would like to try to constantly give feedback and examine five years ago, a decade ago, fifty years ago, a hundred years ago, and aim to create a new film to show innovation.



“Einstein is Coming from the Other Side of the Twilight” scene \*  
Image 7



“Einstein is Coming from the Other Side of the Twilight” scene \*  
Image 8



“Einstein is Coming from the Other Side of the Twilight” scene \*  
Image 9. A scene in which a book jumps into the house of a  
director decades ago with flames \* image

In the “Farewell Movie”, Terayama broke the ordinary movie and conceived and made a film with imagination and write a drama. Meanwhile, in “Death in the Country,” he made the movie which talked with the dead father by the imagination of the boy. In the "Farewell Ark", was a posthumous, the wife of the Earth, will meet the heavenly husband to jump into the negative hole. This hole is the one that symbolized the imagination, and Terayama already used the magic hole in “Shintoku-Maru”. The hole is used as a symbol of the door of the world and another world.

For Terayama, imagination is “Any bird cannot fly higher than Imagination” (126). comes out to the last scene of “Jyashumon,”

In other words, the imagination of Terayama symbolizes utopia and surreal movie to deny existing movies and build impossible movies.

In addition, imagination is that “The edge of the world is the dream of yourself.” (155) comes out in the last scene of “Lemmings”, it is to make a movie of the dream unstable and elusive.

Terayama continued to think that he would be able to visualize his dreams until the end. Posthumous [nostalgic home] in the next he wrote in verse.

The edge of the world  
The only thing in my own dream  
I knew (13)

In conclusion, at least, Terayama, from beginning to end, draws to dream by the power of the imagination, in movies and dramas and continue to destroy existing movies.

And Terayama tried to visualize its own time travel by applying Einstein's "relativity theory", especially in the analog age idea which he built in the 1970s when Terayama was alive "to die in the country."

In addition, this time, Mr. Ando created a new image "Einstein Coming from the Other Side of Twilight" in the era without digital and CG, succeeded and developed the work Terayama left unfinished.

Note

(1) Shuji Terayama. "Farewell Movie" ("Tragedy Comedy" May 1966), pp. 74-75. "Review scenario", October 1968, p. 123. Below, the quotation from the same book only shows the number of pages.

(2) Shuji Terayama, "Dramatic Imagination" (Kodansha, 1971), pp. 64.



- (3) "Special features and avant-garde art" ("Mita Literature" 1967. 11), p.15. the quotation from the same book only shows the number of pages.
- (4) Duras, Margurite, "Hiroshima Mon Amour" (Gallimard, 1960), p.22.
- (5) Pinter, Harold, Complete Works: Four (Grove Press, 1981), 27-28. the quotation from the same book only shows the number of pages.
- (6) "Shuji Terayama theater theory" (Kokubunsha, 2000), 49-page.
- (7) "Shuji Terayama All Scenarios " 1 ("Film Art Inc.," 1993) p. 260. the quotation from the same book only shows the number of pages.
- (8) Kouji Okaya "The mystery of Raymond Roussel (Kokusho Kankokai, 1998), p. 6 9.
- (9) "The Drama of Shuji Terayama" Vol. 6 (Shinschokan, 1986), 110 pp. hereinafter, the quotation from the book is recorded only the number of pages.
- (10) Kyuko Kujo "Farewell Poland" (' Polanica ' No. 2, Tsunamis, 1991), pp. 24-27.
- (11) "Drama of Shuji Terayama" Vol. 5 (Shichosa, 1986), p.130. hereinafter, the quotation from the book is recorded only the number of pages.
- (12) Bunuel, Luis & Dali, Salvador, *Un chien Andalou* (faber and faber, 1994), p.9.
- (13) Shuji Terayama, "My House of Nostalgia" ("how many miles to the cemetery?" (Kadokawa Haruki Office, 2000), p.257.
- (14) Shuji Terayama, a collection of youth works (7 tankan, Haiku, boy anthology Straw Hat, Shinshokan, 1991), p. 28.
- (15) Tragedy comedy, May 1966, pp.74 - 75. Film review scenario, October 1968, p. 123.
- (16) "The study of Shuji Terayama," No. 1, 2007.), p. 20.
- (17) "Tragedy comedy," "Farewell Movie", pp. 73-74.

## Chapter1-3

### About uterus recurrence of Shuji Terayama

In 1962, we often heard the name of Shuji Terayama. Professor Matsumoto Taminosuke of a classic composer in Tokyo National University of Fine Arts and Music said, "There are two monsters in Japan, the one is already Shuji Terayama of the vanguard dramatic poem person and Makoto Oda, the reader of movement "Beheiren." We asked Mr. Tetsuo Anzai of the scholar of Shakespeare later in 1973 and told us "Terayama built the foundation of the small theater movement of Japan." Terayama died of cirrhosis after a fight against illness in the next 1983.

Then we heard the name of Terayama from David Bradby professor in London University in 1994. He asked, "It is Shuji Terayama, Yukio Ninagawa, Tadashi Suzuki, that does the drama in Japan becoming the topic in London." "Why don't you study Japanese vanguard dramatist Terayama now?".

Documents of Terayama equaled Peter Brooke, Jerzy Grotowski, Mayakowski, Bertolt Brecht and others in the London University Library. Articles to introduce Terayama's folk customs-like and avant-garde overseas performance "*Directions to Servants*" was placed in magazine "T D R" (TDR The Drama Review) and "Time Out" and knew that Terayama was the Japanese avant-garde that threatened Mayakowski of the Russia avant-garde, and felt that a scale fell from eyes.

Students of London University sang "harpoon tart" of Kurt Weill well at that time. This music flowed through during theatergoing "the Three Penny Opera" of Brecht in a Donmar theater of London at a certain night. We felt that Gangstar's Mackie totally attacked by intense force now. This intoxication that seemed to be fascinated is that we felt as if infected "plague" which Antonin Artaud said in "Theater of Cruelty" if we compared it. But the sense of this magic let us remember the prologue of the show-like stage dramatic poem "Blind Letter" by Terayama, after have a foreboding when a lot of chests breathed in Eros choked like a love potion from Brecht.

We met people who knew Terayama after returning home. We got to know Kyoko Kujo, Sakumi Hagiwara, Kohei Ando, Henriku Morisaki, J. A. Caesar and others. We heard Hagiwara's speech in Setagaya literature hall saying "Terayama looks at this world from another world in "Death in the Country" film of Terayama and he described as personal thought "I think that the relations of Terayama and a mother Hatsu resembled me and mother's (Yoko)." We knew the misunderstanding; "there were many people who caught a play of Terayama in the model such as both mother and the child relations of Terayama, and discussed it". Also, Hagiwara in an essay ("Shuji Terayama study" No.2) wrote "Terayama has come to my house and looked at my room and very glad". We can know the process that Kinya of "*La Marie-Vision / Kegawa no Marie*" filters an image of Hagiwara from sharp sensitivity of Terayama from there, and was born. Hagiwara publicly performed "*La Marie-Vision / Kegawa no Marie*" by Terayama in Frankfurt and New York, criticized the relations of "a Rain Taxi" by S. Dali and M. Deschamps and Nam Jun pike and others of Terayama and for the investigation, too. And criticized a haiku and the Tanka of Terayama by sensitivity of grandfather Salutory Hagiwara,

With cooperation of Hagiwara having close relation to Terayama in 2006 we would establish International Shuji Terayama Society studying a haiku, a Tanka of Terayama and avant-garde and a folk customs-like drama.

By the way, the presentation script of Terayama won't clarify the meaning. Terayama stated, "an actor makes half of the dramas, and the audience makes the other half", but, seeing from this point, U.K. tradition drama of Laurence Olivier resembles; "an actor makes half of the dramas, and the other half makes it with other actors." Terayama writes a script after he saw the workshop of actors first; afterwards, based on the script, actors extemporarily fleshed out of the comedy. However, it is that poetry is in the script of Terayama to be important. Poetry of Terayama has meter, and the rhythm meets with a fatal case, and tragedy is created. When Kecho in "Death in the Country" commit a double suicide with

Arashi, she cries, "Mother, please get me pregnant once again". Here is poetry like fatal love of Romeo and Juliet.

As for the medium-like performance of actress Keiko Niitaka of Tenjyosajiki, Terayama's voice in the sky that possess her seems to be heard through her. The black art-like performance harks back to a witch coming out to "Macbeth" by Shakespeare. She says, "Shakespeare and Terayama are poets." However, there is none of the people who heard a voice of Shakespeare 400 years ago. But there are a lot of people knowing Terayama. We can analyze a trace of Terayama from these films which Terayama left to repeat performances and the records of these dramas.

These dramas of Terayama extends to a secret room drama " *Directions to Servants / Nuhikun* (1978), " " *Note to a Blind Man / Ekibyō Ryūko-ki* (1975)," " *The Ship of Fools / Aho-bune* (1976)," *The Opium War / Ahen Senso* (1972), " "Blind Letter (1973)" from city drama " *The Man-powered Plane* Solomon, (1970)" "Knock (1975)." By the city drama of Terayama, the audience goes out of the theater and looks at the picture of the screen, on a cloud and the wall of building. The reality becomes a daydream as soon as possible, and we will overlook the from "all people are star" whom Andy Warhol symbolized to "Marilyn," to the Birdmen of the Lascaux fresco.

On the other hand, the secret room drama of Terayama looks like the vacuum that we sealed at a glance in comparison with city drama. But reversing gears are picked with this secret room drama. A blind person looks at the world in detail better than the healthy person when we read "a Blind Letter" by Denis Diderot. In other words, the blue sky which the healthy person sees in comparison with a blind person measuring the space with a telescope like Galileo of "the Life of Galileo" which Brecht wrote is only just one copy of the space. In fact, we do not see the truth of the other side of the curtain of the blue sky. Therefore, when we look only at the blue sky, the human being of the dark age in the Middle Ages will not change with the times when we believed that the space turns around the earth. A mystery why a stage of Terayama is dark untie it when we notice this reversal and a

bottom of the darkness floats and can be seen.

When our eyes fit darkness, the darkness in the original "Spring Koto (Shyunkin)" of Junichiro Tanizaki which Simon McBurney directed, contrary to eyes getting dizzy, and passing out of sight, when we stare at the sun, is seen until heart of darkness. In other words, the audience will look at darkness opposite from the illumination of the modern drama. When the audience watch Kabuki in the small theater of around 200 people and they see it only by the light of the candle, a bottom of the darkness floats. The world of the mysterious profundity like Nō theatre appears when we see "Evil Faith" by Terayama in this dim light. When we translated "Evil Faith" into English, from the dim stage, we heard the rhythm of a haiku and a Tanka and the seven-five syllable meter of Terayama.

"The world wakes when words die"

Herbert Marcuse quotes words of this Karl Kraus in "Eros and civilization". Furthermore, Terayama made collage and made use of the words at the Terayama version "Prince of the Star" and let the world of the imagination wake at last. Terayama accomplished a switch of Copernicus and broke the stage of the painting that we saw till then and showed very large space in the depths in this way. "The Prince of the Star" by Saint-Exupéry was fantastic space, but Terayama tore off the veil of the illusion and showed an infinite expanse in the other side. Besides, possibly, in an end of the space in the dusk, there may be a hometown of the Eros at the time when the uterus had a child.

Terayama continued being concerned with uterus recurrence obstinately, for example, in "Death in the Country" Kecho said "Mother, once again, please become pregnant"; in "Shintokumaru" Shintoku cried "Mother once again become pregnant with me." This seemed to suggest "a will only to mother" by Zenzaburo Nagai, but rather Terayama narrowed down a focus to uterus recurrence and tried possible reproduction only by the bond of mother and the child. Mircea Eliade whom Terayama took to for interest states that the earth mother lays a child from the ground, stays for life in the underground and enter the uterus from ground, in "a Myth

and a Dream and a Hidden Ritual."

Eliade says "Mother repeats it, imitating the first source-like act called the appearance of the life in the interior of the womb of the earth"

Has Terayama known this and might be concerned with uterus recurrence? In addition, Terayama has only one mother, but is concerned with another mother. In other words, we find there are two mothers when we look at "Shintokumaru" and "the Grass Labyrinth" by Terayama. In brief, Terayama seems to have mother of the bringing up and mother of the dead bearing a child. When we were in the uterus, the child was related to mother by a life, but cut a navel cord to tie a life and separate from mother in another world, was born in this world and meets mother of bringing up. By the way, a child was connected to mother to hear not words but rhythm with a song of mother when there was a child in the uterus. Therefore, the child parts from mother of the next world named the uterus, and he was born in this world and come across mother of the bringing up, but the song which we sometimes forgot will wake even the rhythm of the song still sleeping at the bottom of the memory, after being born in the world.

"A Grass Labyrinth," then Akira looks for a woman singing a song to hear from some distance.

The distance seems to be the uterus somehow or other. He was connected to mother by the uterus once, but as a bond cut, he cannot come back to the uterus after he was born in the world. Mother and child were at one with time when Akira was in the uterus, but he never regains a bond with mother in this world.

By the way, the shaman whom Eliade introduces reproduces through sexual ecstasy after dying once by ascetic practices. Possibly in the case of Akira in "A Grass Labyrinth" by Terayama, the Eros-like ecstasy of mother and the child breaks out by uterus recurrence by and may reproduce. For example, by an ending of "*La Marie-Vision / Kegawa no Marie*", Mary calls Kinya towards a distance of the space. Then Kinya returns, like a fairy Pack and turns into a beautiful girl disguising himself/herself as a woman thanks to helping of Mary. The important one is what Kinya

becomes the existence (Terayama says, "an actor is a modern shaman") with the mysterious power after pains of the Purgatory, and this is scene a butterfly is born from a pupa in a symbolic meaning. In addition, this may symbolize that the Eros-like ceremony of mother and the child is important when an artist; shaman with the mysterious power reproduces.

At the time of New York performance of " *La Marie-Vision / Kegawa no Marie* " for 1970 years, Don Kenny translated it into English not a beautiful girl but Kinya died, and then revived and suggested death and revival of Christ, when it revived afterwards. Because Kenny find death and revival of Christ were similar to life and the reproduction of the shaman somewhat, he would adapt a play. But the revival of Kinya whom Terayama wrote to "*La Marie-Vision / Kegawa no Marie*" is almost the rebirth of the shaman with the old origin. When he murdered the beautiful girl (butterfly) such as the bad dream, and Kinya wants to be killed in the crime, he revives by the Eros-like ecstasy of the mother and the child like an intermittent spring suddenly. Probably the crime awareness of Kinya would be born from the sympathy to the crime that Frankie was troubled with by a novel "Man with Golden Arms" by Nelson Algren whom Terayama loved reading. However, Terayama liked "All the Men are the Death that Got a Life" by William Saroyan rather than a pessimistic view of life of Algren and at last Terayama was attracted by "it is only hope that suffering did not change, but changed" by Andre Malraux and prayed for reproduction.

In addition, Terayama thought that it was the same crime that killed a butterfly and a human being though drama is the world of the fiction. Hamlet said, "it is providence that a swallow fell, the most important thing is readiness " and he identified the death of the swallow with a human being. Because William Shakespeare feared nature that a bird and an animal lived and thought a human being to be a part of nature, Shakespeare described father like the shaman beyond the human rationalism, a departed soul of Hamlet. Probably Terayama blew up the inspiration that got from Hagiwara of the young day, and poet Terayama created images of

Kinya by his own imagination and would give birth to new art out of maternal Eros in those days.

In addition, Terayama was going to transcend even not only the human reason but also the instinct of an animal and the bird. Terayama sings by an ending of "the Evil Faith" as follows.

"Any bird may not fly higher than imagination"

Eliade described airmen is drawn on the fresco of Altamira and Lascaux. The ancients imagined the figure which an earth mother ascends to heavens, and united with up heavens in the sky, then they rose to the tree, and prayed that they became birds, and wanted to reach the sky. Anyway, in the world of the chaos beyond the reason, shaman regenerates the body from a bone. Besides, like the alchemy of this shaman, Eve is born from ribs of Adam in "the Bible".

Eliade described people thought that the sky was made of stones by a certain culture. In addition, in "a stone," Roger Caillois wrote the Earth had history of the stone in the past when a human being appears on the earth. The earth is made of stones like other planets, but different one has water. Gas is compressed in the cavity of the stone, and, Caillois described the water becomes the steam, and increases high pressure and liquefies it, and in the cavity of the stone, water occurs. When we read water in the stone Caillois discusses, we feel like suggesting that there is the thing such as the uterus which is pregnant with some life to a stone. Furthermore, the earth seems to be also like the uterus retaining life. Shibusawa Tatsuhiko criticized the water of the stone of Caillois with "virgin water" in "the Forest of Fairies", but Terayama might know this. In addition, Terayama think that a human being was born from a stone (the earth) and the human being was a part of the earth (the uterus) and seemed to think uterus recurrence to express new raw birth again, because both the earth and mother were the uterus which were pregnant with a child.

Furthermore, Terayama seemed to think that imagination was born from chaos not science. the reason why imagination is near chaos, is that imagination flies higher than a bird and an airplane,



and it may express a desire called the recurrence to the meteorite which flew from a more far-off space, recurrence to the space, the recurrence to the next world.

" More far-off place than a moon ... it is theater!" a girl says in the last of "the Castle of Prince Bluebeard" by Terayama. According to the imagination of Terayama, the distance of the space is connected to the earth. In the origin of the imagination that Terayama tells about, it may be chaos before the human history. And the uterus recurrence of Terayama may express a return to the space of the Eros drifting like a fetus in the chaos which is older than the human history. In addition, there is the uterus recurrence of Terayama in our dream like an ending of "the Lemming" and is like the mirror to project chaos of the space repeating an explosion and birth on. In addition, the space shrinks again, and new space is born even if space erupts and opens to an end of the space if material of the space does not change. We take the dream back to the hometown of the space which was ever born, and, the dream wakes up memory to sleep at the unconscious bottom again and invites us to an end of the space and reveals that we were there once. It will be the imagination that it is modern and is like folk customs of Terayama.

Or Terayama dramatized "Lemming" in parallel the phenomenon that a human being multiplied heterology, and made a big city, and destroyed nature. Claude Lévi-Strauss warn it of the abnormal situation that modern civilization destroyed nature in "the Sad Tropical Zone." Terayama read "the Sad Tropical Zone" by Claude Lévi-Strauss and took to him for deep interest and would know that a human being was only one of nature not a ruler of nature.

In addition, because Terayama was interested in imagination beyond the reason, there is the world of a demystification and the labyrinth in the pivot of the drama. A real human being does not appear for the drama of Harold Pinter whom Terayama came under an influence. Dead people come out for "Old Days" of Pinter. There might be them at the time when passed and, seeing from the world of the realism, might not be. The mystery character of

Pinter clarifies connection with the imagination of Terayama beyond the reason. The labyrinth which we cannot catch with at least reason emerges to a drama of Pinter and Terayama, and it is the key unties a mystery. "A Castle of Prince Bluebeard" by Terayama does not have a figure of Prince Bluebeard, and the Chinese government official of "The Chinese Mysterious Government Official" regenerates at soon even if being dead. Both Prince Bluebeard like the Invisible Man of Terayama and a Chinese government official are totally slippery like a mystery character of Pinter. But the mystery labyrinth disappears in the mysterious thing at the moment when we display these real nature missing characters in the parallel, and instead, space of two chaos such as infinity mirror set against each other appears. The world in confusion is seen in the nonsense world of "Alice Through the Looking-Glass" that Lewis Carroll created across such reason.

Furthermore, Terayama knew the nonsense world of Raymond Roussel from Yoshiaki Tōno. Probably, Terayama would shudder in the modern nonsense that Raymond Roussel lets an earthworm play a musical instrument in "an Impression of Africa". The molluscan earthworm was the founder of the human and should have heard music to play the crash that the earth was primordial. An earthworm was the early creature which listened to a musical instrument called the earth, and the earth was a child of the infancy. Terayama made in "a Grass Labyrinth," a small fetus followed the evolution of the creature in the uterus like an earthworm, listening to a song of mother and Akira who became a boy after birth made the picture poetry asking for the song of mother. Was music of the earthworm of Roussel not a nursing song of mother to whom Akira listened in uterus? By the way, Terayama draws the scene where a dog listens to a record player in *"La Marie-Vision / Kegawa no Marie."*

Tengai Amano came under an influence of Terayama, but the moving nonsense pictures which Roussel and Pablo Picasso showed appears to the stage when we look at "the Heitaro Monster

Diary" by Amano. Collage clogged up with a lot of quotation develops it to the stage in sequence when we look at "the Castle of Prince Bluebeard" by Terayama in the same way, and the world of the non-daily chaos emerges like a stage switch of Kabuki.

Or when we take the drama which expressed with nonsense of Terayama and chaos seriously; there appears picture of "Where do we go where we came from who we are?" by Paul Gauguin. From human birth to Death is drawn on this picture like a revolving lantern. Shunkichi Baba of the haiku poet in the Nagoya Boston art museum directors tells, "the manners of the picture of Gauguin and the manners of a haiku, the Tanka of Terayama are common." The composition used in a previous work partly of the picture of Gauguin is used repeatedly. Picasso uses the law of painting that collage performs of this precedence work for the composition of "Daughters of Avignon" as well as Gauguin. When Terayama made a haiku and a Tanka, collage did one's own one paragraph and the one paragraph of other poets from a previous work. Baba points out, "Nobody criticized this collage in the times of Gauguin, but many people came to criticize collage when it is the times of Terayama."

By the way, the emigration to Tahiti of Gauguin is similar to interest in cultural anthropology of Terayama. He is strongly attached to islands of southern Celebes in "*Ekibyō Ryūko-ki* (1975)" by Terayama and primitive man of "*The Man-powered Plane Solomon*" (1970) and a passion to folk customs and chaos for the location of Okinawa of islands of "*Farewell to the Ark / Saraba hakobune*" (1984). Judging from outlook on space of Terayama, there is fruit in the heavens where a man of the screen center that Gauguin draws lengthens both arms by and the ground of the step goes into the boundary and reaches the uterus. A man is both a human being and a tree in this way when we see it. And the allegory that this picture expresses will be that the uterus expresses the origin of the life that bears space.

As for the exchange of courtesies with this man and tree, there is suggestion overflows "Behind Flower Blooming Young Girls" of Marcel Proust. Terayama sings in posthumous works "Good Old

My Home."

"The cherry tree which grew too much towards the outside  
Time comes when is starting growth having come from the inside"  
It symbolizes that Terayama was unified with a tree then. Both  
Proust and Terayama demanded lost mother, but one body with  
the mother and the child which they ask shows amphibian-like ties  
like a certain tree.

Neither Proust nor Roussel belonged at the same period and  
transcended the times and lived. Terayama sympathized with  
Lévi-Strauss having caused the primitive culture that the modern  
lost with the golden age and a human being was not a ruler of  
nature and described the original golden age in a viewpoint to see  
partly of nature.

When it is a town of Shinjuku where Terayama wandered for the  
life and death for nephrosis of the incurable disease in the 60s,  
according to Terayama, he suggests it for the golden age. But it  
may be the pleasure of home life with parents in Aomori that  
Terayama lost in war in the origin. Takaaki Yoshimoto,  
sympathized with the novel which Sartre took death seriously  
deeply and wrote in one's youth. A dead person lives with a raw  
human being in the world that Sartre described in "the Bet was  
Accomplished", and. Europe became the ruins in World War I and  
became a town of the death. Jean Cocteau drew "Orpheus" from  
the same wartime experience, too and pursued the late wife in the  
Hades. On the other hand, Terayama was extremely afraid of  
death from Aomori air raid and an experience of the war death  
from an illness of father Hachiro. Yoshimoto criticizes a story that  
a dead child revives to "Hell" and "a Mandala" by Terayama and  
appears in the world from paramnesia. Probably Terayama  
sympathized with Death world which Sartre and Cocteau created  
and stared at the traffic with the Hades that he found by oneself  
and, as a result, he laid fruit called the golden age and would bear  
it.

In addition, it is connected to not only the earth but also the  
space for the golden age of Terayama. Because Roger Caillois who  
spoke it earlier will agree with the design that "a stone writes" in

"a Stone" with the design that a cloud describes in the sky in an evening, and as there is not awareness unlike a will peculiar to a human being with a thing, it will be virtually likely that we describe it in the automatic shorthand and machinery of kind. Terayama thought that he could be combined with space if he reached the heavens by imagination not a human will. The reason why the design of the stone is beautiful is that it is one formerly that a design of the space is beautiful. In addition, he thought that a design of a stone and the space saw the design of the stone and a design of the space for Terayama because a stone and space prayed useless thing for the beauty in the beauty and the one which we felt like a huaca stone when they wanted to be beautiful, and the human being was part and felt it if beautiful. The reason why Terayama having called "The place ... more far-off than a moon is a theater!" is that a design of this space and the design of the stone project each other's figures would reflect each other by a mirror; so that Terayama will think, there is a theater in the center.

Terayama continued being concerned with Eros of mother and the child in this way and went into the non-daily different dimension space (the uterus) and exceeded Thanatos (death), and Eros (pleasure) from ecstasy to spout out was it made modern, and folk customs-like drama art.

Suddenly ancient memory wakes like an intermittent spring at all even if we do not know it well whether the system is such that what kind of, and a feeling of awe revives, and we see relations of the Eros of mother and the child who became overripe of Terayama, and, as for the modern audience, space of the imagination that Terayama expresses in "a Book in the Sky" will shudder.

1-4

**Draft for "Madman Education" of Shuji Terayama**

Shuji Terayama was born in Konyamachi, Hirosaki-shi, Aomori on December 10, 1935. Father, Hachiro was a police officer from the east art private supplementary school Department of English literature, and married Hatsu, and Shuji was born. The family wandered a various place throughout Aomori from place to place by a transfer of father. Hachiro proceeded to southern Celebes by a call before long, and a war died of an illness. Hatsu acted for living in Misawa US base and Terayama read the journalism which mother took home with her and touched the United States culture. It was the same as an orphan, and Terayama spent it without mother going for working away from home before long to Kyushu, and returning for a long time. It was attracted by a woodpecker probably because he inherited literary talent of father, and a children's story announced, "the Distance of Sky" to the school paper in the field side in 1949, and Terayama contributed poetry to "Tōou Nippou" and won a prize. Terayama was influenced in classmates in Aomori Senior High School by Hisayoshi Kyoubu of the haiku poet. Terayama was affected by Kusatao Nakamura, Takako Hashimoto, Seiko Yamaguchi and he edited the national poetry magazine "rose of fish" and published it. In addition, Terayama launched a haiku magazine "Goat God" and wrote it in "Pan Declaration" (one) ("goat god" NO .2) as follows.

This belonged to old news, too, but I delivered "Macbeth" of Shakespeare, and Kusatao Nakamura has written it on the myriad green leaves magazine when it was one of the themes that that single word that grew tense "Sleep, no, more" was going to say to in work "Macbeth".

Terayama devoted himself/herself to the song of the grass field man and sympathized with superman thought of Nietzsche. What you should mention specially is the attachment that Terayama showed to "Macbeth." We read creatively, and Terayama solved "Sleep, no, more" and it was "a Blind Letter" and he wrote it that it was with "darkness more and spelled it later to see it well!". We can follow the scathing trace that Terayama received darkness of the mind of Macbeth here. Furthermore, as for what you should

pay attention to, Terayama might really read the original of Shakespeare. "I am sharp, and being came I came wear it, and Terayama quotes from "Macbeth" later in "Japanese Playing Cards' Folklore" (1967). This is "Fair is foul, and foul is fair" which a witch says.

Parting of the songs of 03 is an opening of the kaleidoscope world of Terayama.

Terayama won the choice of the making of 50 second "Tanka study" after titled "Chekhov Feast Day" in 1954 during Waseda University attendance at school. Terayama was rolled up in the issue of plagiarism of the Tanka afterwards. Terayama announced, "I stopped making a haiku" by "Carne haiku insulation declaration" of magazine "young man haiku" (1956 December 1956). But in "the bird was going to be born", Terayama quoted "the thing which was going to be born must destroy one world" from "Demi Ann" of Hesse in ("Tanka study" 1958 October 1958 issue) and compared the style of the Tanka to an eggshell and exposed a complicated state of mind saying, "naturally time when you must throw away a Tanka comes over."

"Return My Father," by advice of Hideo Nakai who was the editor and the selector, Terayama cut a title, and changed it into "Chekhov Festival" by the application of the "Tanka study" choice. There was the advice of Nakai, but Terayama was attracted by Chekhov. Senior Osamu Dazai of Aomori Senior High School liked "the Cherry Orchard" of Chekhov, and Terayama knew "the Winter Fireworks" by Osamu Dazai on the other hand, we repeated the refracted situation and oneself whom Terayama was interested in "Sea Gull" of Chekhov, and Treplyov of the writer during the drama failed in were put and might be going to see oneself as the poet objectively in one's own "share that I forgot" (1955). Nina calls her "me a gull" at the end of "the Sea Gull", and afterwards Treplyov commits a pistol suicide. This theme appears in "Forgotten Territory" of Terayama. Terayama devoted himself/herself to superman thought under the influence of Nakamura Kusatao as spoke earlier. It was a play within a play in the opening that Terayama saw the new horizon to "a Sea Gull",

and there might be Treplyov for a way of thinking to say, "Show 200,000 years later in a dream." This was an eye of doctor Chekhov, but must have become the stimulation to Terayama very much.

As for Terayama, poetic drama created "Forgotten Territory" after the choice receiving a prize of "the Tanka study" in 1955 of the next year when we had a plagiarism case. In the drama, the young man insists that a pistol commits suicide, and during the drama he says he becomes the bird. Because Treplyov killed the gull that symbolizes Nina, he suffers from a guilty conscience, and a pistol harks back to the scene which committed suicide. "The Sea Gull" was made like a symbolism in short plays incorporated in a realism drama, and Chekhov left for the future audience showing a play including another play with a symbolism.

Terayama accepted superman thought to the emblem "future audience" drawn on "the Sea Gull" and might rebuild thought of Nietzsche by his own work.

By the way, Shakespeare made a new drama with verses and prose, and Ibsen did a libretto by verses in the early days, and described it by prose later. The new direction of Terayama was not satisfied with printing type of a fixed form and the print of a haiku and the Tanka and interest opened for a sound and the words that he picturized and demanded possibility from a drama and a movie beyond the space-time.

As for Terayama, a libretto did "Forgotten Territory" in the next year of the "Chekhov Festival" announcement in 1954 when we read a chronological history, but, meanwhile, complete bedrest was forced to for nephrosis and was not able to be present at his own presentation. When we understood that Shuntaro Tanikawa who watched "Forgotten Territory" is impressed by "the share that I forgot" in "the denial" of "my characteristics" and visits hospitalized Terayama, and their association began, he described, "I think that it was a man deserving to be you most that call a poet", and Tanikawa writes down Terayama above all.

As for Terayama, the first anthology published in "Me for May" 1957 years (Sakuhin company), in the middle of illness, and



"Book in the Sky" (Matoba bookshop) in 1958 was released.

Terayama created radio drama on recommendation of Tanikawa and won commercial broadcasting festival award afterwards in "Ichiro Nakamura" (RKB every day) in 1959. He jumped off it, and Ichiro Nakamura of the chief character attempted suicide, but became the fantasy which flew in the sky like a bird.

Terayama likes the sky and a bird, and upward mobility is seen in a work. Terayama did the product drama that "The blood is asleep while standing" in the theatrical company four seasons(Shiki) of Keita Asari sponsorship in 1960. Then, in the same year, Terayama oversaw the script of "the Dry Lake" of movie director Masahiro Shinoda and went into a movie.

Furthermore, he staged "the Midnight Sun" by a literature seat (Bungakuza)atelier performance in December 1961. Besides, he published songbook "Blood and Wheat" White Ball Publishing (Shairatama Shobo) in 1962 of the next year. He came to write "Madman Education" in the Doll (Ningyo) theatrical company Eyes Seat(Hitomiza) the other day in February of the year.

"Forgotten Territory" and a bird and a butterfly of "the maniac education" mean, in poetic drama "lost share" (1955) and puppet play "Madman Education" (1962), Terayama's drama in common play a bird and a butterfly as a symbolic role. Terayama was interested in a bird like "a Sea Gull" of Chekhov, and Terayama organized a group "Bird" with Masaki Domoto, Akira Shimaoka, Norio Kawano and others in 1959. The poetic drama group "Bird" held March 1959 Sogetsu Art Centre Hall, and a libretto did a poetic drama "Prototype Cell", and Terayama spelled the love with a boy and the woman of the sea. In 1966, as for Terayama, a TV drama dramatized "the Seagull of My Heart" later and he pulled one section of the poetry of Damia "it is to all seagull as for the dead person in the sea" for an example and televised the scene where Chie of the heroine committed suicide.

It touched ahead that Terayama was interested in "Macbeth" from Aomori senior high school days. Among "Macbeth," Mrs. Macduff and the son were killed by a thug who left Macbeth.

The son of Mrs. Macduff expresses "lives like a small bird," with

mother just before that. It seems to symbolize the bridge which a bird and the butterfly, so to speak, tie the world and the next world when we compare a butterfly and a bird in "Madman Education " and "Forgotten Territory " to the allegory of the bird which a son of Mrs. Macduff talks about. In "Forgotten Territory," the young man appeals as follows.

Young man: Well, who can say that I can't become a bird posthumously? It is immediate in front of death that an invisible thing beats a thing to see. The hometown of the bird. It is also you of the bird.

In addition, Hamlet does a monologue during a drama saying as for "one sparrow falling is providence of the heaven" "it is readiness that is important." Besides, Hamlet invokes an invisible "sparrow". In addition, Hamlet inherits a word saying, "To die, -- to sleep; --To sleep! perchance to dream." On the other hand, Terayama read it for Death world which a bird and a butterfly symbolized to the dreamland. accumulates which outcome, the Papilio bianor Cramer butterfly coming out to " Madman Education " appear to " *La Marie-Vision / Kegawa no Marie* " of Terayama again in 1967 Kinya shut a butterfly in the room, and Kinya, himself stays in the room too. " *La Marie-Vision / Kegawa no Marie* " is the work which developed from " Forgotten Territory " and Madman Education. "

05 " A draft and a presentation script "Madman Education" to poetic drama from realism

obviously, as for the draft of " Madman Education ", after beginning a lesson Probably, it seems that it was changed in sequence in total to the stage by director and puppeteers. The situation was different, but the writer takes charge of English translation of Tengai Amano's dramatization puppet play "Miss Tanaka" whom Yuki-Za staged in September 2012. The script of Amano was considerably adjusted during a lesson before the presentation. And the script was changed in the public performance much more. The script of Amano whom the writer

translated into English might be the thing which resembled a draft of "Madman Education" of Terayama in a certain meaning when we saw this process. But more surprising thing, Terayama published in "the new drama (Shingeki)," fixed and announced the modified script presentation one year later and is what Terayama was more proofreading the fair copy of the script three years later and published from Sichosya Corporation.

In other words, we may understand it from a script of these three kinds of "Madman Education." At first it is a sense of reality of the lesson ground. But, at the time of lesson, trouble to make a fair copy of lines to change in sequence later is not work of the averageness. It must have had been particularly right miraculous quick work because Terayama wrote a poem, radio-TV, a film script in present continuous, and he polished a script at the same time retroactively to the past and made modifications, and Terayama made a fair copy. Because the writer has the experience that we made a prompter at a progress seat(Zenshinza), the trouble of the script correction knows it to have a pain. In addition, the sound source of much radio-TV dramas of Terayama is stored, but many scripts including "The Man Who Became a Bird Cage" "Spirit of a Small Animal Walk" "Box" are scattered and lost. However, probably, as for three kinds of scripts of "Madman Education" existing, it is thought that Terayama is because there was the will that he liked this puppet play and want to present again soon.

We today can follow the study of process Terayama polishes a draft of "Madman Education", and completed a completion script from the draft because Terayama left three kinds of scripts of "Madman Education" that Terayama left. By the way, it is over with Ran of the character suggesting that she was assassinated by a family by the draft.

The family's expression that is dumbfounded, but seems to be nice.

Before long all at once  
They take out pencils,  
While looking at Ran; to a ballot

They write the name.  
It is the name of Ran.  
(and they do it just, and However, little by little all begin to make  
merry with the good condition of this song  
They can't write character readily well)  
From the place where there are puppeteers soon  
We hear a voice harmonizing with a chorus  
Puppeteers stand up, too and begin to harmonize with a song.  
Therefore, the doll of the family becomes only doll one by one, and  
only Ran dance lively, a chorus is sung by all the staff grandly.

The ending of the murder case of Ran is not shown in the ending of the draft mentioned above. On the other hand, as for the presentation script of the completion manuscript placed in "the New Drama (Shingeki)" of the month issue in 1962, families are united to the monster of the group at the last scene and hit the neck of Ran with an ax. The completion script turned into dramaturgy appropriate for the presentation from the tendency of the prose poem of the draft, and the ending became dramatic as follows.

Then they take out a pencil all at once and write one name to a ballot while looking at Ran. Of course, it is the name of Ran. Dolls of the same expression with the same hand gradually stick while suddenly writing the name and they are twisted and assimilate, and it begins to be to one doll. Takashi and the Mayu and a grandfather and the grandmother dissolve in a doll of one all, and they are close together, and the transformation of the grotesque doll is performed.

They have a huge ax of a little while ago in my hand as soon as a "one doll of a family" which comprised the face and the hand of all the members before long is completed and take a swing to full of stage!

The neck of Ran which breaks off, and flies!

The neck which is close together like a symbol on the wall!

We hear M of the theme calmly.

"One doll of a family" looks up at the neck.

It is repeated once again, but there is not the killing of Ran, and

there is only an allegory by the draft. But there is the killing of Ran with the completion script. The stage directions of this point of "Madman Education" for "New Drama"(Shingeki) become the stage directions same as Shityousha's version by chance. In other words, the correction seemed to be limited to detail when it became the third article of "Madman Education".

However, as for Ran, the voice of Ran is audible though she should have died. Because the sign of above M expresses music, and M is thought to be recording. In other words, we hear the voice of Ran from a tape recorder. Terayama divided it into an actual voice and the recording of the tape recorder with the completion script unlike a draft of "Madman Education", and, as for the actual voice expressed by the world, the recording of the tape recorder expressed the next world.

I sing a song of myself  
I am King  
Going, my way  
Going, my way  
Solitude, my way

By the way, only as for one place, as for Ran, "I express oneself with "naked King" not King" in the lyrics in the in a play. In fact, Terayama performed a product drama of child musical "King (1964) of the theatrical company four seasons of the nude" two years of the "maniac education" performance later. If invisible, the clothes which I finished sewing with the thread of the rainy drop which King wears to a poor child of the imagination are writing that "naked King" of Terayama is unique.

"I know that Terayama makes a poor family of the imagination that wants to wear the uniform which fitted in of the model a caricature at time called King" an orchid in this way when I compare it. Besides, Terayama wrote "Naked King" two years later, and a poor child of the imagination to look at the naked King, and laughed off a figure, "the King was nude" adversely. Therefore with "naked King", in fact, purely of the baby is a figure of orchid oneself

of the heart, and the orchid which is inconvenient a body again is a figure of the poor naked King.

By the way, to clothes not to see to a butterfly and eyes of "the naked King" which did not look like eyes of "Madman Education", there was a precedence work. In "Evening Crane" (1951) of Ikuma Dan, there is the cloth which a crane wove with a feather, and there are the clothes which a fraud wove with an invisible thread to eyes more in "King of the Nude" (1953) of Hikaru Hayashi, and the child laughs in King saying, "the King is nude." However, he made the clothes of the raindrop which Terayama made a reversal, and was transparent. Terayama can see a poetic inventive idea when we compare it with them.

We spoke it by "Macbeth" review of Terayama earlier, but Terayama was concerned with seeing invisible things better. Terayama wrote a new his own "Blind Letter" (1973) later. The blind person has another eye measuring the world of the darkness so that Diderot speaks it by "a Blind Letter". Another eye of the blind person is a principle same as Galileo looking at the space of the darkness using a telescope. Galileo invented another eye, telescope other than vision by the naked eye to see the night sky better. Therefore, it may be said that the imagination that Terayama says is to see space of the darkness with the telescope which is another eye. Because the blind person walks the world of the darkness using the stick which is another eye. It is simultaneous to see a blind person in one of darkness while measuring it with a stick, and this is because it lets the five senses such as imagination - sense of touch, a smell, taste, a sound, the sense work to the full, and it walks in darkness. Therefore, it was the telescope which the imagination of Terayama attracted essence of the technology as well as imagination. Because we do not see the depths of the space in vision by the naked eye now, we see the picture which we project it using the Hubble Space Telescope and took as virtual reality (virtual) with a composition image using the CG. In other words, clothes of the King who blows up imagination so that Terayama sees it more, and made it are the cloth which they knit with fine rain and can see the invisible

butterfly of " Madman Education " in virtual reality using the CG such as the animated cartoon, too. It is said that we looked at the fine rain in animation of "the Naked King" when we appreciated Shuji Terayama script by the Nissei Theater filmmaking according to Henriku Morisaki.

To a white screen, one line goes down.

By the way, Terayama wrote a new "Nights with the Midnight Sun" for a Bungakuza atelier performance in 1961 in the previous year of the " Madman Education " presentation. In fact, Terayama was criticized as follows by Tetsuo Arakawa of the direction.

I said, "The thing of the expression that " The Blood is Asleep While Standing" is no use to me. If your poetry was virtually made use of in more realism dramas, I said that I did it."

As a result, it was "Nights with the Midnight Sun" that Terayama created with realism. But Terayama wanted to dramatize it with realism, and dissatisfaction remained at "Nights with the Midnight Sun."

A book of verse "Death in the Country / Den'en ni Shisu " in 1964, and Terayama wrote a theme of the mother homicide in (Shirataka Shobo Publishing), and a movie picturized with the mother homicide that "Death in the Country / Den'en ni Shisu " this time later afterwards in 1974. Of course, real mother of Terayama lived. "I" will continue to kill my mother with my imagination. but end without being able to kill mother in this movie after all. Terayama is not realism and we can read the will that was going to get closer to virtual (virtual reality) beyond the space-time by imagination from this picture.

Terayama was going to turn into fairy tale-like poetic drama from a realism drama while he turned from a draft of " Madman Education " into a completion script when he followed such change while polishing " Madman Education" Kyoko Kujo of former wife of Terayama has always talked.

Terayama wrote lines whenever I staged a drama every time and changed it.

06 What Lorca Poetic drama "Blood Wedding" affected the

puppet play " Madman Education " of Terayama

The reason why Terayama advocated poetry of Garcia Lorca in the beginning of " Madman Education " can understand that Terayama devised this puppet play " Madman Education " as poetic drama.

"Blood Wedding" of Lorca has much insertion of the poetry, but Terayama avoids realism, and the poetry inserted in " Madman Education " of Terayama seems to provoke it in the world of the fairy tale.

To keep your dream  
I sleep in nude, the state of the forest  
Despite being inquiry  
As if it is in bitches

When the dead bridegroom lived in this poetic drama while quoting "in a song to whisper the noise of the rush" to in "death studies of the Apocalypse of Spanish - Garcia Lorca" from the "Blood Wedding" third curtain second place of the Eiji Kokai reason, Terayama ascertained the essay which I wrote in "faun" (-2) in 1974. Furthermore, we thought that Terayama interpreted Leonardo who took a bride as the god of death, and the god of death took the life of the bridegroom. And Terayama gathers it up as follows.

There were not life and death in the world and had to think about there being death and another death. Possibly, as for the death, I thought all languages to have possibilities to lie hidden in becoming it. This is because it is "not to be dead as for the thing" unless I send it to the entrance and am talked.

Terayama does a significant commentary about "Blood Wedding" by the essay mentioned above. This is because it cannot decode the interpretation of Terayama as far as it looks after a character as a raw actor. But it becomes easy to understand that we replace a character with a dead doll not a raw human being. In other words, the doll which is only a thing seems to live when a puppeteer adds lines to the doll which should be dead and moves it. Possibly



Terayama thought that a thought for the death of Lorca became clear if I made life and "Blood Wedding" of the death a puppet plays of death and the death and might create puppet play " Madman Education. "

" Madman Education " is not realism by a puppet play. Terayama wrote "Nights with the Midnight Sun" according to advice, "I studied a realism drama" to Tetsuo Arakawa. But dissatisfaction has remained for "the realism drama" after all. However, Terayama broke a shell of the realism at last and dramatized puppet play " Madman Education ". However, I handle a doll handling a doll by " Madman Education", and the teacher expresses realism. Besides, a doll and a puppeteer appear on the stage for " Madman Education " at the same time.

Anyway, it is an afterword for trend of thought company, and Terayama declines " Madman Education " with saying, "I want you to stage it with a doll" not an actor. Here can read an original intention of the puppet play " Madman Education " of Terayama. Probably it is thought that we prayed for the doll theatrical company of Hitomi-Za or the Yuki-Za staging " Madman Education " not "the maniac education" of the Ryuzanji office if Terayama lives.

At first the aid of Shuntaro Tanikawa contributes to one of the reasons why Terayama associated with a doll theatrical company Hitomi-za. Terayama paired with Shuntaro Tanikawa in three people of Hiroshi Iwata, and Terayama created "Madman Education," "Brain" Tanikawa, Hiroshi Iwata "Moman Gran Guinó Lesque". I touched it earlier, but the reason named the master whom Terayama came to write "Madman Education" to watches huge eyes of "Macbeth" (January 13, 1962) whom Hitomi-za staged and criticizes it with "doll's house sixth performance brochure as follows in the theatrical company".

It was surprise from time when an inverted place began a puppet play of Koji Shimizu, and space of the inside saw size of life really while seeming to be totally as large as life visually.

Invention that "the huge eyes" which were surreal on the stage looked at Mr. and Mrs. Macbeth figuratively and took down was

done. Terayama is made from this short review for a motive of oneself at the time of the writing without doubt inquiry ask ten minutes. Terayama might remember that I emphasized "Sleep, no, more" in "faun" two in the days of a high school student. You must not close eyes with "Sleep, no, more".

Agony and a human being that Terayama finished writing sequel "Evil Faith" (1971) and "Chinese Mysterious Government Official" (1977) of "Madman Education" later and produced between the doll during the drama and the moles as the doll puppet play teacher dramatized the tangle of the doll immediately.

When Raymond Roussel staged "an Impression of Africa" at Antoine seat in 1912, he won laughing of all people. But Marcel Duchamp of the vanguard artist praised it highly for the drama of Roussel to see new direction. Terayama showed the machine of the human being hanger later in drama "*Directions to Servants*" (1978) which he created under the influence of avant-garde art of Roussel and Deschamps and staged it.

In addition, Terayama was interested in "a Robot" of doll of Hans Bellmer and Yotsuya Simon and "Actor and Super Doll" of Gordon Craig and Karel Capek.

07 The butterfly of "Madman Education" is connected to the bird of "Macbeth"

As for Terayama, a libretto did "Little Mermaid" (1966) (doll theatrical company doll's house) four years later after he staged puppet play "Madman Education" (1962). As for the design, Akira Uno, the puppeteer was Jyusaburou Tsujimura. In the same year, as for Terayama, NHK synthesis TV drama wrote a new "Sea-gull of My Heart". Kiyoshi where Go Kato plays the part of entrusts a doll with one's feeling in Chie where Sayuri Yoshinaga plays the part of heroin and, during a drama, let's talk. Terayama entrusted a doll with the human psychology that was not conveyed with the realism and was going to exchange the heart of the young man and woman each other. he forms a scene and similar figure that the death that Mrs. Macduff and the son are absurd is not worthy of this in "Macbeth" and entrusts a bird, and to express in his own feelings. However, a bird of Shakespeare is a bird of the natural

world, but the bird of at least Terayama is the mechanized doll which is dead mineral matter.

Terayama was the time when interest moved to a puppet play and a movie not a live realism drama at that time. A raw actor became the light medium, and Terayama particularly demanded an element different from the real body on the stage of drama "*Farewell to the Movie*"(1968). For example, we cannot kill the raw actor on the stage. But the picture which became a doll and the light medium can express a bloody scene than a raw actor. Because the Ryuzannji office staged "Madman Education" using a raw actor, actors were not able to build a drama beyond the space-time where a doll necessarily had.

Terayama made even a real fresh-and-blood cat paper-cutting of the paper by "Madman Education" and they described it and chopped it with scissors and gave a cat of the paper milk. This tendency was seen in "the Chinese Mysterious Government Official" whom Terayama wrote later again. Interest moved to a machine through a doll from a raw human being, and Terayama built up the stage which was mechanic in this way in "*Directions to Servants*."

By the way, the poetry of Lorca of the "Madman Education" beginning is quotation from the third "Blood Wedding" curtain first ground. The bride says to Leonardo of the married person. Betrayal goes to Blood Wedding"

Leonardo does not appear for "Madman Education", but a doctor equivalent to Leonardo becomes the poison (= doc) figuratively and performs a bloody purge among parent and child. Influence of "Blood Wedding" is seen here.

On the other hand, at the third curtain first place of "Blood Wedding", one of the characters who personified the moon appears. The moon does the figure of the young woodcutter who looked white. In the immediately after the curtain rises of "Madman Education", a mole fires the moon made of the paper by a match.

Terayama was bothered in those days by nephrosis that was an incurable disease and faced it with death. Possibly Terayama saw a departed soul to Leonardo of "Blood Wedding" and might think

of an image of the death that a doctor of "Madman Education" brought a family. Terayama was going to particularly dramatize death objectively until death opened the immediate situation through a dead doll from a beginning.

We touched it before, but, as for Terayama, only Japanese translation of "Blood Wedding" or British Germany might read "Blood Wedding" with reference to French translation. Real Terayama and Tanikawa argued in translation of "Mother Goose" of Thomas McCallum. In addition, Tetsuo Arakawa who was the director of the Bungaku-za studies in the United States in those days, and take the birch in University of Washington; of John Osborne "Looked Back with Anger", and "a Rhinoceros" of Eugene Ionesco let translation directed "Zoo Story" of Edward Albee, and Terayama and a dramatic theory fight. It was necessary to read the original so that Terayama argued with Arakawa.

Terayama tried translation "Not to Come in the Morning" of the Nelson Algren selection (new book building) and placed an advertisement in magazine "Film Art" (August 1974 ~9 month). Terayama was attracted in later years by "V." of Thomas Pynchon and translated "Auction No. 49" tentatively. "Wall omission man - lemming" that Terayama wrote under the influence of Thomas Ruggles Pynchon's "V." became the posthumous work. But why was Terayama driven to translation until direct before death? Probably this may be because Terayama did not want to lose a verbal battle with Arakawa. Then possibly Terayama was the original with "Blood Wedding" of Lorca, and "Madman Education" might come out of reading and understanding, too".

Naozumi Yamamoto oversaw the music of "Madman Education". Besides, "did not already call others, and, in Yamamoto, "face puppet play movie "The golden egg" "Sea-gull "Rural District Our Love" of Our Heart" of me who was red to setting sun" whom it is the sea" was in charge of much music which "I always sang at a back entrance" from " Madman Education " with a libretto product of Terayama.

Father of the character of "Madman Education" likes "a Fantasy Symphony" of Berlioz. In this music a chief character of the

guillotine become bare, and disappear. In other words, music suggests the death of the ending of "Madman Education".

There is father to a family of "Madman Education" when we return to a drama again here, but there is not mother. In addition, mother is not in Pseudo family of other motion picture "like where *Throw Away Your Books, Rally in the Streets / Sho o Suteyo, Machi e Deyō*" of Terayama either. A stepmother is in "Shintokumaru" (1978), but there is not the mother. Is the reason because probably Terayama liquidated absent mother in a drama and a movie in boyhood? Or Terayama might know the paradox that existence of mother rather added to for objection by absence of mother.

I think a ghost of the king father of Hamlet to be it and float the departed soul of the older brother appearing before father in "Madman Education". However, the poetry of Lorca of the "Madman Education" beginning is quotation from "Blood Wedding", and rather this beggar (= death) resembles the departed soul of the older brother of father coming out to "Madman Education" because a beggar (= death) coming out to "Blood Wedding" is a departed soul.

Or three woodcutters come out to "Blood Wedding". The woodcutter has an ax. Possibly the woodcutter having an ax may be a model of the monsters that the family of Ran eliminated the neck of Ran axes an ax all in one body.

In fact, we finish appearing when a neck of Macbeth is sent to the circle cam in the last of "Macbeth" of Shakespeare. In the first place Macbeth takes the poison of the incantation of "fair is foul, and foul is fair" of the witch, and mind is out of order. The neck of the orchid flies by "maniac education". It was a doctor to be equivalent to a witch, but I became a doc in revised manuscript and symbolized poison.

Macbeth is confused by the incantation of the witch and murders Dan Kan, Banquo, Mrs. Macduff and a child in sequence. However, it is hypnotized a doctor like Mr. and Mrs. Macbeth by "Madman Education" the whole family. Besides, as for what is suppressed, Ran is alone. All the members must be beaten to death if all the families are infected with an insane virus. Nobody notices paradox

that all the families are saved if, strange to say, a place kills it first one. This contradiction is the evidence that whole family mind is out of order. In other words, the tragedy which this contradiction causes is a kind of witch hunting and is a group delusion. As a result, the orchid is a scapegoat, and the family makes an orchid a sacrifice by transient insanity by the merrymaking. Laugh off this absurdity to at least Terayama; was humorous. Terayama did a group delusion of the world who made "Naked King" a scapegoat like Ran upside down and laughed.

08 ends Puppet play of Terayama breaking the style beauty for

The draft "Madman Education" is over in allusion to the death of Ran. On the other hand, the monster that families were united cuts the neck of Ran axes an ax by two completion script "Madman Education" and is over. Which way is good by suggestion and a case for a puppet play?

Terayama interpreted "Blood Wedding" of Lorca as spoke earlier saying "there are death and another death not there being life and death in the world. Terayama caused a murder case using a dead doll with a completion script of the puppet play "Madman Education. Of course, the dead doll does not die twice. This is because it is immortal. Any case does not happen. But fear and ludicrousness were left, and the drama in the extreme state was created. In fact, "Madman Education" of the draft already included the fear that nothing happened. The case happens in nothing by the draft. The vague suggestion without the bottom causes fear to have something with the indistinctness in the dream than a real murder case after all.

Terayama thought that a life was unexploited for both dead thing and (= immortality). Terayama paid attention to "ecstasy" of Mircea Eliade and thought that "ecstasy" gushed fear like an intermittent spring suddenly, and the drama was created suddenly.

In fact, the drama which fear produced has been already picked with "Madman Education" of the draft. However, it is over with a dead doll setting the death of the doll by the draft. Therefore, both the fear and "the ecstasy" misfire.

Terayama continued describing the fear of the bird which did not

look like eyes throughout the life in it again. Terayama says by an ending of "the Evil Faith" saying "any bird cannot fly higher than imagination." The butterfly of "Madman Education" does not see a figure, too. However, we can sense uneasiness by the fear that imagination causes. Imagination and the fear that Terayama thinks about become "the ecstasy" with the completion script that the neck of Ran of the doll flies like a butterfly, and the intermittence of the heart is born.

A puppet ballad drama became Kabuki in the traditional entertainment and had a model and promises, and the style beauty was born. Therefore, an actor plays it from a puppet play of Terayama; even if can do a play, is not mysterious. But funny unnaturalness remains when a raw actor plays the death of the doll as for "Madman Education."

Because this is because Terayama made a heterogeneous drama producing immortality (intermittence of = heart) by "death and death" not "life and death".

For example, there is it with the screen of the machine which is dead mineral matter though "I die in a movie made in the organization same as a mechanized doll in the rural district".

In other words, it is "death and death", and the movie becomes immortal, and an everlasting life is born in a movie when the light medium which is a human agent moves to Death world of the screen of the machine device.

When Kohei Ando of the picture writer picturized (1994) where "Einstein Comes over from the Other Side of the Dusk" under the influence of unconsciousness from Terayama, we recollect and point out that it was produced "Death in the Country / Den'en ni Shisu" on "the theory of relativity" of Einstein and it is past, and the chief character sails it up on the time machine which Einstein predicted across space-time and repeats mother homicide and declares it that to spin around, and it is constancy recurrence.

However, the inhabitants of the movie which enters the movie once, and became the human agent reveal it even if they can never come back to the world.

Therefore, the puppet play "Madman Education" of Terayama

does not have retroactivity characteristics to return to Kabuki from a puppet ballad drama.

Because "Madman Education" of the draft is over with suggesting the killing of Ran, the afterimage of realism drama "Nights with the Midnight Sun" is seen.

But the life that intermittent of the result feeling that spoiled the doll that killing was impossible revived by "Madman Education" of the completion script, and transcended death was born.

In bottom and theatrical company ☆ A P, B-Tokyo and the Ryuzanji office of the "Madman Education," Ikenosita which staged, a raw actor played death with the substitute of the doll until now.

If it is temporary, and a raw actor stages "Madman Education," the draft which realism taste remains will deserve to be you rather. The first page of the draft is placed in the "Madman Education" handbill of the Ryuzanji office.

After the puppet play performance of Hitomi-za there was a "Madman Education" performance with Ikenosita and theatrical company ☆ A P, B-Tokyo and the Ryuzanji office, Theater Ikenoshita, and a raw actor played suspended animation in substitution for a doll. However, originally it is what is expected that Hitomi-za and Yuki-za such a puppet plays because the mechanized doll which Terayama made not a raw actor for new direction plays an everlasting life by the intermittence of the heart as for "Madman Education" of the completion script.

1-5

**"La-MaMa experimental theatre"**

Misa Katsuragi



"La-MaMa experimental theatre" (La MaMa Experimental Theatre Club (La MaMa E.T.C.) (Hereinafter la-Mama) founded by art director late Ellen Stewart (Ellen Stewart, 1919.11.7-2011.1.13) (Stewart) is extant oldest off-off-Broadway theater. Since its inception, regardless of race, language, culture the group attaches importance to the work of theme, visionary, and for a group practicing them without charging any fees, support and provide environments for the creative. Thanks to its support, Artists Group and organizations grew up from La MaMa, ranged from obscure inside and outside of Japan, total of a total of 150000 people performing arts Director, composer, playwright, actor, have been standing on a stage La MaMa. So far artists and performing groups over 70 countries including Japan introduced to the United States and a total of more than 3500 pieces have been presented. as "Cafe la, MaMa" at 321 in New York City, Manhattan small basement Theater on East 9th Street it was born in 1961, and in 1963, moved to the 82 Second Avenue, and next year changed the name as "La-MaMa experimental theatre". Then moved to the second floor of the 122, and then put a theater to the current base on Second Avenue, 74A East 4th Street in 1969. This building has two theaters 'first-floor Theater (First Floor Theatre) and "Club (The Club)". And they borrow current Ellen Stewart Theatre and the building of the archive and Management Office, from New York, 66 East 4th Street in 1974, purchased in 2005. There is elsewhere art gallery, and studio for exclusive use of the rehearsal at 47 Great Jones St, these complex from September until June in the season lets a theater be in full operation and stages works more than 100 a year.

From July in August in Spoleto Umbria Italy as part of a program "La-Ma-Umbria international" invite the artist of each country as a lecturer, and hold workshop and symposium from 1992.

And Stewart are celebrated for many years of cultural support and in 2006, and won the first Tony Award as a producer of off Broadway, and entered the Broadway Hall of Fame. On the 50th

anniversary of the 10/18/2011 by the city of New York and East 4-Chome road renamed Ellen Stewart way. Relations with Japanese performers, in 1966, Shuji Terayama (hereinafter Terayama) visited Stewart's and begins with his theatre company (Paradise) staged a " *La Marie-Vision / Kegawa no Marie* " in 1970. Japan Government admitted to cooperating with the United States performing arts for many years, 1994 Orders of the Sacred Treasure, winning 19 times: (Stage, Play and Video Image Category). Palace below just in case world culture Award (theatre film) in 2007. La-Mama at home page for more information introduction. ([www.lamama.org](http://www.lamama.org))

5/1/2008, Stewart interviewed Terayama, Identification [photo] at La-Ma.

With no letter in advance, so Stewart did not understand Terayama visits her

" In those days, I was at 122 Second Avenue, and La- MaMa was upstairs over a dry-cleaning shop and we had our little theatre there. He also came and told me that he wanted to perform at my place.

*I was at 122 Second Avenue and la mama was upstairs over a dry-cleaning shop and we had our little theatre there. He told me he was going to come, and he would like to come and play with me.*

He told me he was going to come, and he would like to come and play with me.

Before they establish "Cafe la-MaMa" Stewart was working as a fashion designer in New York luxury department store Saks Fifth Avenue about Terayama's appearance and attire and personality, about each other's friendship stated the following.

"He was a nice person. Certainly. He wore clothes like the Chinese jacket with a small collar, very formal clothes. Shuji is always very elegant, but nothing out of place, nice, and was elegant. He will not look like a stage director. How to say about him? like Diplomat, He was very polite, shy and discreet. But it was different from when Terayama is with me. I was in various places in Europe together with Shuji. In Tokyo, I'm with the

mother, you know. I went to the coffee shop that his mother was running. Right. He was like my son. It is we are very close. "

*Oh, he was a pretty man. That's you have to say. Very formal ...like the jacket, the Mao looking things, you know, the Chinese jacket with a little collar. Shuji was always very elegant never a hair out of place but beautiful person... pretty, elegant. You would not expect him to be a stage director. To see him you would not think that he was a theatre. He was, how can I say...a diplomat.*

*Very polite, shy, he was shy, reserved. But not with me. It was different. He was my son.*

*Many places in Europe I was with Shuji. And also in Tokyo I was with Shuji. I know his mother. I was in the little tea house that she had. Right. He was like my son. We were very close.*

Kaori Fujiyabu of Associate Director for La-MaMa's development listening from the Stewart's, "Terayama is a gentleman wearing a jacket and Pokkuri Platform shoes."

Even Stewart described: how to treat actors on the stage of Terayama followed as

"Terayama was so devoted to work, was decisive. He moved the actors, actors must move like that. Terayama moves the actor rather than moving by the actor himself. So, there was no improvisation. He knew how the actor wanted to move, and the actor did what Terayama did.

*Well, he was very disciplined and stern. He puts you, you must do that. You did not put you, he puts you. So, there was not improvisation. He knew what he wanted you to do, you did that, you did not improvise. He wants you to do what he tells you, not what you think.*

Stewart didn't read the script of "Marie". "And did not read the script I said I want to do is not. Told him to come and want to play, so go ahead and said. It is always such a way I."

*I did not read the script and say oh I want to do this. No, no. He told me he wanted to come and do a play. OK come. But it is always like that with me.*

However, Ozzie Rodriguez appeared in New York 's " *La Marie-*

*Vision* " performance in English in 1970, and is currently the archive director of La MaMa said that in case I thought that if the actor made a better movement than the movement Terayama thinks, he also allowed the actor's improvisation.

Regarding the appearance and performance of the audition he received at the time as follows

Terayama said "Ladies and gentlemen, With the wall behind you, please sit down." There is no one on stage. He sat in the center, after he asked "Who's next? "And then people answered, " I will then do."

Through an interpreter, he will do improvisation. Make a story. Two girls are left in the house on the spring afternoon. Through an interpreter he talked, "we will have to improvise." "Make a story." "It is a situation that two girls on a spring afternoon remained at home." "But I am a man, another one was a man, so it was very funny." There is a bathtub on the stage, as Terayama said "use it," I have used it. All casts are Americans, but all the technicians with set designer, lighting attachment came with Terayama were Tenjyosajiki's stuff. They went out into the street, and have been finding what they need the show. All the rehearsals and performances are on the second floor was made "cabaret"; "Club" in the current. One day he said to me." When spectators are waiting to buy tickets before the show and went down to the bottom to the audience, review poetry.' So, I in the role of the poet and friend went down to. We talk chattily verses of "Marie". When the audience sees us, they thought play has already begun, so going up to the second floor, as if we were the audience, got up with them. But we wear costumes and makeup. The audience used to say, " Oh well! What is going on? "And. We arrived at the second floor, open the door "and said" Please enter. " Terayama loves that inspiration. "

*Terayama said, 'Everybody just sit against the wall.' The stage was completely empty. He sat in the center. He said, 'Who's next?' Then people would say, 'OK. I go next.' He spoke through the translator; 'I will give you an improvisation. I want you to make up a story. The situation is two little girls left alone*

*in the house in the afternoon in spring. But I was a man and the other man was a man, so it was very strange. On the stage, there was a bathtub and he said, 'Use it'. So, I used it. All the casts were American people but all the technicians (light designers, set designers, etc.) that he came with were part of Tenjosajiki. They went out into the streets and they would find things that were needed for the program. All the rehearsals and performance were taking place on the second floor, 'the Cabaret', where the Club is now. One day he said to me, 'You should go downstairs to the audience and say your poem, while the audience is waiting, buying tickets before the show'. So, my friend and I, (there were two poets), went downstairs, talking away about the poetry of "La Marie-Vison". The audience was looking at us and thought the play had already begun. As the audience was going up we were going up with them, as part of the audience, but we were painted and costumed. The audience said, 'Oh, my goodness! What's happening?' When we got to the door, we opened the door and said, 'Come in'. Terayama loved that kind of invention.*

Yoshikazu Shimizu also told in the article of "Terayama Shuji study" No. 2 (international society of Terayama Shuji Editing)," throughout "*La Marie-Vison*", reads Collage from Arthur Kopit's "Oh Dad, Poor Dad, Mamma's Hung and You in the Closet and I'm Feelin' so Sad" Terayama chooses casts who has various life experiences and social backgrounds from professional actors to citizens.

Although he did not use the script for New York performances was translated by Don Kenny, in the end, he almost at all stated that the stage was constructed considerably ignoring the blocking of each scene and the dialogue of casts, and he built a stage.

By the way, how about the English ability, Stuart is speaking that communication was obtained even though it could not be said to be fluent,

Yoshikazu Shimizu mentioned earlier in the same paper, and pointed out that father Hachiro was learning English literature, and Terayama was reading a newspaper magazine issued by the

US when her mother brought back home at the Misawa US Forces Base

La-MaMa theatre with theatre activities extend abroad, and started in Europe and had been touring the various countries of Latin America, the Middle East and Asia. as Stewart met with Terayama over the course of overseas performances, citing Iran performances as an especially memorable episode overseas performance everywhere often have put together. Location of Terayama overseas performances and repertoire list articles are listed in the publications of Yoshikazu Shimizu "Terayama Shuji overseas performance".

"Terayama forgot what was in the repertoire. It was before Iran's Shiraz Palace, and there was something very large pools of water in front of the Palace. On the inside of the window of the Palace are the actors we can see. They had a " dance". The music was gorgeous music, and heavy rock. This was the stage. It is a Palace, and when the audience try to watch Windows and dancing suddenly a man stands up from the water. He was in the water that long. Wearing a wet shirt and tie, was soaked to the skin. He stood up, and let the Bulldog walk slowly while he is looking straight ahead, in the music suddenly he lets flame spit out from his mouth, big fire came out. Whatever was needed..., and we do not know how he did in the water ... but how? I thought I always want to talk about that time with Shuji. And then one woman caught fire. Fire goes to her and burned her. Fire hair and others. I heard someone said the water flew away from this side to the other side. I hung up their big skirts her, I put out the fire. I did burn a little. And the audience doesn't move like frozen. Nobody move to help anyone. And play... the man walked while still blowing fire, there was rock music. Finally, the doctor and the ambulance came and took us to the hospital. But drama didn't stop until play is continued. Spectators took the hypnotized everyone from the seat did not move. No one is coming with us. And this woman is burned scalp, burnt hair, arms fired, ... I also burned my arms. She burned the body, my face burned. We play our performances, he also had his performances, in the same place. "

*I forget what his play doing but it was in front of the palace in Shiras, Iran. And in front of the palace was like a water, a pool very wide. In the windows of the palace the actors were in the windows and you can see. They were doing Buto. And the music was heavy rock, gorgeous music. And this was the setting. There is the palace and you were watching the windows and the Buto and suddenly out of the water stands up this man. He had been under the water for long time. He had a soaked shirt and tie and drenched. He stood up and he's walking a bulldog very slow, just looking straight ahead of himself and the music is going and suddenly out of his mouth came this fire, big fire. And I don't know how under the water and all or whatever he needed.... But how? I always wanted to talk with Shuji about then. And it set a lady on fire. She's a flame because fire went on her. Fires on her hair everything. Some people say that I flew from this side of the water over there. I had a big skirt. I put my skirt over her. I put the fire out. I got burnt, too, just little burn, not much burn. And the people, in the audience were like frozen, they did not move. Nobody moved to help. And the play...this man is still walking, shooting fire, the rock music. And finally, the doctors came, ambulance, and they took us to the hospital, but the play continued it never stopped until the play was over. The audience was hypnotized. Nobody moved from their seats. Nobody ran to go with us...nothing. So, this lady, she just had the top skin burnt off, her hair singed off...singe her arms. Me... I got singed on arms from her. She's fire everywhere and one singe on my face. We were playing our show and he was playing his show in the same place.*

He said that other most memorable. "Is his stage. It was an extraordinary thing. The use of space. We must make a larger set consisting of a foothold in Europe. He made a huge set, actors take on the stage dancing and singing... Oh, that extraordinary was. It is not enough with the word "wonderful" the word " was truly

extraordinary."

*His staging. It was extraordinary. The way he used the space. And in Europe he could have big sets made from a scaffolding. He would make a huge things and actors on top and the Buto in his part of the stage and singing...ah... extraordinary. Excellent is not strong enough, extraordinary.*

Introduction to message addressed to Congress Terayama Shuji (Chairman, Yoshikazu Shimizu) from Stewart at the end. This message suggests that Stewart estimated Terayama highly.

I feel so proud and grateful. "Count me in that you are trying to Shuji, not that I called him "Terayama, and always referred to as "Shuji". I know that he loved me, and I loved him so. It is a nice thing. In Japan now, yes, he is even from a few years ago much recognition as it will feel strange. When he was alive, also for long after his death, he contributed to Japan proper recognition, did not. Is that the contribution is very important? Never was appreciated for that, but it was a very good thing for Japan, and he's got a great reputation in Europe. So, it is I'm very happy that now are a lot of things on for him. Thank you very much."

*I'm very proud and very grateful that you'll include me in what you are trying to do for Shuji. I never called him Terayama, always Shuji. I loved him very much and I know he loved me, too, and it is beautiful for him. You see, it is so strange in Japan now and even in these past few years he has gotten and is getting wonderful recognition. When he was alive and long after he was gone there was no proper recognition for his contribution to Japan which was huge. He had big reputation in Europe which was very good for Japan, but he never got appreciation for that. And I am so happy everything happening for him. Thank you.*





【 Photo:

© La MaMa Archive Ellen Stewart Private Collection

(Photo taken by 5/1/2008 author)

Yoshikazu Shimizu, references "through Marie's" Oh dad, "read from Collage" Terayama Shuji, Journal of international Terayama Shuji society part 2 ' (culture publishing, co., 2008)

Yoshikazu Shimizu "Terayama Shuji overseas concert' (culture press, text publishing, 2009)

Interview and article collaboration

Ms. Ellen Stewart, Mr. Ozzie Rodriguez, Ms. Kaori Fujiyabu and La MaMa Archive Ellen Stewart Private Collection.

## Chapter 2-1

### Terayama's Friends

**"Taichi Yamada, Talking about Shuji Teradata" - From "Waseda and Movie all of Shuji Terayama" - Kohei Ando**

Being Entitled " Waseda and Movie all of Shuji Terayama," the movie and the symposium held in Waseda University Okuma lecture hall at the end of 2007 were valuable opportunities to know what Shuji Terayama was interacting with close friend Taichi Yamada from school days.

On the first day, a movie "Death in the country," was shown, Taichi Yamada, Kyoko Kujo, Sakumi Hagiwara, Ryoichi Enomoto were invited as a guest.

On the second day, a movie "Farewell Ark" was shown. Masahiro

Shinoda, Kyoko Kujo, Sakumi Hagiwara, Ryoichi Enomoto were invited to a guest, and a symposium was held by chairmanship progress of Kohei Ando with both days, and about the contents of both days, I gather up Shuji Terayama image rising through a story of Taichi Yamada with my personal understanding here.

In "Encounter with Shuji Terayama",

In 1954, Yamada entered The Waseda University in Department of Education at division of Japanese literature.

One-day Yamada talked about poetry of Juzaburo Ono which he recited to classmates.

Yamada thought "Probably everybody would not know it".

Naturally everybody did not know it.

However, there is a guy continuing the poetry halfway. Yamada was surprised. After, He thought all the university of Tokyo is a great place. He thought it was Terayama later. Then, after a while Yamada met him.

A guy called me out "Are you Mr. Yamada?" "You would win a prize in a student novel contest, wouldn't you?"

The novel which Yamada contributed won a prize as a fine work "the student novel contest" that was hosted by magazine "Literary Arts".

Because Yamada destroyed "da" (field) of Yamada, spelled like "monme" in the habit and wrote it at the time of contribution, an editor placed it in the magazine with "Yama-momme Taichi" by mistake.

"I got a prize recently," Terayama also won the second Special award of Tanka studies entitled "Chekhov Feast Day" consisting of 50 works (after it comes to the Tanka studies award).

Two geniuses came across in this way.

Terayama was invited to the meal from Hideo Nakai of the "Tanka study" chief editor that got to know triggered by "Chekhov festival" receiving a prize, and then invited Yamada there.

For two people of the poor student, Chinese food at that time was right the dreamlike taste that they had not eaten so far.

Yamada recollects, "so that it is thought that a sprinkle of drug be sprinkled it remains to the tongue during three or four days,

and taste put impressions of the supreme bliss together.”

Still, Terayama felt friendly feeling in Yamada to take irrelevant Yamada.

Two people come close rapidly.

They go to the same school and take the same class and love the same woman and publish coterie "wind" together.

Three people write a manuscript, and Terayama draws the illustration of the cover.

By the way, the woman was later Mrs. Yamada,

Terayama let Kujo Kyoko smile wryly, after he said, "she was married to me if I did not get sick" after marriage with Eiko Kujo (existing Kyoko Kujo).

Though they meet each other every day at such time, Terayama and Yamada exchange a letter. Writing impression, of their movie, music, and the book which they read on that day, having thought ... "talking the things of the book badly, and then they come back to the rooming house and write a letter without enough stories because there is not a telephone, and talk the next day again ... " It was that famous round-trip letter between Terayama and Yamada.

Kujo said at first, we got married, there are the contents of the cardboard box.

Terayama said "Don't open only this one." But if everyone is said so,

It will be human empathy to want to open out. I found full of letters if I open a box, besides, strange to say,

Kujo was surprised at because there is the letter which Terayama should have sent with a letter from Yamada.

Coming and going letters were these contents Kujo saw in the cardboard box.

Terayama borrowed the letter which he sent from Yamada to place it in a virgin anthology "in May to me", and, it was put away to the cardboard box with a letter from Yamada that himself received

This is a round-trip letter of me and the friend. The name of the friend is Taichi Yamada. He becomes a scenario writer and write a

script now.

When we began the exchanges of this letter, we were 19 years old and 20 years old.

In the yard of the university, we spent Alto Heidelberg of the poor times while getting absorbed in a book and a record and love without most crops.

However, it is not Jules Renard, but it may be "happiness is to look for happiness", and it may be happy to think over and over about the day when we passed in such an old letter. — Omission of the latter part — from "Yamada to Terayama" because "if I say that I like you, and then am refused, do not go steady with anymore ... Then I would rather I didn't say anything I had better go about [around] with her (Yukio Mishima "19 years old")

However, anyway, if I would remain idle, without meeting with her, break up, when I thought so, I was lonely.

I read the drama called "Brief Encounter" by Noel Coward. because it was in your room, though I think that you read. From the middle section of that page 85 to the lower berth, I think it is good. — omission - If one became strong, the other became weak, and the feeling that was hard to leave each other appeared smartly and thought that it was nice.

from "Terayama to Yamada"

When we do not call it, a cat and the woman come over.

I think Prosper Mérimée said nice things.

As I spoiled her, she has swagger. Because I read "young daughters" by Montherlant, and I think Serves you right but since this is terrible too much; for example, "the woman is a way of thinking only < that thing. >

However, without knowing "that" I wrote a woman, it is outrageous, it is generally written but – in fact I thought that I could not treat a woman in. I think "Young Daughters" are strange. All the daughters are young. I was hospitalized with a disease. The life of the long hospital began, but the friendship of Yamada and I seemed like that, as if I deepened still more. I was completely rejected by Sannomiya and read only a book at a hospital.

Sometimes I was about to come to like somebody, but it did not seem to be genuine, too. Sannomiya seemed to be about to come to like Yamada somehow or other.

(Shuji Terayama youth anthology from "To you in the solitude")  
"an ironical reencounter with Shuji Terayama"

In 1958, Yamada graduates from Waseda University safely, and entered the company of Shochiku which was the elite movie company of the barrier.

On the other hand, after disease hospitalization Shuji Terayama is leaving school halfway in Waseda University in 1956.

The discharge was same 1958.

However, ironically, Terayama who made leaving school halfway in the university middle goes out to the world steadily. He published with a songbook, an anthology, a drama, radio drama.

Terayama let me taste on sadness " the friend of the classmate of Terayama became great rapidly."

In 1961, in third year when Yamada entered the Shochiku movie company, he still committed a movie of the Class at Masahiro Shinoda as an assistant director of the first underling of "My face which was red in the setting sun".

The night location of Yokohama was cold, and, by photography while I trembled, and actors waited for a turn while taking the warmth in the assembly room of the housing complex nearby, Yamada was a duty to go for on the run from the photography spot.

With the turn of a certain actor, Yamada jumped into the assembly room to call him.

The scene which he saw, is that actors had a pleasant chat around a stove, and in the center, the person who was called "a teacher, a teacher" was obviously Shuji Terayama.

Yamada surely knew that Terayama wrote the script of this work.

However, indeed to meet in such a form ....

That is to say, himself of the mere underling assistant director running around with a dirty appearance without time to go to bed almost, and Terayama who is the authority of the scriptwriter.

Yamada lost a means to call out to.

Terayama also hardens, and a voice does not come out.

Two people have parted after all without exchanging words really.

"Words of condolence of Taichi Yamada"

Ryoichi Enomoto says, "the words of condolence of Yamada at the age of the funeral service of Terayama 25 years ago was serenely only read, but it seemed to see one scene of the drama."

It talked about a few fronts where Terayama died.

Kujo remembers the day, "in the morning as he has a fever, even if I say that he should stop it and as he hardly hears it, though I say that I send it by car, he wants to go alone..."

According to Yamada, it is like that.

I got a phone call from Terayama suddenly that he wanted to come to meet me.

Because he said that he came by a train, I met him at a station.

After most passengers had gone down, it was Terayama to go down the stairs of the station only by one person, while streaming down a handrail.

When I understand the condition of Terayama had become so bad yet, I was hard.

That reminds me Terayama said, "I cannot live so for a long time" like favorite phrase since I was young.

When Terayama came to the house, he said that he wanted to see the study.

He saw condition with the bookshelf lined up, talked about the book while he pick up a book one by one.

Terayama said, getting on a train alone, he would be little as for these days a train ran in the basement to Futago Tamagawa, after that, it came out on the field, and then he saw the scenery he thought that a rural scenery opened.

I was surprised because it was modern cityscape."

Yamada and Terayama talked about the various things as if they are having totally skidded in time for school days Terayama really looked happy.

"I met Taichi Yamada"; Kujo was surprised for some reason the next day when took a telephone from Terayama. It is too contented,

and is this because it felt that it does not regret it?

Then the condition of Terayama turns worse soon. He died at last.

Yamada talked about a visit of this Terayama by words of condolence.

Terayama and Yamada were lifelong close friends to the very end.

Sakumi Hagiwara says. "As there is the place where he lacked, and can he see the form of the true family for the first time?"

When Terayama was a child, he lost father, and he was brought up only by mother.

Yamada lost mother at time of the primary schoolchild, and was brought up by a hand of father. Such two-people continued expressing "a Japanese family" from the totally different direction.

At all like the biovular twins of the front and back ....

## 2-2

### **The Terayama drama tattoos it J.A. Caesar**

A drama laboratory, "Banyuinryoku" which took over the spirit of organization, I said, "we do not stage the Terayama drama daringly".

However, I no longer can't say so according to other theatrical companies began to take up Terayama drama.

There is the reason why it had been finished in the work which was totally different from the Terayama's drama though they sang Shuji Terayama drama.

This modern audience who watched the work can't help thinking that it is Terayama's drama.

There was the theatrical company which they finished for a simple lines drama among them.

And, in 1993, we stage " *Directions to Servants / Nuhikun* "

(There is not a repeat performance expresses. We express the new world concerning presentation).

After that we staged the works by Tenjyosajiki in sequence.

It is "Journal of the Plague Year" "Blood origin of A Certain Family" "Spirit of a Dog" "Lemming".

And we have one having thought at every such presentation, that is, was the encounter with the successor of the Terayama drama which is based on experiment characteristics of the times and the drama. Or I was waiting for the appearance of theatrical people being aware of Terayama dramatic drama form. But, unfortunately lines drama (script drama) has become mainstream including a thing by the fashion of many theatrical companies.

It is about common knowledge a drama (drama laboratory, Tenjyosajiki) of Terayama revolts against lines drama to have been organized based on "contingent organization"; (you should have read the Shuji Terayama's work "my drama = maze and Dead Sea" in detail). Of course, there is not without a successor. But, now; I'll intend to refrain from indicating the name.

I would like to describe such a thing that by the appearance of the Shuji Terayama international society is the possibility of the appearance of the successor of the Terayama drama opened more. Furthermore, I want to open to expect that this society spreads to talented people who are young (the small, junior high student).

I pray when I want to try the making of Terayama drama with such a young people, the making of work with the people who are young by Terayama drama's same words.

I hear that they take up Terayama drama in Hokkaido and Aomori, and that there is a group staging (in the group which makes Terayama himself a script).

I extend means of transportation to such whole country and I want to see a thing about much Terayama dramas, turning around all the islands and think that I want people of the society to take in that way. I want to do that an audience individual started expose for more various feelings if I went up it to the stage."



By the way, speaking for myself, in those days, I said, "a play is that we memorize the lines that the person wrote for months and trained an exercise like a bear and the elephant of the circus, and then go onstage... am not I? Doing such a thing, what will be? What was interesting, even if we shared the feelings of the law best among the audience. I feel unpleasant, I want to do that an audience individual started expose for more various feelings if I went up it to the stage."

It was 19-year-old time. It was such a case that Christ of the friend told "don't you buy the ticket of the play?" The ticket was "Japanese playing cards folklore" by "a drama laboratory, Tenjyosajiki" unforgettably. Then, several months later, when I watched the play that I compulsively asked by an actress of Tenjyosajiki which got to know my thought has changed 360 degrees (more than 180 degrees).

The work on "the times elephant of the circus." theater environment, space, set and best actors, Great actors who are not something good. (Later I came use the word to say, "the thing that the lines of Terayama could be written on the skin of the actor" and, but it might have already noticed it now)!

I, myself, seemed to be just right projected by such them who seemed to speak lines on the stage impromptu. Of course, I did not join it immediately, but am invited to the drinking session after the curtain, while I talk with actor and staff I thought, "there may be my land ..., here that may be here" I never return to the roost of Shinjuku. And I became a resident of Tenjyosajiki taking advantage of the day.

And I was attended to be present the exercise that booing "to anger him, and to anger me more!" of Sakumi Hagiwara roared suddenly until about 3:00 in the middle of the night. But, I rather felt what's called "fun" without shrinking. There was me on the stage from the next day.

I was on the top of the stage of the returning home performance of "Spirit of Dog". But, there were not the lines. And I came over

at a turning point.

For a while, starting a freeloader of Tenjyosajiki, I heard a voice of Terayama called "... that you should do music" towards me in one day, over a wall of the dressing room. When I go to the neighboring office "what is?"; ... though "was surely a voice of Terayama ..." while Terayama at the height of the call. ... I bought a guitar the next day from a discount store. no, I was buying it,

Drama just caused the wonderful experience situation, showed fake reality fact fiction practically counterfeit, Different scenery looking on the stage after actors' leave is mirage of name of reality Stage and small tools, clothes and each one color the illumination in each of music and a musical instrument, each of a (musical) performance created the world beyond the language, or emphasize the language and there was the magical power that made an at all nonsense death language. If you came to the theater "Lines doesn't matter! and see the stage! "

"Was Caesar ... 60%, about 60% as for the finish afterward". We expect world of possibility audience on the day and Improvisation of actors produces and so on."

The words group emanating from the stage building and the making of stage of Terayama in my skin Stick without mercy, continued right tattooing our skin like the prisoner in "an exile place" of Kafka.

## **2-3**

### **Shuji Terayama and Hisao Honma**

The relation between Shuji Terayama and Hisao Honma is a probability relation. None of the two have written down each other. I do not know if they were acquainted with each other. So, this sentence begins with "maybe", ends with "probably" and

ends with "maybe." Few readers know Honma Hisao, so I will give you a rough sketch. Honma Hisao was born in Yonezawa in 1886 (Meiji 19) in the house of the Noh called Nishigeo Uesugi family. In 1905 (Meiji 38), he went to Tokyo and entered Waseda University to long for Shyoyo Tsubouchi. He majors in English Literature. The graduation thesis was Shimamura Hogetsu. After that, Honma taught at Waseda university. He was honorary professor after retirement age. He would study abroad in the UK for one year from 1928 (Showa 3rd year) He obtained a doctorate degree in "Showa Evolutionary Evolutionism Studies in the UK" in 1951. At the same time, he committed heartache to the preservation and research of the Meiji literature and completed the whole volume of "Meiji Literature History" five volumes in 1964 (Showa 39). Furthermore, he was interested in Japanese-English culture exchange at the end of the 19th century, and contributed to the establishment of the genre of comparative literature, etc. He was memorized as a person who made a study of academic development for a long period of his 94 years. However, he was one of the introducers of the thought of Oscar Wilde, Ellen Kay, William Morris who was a rebellious child of the era, from the Taisho era to the early Showa era he was rather a journalistic critic, those who know that he has published quite radical views on literature issues, peace issues, educational issues as well as literary criticism for "Yomiuri Shimbun", "Central public opinion", "Women's public opinion", etc. were few.

Therefore, the interaction between Terayama and Honma, if there were, is only the ambiguous soil called Waseda University. Moreover, the period is as short as about one year. Terayama entered the Department of Education, Waseda University national liberal arts department April 1954. However, Terayama got diseased in March the following year and was hospitalized, and it was decided to bloom its talent to radio and drama shortly after discharge. At that time Honma was not in charge of lectures of the Faculty of Education, but he oversaw a course called "literary theory" of the Faculty of Letters. Even if Terayama did not attend the lecture that he was taking, even when he was

listening to a lecture not taking classes, Terayama caught a lecture by Hisao Honma, one of the sign professors at Waseda University, and may have seen it peeping.

Year of entrance, Terayama became "special work for fifty-ten entries" of "Tanka Studies", since he debuted in the singing album, he probably had an interest in Honma's introductory literature lecture.

As the year of admission, Terayama with "Tanka Study" "Special Offer 50 Entry Film Special Features" became the debut album, probably being interested in Honma's introductory literature lecture.

While listening to the Tohoku district that could not erase Tokyo's daily life nearly 50 years, to Honma lecture indeed as the old class professor at the stationary year, with gentle round-rim eyeglasses of tortoiseshell and shabby leather bag, According to Terayama, the professor is a racer who "speaks somewhat wrong than writing", and after all it may have gained the recognition that the place of university after all is the only place to hear "the story of others."

However, the reason why Terayama, a creative genius was interested in Chikamatsu in his school days, and thought that "I wanted to do the Nanboku Tsuruya", and then Terayama abused Nanboku Tsuruya and Akinari Ueda, it may. invoke these Terayama's curiosity thanks to probably introducing Honma's literature overview  
(Yoko Hirata)

2-4

**Masato Nihei**

Repeating a remark "although I don't want to be a great think, I wanted to be a great question," Terayama prescribed his artistic activities as "questions" (e.g., he called Tanka "Tanka as a

question”, and assumes drama as “One question to put into a sense every day”.

Also, when Terayama was involved in the TV documentary "You" (1966) to ask the public a variety of questions, and when he meets famous artists abroad, "The earth is round, why do you think the book is square?" "How many times do you think you've closed the door?" He raises an unexpected question and draws out an interesting response.

2-5

**Keiko Niitaka**

### **Letter to Mr. Terayama**

Mr. Terayama, do you remember "Serbian salad"?

In 1971, we participated in the Belgrade International Theater Festival, won the Grand Prix, and we toured the cities such as Sarajevo City, Zagreb City, Novi Sada City, in Yugoslavia, which was one of the countries under President Tito. At that time, we ate at the hotel restaurant in Belgrade "Serbian salad". We all liked it nostalgically since I came back to Tokyo.

Do you remember about London performances? Mr. Terayama. After the performance of "*Directions to Servants / Nuhikun*" (1978), a middle-aged woman jumped out of the full of audience who were at Riverside studio lobby, and it happened that she was hugging, saying "What a wonderful thing."

At a certain time, Mr. Terayama told me "Miss. Niitaka: are you born to serve my art, aren't you?" I immediately answered "Yes, I see." I knew my soul, didn't I?

"I want to hold you, Shuji Terayama and his companions of the ceiling gallery!"

Have you completed the last words of the next performance? In the next performance, space angels will join in and support from the large Magellanic clouds as well.

July 30, 2010

## **2-6**

### **Event in New York Sakumi Hagiwara**

In 1968, Terayama goes over to New York. Not to mention Broadway, off Broadway, off off Broadway, and came to something like recitation of the poetry held in a personal house. I joined this trip somehow, too. Terayama was invitation from the U.S. Government. I had my mother help and joined later for several days. Afterward I was invited by the American Department of State, too and stayed for half a year. I don't know whether there is such a system now. They have a young depicter look at the raw United States based on the confusion of security treaty in 1960 and think that they wanted to promote cultural exchange in those days. The condition in case of me did not have to make a voyage to the communist state after returning home for several years. In the case of Terayama, I think that there was this incidental matter. In fact, Terayama does not go to the communist state.

We go to an art museum and the art gallery in the daytime, and we go for a dance and a play at night. We did not do what's called normal sightseeing at all. Terayama enters a bookstore and the record shop immediately if we have free time even a little and buys it in large quantities. I think that the record helped a play very much. He wrote a drama while listening to music and play music as insertion music in a public performance. He quotes it in various sentences, and the book is used as material of "a mysterious library" and "the fantasy library". As for the useless time, a trip does not have it at all.

The place where visiting art galleries handled contemporary art

was most of them. Is that Castell gallery? The prints of the square of Warhol formed a line. Terayama bought one piece of the inside. Was it not "Marilyn?" 1 dollar was the time of 360 yen, but I think that it was not a so expensive purchase in those days.

"How about Hagiwara, too?"

Though I was said, I answered if hobbies were different. Now I think I should buy it together.

Because an event was held at a huge disco, we went out in the day. If I am not mistaken, it was Piccadilly circus. The temporary stage was made toward the depths, and, on top of that, the old man played chess with two. Whenever the colt on the board moves, a big bleep echoes in the hall. I thought what it was. I do not understand a hobby at all; I didn't know that it was a performance of Deschamps possibly. A small-sized Oriental distributed a handbill when I stood to the wall. Terayama said

"It is a pike"

I did not know the Nam Jun Pike. When I came to New York several years later, I went to the studio of the pike and photographed the making of work.

However, I don't understand what on earth was the person who was what doing then. I think the handbill to have been the guidance of the performance with Charlotte Moorman. I went to New York Museum of Modern Art. It was an art object called "a rain taxi" by Dali displayed in a courtyard to remain in the memory most about this time. It is the work that it rains with a rushing sound only in the inside of car of the taxi. Terayama was pleased very much. He seemed to be interested than what kind of work. A plant spreads in the taxi like the jungle, and the car which totally caused an accident is in condition to have been over instantly for 100 years. It was the work which could produce some stories.

I watched the dance of a performance of Mercier "Merce" Philip Cunningham in a slightly remote big theater from the town. Possibly it might be a sporting house. There were two Japanese

considerably backward and came for greetings to Terayama. It was Koichiro Ishizaki and Tadashi Ichikawa. Terayama did not seem to be attracted by a performance of Mercier "Merce" Philip Cunningham. Though I felt the elegance such as the cool constitution beauty, something like refreshing physical force that a dance had me not felt. The stage is too huge, and this may be because it looked far from far away. The art was Warhol, and the art object such as the silver pillow danced boisterously to the stage light. The silver art object sometimes hits the dancer and shows interesting movement. Some accidental natures were fun.

The drama Terayama wrote who return home, is "the times is carried on the elephant of the circus"; he let Shibuya open Tenjyo sajiki building and was staged as the formal opening of a new theater. Direction is me, and the art is Masamichi Oikawa drawing a cover of "Pia" now. This drama is not recorded in a collection of dramas of Terayama. The thing which Terayama took in in the first trip to the United States is reflected deeply

After death of Terayama, I presented it again in music Keiichi Suzuki, art Katsuhiko Hibino in 1984. With the script at the time of 1969, the point that never got on came out when I took a lesson. I supplemented the part replacing with a different script.

There was in a script of Terayama of the premiere

"The day when anyone becomes a world-famous celebrity before long by 15 minutes comes over"

The words of Andy Warhol are real. This is because it really becomes a celebrity in anyone in the world of the Internet now.

About this trip, I sometimes still remember it. I experienced various things. There is an episode to be able to write one book.

About that dreamlike cultural shock, I have been still unfiled. It is time when Terayama was 32 years old, I was 21-year-old.



# Harold Pinter decryption by Shuji Terayama and Kobo Abe

Yoshikazu Shimizu

A performance that staged in a recitation play of Abe Kobo's novel " *The Double of Human Being* "(1966) was at Nagoya's navigation in 2016. After the performance, a writer asked Mr. Hiroaki Yamaguchi, a director, "Do you know the relationship between Kobo Abe and Shuji Terayama?" Mr. Yamaguchi answered, "I don't think at all". From the director, the writer got another answer. "Terayama is clear, but Abe get confused by judging difficult." The writer said to the director, "There is a radio drama "Box (1964)"on Terayama, which is similar in composition to the secret " *The Box Man* (1973)," and Terayama's " *Lemmings to the End of the World / Lemmings - Sekai no Hate Made Tsurettete* (1979) " and Abe's "The Wall — The Crime of S. Karma (1951)" are related with the concept of the wall".

When received a similar question from Mr. Daniel Yang, a graduate student at the National University of Taiwan, the writer had almost the same recognition as the previous director regarding the relationship between Terayama and Abe. To answer Mr. Yan's question, the writer first read the entire volume of Shinchosha version "Abe Kobo Full Collection" 30 volumes. As a result, the writer found that Shuji Terayama and Kobo Abe had a deep involvement with Harold Pinter's theater. Among others, the writer noticed that both Pinter's "The Dumb Waiter" (1957) and Terayama's the poet drama, "Forgotten Race" (1956) written when Terayama was 18 years old, a student at Waseda University were similar each other. Besides, Terayama exclusively used from Pinter's work itself as a material related to a labyrinthine concept, applied to works such as his own " *Lemmings to the End of the World / Lemmings - Sekai no Hate Made Tsurettete* "(1979), " *The Miraculous Mandarin / Chugoku no Fushigina Yakunin* (1977)," " *Directions to Servants / Nuhikun* (1978) " and so on, it became clear that he had fleshed it out as a work of art.

Abe understands that Pinter was Jewish and became flesh and blood in his drama through the persecution of the invisible Nazis, Next Abe made his drama relative with Pinter's dramaturgy and Abe equaled fear of a Japanese persecution at a Chinese continent before and after the experienced Second World War and was becoming flesh and blood in his own making.

Abe 's "Ghosts Is Here" (1958), "Face of Another" (1964), "The Box Man" (1973), and other works need to be considered by himself experience as Continental Ronin before and after a World War II.

Abe 's "Ghosts Is Here" (1958), "Face of Another" (1964), "The Box Man" (1973), and other works are necessary to think by arranging the conflict that Abe himself experienced as a continental Ronin around World War II.

Because, it is understood that Pinter is drawing the unseen persecution of Nazis as Jew for a lifetime from before and around the war to the drama of oneself. There is a similarity in the root of the confrontation problem between two people, and when comparing two works, the dramaturgy of Abe is seen through the dramaturgy of Pinter at the same time.

Terayama and Abe attached interested in Pinter but the way of acceptance of both author sides is quite different. Terayama converged primarily Pinter's play as a matter of mind, but, Abe pressed hard through the duality of mind a Pinter play arise between different ethnic groups, from the experience of a prewar Japanese adventurer (political activist) in mainland China.

Terayama caught Pinter's labyrinth world as a matter of mind and asked Antonin Altoud's "*The Theatre and Its Double*" (1938) to decipher clues. Unlike Terayama, Abe, from a continental experience as a minor alien, made a real sense of the labyrinthine world inside the Pinter's mind. Abe dissected Pinter's heart's darkness as a scientist from the University of Tokyo medical department.

Terayama collaged Pinter and the phrase quoted Anne's words in Pinter's "Old Times" (1971) became synonymous with Terayama as a collection of words.

There are some things one remembers even though they may never happen. 1)

Terayama makes Pinter's speech in a relatively free expression and uses it for his essay. In "Who Doesn't Remember of His Hometown?" (1973) he is writing a scene mother Hatsu to give birth to Terayama in the train. (p. 8) So Terayama not only tried to fix the place where he was born, but also, he looks like his birthday time modified.

The reason why Terayama changed the time and memory with "Who Doesn't Remember of His Hometown?" is not only influenced by Spengler's "Der Untergang des Abendlandes" (1918), but also Terayama saw Pinter's drama "The Room" (1957), "The Dumb Waiter" (1957), and "The Lover" (1962), learning how to make a drama by modifying time and memory, and experimented with time and memory correction soon eventually made time and memory corrections in a semi-autobiographical "Who Doesn't Remember of His Hometown?" As Terayama writes, "Who Doesn't Remember of His Hometown?" we don't quite know whether the fetus will experience the rest of the world with the next world.

If it is the way that you went through before you were born yet, have I even been tracing here, the fear, the exquisite fear and the expectation whether I strike on the day when I was born are being excited. That's like the wandering mind where "one who existed formerly" and one who exists now ask a place by the encounter. 2)

Terayama departed as a haiku poet and Abe as a poet. Encounter with Terayama and Abe's Pinter overlaps with the time when Pinter arrived in Japan. Terayama seems to have found and read an article about Abe's Pinter in a magazine. Director Tetsuo Arakawa was present at the meeting of the critique of theater Abe attended.

Arakawa joined the theater company Bungakuza in 1951 after leaving the Waseda University School of Commerce and studied under actress, Teruko Nagaoka. He directed avant-garde works such as John Osborne's "Look Back in Anger" (1956), Eugène Ionesco's "*Rhinocéros*" (1959), and Edward Franklin Albee's "*The*

*Zoo Story*"(1958), at that time he had a major influence on the theater world. He gave the impact on Theater at that time. Arakawa handled a wide range of directing from classical drama to modern drama and avant-garde play. In 1963, Arakawa left the Bungakuza Theatre, and joined the formation of the theater group Kumo attached to the modern theater association with others like Tsuneari Fukuda, Akutagawa Hiroshi etc. In the same year, Arakawa studied abroad in the United States to learn more the theater, and after returned home, he exercised his skill as a director at the theater company Cloud, next at the theater company Subaru that draws its flow. Meanwhile, he was a lecturer at the University of Washington, a lecturer at Waseda University, a visiting director at the Milwaukee Repertory Theater, and served as Director of the Theater School of Contemporary Theater Association.

In those days, Terayama had been young and had just also begun a drama and a movie, and then he asked Arakawa to perform the making of his own drama, but was refused. At that time, Terayama was going to make the Pinter's maze world one self's while running after an essay on drama of Abe and Arakawa.

At least Terayama's "*Lemmings to the End of the World / Lemmings - Sekai no Hate Made Tsurettete*"(1979) has similarities with Abe's "Ghost Is Here" and Pinter's "Old Times", but not just collages and copies. When seeing Terayama's "*Lemmings to the End of the World / Lemmings - Sekai no Hate Made Tsurettete*"(1979), we can trace Pinter's "Old Times" (1971) by Abe's self-made evidence of "Ghost Is Here." This paper is an attempt to follow the concept of Pinter while comparing Terayama's and Abe's dramaturgy.

## **02. Pinter's "The Dumb Waiter" depicted on Shuji Terayama's poetical drama "Forgotten Territory"**

When comparing the Terayama's poetical drama "Forgotten Territory"(1956) to the puppet play "Madman Education"(1962), birds and butterflies play a symbolic role in common during the

plays. Terayama is interested in birds as well as Chekhov's "The Seagull" (1896), and in 1959 Terayama organized a group "Bird" with Masaki Domoto, Shin Shimaoka, Tensei Kono and others. and the poet group "Bird" played poem "Prototype Cell" in which Terayama spelled the love between the boy and the sea woman, at the Center of the Sogetsu Art Center Hall March in 1959.

Terayama will dramatize the TV drama "Seagull of My Heart" in 1966, Terayama will broadcast a suicide by Chie, citing examples, "People who died in the ocean will be seagull " by Damia.

Terayama had an interest in "Macbeth"(1606) since Aomori High School days. In 'Macbeth' Mrs. MacDuff and his son are assassinated by killers who Macbeth had released. Just before that, the son of Mrs. MacDuff will be speaking from the heart as "I will live like a bird, Mother." If we compare the bird's talking about metaphor that Mrs. MacDuff's son recollects to birds of "Forgotten Territory" and butterflies of "Madman Education", birds and butterflies seem to symbolize the so-called bridge connecting this world and the other world. In the "Forgotten Territory" youth appeals as follows.

Youth: Now, after my death, is there a guy saying that I will not become a bird?

It's immediately before death that something which isn't seen wins something to see. Home of a bird. And you of a bird3)

Hamlet is monologue in the play, "the providence by which it's also heaven that one sparrow falls", "Resolution is essential." Moreover, Hamlet is referring to "sparrow" which is not visible. Also, Hamlet will inherit the word "Death is sleep and dreams."

On the other hand, Terayama paraphrased the mortal world birds and butterfly symbolize as the world of a dream.

The crow swallowtail butterfly which appears in "Madman Education" appears again for Terayama's " *La Marie-Vision / Kegawa no Marie* " in 1967, too, and Kinya boy shuts a butterfly in a room and seals himself in a room, too. " *La Marie-Vision* " is the work which developed from "Forgotten Territory" and "Madman Education" clearly.

A young man who Terayama wrote in "Forgotten Territory " commits suicide after fighting with another person in his own heart, with sumo wrestling alone. The enemy of a young man is another one of himself. Shakespeare's Hamlet and Macbeth are fighting to talk to themselves by mirroring the other person like a mirror.

In Pinter 's "The Dumb Waiter" Gas and Ben 's killers are waiting for Wilson' s command. Then, instead of a directive, a culinary lift comes down, a variety of dishes, boiled steaks, potato chips, puddings and tea come out. Then it is a soup, a liver, a pie. Next, Greek cuisine comes out. Next, it is mixed stew of a chicken, baked pigs and so on. Two highbinders keep waiting an order in vain. However, misplaced, cooking will be carried one after another. Every time a dish is brought, laughter is caused by stupid events, not tension. Finally, information comes when a man comes over.

However, when the Gas opens the door of the room, there is not a man, but Ben will be an unarmed body, that he staggers, and comes into the inside in the room. Eventually, nothing happens. However, the stage gradually starts to drift with enigma full of mystery. There are two characters of "The Dumb Waiter," but just like a virtual image reflected in a mirror, one person seems to be interacting with the virtual image shown in the mirror.

Terayama collages and writes drama in verse; 'Forgotten Territory -Diddled Diddles Dam Dam' reminiscent of Pinter's "The Dumb Waiter" at Waseda University student's age. Terayama's deaf waiter keeps staring at the silent stroke about process of leading to the suicide of the hero from the beginning to the end, sitting behind the stage of "Forgotten Territory" as the unspeakable African.

African - I was a deafness. (Abbreviation) I can't hear ah! I can't hear you. I can't hear you at all. Because once upon a time, I broke the tympanic membrane with boxing. Diddles ·Diddles · Dam ·Dam. (12)

Terayama's "The Dumb Waiter" was not the original meaning "dish elevator machine" that Pinter put in the title of the drama,

but described it as a deafness and dark-skinned black African in a different meaning. Terayama collaged and adopted Pinter's works for his own work in a really variety of ways other than "Forgotten Territory".

Terayama Shuji is correcting memory in autobiographical "Who Doesn't Remember of His Hometown?" Terayama deliberately changed his birthday and took a fiction into the facts.

"Although it may have never happened, there are some things I remember."

However, quoting from this Pinter is exactly as precise as citation from Duchamp's " *D'ailleurs, c'est toujours les autres qui meurent* (Besides, it's always the others who die)."

### 03. In the interstice between the continental people and the islanders

Looking at of Martian in "*The Double of Human Being*" (1966) or ghosts in "Ghost Is Here" (1959) that Abe described, Abe seems to draw a person in the making and make it an example the character which showed a duality of the outlander who is the minority who lives at United Kingdom and Germany as a Jew the form that Pinter and Kafka lived in British similarity and German similarity an example.

Abe drew in later work as a human being brought up in the former Manchuria of Mainland China before and after the Second World War, looking closely at the difference with the Japanese of the island country.

Characters drawn by Abe are like strangers even if they are in the continent, or even if they are in Japan they are like strangers.

People who were persecuted as minorities, like Pinter, dramatized himself as ghosts or adapt himself as insects like Gregor Samsa in *Franz Kafka's "The Metamorphosis* (German: *Die Verwandlung*), and like Vladimir Vladimirovich Der Untergang des Abendlandes as we saw him as heresy avant-

garde torn to the Soviet and west side, Abe drew Martian as a human-like in a novel " *The Double of Human Being*".

Abe attended the medical department in Tokyo University for escape from the military service, and went over to China and tried to become a Tairiku-ronin (prewar Japanese adventurer (political activist) in mainland China).

Abe was an artist rather than living as an enterprise soldier of organization as a member of society. Marcel Duchamp ran away from Paris to New York to Argentina to escape the military service because he sought freedom by escaping everyday discipline and ultimately requested surrealism. Abe also changed from socialist realism to surrealism.

#### **04. Harold Pinter**

Professor David Bradby of the University in London said at the seminar that after the students played Pinter's play "Birthday Party" (1957),

Pinter's drama shines brilliantly as a work of the play as to energetically dramatize the mysterious part than to solve it logically.

Abe is saturating humans who logically solves the existence of a ghost in "Ghost Is Here", and those who uses nonexistent ghosts in fraud.

Pinter satires for human beings who are afraid to touch the existence which is not in "The Caretaker" (1959) or " The Dumb Waiter." (1957)

#### **05. Charles Chaplin**

Abe drew a character masking his face with "The Face of Others"(1964) and impersonating another person. Raymond Thornton Chandler depicts the scene in which Terry Lennox had a plastic surgery and appears in front of the private investigator Philip Marlow in the novel "Long Goodbye." (1953) Abe is commenting on Chaplin as an actor masking his face. Nobody



knows the true face of Chaplin. In that sense, the face itself of Chaplin acting as Abe says is the mask itself.

Terayama frequently uses a mask. The god of death is also a mask. The god of death appears in "The Scandalous Adventures of Buraikan," (1970) "The Miraculous Mandarin Chugoku no Fushigina Yakunin"(1977), "Madman Education"(1962) and so on. Tatsuya Nakadai masks "Another Person's Face" (1964) by Abe, or even "The Scandalous Adventures of Buraikan" (1970) by Terayama.

Anna and Kate are the same person in Pinter's "Old Times." (1971) Either Anna or Kate is covering the mask of others. Anna is a prostitute and Kate is a virtuous wife. Another person lives in one person. In that sense, the mask of Chaplin is a mask of a comedian actor and real Chaplin is hidden under the mask.

## **06. Edgar Allan Poe**

Among the reasons why Abe is attracted to Edgar Allan Poe, we can see the proof that became the origin of Abe play. Abe talks about Poe's novel at the school of Mongolia in Manchuria in China before and after the Second World War. Unlike Japan, where plants grow thick in fields and mountains, there was nothing in the wilderness of Manchuria.

Abe encountered Poe's mystery novel in the wilderness where there was nothing brutal around the classroom. Abe Boy was asked to read Poe from his fellow students. However, during the same year, when Abe finished to read all of Poe novels in the classroom, he says that he talked about his own stories on the extension line of Poe and told it in front of the students.

Abe sympathized with Pinter's "The Dumb Waiter (1957)" because he encountered an invisible assassin who killed a killer. When Abe in boy finished reading all the Poe's novels in Manchuria where there is nothing, it is like the experience of pursuing a non-existent Poe and starting to make his own work. In other words, the plot which the killer was killed by an invisible slayer with "The Dumb Waiter," is that Abe of young

generation who finished reading all the Poe superimposed on the figure which forged and pursued the phantom Poe endlessly isn't it?

One reason why Abe was attracted to Pinter's "The Dumb the Dumb Waiter" is that it related to Poe's mystery. Abe answered the question about Pinter's drama in an interview with Nancy S. Hardin and says as follows.

Abe: Most importantly, Pinter's work demands the greatest effort of the actor. Every piece of his work makes a harsh request.

4)

Abe found a completely novel dramatic tension for the actor who was not in the past in the Pinter drama.

Abe: If I am interpreting the Pinter's stage, it is difficult to distinguish silence from non - silence. Both are handled equally. (469)

Abe discovered Pinter's dramaturgy that it is as difficult as breaking down silence and silence in the process of directing and performing the "The Dumb Waiter."

Abe: One of the characteristics of Pinter's play is that time does not run while the conversation continues. Rather time is spiraling. (Abbreviation) To secure the real position to be seen, it is necessary to stop mimicking only once. All of this is closely tied to the idea of space and spiral time. (470-471)

In a spiral shape. Changes will occur if you notice that the time forms a spiral. A spiral form that states that finding ways to influence actors causes problems.

Abe discovered that time does not flow in the speech of casting Pinter and rather it turned out that time of Pinter's play was in a spiral shape. Changes will occur if you notice that the time forms a spiral. The concept of time is in the form of a spiral, and stating that problems causes by finding out how to influence the actor.

Terayama says, "For those who do not know the long winter Tohoku mostly closed by the snow for half a year, he did not know the real northeast." When we look at the snowfields in Hokkaido for days, we think of a naked dune drawn on Abe's " *The Woman in the Dunes*." (1962) and Sandy Woman comes to mind

overlapping with the sight of the Tohoku cold village blown by the "Mandala"(1967) wind brought from the illusion of Terayama.

The novel "The Man That Was Used Up" (1839) that Terayama was attracted to Poe is a transparent person who has no substance and makes us think of a mechanical robot. The character that Terayama made one of Mandarin's models of " *The Miraculous Mandarin / Chugoku no Fushigina Yakunin* (1977)" is John A. ABC Smith whom Poe depicted as "The Man That Was Used Up" Smith is a man whose own organs can be removed. Certainly, Poe doesn't explain the physiological action of John A. ABC Smith. Terayama's mysterious official in China is aware that when all the organs join and reappears again after the body has fallen apart, John ABC Smith will undo the fallen organs and link with scenes that regain human form.

Strange you shouldn't know me though, isn't it? Pompey, bring me that leg! Here Pompey handed the bundle a very capital cork leg, already dresses, which it screwed on in a trice; and then it stood up before my eyes.<sup>5)</sup>

John A B C Smith who Poe drew in "The Man That Was Used Up" is also linked with Jean-Marie-Mathias-Philippe-Auguste, Comte de Villiers de L'Isle-Adam's "L'Ève future" (1886) and Pygmalion's Galatea.

If Béla Bartók's *The Miraculous Mandarin* is the incarnation of God or Buddha, Terayama's Chinese Magical Officials are linked with immortal images as Poe's John A B C Smith, Liradan's Future Eve, Pygmalion's Galatians, and Alfred Jarry's "Le Surmâle." (1901)

## 07. Garcia Márquez

Terayama adds epilogue of movies at subtitles "After a Hundred Years" of the scenario of " *Farewell to the Ark / Saraba hakobune*" (1984) and gains a glimpse of the events of the villagers a century later. There, Daikichi, Sutekichi, and Sue who were supposed to be dead lives in peace. However, originally, neither Daikichi nor

Sumiyoshi nor Sue exists, so there can be no figure after a hundred years. However, in the concept of Terayama there was a unique argument that the collage of words of Anna of Pinter's "Old Times" (1971) "that happened and what did not happen is also in history" as follows.

Play the memorized one, rather than asking for the alibi of "I" in the transformation of the trace, I remember the things that did not actually occur, or I reproduce to the thing which I did not memorize, combine the memories, edit them, and recapture "I" because of their synthesis. 6)

The reason why Abe was attracted to Gabriel Garcia Marquez's "One Hundred Years of Solitude" is where the history during one hundred years of a family of one family disappears in an instant.

It's unexpected that scientist Abe was deeply interested in magical Marquez's "One Hundred Years of Solitude".

Abe was interested in Einstein's "Relativity Theory" (1905) and was interested in the laws of black holes and gravity. More than anything, Abe was interested in science fiction novels. He was interested in H. G. Wells' SF novel "Time Machine" (1895) and in Einstein's "Relativity Theory", so that the history of one hundred years of family with Marquez's "One Hundred Years of Solitude" will disappear in a moment, it seems that he was interested in being able to think scientifically instead of magic. Terayama dramatized Marquez's "One Hundred Years of Solitude" and furthermore made " *Farewell to the Ark / Saraba hakobune*"(1984) which made " "One Hundred Years of Solitude " a movie. Terayama has made Einstein's "Theory of Relativity" (1905) a movie in " *Death in the Country / Den'en ni Shisu* (a.k.a.: "Pastoral Hide and Seek") (1974). The Japanese translation of Mayakovsky 's "Bathhouse" (1929) that Terayama loved was in 1973 when he read the translation of "Bathhouse" and it seems to have applied to " *Death in the Country / Den'en ni Shisu* (a.k.a.: "Pastoral Hide and Seek")." (1974) Mr. Ikuo Kameyama, a Russian literary scholar and author of "Ruinous Mayakovsky" (1998) said the writer's estimate was "very likely".

Terayama's "*Farewell to the Ark / Saraba hakobune*" (1984) is a heritage on the extension of "*Death in the Country / Den'en ni Shisu* (a.k.a.: "Pastoral Hide and Seek")" (1974), was painted by Einstein's "paradox of mother killing" with images. Even though he returned to modern times after killing his mother dating back several decades with a time machine, his mother who he killed is alive. The mother whom he killed is dying in a different dimension world.

Terayama's disciple, Mr. Kohei Ando with his time machine as his own movie "Einstein Coming From the Other Side of the Dusk" (1994) affected by "*Death in the Country / Den'en ni Shisu* (a.k.a.: "Pastoral Hide and Seek")." (1974) a time machine filmed, son goes to meet his dead father who died on his time machine. Mr. Ando applied Einstein's "Theory of Relativity" (1905) and stated that "human beings will not die" by making his images into a movie, argued that "Terayama insists those who entered the world of the screen of the movie will not die with ever get eternal life and become immortal. "

Terayama withdrew the villager after a hundred years suddenly with a commemorative photograph of "*Farewell to the Ark / Saraba hakobune*" (1984) to reflect the villagers a century ago.

"Since a family that has been destined to loneliness for a hundred years will not have the opportunity to appear again on the ground, there is no possibility of iteration forever, regardless of the past and the future, anything described therein it was because was predicted. (Marquez "'One Hundred Years of Solitude") 7)

The ending of the scenario "One Hundred Years of Solitude" from the magazine "GAKU" is as follows.

"Burning in silver plate photography machine, gradually fading, slowly decolorizing, the dead people who disappear ... They are all dressing of modern people." Scenario "'One Hundred Years of Solitude" (" GAKU ") 8)

The ending scenario "One Hundred Years of Solitude" which was the one of the inclusion with Film Art's' "Terayama Shuji

scenario” is as follows.

"They all dress modern people and live death. (Scenario "“One Hundred Years of Solitude" Film Art Company) 9)

However, the outcome of the scenario which was the one of the inclusion with that the Shinshokan's "One Hundred Years of Solitude" (Shuji Terayama's Scenario) " is as follows.

"Their smile will live the death in eternal hundred years" (Scenario “One Hundred Years of Solitude" new book museum) 10)

In Marquez's novel "One Hundred Years of Solitude", a parchment with a story is written is a subject. However, in Terayama's scenario "Farewell Ark" (= "One Hundred Years of Solitude"), pictures by words and narration have turned into subjects. A villager a hundred years ago lives eternal death. Terayama wrote in a script. This Ando deciphered that in a different dimension world of Einstein's "Theory of Relativity" (1905) people would not die but they would have eternal life.

Abe's "The Ghosts are Here" (1971) is regarded as a delusion that human beings have touched the identity of a ghost. Pinter's "The Dumb Waiter" (1957) makes them remember the highbinder's existence to which the identity isn't known. Although Pinter's invisible killer may be a delusion, if Einstein's "Theory of Relativity" (1905) touched earlier is taken into consideration, in fact, the Terayama's " *Death in the Country / Den'en ni Shisu* (a.k.a.: "Pastoral Hide and Seek")" (1974) and " *Farewell to the Ark / Saraba hakobune*" (1984), different dimensions world can't be put away as a just science fiction novel. treated as a simple SF novel.

## 08. Franz Kafka

Although Pinter was Jewish, Kafka was also exposed to an invisible threat as a Jew. Marcel Proust is committed to the Dreyfus case as a Jew.

Abe's "The Wall — The Crime of S. Karma" (1951) makes Kafka's eerie world reminiscent. As Abe says, "Crime of Wall S Karma" has a sense of humor and transformation of various animals and

plants and things like Lewis Carroll's "Alice's Adventures in Wonderland." (1865).

Behind "The Wall — The Crime of S. Karma (1951)" is overwhelming Alice's humorous upside -down inverted energy by the eerie gravity that may have come true from the bottom of a deep bottomless ground. Its eerie is reminiscent of the fear emerging from the bottom of the darkness of Pinter's "The Dumb Waiter (1957)" and "The Caretaker (1959)". It is a massacre that Abe saw on the Chinese continent after the war and is a fear reminiscent of the Jewish massacre that Pinter saw in the Auschwitz concentration camp.

The last scene of Terayama's "*Throw Away Your Books, Rally in the Streets / Sho o Suteyo, Machi e Deyō*" (1968) recalls the scene where recall scenes that Joseph K is sentenced to absurd death in the last scene of Kafka's "Castle." (1926)

## 09. Summary

When thinking Terayama and Abe got the influence from Pinter, in the case of Terayama,

In the case of Abe, he had deciphered Pinter's Dramaturgy as a scientist. Isao Motojima of a director said, "Pinter is an avant-garde in an absurd play, but the stage is made extremely realistically." Furthermore, "as Eugène Ionesco and Luigi Pirandello are easy to understand because the pattern of the play is in an absurd play but not realism, comparatively free made with a very thoughtful way, but Pinter is an abstract of the play composition but the structure of the play is made extremely realistic so it is difficult to follow the contradictive traces of Pinter's absurdity and realism "Pinter's concept is absurd, but the play is made extremely realistic, but Ionesco and Pirandello play are absurd but not written by realism so that it can be produced relatively freely," he said.

In this sense, as Abe's drama is also written in surrealism, but the fine detail of the play is scientifically elaborate, and it is realistic, it can't be produced easily.

#### notes

- 1) Pinter, Harold, Complete Works: Four (Grove Press, 1981), pp. 27-28.
- 2) Shuji Terayama " Who Doesn't Remember of His Hometown?" (Kadokawa Bunko, 2005), p. 75.
- 3) Shuji Terayama " Forgotten Territory" (Haruki Kanagawa Office, 1999), p. 26. Quotation from the same document will only describe the number of pages.
- 4) Nancy K Shields 'Fake Fish: Theater of Kobo Abe' Translated by Ambo Taiyuu (Shinchosha, 1997), page 111. Quotation from the same document will only describe the number of pages.
- 5) The Complete Tales & Poems of Edgar Allan Poe (Modern Library Giane, 1938), p. 411.
- 6) "Shuji Terayama theater thesis" (Kokubunsha, 2000), p.227.
- 7) Gabriel Garcia Marquez "One Hundred Years of Solitude" Literal translation (Shinchosha, 1972), p.307.
- 8) Shuji Terayama "Loneliness of a century" (GAKU,), p.233.
- 9) Shuji Terayama "Farewell Ark" (Film Art Corporation, 1993), p. 340.
- 10) Shuji Terayama "Farewell Ark" (Shinshokan, 1984), p.164.

#### 2-8

#### **Rebellion from Tohoku~ Sandal and Pickles stone observatory ~Sō Kitamura**

According to my beliefs of historical view, the name "Japan" was mostly established in Japan around the beginning of the Meiji era from the end of the Edo period, of course there was a country name of "Japan" Although the theory that "Jitō Emperor succeeded to the reform of Taika's revolution issued in 679 years"



from the "Asuka Kiyomihara Ryo Ordinance") has become <almost fixed theory>, even from the era without even the accurate Japanese map, From where to where, "how far", Neither for the general public nor to the scholars, it was unexpectedly convinced and unacceptable. If so, it seems that people thinking is more natural. (Even now, the discussion is continuing whether the name of this country is "Japan" or "Japan nation" according to laws and regulations ...

Rather, it seems that we are not arguing any more anymore ... Even if it reads "Nihon" or "Nippon", the government says, "Either way is OK", It seems that it does not matter but as it seems, no matter how you do it is. . . . ; there is the name of the end of the country called "clan" Like this but this is also because it is after Shoin Yoshida began to say and since it is Chinese, Owari clan and Mikawa clan, It did not exist until the end of the Tokugawa period, simply called the country of Owari, the country of Mikawa. . . . Edo is Edo, "Clan" is not. Because Edo is the location of the general, meaning "clan" is given by the general, Edo can't be called "clan".

Therefore, the location of the Emperor is Kinai ("Kinki" is the land that is directly controlled by the Emperor), its neighbor is Kinki, even though Kinki is still called Kinki district now, The Tokai region near the sea is the Tokai region, so the four countries are Shikoku, the nine states are Kyushu, the northern land is Hokuriku and the other is Oku, so the name of the area is justified (precisely on the stage) I just turned in the direction. (But even in the U.S., western play is a western part of theater, so it is similar, though).

Well, as far as inclination of my whole stock [store] of knowledge is concerned, Tokyo, the capital of "Japan", the center of politics and culture, is the "East of Kyoto" "Eastern capital (place where the emperor's living is called the capital)" It is officially called "Tokyo Metropolitan Government", / and everything else is called "Region", it is the present situation. Therefore, all those who are going to the capital from other countries, other than the Tokyo native people (Edotskko), are local people (also called a person

from the country).

As I can't afford to tell the historical classical tradition culture, if we talk about only the contemporary culture of Tokyo, /the culture of Tokyo will be 100%, local people (called a person from the country) will visit Tokyo and become a one-shot (break) culture. In short, "Tokyo" is the largest local people (also known as country) meeting place in Japan, so to speak, the "Tokyo" itself is a huge illusion,

Here is a mysterious passage ritual, the thing that local people (also called country guards) should come to Tokyo the first thing must do is to "become" to "the Tokyo people" whatever you first come to Tokyo. Whether you come from Okinawa or Hokkaido, you can come from anywhere you come from, but if you live in Tokyo, you can't be admitted as "Tokyo people" unless you become "Tokyo people". So, when you live in Tokyo, you are always asked "You, you are from graduation".

This rite of passage ends with whether the usage of tone, pronunciation is "pronunciation of" standard language "" common language ", that is, "Tokyo language ". If I have an accent such as Ibaraki or Sendai, he (or she) will be laughed with just... sneered not a "Tokyo person" yet, a regional person (also called a countryside). Therefore, local people who started living in Tokyo (also referred to as rural areas), if anyhow, must learn "Tokyo language word", it is Naranai (not).

Osaka people who use dialects and strong accents as weapons, even if they are entertainment officials, there is a methodology to go through Osaka dialect, but still there is a "standard language" the "Tokyo person words," when you must talk you must be able to talk.

Certainly, if you are an entertainer, it is still good. Once a comedian actor named Jyunsaburou Ban won many fans, He would not be able to recover the Yamagata prefecture accent, and finally said, "Aja - pa, you are the one who won the game "It is a peculiar case that was approved as it is his" arts and crafts ".

Again, if you are an entertainer, it is still good. However, if this is in the phase of intelligentsiya, Intelligentsia a category of cultural people, it will not do so. Far from sneered at you with such a scorn! You get neglected when you do bad jobs.

However, against this passage rite of the "Tokyo man" and "Tokyo person word" of this iron wall, in the part which should be called the very blind spot, while holding the rusted Jack knife by digging the sand of the sand hill with the finger, keeping in your mouth. pierced "Tokyo people" There was an artist who attempted a revolt against Tokyo culture. He neglected any transit rituals in Tokyo, and talked about something with small voice and "Tohoku people's words", talking his own haiku, Tanka, poetry, so that Madros who abandoned a wretched girl talked about grudges, plays in a phrase from the stage of the stage, he agitated "discard the book, let's go out to the city (town)" and local people (also called country).

This phrase continues. "Because the town is a huge book". There is continued hijacking "Tokyo is not a finished book in one piece, as there are many white pages, so there you can write whatever you like." As this is the one that he picked it up the existence of the origin of the declaration of the craftsman of the geese going down the river, saying "to create a hometown that do not go to Tokyo," He solicited even a runaway to a young man.

He wears a thick sandal of the bottom to see Tokyo from the different view point, looks down Tokyo at the height and does not use the tone of "Tokyo person word" as a word, "I'm observing from Tokyo's Observatory to Tokyo the sushi stone ", and jumped on pickles rocks, He responded with a gesture of goddess rather than an amazing < (I wonder if it had done something, but I think he would have done so much). For questions raised by cultural people from rural areas (also known as rural areas), for example, if you have a question of "What do you think of your hometown?", Skillfully than the answer by Chief Cabinet Secretary S. Rather

than <what you think of my hometown>, it is a matter whether I can point my hometown with smoked cigarettes from here ... "

"Your Tokyo is only lined up in a bookshelf," responded with sidestepped a grammar rather than a pretty word. As a certain "Tohoku people", he laughed at ridicule. I do not know whether he wrote the famous phrase that "My Tokyo was in the northeast of my hometown at any time", but he probably said so.

The artist who held the rebellion's armor with "Tohoku" "Tohoku people language" as opposed to "Tokyo" "Tokyo national language", his name is Shuji Terayama.

## 2-9

### **Father who was lost of Shuji Terayama Ei Takatori**

"The scamper that Shuji Terayama -- was radical"(Chusekisyu, 2008 July) was in charge of script direction, and staged a drama as our Gessyoku Kageki company performance in Kinokuniya hall in 2007,2008, and 2009 August.

Father of Shuji Terayama appears for this drama. Because it was the work which I described a life of Shuji Terayama, it was natural that father of Terayama appeared, but wanted to try new development by letting father appear in this work in itself, Shuji Terayama image which this work was often talked about led by a child with mother.

This drama assumed my book of the original title that "Shuji Terayama -- radical scamper " (Heibonsha Publishers Ltd. new book), as follows.

Then, why would Shuji Terayama come to be brought up by Mr. and Mrs. Sakamoto Yuzo, Kie uncle of mother?

It is because when Shuji in 5-year-old in 1941, father, Hachiro Terayama is called and goes to the front, and did not just return as it is.

As for father, Hachiro, a war died of an illness by amoeba

dysentery in Celebes on September 2, 1945.

Shuji becomes a child without father.

Really many such children existed by war, but Shuji was one of them in those days.

It became the last parting to have handed father to go to the front at a station the photograph which Shuji copied in three people with mother with father.

At the age of 18 years old, Shuji became the Specialties in Submissions of the "Tanka study" entry by Tanka "Chekhov feast day", but the original title "returned father".

In addition, if we think of writing a song of "do not know the war" with the feeling of the daughter who lost father in war: .>

which was the fact that was decisive for Shuji as for this

Father, Hachiro Terayama of Shuji Terayama graduated from Tōou gijyuku Gakkou in English division, and became a police officer, and, according to the investigation of Osamu Matsuda, he was a police sergeant in Aomori-city in February 1940, and was in position in the economy preservation section (director of the special serviceman), and afterwards was the call in Hachinohe in August 1941. Tōou gijyuku Gakkou is the private school which founded a school in 1872.

There was a foreign teacher from the early days, and the teaching materials seemed to use an American thing, too.

Now According to the history of homepage of the Tōou gijyuku Gakkou, that is a private high school, the Tsugaru han, last feudal lord, Tsuguakira Tsugaru let "lesson building" Tsugaru feudal clan school of the forerunner of Tōou gijyuku Gakkou abolished by establishment of prefectures in place of feudal domains, rebuild as" Tōou gijyuku Gakkou " (1872).

Kuro Kikuchi in Deputy Hall at the time of the foundation,

becomes the Governor of Mayor of Hirosaki, member of the House of Representatives, Yamagata Governor, and establish Too Nipposha; The first President.

Honda Uraichi learns at "lesson building", and, receive the teaching of the propagator Brown Bara, and is converted into Christianity in 1872. He became a principal of a private school; later the second director Aoyama Gakuin, Japanese Methodist Church, the first Manager.

John Inge becomes the third English teacher 1874, and preach Christianity with Honda and establish Hirosaki church. He let five private school students study in his old school in Indiana Asbury University.

Tōou gijyuku more at first in a school of the Christianity system in the next year of the establishment. From the very start of operations, Tōou gijyuku is Christian school, In the following year of establishment, the Tohoku district's first American teacher takes office, as In Hirosaki city in Hirosaki middle school Tōou gijyuku, 1901, it becomes Prefectural Hirosaki middle school, 1910, Tōou gijyuku, and closes it down in 1913.

1922 it memorializes John Wesley propagation 100 years, and it is revived by the cooperation of the person concerned with the American Methodist Church.

The revival first generation principal of a private school is Junzo Sasamoto, was baptized in at Hirosaki church for childhood.

He graduated from Waseda University, the United States, Denver University graduate school. He successively served as director Aoyama Gakuin, member of the House of Representatives, the minister of state.

In the gradulators, there is Katsunan Kuga, a pioneer of the Meiji journalism, (an editor in chief of newspaper "Japan" insists on freedom of speech and nationalism) too.

Hachiro Terayama was born as seventh son of Kaoru Terayama

Saburo in Rokunohe village, Kamikita-gun (existing Misawa-shi) on August 23 in 1911 he graduated revived Tōou gijyuku

On an anniversary of Shuji Terayama's death on May 4, 2009, Kyoko Kujo delivered the sentence of fifth grade of Tōou gijyuku by Hachiro Terayama assigned; it was titled by "the life and religion".

I think what religion is necessary for the life is like what the night needs a light.

There will be no settlement of uncontrollable as a citizen of country without the religion feeling as well as a human being without the religion feeling.

It is no exaggeration to say that human value and worth of the citizen of no country were decided by having religion feeling or not.

Probably the religion of this sentence that begins in the above sentence will refer to Christianity. Not only Tōou gijyuku was Christianity system, but also, Aomori Prefecture has produced a global person like Yoichi Honda in this sentence, a principal of a private school of Tōou gijyuku, and it praises Yoichi Honda of Japan Methodist Church, the first-generation principal of a private school.

"When Shuji Terayama was young, he went to the Saint Maria kindergarten of the Christianity system" there are mother, Hatsuno testifies, but this may be also connected with Tōou gijyuku having been Christianity system.

Shuji Terayama in "Don't somebody think a hometown?" when father of the alcohol poisoning did not get drunk, he was even like in dementia", writes, but it seems to be true that he has been a regular drinker.

I heard that Hatsu Terayama when he lived, was saying "Terayama was not able to drink liquor."

Hatsu Terayama said "father was to have smelled of liquor when

he was young, and Syū-chan said when I did not drink liquor if it became large person".

I wrote the scene of three people in a drama "the scamper that Shuji Terayama -- was radical", and Father drinks liquor, and young Shuji and father do riddle play.

This got a hint from essay "Farewell Tsugaru" by Shuji Terayama.

Riddle me a riddle, what's this? (Nanjo, tadero) Even the same bird, what is the bird which doesn't fly?

Afterwards, in the book "Who doesn't remember a hometown?" father and the child do "whistle play".

Hearing a whistle, saying "upbound?" or "outbound?" two people play.

In "Who doesn't think a hometown?" Terayama wrote "about time when I enter in the elementary school, and I became a big fan of a pommel horse long-nosed goblin."

In a movie "*Death in the Country / Den'en ni Shisu* (a.k.a.: "Pastoral Hide and Seek") (1974)" the pommel horse long-nosed goblin appears like an illusion.

The pommel horse long-nosed goblin of this illusion will not need to say that it is a metaphor of father whom Shuji lost at the age of 5 years old.

Therefore, I let Sugisaku and long-nosed goblin appear for our drama.

Taking the field scene of father is put in a drama, too.

Though nothing knows the day of the war,

I wrote "I do not know the war" with new book by the Heibonsha Publishers Ltd.

I don't know war's day anything,

But I have no father

If I remember my father, Ah wasteland

A red sunset, the sun set

Sad Father died in the war

I am your daughter

I became 20 years old without experience of war



I got married and became a mother.

First, Fork Crusaders sings, this song and, later, the Carmen Maki (Tenjyo Sajiki) sings, too.

If it is said a work most showing a state of mind for father of Shuji Terayama, I recommend this song.

Therefore, this song was sung by the singer like the Carmen Maki for this drama.

This song of Shuji Terayama is an antiwar song.

And for Shuji Terayama " Chekhov festival (" original title "return father" of Shuji Terayama "Tanka study" chief editor Hideo Nakai adapted.

"Korean also liked a potato, writing "return my father" in the composition (3 second entries) in the works

Father who died of an illness was decisive.

"Return father" of Shuji Terayama was the work which borrowed from a Haiku of Kyōbu Hisayosi, the classmate of the high school.

but it ("return father") was one of the feelings of many children in those days, after Shuji death, I heard that Hatsu Terayama directly saying

"I hated the government and disliked the country, too and return father" (husband, Hachiro), this was common to Hatsu Terayama for the mother and the child again.

different from nowadays, and it was just the strongly still discriminatory time for a child without father.

Shuji Terayama writes it with "blue moth building" about "a detective boy corps."

In those days, I was the child without parents, if children's parents were not in good health, they could not enroll in "a detective boy corps", I received shock incorporated in the hooligan detached force.

It was cover discrimination in the social life that I experienced for the first time.

Even Ranpo Edogawa looked like it.

Of course, I put this episode in a drama.

And because I make a boy Shuji tell.

“Therefore, I want to make the detective boy corps who is not Ranpo”,

I let you talk about.

By the way, "Who doesn't think a hometown? ",

And was earnest only for work in (detective special serviceman) of father, and Shuji Terayama seemed to hang the saliva which calm, had muddy in the face of the university professor who arrested as a political offender. I write, but, in the handwriting chronological history, write that I had a visit from the communist who was helped by father, Hachiro once. According to Katsuhito Yamada compiling a biography of Niitaka Keiko, this seems to be a fact recently because newly high Keiko attended the spot.

When father of the battle front was killed in the drama in this episode, I let you tell that the young man (communist) of the co-worker had father of Terayama protect it. Okay, this drama is described in the scene of the death of father.

It is fiction afterward. Shuji, the young man who was informed of that oneself dies at 47 years old by Mephistopheles by this drama "wants you to check round death from an illness of father if I may die of 47 years old, and it is possible for Mephistopheles, then, even mother ..." I made she prayed so.

The last is the same as Heibonsha Publishers Ltd. new book "I was not able to become father, and look at the old dog swimming in the far-off for a while." said, middle-age, Shuji and recite the essay of "the lunar eclipse organization theory".

I was not able to become father after all. Such feelings caught me when I looked at one old dog which swam in the far-off. (omission) "is to have met even me several times in a chance becoming father."

But I did not wish I became father and multiplied oneself and refused that I spread.

I was one cup of result by becoming father of my own.

Middle-age, Shuji constructs the soul across Mephisto and does "hide-and-seek" with boy, Shuji in this way.

There is father and closes spring in a book

In this Haiku that Shuji announced in "a river" in February

1981, he would spend life within half of year with lost father.

In Tōou gijyuku, Yoichi Honda assumes an education policy a Christian "godliness lover", and still publishes this.

Shuji Terayama sends a letter being aware of death to Michi Tanaka in later years,

He quotes one of "New Testament"; "if one seed of wheat doesn't drop on the ground, it is only no one seed, but if I die and bear many fruits.

These words are still readable on the homepage of the high school of Tōou gijyuku.

When I look back to have been writing the thing up to this point, I am relieved to see that it is not wrong so much to have let Mephisto come up for a drama.

This is because I can understand a Christian effect on father, Hachiro through Tōou gijyuku.

At last scene, Mephisto goes to save Shuji's father's war death from an illness of Hachiro, after having got a soul by a promise with Shuji.

— This drama is not over. Until Mephisto frees father of Shuji from war death from an illness.

In addition, in the investigation by Mr. Koshiro Terayama, it is revealed that the Terayama family was family with samurai antecedents of the Satsuma feudal clan.

If the grandfather was from Satsuma, I wonder if the grandfather was side of Satsuma and the Chōshu built Meiji Restoration, that is, Great Japanese Empire.

In the recent investigation,

As Yoshisaburo; father of Hachiro; father of Shuji Terayama with former Aizu feudal clan senior retainer Tanomo Saigo (Saigo Tanomo Hoshina Chikayoshi) took part in to Hakodate war, as anti-Satsuma and Chōshu, the grandfather cannot but also say it

was the anti-Great Japanese Empire side as well as Shuji

Notes: Senjin, Tyōsenjin; There is a meaning of contempt now;  
there is not the thing that is used.

## 2-10

### Shuji Terayama and Osamu Dazai

Osamu Dazai died in June 1948 and Terayama was born in 1935, so when considering the subject of the title, it is seen from the viewpoint of Terayama exclusively, or from various works of Terayama It will be that the influence of the Dazai that can be seen

While listing some of the things Terayama touches Dazai, I think about it. Terayama was quite interested in Dazai who was from the same prefecture, but I realize that the handwriting when Terayama talks about Dazai has become relatively somewhat suppressed. In "The Late Year" (This title was also taken from the same name as the Dazai) printed in "Nobody Minds Hometown" (Showa 43), while quoting the description of "Mr. Osamu Dazai love suicide" in the newspaper article he is "interested" in the fact that Mr. Yamazaki Takei is the "war widow" as a partner. "My mother was also a war widow," he says.

Also, "at that time", Terayama has shown that he has just started to read Osamu Dazai's novel, but at the same time it is evaluated as "relatively easy to read". Although Terayama shows the refutation to the one in Dazai's novel "Late Year" in the second half of the essay "later years", readers who read this place, rather than noticing the affinity between the two in paradoxical logic Is not it?

In addition, in the "Recommendation of a home run away" " in "Chapter 1 a home run away theory in "Recommendation of a home run away" (first title Showa 38, titled from "Theory of youth of contemporary times"), draw a passage in a work of Dazai,

"However, apart from the ups and downs of these games (refers to" Kagura "- Nakagawa Note), apart from the rise and fall of the game, the era of clan discretion has started in real society, if anything, it is quoted in a critical framework.

In addition, I do it while pulling the one paragraph of the administration office of Kyushu district work in "the disappearance from home theory" in "the advice of the Chapter 1 disappearance from home" of "advice (I change a title from first edition 1963, "a modern youth theory") of the disappearance from home", and pointing out "a rule" of "the family alignment" ideated there when, "however, the times of the whole families disintegration began separately from the ups and downs of such a game (- Nakagawa note for "the enlarged rooms on the second floor") in the real world" and, if anything, quote it in a critical frame.

In general, it is interesting that the attitude of Terayama trying to place a certain distance with Dazai who is the same as the prefecture but also has a different generation is glaring. It is necessary work in the future to further measure the influence from Dazai while paying attention to fine phrases and place names in Terayama's work.

## 2-11

### **"19-year-old (the) blues"; Shuji Terayama and boxing movie Sei Shiraishi**

Shuji Terayama who I met for the first time was were cool, and dashing.

His hair style is trendy in those days, with short Yujiro form, was tall and with a tie slightly dripped on the long and took off the jacket of the suit when he became enthusiastic about the story, but the white shirt shined.

It is about time when the ways of the world abuzz by campaign against the Japan - U.S. Security Treaty and, in 1960, Shuji

Terayama was 24 years old.

I had attended the lecture of the scenario research institute certain period of college student days, and Terayama appeared as a lecturer there by chance.

Of course, I knew him with the magazines such as "a cinematic review" or "a scenario", but just before that, I only received a strong impact for this his "19-year-old Bruce" placed in "scenario". Anyway, writing styles were totally different.

Stage directions such as the explanation of the conventional story was different and was like the American modern poetry. In addition, the emotion of the conversation was dispelled completely and bounded rhythmically.

An epigram of Langston Hughes referred to the first page showed the novelty above all.

The stage directions were a hard-boiled movie at the time, "traps" of Robert Wise or were like the scathing shot to remind of "a champion" of Mark Robeson.

Besides, in the behind the scenes, we can hear jazz like wind.

We felt the thing which makes us think a new genre of the literature rather than a scenario.

That's why I strongly felt that a movie in the times of the new writing style begin by Terayama.

After a lecture, Terayama invited me to screen party of movie "cat studies Catllogy" of the voluntary production that he planned soon.

If I am not mistaken, it was some hall of the Ginza, but the picture was not the thing which was sharp so that I expected it. I felt the impression that the picture doesn't catch up with a scenario yet.

Only there is the same scene used also with "the 19-year-old blues" was expressed, instead of chicken, he lets them throw a cat from the roof of the building and die in a crash, there he chases the cats with a camera obstinately.

That remains in the impression.

In those days, Nagisa Oshima and Kijyu Yoshida were going to

begin activity, and Shintaro Ishihara made own work several scenarios by Yujiro movie, too.

Terayama of the moviegoer must have been impatient to want to make a movie.

Such thought surged for this boxing movie.

"The 19-year-old blues" is based on "*Never Come Morning*" of writer Nelson Algren of Chicago that Terayama loved and respected. This novel is translated and published in 1958, and including that claim that the poetry writes with studio Mac (stomach) and power distrust, the sympathy to the people out of the sun by the shadow of the vainglory, the influence that Terayama received from Algren is immeasurable.

If you should compare it with the boxing novel "zero zone" full of the brilliance that he published serially in a sports newspaper these two years ago, you understand this.

He accomplished the deepening of some steps including darkness and sharpness of insight of the human being, an insight to grasp human being as situation itself.

A sad and warped affection that the young man of the chief character was forced the group of friends, with making a false show of power, and permitted raping a lover, although an original story, shoot strong impact that can compare with image of the young man "the fruit which was out of order" and "the youth brutality story."

After all, the filmization was not realized, but the dream to a boxing movie of Terayama reaches the novel "Ah! wasteland" before long.

The lonely boxer for the clue of another person continued being exposed to the punch of the partner, and the body which fell down sublimate to the best after he became a soul at last, was that a story of the youth miserable and beautiful.

Later, an opportunity to direct a long-awaited boxing movie to Terayama came.

It is Toei movie "Boxer" Bunta Sugawara playing the leading

part.

When I asked the photography spot, he seemed to be glad to wave the hand.

And it was supposed like the atmosphere that Terayama enjoyed the photography, I wonder if he would be thinking of the long time although he whispered the complaints to the actor whom he could not say to the person in question sitting at chair nearby.

In the way back, I thought of the publication of the scenario which became the illusion now 20 years before.

I hand Terayama it after I receive the copy from a magazine in Diet library and well remember speech of the time when I told him that I want to do it in a book.

He feels nostalgic for the book while reeling the spots of the page.

And "You want to publish "the 19-year-old (the) blues " and grumbled over in this way in impressively.

He wrote it down in the afterword saying, "I virtually feel shame with juvenilia when I read it, but just decided to announce it as those days without putting a hand daringly", but, on the return copy which he seemed to carry for busy foreign countries performance.

He gave a great deal of correction by a small pencil letter.

On one day when a book was published.

Terayama came over with the autographed original books of Algren from him this time, which Algren addressed to Terayama, too.

He asked me to want to make a sketchbook only with a choice of boxing things from these books.

Its book is going to the work as translation due to the hand of his own, too.

However, unfortunately this was not realized.

After my rough translation complete, I just waited for his writing time, but, in 1983, the important person in question has become the dead.

If it was completed, it would become very splendid

Anyway, as is expected, should I say Shuji Terayama?



A series of essays of "hearing jazz" that became his last thing he wrote were spelled with the writing style of that hard-boiled touch that they had numb.

The sorrow of the disappearing life and loneliness, dim homesickness and nostalgia.

Terayama chose this writing style as the thing which deserved to be you most to project own figure which took a turn for death.

obviously, at the last scene of the scenario, the dry sound of the empty can which a girl kicked, rolled to the paved road, which remains in my ear, and assumes style of "19 years old Bruce" a model.

### Chapter3-1

*Note: The following essay is an excerpt from the forthcoming*

*book by Miryam Sas, Experimental Arts in Postwar Japan:*

*Moments of Encounter, Engagement, and Imaginative Return, to be published by Harvard University Asia Center in Spring 2010.*

*Theories of Encounter: Breaking the Everyday*

One of the more concise statements of Terayama's vision of encounter appears in his essay, "On the Actor," written some years after the height of the post-shingeki movement:

Dramaturgy is “making a connection.” With the encounter (*deai*) that takes place through the play, one rejects the hierarchical thinking that separates “audience” and “actor,” and instead builds a collaborative, mutual connection. The element of “chance” that exists within the consciousness of the group comes to be organized through this connection.<sup>1</sup>

According to Terayama, the connection that theater creates between audience and actors aims to dissolve the barriers between them and to overturn traditional hierarchies. Principles of collaborative participation and mutuality circumscribe the ideal of this collective “encounter.” If from this statement alone, the encounter sounds like a pleasurable, equitable, and fulfilling possibility, almost immediately Terayama makes explicit the violence and terror that are an inherent requirement of a true

---

<sup>1</sup> Terayama Shūji, “Haiyūron,” 65. For more extended translations of Terayama’s writings on theater, including some parts included here, see Sorgenfrei, “Excerpts from *The Labyrinth and the Dead Sea: My Theater*,” in *Unspeakable Acts*, 274; 285–6; and 263–311 *passim*. See also Terayama Shūji, *Meiro to shikai: waga engeki* (Tokyo: Hakushuisha, 1976) reprinted as part of the above collection of Terayama’s dramatic theories.

“encounter.” He draws on existentialist discourse to make the question of ‘audience’ and ‘actor’ into a problem of ‘self’ and ‘others’: in the sentence following the passage cited above, Terayama suddenly interjects the quote from Sartre’s *No Exit*: “Garçon, hell is other people.”

In Terayama’s view, encountering the other can be a destabilizing and painful process that threatens the fundamental boundaries of the self. Even with the best of intentions, the ideal of connection with others is difficult to achieve and to tolerate. People understandably cut themselves off from it, Terayama argues, preserving their stability and protecting themselves from the connection theater aims to provoke. The mechanisms of self-defense that ward off the encounter interest Terayama almost as much as the encounter itself, because they reveal the ways the “self” establishes and activates its separation from the other. The self is not so much built or constructed as torn out, in Terayama’s words, ripped by the skin of its teeth, from the surrounding world. The mechanisms of self-preservation (which are in fact the

mechanisms of self-definition) hinge on an “interest” in the other that serves primarily to buttress the contested boundaries of the self:

We frequently draw ourselves apart (*jibun jishin o hikihanasu*) by establishing (*mōkeru*) something as a “problem of the other.” By preserving that interval of distance, we secure the sphere of the individual.<sup>2</sup>

Repeating Sartre’s words, Terayama exhorts his actors:

If it is true that hell is other people, then a play is a visit to those other people (*tanin meguri*). Within a reality that mixes the real and the fabricated to structure an “encounter,” the play makes the intermingling (entanglement) of self and other into a spectacle; in other words, it is a tour of hell.<sup>3</sup>

While the “visit to other people” can take place in many situations, theater structures this encounter and makes the intermingling of self and other “into a spectacle.” Yet for whose

---

<sup>2</sup> Terayama *Shūji engeki ronshū*, 66.—

<sup>3</sup> Terayama *Shūji engeki ronshū*, 66–67. Terayama describes himself, at least, as speaking these words to his actors as a way of making them understand the proper stance of the actor.

benefit is this spectacle? There is no outside or “third eye” or transcendent gaze (a term that came up contentiously as a site of misunderstanding in Foucault’s interview with Terayama, an interview itself fraught with layered misunderstandings). The spectacle here according to Terayama would allow for a reflection, on the part of its own participants (those in the audience and those on stage, though these distinctions themselves are in question here) that would not otherwise be available: theater makes these relationships visible and explores them systematically with the deliberateness of a “tour.” For Terayama, the encounter is not simply a momentary temporal event: it is envisioned spatially, as a terrain and a process one can move through and explore. Within the “encounter” is a whole world.

Persistently in his writings on theater, Terayama marks off the term “encounter” (*deai*) in quotation marks. The marks separate this term from ordinary language, and place it outside the word’s everyday meaning of a meeting or get-together. He

raises the encounter to theater's highest ideal, separating it out from within the everyday. In so doing, he opens it up to a gathering of meanings and sometimes contradictory attributions which accrete through a concatenation of anecdotes and allusions.

At times Terayama's "encounter" follows a fetishistic logic of desire and investment, and plays its role in a vacillation between display and absence. Like a fetish, the encounter here comes into its own in the world of the visible. In theater, the encounter would make itself available to be *seen*—in some sense relating to visibility as well as to discovery, though again not here intended to imply a transcendent viewing position. Rather, it becomes an opportunity for that which would otherwise be imperceptible to enter the realm of the participants' perception and experience. At the same time, for Terayama the fetish connotes also the magical power of that which is "structured" or created by human hands.

David Goodman argues in *The Return of the Gods: Japanese Drama and Culture in the 1960s* that the artists of

postwar Japan were engaged in a “dialectical encounter with the premodern Japanese imagination,” by which he is referring to folk beliefs, for example, in the irrational and the supernatural. They rejected the ‘modern,’ “realistic theater” model, and “developed an alternative formulation, a new myth that they hoped would animate a new movement in politics and the arts.”<sup>4</sup> This interest in folk beliefs and revalorization of a pagan spiritual imagination was pervasive in post-shingeki and postwar experimental theater in part because it represented one possibility of an animating “encounter.” To touch the supernatural, to break the bounds of “this world” becomes a way to access a realm that transcends rational conceptualization and the modern grip of “thought.” The interest in Yanagida Kunio and Origuchi Shinobis’ later ethnological work—the “ethnography boom” discussed, for example, in Marilyn Ivy’s *Discourses of the Vanishing* and in its earlier historical

---

<sup>4</sup> Goodman, *The Return of the Gods: Japanese Drama and Culture in the 1960s*, 18.

precedents in Gerald Figal's work,<sup>5</sup> arises at this time because of desires to break with rationality and to resist the impact of (American) capital while at the same time not affirming a notion of "Japanese culture" that could still hold problematic implications. The 'gods' of premodern folk beliefs were both, on the one hand, an affirmative site of anti-Americanism and, on the other, a realm of exploration that carried a history within theories of Japanese exceptionalism (*nihonjin-ron*) and nationalist ideology. As Goodman puts it, the post-shingeki movement (in which Goodman would only peripherally include Terayama, and in which Goodman himself played a part in the 60s and 70s) "was quite literally a movement to liberate Japanese ghosts, not to affirm them, but to acknowledge and negate them... Unless the Japanese could come to terms with the

---

<sup>5</sup> Gerald Figal, *Civilization and Monsters: Spirits of Modernity in Meiji Japan* (Durham, North Carolina: Duke University Press, 1999). Figal writes that "late-century 'booms' in *Yanagita-gaku*, *nihonjin-ron* and native-place-ism, *yōkai*, and most recently, Minakata [Kumagusu] studies offer, perhaps, symptoms of a renewed crisis in Japanese national-cultural identity which summon mysteries and mystifications that triangulate with the *fushigi-ron* that formed around the century's beginning." (198)

書式変更: フォント : Times New Roman, 12 pt, 斜体

書式変更: フォント : Times New Roman, 12 pt, 斜体



subliminal impulses of their culture, then the souls of the dead would indeed stream back to repossess the living” (23).

Yet, as Goodman’s idea of the “dialectical encounter” with these ghosts implies, there is a simultaneous engagement with and negation of these terrifying realms. Perhaps Goodman calls Terayama “sinister” in part because of the attraction seeming to overwhelm the negation in his work, just as the relation between the “real” and the “fabricated” [*kakyō*] becomes deliberately blurred there. But all the playwrights of post-shingeki engage, directly or indirectly, with ghosts, with the dead, with dreams, fantasy, and the cultural or individual legacy of the past. “*Deai*” [encounter] marks that setting aside of a special event—an interruption or rupture in the everyday and the entrance into another world, another space. Yet that “other world” is always already there, ‘covered over’ by conventional thinking and the defenses of the provisional formations of the social. That encounter may be always already a missed encounter, with the attraction and repulsion of an unattainable ideal. For post-

shingeki playwrights, such assumed borderlines, like the quotations marks outlining the word “deai,” exist to be challenged and eventually, or momentarily, overcome.

### *Interrupted Gestures: Brecht, Benjamin, Terayama*

The encounter as an act of “mutual penetration” (to borrow Lee U-fan’s sexualized terms) plays a central role in postwar artists’ philosophical cosmologies. In his theoretical reconsideration of Camus’ *La Peste*, Terayama Shūji dramatizes the danger of the encounter through his citation of the dead rat in the novel’s opening scene.<sup>6</sup> The protagonist of Camus’ novel first discovers the dead animal on the landing of his apartment building and unthinkingly kicks it out of the way, only then turning back to notice the strangeness of encountering a rat in such a place. This sequence of events—the sudden appearance of

---

<sup>6</sup> Terayama Shūji, *Terayama Shūji engeki ronshū* (Tokyo: Kokubun-sha, 1983): 64-5. Hereafter citations from “Haiyūron” [On the Actor] and “Kankyakuron” [On the Audience] given as page numbers above.

the rat; the physical contact of the kick that precedes reflection, and only afterward the realization of its strangeness—represents a primary model for Terayama's theatrical practice. The double-take ("What? Wait—what was that? A rat?") defines the reversed temporality of the encounter. By the time one has "arrived" at it or realized what has happened, the encounter has already taken place. Like Watsuji's "self," constituted and reflected back, post hoc, after its "meeting" with the world, the encounter is a moment of realization that comes always after the fact—when it is too late to escape its results. By the time one realizes it, the transformation has already begun.

Citing the concierge's thoughts from *La Peste* (he misquotes as them as Rieux's, thereby perhaps accidentally blurring the boundaries of characters' thoughts), Terayama describes the rat as something brought in "from the outside," as a joke or mischief (*itazura*). Always eliciting the powers of the joke, mischief, and scandal to disrupt, and thus make apparent, unspoken norms of

the everyday, Terayama reads the rat scene as a metaphor for the encounter brought about by theater:

This thing “brought in from the outside” is the first touch of the play. This “one dead rat” becomes the beginning of a contagion that moves toward another reality, a [fabricated] world condition (in the novel, it shows the ‘death’ that exists within everyday life). At times, the single dead rat signifies language, and at other times it is a figure for action, gesture, or acting. The role of the actor who plots a fictional world can be compared to the thing that brings, *from the outside*, a single dead rat to the “town that seemed peaceful at first glance.” The technique of the actor is concerned precisely with [or, is afflicted by] touch’s power of adhesion, the power to generate a connection.

Figuring the act of theater as a first touch, a first opening to a different world, Terayama aligns the movement of theater with the contagion of the rat. A theatrical encounter should afford not merely the kind of recognition one experiences when one finds out about things in the newspaper, or hears of them on television,

through that separation from the “problems of the other”—the kind of process that consolidates the separateness of the self that he describes earlier in the text. Instead, theater should bring on something deeply unexpected, disturbing, something as powerful as a “touch.” Theater should invade the boundaries of the subject. The actor’s technique is concerned, or is itself infected by, this “touch’s power of adhesion.” Does it stick? The encounter for Terayama must entail a corporeal intervention, like a disease, or like the “adhesion” of physical touch. The affliction affects not just the audience, but the actors as well. The contact moves both audience and actors toward another reality, one that might at first seem false or a mere fabrication, but that in the end could transform the distinction between what is false and true, between fabrication and the ordinary, banal, or natural. Thus, Terayama strikingly evokes a tension between ‘touch’ and ‘contagion,’ between affective connection and defamiliarization, so that what at first seems empathetic, a connection, immediately links to what is radically unhinging.

What would play the role of the “dead rat,” to mediate or become the conduit of its “contagious” touch in theater?

Terayama proposes that the touch could arrive through language or gesture, through action or acting. The actor becomes the agent who brings in (*mochikomu*) the rat’s touch—the actor is the carrier. This actor’s art for Terayama is emphatically not an art of mimesis, representation, or replication: a host of terms for replication and reproduction (*saigen*, reproduction; *fukusei saiseisan*, replicate and reproduce; *mohō*, imitate or copy) describe those less “adhesive” acting techniques which Terayama rejects as a “mere display or exhibition on the stage” (65).<sup>7</sup>

Among those “mimetic reproductions,” Terayama includes the traditional plays he had compared to watching the activities of caged animals in the zoo. Alluding to the audience’s self-defensive reactions, Terayama cites art critic Tōno Yoshiaki’s

---

<sup>7</sup> This reaction does not take into account the subtler uses of mimetic language and understandings of mimesis that come up in other parts of his work. See Elin Diamond, *Unmaking Mimesis: Essays on Feminism and Theater* (New York and London: Routledge, 1997), for a contextualization of the anti-mimetic bias and the challenges to it in contemporary and feminist theater practices.

metaphor of the cage in *Gendai kanshūron* [On the contemporary audience]. Tōno had written, “It is because of the audience’s cunning self-defensive instinct that a new art, which aims to provoke an internal collapse within the audience, has gained more and more recognition under the rubric of fashion. It has thus had its fangs removed, and has been thrown into the cage of history” (35) For Tōno, the cage represents recognition: art, even radical art, can lose its “fangs,” by its fashionable acceptance into the institutions of art.

“The ‘encounter’ (*deai*) will not be complete until either the play that was ‘thrown into the cage of history’ is taken out of that cage, or the audience members have been dragged inside,” Terayama writes (35). Like the Mono-ha artists—and in many ways parallel to those historical avant-garde artists who aimed in other ways for the ‘sublation of art into life’—Terayama focuses on theater’s intervention into “everyday reality,” into the world including and extending beyond the work, like Lee’s “resonant space.” Rather than “representation,” reproduction, or

mimesis, he adamantly advocates what he might call the “direct encounter”: the contagion, the touch.

Rejecting mimesis, Terayama relies on a rhetoric of contagious, sympathetic magic. This magic, this touch, this ‘dead rat’ is itself the *deai*. It goes outside of the everyday, the ordinary, the safe: it brings in something “from the outside.” Terayama takes his central conception of magic from Sir James Fraser’s *The Golden Bough* (Chapter 4), with its distinction between imitative magic and contiguous magic. Imitative magic, operating by the “law of similarity,” involves making a copy of something, and then doing an act to the copy which is intended to affect the original. In the alternative category of sympathetic magic, through the “Law of Contagion/Contact,” “things which have once been in contact with each other continue to act on each other at a distance after the physical contact has been severed” (64). Even after physical contact has ended, there is still (if intermittently) the possibility of an effective connection.

Terayama imagines the work of the actor as analogous to that of



the shaman or medium, who mediates this particular contact that works beyond reason and understanding.

One would imagine that this anti-rational theatrical mode would be far distant from Brecht's notion of estrangement/*Verfremdung*. A German critic from *Der Spiegel* interviewed Terayama, asking about his understanding of Brechtian theater in relation to his own. Terayama drew his understanding of Brecht's theater in that interview, and in his theoretical writings more generally, primarily from Benjamin's highly idiosyncratic version of it in his 1939 essay on Brecht, "What is Epic Theater?"<sup>8</sup> Terayama's odd temporality of event and perception, memory and reality; and his paradoxical idea of the encounter, are revealed clearly in his discussions of his own dramaturgy as he opposes it to that of Brecht. Terayama traces a contradictory understanding of Brecht's use of the interruption, *gestus*, reproducibility, and citation. Tracing those concepts

---

<sup>8</sup> A Japanese translation of the epic theater essay was published in Ishiguro Hideo, ed., Brecht [*Burehito*]/ Walter Benjamin [*Warutaa Benyamin*] *chôosakushû*, Vol. 9 (Tokyo: Shôbunsha, 1971).

further will help us to explore how postwar theatrical ideas both derive from and reject such Brechtian paradigms.<sup>9</sup>

In “What is Epic Theater?” (first version), Benjamin describes the gesture (*Gestus*) as analogous to a still shot in the movement of a film: “This strict, *frame-like*, enclosed nature of each moment of an attitude which, after all, is as a whole in a state of living flux, is one of the basic dialectical characteristics of the gesture. This leads to an important conclusion: the more frequently we interrupt someone engaged in an action, the more gestures we obtain. Hence, the interrupting of action is one of the principal concerns of epic theater.”<sup>10</sup> Benjamin continues later in

---

<sup>9</sup> On the history of Brecht’s reception in Japan, see Uchino Tadashi, “Political Displacements: Toward Historicizing Brecht in Japan: 1932–1998” in Carol Martin, Henry Bial, ed. *Brecht Sourcebook* (New York and London: Routledge, 1999): 185–205; recently included as a chapter in Uchino Tadashi, *Crucible Bodies: Postwar Japanese Performance from Brecht to the Millennium* (Seagull Books, 2009). I also recently learned of the following: Nakajima Hiroaki, “Brecht [Burehito] to Terayama Shūji,” *Doitsu engeki: Bungaku no mangekyō* (*German Theatre: Kaleidoscope of Literature*) Tokyo: Dogakusha, 1997): 191–208.

<sup>10</sup> [I use Anna Bostock’s translation of the first version of the essay from Walter Benjamin, \*Understanding Brecht\* \(London: NLB, 1973\), 3, emphasis mine; hereafter cited in text. \*Versuche über Brecht\* \(Suhrkamp Verlag, 1966\).](#)

Some interested in traditional Japanese theater might think of *kata*

the essay with a different but parallel metaphor: “To make gestures quotable’ is the actor’s most important achievement; he must be able to space his gestures as the compositor produces spaced type” (11).

A central underlying model for theater in Benjamin’s essay is written language—he maps the space of the page here onto the time of the play.<sup>11</sup> Another secondary but also important model is film, which he at times conflates with and other times contrasts with photography. Like the photograph, or the frozen

---

in reference to this description of interruption and raised, presentational gesture. Terayama does not mention this here, though many practitioners in his time did draw on kabuki and other earlier forms (notably Kara Jūrō, Suzuki Tadashi) to challenge *shingeki* convention and draw out spectacularity/spectacularization. This raises complex cultural issues in relation to the expectations of different national and international audiences—for example, see Ridgely’s dissertation for a discussion of the ways Terayama’s troupe responded to the need for international legibility. See also Reiko Tomii’s article for a discussion of “gendai” period arts more broadly in the drive for international acceptance. At different points, the need for “product differentiation,” as one might call it, in the European arts market would cause Japanese troupes to emphasize what would be recognized as “native” or “traditional” Japanese cultural elements; at other times, they were working within and reframing paradigms of European theatrical innovation of their time (as here). ~~I use Anna Bostock’s translation of the first version of the essay from Walter Benjamin, *Understanding Brecht* (London: NLB, 1973), 1; hereafter cited in text. *Versuche über Brecht* (Suhrkamp Verlag, 1966), 3, emphasis mine.~~

<sup>11</sup> Later in the essay he explicitly compares theater theater with film and radio—both of which he sees as interrupted and interruptable media.

moment of the film frame, the *gestus* or Brechtian gesture takes something that is a part of a movement and, dialectically, makes it hold still, “frame-like,” and makes it susceptible to iteration, citation, or replication. This will lead Benjamin later in the essay to his famous image of “dialectics at a standstill,” which he describes as the “damming of the stream of real life, the moment when its flow comes to a standstill, makes itself felt as reflux: this reflux is astonishment” (13). Like the moment of the encounter’s double-take, the reflux shows the flow of life not only standing still but also flowing backward—it breaks the linearity of time and allows for turning back, loops, and pauses. The movement of Benjamin’s language emphasizes the possibility of making new constellations in time as well as in space. At the end of the essay, this dialectical movement between time and space becomes explicit in a vivid metaphor: “Epic theater makes life spurt up high from the bed of time and, for an instant, hover iridescent in empty space. Then it puts it back to bed” (13). This moment, this instant of hovering outside of time—in empty

space—suspends the flow of “life” and thus reveals it, in a way that pure flux would not. Epic theater’s interruptions in the action, its creation of frame-like, quotable gestures, allows it to “represent conditions” in a dialectical way that generates “astonishment.”

The idiosyncratic textuality of Benjamin’s version of Brecht both fascinates Terayama and “alienates/estranges” him from Brecht’s epic theater. Terayama writes:

In Brecht’s epic theater, experience is not transmitted as experience. Experience is first translated into knowledge. Then it is processed for reproducibility to the point that the audience can quote its gestures. Speed falls, movement becomes full of gaps. This is because it requires that [here he quotes Benjamin] “the actor open space between gestures, just as the typesetter can open space between the letters of spaced type.” It presupposes that the audience, receiving such acting as knowledge, will reproduce it.

(*fukugen*) as an experience that can be quoted once again within [into] everyday reality. (40)

This stillness and space causes Terayama deep suspicion. (Terayama uses the specific word for space between the letters/characters in typeset text, 字間 [*jima*].) The idea that “speed falls” and “movement is full of gaps,” along with the premise of iterability or citationality here would take the emphasis off some primary values of Terayama’s theatrical system: connection, corporeality, and, indeed, speed/instantaneity.<sup>12</sup> Terayama argues, perhaps wrongly, that epic theater places too much reliance on the intellect, presupposing an “understanding” of content and a “translation” into “knowledge” or realization. He does not see the affective power of “astonishment” also operating in Benjamin’s reading of Brecht. By contrast, he figures the theatrical encounter as almost an abduction (“dragging the audience into the cage”) or a more

---

<sup>12</sup> A further inquiry would compare their two varying versions of “experience”—for Benjamin, the distinction between *Erlebnis* and *Erfahrung*, and for Terayama, the centrality of the bodily experience (*taiken*) of the encounter.

playful and yet violent relation to the other (“a tour of hell”).

Terayama believes that epic theater takes the emphasis off the experience of “connection” (i.e., encounter) so fundamental to his dramaturgy. By contrast, “the interruption is the opportunity for *Verfremdung*” (40).

Terayama expounds at length on his objections to Brecht’s idea of the didactic, with particular emphasis on the question of memory. “Brecht’s theater must be reconstructed in memory or it won’t be complete,” he writes, continuing to reject any centrality of mimesis, reproduction or copying (40-41). In the ‘quotable gesture,’ as he understands it, the audience would receive a “model” from the actor and then mime it back as a citation into everyday life. “The audience is nothing but a student being educated, so the reality of the play is limitlessly separated from the audience” (41). For Terayama, this separation from the audience, through *Verfremdung* and the interruption, seems diametrically opposed to his ideal of direct encounter.

If indeed the “quotability” of the gesture is a key element in Benjamin’s elaboration of Brecht, as Terayama rightly argues, Terayama nonetheless at this moment underestimates the complexity of the act of citation and the metaphysics of interruption, decontextualization, and mimesis in Benjamin’s work as well as, I would argue, in his own. Even while iterability involves displacement, it is also a reinsertion into a new context—the new illumination or flash that can bring the cited element into “survival,” that can create new connections and new possibilities for it. For Benjamin, for example, remembrance has nothing to do with empty mimicry or even mechanical reiteration. Instead, it has a redemptive power oddly similar to what Terayama attributes to his own idea of the “encounter.” The flashing up of the past in the present, the possibility of reinscribing or turning the course of the past after it is over, has a temporal structure finally resonant with Terayama’s theatrical encounter or double-take.



Benjamin describes Brecht as having rejected Aristotelian catharsis and empathic identification. Brecht proposes a specific term for the nature of the audience's relation to the play: "relaxed interest." Indeed, there is a didactic function: theater is on a "public platform/dais." Terayama objects: "We had succeeded in throwing out of the theater the 'dais' that reeked of the educational" (39). Terayama quotes the following passage from Benjamin's essay:

The point at issue [...] concerns the filling in of the orchestra pit. The abyss which separates the actors from the audience like the dead from the living, the abyss whose silence heightens the sublime in a drama, whose resonance heightens the intoxication of opera, this abyss which, of all the elements of the stage, most indelibly bears the traces of its sacral origins, has lost its function. The stage is still elevated, but it no longer rises from an immeasurable depth; it has become a public platform. Upon this platform the theater now has to install itself.  
(Terayama 38–39;

Benjamin 1)<sup>13</sup>

Terayama, on the other hand, enamored with the “sacral function” of theater, attempts (with Artaud) to reconnect to its shamanic and ritual origins. He rejects beginning with a stark delineation of the “abyss” that “separates the dead from the living.” If anything, he aims rather for an “encounter” precisely between the living and dead. While Benjamin points out the gradual reduction in the abyss-like separation between stage and audience seats, Terayama objects that by his era, there was no longer anything like such an “abyss.” Instead, he traces his theatrical lineage through the low and bawdy stage of his youth in Northern Japan: *misemono* [side shows], traveling troupes, circus, and strip shows, where the actors worked already “at the

---

<sup>13</sup> Cited, along with all Terayama’s citations here, from the first version of Benjamin’s essay. An alternate version, from the second revision of the essay (and [in](#) an alternate translation) reads: “Epic theater allows for a circumstance that has been too little noticed. It may be called the filling in of the orchestra pit. The abyss which separates the players from the audience as it does the dead from the living; the abyss whose silence in a play heightens the sublimity, whose resonance in an opera heightens the intoxication—this abyss, of all elements of the ~~theater~~ theater the one that bears the most indelible traces of its ritual origin, has steadily decreased in significance. The stage is still raised, but it no longer rises from an unfathomable depth; it has become a dais.”- (~~Benjamin, *Illuminations*, 154~~). Benjamin, *Illuminations* (New York: Schocken Books, 1968): 154.

same level” as the audience. In the “apprenticeship” in *misemono*, he claims, that distinction or “abyss” had already been destroyed from the start (39).

Terayama, when contrasting his work with Brecht’s (that is, Benjamin’s version of Brecht), focuses on the corporeality of the realizations sparked by theater. Rather than using the mind (or knowledge) to make the body move, theater should involve a movement that begins in the body and only then, afterward, influences thinking (“using the body to move the head,” 40). By framing his work in contrast to Brecht’s, Terayama comes to emphasize the *ungraspable speed*, the continual disappearance or vanishing that characterizes the theatrical encounter, the asymptotically ungraspable moment of the ‘here-now,’ which is always already over. The play is the staging of an irreducible encounter that Terayama nonetheless describes with a very Benjaminian image: the idea of never quite catching up with reality. This quick and slippery (*subayai*) quality is central to theater and to the encounter.

The double-take, the moment of turning, or the sudden (too late) realization that the strange has entered—these movements evoke the structure of traumatic repetition, trauma’s inherent belatedness such that it is fully experienced only after (and by definition precisely not at) the moment it occurs.<sup>14</sup> On the one hand, as we have seen, Terayama focuses on the *present* and emphasizes a metaphysics of presence: the encounter is ephemeral, momentary, quick. He quotes (this time favorably) Brecht’s *A Man’s a Man* where one-character sings: “Do not remember things for longer than they last” (40). As part of this present-centered universe of the encounter, he objects to repetition: “In the encounter, repetition does not work. In theater, [the encounter] is as fast as the way reality overtakes memory” (43). In his rejection of reiteration, it is always memory that is at stake. Memory threatens the “self-presence” of the encounter. If reality is constantly moving forward, so that

---

<sup>14</sup> [Cathy Caruth explains this reading of Freud most succinctly in \*Unclaimed Experience\*.](#)

memory can never catch it, it is also true that “reality overtakes memory”—almost as if it were “reality” that were coming up from behind a memory that pre-existed it. Thus, he implies an imperfect linearity, where the relationship of memory and reality in time becomes ambiguous, in an asymptotic and speedy “catching up.” The encounter is both immediate and mediated; paradoxically structured, it happens both by arrangement and by chance.

The quickness of the encounter Terayama describes is almost fluid, slippery (*subayai*, in his terms), like Benjamin’s image of the “stream of life” with its instantaneous, nearly imperceptible moment of hovering. Contradictions between presence and repetition (reflux, double-take) approximate Benjamin’s version of Brecht more than Terayama would acknowledge. Both contain contradictions between iterability and momentariness, between belatedness and immediacy, that lend each theoretical structure internal tension and draw the two theories closer together. While in “What is Epic Theater?”

Benjamin seems to praise Brecht for “filling in the pit,” in his description of the theatrical abyss—which causes a silence that heightens sublimity, resonance that heightens intoxication, so that the stage used to ‘rise from an immeasurable depth,’—we see how Benjamin also views intoxication and the dreamlike state as profoundly evocative and potentially redemptive. When Terayama cites this passage, encouraging the intoxication that would draw the audience into the play, he is approaching the premises of Benjamin’s images. When he describes the encounter as analogous to a traumatic rupture, he is perhaps unwittingly echoing the theories of rupture and belatedness in creativity that Benjamin elaborates most clearly with the figure of Baudelaire. Both, coming from such different places, ultimately point to the difficulties of immediacy and distance, and the mingling, complex movements of space and time.

*Crime without a Scene*

Terayama writes of the intoxication of the quick, sudden entrance of the encounter before one can rationally grasp what has occurred, and he emphasizes that the encounter moves beyond the boundaries that would separate the audience from the performance. In his model of theater, there is a lasting, strong, shocking effect that extends beyond the limits of the play's space and time. What are the implications of this utopian (or at times dystopian) understanding of an intervention in the social world?

Terayama acknowledges that the structures of discursive thought make it difficult to open the limits of intelligibility to changes in the social. Even a forceful or powerful disruption can be quickly co-opted within the categories of the known. One striking illustration of this dilemma, in his late writings, comes not from the world of theater but from the world of crime. In the essay "Audience for Crime," Terayama describes two contrasting experiences of criminal events. As his first example, he takes up the Osaka Mitsubishi bank hold-up of 1979 by Umekawa Akemi

[Akiyoshi], famous in part for the number of households that watched it on television:

Continuously watching the shuttered bank and the police surrounding it on my television screen, before I knew it I had come to believe that I was an existence on the outside/exterior to the opposition between Umekawa and the “father=law” [law of the father]. I felt as if I were [or, one might say I was] in a safe position, “enjoying” the drama of the hostage imprisonment of the hunting gun murder/robbery as if I were watching “Columbo.” And that process, which made the criminal Umekawa’s actions into “gestures,” and me into a tourist, eventually removed any contagion [from the incident].”<sup>15</sup>

Contagion is the key term in this theory of encounter, a modality for the encounter to operate and be visible only post-hoc. Writing of “gestures” in quotes, Terayama takes another jab

---

<sup>15</sup> “The Audience for Crime,” *Terayama Shōji engeki ronshū*, 315, ~~emphasis mine~~. Page numbers from this essay hereafter cited in the text.



at Brecht. He draws on the Freudian paradigm from *Totem and Taboo*, in which the “drama” of Umekawa’s crime can be seen as part of a primal drama of the rebellion against the law of the father. Terayama points out how the process of consuming/watching the crime on television removes him from his own sense of implication in this crime. While in fact we are all fundamentally involved in the relationship with the law that Umekawa’s crime challenges, the space of safety created by this mode of viewing would cover over such implications. For Terayama, the world of television, as a world of separation between spectator and actor, in which the spectator comes to feel that she is located at a safe distance from the drama, makes the Umekawa televised crime insidious, as the site of a failed encounter, or a failure to encounter.<sup>16</sup>

The fact of the drama’s having a specific and psychologized “hero” (Umekawa), Terayama argues, makes the structure of this

---

<sup>16</sup> Other theories of television might argue that we are all also implicated in a certain way in “Columbo” as well: that it is precisely the charged ideological issues implied by fiction that give them a powerful draw, even if the conflicts are magically resolved in the end.

drama center around the personal desires of Umekawa, his “catharsis.” Terayama compares this episode to the famous 1972 Asama sansō incident, in which five members of the United Red Army held a hostage in a mountain lodge near Karuizawa, in standoff with the police for ten days. Known partly because it its last day was the first “marathon live broadcast” in Japan, an unprecedented television coverage with a rating that peaked at 89% on the final evening of the incident, this incident is also credited as one of the factors that contribute to the declining popularity of leftist movements in this period. (Terayama’s own relations with these leftist movements was always ambivalent and somewhat distant.) In his analysis, these five Red Army members were positioned as “outsiders” to the law, and the key role of the spectator was to follow the drama on television. For the later crime as for the earlier one, Terayama claims that Umekawa’s “modern (*kindai-teki*) dramaturgy” aims toward “invading collective life through forbidden acts, toward putting himself outside of collective life.” Here he uses a cinematic

example, citing the “fetishism of the cut ear” in Pasolini’s *120 nights of Sodom* as an example of such forbidden acts; Umekawa himself is reported to have asked his victims repeatedly in this incident if they knew about Pasolini’s *Saló*. Transgression of social norms is not enough to create an encounter in Terayama’s sense, to shake the bounds of the social. On the contrary, he implies that social norms depend on this kind of transgressive hero or anti-hero, which they can then surround and exclude. Terayama writes rather cold-heartedly about these criminals, analyzing their effect in society, and refusing to be drawn in by the “human interest” stories presented on television. Although some of the things shown in Terayama’s dramas have at times been called “pornographic,” here Terayama uses this term to describe the mode of looking at the episodes of crime on television as they are shown, for example, in the Mitsubishi Bank sporting gun hold-up with Umekawa. Because Umekawa in the end was seen as “exceptional,” or “different” (here Terayama quotes Marcel Mauss on the magician chased out of the village) the

drama ended with “the separation between him and the spectators getting stronger, rather than with the audience being drawn in (*makikomu*)” (315-317).

By contrast, the process of drawing the audience in creates the possibility of the “encounter,” the “connection.” As his work pushes against the *kindai-teki* [the modern], against emotional identification and psychological interiority (so an empathic connection of suture/identification is also being rejected here), he defines his place as part of the post-shingeki world and rejects the “psychological realism” and interiority of *shingeki*. He then speculates on what would be a truly *gendai* (contemporary) crime: “In what crime could be a *gendai* theater, in which stage and audience are made inseparable?”<sup>17</sup> Criticizing Umekawa and Raskolnikov in one line, Terayama writes, “I cannot discover there the social relevance of Artaud’s plays that infect like a

---

<sup>17</sup> One might think of Adachi Masao et al’s *AKA: Serial Killer (Ryakushō renzoku shasatsuma*, 1969) from the earlier development of landscape theory and how that film too had attempted to evade precisely such psychologization of the criminal.

plague. [...] That is, [the Umekawa incident on television] is the kind of thing one ought to call a ‘safe form of danger.’” (320).

By contrast with this safe type of danger, Terayama draws on the example of the “Poison cola murder case,” which began in January 1977. In that event, stoppered cola bottles poisoned with hydrocyanic acid were “left alone,” simply “placed,” in various areas throughout Tokyo. When a high school student and later a middle-aged man drank from two of the bottles, they died immediately.<sup>18</sup> Later, on Valentine’s Day, forty boxes of poisoned chocolate were left in the underground passage of the Yaesu underground tunnel in Tokyo station. In that second case, no one ate from the boxes.

Although eventually a criminal was found, and subsequently the newspapers speculated abundantly on psychological reasons for the crime, Terayama is most interested in the moment before a criminal has been found or has begun to

---

<sup>18</sup> One can recall numerous similar crimes that have occurred since that time, a rash of “copycat cases” such as the poisoning of the curry at a local town festival in 1998.

“present” himself as a psychological interiority. He is fascinated with this crime in its structure, as a “chance encounter,” and as a place where there is no personal relation between the murderer and the victim. Before the attribution of a motive,

...there is no “hidden grudge,” no “desire for money,” no “love entanglement.” It is true, as Marcel Duchamp writes, that “the one who dies is always the other,” but even the system [*hyōzoku*] that keeps the order between that “other” and the “same” is overturned [taken away], and without its becoming clear “who” or “what” or “how,” suddenly, people start dying. Perhaps in this lies the “anti-modern” criminality of this incident—it is a dramaturgy that has life-force, so that it becomes a terrifying theater of “audience participation” in the fundamental meaning of this term.

While at first it all seems peaceful and calm, the truth of the circumstance is that there is no place that is safe.

(322)

The absence of motive, for Terayama, means that causality itself disappears (except for the most basic causality: drink-poison-and-die). When he writes that “at first it all seems peaceful and calm,” Terayama is linking this criminal incident to Artaud’s theater, and also to his image of Camus’ rat—with its “terrifying theater of audience participation.” Just as in the encounter with the rat something interrupts the order of the everyday to disrupt what would have been the clear distinction of ‘self’ and ‘other,’ here too “the poison colas scattered around the city, the poison chocolate, interrupt the reality of the everyday, and make their demonstration by estranging [making different] that [everyday] reality.” The crime—while for everyday consciousness or moral point of view seems simply horrific, and pointless—in this view has an added aspect in which it reveals the underlying “interruptedness” of subjectivity and of the everyday. This interruption has necessarily to do with death: Terayama quotes the famous epitaph from Duchamp’s gravestone in Rouen that challenges the place of the speaking

subject about death: "D'ailleurs c'est toujours les autres qui meurent."

This disruption of the systematicity of the everyday is a primal version of the dramatic encounter, as uncomfortable as that idea might seem.<sup>19</sup> A certain anxiety and discomfort are central to the encounter—nowhere is one truly safe from it. That anxiety is a fact, but is often forgotten: these criminal moments make one realize the foundational slipperiness and cruelty of the social. They put one in touch with the contingent activation of the subject in relation to others, and in some ways, can thus be related to Kierkegaard's "leap" of subjectivity, or Laclau's

---

<sup>19</sup> In another context one might analyze the analogous real crimes that have proliferated in recent years, in most extreme cases crimes such as AUM's Sarin Gas attack in 1995. The uncomfortable similarity between this mode of thinking of crime and that of some socially prominent criminal cases of more recent times reveals the deliberate violence of this idea of the encounter that is, in some ways, indifferent to its moral or ethical resonances. Terayama is interested, precisely, in a performative exploitation of some of the anxiety this issue raises, and I can envision the objection to it in those terms. There is an expressive, performative extravagance in this celebration or idealization of a situation of danger (that could be discussed in terms of Terayama's own resistance to ideas of artistic expressivity as being about an artistic subject, even while he does participate so actively in the making of his own artistic legend). From another angle, however, one can see that Terayama is interested in understanding/analyzing the less obvious violence that sustain the structures and exclusions of the moral/social order, and from this point of view can understand focusing an analysis on the "system that keeps the order between the 'other' and the 'same'" in such extreme moments as these crime cases.



“distance,” from very different contexts, where the subject is not defined by what it “is” but by an instability, a constitutive discontinuity. It is not that someone must die in order to accomplish this aim: as with the poisoned chocolates that no one consumed, it is the very *possibility* that the encounter could take place, the opportunity itself, that is most powerful for Terayama here.

He describes this encounter and fundamental overturning of categories in terms of art:

The victim is chosen by chance, so the dilemma of the tragic play cannot exist. And to try to solve the riddle through modern regulations of cause and effect is absolutely ridiculous.

Nonetheless, the stoppered bottle and the high school student does encounter one another in front of the phone box—the suddenness, the unexpectedness of reaching ‘death’ through this encounter without even the identity of rules [*hōsokuteki na dōitsusei*], like Lautreamont’s ‘meeting of the

sewing machine and the umbrella on the operating table’—is even beautiful. (321–322)

Here, the crucial qualifier—the ultimate encounter—is figured in terms of the suddenness and unexpectedness of death. This sudden encounter (again, always with the death of the other) overturns the rules—it creates, for Terayama, a breaking of the terrain of the (known) possible, a breaking of the discursive matrix of the social. The phone booth, the “scene” or locus of the encounter, becomes important: it is the anonymous space of communication between absent criminal and now absent student.<sup>20</sup> Calling this encounter beautiful, comparing it with a newly and eerily operating terrain of art, Terayama highlights the particularly contemporary (*gendai*) quality of this crime.

At this point, Terayama deliberately recalls the opening moment in Foucault’s *The Order of Things* when Foucault cites Borges’ writings on the Chinese Encyclopedia. In Borges the

---

<sup>20</sup> In another context, Wesley Sasaki-Uemura refers precisely to the phone booth, neither fully public nor fully private, as a paradigmatic space in the changing notions of the public sphere in postwar Japan. See the opening of his “Competing Publics: Citizens’ Groups, Mass Media, and the State in the 1960s,” 79.

bringing together of an otherwise impossible set of categories (“things that look like flies from afar,” “things included in this inventory,” “fantastic animals”) overturns the rules of classification in the encyclopedia that we take for granted, that undergird our sense of order in the world. Similarly, the poison cola crime for Terayama—at least for as long as a criminal was not found, and motives were not attributed—challenges the boundaries of categories: the categories of “us” and “them,” or “same” and “other.” Rather than being a “safe form of danger” that one can watch from one’s home television set, this breaking of categories makes it possible for the crime to invade the world of the self. Terayama thus cites Foucault where Foucault writes that Borges’ system of classification “does away with the site, the mute ground upon which it is possible for entities to be juxtaposed” (323).<sup>21</sup> Terayama means this as a rocking of the

---

<sup>21</sup> Terayama had interviewed Foucault in 1976~~xx~~, and the resulting [\(strange\)](#) dialogue was published in Japanese in [the magazine \*Jōkyō\* \(April 1976\)](#), and reprinted in [Terayama Shōji, \*Terayama Shōji taidanshū\* \(Tokyo: Kokubunsha, 1983\): 27–40](#). I am here following Terayama’s notion of television’s “safety,”—he himself would perform provocative dialogical experiments with video as discussed in Chapter 5.

very stability of categories and of “place” itself: nothing less is required for the true encounter to occur. The connection between audience and performer, the place of theater’s liaison with everyday life, must come as a radical “interruption in the everyday,” that disrupts and deeply shocks the very site of “everydayness”—and shows how that shock has already been there, within what is regularly glossed over as the smooth surface of the everyday. The encounter must bring the “atopia,” the placelessness (as Foucault calls it), or the impossible place, of Lautreamont’s and Borges’ world into a socially mediated activation.

Crime, then, and its opposing figure of the law, are central terms for Terayama’s encounter. He associates the contemporary (*gendai*) with anonymous, free-floating crime, of the type that makes no place truly safe: it can arrive all of a sudden, Terayama reminds us, like the men in the opening of Kafka’s *Trial* who come suddenly to arrest Joseph K. As in Kafka, repetition is crucial, and Terayama describes the crime in relation to the

possibility of its own replication. Terayama recognizes with such anonymous crimes that there is an inherent repetition-effect: since one does not know who the perpetrator or “performer” is, the crime is not an “expression” or “demonstration” of a particular subjectivity. “Expression” (*hyōgen*) is a key term here as in Lee U-fan’s theories. There is an antipathy toward the idea of art (or here, crime) as an “expression” of the subject—the expressivity from which one can retroactively posit the authenticity of that artistic subject. Instead, authenticity is dislocated, or located elsewhere. For the moment, the work has no “author” to whom a full and intentional grasp of the work can be imaginatively attributed; perhaps in this sense it has only the attribution itself, the “author-function.”

Whereas in his discussion of Brecht, Terayama seemed to disdain the idea of (intellectually grasped) iterability, here, like Benjamin, he focuses on the interruption in everyday life, and also the factor of the repetition, as keys to the contemporariness and power of the event:

When the event is told, it is already being replicated [reproduced], so even when it occurs “for the second time” on any street and is therefore being “performed” by someone, still nothing can be done about it [still it can’t be helped]. The novelty of this “poison cola incident” is that there are “no audience seats anywhere” and for that reason there is “no stage anywhere.” (322)

At this moment Terayama comes closest to describing the “atopia” Foucault described in the space of deterritorialization of Borges’ dictionary. There are “no audience seats anywhere,” and “no stage anywhere.” The incident creates a space of non-place for theater or for the encounter. It limns a space outside the bounds of time—a place of no-time, or at least no measurable time: it is not clear where the event begins and when it ends. The “for the second time,” the way in which at the moment it is discovered it has always already begun, makes this encounter

into a clear instance of the performative, reiterated, and this is what gives it its power. The distinction between “performing” (*enjiru*) the crime in the form of a quotation and committing the crime, the difference between original and replication, do not hold: even the performed version is still effective, and “cannot be helped.” The absence of perpetrator, motive, cause and effect, or psychological rebellion (the criminal vs. society) means that causal logic is suspended, and this suspension of comprehensibility is part of what makes the crime “contagious.” It is a crime of contact, with intermittent but potent effects beyond its own originary boundaries. It replicates itself for no purpose.

In spite of his rejection of the “abyss” figure in Benjamin, the encounter here creates an abyss.<sup>22</sup> But this abyss with its

---

<sup>22</sup> As we saw above, though he advocated for a certain sacral function of theater, Terayama had rejected the figure of the “abyss” in Benjamin as an outdated vision of theater, just as Benjamin had argued that theater had already become a public platform (rather than something separated from the audience by an abyss). While Benjamin argues for the creative use of this public platform, for its recognition and self-reflection through epic theater, Terayama in [general](#) rejects the idea of the public platform as a form of didacticism.

shock is the shock of unstoppable reiteration, of repetition and the destruction of classifications and boundaries, including but not limited to the distinction between audience and performer. In more than one sense, it is the scene of the destruction of the subject. The abyss is a space of the beyond *within* the already here, figured most frequently in Terayama's work by the encounter with death (as in the rat, and the crime scene). Obsessed with immediacy, Terayama's vision of the encounter is nonetheless full of mediations, reiterations, interruptions; it enacts various kinds of *zure* [distortions] and leaps. The encounter he strives for has a complex structure that sometimes escapes his own leaping and allusive writing. Yet through his theoretical performance, and his own "translations" of these ideas into theater works that no longer take for granted either the body or the subject, he dramatically reveals the complexity and limits of both the subject's language and its performance.

The subject here finds itself mired in "relationality," so that inside and outside distinctions do not hold, in a way that



partially resembles the intersubjective space Watsuji posited. Environment comes within and within becomes environment. The mark, the act, or the intervention (as Lee wrote) is not the expression of an individual subject, but reveals the world “as-it-is.” It creates an opportunity for the “terrifying relation” between subject and object to be revealed. Terayama’s encounter can also very much coincide with the failure of encounter—but here, such a failure *is* the success, framed in the “absence of place,” the atopia of theater that makes categories themselves fail.

The touch or encounter is itself accessible to us, to theory itself here, only through the indirections of a multi-layered figurative language. Terayama’s collage of self-consciously theoretical citations “stages” its own encounter between the various works he cites—often without logically elaborating on his interpretations of them. He incorporates anecdotes about performances he saw in Frankfurt or Berlin, symposia he participated in in New York or Paris, a newspaper interview in *Der Spiegel*, and many fragmentary readings of his own plays. As

Yamaguchi Masao notes in the postscript, Terayama brings together the vocabulary of anthropology (Mauss, Fraser, Levi-Strauss, later Foucault) with references to the theatrical world (Schechner, Brecht, Wilson, Handke). He mixes these with frequent allusions to literature and literary criticism (Borges, Kafka, Benjamin, Camus).<sup>23</sup> Linked to the praxis of montage, this dramatic layering of citations, with its spectacularization and juxtaposition, creates an unresolved movement of one logic against another, or highlights the contradictory nature of projects and systems that would seem to be unintelligible to one another.

---

<sup>23</sup> Miura Masashi further points out a set of links to phenomenology in Terayama's work, through the problem of the relation of the subject to the world. See Miura Masashi, "Engeki to genseigaku to iu shiten," in *Terayama Shūji kagami no naka no jiko* (Tokyo: Shinshokan, 1992): 201-222. (The piece was first published in 1983.) Miura writes: "One would probably not be mistaken to think of Terayama Shūji's theater as deeply linked to phenomenology. Or more accurately, one might say that the methodology of phenomenology is itself extremely theatrical. The point of view that treats the world as a stage is one of the things that conspicuously links the Umwelt theory of [Jakob Joahnn Baron von] Uexküll, the life-world theory of Husserl, the impulsion/becoming of the cosmos in [Max] Scheler, and Heidegger's Being-in-the-world. Or rather, one might do better to think of it this way: through the extreme violence/severity of the question 'who am I,' Terayama Shūji achieved a phenomenological point of view, and through that point of view, by necessity, he arrived at theater" (215).

We could say, then, that a certain act of ‘encounter’ is imminent in his writing style itself. Yamaguchi writes, “One might even assert that a new form of research could enter through Terayama’s theoretical writing.”<sup>24</sup> This form of research has as its central mode that of “taking things apart” (*kaitai*): taking apart his readers, taking apart disciplines —as a bricoleur, he cites from all over and does not settle into any discrete space or zone. According to Yamaguchi, he cites “not out of necessity”; rather, his writing “grasps chance.”<sup>25</sup> In this iterability, in citationality and juxtapositions, the relevance of this theory for theater becomes apparent, but also gestures beyond theater to help us think through the workings of film, photography, and dance in the following sections.

Terayama’s drama (in both his theater praxis and in his critical writings) takes place, in part, through the staging of chance, and the assertion of the will within chance. Terayama

---

<sup>24</sup> Yamaguchi Masao, “Terayama Shôjûji: chiteki ryôôiki no shinbansha” [Tresspasser in the Intellectual Realm],<sup>22</sup> postscript to *Terayama Shôjûji engeki ronshô*, 330.

<sup>25</sup> Yamaguchi, “Terayama Shôjûji: chiteki ryôôiki no shinbansha,” 330.

writes that the encounter “organizes the chance element that exists within the group’s consciousness.”<sup>26</sup> Chance reverses the hierarchy and separation between outside and inside, and thus helps to show up the ‘outside within the inside’ of the everyday. If at times, reading Terayama’s citations can itself be like the experience of “stepping on a rat,” Camus’ *The Plague* is an apt text here, since a central question at the end of *The Plague* is whether or not one can return to ‘life as usual’ after such an exceptional experience. Terayama aims at a transformative rupture, one that would not allow the unchanged or unquestioning return to “normal” life, one that would evoke the figure of the sniper in the ending of *The Plague*.<sup>27</sup> In other words, he wants to see theater as something from which, once having witnessed it, one can never truly return to the place one was before. Instead, one becomes conscious of the contingent, hovering uncertainty of all places —and of the subject itself.

---

<sup>26</sup> Terayama Shūji, “Haiyūron,” 65.

<sup>27</sup> See the reading of this text in Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* (New York and London: Routledge, 1992): 170.

The dramatic *deai* need not take place through theater alone. Terayama's examples make some readers and critics understandably uneasy, because in their attack on social norms they bring intense moral disorientation. Like Camus' idea that the greatest existential act is an unmotivated murder—an idea also dramatized and challenged in Betsuyaku's *The Elephant*—Terayama's ideas about the *deai* can evoke a crime-centered, violently unmoored world. For example, he celebrates the encounter with the dead rats (which many interpret as signifying fascism in Camus' text) as harbingers of something new, intimations of freedom or revolution. What could Terayama be saying about power structures by the work of glorifying the encounter with the dead rat? How does the vacillation of his work between glorifying violence and scrutinizing it lead to a specific and striking vision of postwar Japanese theater, that opens a new mode of exploration for a world wary of certainties?

Terayama's vision has a Janus face: like other performers of his time, he was interested in facing a dark underside of the body

and of culture, as a way of sidestepping or circumventing the powerful holds of ideology and power. Yet rather than attack current political structures or even demonize power itself, Terayama celebrated a vision of revolution or engagement that was also deeply critical of its own strategies and desires. Rather than sidestepping doubt, he delved into the heart of doubt and lingered there. In this sense, I would argue, he does take his ambivalent part within the larger trend of critical, dialectically engaged theater that rose with the swell of confusion and activist energy in the experimentalist milieu of the 60s-70s, and that in his case continued to delve into these issues as late as the 1980s in Japan.

Terayama celebrates the absence of limits on the encounter, so that what he calls the “spectators’ seats” in the contemporary world (for example, watching titillating events on television, from the safety of one’s own home) would no longer be possible. Referring to Duchamp and Foucault, Terayama idealizes those things, like poison, that put a pause on the

everyday, and reveal its inherent dangers and dislocations. He attacks what he sees as the didactic element or simplification in Brecht's idea of crude thoughts. The vision tracked here runs closer to Kafka's idea of the sudden arrest, or the anti-categories in Borges' Chinese dictionary. This is a world without edges, without stable mappings. The *deai* itself (between audience and actors, spectator and cinematic event, between subject and world) is an encounter between two terms neither of which is fixed or stable, and each of which can be changed irrevocably by the contact.

### 3-2

#### Shuji Terayama and Counter Culture Stephen Ridgely

I will introduce some of my theory of Terayama which will be published from the University of Minnesota publication in the latter half of the year 2010. The title of the book is "Japan counterculture: Shuji Terayama's anti-organization art" (provisional). Here I would like to point out some of the theoretical

frameworks and examples of the Terayama works.

Trying to discuss Terayama and counter culture as a combination will cause several problems. First, at the time, what Terayama of the velvet sandals and J. A. Caesar who had the longest hairstyle in Japan built a troupe with Hippie of run away from home leave home and the hippies of the flower power, it is so probably unusual, that it is a problem that it is not interesting as a research subject to investigate the relationship with counter culture.

However, through Shuji Terayama individuals, reconsidering the counter culture from the beginning makes it a very interesting theme. For that, it is important to check two things. One is to stop the paradigm of influence theory such as globalization and localization such as "universal counter culture" and the "Japan counterculture" which became a little refracted after entering Japan, as a characteristic of the culture of the 1960, you will have to be conscious of concurrency. Then, as the counterculture that appeared around the world was already global from the beginning, it means that we did not enact the process like globalization. Whether there was information or human beings from New York to Berkeley, from Tokyo to Amsterdam, it was running at almost the same speed, so it would be better to look at the counter culture, as rhizomatic phenomenon without a centric.

#####

For a way of thinking to be seen in a person intending a counterculture well, I am not able~~It is a phenomenon that is unlikely~~ to bear the systems~~systemic~~ society and am a phenomenon objecting to,~~against~~ the overwhelming power even forcibly.

However, counterculture seems to be more voluntary than that, ~~rather if it says rather than mainstream,~~ it will move on its own initiative rather than mainstream if anything and "make the side of the system" into a reactive mode.



I think it is a misunderstanding to think that it was an exercise that wanted to complain about society a few times or to improve the society that was spoiled.

Let's think about a new theory of counter culture, looking at the essay and work notes written by Terayama, the dialogue of the scenario, and so on. ~~However, denying writers and poets who practice the theory, I first thought that Terayama who advocated acts and action poem was not a theorist, but Terayama opposed I came to think that it was cutting of theory and practice rather than theory. In other words, unlike a fixed theory when making a work, the idea is that the theory will come later or occur simultaneously with the work. In other words, Terayama criticized practice not indirectly disliked the original theory, but rather, on the contrary the power of generating a new theory is not contained in its practical work or a new theory he hates that it did not have that.~~ However, denying writers and poets who practice the theory, I first thought that we would not make Terayama who advocated acts and action poem a theorist, but came to think what Terayama opposed was cutting of theory and practice rather than theory.

Unlike obeying a fixed theory when making a work, the idea is that the theory occur simultaneously with work will come later.

In other words, why Terayama criticized the practice is that he doesn't dislike the original theory indirectly, but rather the fact that the practical work does not have a new theory, or that it does not have the power to generate a new theory.

I would like to point out three main phenomena mainly as a tendency to look closely at Terayama's work and counter culture. The first thing is to move horizontally.

Although it is a tendency to look at all resistance movement in the 1960s, it is a method of indirect guerrilla warfare in the liberation movement of the third world, to make the restaurant and bus seat of the town a battlefield rather than a court in the civil rights movement, Students stop fighting the National Assembly, fight against the university itself, go beyond each

genre in the art world, and cultural studies and semiotics will arise across disciplines beyond disciplines.

Although it is a tendency to look at all resistance movement in the 1960s, it is a method of indirect guerrilla warfare in the liberation movement of the third world, to make the restaurant and bus seat of the town a battlefield rather than a court in the civil rights movement.

Students stop fighting the National Assembly, fight against the university itself, go beyond each genre in the art world, and cultural studies and semiotics will arise across disciplines beyond disciplines.

Unlike fighting toward the front of the opponent, it is characterized by moving towards that side. Although it may be said that it is escaping from the problem, counterculture which the system knows that the opposing party is necessary to defend his power and accept it in general, does not fit in the system of regime it is the point here that we decided not to stand right in front.

The fight right in front is a straight line decided by the system, which is one-dimensional after all. However, if it is a sideways movement, it will enter a plane that is full of possibilities of two-dimensional three-hundred sixty-degrees by bending at ninety degrees. In this lateral movement, emphasis is placed on abandonment rather than destruction, and when Terayama says "Do not burn" or "kill" a house or mother or a book, and "say throw it away" in this sense it seems to have been said.

Also, Terayama is talking about birds and airplanes several times in a scene to explain what is more effective by this ninety-degree movement. The birds and planes do not fight directly with the attraction like a rocket, but rather they can utilize the reaction of the pneumatic pressure by indirect lateral movement and borrow the reactionary force and can more easily fly in the

sky. We should read this as a metaphor. For example, in the work notes of "human powered aircraft Solomon" Terayama writes that street performances will fly here by reactions of bystanders and police like aerodynamics.

When I go back a little more, I read the discourse of Terayama's debut, award-winning "Chekhov Festival" and its imitation problem, rather than having a problem with the way how to quote from Kusatao Nakamura etc., I think he is mixing the genres of Haiku and Tanka strictly separated, what Terayama created poetry like Intermedia or Inter genre, probably made anger on the critics.

If Terayama and the Haiku tradition are vertical here, Terayama moves sideways there, and by borrowing the power of power by its mainstream reaction and recoil, it suddenly becomes an important person of the altar, He also hosted various roundtable discussions.

Terayama made a horizontal move there and borrowed force of the power by the mainstream response and reaction again, and it was to an important person of the Japanese poetry group suddenly and presided at a various discussion.

I think that the second main phenomenon about Terayama and a counterculture, phenomenon like the movement in the horizontal direction from the vertical movement, I think that the idea to the history shifts from a vertical diachronic idea to the lateral synchronous idea.

Terayama is opposed to "geography fans of history dislikes" and "historicism" when explaining this in the poem collection of the sixty-five (1965) years called "postwar poetry", and "I want to think that the world is all geographical" he writes it.

"History" here is a vertical diachronic awareness, "geography" can be thought of a synchronous consciousness.

Also, Terayama said that he dislikes its history, basically as means as he expresses as "I do not like to return" that if time and space are one system (just like Einstein's relativity principle), It is impossible even to "go home," due to the flow of time, so that the idea that there is only "go" to the house.

When it comes to such synchronous consciousness, it becomes visible that things, places and humans are bound by the flow of time.

Terayama works deny the concept that we believe unchanging, and makes fun of a reader.

I will give you only two examples. One is a Tanka of "carpenter town" at the beginning of the movie "carpenter town", but as pointed out by Professor Toshihisa Moriyasu, the text of the super-imposed is "Carpenter Teramachi rice town", but to read aloud differently it is "Kome machi Teramachi."

Although it seems that this was a mere mistake, Eimei Sasaki confessed so to Professor Kimiyo Kuji, the name of the area called "Carpenter Town" "Teramachi" "Kome Machi" existed in Aomori City in 1968 there are facts renamed to petty "Shinmachi" "Chuo Town" "Honcho."

In other words, between the sixty-five (1965) years and the seventy-four (1974) years when the Tanka collection came out when the movie came out, those towns moved from real to vision, the final question of Terayama's Tanka: "Swallow, isn't it? (Arazuya Tsubameyo)" It is different from the correct answer and the movie when it came out, it is an eerie phenomenon that the deviation is unconsciously reflected by reading mistakes.

I will also tell you a little about the relationship between " *La Marie-Vision / Kegawa no Marie* (1967) " and "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and "Oh Dad, Poor Dad,

Mamma's Hung You in the Closet and I, Feelin So Sad" by Arthur Kopit.

Two men and a son went to Cuba, "Because the world is too complicated and difficult to see" The son is locked in a room of the hotel and the butterflies he picked up are released in the room and are captured I write like that.

As Mr. Ei Takatori wrote in recent Heibonsha new books, Terayama explains the story of the play of Arthur Kopit in part of his own "Recommendation of running away" part of "Mom's dead body cleansing."

Both mother and son went to Cuba, "Because the world is too rugged and confusing" she confiscated her son in one room of the hotel and let them capture the butterflies she picked up in the room and let her son capture he write it, and so on.

However, when I read the Kopit's drama, the story of the butterfly never comes out. It is included in "*La Marie-Vision / Kegawa no Marie* (1967)", but it does not appear in "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I, Feelin So Sad."

Moreover, before the "recommendation of runaway" of Kadokawa Bunko of the 1970's, in a new book "Contemporary youth of youth" published in Sanshobo published in the sixty-three years known as "original recommendation" Even when it was serialized in the Student Times in the bilingual weekly newspaper, Japan Studies Times of Japan Times which dates to them as they go back further, there is no sentence of this butterfly.

In other words, after ""*La Marie-Vision / Kegawa no Marie* (1967) " was performed, it may have been rewritten with a little effort to issue a bunko version. But why was it reworked like this in the situation that Terayama exclaimed like Takatori says as

being told that it is being influenced too much by the Arthur Kopit like this, why would he tell lies as much as to say that he made it well in his own medicine cage?

That is because our readers have decided that the "contemporary youth theory" and "recommendation of going away" are the same sentence, that is, "book" is a fixed, thought to be unchanged by the flow of time so that we can interpret as an act of cheating a person with conscious time.

Finally, the third phenomenon seen in Terayama and in counter culture is like the way strange lies are stated before and it is more uncertain than things, more uncertain than knowledge, more random than stable knowledge, it is a phenomenon interested in fixation as strong sense.

For example, in the radio drama "Comet Ikeya", we use both monaural and stereo, but if there are C of right and B in the middle, A of left are, in the stereoscopic space, Mr. B's line will be unnecessary whether it is stereo or mono.

It is hard to know who is in the space where they hear it, but conversely, that might be the point. Also, seeing the movie "Throw out the book and let's go out to the town", it is also difficult whether it is a theater's Stage vérité documentary film or a fictional film.

It is often said that it is a reality and fictional relationship as the biggest theme of Terayama work but it can be seen only by making various fictitious places in everyday experiences as "reality" or only creating a fictitious situation we meet every time in Terayama's work on real reality that we can see.

This is like the hippies and the new left wing denying the "contemporary myth" of objective consciousness which is told in Theodore Roszak's "idea of counter culture" which is known as

the theory of opposing culture. Roszak points out the inconsistency caused by Technocracy.

For example, the fact that the Vietnam War was caused by our technocracy, which has evolved beyond ideology by so-called scientific knowledge.

Terayama rather finds circumstances where people are being cheated in their unknown and uncertain circumstances.

Rather than mere play, readers and spectators are deceived, so that we can be deceived, so that we can deeply understand how to work with rhetorical power of words, movies and plays.

You may think that you train to make a strong reader. If you think so, you can think that this training is not only for its artistic text, but for not being deceived by historical books, newspaper articles, TV news, and so on.  
(Stephen Ridgely Associate Professor, University of Wisconsin)

### 3-3

#### **Theater theory of 'encounter' – Shuji Terayama and Jerzy Grotowski Terumichi Tsuda**

"Encounter" with Grotowski

Shuji Terayama (1935 - 1983) visited Poland with <Tenjyosajiki> in 1973, with a "Blind Letter" (the first series titled "Dolls Canto" later), which was just finished premiered at the Mercury Theater in Amsterdam in September. After the Warsaw performance which became "scandal", (I) participated in the <The 4th International Youth Festival> held in Wrocław City at the end of October. In Theater Festival, Grotowski led by "Theater / Laboratorium " was also participating, and was showing off a long-awaited "new work". Jerzy Grotowski (1933 -

1999) was an explorer of contemporary theater representing Poland and its name was already known all over the world since then. And his unique actor theory and the theory of theater continued to give great influence on the theatrical community afterwards. Grotowski "theatrical" activity can be divided into five periods. The first period (1959 - 1973) started from theater activities in Opole City, the establishment of theatrical company <Theater / Laboratory>, the movement of the base to Wrocław City, and one of the masterpieces "Apocalypsis cum Figlis" until the stage of the performance, while holding up "without theater", he created many plays in the theater based on world classical literature. In the second phase (1972 - 1978), he left the usual theater space and worked on "simulated theater" also called "participating play." The third period (1978 - 1982) was a time when we proceeded with the project "Theater of Origins", we studied ceremonies and rituals that remain in the world culture

tradition as the "origins" of the theater.

In the fourth period (1983 - 1986), he could not return to Poland under martial law, but he advanced the project "objective drama" in the United States, and the element of ancient ceremonial art was sought as a "objective" thing. The fifth period (1986 - 1999) is the period after immigration to Italy, and it is explored the "art as a vehicle", that is, art as a means, not a purpose, but as an expression of a mental process.

Therefore, the fact that Terayama "encounters" with Grotowski and has a relationship in the theater is mainly "the first stage."

About Polish experience at <International Youth Festival Festival>, Mrs. Kyoko Kojo recalls with the magazine "Polonica", but it also touches about "new work" of Grotowski.

Speaking of Wrocław is home to Grotowski. "Apocalypsis" which is a long-awaited new work that had been performed at his theaters is also a special way of directing actors without costumes, lighting, equipment, but only in the body, but in a sense, it was a work that make "darkness" the theme. In this theater with Christ as the hero, Judas and Maria moved around like a citizen walking



down the town in plain clothes and were talking. Restricting the number of spectators as a hundred people, this theater shown in a cramped posture at the four corners of a theater without a rectangular chair, we can't help thinking what the actors and spectators share.

"Apocalypse" Mrs. Kujo's mentioned here pointed out "Apocalypse cum Figlis" of Grotowski, meaning "Apocalypsis cum Figlis" in Latin and, that is, "apocalypse with form".

There are three versions in Grotowski's "Apocalypsis cum Figlis" (the first version in July 1968, the second version in June 1971, the third version in 1973 (First premiered in October 1973, respectively), it seems that Mrs. Kujo saw the "new version" of the old work rather than "new work". Indeed, Grotowski and <Theater Laboratorium> premiered the third version of "Apocalypse cum Figlis" within the framework of the theater festival from October 23 to October 26.

Mr. Kenji Inaba who also served as the stage director at <Tenjyo Sajiki> also mentioned Grotowski's play, which he saw during this period, in the theater company's newspaper "Drama Laboratory Tenjyo Sajiki " shortly after returning home.

At Wroclaw's International Theater Festival, I saw Grotowski 's 'Apocalypsis', which was only an indication of the infinite delay of 'flying to the limit'. The doll story became a bomb thrown into the Polish play theaters, produced even a subset of many match plays. [Original text mom]

During this theater festival, it is unclear whether Terayama, together with Kujo and Inaba, saw Grotowski 's play. Among the things Terayama wrote about Grotowski, mention of "Apocalypsis cum Figlis" is not seen. However, Mr. Chiyomaro Shimoda, a former actor of Theater-Laboratorium, testifies that "Terayama has contacted Grotowski and was influenced by Grotesque theater through Polish performance in the " Blind Personal Letters ", as Yoshikazu Shimizu wrote, there is a possibility that Terayama saw Grotowski 's play on the theater festival.

On the other hand, unlike "Apocalypse cum Figlis", in the case of "Indomitable prince" (premiered in 1965), Terayama himself explicitly mentioned as Grotowski's play. In the interview "Alto - my cruel drama declaration" on Alto, which was included in the "Organ Exchanges Introduction" (1982), he says:

Terayama - What exactly is inheriting Alto's legacy?... if we think about it, I feel like Julian Beck. There is a work called "Frankenstein" by the living theater. Then, in Grotowski's "Indomitable prince", in a sense, I think that it inherited the genealogy of Alto's fear. However, for example, the closing nature of the theater in the case of Grotowski, for example, limiting the audience to 30 people, checking up to handmade goods and designating seats thinks of the concept of the whole theater of Alto. And it is a restricted theater that was too well ordered.

Whether Terayama got the opportunity to see the "Indomitable Prince" is not precisely known, but the approximate time can be inferred from the records of overseas performances by Grotowski and the activities of Terayama overseas.

One was the period from September to October in 1969, at that time the "Indomitable Prince" was performed in several cities in the UK (London, Manchester, Lancaster) ("In Apocalypse · cum · Figlis" was also performed). Meanwhile, Terayama is directing the " *La Marie-Vision / Kegawa no Marie* (1967) " added to the repertoire of the Essen Municipal Theater in Germany in October of the same year, which seems to have had the opportunity to go to Europe.

Another possibility was in the same period from October to December in 1969, when New York City was then in charge of Grotowski's "Acropolis" (premiered in 1962) and "Apocalypse cum Figlis" is being performed, "Indomitable prince" has been performed, and starring Richard Cieslak is selected as the best actor of off-Broadway in 1969 with a yearly questionnaire by theater critics in New York. Terayama, on the other hand, often visited New York to know the latest theater situation. Apart from

"Apocalypse cum Figlis" and "Indomitable prince", it is unknown whether Terayama had the opportunity to watch the play of Grotowski unless Terayama himself mentioned it.

However, the interest of Terayama's interest in Grotowski is not limited to the actual work. Prior to watching Grotowski's play, Terayama could have focused on his theory of theater. In that case, what is thought to have been a trick is the Grotowski Theater Thesis "Towards a Poor Theater." This book was published in English from a publisher in Denmark in August 1968.

According to "Grotowski Encyclopedia" of < Jerzy Grotowski Institute>, "Towards a Poor Theater" is the culmination of Grotowski's theater theory at the time, but there are many mistakes in content and linguistically have been pointed out. Still, this book with the English version as its original was translated into various languages around the world and was published in Japan in 1971. However, the Polish version is not published before Grotowski's birth, but only in 2007, at the end of the elaborate original criticism and translation work by Jerzy Grotowski Institute>, with "editorial supplement" was published in. The biggest reason why his legendary theater theory was not published until recently in Poland, the country of Grotowski, was that especially, since the seventies the direction of the theatrical exploration of Grotowski has changed, it is that Grotowski himself was critical of publication as it has gone away from the traditional theater space anymore. And in the 1980's and 1990's, not the Polish translation of the old 'Towards a Poor Theater' but the need for a new 'Towards a Poor Theater' was told.

However, that did not happen, and a complete Polish translation came out in 2007.

In the second issue of "underground drama" issued in February 1970, Terayama attached "Directed Note" to the script "Game" by Kumagai Hiromichi's script, but in that Grotowski's words and two stages Equipment sketches are cited. Terayama quotes this sketch as Grotowski's, but to be exact, it is the work of a Polish space designer, Jerzy Grotowski (1935 -), a collaborator of Grotowski. One of these two sketches are a stage device of "The

Tragical History of Doctor Faustus" (premiered in 1963) and the other is a stage device of "Indomitable Prince", but under the latter sketch, since explanations in English can be seen, it seems that both were taken from the English version of "Towards a Poor Theater." In fact, "Towards a Poor Theater", the two sketches are contained in the same page. Perhaps Terayama would have had this English version book on hand.

It is unknown at what point Terayama got it, but it is between the first edition of the book (August 1968) and the presentation notice (February 1970) no doubt.

Terayama quotes not only the sketch but also the words of Grotowski in "Directed Note", but at this time the Japanese translation of "Towards a Poor Theater" "Theory of Experimental Theory - The Aim to Aimless Play" (Tsutomu Oshima The translation, Teatro, April 1971) has not been published yet, Terayama seems to have read the English version, perhaps quoting Grotowski's word in his translation.

However, one problem remains. Terayama cites in "Directed Note" is that "we play the game way instead of playing the victim, so that in order not to be sacrificed, the person must sacrifice others. At that time, it will be possible for us to reach the essence of constructing a camping camp. (Grotowski) ", which is a part of the interview conducted by Richard Schechner and Theodor Hoffmann with Grotowski in 1967. Certainly, this interview has been put in the title "American Encounter" in "Towards a Poor Theater." However, "American Encounter" does not contain the full text of the interview, as in the heading of chapters, and the place Terayama quotes is not in "Towards a Poor Theater." On the other hand, the full text of the interview is published in the American theater magazine "The Drama Review" in the autumn edition of 1968 (Vol.13 No.1), and Terayama had this magazine on hand, or at least knowing its contents, is almost certain. Because, in the first issue of "underground theater" issued in May 1969, interview performed by Dan Isaac with Charles Ludlum of the issue of "The Drama Review" in that issue, and Stephane Brecht. This is because I quote the essay "Family of the f.p.: Notes on the Theater

of the Ridiculous in his own report "Theater of folly play"-Anarchism Theater in New York."

Therefore, Terayama had not only "Towards a Poor Theater" but also "The Drama Review" as the authority of Grotowski's theory of theater. And in the third issue of 'Underground Theater' issued in December 1970, Terayama again mentioned the same interview of Grotowski, and by reading the interview, I can see that he was trying to learn Grotowski's theory of theater

When the Japanese translation of "Towards a Poor Theater" "Experimental Theater Theory - Aim at the theater not to have" was published in April 1971, Terayama is undoubtedly reading it, Grotowski 's theory of theater or he should have learned more about the theater view. And it will bear fruit in 1976 'Maze and Dead Sea'. In "Labyrinth and Dead Sea", Terayama not only

devotes a passage ("Training practice (II)" in the "actor theory" chapter) for analysis and criticism of Grotowski 's theater, but also in other places However, he frequently refers to Grotowski.

### **Second, encounter with "encounter"**

"Encounter dramaturgy" is the term which expresses Terayama's theory of theater most strikingly and appears repeatedly in "Maze and Dead Sea." "Especially for us, <encounter> itself is dramaturgy and I think that making a means for that is the theater. "Terayama's theory of theater is developing and evolved along with experiments at <Tenjyosajiki> but the theme of this "drama as encounter" did not change all the time from beginning to end. Also in the "Organ Exchanging Introduction" (1982) published in the previous year of death, "the essence of theater is <encounter> and it is the creation of relations," "the play is an encounter" it is being touted.

When was the fact that "theater" and "encounter" became connected to each other in Terayama? What seemed to be the reason why the two complemented each other in an inseparable way, such as "theater." What made the matter complement each other in an inseparable way?

In the first issue of 'Underground Theater' issued in May 1969,

in addition to mentioning the possibility of theater as "Spiritual Rally (Soul's Gathering)", the term "Encounter" comes out three times with key brackets

The first time is "Encounter" with Terayama, who was a spectator of the Charles Ludorum theater, and Actress Laura *Bassarisks*, "Ōyama Debuko of the American version who plays the role of Venus" on the stage. The second time is "encounter" between Ronald Tabel and theater. In both cases, it appeared in Terayama's report "Theater of ridiculous folly Theater in New York" and describes "encounter" as a theatrical situation.

And the third time is Terayama's remarks at the symposium "Dramatic and dramatic - theater as a revolution", near the end of the symposium Terayama says:

Terayama: I'm here, there are some people who meet for the first time here, Mr. Akuta, Mr. Hara. As I thought, I talk to someone who is meeting for the first time. "Encounter" is all drama. I am very happy, it is funny to be happy. I think that there was a drama quite accidentally with that kind of thing.

Here again, Terayama emphasizes "encounter" (with key brackets), "Incidentally" encounters "meeting" people in the first meeting "dramatic" situation to "create" a talk, and relation, that is, he is talking about the theatrical situation.

It is difficult to find an example where "encounter" is spoken in a theatrical context among the earlier texts of Terayama.

In the "Happiness Theory" published in December 1969, an essay entitled "Encounter" is contained, but Terayama discusses "encounter" not only in the theatrical context.

However, the desire to "want to join" dreams of a new "relationship" every time he encounters another person, and appears as an expectation for change of his or her life from the next day. (...) The mind you expect from encounters is, in a way, the heart you are looking for happiness.

Here is the expectation of Terayama to appear on the phenomenon "encounter" itself, so I can see a reason why

Terayama sticks to "encounter". However, it also explains why Terayama sticks to theater at the same time. For Terayama, theater is the closest to "encounter" which is the source of "happiness", in other words, if the theater is not "encounter", there is no point in playing. In another part of the same essay, "<encounter> is a drama, and the idea in <encounter> can be said that it is nothing but a technology to assemble a kind of dramaturgy." You can see that "dating" and drama, "dating" and dramaturgy, that is, "encounter" and theater are relationships that it is a relationship that can't be broken even if it is cut to Terayama.

And when I write that "In the spring of this year, when I met Leonard Melphy who published the drama collection "Encounters" this year, he was not so happy" in the same essay, "Encounter" is nothing but "encounter".

Terayama obtained "Towards a Poor Theater" or touched on its contents since the first edition (August 1968), the second underground theater. (February 1970) Although it has already been mentioned that it will be a period before quoting Grotowski's sketch, At the time of issue of the first issue of "Underground Theater" (May 1969)

If Terayama already had "Towards a Poor Theater" or had read it, Terayama would have found the word "encounter" many times in it, in that case, it can be inferred that Terayama's concept of "encounter" was completed under the influence of Grotowski.

Indeed, the interview with Grotowski by Schechner and Hoffmann is entitled "American Encounter" (the chapter in the Japanese translation is "Debate in the United States of America"), but more strictly "Theater is an Encounter Another interview entitled "The interview performed by Nam Katten with Grotowski in 1967" is also included in "Towards a Poor Theater".

Also, if Terayama did not have the English version "Towards a Poor Theater" at the time of issue of the first issue of "underground theater", the concept of "encounter" as dramaturgy is the original invention of Terayama Even though Terayama had not read Grotowski's English texts ("Towards a Poor Theater" and "The

Drama Review" interview) at that time, soon after Terayama would have had the opportunity to touch his theory of theater and the work, and in the process of forming theater theory of Terayama, we must say that the influence given by Grotowski was still insignificant. Terayama saw that at about the same time Grotowski also used the word "encounter" in the theatrical context and found the difference between "Encounter" Terayama's thinking and "Grotowski's" encounter by emphasizing that they are not the same thing, Terayama's own concept of "the encounter" was strengthened as a key concept.

In any case, what is certain is that the term "encounter" of Grotowski fulfilled a certain role when Terayama's "encounter" concept was born or hardened.

### **Third, Terayama version "Encounter" - what was put in "encounter"**

In "Maze and Dead Sea" published in 1976, Terayama critically argues about Grotowski's theory of theater or actor theory.

For Terayama Grotowski's "actor training" is based on "Panpsychism that constructs another inner state in the microcosm named flesh and excludes it as an illusion for all the visible world" Yes, it is only "esoteric Buddhism, stubbornly closed world". "Grotowski is accomplished by collecting soldiers of meat in the <poor> state, giving it <gifts of all existence>, making theater, as a social super ego, trying to achieve it."

Grotowski said, "Things that were not inadaptable to personal memories are not considered to exist - that is, they are not going to break severe precepts," for Terayama, "personal memory often discourages the production of plays. Because memory is extremely personal, it doesn't allow room for others to enter. The memory is edited and integrated in an individual, and when you come, it is expressed as acting you will take the form of imitating yourself. "If the actor is looking for an answer to acting in his memory," Actors can't meet anyone outside their own " or, the acting is "do not leave their personal history".

Terayama thus captures Grotowski's theater in the context of



"physical play" as well as Richard Schechner's (193-) theater, and Grotowski's plays also include theater "thinking exaggerated individuals" theater, plays to "retreat into the inside of an isolated individual" "isolated and regressed to the interior of the individual" "to go theater, and is criticizing as a theater of individualism, theater of inner mythology.

However, Terayama's extraordinary interest in Grotowski's theory of plays is evident from the introduction of Grotowski's theory in his translation before the Japanese translation of "Towards a Poor Theater" was published. In his own essay "Eros slave ship" of "Underground Theater" No. 3 (December 1970), Terayama quotes Grotowski's remarks at the above interview in his own translation, however, he argues negatively about Grotowski's encounter.

Grotowski's actor's view is rooted in "under the harmony of a script and an actor". It is never 'encounter' but 'follow up'. In any case, the script is written before. "The actor should make a path inside himself and should find a dialogue from his internal urge - if he does not read the script at all, he doesn't recite like a quote. It is true that actors are noticing while talking (...) It is true that we deceive ourselves, not to deceive ourselves, but to induce the impulse of the person in the script "(Dialogue with Professor Schechner), Original Mommy]

"Professor Schechner" is Richard Schechner and "dialogue" is interview. Terayama seems to have cited this passage from the English version "Towards a Poor Theater" (the first edition in August 1988) or the "The Drama Review" in the autumn issue of 1986.

The main thing to note here is that the phrase "a meeting between the text and the actor" in the original English sentence is translated by Terayama as "a combination with a script and an actor." Even from the English-Japanese translation practice, it is natural for "meeting" to be "meeting" or "encounter." However, if Terayama who wrote that "It is never a meeting, obeying," and if Terayama deliberately translated "meeting" as "harmony", there

Terayama separates from the play of a Grotowski concept of "encounter." It will be possible to read out the concrete intention of Terayama, rather than ties with his own theater.

In fact, Terayama suddenly brought out the word "encounter" in this place of the essay, emphasizing that Grotowski's theater is not an "encounter" theater. About Grotowski, it is touched at the beginning of an essay and the word is cited in Terayama's own translation, so Grotowski talks about "encounter" or Grotowski and "encounter" are connected in some way, is not written at all.

Therefore, here is an introduction without arranging "encounter" and Grotowski side by side, rather than arguing, separating and arguing gives the impression of abruptness.

However, this "abruptness" makes possible the following speculation. At the time of issuance of "Underground Theater" No. 3 (December 1970), Terayama had not only had Grotowski's "Towards a Poor Theater" on hand but also it is considered at least he was reading part of it. Because the word "encounter" has appeared many times in "Towards a Poor Theater", even from the usual translation of English-Japanese translation, for Terayama himself, the most common translation of "encounter" is "encounter." Because it is nothing else. In fact, in the Japanese version of "Towards a Poor Theater", the title "Theater is an Encounter" is translated as "Theater is an encounter." By the way, the interview quoted by Terayama is entitled "American Encounter" in "Towards a Poor Theater", but another subject titled "An Interview with Grotowski" in "The Drama Review." Moreover, in the entire interview, the term "encounter" only appears once during the remarks of Grotowski and is very difficult to find.

Therefore, it can be inferred that Terayama took the term "encounter" from the English version of "Towards a Poor Theater", and it seems that he made the translation "encounter" as his dramaturgy of theater.

Terayama, which is included in the concept of "encounter" and noticed the possibility of being important for theater, can incorporate the meaning of a different dimension from Grotowski into this concept. And although Grotowski also wrote that

"Theater is an encounter," he takes away the concept of "encounter" from that theater.

Terayama may have tried searching for his theory of theater with just established "Tenjyosajiki" in the context of Grotowski's theater. By doing so, he may have been trying to measure or set its own standing position in the world of contemporary theater. And finally, with awareness of the difference between his theory of theater and the theory of plays in Grotowski, he emphasized the characteristics of his own theater and reached the criticism of Grotowski's theater. By giving Grotowski's play a different name of "physical play" it would have tried to declare its own specificity as "theater of encounter." In this way, "Terayama play" dramaturgy of encounter "was born.

(Terumichi Tsuda Adam Mickiewicz University Doctoral Course of Theater Science

3-4

#### **Shuji Terayama's movie and France**

**First degree in Paris - Pantheon-Graduated from the Sorbonne  
University Humanities and Science Department History**

**Department**

**(Master's thesis: Shuji Terayama and France)**

**Yoda Chiho**

In the French film industry, Shuji Terayama was known as director Shinoda Masahiro director and director Hani Susumu's work, then attracted attention as short films / feature films that were directed by himself were screened at film festivals.

"Tomato ketchup emperor" (1970), whose children revolutionize and adults, won a short film award at the Toulon International Film Festival in 1972, and This award gave Terayama the opportunity to serve as a judge of the film festival of 1975 with Marguerite Duras. In addition, autobiographical movie "Death in the country" set at Osorezan in Aomori Prefecture was exhibited at the 1975 Cannes Film Festival. Additionally, although there are many Terayama's works screened in France, in this paper we have shown the screening "Terayama Cinema Camp" in Paris in 1976 and two works "Grass labyrinth" (1978) and "Shanghai Dynasty Prophet China Doll" (1980) ordered by French film production company.

Mr. Terayama continued pursuing experimental films to overcome the concept of unilateral passive art that the audience sees. "Terayama, Cinema, Camp" was held on the 8th and 9th December 1976 at the movie theater La Bagoddu in Paris' 7th arrondissement. Six works of Screenplay of "Laura" (1974), "Smallpox Epic " (1975), "Butterfly Clothing record" (1974), "Labyrinth Epic " (1975), "Judgment" (1975), "Introduction to the Film for Young People" (1974) were screened. Above all, a new attempt was made as an extended movie about the screening of "Laura". at the Toulon International Film Festival in 1975, and Dominique Nojez who served as a judge with Mr. Marguerite Duras and Mr. Terayama, have written the scenes of this screening (1). According to Mr. Nojez, during the screening of 'Laura' suddenly a man of the audience stood up and entered "inside" the screen. Then the same person who came in the same clothes as that man was reflected on the screen, and It became a scene where the clothes are being undressed by women.

Mr. Nojez says "Laura" is a very deep thing in the experimental film at the time and plays an important role. In reality, one of the audience did not stand up, it was a planned thing that a predetermined person caused action, and also the screen was modified. The authors speculate that Mr. Terayama's aim was to produce a visual and mental illusion beyond the spacetime. In "Terayama Cinema Camp" there is the appearance of Henri

Langlois (1914-1977), the founder of the French film archive "Cinematheque Francaise" and engraved in the history of French movies, and There is a fact that it can be said that this screening was received a lot of attention.

French friendly film producer Pierre Bron Berger (1905-1990) who unearthed Nouvelle Vague's film director, such as François Truffaut and Jean-Luc Godard, asked Mr. Terayama to produce a short film. The omnibus movie "Private Collection" is "L'île aux sirènes" of Just Jakan (1940-), "L'armoire" of Valerian Boroswick (1923-2006), Mr. Terayama's "Grass labyrinth" were composed of three short stories. Jakan is a coach who worked on "Madame Emanuel" (1974) and Poline Lévage's sensual novel's original "O Lady's Story" (1975), "L'île aux sirènes" is a male staying on a mysterious island. It is a story of having relations with Native women.

Voloswick's work "L'armoire" is the original novel by Guido de Morpassan, the stage is set in Belle Epoque of Folies Bergere, Paris' famous cabaret. The common theme in the three works was the mystery of women. The original of "the grass labyrinth" is a novel of the same name by Izumi Kyoka, and the story is that the boy will go on a journey to find the lyrics of the handmade song the mother sang as a young boy. The story is that the journey to the journey to find the lyrics of Temari (toy) song the mother sang when the boy was young. It consists of both scene where Akira who became a youth travels to obtain information about her mother and a scene where the Akira of a young boy is still living with her mother intersect. And my mother got angry that the boy's Akira had a relationship with a neighboring lechery crazy woman, tying he Akira to the tree, writing the lyrics of the Temari (toy) song with the brush, A scene where his

The technique that the same person mother leaves is projected. appears in two different times with a different setting can also be seen in Mr. Terayama's feature film "Death in the country". However, the theme of the "grass labyrinth" is greatly different from "subject to death in the country", which is the theme of

credibility of memories. It is to find the original figure of that individual among the imaginary imagination created by an individual. Also, Mr. Terayama explains the attempt to overturn the form of movie so far as follows. "In setting this up for scenario, I set two men, Akira of the hero, one of them is a boy and the other is a youth, but the two are the same person. If the boy's time is now If so, the part of the youth becomes an analogized reality, or a predicted image, and if the time of youth is present, the part of the boy becomes an image of remembered reality, or a modified memory.

However, the movie does not tell us which one to grasp at the same level as the reality of the audience. In other words, that was something I did not care about myself as well. The problem is that it departs from "movies with subtitles", "movies with scenarios", "movies with an actor and set", how to disassemble conventional cinematic discourse, and the story whether you can create a visual art phenomenon like a "deception picture" with the spellbound of your opponent as an opportunity. "(2) In case of If the juvenile era is the current time axis, the events of the young age can be understood as an imaginary future, and if it is the opposite, the memory of the boyhood becomes interpretation of being beautified or deformed memory over time. It can be interpreted that you mixed the reality with the transformed memory or the prediction of the future and did not set the time axis on the movie story dare to cast doubt on the original movie production system such as the scenario and the movie production procedure.

Cast of "Grass labyrinth" was actors of Tenjyosajiki such as Keiko Niitaka, Takeshi Wakamatsu, Hiroshi Mikami, and Jyuzo, etc. Taking a picture by Tatsuo Suzuki and music by J. A. Caesar. "Private Collection" was screened from May 1979 at 13 movie theaters in Paris including Pantheon cinema and UGC opera.

Critique of the media is controversial, Le Matane paper dated June 29, 1979 compares the Oedipus trip of Greek mythology and "grass labyrinth". Moreover, we are evaluating that it is

different from the conventional style of movies by distancing away from the real world and creating a strange world independently from beautiful images.

Meanwhile, Les Nouvelle Littéraire magazine dated July 5, 1979 said that he received the impression that he gathered

The fact that excerpts from past works, revealing his antipathy.

Pierre Bronberger asked Mr. Terayama for a work shows a willingness to further enrich the French cinema culture by a new attempt by Mr. Terayama's experimental film. In addition, it is considered that a new method of not setting the time axis of the story in "grass labyrinth" clearly raised the problem to the movie tradition. Following the success of the "grass labyrinth", Mr. Terayama wrote that French film producer Anatole Dorman (1925 - 1998) has asked to produce a sexual theme's long film (3).

Dorman is known for having worked on Alain Resnais's 'Hiroshima mon amour' (1959) and Jean-Luc Godard's "Two or Three Things I Know About Her" (1967). In response to this request, Mr. Terayama made a movie of the sensual novel "Pauline Réage's original novel "Retour a Roissy". This work is a sequel to the novel " Histoire d'O " that Just Jaekin cinematized, O is a setting to become a slave to a certain man. O swears eternal love to this man and accepts sadism masochistic sexual acts. Mr. Terayama met with British actress Jane Birkin in casting the role of the leading role O, but he said that he did not come to the appointment due to several problems such as the schedule not meeting (4). After that, he auditioned in Paris, and there was also Carroll Bouquet which later became Bond girl of the 007 series' No. 12 film "Your Eyes Only" at the venue. Ultimately, the role of O was decided to Isabelle Illiers, the role of men to Klaus Kinski, and the role of male mistress Natalie to Arielle Dombasle.

The production staff is quite different from other Terayama works, and the screenplay is a novelist Pauline Réage of the original "Retour a Roissy" himself, editing is a film director and "Une aussi longue absence " (1961) is a film festival at the Cannes Film Festival ·Henri Colpi (1921-2006) who shone in the doll, the

script was responsible for Jacques Tati's "My uncle" (1958) and Alain Resnais's' "*Hiroshima mon amour*" (1959) In Silvette Bodraw (1928-), shooting was Tatsuo Suzuki who was in charge of "death in the country" and "Grass Labyrinth". The location was mainly done in Hong Kong and at Ohuna in Kanagawa Prefecture. This French-Japanese co-operative film was named "Le fruits de la passion ". The story of the movie is different from the original and era setting place, setting in the Shanghai brothel in the 1920's where the Chinese national movement advanced as the overseas financial institutions expanded.

The movie begins with a scene where Miss O and Stefan arrive in Shanghai. To be liked by Sir Stefan, Miss O accepts working at a brothel. Asian brothels played by Oriental people Keiko, Yamaguchi Yuko and Takahashi Hitomi were working. They talk about illusions and play like sadism masochism. Sir Stefan was a casino owner and was intimidated by the Chinese revolutionary movement group. Meanwhile, a poor young man feels romantic about O Lady and enters the Revolutionary Movement Group with the aim of earning the necessary money to meet O Lady. Sir Stefan is jealous that Miss O is forgiven to this young man. Sir Stefan fights the youth, eventually both will die. By Sir Stefan 's death O' s liberty. The theme of the movie is eternal love, Mr. Terayama advocates the concept of separation between the spirit and the body that swear absolute love (spirit) by accepting sexual acts (body) with other men. Besides, Mr. Terayama symbolizes the dual human control such as Sir Stefan's control of O, Master of Shanghai by foreign countries in the 1920s.

"Les fruits de la passion" was screened in Paris in 1981. With the pornographic scene, the movie censorship committee decided to prohibit minors from entering. the cinema theater. On "Les fruits de la passion", the French media has written relatively hard criticism. In the August 1981 issue of Positif magazine, in the political background that the Chinese civil movement that confronts foreign domination was carried out, the relationship between the revolution is not successful and the relationship of



liberation of sex do not agree with each other It is pointed out that it is ambiguous and that the scene where young people give flowers to Miss O is too ordinary. Le Mathinn dated June 6,

In the production of 1981 stated that the work lacked originality.

“Les fruits de la passion”, it can be interpreted that the gathering of renowned French staff means thick trust for Mr. Terayama.

Also, by expressing the fragility of human beings seemingly contradictory to obedience to having a physical connection with another person to swear eternal love to a certain person, people accept everything if there is love feeling people are raising a philosophical question of whether to accept everything.

Production of "Terayama Cinema Camp", "Grass Labyrinth",

“Les fruits de la passion” means high evaluation by Mr.

Terayama in France, crosses the borders, cultures and languages,

it can be said that it shows interest in Mr. Terayama's art

expression and an interest in filing a problem. Also, Mr.

Terayama's work has been categorized as a supervisor of experimental movies in the French film world.

(1) NOGUEZ.D - Éloge du cinéma expérimental. - Paris: Édition Paris Expérimental, 1999

(2) Shuji Terayama - Drama by Shuji Terayama 6 - Mentha Shosha, 1986, P · 366 - 367

(3) (4) Shuji Terayama - Play by Shuji Terayama 8 - Shinsho, 1987, P 338 - 339

### 3-5

#### **Shuji Terayama's Tohoku dialect Mari Akatsuka**

The Tohoku accent used by Shuji Terayama which showed conspicuously in "Shuji Terayama, last interview" (NHK.ETV8 1983/5/24) was also observed at talks with the critic Masashi Miura.

Furthermore, we can hear that in the beginning of the movie

"Death in the Rural District (1974)", some words in the songbook of Tanka were read aloud with a Tohoku accent.

The younger brother and the disappearance of bird, remaining to get a new (family) Buddhist altar 1)

As described above, everyone can't understand the intonation of the northeastern dialect only in letter notation. Therefore, Terayama created a sound on the notation of the words in the movie "Death in the Rural District" and expressed it by adding a northeastern dialect's sound to the words of the modern Tanka. That is, Terayama gave black art characteristics to Tanka by reading it aloud with a Tohoku accent.

According to the folklorist Kunio Yanagida, it is said that originally children game "Janken-pon" includes black art. When Terayama used it as an experiment in the movie "Jean Ken War", and in late years Westerners hear "Janken-pon" as for the black art" rather than a Japanese art, it is said that Westerners feel black art characteristics listening to the sound. The black art is thought to have come from the magic hidden in "The Golden Bough" and "Mother Goose" and "the Mysterious World of Alice". Also, it is alleged that Westerners feel black art strongly in the sound whenever the British and the Americans hear the seven-five syllable meter of Kabuki.

The British and Americans had an admiration for Asia, but they couldn't find it in the West, and then faced Japonism and the Orientalism. Terayama added to Haiku and Tanka after the Second World War, the seven-five syllable meter equal to a 31-syllable Japanese poem of Saigyô and Matsuo Bashô's haiku, and demanded for the folk customs-like black art of the Tohoku accent. A folk customs-like true dialect remained in each place of the whole country of Japan at around the 1970s. Terayama added the value of the Tohoku accent to the seven-five syllable meter and he discovered a unique sound rhythm, and then sang a haiku and a Tanka. Also, Terayama brought aboriginal-like words into plays and wrote dramas' "Nuhikun" or "Evil faith" and he put up

performances abroad in the United States and Europe and got a good evaluation.

Culture different from the monotonous Japanese sound goes up on a postwar flat when we put seven-like rhythm of Kabuki on a Tanka of Michizane Sugawara about the Tanka,

When an east [easterly] wind blows, please wear perfume, and  
don't forget spring even if your master were absent, flower of plum!  
2)

Terayama made a movie called "The Death in the Rural District" in which was sounded the native black art different from the culture, in addition to the inherent rhythm of the Tohoku dialect handed down for a long time as well as the rhythm of the seven-five syllable meter of Kabuki.

In addition, the dialect is deeply tied to the ground by the words of the local hometown. Whenever everyone who came from the other prefectures besides Aomori hears the Aomori dialect, they hear that the person who resides in Aomori speaks the words with the dialect like the code that only they can decode. Terayama insisted that he was mystery as a motto. Above all, it was one of the indispensable mysteries when Terayama talked with a Tohoku accent. It is also important to ask why Terayama was concerned with a northeastern dialect.

Postwar Japanese turned into a sound without the flat and substantial contents, and then the seven-five syllable meter of Tanka and Kabuki with the prewar sense of rhythm disappeared. English of the Eliza-beth dynasty included weak and strong stress in rhythm compared with modern English, and the English rhythm represented profound thought. For example, the monologue of Hamlet talks about a party, rhythm divides weak and strong stress of ten steps case in a pentatonic scale, and the last sound of line disappears at rhythm from nine steps to ten steps and expresses uneasiness as a lingering sound.

To be or not to be that is the question. <sup>3)</sup>

Modern English does not have profound thought and only cries for 'Ah-ah' and strong stress in the same way as a baby. Postwar Japanese became insubstantial on a flat from the influence of American English. Therefore, Terayama researched Japanese identity in the dialect of Aomori and requested a source of the aboriginal-like black art from a Tohoku accent and was going to create a mystery part of Terayama by being full of the quintessence of the dialect.

When Tetsuo Anzai, director of theater "En" staged Bernard Shaw's original "Pygmalion" in Tokyo, Anzai moved the stage to the downtown area of Tokyo from the downtown area of Covent Garden in London and changed the cockney accent that Eliza spoke to an Edo era dialect. Also, Anzai, a Shakespeare scholar, was a director of the theatrical company "Kumo". According to the commentary of Anzai, he explained " Novelist, Mantaro Kubota said that if everyone did not live in Tokyo for three generations, they could not tell the Edo dialect, but in fact, Kubota didn't continue to live in Tokyo for three generations, and, besides, as Meiji era became far-off, and there were only a few those people who lived in Tokyo for three generations, and those who spoke the Edo dialect decreased, therefore Anzai explained himself that made Eliza speak the downtown area accent of Edo of the Eliza, and couldn't help Anzai-type creating Edo dialects by his own way".

1) *Complete of Terayama Shuji's Cinereous* vol. 1. (Film Art Publishers, 1993), p.239.

2) Michizane, Sugawara, *Collection of Shyui Waka Poems* (Complete of New Japanese Classical Literature vol.7., Iwanami Publisher, 1999), p.288.

3) *The Complete Works of William Shakespeare* (Spring Books, 1972), p.960.

## Chapter 4-1

### Both life and death in May by Shynkichi Baba

I visited Nakamura bookstore dealing with old books on Miyamasuzaka in Shibuya, Tokyo, and remembered that it was early spring of 1963 that I found Terayama Shuji's songs collection "Blood and Wheat" on that shelf. It was the copperplate painter Tetsuro Komai that taught me the existence of this bookstore. I think that it was a return to the factory where Mr. Tetsuro Komai, who was in Setagaya Ward Shinmachi (now Komazawa and change of town name), visited the workshop to request the creation of a virgin cloth dressing work. I was spending time in haiku since childhood, but in the early 1960s, gaining attention to contemporary art with a frantic mission, as it was a time when I felt that my horizons would rapidly spread to the surrounding area of Haiku too, a fresh, somewhat irrational shock when I went forward reading this songbook was immense and large. Among them,

When corroding is done on copper plate birds Mother  
confinement everything flies

Mother's fingerprint with a misplaced copperplate quietly  
resolves, it will be night

Two haiku resonated with the fact that there were some excellent works on the theme of birds such as "birds and fruits" in the etching of Mr. Tetsuro Komai who made this chance to get this song collection, I shook my chest strongly.

Terayama's high school haiku

Father who advances cancer, and a temple of copperplate  
painting

As there are these two haiku, I understand that Terayama had interesting in copper prints from an early age, but it is a pity that we can't hear it now whether these works were related to Mr.

Terayama-san was supposed to be away a  
Komai's work or not .

Tanka poet type the boundary of the third songbook, "Death in the country" publication (1965), also in the work centered on the

subsequent play, haiku and Tanka work if there is that in the work centered on theater after that, the original scenery of Shuji Terayama who brought up Haiku and Tanka work was sometime projected, it also continues to be always fresh stimulation for me.

Almost in the same age, there were also recipients who were born with the same Sagittarius,

Almost the same age, there was also a meeting that same Sagittarius born, in the Yukawa Shobo published, Kunio Tsukamoto knitting and explanation. phrasebooks < a Cape jasmine a gardenia of water >, side-by-side to Mr. Terayama of Lectionary's "My Golden Bough," as my "rose Hell "also came, I decided to further intimate the familiarity with Terayama

Now I have a picture postcard from Mr. Terayama in my hand. <Thank you always for "point". That's including the haiku of Baba's "point" is a great little magazine, we have always admired. Subsequently, (but there will be budget problem) it is continued and when increasing the number of illustrations of the kind, and the like whether not more of the good, we are side-by-side Okamehachimoku. Shuji Terayama> (Kanazawa Central Post Office, 1974-November seventeen date postmark, will be

This is encouragement and those originating from the trip) impression about the personal magazine 'Point' No. 5 I was publishing, but there were short but sharp and hot through my chest.

Short but sharp, hot and hot through my chest.

Despite Mr. Terayama's advice, "Point" has entered a closed state after issuing the sixth issue, but I am preparing for the restoration now. Today, I talked about Mr. Miura Masashi san when I asked for cooperation and he accepted "I'm happy to write" freely. it is not I still can't believe Mr. Terayama has lent his power to such a place. But, when this restoration issue comes out, when I ask how to do I mail to the place where Mr. Terayama is currently - the heart hurts when thinking of such a thing

Last May, when I participated in the funeral at Aoyama funeral  
on May 9, I secretly brought two phrases to the spirit,  
At least Burn the cherry chestnut, In the place where you chased  
Life and death in May, young people frown

At that time the young people of "Tenjyo Sajiki" whispering  
while chorusing <Lemming> 's singing voice still can't be heard.  
It has already been one year since then. Because there are two  
horses in the names like Mr. Terayama's favorite horses, I still  
must keep going.to run Distance to where Mr. Terayama is now.

#### 4-2

#### "Shuji Terayama Unreleased Songbook for Lunar Eclipse

Letters" written by Shuji Terayama

The reasons why Shuji Terayama, who should have refused  
work called songwriting once, began making Tanka again and  
the consequences of those works in the form of this book are  
detailed in the Michi Tanaka's sentence (1) at the end of the  
book.

So, we will not discuss the matter again here. we want to  
replace book reviews by extracting several problem systems  
found from recorded works.

In winter it's getting dark in a square which the father runs  
from inside of the portrait.

Let's shoot bird of looking one masseur in the Kingdom at the  
Night skyRegarding the question of whether the song of  
disruption such as reform is under way or under some intention,  
there are also several songs with the same first phrase (2)

It is also a factor that causes dissatisfaction with "I wanted  
you to describe the background of the formation of each work in  
detail" (3).

My brother! at night when Moon lunar eclipse, let's write with

my left hand History of my house

Daytime's lunar eclipse hide in books by palms with old girls  
overnight

First lunar eclipse after my late father I hide in the palm lying  
down with a mother sleeping

The wife of the lunar eclipse of death of circumference of the  
compass circling slowly in the eye

And others short poems can be chosen as a song that reminds  
the title of the title itself, among of which are associated with  
aging and death, but are decadently brilliant.

The strange detention to "books" that appears in the second  
head quoted on the next is further be inherited to the work group  
on the former. The One book market's cat cut out by scissors!  
exile

While keeping a cat not put on boots books exile not long  
A girl in a book got old in one night! a compass of a shadow  
stinging in the moonlight  
Let's lay the horizon on the last page chasing a girl in a book  
got old in one night

In these songs, we respond closely to the narrative nature (4)  
where "books" are considered to be more figurative or personified  
(or the circumstances leading to the stamping are shown)  
Moreover, it is scenting somewhere the possibility that "books"  
themselves will become the subject of the story.

This attempt inevitably reached the area where the object does  
not stay in "books" or its synonyms,

Let's be nostalgic about a record of language drift that keeps  
rhinoceros on an isolated island of eraser.

Like Ten dream Nights that is pregnant for my sister, Deep red  
lightning rod

Implicitly speak to the reader, about the existence of pre-text  
so to speak, "Lunar Eclipse Letter" outside the language world of  
Terayama. These are not doctrinal things like premises on  
reading or understanding of implied literary works, and if they



are guaranteeing the Linkage between those works and the song of Terayama (the story of Nonaka) It is not something to do. The implication of pre-text there is also functionalized as a device for readers to enjoy Tanka as a pleasure to satisfy.

And the obsession with the color of red, which was also shown in the song "Dream Ten Nights."

It is a dog with blushing phobia that is divided in front of a hut in the north country.

My son of a blood, Child's, child's tomb, Child curse, Birthmark of plumed thistle.

The wind we will call on the rope and red it is always the color of the atonement.

If it isn't turning, rope over, pull Wind tick red is always the color of atonement

It is expressed to be phantasmagoric like such as contributing to imparting tragic narrative to the song and forming a contrast with the light or yellow color image brought from the title.

A talk between Terayama and Kitsune Sasaki that is appended  
note  
as "bookmark" is also a must read as Mandatory material.

(1) Makoto Tanaka "History over the" Lunar eclipse letter  
"(recorded at the end).

(2) Sasaki Shogun "Commentary" (compiled at the end of the book).

(3) Masaki Sugiyama "Shuzo Terayama Unreleased Songbook Shuji Terayama" (Author) "(March 30, 2008," Asahi Shimbun "," Reading Column ")

(4) Kimiko Oda "Terayama Shuzo unreleased song collection Shuji Terayama, Michi Tanaka edition" (April 13, 2008, "Yomiuri Shimbun"), this collection of recorded songs " , A sign that one stroke starts struggling with a story ".

(5) "Aporia of the contemporary Tanka - mind, body, form" (the first sentence is November 1, Showa 51, "Weekly Reader").

February 28, 2008 Iwanami Shoten, 228 page 1800 yen + tax

#### 4-3

##### **Ichiro Nakamura (radio hall)**

1959 Winning seventh Commercial Broadcasting Festival Literary arts Section art section Grand Prix Receiving a prize

Airdate Tuesday, February 10, 1959

Product Shuji Terayama

Production RKB Mainichi Broadcasting (former radio Kyushu)

Direction Kohei Kuno

Appearance; Akira Saida, Kumi Odagiri, Takashi Tobinaga, Jin Karube, Kishii Haruyo, RKB radio theatrical company, RKB child theatrical company, RKB, it is Mainichi announcement department, a theatrical Gorakuza, narrator: Tatsunori Shimokawa (Tappei Shimokawa)

RKB, Mainichi announcement department

A child finds a man walking the sky. As the citizen is in trouble if he falls, and edge up to a policeman. When a reporter asks the man, who went down on the roof of the building, he says the name is Ichiro Nakamura, and said that he walked the sky when he is disappointed in love and throws himself. A shoe store and a toy shop and a balloon shop and tailors are going to uses Ichiro Nakamura for advertising. The music called "a man walking the sky" makes a hit. The plan that Ichiro Nakamura walks the sky again is moved forward. Ichiro Nakamura is missing on the day. Ichiro Nakamura lives quietly in disguise, and says, "it is the best to live ordinarily".

#### 4-4

**The 19-year-old blues** 1959 non-motion picture at first a plan of the filmization is not realized in Toho.

Shoji of the young boxer, While, during a game, he hit middle-aged boxer die in in ring ground.

On the other hand, Katsumata drops a chicken from the roof of

the Asahi Building and die or live; make a bet, the chicken is flung against the ground and dies. Shoji said to Katsumata, " the story of the guy who lost always is dirty. "

Shoji does not have money to go to the hotel with Natsuko of the lover. So, he borrows money on a condition to lend Natsuko to the castle of the friend. Shoji thinks that Shoji did that he was sorry for Natsuko and he undertakes request of a murder and make money and am going to give Natsuko.

But when Shoji commits murder, and finish the punishment of two years, and is discharged from prison; the money of the promise of Natsuko was not paid. When Shoji complains to Yamashita, he asks Shoji for different work.

While he competes because a subordinate of Yamashita is going to murder Shoji when Shoji declines it, the partner hits the head to the drum and dies.

Shoji goes for a game of the boxing the next day and loses by a foul on purpose. A detective comes over and, after a game, arrests Shoji.

Afterword

The 19-year-old blues is the virgin scenario which I wrote at the age of 23 years old. I freely rewrote based on "do not come anymore in the morning" of Nelson Algren freely, in beginning, In Toho, talk of the filmization was planned, but did not realize it after all. I became virtually ashamed of juvenilia, but just decided to announce it as those days when I read it and did it without putting a hand daringly.

Opening citation

My favorite things. Tristram. Goat milk. A short novel. Lyric poetry. Heat. A good-natured person. A boat. Gyuto.

Things I don't like. Aida. A carrot. A long novel. Narrative poems. Cold. Miserly. A bus. A bridge. Langston Hughes

Afterword of Terayama

I wanted to write the youth who thought that it was unrelated to them while having habitation in a political season. In fact, the invisible baggage which such a youth carries on the back is a factor of the extraordinary farce called the history. It is neither a

revolution campaigner nor tyrants to make the history myself and thinks that it is with people of the third zone resisting revolution exercise by invisible power, and only vital power of youths belonging to the third zone may seem to be able to let the love spring out.

#### 4-5

#### **Ah! Wasteland**

Present-day Hyoronsha in 1966

Barbican (Hair clippers) is (dysphonia) stammer. Barbican didn't like to be pointed out to his fault by others, and as period for three months moving from place to place by a few barbershops the temporary employee, barber's homeless and was a migratory bird of hair clippers in a different word.

On the other hand, the music that Shinji heard first since he went out of the reformatory, was "judo in his lifetime" of Hideo Murata there is "your time" isn't there. He is thinking everyone is enthusiastic about a thing of "my time", but even no one has the time to pay attention by a thing of "your time". Shinji enters "marine pugilism club" unexpectedly. A preceding visitor was there, and he was Barbican. Shinji felt that something growls under its skin. Horiguchi of trainer's one eye notices that Barbican's legs bent, and one eye says It's No problem. One eye said, "I'd like oh." "I like Limping. there was Limping, that was a champion." he says to rhetorical.

Shinji has a sweetheart named Yoshiko. the phrase of poetry of Langston Hughes is flowing from the next room like the tone "river". When Yoshiko returns Mugi of old prostitute sits down at the place where she came down half of stairs like usual. Mugi spoke to whoever sat next to her, this Milne's children's story, "I like the place where I came down half of stairs."

Middle-aged man Taichi Miyamoto in the darkness of a movie theater, is developing picture theory, "Even if body of actress were

very good, nobody can touch her hand nor hug.”

It is inserted suddenly " everywhere of my heart in my body, sound a steam whistle" in "cloud which puts on pants", in Mayakovsky's poetry, it's connecting," a scream is heard at Shinjuku in late at night" for father of barbican which is lonely. As Seth of lonely female in a bar have no relationship, did the card play of "the family adjustment" with Yoshiko of daughter, she had to say, "Can you give me a mother?"

Shinji will have to play a boxing game with barbican. Yoshiko is thinking she will get married if Shinji wins. But barbican is stuttering, remains of the virgin, after barbican had been killed by Shinji whom barbican loves, he will wound a scar fatal in a heart of Shinji.

if "Oh! Wasteland" are translated into English, Terayama hoped that Nelson Algren to read it. Nelson Algren's " Never Come Morning ", as a boxer kills, even if he wins the game, Terayama should remember the last scene which the boxer will be even taken to the gallows.

#### 4-6

##### *La Marie-Vision / Kegawa no Marie (1967)*

first appearance, October 1967, "a cinematic review." the first (public) performance [showing] 《of the play in Japan》 September 1967, at art theater Shinjuku culture by Tenjosajiki, direction, art, illumination, the music; Shuji Terayama; cast; Marie Akihiro Miwa, Kinya, Sakumi Hagiwara, a cabbage butterfly, Jimmy, manservant, Hatsuo Yamaya

Marie of the professional sodomite lives with Kinya of the son. Marie suggests to Kinya to read the prince of the star. There are not the parents of the prince of the star such as the doll, but Kinya does not have the parents like that either. Marie talks about the secret of his birth of Kinya. But the story must be lie, too. Kinya murders a beautiful girl and leaves the earth like a prince, but

comes back like an arrow when Marie calls Kinya. It is totally like the prince of the star.

#### 4-7

##### **Terayama Shuji experimental movie**

##### **Emperor tomato ketchup**

Staff Production Michi Tanaka,

Screened Sogetsu Cinematheque, June 1970. Continuous screening underground seat Scorpius (from October 6, 1970 to November 9). Next, Tenjyosajiki stadium building underground theater (from October 6, 1970 to November 9)

120 children appeared. Keiko Niitaka, Taro Apollo,

There is a tomato ketchup constitution, and the emperor is to abdicate when he is becoming a boy. There is Batten Code, but adults who oppose children, write down batten to its family register, and delete it. The Batten Code (continued) states that those who aim to overthrow children's dreams will be dealt with at the batten concentration camp. In the tomato ketchup constitution (continued) all children are determined "to be free in the name of God".

In the letter of 7th, it was acknowledged to pay attention to the adult cat Nãña. It is written that his job is to burn up person who became a death penalty. He is writing that his father escaped from the camp. He advises that the black flag party go to catch mother by informing mother. Mother is fired blindly. The children burn their father and execute him.

#### 4-8

##### **Does anyone have a feeling of hometown?**

Terayama heard from Hatsu of his mother, "I was born in a running train." The year Terayama was born was the time when

I was told, "Who am I?" When I entered elementary school, I became a big fan of Kurama Tengu. For Terayama, "The Three Major Hell" was the four legs that my father blew out of the night futon before his departure, a picture of hell and air raids.

Terayama was in love with "Tokyo" when I was twelve years old. Terayama was touched by an article of murder of a mother of North Korean boy, and wrote Long poem "Lee Jun-kyu."

According to Dazai Osamu 's mental incident, Terayama that the family does not have father and mother thought, "Life ends and death does not start, and death ends when life ends." Terayama who hasn't father and mother in his home thought "How old can I get through from a fantasy to be a hide-and-seek ogre throughout the life?" It was Haiku that occupied the largest proportion of self - formation of Terayama from junior high school to high school. He found a sentence in 'Pierre and Ruth' by Romain Rollin " Oh! There is death before the resurrection." In a sentence of Camus, a voice cried out in the river "Please help me." However, if you jump in, you will also drown. I worried about it. It is an era when there was a college struggle, he said that the University of Tokyo professor has become a naked king who sat on a hierarchy.

#### 4-9

*Pastoral: Death in the Country* (*Den-en ni shisu*),

1974 human-power aircraft building + Japan art theater guild tie-up Production, original, script, direction Shuji Terayama Picture Tatsuo Suzuki

The cast

Kecho Kaoru Yachigusa, Air Woman Masumi Harukawa, Soi Keiko Niitaka, Boy Hiroyuki Takano, I Kantaro Suga,

A girl of the bobbed hair serves an ogre of the hide-and-seek in a graveyard, and she is saying "Are you already, all right?" some voices are saying "we are already all right". Children become adult

before they know. Mother talks with the neighbor's master who the wall clock of the house of the boy is broken, and was asked for clock repair. The boy leaves the house and goes to Mount Osore to meet late father. he asks a medium and has her to call dead father.

The bride Kecho of the neighboring house is a newly-married couple, but the new bed is as it is. In the village there is the tent hut of the circus, and an air woman swells out with the pump of the inflator by Kairikio. The boy blows it up at the request of an air woman, but does not go well. The boy meets Kecho and promises an elopement. The boy meets Kecho and I line up and walk the railroad at night. The movie stops suddenly here. A film critic talks with me of the movie director. A critic gives a problem to me. With "do current you disappear if you date back several hundred years on time machine and murdered grandmother your three generations ago?"

When I come back to the apartment, I meet myself twenty years ago. I said, "my boyhood was my lie". A movie reopens, and a boy throws away a house and goes to the station, but there is not Kecho. When a boy goes to another enshrinement hall, there are Kecho and Arashi. After father of Kecho goes to the front in war, and when war was over, she said that she became a muddy prostitute. She expresses "Mother, please revive, and please get me pregnant once again." Arashi that Kecho came across was chased as Communist Party committee. Two people who lost a place to go commit a double suicide.

An air woman encounters half-killing in Circus tent, but survives persistently. I think that it is really the memory within not to have taken place, and I continued intending to kill mother, but recognize the bond that is hard to tear it up saying "mother is the saliva which I vomit". It becomes the scene of a house collapsing, and Mount Osore becomes the town of Shinjuku.



## Chapter 5-1

### Shuji Terayama and "Nephrose" by Sōtaro Nakayama

In case

About "nephrotic syndrome"

Nephrotic syndrome is a condition requiring a high degree of proteinuria (3.5 g / day or more) and hypoalbuminemia (a serum albumin value of 3.0 g / dl or less is a standard and a serum total protein of 6.0 g / dl or less is also referred to) It is a group of renal diseases characterized by edema (swollenness) and dyslipidemia (high LDL cholesterolaemia) resulting as a condition.

Besides, blood coagulation abnormality, immunodeficiency, easy infectivity, etc. occur.

Nephrotic syndrome develops from a variety of basic diseases, First-order (primary) Nephrotic syndrome and systemic disease caused by abnormalities in the kidney (especially glomerular filtration barrier) (amyloidosis)-Systemic lupus erythematosus, diabetes and various infectious diseases) and secondary sex by the drug (secondary) is divided into nephrotic syndrome.

Although it is drug therapy, corticosteroid drug (hereinafter steroid) is first used for primary nephrotic syndrome.

However, the immunosuppressant is used together when we show steroid-resistant dependence. On the other hand, by the secondary nephrotic syndrome, the control of the underlying disease and the removal of the cause are basically important.

The treatment with steroid is provided historically from about 1950, and the treatment that we added an immunosuppressant to is tried from the 1960s.

It is after the 1980s begins that the effectiveness of the treatment is proposed by the result of the randomized clinical trial.

Although treatment of nephrose greatly advanced in this way, when Terayama developed nephrosis from mixed kidney inflammation, it was not a situation that it was said that it was still well established.

We mustn't forget that Terayama, about 20 years old who received blood transfusion several times, was desperate and prepared to die.

Due to this experience of hospitalized life and fighting illness, was not Terayama later that he could have been activity action and active in a wide range?

Well, Terayama had also ingested steroids. Although it is a steroid, it has indications for a wide range of diseases as shown below.

Adrenal cortical dysfunction · rheumatoid arthritis · lupus erythematosus · scleroderma

· Bronchial asthma · pulmonary tuberculosis · diffuse interstitial pneumonia · sarcoidosis

· Allergic rhinitis · malignant lymphoma · leukemia · granulocytopenia

· Aplastic anemia · hemolytic anemia · chronic hepatitis · cirrhosis · ulcerative colitis

· Myasthenia gravis · Facial palsy · Peripheral neuritis ·

Nephrotic syndrome This drug has anti-inflammatory, anti-

allergic, and immunosuppressive effects. In addition to influencing glucose metabolism, lipid metabolism, electrolyte metabolism and the like, it also acts widely on hematopoietic system, nervous system, cardiovascular system, digestive system, endocrine system, connective tissue system and so on, so that long- It can cause side effects. Severe side effects to be noted are as follows.

· Impaired glucose tolerance · Infectious diseases · Hypertension · Osteoporosis · Bone head aseptic necrosis

· Arteriosclerotic lesion (cerebral infarction, myocardial infarction, aneurysm, thrombosis)

· Peptic ulcer · psychic / neuropathic · cataract · glaucoma · hypokalemia

· Urolithiasis · dyslipidemia · pancreatitis · myopathy

Even side effects, the ones considered to be relatively mild are shown below.

· Abnormal fat deposits (full moon-like face, central obesity, cow

shoulder, prominent eyes)

- Menstruation abnormality (amenorrhea, periodic abnormality, excessive · under-menstruation)
- Subcutaneous bleeding · purple spot · acne like rash · hirsutism
- skin streaks · skin atrophy
- Sweating abnormality · leukocytosis · insomnia
- Increased appetite · weight gain · edema · polyuria

Measures and countermeasures to these side effects of steroids are also important.

Among immunosuppressants, calcineurin inhibitors that inhibit the function of lymphocytes are nephrotoxic and need attention.

### 3. Terayama Shuji and "liver disease"

First of all, we'd like to mention hepatitis because it is a disease of the liver.

Hepatitis causes inflammation in the liver, which causes hepatocytes to break down and becomes ineffective, and about 80% of the causes are caused by virus infection.

Even though it is infected with hepatitis virus, many of them do not have subjective symptoms, and it often goes to cirrhosis of the liver or liver cancer unexpectedly. continue,

It is a cerebral cirrhosis, but a liver disorder caused by various causes does not cure, it is a terminal image that has progressed in a chronic course, and it is considered irreversible.

In the case of Terayama it was not alcoholic diarrhea, but from hepatitis accompanying transfusion received during treatment of nephrosis it shifted to liver cirrhosis.

Initially, the cause of the virus was unknown, it was one of the diseases that had been called non-B type hepatitis, hepatitis C virus was found in United States in 1989.

When diagnosed with C-type chronic hepatitis, the blood test is performed every 1-3 months according to the activity of hepatitis, to check the number of liver enzymes and platelets.

Measurement of AFP and Pivka-2 is a tumor marker every four to six months, and performs ultrasound tests and CT of the liver.

When migrating to cirrhosis, the early detection of liver cancer, response to esophageal varicose veins and gastrointestinal bleeding, and prevention of liver failure are important in management.

The elimination of hepatitis C virus is important, although it is a treatment for chronic hepatitis C and compensatory cirrhosis of the liver.

That is to say that all cases of hepatitis C, except for non-compensatory cirrhosis of the liver, can be treated as anti-viral therapy.

Well, for the book on Terayama, the expression "dusky face" comes out as much as you can definitely say, but we will try to tell a bit about it. Pigmentation "to be morbid black skin" is recognized to the skin of the whole body when the patient suffers from cirrhosis though there is not jaundice.

#### 4. Shuji Terayama and "sepsis"

Bacterial infection, one of the bacterial infections, bacteria and its toxins from the skin and mucosal wounds and lesions of various organs enter the blood, spread further throughout the body to form new metastatic infected foci and have severe symptoms. It is a disease state presented and is defined as a systemic inflammatory response syndrome associated with infection.

Well, how was it in the case of Terayama? Because it was not the chief physician, it is a guess to the last. On the evening of April 18, 1983 chills appeared, after the dinner a high fever of 39 degrees was recognized and diarrhea started on April 20th. Perforation of the gastrointestinal tract may have occurred somewhere in the process.

As a cause, various illnesses such as gastric, duodenal ulcer, appendicitis, and colon diverticulitis due to long-term continuous use of steroids are considered.

The bacteria in the gastrointestinal tract flow in abdominal cavity by gastrointestinal perforation and cause peritonitis. It seems that it eventually went on to sepsis.

However, since we don't know the state of the person on the way, that is, how the abdominal symptoms / abdominal findings were, accurate diagnosis can't be done.

The course since the emergency hospitalization on April 22 is a grandiose one, and our heart is filled with mind.

#### 5. Terayama Shuji and "pathological anatomy"

In case

On May 4, 1983, Terayama left this world. Suddenly while being missed by many people. As if you could lurk in a hideout that you can't find forever. Because Terayama was active in multi and himself has multi-talent, didn't he regret? Hasn't he wanted to do more?

Well, here we will try to tell a little about what the family did not want dissection of Terayama offered by the hospital side. Although it is said to be dissection, it is a pathological dissection (hereinafter Zeku) different from justice dissection and administrative dissection. As a doctor we would like to do this for future diagnosis and treatment of patients with similar diseases in the future.

This tendency is strong especially at university hospitals and others. Not only medical treatment and education but also research institution.

## 5-2

### Overseas performance of Shuji Terayama

We can see the overseas performance record that Shuji Terayama left as a still image through a photograph. However, we still have very few an opportunity to see it as a moving image.

When search it in a certain Shuji Terayama in animation site YouTube of the Internet; "Netherlands Arnhem City 1971.6" can see the animation of "Human-Power Aircraft Solomon" by Tenjosajiki's performance (yahoo 2008.4.7) for only several minutes. An answer came from actress Keiko Niitaka of former Tenjyosajiki Theater when we checked who the actors who appeared in the video was saying "it will be Caesar and Mary". By the performance of Terayama in Netherlands, Keiko Niitaka and other actors went back to Japan earlier. Some actors will perform suburbs drama publicly afterwards in the Netherlands. Therefore, staff who stayed in Europe will also appear as an actor. when we interviewed J.A. Caesar later, "We performed an audition locally and chose Mary as my co-star"

Caesar and others hardly understand Dutch locally in those days. Therefore, Caesar and others must have been considerably difficult to make a drama using words when they worked with Netherlands actress in front of audience. Therefore, Caesar and others would just play a role like "silence" of Kabuki. In this way, the Caesar and others couldn't but make mutual understanding using a body in substitution for words each other. We played a performance with participants using each three languages of English and French and Dutch once when British director Roland Allen was in Nagoya and performed a workshop of TIE in August 2000.

The participants had difficult intention mutual understanding at the time of workshop by Dutch without understanding most Dutch. Though his performance would be possible, anyway, if Terayama were the English zone, the performance in the Netherlands might not have a method unless they expressed it with a body not words.

By the way, the work to somaticize words is seen like a thing to go against really with the historic process that the human gets "words" (e.g., a fish) from "thing" (e.g., a cold-blooded animal). In

other words, instead of using the sign called "words", we express "a thing" with a body when we change the viewpoint and create "a thing" with a body more.

Anyway, the modern people do mutual understanding "only by words" each other. However, if it is in a situation that "words" don't interpret, we do can do nothing but interpret each other by somaticizing the sign called words not a language. However, in this case though it is paradoxical, but we can see "the thing" that modern people lost during any time. In other words, there appears "the thing which is vulgar" existing behind "words".

For example, the suspense that movie "Psycho" by Hitchcock shows does not have the explanation by words but is only the continuation of just the picture. But the audience faces fear to be as if the primitive man who does not have a letter totally felt it for a natural phenomenon while audiences look at montage of the picture continually. In "Psycho" by Hitchcock, a painting speaks louder than words.

However, after a silent film turned into a talking film, when a painting will be accompanied with the sound of the letter, the audience won't concentrate on a picture but a sound exclusively, and imagination work. Besides, before audience know it, they were used only to a sound and has been going to overlook "the thing which is vulgar" which accompanied a picture.

It may be said that the performance that Terayama performed without a language would bring back an expression method called the physical movement that has been forgotten thanks to a letter again until now.

In other words, we demand an expression method from anything other in substitution for a language when a foreigner comes to Europe and does not know the words of the country.

While actors of the Tenjyosajikiy theater performed, through such a process, they might be connected in bringing back another meaning "indecent" that there was ever behind a letter.

The gesture due to this body, actors of the Tenjyosajikiy theater must have call something to mind an effect by the physical expression like the gesture of the silent film. Of course, the body

letter is delicately different from the picture of the movie. But at least "indecenty" in accord with silent film was lost by the appearance of the talkie movies and has fallen into the deep sleep.

However, it revived by the performance of the performance of Terayama in Netherlands again, and the figure was transparent vaguely.

In addition, the performance of Terayama is different a little, but reminds of the performance that showed "Punch and Judy" (The Punch and Judy Murders) in front of young children using a marionette drama while an actor Robert Styles of the U.K. talk about English in a Sunflower Hall of Nagoya on October 8, 2007. Yasuko Senda worked as an interpreter, but they were attracted by the movement of the doll, and a sound and the rhythm of English words and went into fits of laughter even if young children did not understand English. It was not a meaning of the Japanese translation of Senda, about the movement that " indecenty " of the doll that at least children laughed.

Therefore, it reaches it through a performance of J.A. Caesar and Mary that spectators are gradually attracted by the movement of the body beyond the obstacle of the language when the performance of the Tenjyosajiki theater in Netherlands watches a performance of the Tenjyosajiki theater appearing in the video. In other words, movement of the body itself becomes important in the same way as the movement of a musical and the dance by the street performance. Because this is, so to speak, because this case, human body become the moving letter.

By the way, Shuji Terayama staged his own drama as a Japanese drama author in Frankfurt and New York and Amsterdam in the German and English and Dutch zone in the 1970s. In addition, "*La Marie-Vision* " a drama of Terayama was translated into German and English and was staged. However, Terayama, could completely understand those languages; neither German nor English nor Dutch. Terayama slightly saw actor's face and action and sound of the actor and condition between rehearsals, and heard it, and could laugh.

Though Terayama had an English script of Don Kenny by the



performance of "*La Marie-Vision*" in New York in 1970, he seemed to build a drama in improvisation (improvising) through most workshops. Terayama seemed to have an idea of the dramaturgy to express by the method except the language somehow or other.

In other words, since before having gone to Frankfurt and New York and Amsterdam, Terayama had an original plan for the drama. For example, Terayama is a talk with Mr. Juro Kara; "the letter in the drama is dead, however, emphasize saying the body lives."

Therefore, Terayama insisted that the physical movement not to be able to express by words was more important than a written sign. The physical movement will be the immature language that it seems to use when mother just does non-language communication to a 1-year-old baby. If we are saying scene that we think as a similar example, we remember the scene when Eliza cannot talk about correct English in "*My Fair Lady*", she will say "Uh". Eliza totally cries like a baby or an animal.

Liza: Ah-ah-ah-ow-ow-oo!

Therefore, Higgins of the English phonetician told Eliza of the London downtown area daughter the appropriate and exact Queen's English. However, Terayama continued with a concept, completely "a body was a word". So that the body language of the baby of just 1-year old substitutes for words.

When we practiced these words repeatedly, we remembered Bali's Kecak Dance. Dancers become the ring and are repeated with "Kecak" many times with folded arms each other and say. Thereafter, God emerges from the rear of the stage. In addition, several minutes later, a goddess appears, and the gods dance.

Besides, in one only sound "Kecak," they form a long story.

Terayama said that it was hardly possible to tell his drama to Europe and Eastern Europe and Middle Eastern audience in Japanese by an overseas performance. But, in substitution for Japanese, Terayama could convey one's drama concept by the movement of rhythm and the dance of the unique sound of the Japanese dialect. Japanese sound and rhythm and the intonation resemble sound and rhythm and the intonation of Kabuki, Nō,

Kyogen, comedy and the ability are like rhythm and intonation.

Music and onomatopoeia and Kabuki, the Nō, Kyogen that was accompanied by Japanese style rhythm, the rhythm of the folk entertainment conveys deep meaning and feelings than Japanese of the spoken language again.

Furthermore, Terayama used the dance magic for one's drama. When Terayama produced the movie " *Farewell to the Ark / Saraba hakobune* (1984) " which became the posthumous work, he showed a Kecak dance to the end of the movie. The Kecak accompanied the dance by onomatopoeia. The music of the Kecak is said to use the cry of animal. Furthermore, in addition to music and a dance, Terayama made Rev. medium to play a medium-like role in his movie and drama, and gave it. The Rev. medium seems to totally go down in the stage from the sky. The medium-like actress who is like Keiko Niitaka and Sayoko Yamaguchi is indispensable to a drama of Terayama. It seems to suggest that Terayama can make a drama using the onomatopoeia (Onomatopoeia onomatopoeia) such as the cry of animal, a baby, and the natural world. Like an opera "Castle of Prince Bluebeard" and valley "Chinese Mysterious Government Official" by Béla Bartók, the drama just express art by music and a dance without words. In other words, by a cry that a baby and an animal give off, and the dance repeat a single sound and remind a drama being power to build a magnificent concept before long, and to transmit when it hangs over the temple hilly section. Terayama proved that we could make a drama like a Kecak dance using onomatopoeia through a drama and a movie in this way.

In addition, Terayama showed, when people acquire English and Japanese, we throw away our physical movement before people notice it at the same time, and points out that will abandon even a part of the soul away before long.

In other words, the human being is influenced by the standard of the country and a social rule by mastering the words of a certain country and will be subordinate at last.

In other words, Terayama thinks the baby stays free if we let it be, at the same time, when a human grows up and masters the

words of the country, they will be subordinate to the government of the country and a rule.

From such a reason, Terayama reasons that by building a drama in onomatopoeia, we will free people from the national rule that the words of the country control.

In this sense, the body language which is the freewheeling of the baby becomes important like the Kecak dance is very important to Terayama if we say.

In addition, by the Kecak dance we can convey the contents of the drama deeply even if the actor who came of age and onomatopoeia becomes free temporarily and cannot speak the language of the country.

Terayama thought that a body was a language, and pursued importance of body language and the onomatopoeia.

The concept of "the 1-meter square one-hour nation" which Terayama expressed in "Human-power Aircraft Solomon" would express the opening from the state that a human being was subordinate to in the established nation.

The baby who does not have a language expresses the feelings that are deeper than the expression of the letter by body language, and this space just resembles to spin a huge ideal nation like a large Buddhist monastery at all.

By the way, because Terayama built the drama using the body using Kecak or onomatopoeia, without an actor being tormented by an obsession to have to acquire the words of the country they developed the method that could communicate with various people except the Japanese.

However, they are always haunted by difficulty to acquire a method of real Terayama. In other words, it is extremely difficult to master a drama method of Terayama itself.

Therefore, we cannot consider that we can easily acquire the drama method that Terayama developed as a substitute of English and other language learning carelessly.

Anyway, when we see the English acquirement method of the Shaw and the acquirement method of the drama method of Terayama as a scientific method both are very important. Because

this is reason why they have not only the good point but also the bad point about both methods each.

We can go to one step following in his track Terayama discovered an invisible body language while tracing the footprint which hides behind words, through an overseas performance and elucidates the mystery world that slept till then with accompanying the letter which we expressed with the body and, steps into the world of the labyrinth more deeply and decides to elucidate the real nature of "the thing named the disorder" of the Terayama art.

## 5-2 -2

### Oversea Performances

19 68	He inspected vanguard drama circumstances in the United States by an invitation of the U.S. Government.
	<b>【ASOTET TORONY】</b> Yugoslavia
19 69	"Mary "spirit of a small animal" of the fur" The first overseas performance Frankfurt international vanguard drama festival "Mary of the fur" (German) On "the times elephant of the circus" (German) Munich [essay "visiting American hell" Haga Bookstore] [The review of " <i>La Marie-Vision</i> " in the "Dell Spiegel" paper "Frankfurt Argeine" paper]
	stage Frankfurt international vanguard drama festival " <i>La Marie- Vision</i> " "spirit of a small animal" (Japanese).

	(overseas performance of the Shuji Terayama beginning)
	[the "approach "basement drama" first issue to international vanguard drama EXPERIMENTA 3
	He inspects drama circumstances by an invitation of the Israeli Department of State. Essen (Germany) " <i>La Marie- Vision</i> " (the German language) only as for the direction. German reason by Manfred Hubricht.
	"the times on elephant of the circus" (the German language) only as for the direction. German reason by Manfred Hubricht.
19 70	He went to the United States by the invitation of the Rockefeller 1 foundation
	"Mary of the fur" (English) "The times are La MaMa Experimental Theatre on the elephant of the circus" (English) He directed it (English) and am staged New York La Mama Theater "Mary of the fur". English translation by Don Kenny.
	" <i>La Marie-Vision</i> review" of Mel Guso in "New York thyme theater review"]
	" <i>La Marie-Vision</i> review" in "the New York thyme" (1970.7.5) paper
	" <i>La Marie-Vision</i> review " in the "Village Voice" (1970.7.2-10)
	direction of <i>La Marie-Vision</i> review ", "European 0 years" Mainichi Shimbun 1970
	(...vor meinen Augen...eine Wildnis...) novel "like that wasteland" (... vor meinen Augen ... eine Wildnis ... (German reason of Manfred Hublite)

19	1971
71	<p>"Evil faith"</p> <p>Nancy international drama festival Grand Prix monkey Powarer Theater</p> <p>1971</p> <p>City drama "human-power aircraft Solomon .71"</p> <p>Paris</p> <p>1971</p> <p>"Mary "evil faith" of the fur"</p> <p>Real theater</p> <p>1971</p> <p>"Human-power aircraft Solomon"</p> <p>Pigalle Theater</p> <p>1971</p> <p>"Japanese Playing Cards' Folklore " (French)</p> <p>Pigalle Theater</p> <p>1971</p> <p>"Evil faith"</p> <p>Mercury Theater</p> <p>1971</p> <p>City drama "human-power aircraft Solomon .71"</p> <p>Netherlands SONZ Beek art festival</p> <p>1971</p> <p>"Evil faith"</p> <p>Belgrade international drama festival Grand Prix Yugoslavia</p>
	<p>Nancy international drama festival Sal Pouller Theater (France) "evil faith" wins Nancy drama festival Grand Prix (Japanese). (April 26.29 days)</p>
	<p>stage suburbs drama "human-power aircraft Solomon .71" (May 1) (Japanese)</p> <p>Stage Paris real Theater " <i>La Marie-Vision</i> " (from 10 to 30 on May) (Japanese).</p>

	international poet festival attendance, he read his-own versification aloud by the invitation of the Rotterdam art foundation. (Pablo Neruda, San Guinetira and others) (June 4)
	stage Amsterdam Meci Theater (the Netherlands) "evil faith" (from 4 to 14 on June) (Japanese).
	Arnhem Sonsbeek art festival "Street Play human-power aircraft Solomon .71" (June 22) (Japanese).
	stage Paris Les Halles theater "evil faith" (from 8 to 22 on June) (Japanese).
	stage the Paris Pigalle Theater "human-power aircraft Solomons" (Japanese).
	Paris Pigalle Theater Nicolas Bataille's "Japanese playing cards biography" French translation and direction
	Yugoslavia, Belgrade international drama festival "Evil faith" wins a performance, received a prize of the grand prix (Japanese) (September 22)
	He takes office as the Nancy drama festival committee. (a drama festival judge has Grotowski, Robert Wilson and others.)
	An ATG movie supervises " <i>Throw Away Your Books, Rally in the Streets / Sho o Suteyo, Machi e Deyō</i> (1968)". Sanremo International Film Festival Grand Prix receiving a prize. With J, Godard product.
	[Louis Shove on "Figaro" paper, Michel Peres on "Comba" paper, Jean de baron Seri on "Le Monde" paper publish the review " <i>Throw Away Your Books, Rally in the Streets / Sho o Suteyo, Machi e Deyō</i> (1968) "
	Manfred Hubricht German translation of essay "the drama vs. politics" (Theater contra Ideologie)

19	"Scratchily crime of the doctor" (German)
72	"Evil faith"
	TAT Theater
	Essen
	1972
	<i>"Opium War"</i>
	<i>Mercury Theater</i>
	"Scratchily crime of the doctor" (German)
	"Evil faith"
	TAT Theater
	Essen
	"Evil faith"
	Forum theater
	1972
	"Evil faith"
	Rotterdam
	1972
	"Evil faith"
	Enschede1972
	"Evil faith"
	The Enschede tech lecture hall Netherlands
	Groningen
	1972
	"Evil faith"
	The municipal theater Netherlands
	Холстебро1972
	"Evil faith"
	OdinTheater Denmark
	1972
	"Evil faith"
	Holstebro Hall1972
	"Evil faith"
	["suburbs drama human-power aircraft Solomon" Nancy
	Arnhem generalization discussion "basement drama" 5,
	1972]. Frankfurt "crime of Dr. Garigali" (German) [there
	is German translation of Manfred Hubricht] Denmark



	oden theater "evil faith" stages (Japanese). Perform suburbs drama "how to build human-power aircraft Solomon" workshop publicly. Stage "evil faith" (Japanese) in France, Germany, the Netherlands.
	Munich Olympics memory art festival display pageant stages "Run, Melos" (Japanese) in Shupiru Strasse (on August 27 for from 28 to 30, from 1 to 3 on September)
	stage Frankfurt TAT Theater "evil faith" (from 15 to 17 on September) (Japanese)
	stage Denmark Holst bulldog hall "evil faith" (September 19) (Japanese).
	In Denmark Holst bulldog city center of commerce, release a street workshop.
	stage Berlin forum theater "evil faith" (from 22 to 26 on September) (Japanese)
	stage Amsterdam Mercury Theater (the Netherlands) "Opium War" (from 11 to 28 on October) (Japanese).
	stage Enschede tech lecture hall (the Netherlands) "evil faith" (October 30) (Japanese).
	stage Groningen municipal institution Theater "evil faith" (November 1) (Japanese).
	stage Amstel bean city "evil faith" (November 4) (Japanese). stage Rotterdam City "evil faith" (November 5) (Japanese). Oh, stage Arnhem city "evil faith" (November 6) (Japanese).
	[novel "Oh! that wasteland" (devant mes yeux le désert ... Alane Colla French translation]
19 73	"A blind person letter" Warsaw "A blind person letter" Rozumaitoshichi Theater Wroclaw

	<p>"A blind person letter"</p> <p>Bolus key theater Poland young man drama festival</p> <p>Yugoslavia West Berlin tour in Hungary</p> <p>London</p> <p>1973</p> <p>"A blind person letter"</p> <p>Mercury Theater</p> <p>1973</p> <p>"A blind person letter"</p> <p>Amstel fen</p> <p>1973</p> <p>"A blind person letter"</p> <p>1973</p> <p>"A blind person letter"</p> <p>Belgrade</p> <p>1973</p> <p>"The origin of the blood of a certain family"</p> <p>Outdoor performance Iran antiquity Persepolis, Shiraz drama festival</p> <p>Iran</p> <p>["Opium War" generalization symposium, "drama 6 under the ground", 1973]</p>
	<p>stage antiquity Pérouse police Shiraz drama festival (Iran)</p> <p>"origin of the blood of a certain family" (Japanese) outdoor performance (September 8) Amsterdam Mercury theater (the Netherlands) "blind person letter" (Japanese). (from 13 to 23 on September)</p>
	<p>stage Leiden, Growning, Rotterdam (domestic tour in Netherlands) (Japanese).</p>
	<p>stage Warsaw Rosmaiteshch Theater (Poland) "blind person letter" (Japanese) (October 5)</p>
	<p>stage Wroclaw City bolus key theater Poland young man drama festival (Poland) "blind person letter" (Japanese).</p>

	(from 21 to 27 on October) Italy, Hungary, Yugoslavia, a West Berlin "blind person letter" tour.
19 74	He attended at international director Symposium by the invitation of center of Paris in the New York University. discussion with P, Brooke, Ariane Mnouchkine and others.
	his own versification recitation in an American Cultural Center
19 75	1975 "Journal of the Plague Year" Mercury Theater West Germany tour stage Amsterdam Mercury Theater (the Netherlands) "Journal of the Plague Year" (Japanese). It is a tour with "Journal of the Plague Year" in West Germany.
	visit the UK by the invitation of the special plan "Shuji Terayama special feature" of the Edinburgh film festival.
	place Terayama cinematic review of David Robinson in "the time" paper (1975.9.9)
	place Terayama cinematic review of the Jean Dawson in "the listener" paper (1975.5.29)
	A judge works in south Buddha Toulon "young movie" festival, with Marguerite Duras.
	exhibit a movie " <u>Death in the Country</u> " at Cannes Film Festival.
	In movie " Labyrinthine Tale," he wins Oberhausen experiment film festival Silver Bear prize.
	place a review of "blind person letter" "Opium War" in "the drama review " (1975.12) magazine
19 76	(city ignorance) 1976 "Ship of Fools"  〈 reference 〉 [Edinburgh film festival, "under the ground drama ", No.9 1976]

	stage "Ship of Fools" (Japanese) in Iran (August 11)
	[a review of "stupid ship " by Ned Chaiiret in "play and player" magazine (1976.11)] in a movie "Death in the Country," wins a judge special prize in Belgium, Perth, Spain Benalmadeo film festival;
	He goes to the United States by an invitation of the University of California, Berkeley. screening all movie series work screening shut out. (the end of March) the special screening that "Death in the Country" in Los Angeles film festival."
	visit Germany as a judge of the Berlin Film Festival. (June 22)
	visit France by an invitation of Paris Festival Autonne. instructs a workshop.
	。 visit Spain by the invitation of the Spain Benalmádena film festival "Shuji Terayama special feature".
	A judge special prize of Belgium, Bath and Spain Benalmádena film festival in "Death in the Country."
19 77	stage " <i>Directions to Servants / Nuhikun</i> (1978" (Japanese) in Amsterdam Mercury Theater (the Netherlands). (January 16) Belgium, West Germany tour.
	Invitation product of Madras film festival of India "Death in the Country"(January 7)
	An invitation product "boxer" is on at Paris film festival in empire Theater (November 9) "Shuji Terayama fantasy photo exhibition" is held at Geneva (Switzerland), Canon art gallery of Amsterdam (the Netherlands). a photo exhibition tour at Spain, Canon art gallery of Italy. (from December to February)
	French image magazine "ZOOM" single edit alone.
	[Arthur Rackham "Mother Goose" (Shuji Terayama

	translation)]
19	1978
78	" <i>Directions to Servants / Nuhikun</i> " The Mercury Theater Netherlands, Belgium, West Germany 19 city tour Arnhem 1978 " <i>Directions to Servants / Nuhikun</i> " The Netherlands Teva 1978 " <i>Directions to Servants / Nuhikun</i> " The Netherlands The Hague 1978 " <i>Directions to Servants / Nuhikun</i> " The Netherlands Utrecht 1978 " <i>Directions to Servants / Nuhikun</i> " The Netherlands stage Amsterdam Mercury Theater (the Netherlands) " <i>Directions to Servants / Nuhikun</i> (1978)" (Japanese). (February 1) a tour by " <i>Directions to Servants / Nuhikun</i> (1978)" (Japanese) in the Netherlands, Belgium, 19 cities of West Germany.
	special recording (February 22) " <i>Directions to Servants / Nuhikun</i> (1978)" in "art program = arena" of the London BBC broadcast. a tour of " <i>Directions to Servants / Nuhikun</i> (1978)" Den Bosch performance (March 5) Teieru performance (March 6), Hague performance (March 16), Utrecht performance (March 25) Leiden
	London Riverside Studios " <i>Directions to Servants</i> " (Japanese) performed. [English translation by Tony Lane] (April 11-29)



	Participation in the Spoleto Art Festival (Italy) " <i>Directions to Servants</i> " performance (Japanese). After that, Tour to Rome, Florence, Torino and Pisa.
	Oden Theatre (Denmark) International Children's Theater Festival (sponsored by Japan Britannica) Children's music play [Children's hunting] (Japanese) performed.
	The movie "Grass Labyrinth" was released in Paris.
19 80	" <i>Directions to Servants / Nuhikun</i> " La MaMa Experimental Theatre Charleston " <i>Directions to Servants / Nuhikun</i> " Invitation of the South Carolina Spoleto festival United States Nancy Invited to the University of California at Berkeley at Dourid International Film Festival (America). Screening all films and commentary.
	Won the International Critics ' grand prize by "Les Chants de Maldoror" at the France Reel International Short Film Festival.
19 80	Going to America by invitation to Spoleto, Festival, USA.
	staged <i>Directions to Servants</i> (Japanese) "in Charleston, South Carolina.
	Review publication of [" <i>Directions to Servants</i> " at "The New York Times" and "New York Post" of Roberto Dosio in [Spoleto Festival America]
	The New York La Mama Theater " <i>Directions to Servants</i> " (Japanese) performed. Guidance of the public workshop of actors in New York.

	Screenplay and supervision of the movie "Shanghai Foreigner Pavilion".
19 81	The Best Foreign Theater Award for the Community newspaper ' Villager ' in downtown village by " <i>Directions to Servants</i> "
	The movie "Shanghai Foreigner Pavilion" in Paris Road Show (February)
19 82	" <i>Directions to Servants</i> " (Japanese) performed in Paris Jemie Theatre. Catherine Cadou & Isabel Famsion co-dictionaries. (The last Overseas performance of Shuji Terayama) (October)
19 83	Review publication " <i>Directions to Servants</i> " criticism] at [Le monde], [liberacion] each paper
	Terayama Shuji died May 4 days (47 years old)
19 86	Review publication on "Shuji Terayama" Theory by Raphael Bazin in the Cinema Revue
19 91	Paris France "The Last Evening" (Soirée de Terayama) dictionaries and directing by Nicola Bataille
19 92	[Knocked: Street Theater] Robert T. Rolf's English translation
19 97	London Barbican "Shintoku Maru" (Japanese) Ninagawa Yukio directing
	[Song of May (David A. Schmidt's English translation)]
20 05	[Unspeakable act — — the avant-garde Theatre of Terayama Shuji and postwar Japan] (English) Carol Fisher Sorgenfrei]



20 06	[Crogo of the drama: Shadow of Darkness] (English) Endo Morgan
20 08	Washington, D.C. Shintoku Maru (Japanese) Yukio Ninagawa directing
	Bilingual translation Shuji Terayama Tanka (English and Japanese) Uzawa Kozue & Amelia Fielden Co., Ltd.
	["France and Shuji Terayama"] Chiho Yoda, Paris Sorbonne University Master thesis (FR)

### 5-3

#### Terayama Shuji's Chronological History

**1935.** Terayama Shuji was born on 12.10.1935 in Hirosaki city of Aomori prefecture. His Father, Hachiro, and his mother, Hastu. He was the eldest son. His Father was a police man. (But in a family register, his birthday was on 10<sup>th</sup> January 1936. His parents reported it one month later, after he was born.)

**1941** (5 years old) Terayama's father went to war. His mother and son saw off his father in Aomori station.

**1942** (6 years old) Terayama enter in Hashimoto elementary school of Aomori city.

**1945** (9 years old) Aomori city was attacked from the air. His mother and Shuji were lost their house in a fire. After the war, Terayama's mother and himself moved to his uncle; Terayama Yoshihito's restaurant in Misawa city. Terayama admitted to Komagi elementary school there. His father died of a disease was in Serebes Island of Southern area on September 2th. His mother, Hatsu worked as the maid in Base-camp of American Army.

**1946** (10 years old) Terayama and his mother moved to a new house on sale of American Army. Terayama often cooked for himself, as his mother was absent.

**1948** (12 years old) Terayama entered in Komagi junior high school, but was converted to Nowaki middle high school of Aomori city. Shuji moved to the house of his uncle Sakamoto Yuzo who managed "Kabukiza" cinema theatre His mother left Misawa city, and went to American army's camp at Asiya-cho, Toga-gun, Fukuoka-prefecture in Kyushyu to work. Terayama worked as the director of department of arts and literature at the age of Junior High School. And he had published fairy tales, the poetry, "haiku" Japanese poem in 5-7-5 syllables at school newspapers and class journal. He liked novelists; Natsume Soseki, Akutagawa Ryunosuke Edogawa Ranpo and Yoshikawa Eiji. He joined the society of 'Giants-no-kai of the baseball,' and saw the perfect game by Fugimoto Hideo (Yomiuri Giants team) in the baseball stadium of Aomori city.

**1951** (15 years old) Terayama entered Prefectural Aomori High School. He joined School Newspapers, and belonged to the club of department of literature. He published poetry, "Black Cat", and "Mother died"; Tanka; Japanese poem at "Tōou Nippou" newspapers. He attended to the meeting of haiku; of "Danchou".

**1952** (16 years old) He organized the meeting of the departments on literature of High schools in Aomori prefecture. He edited and published poetry journal "Roses of Fishes." He founded "The Pan" High Teens' poems of magazine" all over the country, and edited it. He got aquatinted with Nakamura Sadao, Seito Sanki, and Yamaguchi Seisi through creating poetries. He produced his chosen poetries, "Beni-Gani." He wrote to "Tōou Nippou newspapers," "Yomiuri Bungei," "Light of Learning," "Age of Firefly Snow," "Ice Sea," "Seven days of the week" and so on.

**1953** (17 years old) Terayama organized the meeting of Student's haiku in all Japan. He held the great meeting of "haiku." He read "Galaxy as before" by Nakamura Kusatao, "Firing Cheeks" by Radiguet. He produced "Roman Flight." He liked to see Daiei's Films of series on story of maternal affection.

**1954** (18 years old) Terayama entered in Japanese literature of Educational department of Waseda University. He lodged with his uncle at the house of Sakamoto Toyoji in Kawaguchi city of Saitama prefecture. He read "Decline of Western" by Shupengler. He traveled Nara area, and visited Hashimoto Takako, and Yamaguchi Seishi. He attended "VOU" by Kitazono Katuei, and "Waste Land" of coterie magazine of Tanka. He got award of new face of "Tanka study" at second times about "Chekhov Festival." People criticized him on imitation problems that Terayama took from haiku the other made. His mother, Hatsu got the job of maid in the Tachikawa base. Terayama entered in Kono hospital of the Tachikawa city for liver inflammation.

**1955** (19 years old) Terayama left the hospital after two months. He moved to Ishikawa c/o Takada Minami-cho Shinjyuku-ku. He often associated with Yamada Taichi (in those days a student, in future TV dramatist). Terayama's disease recurred. He entered in

Social Health Center hospital of Shinjyuku-ku owing to Nephrosis. At the hospital, Terayama formed a friendship with an art student, Natsumi. He organized the group of poetic drama “Beard of Glass,” and wrote anthology; “Lost Sphere.” His disease took a turn for the worse. And at last, it follows that the doctor ordered completed bed rest.

**1956** (20 years old) “All Interview Declined” continued. Terayama read documents on Spain city war, Lautréamont’s poetry, works of F. Kafka, G. Bataille, and Izumi Kyouka and so on.

**1957** (21 years old) Terayama published the first poetic works; “Give me May.” He went on to compose poetry in a state of remission.

**1958** (22 years old) Terayama published his first collected poems “Book on a Sky” in June. He left the hospital on July 7. He went back his home town; Aomori for a moment. He came back to Tokyo, and took a room at “Sachi-so” of Suwa-cho in Shinjyuku-ku. He worked as a person on phone duty at a bookmaker, and dealer. He got absorbed in gamble and boxing. He was moved to *Never Come Morning* (1942) by Nelson Algren.

**1959** (23 years old) Terayama began to write radio drama on the advice of a poet; Tanikawa Shuntaro. He wrote “Jiono”, and received the prize of president of commercial broadcasting for “Nakamura Ichiro.” And he wrote the first scenario; “the blues of 19 years old.”

**1960** (24 years old) The radio drama “Adult hunting” caused trouble as agitation of violence and revolution, and Terayama was

examined by the public safety commission. "Standing Blood is Sleeping" was produced by theater group; "Four Seasons." Terayama directed the experimental film of "Catlogy." He often dropped into those tearooms of "Ki-yo" and "Yacht." He always read Langston Hughes's poetry. He met the talented dancer, Hijikata Tatsumi, and produced "False Rimbaud's Autobiography," "Pithecanthropus erectus." Terayama wrote the scenario "Thirsty Lake" directed by Shinoda Masahiro. Terayama met the actress Kujo Eiko of Syochiku film company. He participated in "the Meeting of Young Japan". He published a novel, "Human Laboratory" in the magazine; "Literature's World." He wrote the TV Drama "Q." He left Waseda University in September.

**1961** (25 years old) Terayama got acquainted with the professional boxer, Fighting Harada. Terayama began to write the essay of boxing. He wrote "The Midnight Sun" for a studio production of Bungakuza Theater. Terayama moved to the apartment of a single house at Samon-cho of Shinjyuku-ku, and lived with his mother. He published serially the long epic "Ri-Kou-Jyun" in the journal of "The Modern Poetry."

**1962** (26 years old) Terayama wrote the broadcasting epic drama "Awe-Mountain(Osore-Zan)," the TV drama "One Head." He met Kara Jyuro (playwright, actor) there. He published the second collected poems, "Blood and Wheat." He published serially "Encouragement of Runaways" in the magazine of "Student Times."

**1963** (27 years old) Terayama got married to Kujo-Eiko (Kyoko, actress.) Terayama moved to Izumi-cho of Suginami-ku, and lived apart from his mother, Hatsu. He published serially the long epic "Hell Canto." He worked as a personality at the program "Dina-Mic" in the broadcasting documentary. He often went to horse racing.

**1964** (28 years old) Terayama published Mask play, "A Study of Vampire." He organized the society of 'Young Poets' with Tukamoto Kunio and Okai Takashi. He got an Italy prize for broadcasting poetic drama, "mountain old woman." He also got 'The Art Festival promotion prize' for broadcasting poetic drama, "A Court Dress."

**1965** (29 years old) Terayama got first Kubota Mantarou prize for "Dog Goddess." He published serially a novel, "Oh! Waste Land" in the journal of "Modern Eye," and the book of fantastic travels; "Unlucky Year" in the journal of "Artistic Life." He published third anthology "Death in the Country," and an essay on poetry of "Poems after War." He moved to Shimouma of Setagaya-ku. He got Art Festival prize in a program of TV interview of "You...."

**1966** (30 years old) Terayama got Grand prix of Italy Prize on broadcasting epic; "Comet Ikeya." He published serially the essay, "There is a battlefield in the town" in the journal of "Asahi Graph," the essay, "Legend of Giants" in the journal of "Art Life," and the essay of "Arabian Nights in Picture Book" in the journal of "Feature Articles on Talk." Terayama got Art Festival prize, and Broadcasting Press Club prize on Broadcasting Documentary of "Good Morning India," and Art Festival promotion prize of TV drama of "The Origin of a Lullaby." Human-Theatre produced Terayama's drama of "Adam and Eve, My Criminology."

**1967** (31 years old) Terayama traveled France, Ghana, and America with film director; Matsumoto Toshio to write comments about film of "Mothers" (Grand prix in the short works section of Venetian Film Festival). Terayama organized Drama Experimental Room "The Gallery" with Yokoo Tadanori, Higashi Yutaka, and Kujo Eiko. They produced "A Humpbacked Man in

Aomori Prefecture,” “Criminal of Miss Ooyama Debuko,” and “Marie in Fur,” one after another. Terayama got The Art Festival Prize of “A Mandala.” He moved his workroom to ‘Matsukaze-So’ at Udagawa-cho of Shibuya-ku.

**1968** (32 years old) Terayama published serially the essay of “Language as a Violence,” in the journal of “Notebook of Modern Poetry,” the essay of “On Happiness” in the journal of “Science of Thought.” Terayama produced the dramas “Bluebeard,” “Cast Away the Books, Go to the Town,” and so on. Terayama went on a trip to USA to study a situation of America avant-garde dramas. He wrote a scenario of film “First Love; Canto Hell” directed by Hani Susumu. He got The Art Festival promotion prize on Broadcasting poetical drama of “Wolf’s Boy.” Terayama became a master of a race-horse “Ulysses.”

**1969** (33 years old) Terayama wrote a reportage of “Strife in Tokyo University” in the journal of “Sunday Every day.” Theatre Gallery was completed in Shibuya. Terayama lived apart from Kujo Eiko. Terayama moved to an apartment of “Matsukaze-so.” Terayama produced the drama of “The Age Riding on the Elephant in Circus.” A Song “Sometimes, As Child who lost his mother” which Carmen Maki sang was a record-breaking hit. In German, Terayama produced “Mari in Fur” and “Dog’s Goddess” at International Drama Festival. Terayama published Drama Theoretical Journal of “Underground Theatre,” and edited it. Nelson Algren came to Japan. Terayama guided him to horse-race and boxing ring. He traveled Israel to learn their theatre situation. He directed his dramas of “Marie in Fur,” and “The Age Riding Elephant in Cercus” by only German actors in Essen city theatre. Terayama was locked up with a confused struggle against Situation Theatre. Terayama published “Dramas by Terayama Shuji.”

**1970** (34 years old) Terayama produced the dramas “Crime by Dr. Garigari,” and “A fantastic Airplane Solomon flying by human power.” He produced the experimental film of “Tomato Ketchup Emperor.” Terayama had an interview with Mishima Yukio sponsored by “Ushio” publisher. Terayama was examined by the police about the background of accident of skyjacked by Sekigun sects (radical political movements.) Terayama composed the lyric “Seagull” sung by Asakawa Maki. Terayama directed the drama of “Marie in Fur” at La Mama theatre in New Nork by American players. Terayama lived with Nelson in Chicago for a few days. Terayama divorced Kujo Eiko. Terayama conducted a funeral of the boxer Rikiishi Toru of “Joe of Tomorrow” as the chief mourner. Terayama was elected as best ten of “Boss in heart in Japan in the journal of ‘Weekly Magazine Asahi’.” Terayama’s novel “Oh Waste Land” was translated in German. Terayama published serially the novel “Boaster Baron” in the newspapers of “Yūkan Fuji.”

**1971** (35 years old) Terayama directed the film of “Throw away the book, Go out to the Town” (grand prix of film festival in San Leo.) Terayama published serially the essay of “Human History that thinks Human Being” in the journal of “Weekly Magazine Shincho.” Terayama produced the dramas of “The Evil Faith,” and “Jinriki Airplane Solomon” in the drama festival in Nancy. He also produced them in Paris, Amsterdam, and Sonzbiek. Terayama recited his poetry in International Poets Festival in Rotterdam. Terayama met Le Clézio and talked each other for two days. Terayama produced “The Evil Faith,” in International Drama Festival Beograd and got the grand prix.

**1972** (36 years old) Terayama produced “Jyasyumon (The Evil Faith)” in Shibuya Public Hall. Terayama produced the drama of “Run! Melos” in Art Festival of München Olympic. He produced the drama of “Jasyumon (The Evil Faith)” in Denmark, and the drama of “An Opium War” in Holland.



**1973** (37 years old) Terayama attended The Art Festival in Peruse police Silarze, and produced the drama of “The Origin of Blood in a Family.” He produced the drama of “The Blind’s Letters” in the drama festival in Poland. He published serially the essay of “Drama as Sorcery” in the Journal of “New Drama,” and the essay of “Flower Bride, Disguised Bird” in the Journal of the “Travel.”

**1974** (38 years old) Terayama held Exhibition of “The Feature Article on Terayama Shuji” at Culture Center in Athénée Français. He held exhibition of “Terayama Shuji Fantastic Photograph Palace” at the gallery of Watari. He got Art Festival Promotion New Face Prize for film of “Death in the Country.” He produced Experimental Film of “Rolla,” and “Memoirs of Butterfly Costume.” He attended International Drama Symposium, and had a discussion with Peter Brook, and Ariane Mnouchkine.

**1975** (39 years old) Terayama produced street play of “Knock.” Policeman intervened in the production. He showed film of “Death in the Country” to Film Festival of Cannes. He produced the dramas of “A Journal of the Plague Year” in the cities of Holland and West Germany. He went to “The Feature Article on Terayama Shuji” in Film Festival in Edinburgh. He got Silver prize of Experiment Film in Oberhausen for experimental film of “A Tale of a Maze.” He published serially the essay of “Life of Back Street in Sport Edition” in the journal of “Novel in Question.”

**1976** (40 years old) Terayama produced the drama of Revision of “A Journal of the Plague Year” in Tokyo. He held an exhibition of “Terayama Shuji, Europe of Mirror Country.” He produced the drama of “Ship of Fool” in Tokyo and in Iran. He got the Judge Special prizes in the Film Festivals of Bath in Bergen, and Benalmádena in Spain. Terayama published serially fairy tale of

“A Story shut by Red Thread” in the journal of “Paper Moon.” “Gallery Theatre” in Shibuya was closed. The New “Gallery” was opened in Moto-Azabu.

**1977** (41 years old) Terayama held “Exhibition of The Thousand and One Nights; the Arabian Night’s Entertainments by Terayama Shuji.” Terayama wrote and directed the drama of “Strange Public Officer in China.” He directed the film of “Boxer.” He got Reel’s International short film festival critic great prize for experimental film of “Les Chants de Maldoror.” He completed experimental film of “An Eraser” and “A Woman of Two Heads- Shadow Film.” Terayama published “Feature Articles on Complete Experiment Films of Terayama Shuji.” Terayama went around in Amsterdam with Fantastic Photo Exhibition of Terayama Shuji.

**1978** (42 years old) Terayama held the exhibition of “Pandora’s box in Europe by Terayama Shuji.” Terayama went around cities in Holland, Belgium, West Germany with “Direction to Servants.” Terayama produced the dramas of “Shin-toku-maru” and “A Seat in the Audience.” Terayama coached people at Photo Workshop in Allule’s International Photographer Festival. He produced the drama of “Direction to Servants” in Tokyo. He wrote scenario of “Grassy Maze” of one part of French Omnibus. He published serially the essay of “Deformed Symbolism” in the journal of “New Play.”

**1979** (43 years old) Terayama produced the play of “Lemmings - Should you bring me to the end of the world?” Terayama produced the drama of “Direction to Servants” in Sporete’s Art Festival in Italy. He went around the cities of Florence, Torino, and Pisa. Terayama showed his all films, and commented on them in California University. He wrote the drama of “Bluebeard’s Castle,” and directed it. He entered an attached hospital of Kitasato

University for cirrhosis of the liver.

**1980** (44 years old) Terayama was elected as the first prize in both section of best play, and section of playwright and director in two times for two years. He produced the play of "Direction to Servants" in South Carolina and New York. He got the 1980's highest award foreign drama prize in the Newspapers of "Villagers." Terayama wrote the drama and directed French film of "Shanghai Alien Prostitute Mansion."

**1981** (45 years old) Terayama entered an attached hospital of Kitasato University for cirrhosis of the liver for a month. He produced the drama of "One Hundred Years' Solitude." He produced the drama 1980's version of "A Seat in the Audience." While he collected data on "A Lane," planning to publish in book form, He was arrested in the private alley.

**1982** (46 years old) Terayama went on location in Okinawa island for "Good bye Ark." Terayama attended Toga's International Festival with "Direction to Servants." He published the poetry of "My Dear Old Home" in "Asahi Newspapers" in September. He produced the drama of "Direction to Servants" in Paris. He directed "Lemmings - Should you bring me to the end of the world?" in December. He published he got eternal disease in "Broadcasting Newspapers." He began to exchange video tape's letter with Tanigawa Syuntaro. He completed the film of "Good-bye, Ark," but couldn't publish it.

**1983** (47 years old) Terayama published last essay of "How mile is it to the graveyard?" in the Journal of "Weekly Yomiuri" magazine. He became unconscious in a coma on May 22. He entered all round hospital of Kawakita Suginami-ku. He was complicated by

cirrhosis of the liver and blood poisoning for peritonitis, and was dead at the hospital. He died at the age of 47. His funeral and farewell ceremony were conducted at Aoyama Funeral hall at May 5. His tomb was built at Takao cemetery of Hachioji city. His last film of "Good-bye, Ark" was opened to the public on September 4.