

**“BABEȘ-BOLYAI” UNIVERSITY**  
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**Abstract of doctoral thesis**

**The Influence of Nō Japanese Theatre upon the Methods and Techniques of  
Training in the Actor’s Art**

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### 1. Object and premises of the research

The acute interest of the doctoral research named *The Influence of Nō Japanese Theatre upon the Methods and Techniques of Training in the Actor's Art* is oriented towards the method by which the stageman Tadashi Suzuki creatively revalues the theater tradition of Nō origin in contemporary times. The research undertakes also an examination of other occidental theatrical poetics, mainly developed during the XX<sup>th</sup> century, influenced by the Nō theatre, by Zeami Motokiyo's poetics in the context of interest in the theatric culture of the Extreme-Orient. Looking to identify practitioners of occidental theater interested in the traditional theater forms of the Extreme-Orient, a part of which is the Nō theatre, our analysis concluded that we can talk about two generations of stagemen interested in the Extreme-Orient theatricality, two generations that have a breaking point in the poetics of Antonin Artaud. During the first half of the XX<sup>th</sup> century there is the first pleiade of stagemen interested in the –Extreme-Oriental theatricality, out of which Adolphe Appia, Edward Gordon Craig, Vsevolod Meyerhold, Bertolt Brecht, Jacques Copeau. On the second half of the XX<sup>th</sup> century and on the beginning of the XXI<sup>st</sup> century, Artaud's push shall have strong reverberations on the second generation of occidental practitioners in theatre, out of which Jerzy Grotowski, Eugenio Barba, Peter Brook, Richard Schechner, Ariane Mnouchkine, Phillip Zarrilli, Anne Bogart, who, except for Grotowski and Phillip Zarrilli, are still acting. The second generation is wider, including names of great artists of theater stage, such as Robert Wilson or Robert Lepage, who are interested in traditional Japanese theater forms, but our research is focused on those practitioners who developed also trainings for the performers.

The preambles of this research are both subjective and objective. The engine of the research was based firstly on subjective, private, even emotional premises which, along the time, by studying and practicing the performer's art, opened and got consistence throughout the objective ones.

**Subjective preambles.** The Japanese culture and civilization had a great seduction upon me since my early age. The theme of this doctoral research is the result of my fascination for the East, for the Japanese culture and especially for the Japanese Nō theatre. The creative resources of Nō theatre, of Zeami's poethics, of Tadashi Suzuki method, practicing the *aikidō* and *iaidō* martial arts, the valuable experience acquired during the workshops with the producer Izumi Ashizawa (in 2007, 2009, 2013, 2018, 2019) who has been working directly the training method of Tadashi Suzuki with the master himself, the workshop with the actor Yoshi Oida (in 2009) and also those

with Eugenio Barba and the actors Julia Varley and Tage Larsen from the „Odin Teatret” (in 2017, 2012) have made together the initial base of my research. The shows made with Izumi Ashizawa *The Blue Rocks* (2006) and *Zahak* (2009) gave me the opportunity to participate to important international festivals of theatre. The show named *Zahak*, made with the students of 2009 at the Faculty of Theatre and Film within “Babes Bolyai” University, participated to the International Festival of Theatre in Sibiu and with the show *The Blue Rocks*, I had the occasion to play at „Fadje International Theatre Festival”, Teheran (Iran), in 2006 and in Tokyo, within the „Arion Tokyo Summer Music Festival”, the same year, 2006. Melting in a renewing vision the traditions of Nō theater (Nō, Kabuki, Bunraku) and the contemporary techniques of performance art, the theatrical work of the producer Izumi Ashizawa is totally attached to the paradigm of interculturality within a prolific dialog between the East and West.

The same attraction of the Japanese civilization leads me towards the martial arts. I have been studying *aikidō*, and now I practice *iaidō*, training in the art and techniques of handling the Japanese sword. In the Japanese mythology, the sword has a very important role and it is not by chance that handling the sword gave a school for achieving the Japanese spirit. And it is not by chance that Ruth Benedict, an American anthropologist, chooses the chrysanthemum and the sword as specific Japanese symbols in the well known work *The Chrysanthemum and the Sword. Patterns of Japanese Culture* (1946).

**Objective preambles. Interculturality and Euro-Asian theatre.** Mysteries of Asian theater and also its philosophic and spiritual fundaments determined certain great thinkers and practitioners of XX<sup>th</sup> century to reconsider their artistic, aesthetic approaches, to lend and test art principles discovered or rediscovered in the Oriental art and theater. The interest had by great stagemen such as Edward Gordon Craig, Vsevolod Meyerhold, Jacques Copeau, Antonin Artaud, Bertolt Brecht, and Jerzy Grotowski, Eugenio Barba, Peter Brook, Ariane Mnouchkine, Robert Wilson, Richard Schechner, Phillip Zarrilli, got them to the art of oriental representation and it makes us turn our research towards this infinite inspiration and explore its potential. While these stagemen have been searching for their art revival in the West, in China, India, Japan, Bali or on other continents, in Peru, Mexico, Africa, the objective of our research is oriented towards a more restrained area, geographically and culturally, regarding the Extreme Orient, namely the traditional Japanese Nō theatre, the Tadashi Suzuki method, Zen doctrine and Japanese martial arts *aikidō* and *iaidō*. As professor Patrice Pavis emphasizes, the interculturality was present rather in the stage practice and play formulas than in the dramatic writing and its origins must be searched in the times of conscientious practice of film direction.

## **2. Theme actuality and opportunity**

Both on the big stage of the world and on the theatrical one, the cultures intersect, tremble effervescently, joining new and diverse presences and voices and launch lively dialogues. In the digital age, networks have fabulously expanded the possibilities of interpersonal communication, of access to information, facilitated the development of interculturality and multiculturalism. Acceptance of cultural diversity, intercultural dialogue, tolerance of what is foreign or far, is considered as advantages of globalization and technological progress. Nowadays, digital routes replace the ancient *silk road* in the West-East dialogue, facilitating the communication and transport of certain cultural products, integrally or partially. Whatever the type of communication, the theater will always resonate at this meeting at the *crossroads of cultures* as revealed by the work of Professor Patrice Pavis, *Le théâtre au croisement des cultures* (Corti, 1990).

The theme of this doctoral research - focused on techniques and methods of actor training developed under the influence of Nō theater - is part of the great issue of imagology, interculturality and transculturality, intersected with postmodernism or postdramatic theater theorized by Hans-Ties Lehmann.

We consider beneficial and useful the attitude of opening the preparation of the western actor towards methods and techniques borrowed from other theatrical cultures. In the actual actor's training, there are embedded or synthesized techniques and methods from the Far East. Thus, we find revalued elements taken from the traditional theatrical forms Nō, Kabuki, Bunraku, Kathakali or elements of yoga, tai chi, qi gong. The Far Eastern spirituality reflected in specific theatrical forms is a rich source of inspiration and creativity of the actor's training nowadays.

## **3. The innovating scientific character**

Framing the research theme in the open perspective of imagology, interculturality and transculturality ensures an innovative scientific character for this work. There are, of course, works that deal with the influence of traditional Japanese theater on Western theatrical culture, such as, for example, the excellent study *Le théâtre nippon dans le théâtre français du XX<sup>e</sup> siècle. D'un regard kaléidoscopique à une réception productive* (2019) by researcher Marina-Rafaela Buch. But, the author is interested in the reception and influence of Japanese theater detected in the dramaturgy of French authors such as Paul Claudel, Jean Genet and Gabriel Cousin, the study does not deal with the actor's training. From the point of view of interculturality and transculturality, our doctoral approach is dependent on the research of theatrical anthropology inaugurated and developed by Eugenio Barba, especially his works *The Moon Rises from the Gange. My journey through Asian Acting Techniques* (2015), *The Paper Canoe* (1994), Nicola Savarese *Eurasian Theatre. Drama and Performance Between East and West from Classical*

*Antiquity to the Present* (2013) and the work signed by Barba and Savarese *The Secret Art of the Performer. A dictionary of Theater Anthropology* (1991).

#### **4. The praxiological function of the work**

The theoretical approach comes after a long experience as an actor at the Cluj National Theater and as a specialist lecturer at the Faculty of Theater and Film, UBB. This research can contribute to a better knowledge of Japanese theatrical culture, can lead to the reevaluation of the spirituality of Nō theater and Zeami's poetics. The praxiological target of the research is the pedagogical praxis itself where the work can find its immediate didactic applicative value. The doctoral study has both a theoretical and a practical value, it can become a valuable guide in the artistic work of student actors.

#### **5. Corpus and methodology of the work**

Choosing an interdisciplinary approach, the doctoral action is based on a convergent perspective in which theatrical studies face and find ideatic support in studies in the fields of philosophy, religion, anthropology, imagology, aesthetics and art history, as well as martial arts. supports a wide bibliography that sums up reference works in the cited fields, classic works, but also recent ones. As the Nō theater is a codified theater that develops an anti-realistic aesthetic, the corpus of references used in the field of theatrical poetics are those belonging to the Western anti-naturalist line: Adolphe Appia, Edward Gordon Craig, Vsevolod Meyerhold, Jacques Copeau, Antonin Artaud, Jerzy Grotowski, Eugenio Barba, Peter Brook, Ariane Mnouchkine, Richard Schechner, Phillip Zarrilli. In our investigation, the Tadashi Suzuki Method is always related to these poetics. The nodal and referential bibliographic point consisted of the cross-reading of Zeami's poetics, of Tadashi Suzuki's writings and of the poetics of the practitioners listed above. In their vicinity are Paul Allain, Yukihiro Goto, Ian Carruthers, Takahashi Yasunari, exegetes of Tadashi Suzuki's work. The writings of Michael Chekhov and David Zinder, Mary Overlie and Anne Bogart about the Viewpoints method, as well as the writings of actors Yoshi Oida and Roberta Carreri also came to our attention.

The theoretical framework consisted of solid landmarks offered by the works of brilliant personalities such as Shuichi Katō, historian of Japanese literature and esthetician, Japanese philosophers Hajime Nakamura and Yuasa Yasuo, poet and writer Matsuo Takahashi, Japanese writers Okakura Kakunich, Tanak. The Japanese scientists Paul Varley, Octavian Simu, Stanca Cionca, Ruxandra Mărginean Kohno are present through their works. The traditional Japanese theater Nō and Kabuki was researched through the works of James R. Brandon, Leonard Cabell Pronko, Benito Ortolani, Marina-Rafaela Buch, Eric C. Rath, but also from the perspective of Eurasian theater through the works of Nicola Savarese and Eugenio Barba. The research was



supported by the writings of literary critics and semioticians Roland Barthes, Tzvetan Todorov, Julia Kristeva, Solomon Marcus, theater theorists such as George Banu, Odette Aslan, Patrice Pavis, Hans-Thies Lehmann, Béatrice Picon-Vallain, Monique Borie. In the field of philosophy and history of religions were consulted the works of renowned specialists such as Georg Simmel, Jean Baudrillard, Marc Guillaume, Anton Dumitriu, Emmanuel Lévinas, Eugen Herrigel, Lao Zi, Mircea Eliade, Jean Delumeau, René Guénon, as well as experts in doctrine was: Daisetz Teitaro Suzuki, Alan Watts, Kaiten Nukariya, Taisen Deshimaru, Shunryu Suzuki. The *L'Autre face de la lune. Écrits sur le Japon* (2011), dedicated to Japan by anthropologist Claude Lévi-Strauss was a rich source of information. Regarding the new science of imagology, the theoretical landmarks were drawn thanks to the works signed by Daniel-Henri Pageaux, Luminița Mihaela Iacob, Ion Chiciudean, Bogdan-Alexandru Halic. And as the actor's art always receives support from the psychological sciences, the works of Karlfried Von Dürckheim, Daniel Goleman, Mihaly Csikszentmihaly were consulted. Aesthetics and fine arts are present through the studies of Umberto Eco, Victor Segalen, Victor Ieronim Stoichiță, Pierre Francastel, Paul Gauguin, Théophile Gautier, Edmond and Jules de Goncourt. As our research is extended to the elements taken from the actor's art in martial arts, we point out works in the field of bushidō code and martial arts written by Miyamoto Musashi, Morihei Ueshiba, Yukio Mishima, Yamamoto Tsunetomo, Phillip Zarrilli.

## 6. Work structure

The paper is structured in five chapters, with a total of 246 pages. The research opens with an Argument entitled *The Dreamer and the Warrior*, where we present the objective and methodology of research. The concluding pages, entitled *The Actor at the Crossroads of Cultures*, are followed by an extensive Bibliography structured on scientific fields organized in 13 sections and completed by accessed sites.

## 7. Work presentation

**The Argument – The Dreamer and the Warrior** - who prefaces the work, besides presenting the object, premises and methodology of the work, highlights two extreme attitudes of the Japanese spirit, involved, in our opinion, in the actor's fiber as "action man". Japan attracts and impresses by mixing two extreme attitudes: on the one hand, a certain sensitivity to the instability of the phenomena of life, the fleeting moments of existence, the perishable and, on the other hand, the rigor and sobriety of a unique code of honor. We recognize the two attitudes both in the figure of the dreamy *Haijin* poet, traveling through him and the world, and in that of the noble samurai. The dreaming soul of the Japanese vibrates and shudders at the ephemeral beauty of the cherry blossoms. The link between these paradoxical attitudes seems to be the *mono no aware* principle

(existential pathos in the face of the impermanence of the world). *The Dreamer* and *the Warrior* are two emblematic figures of the two attitudes of the Japanese spirit. In our opinion, we find in the actor both the *dreamer* and the *warrior*. We have in mind the figure of the *warrior* proposed by Jerzy Grotowski in a last manifesto written in Pontedera, in 1988, entitled *Performer*. "Performer- says Grotowski - with a capital letter, is a man of action." Not someone who plays someone else. He is the dancer, the priest, the warrior; he is situated outside the aesthetic genres. Ritual means *performance*, a performed action, an act. "

The doctoral research begins with the issue of the perception of *difference, of the other, of the foreigner*, reflected by imagology and presented in **Chapter 1 of the thesis, *East - West, an imagological perspective***. The core of the investigation is the confrontation between Western and Japanese civilization and culture, in the complex process of interethnic communication and knowledge of *the other*, with all the favorable elements or the divisions burdened on an often, inadequate perception. From the perspective of imagology and interculturality, the interest of research in this chapter is focused on the reception of Japanese culture after the Meiji Restoration, in the Western space, on the phenomenon of Japaneseism, on the first contacts with traditional Japanese and Far Eastern theatrical forms of some stagemen such as Adolphe Appia, Edward Gordon Craig, Vsevolod Meyerhold, Jacques Copeau, Bertolt Brecht, Antonin Artaud.

The imagology problematic appeared by researching the relations that Japan had, throughout its history, with the West, with *the foreigner*, with *the other*. More precisely, as a research area, the imagology came to our attention as a result of the expression "the southern foreigner with red hair" or "the southern barbarian with red hair", an image through which the Japanese compressed, in the 16th century, the impression which they had about foreigners in general, be they Portuguese, Dutch, English or Russian. If for the Portuguese and Spaniards the expression *nanban* or *namban* was used it literally means "southern barbarians" (because they came from the southern seas), the other Europeans (Dutch, English or Russians) the Japanese called *kōmō*, term meaning "red hair". So the Other was for the Japanese *nanban* or *kōmō*. From the point of view of imagology, we can record this figure of the *Other* for the Japanese: *The stranger is a southern barbarian with red hair*. The need for a theoretical foray into imagology was imposed because of this image. Thus, the research traces the theoretical landmarks of imagology, noting the appearance of the three major directions of imagology: the literary one, having priority, from Marius François Guyard, who launches the phrase *l'image de l'étranger* (image of the stranger) in *La littérature comparée* (1951), to impose the term through the work *La Littérature générale et comparée* (1994) by Daniel-Henri Pageaux, followed by psychological imagology, sketched since 1938, by the Protestant philosopher Abel Miroglio, at the "Center for Psychological Research and

Studies in Le Havre" and historical imagology, inaugurated by the French scholar H el ene Ahrweiller, at the 16<sup>th</sup> International Congress of Historical Sciences (Stuttgart, 1985).

The contact between different worlds, between "us" and "others", the way peoples discovered each other, the way each one perceived himself, the way each wanted to be seen by others, formed, over time, different mentalities, as well as certain collective representations, most often expressed, very plastically, in the folklore and proverbs of the respective ethnic groups. In the twentieth century, the growing interest of humanities researchers in the issue of perception of *difference, of the other, of the foreigner* led to the establishment of a new field of research and academic study called imagology. The imagology is presented as a larger interdisciplinary field, as a frontier discipline in which disciplines such as philosophy, comparative literature, ethnopsychology, sociology, anthropology or history, but also the arts, juxtapose or interfere. The main object of study of imagology is the *Other*, the *Stranger* being only one of its hypostases. The doctoral study followed, in particular, the direction of ethnopsychological imagology, which is "about the image that other peoples make about themselves (*self images*) or about other peoples (*heteroimages*)" (Iacob, 2003, 49). Japan has gone through a multitude of reports to the *Other*: from openness and interest in the "Red-haired Southern Stanger," to positively charged self-images and violent repression of the *Stranger*, followed by a drastic ethnocentrism and closure for more than two centuries (Closed Country / Sakokujidai), then reaching the resumption of relations with the *Stranger*, a fast and sometimes forced modernization, to the *Stranger's* liking, and, finally, knowing the miraculous affirmation among *Strangers*, in a climate of balancing between *self-images* and *heteroimages*.

The perspective of imagology in the East-West relationship is enriched by the analysis performed on the three intertwined fields - Orientalism, exoticism, Japaneism, emphasizing the existence of several cultural phenomena of the East, different as religion and philosophy. The thrill that the *wonders of the Orient* exercised on the European imaginary, recorded by European historians Herodotus, Pliny the Elder, Lucian of Samosata, Isidore of Seville, gave rise to "utopias, illusions, chimeras" (Umberto Eco), a true anthropomorphic beast comprising fabulous creatures, created a true "surrealist anthropology" (Jacques Le Goff). Along the time, we pass from an imagined East, dreamed, supposed to a studied East. The research records major moments in the evolution of Oriental studies from the establishment of a series of Arabic, Greek, Hebrew and Syrian language departments (Paris, Oxford, Bologna, Avignon, Salamanca) following the decision of the Council of the Catholic Church (Vienna, 1312), to the cultural renaissance appetite of the Orientalist Guillaume Postel, to the rationalist-scientific and progressive approaches of the Enlightenment through Antoine-Isaac Silvestre de Sacy, father of modern Orientalism and school creator

("L'École des langues orientales", Paris, 1795), until the works of the twentieth century, when there is a paradigm change starting with the works of the eminent philosopher and orientalist René Guénon. The classical prejudice according to which the Orient is characterized by oriental despotism, splendor, cruelty, sensuality, stillness, exoticism has persisted for a long time. A series of antonyms have developed between the two worlds: the West is civilized, the East is backward, the West is progressive, changing and fickle, the East is retrograde, shrouded in dogma and stillness, devoid of initiative. These clichés of thought are revealed by the philosopher and mathematician Anton Dumitriu, in *the East and the West* (1943) and by the French writer Raymond Schwab, who proposes a renewed perspective on the classic dichotomy, approaching a sympathetic attitude in *La Renaissance orientale* (1950). Postmodernism provides us with a study as erudite as it is shocking and sometimes debatable. *Orientalism* (1978) of professor Edward Said, a work which, from the perspective of *political correctness* accuses the power relationship of West related to the east, the hegemony of the ancient colonial powers who have "orientalized the Orient". A valuable work is *A comparative History of Ideas* (1975) by the Japanese scholar Hajime Nakamura that seeks similarities and possible parallel evolutions in the intellectual history of the East and the West, in the Western ideational area (European Greek-Jewish tradition. Christian) and the Oriental one (especially the traditions of India, China and Japan).

Romanticism sought to alleviate that *mal du siècle* by taking refuge in the imaginary, dream or distancing itself from reality through trips to distant destinations, the romantic brilliantly inscribing himself in the archetype of *homoviator* (the traveling man). The travels of the Romantics and the post-Romantics helped the aging Europe to be renewed by a return to primordial sources, to ancestral traditions, they gave "satisfaction to nostalgia for origins" (Eigeldinger, 1992, 94). Since *Japaneseism* appeared in the French intellectual and cultural milieu in the second half of the nineteenth century, doctoral research on exoticism focused on works by artists and writers from the same cultural area, recording works from the travels of French writers (René de Chateaubriand, Alphonse de Lamartine, Gérard de Nerval, Gustave Flaubert, Maxim Du Camp, Théophile Gautier), as well as the oriental theme reflected in the paintings of the masters Eugène Delacroix and Jean-Auguste-Dominique Ingres. In the works of these writers and painters, imaginary projections on the Orient were intertwined with the impressions of experiencing exoticism. From the adventures of exoticism undertaken by artists, we selected the escape of the painter Paul Gauguin and XX, the artist will find the mythological time of creation. Exoticism teaches the "civilized old man" Gauguin, who feels inferior to the Maori "savages", the great lesson of returning to the childhood of mankind, to the inexhaustible sources of art. This conception brings the painter closer to the searches of other artists of the time, but also of the

theater of the twentieth century, who turned to primordial sources of art escaping to distant lands. For them, as for Victor Segalen, exoticism was nothing more than a landing in Tahiti in 1903, three months after the painter's death, Victor Segalenva will be the one to take care of the repatriation of Gauguin's belongings. reinvest the notion of exoticism with the help of a theory of otherness, reaching to sketch an aesthetic of diversity in *Essai sur l'exotisme*<sup>1</sup>. Inspired by the philosophy of bovarism theorized by Jules de Gaultier, Segalend defines exoticism in very close terms: "the power of exoticism is nothing but the ability to conceive differently." Segalen's exploration of exoticism, of the distances that lead from one to another, opened new perspectives in the broader understanding and appreciation of difference. In Segalen's vision, "Existence is praised through Difference and Diversity" (Segalen, 2002, 61).

A strong revival of interest in oriental cultural-artistic forms in the European space is caused by the Universal Exhibitions<sup>2</sup> that took place in the second half of the nineteenth century and the beginning of the twentieth century. Initiated by the desire of Europeans to glorify their technological advancement, the Universal Expositions were a first and widespread phenomenon of interculturality. aroused by a specific Japanese pictorial genre called ukiyo-e (images of the floating world). The term ukiyo (floating world), taken from Buddhist philosophy, is a concept that evolves paradoxically, in the seventeenth century, from the pessimistic attitude towards the evanescence of the world to taste the passing life, not to meditate on its inescapable end. Japanese prints have considerably influenced the painting of the Impressionists and post-Impressionists through the graphics of the composition, the subtlety of the drawing, the bold recursions or the movement of the subject to the periphery of the composition. The Impressionists did not imitate Japanese subjects, but knew how to adapt to their visions principles observed in Japanese art. It is clear that Japaneseism has made a huge contribution to increasing interest in Japan in general, and in Japanese culture and art in particular.

From *the floating world* of Japanese prints, doctoral research advances to the floating islands reflected by the theater's mirrors, recording and analyzing the first contacts between European theater people and Japanese or Far Eastern theatrical art. In the transition period between the nineteenth and twentieth centuries, in the so-called *La Belle Époque* and in the first two decades of the twentieth century, a period of assertion of the artistic avant-garde, a number of theater people and writers are interested in the phenomenon of Japanese art. Following the fashion of Japaneseism, which primarily aimed at artists, Japanese theater is now coming to the attention of

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<sup>1</sup> The essay is unfinished, began in 1904 and last recorded in October 1918. It will appear posthumously in 1955.

<sup>2</sup> The first Universal Exhibition known as "The Great Exhibition of the Works of Industry of All Nations" or "Crystal Palace Exhibition", after the name of the pavilion where it took place, was organized at the initiative of Prince Albert of Saxe-Coburg and Gotha, the consort Queen Victoria, May 1 - October 15, 1851, in London.

European or American intellectuals through the tours of artists Sada Yacco, her husband, actor Otojirō Kawakami and Hisa Ōta, known as Hanako. Even if they played a kind of "reworked *kabuki*", the audience is enchanted by the spectacular exoticism of the duets and dances. The "pictorial plasticity of the movement" of the actress Sada Yacco was admired and commented by Adolphe Appia, she seduced writers like André Gide, she impressed many of the European capitals and royal courts. Auguste Rodin's favorite model, Hanako remained immortalized in the famous "death's head" made by the sculptor after the "terrible" facial expressions of the actress. Craig saw Sada Yacco in London in 1900, and Hanako in Florence, in 1907. In 1910, Hanako travels to Saint-Petersburg, where she is admired by both Roman Jakobson and Vsevolod Meyerhold. For Meyerhold, Hanako can be a model for the European actor.

The success of the two actresses is in line with the concerns of the theater people of the time, the appreciation given to the actresses agrees with their search for a new theatrical language in which visible attributes, image, body and sensory were essential. Out of the desire to satisfy the public's taste for exoticism, in order to please *the Other*, Otojirō Kawakami, Sada Yacco and Hanako *orientalized* themselves the staging of the presented performances, an attitude defined by the researcher Marina-Rafaela Buch as *self-exoticism*.

At the beginning of the twentieth century, intellectuals and writers such as Ernest Fenollosa, Ezra Pound, William Butler Yeats, Paul Claudel were interested in Japanese art and inspired by the spirituality of the Nō theater. There are similarities between synthesizing various perspectives into a single image, as predicted by the Anglo-American literary movement of *imagery*, of which Ezra Pound was a part, and the Nō theater or the Japanese poetic genre *haiku*. Under the impact of Japaneseism, imagery, the rediscovery of Zeami's writings, the tours of Japanese artists in America and Europe, appear the works *Noh or Accomplishment: A Study of Classical Stage of Japan* (1916) bearing the signatures of Ernest Fenollosa and Ezra Pound, the play *At the Hawk's Well* (played in 1916) by William Butler Yeats, the play *La Femme et son ombre* (in two versions, 1922 and 1926) by Paul Claudel - *le poète-ambassadeur*, a play modeled on the drama of Nō during Oriental diplomacy in Tokyo. A great theater man, writer and creator of a theater school, good friend of Claudel, Jacques Copeau together with his collaborator, Suzanne Bing, began to study, in 1924, one of Zeami's most beautiful plays, the play *Kantan (The Magic Pillow)* imbued with the Buddhist idea, *life is a dream*.

The research records the tours of professional Kabuki and Nō theater troupes in Europe, as well as the impact they had on theater people like Vsevolod Meyerhold, Sergei Eisenstein, Jean-Louis Barrault. A first professional Kabuki band, led by the popular actor Ichikawa Sadaguni II, is seen in Moscow and Leningrad in the summer of 1928, and in 1954, at the Venice Biennale, a Nō

show is presented to European spectators for the first time. The well-known performance of Nō follows, during the “Théâtre des Nations” Festival (Paris, 1957) when the band led by master Kita Minoru plays at the “Théâtre Sarah Bernhardt”. In 1962, Jean-Louis Barrault organized another Nō theater performance at the Théâtre de France in Paris under the direction of maestro Hisao Kanze.

The interest of some practitioners of European theater, especially those belonging to the anti-naturalist line, for the procedures and techniques of the Far Eastern theater, signifies a concordance of their aspirations and searches for the renewal of the specific language. Contact with Extreme-Oriental theatrical art leaves traces in the poetics of many European theater people. Craig develops the concept of the *Übermarionette* (Superpuppet) as a model for the actor, highlighting as the first kingdom of the Asian puppet, "on the banks of the Ganges". Studies from the meyerholdian biomechanics resembles by the rigor of their form with the *katas* of Japanese theatre Nō or Kabuki and not only that, Far Eastern traditions are defined by codes. Bertolt Brecht completes his conception of the effect of distancing (*verfremdungseffekt*) after the contact with the refined art of distancing observed in the play of Mei Lanfang, famous artist of the Beijing Opera. His art is appreciated in 1935 by Stanislavski, Alexander Tairov and Craig. Jacques Copeau starts his theatrical research from the nude scene, similar to the austere Nō scene, uses the mask in the actor's preparations, directs *Kantan* by Zeami. The Balinese theater will "crystallize the theatrical thinking" of Antonin Artaud, as George Banu appreciates.

In the first half of the twentieth century, the meeting between East and West on the *floating islands* of the theater was a capital opening to the *Other*, an overcoming of the limits of each. The value of abstraction, stylization, spirituality of the Far Eastern theater came to meet the searches of Appia, Craig, Meyerhold, Artaud, Copeau and his descendants, in reformulating the theatrical language in terms of its plastic-visual and bodily qualities. The theater of the Far East was for them a new source of theatricality. Body bridges are being built between *the floating islands* of the western theater and those of the eastern theater. It is up to other generations of practitioners of the scene to discover common basis.

Closed around the *image of the stranger*, the imagology captures the “ego-alter gap” (Daniel Henri Pageaux) and opens philosophical, psychoanalytic, sociological, anthropological perspectives on the relationship Identity - Otherness and the assimilation of Difference. The doctoral approach "throws" a synthesizing look at the *Other* through the prism of Georg Simmel, Emmanuel Levinas, Roland Barthes, Julia Kristeva, Tzvetan Todorov, Marc Guillaume, Jean Baudrillard, Victor Ieronim Stoichiță, to clarify some aspects of the East-West confrontation, respectively between Japanese and Westerners. Contact with the *Stranger*, which can represent

*that wandering and unassimilated part of us*, offers the opportunity to re-experience one's own identity. In the contact between civilizations, we know each other, we form each other or "we discover each other in ourselves" (Tzvetan Todorov). The true journey is the other as a human being, for "relationship illuminates the being" (Gaston Bachelard).

The complex relationship on several levels with the Other, with Another, with the Stranger, highlights, after all, the fluidity of identity. We can only live in the world by accepting the *Stranger* as part of us. This is where the reconstruction of identity seems to begin. Only the exercise of a lively, constant, empathetic dialogue between East and West, with the recognition and respect of the difference, can provoke an identity reconstruction on both sides. As for the West's relationship with Japan, each of those in dialogue knew its own nature and limit and had the opportunity to renew itself. The stages of the dialogue, from the shock of the meeting, to the taming, the tolerance, led to knowledge and acceptance, maybe even assimilation in some respects, on both sides.

The encounter with the Other, the acceptance of the Difference, the recognition in the Other, the detour made through the Other and the return to oneself, ensure the access to a wider, richer, more complex, deeper identity. For our research it is important that *Orientalism, Exoticism and Japaneseism*, as well as the first contacts with the theater of the Far East were an aesthetic engine for a number of great theater people of the twentieth century, occasioned the reformulation of theatrical language and revision of theatricality.

***The moon in the mirror of the water. Zen Buddhist spirituality and Japanese culture*** is the title of the second chapter of the thesis, which outlines the roots of Zen Buddhism, the links with the Mahāyāna religion, with Daoism, the Zen schools developed in Japan and their main concepts. Zen doctrine is researched as a source and foundation for Japanese art and culture, the analysis focusing on the concepts of *mono no aware* and *wabi-sabi*, present in *sumi-e* painting, cha-no-yu tea ceremony, dry karesansui gardens in the poetic form of *haiku*. The Zen influence on the bushidō code and the arts on Tuesday is highlighted. The incursion of in Zen Buddhism imposed as obligatory and necessary our approach due to Motokiyo Zeami's strong ties with Zen philosophy. The master of the Nō Theater, Zeami, became a Zen priest in 1422.

Japanese Zen Buddhism claims its origins in the teachings of Buddha Śakyamuni. Zen Buddhism is considered a branch of the Northern School of Buddhism - *Mahāyāna* (Sanskrit for the Great Vehicle). According to the assessment of the Zen master Taisen Deshimaru, the theory of vacuum



developed by the philosopher Nāgārjuna is at the origin of Mahayana Buddhism and Zen<sup>3</sup>. *Mahāyāna*, an innovative current of Buddhism and its active path, spread to China, Tibet, Japan. Tradition considers that Buddhism was implemented in China in 526 A.D, by the Buddhist monk Bodhidharma considered as the first patriarch of Zen Buddhism. Buddhism is “introduced in Japan in 538 AD and encouraged by the state in the eighth century” (Eliade and Culianu, 2007, 354). The native religion of Japan and for a long time the state religion was Shinto (shin-tō means The Way of the Gods), a polytheistic religion, which is a system of animistic beliefs, based on the worship of a fabulous pantheon of gods (*Kami*). Without forgetting the *Shinto* tradition, the Japanese religious spirit was opened to other religions, which led some scholars to compare Japan to a "museum of religions" or a "laboratory of religious experiences." The expression "born Shintoist, dead Buddhist", signaled by Ștefan Liiceanu, includes the religious attitude of the Japanese.

In the twelfth and thirteenth centuries, Buddhism received an innovative impetus in Japan. It is the period of importation of Zen doctrines from China, thanks to some Japanese monks. The monk Eisai (1141-1215) brings the teachings of the Zenza Rinzai, and his disciple, Dogen (1200-1253) founds the Zen sect Sōtō, appreciated as the most important schools of Zen. A forerunner of the Zenza Rinzai is the master Baso Doitsu (709-788) considered the founder of the koan method. Zen develops and flourishes especially during the Kamakura (1185-1333) and Muromachi (1336-1573) periods. The samurai caste was founded in the late twelfth century, at the beginning of the Kamakura shogunate. By the end of the Muromachi period, Zen Buddhism had become the state religion. This period was a splendor for the development of Zen and the arts, now flourished literature, Nō theater, poetry, tea ceremony.

According to scientist Okakura Kakuzō, Japanese cultural heritage is a culmination and maturation of Indian spirituality transmitted through Buddhism and Chinese humanism, seen as a synthesis of Daoism and Confucianism. Since Zen Buddhism arrives in Japan full of Daoism in particular, the doctoral research marks the influence of Daoist concepts on Zen philosophy and the contribution of the philosophers Lao Zi, Zhuangzi, Liezi. Highlights are the works *I Ching or Yi Jing (Book of Changes)*, a work of mysterious origin and difficult to date, attributed to a legendary Fu Xi, considered the oldest and most complex work of Chinese spirituality and wisdom and the famous *Dao De Jing (Book of Dao and Virtues)* of Lao Zi, the fundamental work of Daoism, apparently written in 516 BC. Among the fundamental theories and concepts of Daoism that we

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<sup>3</sup> The term "zen" is an abbreviation of the word "zenna", the Japanese phrase for the Chinese word ch'an, a term that in turn comes from the Sanskrit dhyāna, meaning contemplation, meditation. To represent the sound of the Sanskrit word dhyāna, the Chinese used two chan-na characters. The Japanese pronounced the first character "ch'an" as "zen".

find in Zen are: the theory of the analogy between macrocosm and microcosm; the concordance between human actions and the rhythms of the cosmos; unity and complementarity of opposites (yin-yang concepts); the creative vacuum; the doctrine of impermanence, of change, of transformation (all phenomena are subject to change, the world and life are changing); the principle of nonaction (*Wuwei*).

According to Master Hakuin Ekaku, from the Rinzai school, Zen is both a religion and a philosophy, the one who dedicates himself to Zen practice must be endowed with "a great root of faith" and with "a great ball of doubt", that is, a mystic and a philosopher at the same time. Zen opens a road of tolerance that, beyond the religion, race, sex, profession, it may overpass the *difference* and an entire humanity could find its' own center. Even if Buddhism was born within a great Eastern religion and philosophy, today we speak of Zen as a practice and a meditation technique that, however, has not lost its philosophical or mystical roots. Zen appears today as a philosophical system with a deep mystical charge, which also covers the field of abysmal psychology, the unconscious and the Self. Incidentally, C.G. Jung appreciated and was very interested in Zen. For Taisen Deshimaru, a Zen master from the Sōtō school, zen is both a profound philosophy and a philosophical practice, a dynamic theory capable of adaptability and change, an art of living, a way of existing and, above all, an *inner revolution*. Regarding the epistemological attitude, the scholar Daisetz Teitaro Suzuki, a Zen master from the Rinzai school, points out that the *Zen approach is to penetrate directly into the object itself, to see it, as it would come from within*. This meta-scientific method is the Zen way of accessing self-knowledge, the way of one who is in harmony with the cosmic system. Zen man is, according to Suzuki, an artist and a creator of life.

There are several Zen schools (Rinzai, Sōtō, Sanbō, Ōbanku) that differ in place and methods of education, but all of them practice zazen (meditation). Zazen, koan, mondo are the techniques of practicing Zen that aim at a training of the mind and a practice of meditation. Satori is a fundamental concept of Zen, it designates the awakening to the cosmic truth, the state of enlightenment, way to become intimate with yourself and at the same time a reflection of the universe.

The most important schools are Rinzai and Soto. The Rinzai Zen was protected by the emperor and the richmen, he was the god of generals and thus he has a great development in the big cities, where he built great teples, such as thos from Kamakura and Kyoto. These temples of the Rinzai Zen were involved in the development of the tea ceremony (a ceremony codified by Sen no Rikyū) and they also arranged those admirable places of meditation - the dry gardens

(*karesansui*). Sōtō Zen was adopted by the monks living in the mountains, in the forests, he was the zenith of samurai and farmers, middle and lower classes.

From a personal perspective, the main concepts and principles of zen, which have a certain reflection and relevance in theatrical art and in the art of the actor, are the following: the annihilation of dualistic distinctions (subject-object, I-you, truth-false, good-evil, real-unreal, empty-full, etc.) develops a sense of relativity; impermanence, change; now and here; body and mind in unity; *shoshin* (*beginner's mind*); The *mushotoku* (*non-profit*) principle reflects the philosophy of gratuitousness, not zen practices to get something in return. Some principles of zen, the actor's art can take over and adapt by enriching his own training methods. Some focus on ethics and professional discipline, others are psycho-physical techniques. The following ethical and technical aspects have reverberations in the actor's art: *shoshin* (*beginner's mind*); body-mind unity (*shin, waza* and *tai* / mind, technique, body / to be united); the "now and here" principle; the relationship between spontaneity and discipline; breathing techniques; quality of concentration; hara - the vital center and flow of energy; *kin-hin* walking meditation; development of psycho-physical suppleness and adaptability.

Japanese martial arts are entirely under the sign of Zen philosophy, in which some Shinto and Confucian precepts have melted. According to Taisen Deshimaru, there is a real kinship between Zen and Japanese martial arts, as both follow *the spirit of the way* in terms of internal or external conflicts, perceived as a "battle against the self." Japanese martial arts developed in the light of authentic Zen. It should be noted that the Japanese martial arts, *Iaidō* (way of the sword), *Kyudō* (way of the bow), *Aikidō* (way of harmony), are not sports, have nothing competitive, all have in their name the ideogram "dō", which means "way", or "method". Those who choose to practice this type of *Zen in motion* or *meditation in motion* become aware that each of these arts represents the "way" to perfection, to self-knowledge.

Zen was the fundamental doctrine of samurai chivalry, the Zen of warriors. The moral characteristics of the samurai related to filial love, respect and devotion to the suzerain, have their roots in *Shinto*, *Daoism* and *Confucianism*, and *Zen Buddhism* came to grind and articulate these principles, crystallizing them in the moral code *bushidō*. Among the founding texts of *bushidō* code, three important writings are worth mentioning: the esoteric treatise *Gorin no shō* (*The Book of the Five Circles*) written in 1645 by the famous samurai Miyamoto Musashi; *Fudōchi shimmyō roku* (*The Unshakable Wisdom*) written by the Zen monk Takuan and *Hagakure* (*Hidden among the leaves or In the shade of the leaves*) by the samurai Yamamoto Tsunetomo, a text brought back to public consciousness by the writer, poet and playwright Yukio Mishima publishes, shortly before his ritual death, *Samurai's way today*. According to Master Taisen Deshimaru, the

samurai's way can be summarized in seven fundamental principles: *Gi* (right attitude, truth), *Yu* (courage, heroism), *Jin* (universal love, generosity, compassion), *Rei* (right action, goodwill), *Makoto* (sincerity, honesty), *Meiyo* (honor and glory), *Chigo* (devotion, loyalty).

We cannot fully understand the profile of the samurai if we do not remember the doctrine called the *Combined Way of the Samurai and the Scholar*. In peacetime, an important duty of samurai was to study the arts, Chinese classics, poetry, calligraphy, painting, or pottery. The Samurai were not only experts in Martial arts, but also in poetry and tea ceremony, in the ritual suicide *seppuku*, accompanied, most often, by the writing of a "poem of death." The samurai's strategies were based on meticulous practice. Through rehearsal, the fighter gets to play his role perfectly on the death scene, transforming this moment into a moment of grace, of absolute understanding.

Zen spirituality, so present in martial arts, in the *bushidō* code, in the art of sword-wielding by samurai, had exemplary manifestations in the art of calligraphy, in *sumi-e* (ink painting), in tea ceremony, in landscape architecture, in art of flowers ranging, in Japanese poetry. According to the British philosopher Alan Watts, an excellent connoisseur of Zen and a great preacher of the West, there are three emblematic states of Japanese aesthetic feeling developed under the influence of Zen. These are the concepts of *mono no aware*, *wabi-sabi* and *yūgen*. At the center of the philosophical and poetic preoccupations of Zen scholars was the idea of impermanence, the unceasing change of human existence and the phenomena of the universe. Equally important to Zen scholars was conciseness. Hence the two aesthetic concepts, *mono no aware* and *wabi-sabi* that we find scattered in *sumi-e* pictorial graphics, in *cha-no-yu* (tea ceremony), in dry gardens or in *haiku* poems.

*Mono no aware* is one of those challenging concepts that is difficult to grasp in a translation. Sometimes translated as "pathos of things", the concept refers to a certain state of mind, to "sensitivity to things" or that "ability to be moved by things" that is born in the one who perceives the transient beauty of things (Paul Varley). The expression denounces the aesthetic sensitivity of the Japanese to the sadness that results from the state of *impermanence* of things, of phenomena, of our lives subject to transition or change. Awareness of impermanence, an essentially Zen concept, gives birth to a painful feeling with melancholy notes. Exemplary for *mono no aware* is the celebration of cherry blossoms - *Sakura* - a symbol of the ephemerality of beauty for the Japanese. The delicate beauty of the white and pink cherry blossoms carried by the gentlest breeze is felt with intensity, the fragility amplifies the beauty, leaving behind a feeling of nostalgia. The cherry blossom and Mount Fuji are the most revered natural phenomena of the Japanese soul.

The idea of impermanence is also included in the *wabi-sabi* concept, a concept opposite to the European values inherited from ancient Greece and which glorified permanence, grandeur,

perfection and symmetry. As Andrew Juniper reveals, for the *wabi-sabi* spirit, beauty is sought in the qualities of impermanence, asymmetry and imperfection offered by the modest and small things of life.

Representative of Zen sensitivity, the *sumi-e* painting genre (ink painting) is presented as an art of exigency and precision, a minimalist, essentialized style. The undisputed masters of the *sumi-e* genre were Sesshū Tōyō and Sesson Shūkei. The poetic art of *haiku* excels in *mono no aware* and *wabi-sabi*. Among the virtues of *haiku* listed by the romanian translator Dan Constantinescu, we can find *the significant density, the resonant paradox, the extreme economy of means, fluid precision, vibrant discretion*. As the semiotician Roland Barthes emphasizes in *L'Empire des signes* (1970), the sense of *haiku* poem is "a flash", "a scratch of light", a "slight scar on the face of time", in front of which you just have to realize, to accept that "this is it". The four great *haiku* creators, the four undisputed *haijini*, are Matsuo Bashō, Yosa Buson, Kobayashi Issa and Masaoka Shiki.

Japanese cultural manifestations, original and unmistakable, have been strongly influenced by Zen philosophy and practice. The overwhelming roots of zen are felt in everything that Japan has more specific and recognizable: the life and conduct of samurai, martial arts, zen gardens, *sumi-e* painting, tea ceremony, ikebana, *haiku* poetic form. Japanese aesthetics was shaped by Zen spirituality, giving rise to remarkable artistic forms, a true "empire of signs". The attention paid by Japanese artists to the ephemeral phenomena of existence has produced works that are distinguished by refined austerity, minimalism, semantic density, the rigor of expressiveness, values grafted on a warm and discreet humanism. Zen Buddhism was also a fertile ground for theatrical art, especially for the poetics of Nō theater.

**In the third chapter entitled *The Secret Tradition of the Nō Theater***, we investigate the ritual origin and development of the Nō Theater, the iconic figure of the Nō Theater, Master Zeami Motokiyo, the five Nō Theater Schools - Kanze-ryu, Hōshō-ryu, Konparu-ryu, Kongō-ryu and Kita-ryu. The analysis highlights the uniqueness of the Nō theatrical phenomenon in the history of the performing arts, the poetic and minimalist refinement of this theatrical genre in contrast to the iconoclastic tendency of Kyōgen. The spirituality of the Nō theater is revealed, this being presented as a ceremony of the vague, as a bridge between the worlds, the research emphasizing the archetypal symbolism of the Nō spectacle. The dramatic structure Nō and Kyōgen, the theatrical space Nō, the masks, the two characters *shite* ("the one who makes") and *waki* ("the one next to" or "in someone's shadow") are presented and analyzed. The main concepts of Zeami *monomane*'s poetry, *hana* and *yūgen*, as well as principles of his poetry are revealed, among which the most important are the rhythmic principle *jō-ha-kyū*, the perspective of

the detachment *riken-no-ken* perception, the *mokuzen-shingo* principle (“the eyes look forward and the spirit look back”).

Like the European theater born in ancient Greece from the rites practiced in honor of the god Dionysus, the matrix of the Japanese theater is a ritual one, its sources being found in the legends of Shinto mythology. The ancient Japanese chronicles *Kojiki (Book of Ancient Things)* and *Nihon Shoki (Chronicles of Japan)* record the sacred dance of the goddess Ame-no-Uzume (goddess of dawn, meditation and delight) in order to seduce Amaterasu (sun goddess), supreme goddess and the nucleus of the Shinto pantheon, to show again the face of the cave in which she had isolated herself as a result of the fierce quarrel with her brother, Susano-o, *the violent and impetuous prince*. The ingenious improvisation of the goddess Uzume, with her elements of dance, song, mime, pantomime, which manages to bring light and hope to the world, is considered the first theatrical act, the origin of Japanese theater.

Most researchers of Japanese theatrical forms reveal the relationship between ritual art and folk performances or dances, so the research examines early forms of the performing arts, namely the *kagura*, *dengaku*, *gigaku*, *bugaku* and *sarugaku* dances, identifying elements transmitted and taken over by the Nō, Kanami Kiyotsugu and Zō tradition. fruit and synthesize in the Nō theater some artistic achievements of the spectacular genres *kagura*, *dengaku*, *gigaku*, *bugaku* and *sarugaku*. We will find in Nō the ceremonial spirituality specific to *kagura* and *bugaku*, the refinement and elegance of the *bugaku* dance, the masks inspired by *gigaku* and *bugaku*, the conception of space imprinted by *bugaku*, the mastery and virtuosity existing in *dengakunonō* and *sarugakunonō*. There was also a passage in Bugaku in which the dancers appeared, passing among the spectators, which will later result in the well-known *hanamichi bridge (flower path)* in Kabuki, the bridge called *hashigakari* in the Nō theater. The Zen Buddhist spirituality imprinted on the Shintō archaic mythology can be found in the Nō drama, in the principles that this theatrical genre will promote, as well as in the training of the actor.

Hieratic and esoteric, refined and elitist, poetic and minimalist, the Nō theater is an incomparable phenomenon in the history of the performing arts. The uniqueness gives it both longevity and the secret procedure of transmitting spirituality and specific techniques from master to disciple, within the five Nō theater schools, building for over half a millennium a splendid and uninterrupted *bridge of bodies*. In Kanze-ryu, Hōshō-ryu, Konparu-ryu, Kongō-ryu and Kita-ryu, Nō theater schools, the secret teaching of theatrical poetry and poetry is modeled on priestly transmission from Zen Buddhism. Proof of a deep ritual affiliation, the specific mark of the Nō theater is spirituality and the poetic-metaphysical load. In this sense, the profession of faith of the one who

restored the Nō theater in the era of the Meiji reforms, the master Umewada Minoru, is eloquent: "Our raw material is the spirit".

Theater of allusion and vagueness, Nō performances were intended for a cultured and refined audience, the Imperial and Shogunate House, the Japanese aristocracy, the samurai class, able to taste the concentrated beauty. The meaning of the term *nō* is *artistic mastery*. As an independent art, the Nō theater emerged in the fourteenth century and fulfilled its form and canons in the first decades of the fifteenth century, mainly through the activity and theatrical thinking of Zeami Motokiyo (1363-1443), who continued the work of his father, Kan'ami Kiyotsugu, the creator of the Kanze school. The year 1374 is a memorable one in the becoming and development of Nō theatre, it is the moment when the third shōgun of Ashikaga clan, Ashikaga Yoshimitsu assisting to a show of Kan'ami, was charmed by his art and by the talent of the young Zeami. The event marks the beginning of a generous patronage given by Ashikaga shogun Yoshimitsu to the two theater people, a protectorate that will stimulate the development of the new form of theater. Since the official religion of Ashikaga's court was the Zen buddhism, its principles will mark the poetics of Nō theatre. Thus, the characteristics of the Nō theater such as abstinence, austerity, minimalism, discretion and refined expression, despite the intense feelings, are due to Zen. Under the high mastery of shogun, the Nō theatre became famous during the first part of Muromachi's time, a time of full development of Nō theatre, due to Zeami's vision and talent. If his father, Kan'ami, had the task of the synthesis that led to Nō, Zeami will enshrine the theatrical genre in the canonical forms preserved to this day, so it is not at all wrong to consider Zeami the great creator of Nō theater. According to the work *Thoughts on the Origin and Development of Noh* (1938), by the historian Nose Asaji, the patronage offered to the Nō theater troupes by the imperial regent Toyotomi Hideyoshi, by the shoguns Tokugawa Ieyasu, Tokugawa Hidetada, Tokugawa Iemitsu, and the samurai's rich chivalry considerably marked the Nō theatrical art, strengthening its ritual character, especially during the Edo period.

In Nō, we witness "the unquenchable suffering of the dead", the heartbreaking inability to detach the specters from certain places that have strongly marked their existence, as Monique Borie remarks. The specters return from the world of interstices to a specific place to which their life stories are linked in order to acquire knowledge, understanding, peace, finally, enlightenment. the search for redemption, for the acquisition of the state of *satori* (*enlightenment*), equivalent to the *reconciliation of being with essence*. It is a ritual journey from uncertainty to knowledge, from darkness to enlightenment. The mastery of Nō art practitioners lies in the rigor with which they knew how to produce the vagueness, the ambiguity, and finally the specific poetry of Nō. This seemingly paradoxical relationship between technical rigor and poetic imagery is particularly

modern and explains the appetite with which great European theatergoers leaned on this art in the twentieth century, but also today.

According to the canons, *the famous day of a Nō* lasts half a day, about five to six hours, during which five (or three) Nō plays are performed, interspersed with Kyōgen comic intermezzo. Thus, the research presents the complementary genre of Nō, the one that makes drama bearable, it is about the funny, crazy and solarium Kyōgen. The Kyōgen is a satirical, ironic, comic, very short genre (sometimes ten minutes long) that appeals to improvisations and stories known to the public, mocking false human values and vices. Kyōgen means "crazy words" or "foolish words". If in Nō Buddhism became art, as Shūichi Katō says, so we have the transcendent element present anyway, Kyōgen has an iconoclastic tendency. Through him the common man takes his revenge, it is the moment of rebellion, which, in the form of satire, is allowed.

The Nō Theater, in its entirety, impresses with its spectacular character due to the fusion between the word, dancing movement, elaborate and coded gestures, music, costumes, masks, space. To these are added the minimum elements of theatrical props such as the fan, a few wires symbolizing, perhaps, a fountain, a mirror or small wooden constructions symbolically embodying and, as the case may be, a tomb or a hut, etc. As poetic as the text may be, reading a piece by Nō is not revealing for the show produced. The text appears more like a script, a script necessary for actors who know the rest of the procedures. They are very carefully elaborated, listed, fixed, each procedure having its own name. The rarefied atmosphere of the poetic and allusive text needs support in high-quality technical procedures.

If in the dramas written by Kan'ami the "confrontation" took place between traditional and popular heroes, Zeami develops the so-called *mugen-nō*, a Nō of dream, illusion, fantasy, in which we witness the unrest, the disturbance of a spectrum and its metamorphosis. Exemplary for the *mugen-nō* genre, Zeami's *illusion-dream* pieces are *Kantan* and *Izutsu*.

As an aesthetic-theatrical value, the secret treatises of Nō theater written by Zeami are often compared to Aristotle's *Poetics* and *Nāṭyaśāstra*, an Indian theater treatise attributed to the ascetic Bharata Muni. Zeami wrote his treatises at an older age after 1400. Zeami's most significant treatises include: *Fūshikaden (Teachings on Style and Flower)*, *Shikadō (Way to Flower)*, *Kakyō (Mirror and Flower)*, *Yūgaku shūdo fūken (Disciplines for the Joy of Art)*, *Kyūi (About the Nine Levels)*, *Shūgyoku tokka (Finding Gems and Winning the Flower)*, *Sando or Nōsakusho (The Three Elements of Composing a Play / Writing a Nō)*, *Shūdōsho (Teachings on the Way)*. Zeami, although short in stature, was a titan of theatrical art, he is part of the category of theater creators who bring together in their personality multiple talents: actor, playwright, theorist, pedagogue.



The main concepts of Zeami's poetics are *monomane*, *hana*, *yūgen*. A concept somewhat similar to Aristotelian *mimesis*, *monomane* means "imitation of work", but, unlike it, *monomane* refers to an imitation only seemingly realistic as the Nō theater involves essentialization, stylization and a specific semantic code, and its application does not lead to a realistic interpretation, but to a symbolic one. *Monomane* is a first request of actor's art that subsequently the actor overpasses or, even better, combines with other principles, such as *hana* or *yūgen*. *Hana* (*The flower*) is the capital and particular concept of Zeami's poetics, is the concept he always returns to, developing it and presenting its details or connections, demonstrating for the benefit of the actors its practical use. It is a metaphorical and ambiguous concept. It is both an ethical and an aesthetic concept. Following and surpassing the *monomane* principle, *hana* is the unique, unusual, the element of surprise that removes the rigid conventionalism of imitation, contributing to the quality of the interpretation. In order to keep *hana* alive, so that its' time of glory would be a long one, the actor has the duty and responsibility of continuous training throughout his whole life. *The way of the flower* also includes the actor-spectator relationship. Thus, the actor is meant to produce emotion to the spectator and to make *the hanna* blossom in his soul. The unique *hana* is the element of surprise with which the actor enchants the viewer. Coming from Chinese Buddhism and later semantically enriched, *yūgen* is a concept of Japanese aesthetics specific to the Kamakura period, which, according to the appreciation of the scientist Shūichi Katō, "suggests an atmosphere of mystery, depth, elegance, ambiguity, calm, etc. or feelings and moods that cannot be expressed in words". For Zeami, *yūgen* is charm, grace, tenderness, mysterious spell. The actor and his art are the core of Nō's theatricality, so his training was of prime importance in Zeami's poetry. Among which the most important poetic principles are the rhythmic structure *jō-ha-kyū*, the perspective of the detachment *riken-no-ken* perception, the *mokuzen-shingo* principle ("eyes look forward and the spirit backwards"), *ten in the heart, seven in motion, complementarity in force - delicacy, the right emotion, at the right time*, mastering the techniques from high to low, from superficial to deep.

The show Nō in its entirety, including Kyōgen, is a model for the total play in which the *total actor* evolves, the one who knows how to dance, sing, make and play with a mask, to play roles, to do juggling, to produces the crying or laughing of the spectators. The actor can find in this ancient theatrical form of Japanese art extremely rich and generous creative resources. The minimalist aesthetics, appreciated in the present, the rigorous and ascetic ethics, the paradoxical thinking of the non-Buddhist precepts recognizable in Zeami's poetics, are a precious treasure for the actor of the 21<sup>st</sup> century.

The fourth chapter entitled *The Tadashi Suzuki Method* presents the visionary, non-conformist, innovative activity of the director and master Tadashi Suzuki. Located in the theatrical artistic avant-garde of the second half of the twentieth century, Tadashi Suzuki (b. 1939) brings together in his artistic personality a brilliant theater practitioner and theorist, whose work influences through his interrogations and the theatrical life of the XXI<sup>st</sup> century. Director, writer, creator of companies, initiator of prestigious festivals, creator of performative theatrical spaces, Tadashi Suzuki is, above all, the creator of an innovative method of acting training. The influence of Nō theater on the Suzuki method is the focus of this chapter, which will also seek to establish the artistic personality of Tadashi Suzuki, the main concepts of his theatrical poetry, and the concrete exercises that make up the training to learn his acting method. The main research materials are the writings of Tadashi Suzuki - *The Way of Acting* (first appearance 1985), *Culture is the Body* (2015), the exegesis of Professor Paul Allain, *The Theater Practice of Tadashi Suzuki. A Critical Study with DVD Examples* (2009), the first work entitled *The Art of Stillness: The Theater Practice of Tadashi Suzuki* (2002). The studies of the renowned researchers of the Japanese and universal theatrical phenomenon Benito Ortolani, James R. Brandon, Leonard Pronko, Yukihiro Goto, Nicola Savarese, Odette Aslan, George Banu, offer critical landmarks. In a needed preamble, are presented some moments of the history of Japanese theatre *kabuki*, *shimpa* (*new school*), *shingeki* ("new drama" or "modern theater").

As a moment of formation of the artist Tadashi Suzuki, the *angura* vanguard is analyzed, which through the anarchist impulses specific to the underground sought a return to the origins, to the expressive energies and valences of the body and to the primordial vibrations of the human voice. Emerging from the opposition to the norms of obtuse realism, the *underground* movement proposed the freedom of the imaginary and the dream, bringing on stage themes that were bypassed, hidden, forgotten or lost on the road to the westernization of the theater. The movement was characterized by a severe and protestant social critique of young artists against post-war civil society, Western domination. This artistic movement consisted also of the desire to create and strengthen national and cultural identity, based on research and capitalization of authentic historical potential, traditions of Japanese culture, ideology known as *nihonjinron*. As an important artistic phenomena, most relevant is the contribution of choreographers and dancers Tatsumi Hijikata and Kazuo Ohno in promoting the Butoh dance, which highlights *the invisible body* or *inner body*, recognizable in the practice and theory of Tadashi Suzuki and Yoshi Oida. On the other hand, as Paul Allain points out, "*Butoh*, with his white masks, recalls the ghosts of the Nō theater and brings the gods back to the theater."

The most important moments of Tadashi Suzuki's artistic activity are presented. In 1961, together with the playwright Betsuyaku Minoru and 12 other amateur actors, he founded "Jiyū Butai" ("Free Theater"), a band that, in 1966, changed its name to "Waseda Shōgekijō" ("Small Theater"), a name that would become famous in the theatrical world. In 1976, Tadashi Suzuki decided to move from Tokyo with his company to the mountain village of Toga, where he would host the first international theater festival in Japan. In 1984, the Waseda Shōgekijō company changed its name to Suzuki Company of Toga (SCOT). Suzuki initiates the "Toga International Arts Festival" (1982-1999), currently continued by SCOT SummerSeason. In 1992, together with theater creator Anne Bogart, he became co-founder of the famous Saratoga International Theater Institute (SITI). Also, between 1995-2007, he leads from the position of general artistic director "Shizuoka Performing Arts" Center (SPAC). Tadashi Suzuki is also part of the committee of the international festival "Theater Olympics", founded in 1993, by the Greek director Theodoros Therzopoulos.

A decisive experience that opened new paths for Suzuki, offering him the possibility to revitalize the techniques and attitudes of tradition in the context of contemporary theater is that of 1972, when Suzuki participates with the show *On the dramatic passions II*, at the *Théâtre des Nations* festival in Paris, when he sees a performance of *Nō*, with the actors Kanze Hisao, Kanze Hideo, set in an unconventional space. The Parisian revelation led to what Professor Yukihiro Goto calls "theatrical fusion", the integration of traditional expressiveness in Western (Greek tragedies, Shakespeare, Chekhov) or national drama. In the seventh decade of the twentieth century, the purpose of Suzuki's poetic art is outlined, which will aim at the synthesis of tradition with the contemporary through the art of the actor, in a new space. Part of this theatrical project fulfills him exemplarily through the show based on the text of Euripides, the *Trojans (The Trojan Women, 1974)*.

The following ideas of Suzuki's poetics were remarkably noted and retained, which leave their mark on the conception of his method: theater is a reflection of social and cultural conditions; the theater is a means of social commentary, hence the need for a space as a center of meeting, communication, research, experiment, a space reinvested with the lost sacredness of the ritual; the synthesis of tradition in a contemporary setting, the fusion of the old with the new, of the divided forms, of the western forms with the oriental ones, from where the experimentation of a theatrical language dominated by collages, connections, juxtapositions in a postmodern eclectic style; the actor-spectator relationship, as the essence of the theater and as ritual partners, hence the need to design a new program for training and coaching the actor in a method appropriate to the above ideas.

The approach insists on Suzuki's synthesis by integrating traditional (Nō and Kabuki) expressiveness in Western (especially Greek tragedies, Shakespeare, Chekhov) or national dramaturgy, on *honkadori* artistic procedures and techniques (allusion, reference to something known or a "loan"), *dépaysement*, (technique of "displacement"/"relocation" specific to the surrealists) and their confrontation with the aesthetics of postmodern discontinuity. The influences that the French literature, the existentialist philosophy of Jean-Paul Sartre and the phenomenology of Maurice Merleau-Ponty (especially through they had on the poetics of Suzuki. Merleau-Ponty's thesis from the work *Phénoménologie de la perception* (1945) expressed succinctly by the phrase "I am my body" can be associated with the holism of non-Buddhist philosophy that marked, as we have shown, Japanese culture. correlated with them: animal energy, invisible body, hara, foot grammar, kata and relevant in the Suzuki Method, the exercises of which are presented later. The concept of *culture is the body* formulates a harsh critique of contemporary society based on the distinction that Tadashi Suzuki makes between animal and non-animal energy. By animal energy, Suzuki means the energy produced by human beings e. Paradoxically, the benefits of progress have taken us away - says Tadashi Suzuki - from the source of the original energy, animal energy, diminishing the acuity of the senses. To counteract and diminish the harmful effects of this "weak" modernism that weakened the actor's profession, Suzuki strived to restore, through its training method, the energetic virtues of the body in a state of performance.

Evolving in a minimalist scenographic space, assuming the presence of the spectator, the actor trained in the Suzuki Method is the center of creation, he is a "living hieroglyph", he has the ability to cause imbalance and to supervise the unstable balance. Through a more or less abstract "writing", he supports the image and the theatrical signs through an incandescent energetic *presence*.

The fifth chapter *The journey of the world - the step of the theater* proposes two perspectives, one wide and open to the phenomenon of theatrical interculturalism in the second half of the twentieth century and the beginning of the twenty-first century, looking for a framing of Tadashi Suzuki the second, narrower, is the subjective perspective, turned to personal teaching activity and practice. We follow Tadashi Suzuki's intracultural and intercultural theatrical "journeys", using the concepts of cultural anthropology and theatrical anthropology, cultural hybridization, acculturation, inculturation, in the context of the intercultural appetite present in Jerzy Grotowski, Eugenio Barba, Peter Brook, Ariane Mnouchkine, Richard. The research explores far-eastern techniques taken from the actor's training and seeks the profile of a new model of actor born at the crossroads of cultures.

Starting from the inclusion of Tadashi Suzuki on the list of a *namedropping* of postdramatic theater compiled by Hans-Thies Lehmann, the research highlights the characteristics of postdramatic theater, emphasizing the competition or overlap of the term *postdramatic* with *postmodern*. The vast territory of postmodern theater includes the following characteristics listed by Hans-Thies Lehmann: ambiguity, art as fiction, theater as process, discontinuity, heterogeneity, multiple codes, any type of space, text used as a foundation, *performance* as a third hypostasis between drama and theater, anti-mimetic theater, [...] dominated by meditation, gestures, rhythm, tone (Lehmann, *Postdramatic Theater*, 18). Deconstruction, anti-mimicry, pluralism, multiple codes, gestures are recognizable postmodern procedures in Suzuki's shows.

Suzuki's artistic conception evolved and overcame the influences of the nihonjinron current and those of the *angura* avant-garde, developing towards an internationalization of theatrical discourse, in accordance with the imperatives of postmodern aesthetics, universal. In *The Dramatic Touch of Difference: Theater, Own and Foreign* (1990), in the chapter *Contemporary Japanese Theatre: Interculturalism and Intraculturalism*, signed by Professor James R. Brandon, he highlights, in addition to the well-known intercultural dimension, the intracultural dimension in Tadashi Suzuki's work, remarks Brandon, the intercultural journey involves contact outside the self, the intracultural one is a movement that is not directed outside, towards the foreign culture, but inside one's own culture, in which case the artist seeks models in the past, models that have become in a way "foreigners" by abandonment or oblivion. According to professor Brandon, the intracultural journey is a historical, vertical, descending and inner journey to discover characteristic ethnic elements.

The topic of our doctoral research is interested in the intracultural dimension of the Tadashi Suzuki Method by which he revalued elements of Nō theatricality and the intercultural dimension through which other Western theater practitioners resorted to Nō theater techniques and procedures, in the wider context of interest for Far Eastern theatricality. Thus, the research aims at the phenomenon of interculturality as a bilateral process, which takes place between a source culture and a target culture. In order to analyse the confrontation between cultures, Patrice Pavis proposes, in *Le théâtre au croisement des cultures* (1990), metaphor of the hourglass, a strange object which, as the French theorist points out, reminds us of a mill or a funnel. The beauty and meaning of the hourglass metaphor as a representation of the exchange between cultures is the reversibility of the object, so that at any time the source culture can become the target culture and vice versa. Between the theatrical culture of the East and that of the West, the reversibility of the hourglass worked beneficially when the forms were not copied, but studied or became a source material of inspiration. At the same time, the doctoral research uses the

conceptual tools of cultural anthropology - *cultural hybridization, acculturation, inculturation* - as well as their reinterpretation and use in the art of the actor by Eugenio Barba in theatrical anthropology.

In the Western theater of the 1960s and 1970s, the temptation of the Orient was extremely strong. A number of strong personalities in the field of theater, then at the beginning of the road, turned their attention to the traditional forms of the theater of the Far East. In keeping with the paradigm of interculturality and transculturality, the doctoral approach records the journeys that Jerzy Grotowski, Eugenio Barba, Peter Brook, Richard Schechner, Ariane Mnouchkine, Phillip Zarrilli make in the Far East. These study trips - *wanderlehre* - are analyzed as theatrical apprentices, as well as their reverberation in the poetics of the practitioners mentioned above. Thus, the philosophy of India is revealed as a secret vocation of Grotowski interested in the Śūnyatā doctrine, hatha yoga and other techniques of the Far Eastern theater, later reflected in the actor's training. The research highlights Mahāyāna Buddhism (the origin of the Śūnyatā doctrine) as a common source from which Grotowski and Suzuki shared. The root of Zen, which is imbued with the Nō theater and the poetics of Zeami, is in India, in Mahāyāna Buddhism. To meet in the same philosophy, Grotowski traveled in spatial distances (intercultural travels), and Suzuki in the past of his theatrical tradition (intracultural travel).

Peter Brook, Jerzy Grotowski, Tadashi Suzuki, Eugenio Barba, Ariane Mnouchkine, Phillip Zarrilli are among the theater creators who give the actor an essential place in the art of theater performance. The importance given to body language or the actor-spectator relationship reveals this primordial and vital element of the theatrical art that is the actor. Appreciating the actor and his position in the theatrical creation, for these theater people, the actor's training was of prime importance in their activity. Antonin Artaud did not leave us a poietic, it was the duty of the descendants to conceive it on the "ground prepared" by Artaud. As a reverberation of Artaudian poetics, of interest in the Far Eastern theatricality discovered in itinerant apprenticeships, Grotowski, Brook, Barba, Mnouchkine, Schechner, Zarrilli introduced in the preparation of the actor oriental techniques, generating a much richer and more complex training program, characterized, first of all, as "plastic and physical", but in which one works simultaneously on a physical, mental, spiritual level.

Grotowski's so-called "Technique 2", "complex and sophisticated", as Barba appreciates, refers to the spiritual energy, to overcoming subjectivity, to the shamanic techniques of yogis, it integrates *asanas* from hatha-yoga, different ways of walking, somewhat similar to Tadashi Suzuki's "grammar of the feet", *gestural ideograms*, inspired by ancient Greek, medieval, African and Oriental theater, as well as vocal techniques according to Dr. Ling's lessons, in exercises for

opening the larynx. Brook uses the Hindu concept of *sphota* to exemplify the acting work of shaping, of incarnation. Both Brook and Mnouchkine are interested in the magic of the mask, the science of mask play. Thus, Brook and his actors follow the lessons of the Balinese actor Tapa Sudana in approaching the mask, while at the "Théâtre du Soleil", the mask is one of the basic disciplines in the training of actors, according to Ariane Mnouchkine. The theatrical forms taken by Mnouchkine from Kathakali, Nō, Kabuki, Bunraku are found in the shows *L'Histoire terrible mais inachevée de Norodom Sihanouk* (1985), *L'Indiadeou l'Inde de leurs rêves* (1987-1988), *Tambours sur la digue sous forme de pièce ancienne pour marionnettes joué par des acteurs* (1999-2002) or in the fabulous *Les Atrides* cycle. Richard Schechner conceives the theory of *Rasaesthetics*, which signals the difference between the body and the state of theatricality in Western and Eastern culture. Inspired by the treaty of Indian theatrical art *Nāṭyaśāstra*, Schechner presents in his referential work *Performance Theory* (1988), the study of emotions called *rasabox*. Phillip Zarrilli will learn the ancient martial art *kalarippayattu*, specific to the Kerala region of western India, and will later introduce it to the training of actors. As highlighted in *When the Body Becomes All Eyes: Paradigms, Discourses and Practices of Power in Kalarippayattu* (2010), Zarrilli found in this ancient martial art roots of the modern concept of body-mind, important in the art of acting today. By ISTA sessions, Eugenio Barba has been and is in living contact with the theatrical forms of the Orient and not only, of course. Barba developed theatrical anthropology around the returning principles, and many of them belong to the forms of oriental theater, Kathakali, Nō, Kabuki, Kyōgen, Peking Opera, Balinese theater and others. *The principles that return*, signaled by Barba, are transcultural principles.

The subjective perspective is focused on the actor's training, the lessons of the Far East and the paradigms of teaching practice: holism and harmony *shin - waza - tai* (unity of *mind, technique and body*), the concept of body-mind, *shoshin* (beginner's mind), the *ichigo ichie* concept and *now and here*, the role of imagination in creativity and reinvesting tradition. We find, in the footsteps of Solomon Marcus and Claude Lévi-Strauss, the holism of East Asian thought, of Japanese thought, in opposition to Cartesian dualism or the Kantian distinction between subject and object. We highlight relativism, holism, the integrative approach that relies on the concept of body-mind as being of paramount importance in the art of the actor today. This is the vision that stimulated my pedagogical thinking and allowed a wider openness to new explorations in the art of acting. The perspective I approached unites this holistic vision of non-Buddhist origin with Zeami's poetics and poetry on the Nō theater, with the Suzuki method and with martial arts, which allowed me to outline the theoretical frameworks in the conception of the actor's training which we developed in the academic curriculum for the benefit of students, we introduced elements of

*aikidō* and *iaidō*. The interdisciplinary transfer that I operated between martial arts and the actor's art proved its usefulness, efficiency, had pedagogical value. The elements taken over were productive and yielded. These have proven their effectiveness and benefits in several respects, including: built-in consciousness, breathing in motion, *hara* - the source of vital energy and the work center of the actor, posture, relaxation - concentration, balance - imbalance, energy qualities, intelligent dosing of effort, body dynamics and flexibility, spatial relationships, proxemics. All these explorations are permanently supported by the contribution of the imaginary. In this integrative approach aimed at *hara*, breathing, humor, movement and imagination are connected. Breathing can be progressively transformed into expressive breathing, vocal expression, word, text. The initial step, however, is to link the breath to the movement of the body. All Far Eastern martial arts achieve this goal. In the art of the actor, this integrative approach is one of the ways to make the invisible visible. The Suzuki method is one of these integrative methods and fully harmonizes with my interdisciplinary explorations. The praxis of the actor's art is present through the description of the body iconography of the *mudras*, part of the actor's training.

The conclusions of the doctoral thesis are presented under the title *The actor at the crossroads of cultures*. The concluding pages of the doctoral dissertation list in a number of 17 points the connections, associations, similarities, influences of Nō theater and Zeami's poetics on the Tadashi Suzuki method. Regarding the second generation of practitioners interested in the Far Eastern theatrical phenomenon after Artaud (Jerzy Grotowski, Eugenio Barba, Peter Brook, Richard Schechner, Ariane Mnouchkine, Phillip Zarrilli), I found that they share, to some extent, visions, forms, theatrical common techniques, reflected in the training of the actor developed by them.

The relevance of Nō's theatricality today consists in syncretism, minimalist aesthetics and the artistic virtuosity of the actor present in this ancient art. Nō is a theatrical art whose syncretic beauty places in its visual center the actor and his artistic abilities. Actor Nō is asked to respond to the imperatives of dance, music and mask play. The syncretism of Nōgaku art (Nō and Kyōgen) is a model for the total theatrical work in which the *total actor* evolves, the one who knows how to dance, sing, make and play with a mask, to play roles, to do juggling, to produce his cry the laughter of the spectators. The contemporary actor found in this ancient theatrical form of Japanese art extremely rich and generous creative resources.

Following the foray into Zen Buddhism, our research aimed at discovering the influence of Nō theater on the actor's training methods and techniques broadened its area of analysis, opened up and focused on other Far Eastern theatricality. As the roots of Zen Buddhism are found in Mahāyāna Buddhism, I realized that the same kind of thinking connects Nō theater with other



traditional Far Eastern theatrical forms and some martial arts. Thus, we can formulate our thesis: the influence of Nō theater on training methods and techniques in the actor's art occurred in the broad interest of Western practitioners in the twentieth century for traditional theatrical forms of the Far East, developed under the common ground, thinking India's philosophy, Buddhism and Hinduism.

The philosopher Hajime Nakamura concluded his work *A Comparative History of Ideas* with the thought that *humanity is one*. In the vibration of this thought, we advocate a common training consisting of Eastern and Western techniques whose vocabulary and language to unite actors from different meridians and in which to recognize ourselves as artists of *the floating world*.

### **8. Keywords and concepts:**

imagology, difference, stranger, self-images, heteroimages, ethnocentrism, identity, alterity, orientalism, exotism, japaneism, shintō, zenbuddhism, bushidō code, martial arts, nō theatre, kyōgen, kabuki, mono no aware, wabi-sabi, monomane, hana, yūgen, shimpa, shingeki, angura, interculturality, transculturality, intraculturality, postdramatic theatre, postmodernism, aculturation, inculturation, Eurasian theatre, kathakali theatre, holism, body-mind, shoshin, ichigoichie, now and here, flow, mindful awareness.

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