

The Bunraku Puppet Theatre Of Japan

John Bell

The Bunraku Puppet Theatre of Japan Stanleigh H. Jones, 2012-12-31 The plays presented here were first performed between 1769 and 1832, a time when the Japanese puppet theatre known as Bunraku was beginning to lose its pre-eminence to Kabuki. During this period, however, several important puppet plays were created that went on to become standards in both the Bunraku and Kabuki repertoires; three of the plays in this volume achieved this level of importance. This span of some sixty-odd years was also a formative one in the development of how plays were presented, an important feature in the modern staging of works from the traditional plebeian theatre. Only a handful of complete and uncut plays—often as much as ten hours long—are produced in Bunraku or Kabuki nowadays; included here is one of these. Two among the four plays contained in this volume are examples of the much more common practice of staging a single popular act or scene from a much longer drama that itself is seldom, if ever, performed in its entirety today. Kabuki, while better known outside Japan, has been a great beneficiary of the puppet theatre, borrowing perhaps as much as half of its body of work from Bunraku dramas. Bunraku, in turn, has raided the Kabuki repertoire but to a far more modest degree. The final play in this collection, *The True Tale of Asagao*, is an instance of this uncommon reverse borrowing. Moreover, it is an example of yet another way in which some plays have come to be presented: a coherent subplot of a longer work that gained an independent theatrical existence while its parent drama has since disappeared from the stage. These later eighteenth-century works display a continued development toward greater attention to the theatrical features of puppet plays as opposed to the earlier, more literary approach found most notably in the dramas of Chikamatsu Monzaemon (d. 1725). Newly translated and illustrated for the general reader and the specialist, the plays in this volume are accompanied by informative introductions, extensive notes on stage action, and discussions of the various changes that Bunraku underwent, particularly in the latter half of the eighteenth century, its golden age.

Bunraku Donald Keene, 1965

Japanese Theatre Faubion Bowers, 2013-01-08 Japanese Theatre presents a full historical account for Westerners of the theater arts that have flourished for centuries in Japan. Kabuki, arising in the late seventeenth century, is the theater of the commoner. The successive syllables of Kabuki mean song - dance - skill. The precursors of Kabuki were the puppet theater and the comic interludes in the stately, aristocratic Noh drama - all fully described by the author. In the modern era the

Japanese have broken away from Kabuki, and their stage has shown a realistic trend. Left-wing theater groups arose in the 1920's, were suppressed by the militarists, and then revived during the occupation. Appended to the historical chapters are Mr. Bowers's translations of three Kabuki plays: The Monstrous Spider, Gappo and His Daughter Tsuji, and the bombastic Sukeroku. This book, with its many excellent photographs, is a permanent addition to the West's knowledge of the exotic, exciting theater of Japan and its tradition of great acting.

Sugawara and the Secrets of Calligraphy ,1985-03-06 Sugawara and the Secrets of Calligraphy is a classic play from Japan's golden age of puppet theater. Written in the eighteenth century, it tells the tale of Sugawara no Michizane, a wronged scholar-official who, in death, joins the Shinto pantheon as a nurturer of scholarship and calligraphy. The story recounts Sugawara's entanglement with the powerful Fujiwara family, who accuse Sugawara of plotting against the emperor, resulting in his exile and death in 903. After a series of misfortunes befall those who conspired against him, Sugawara's enemies appease his spirit through deification. Sugawara and the Secrets of Calligraphy centers on three archetypical brothers and their wives. Their fates unfold against the intrigues surrounding Sugawara and his foes, which reflect the cultural values of the Edo period woven into a stylized past. This annotated translation by Stanleigh H. Jones Jr. replicates the play's poetic and idiomatic language and its original mix of register while also clarifying the drama's complex story and dialogue for students of Japanese literature and drama. An introduction situates the play within its eighteenth-century context and ninth-century setting and describes the relationship between bunraku puppet theater and kabuki. A unique illustrated appendix delves into the construction of puppets and the art of puppetry.

A History of Japanese Theatre Jonah Salz,2018-07-05 Japan boasts one of the world's oldest, most vibrant and most influential performance traditions. This accessible and complete history provides a comprehensive overview of Japanese theatre and its continuing global influence. Written by eminent international scholars, it spans the full range of dance-theatre genres over the past fifteen hundred years, including noh theatre, bunraku puppet theatre, kabuki theatre, shingeki modern theatre, rakugo storytelling, vanguard butoh dance and media experimentation. The first part addresses traditional genres, their historical trajectories and performance conventions. Part II covers the spectrum of new genres since Meiji (1868-), and Parts III to VI provide discussions of playwriting, architecture, Shakespeare, and interculturalism, situating Japanese elements within their global theatrical context. Beautifully illustrated with photographs and prints, this history features interviews with key modern directors, an overview of historical scholarship in English and Japanese, and a timeline. A further reading list covers a range of multimedia resources to encourage further explorations.

The Bunraku Puppet Theatre of Japan ,2012 The plays presented here were first performed between 1769 and 1832, a time when the Japanese puppet theatre known as Bunraku was beginning to lose its pre-eminence to Kabuki. During this period, however, several important puppet plays were created that went on to become standards in both the Bunraku and

Kabuki repertoires; three of the plays in this volume achieved this level of importance.

The Japanese Theatre Benito Ortolani, 1995-03-09 From ancient ritualistic practices to modern dance theatre, this study provides concise summaries of all major theatrical art forms in Japan. It situates each genre in its particular social and cultural contexts, describing in detail staging, costumes, repertory and noteworthy actors.

The Voices and Hands of Bunraku Barbara C. Adachi, 1978 The history and artistry of one of Japan's oldest dramatic traditions is presented along with the illustrations of the puppeteers, puppet-makers and other artists and craftsman who have enabled the art to survive.

The Puppet Theatre of Japan Adolphe Clarence Scott, 1963 A detailed introduction to the Bunraku or Japanese puppet theatre where large stringless dolls are manipulated by up to three puppeteers before an audience.

Kabuki a Pocket Guide Ronald Cavaye, 2012-07-09 Kabuki A Pocket Guide introduces readers to the foundations of Kabuki--its history and its actors, its acting styles and its performance, its color and music--to the sheer beauty and joy of Kabuki. Kabuki, the popular theatre of Japan, began in about 1603 and is still flourishing today. It was the entertainment of the common people as opposed to Noh, the refined theatre of the aristocracy, and is a close relative of the Bunraku puppet theater. All the actors in Kabuki, even those who play female roles, are men and plays and dances deal with the love of the heroes and villains from Japan's real or legendary past. Concise enough to take to performance, this pocket guide to Kabuki provides a wealth of fascinating information about plays, the actors, and their history. As only an insider can do, the author takes us behind the scene to meet the actors, attend rehearsal, and get a first-hand look at the makeup, costumes, sets and props that go into a Kabuki performance.

Backstage at Bunraku Barbara C. Adachi, 1985 Members of the Osaka Bunraku Troupe reveal in this book the secrets of their diverse arts and crafts, their training, and their proud commitment to their centuries-old art.

The Traditional Theatre of Japan John Wesley Harris, 2006 Offers a survey of the main forms of traditional Japanese drama - Kyogen, Noh, Kabuki, and Puppetry.

Women's Gidayū and the Japanese Theatre Tradition Angela Kimi Coaldrake, 1997 This is the first book in English on women's gidayu and introduces the performers, their music and the politics of their survival within the male-dominated world of Japanese theatre tradition. It explores the intricate web of interrelationships of personality, organization of performance in women's gidayu in contemporary Japan. Kimi Coaldrake's book is a pioneering study of a traditional and dynamic area of Japanese cultural life that has previously been little understood in the West. It will be of particular interest to those studying Japanese theatre and its music as well as those seeking insights into the contribution of women to Japanese theatre history. The CD which accompanies the book provides immediate access to rare historical recordings of the Living National Treasure Takemoto Tosahiro (1897-1992) and other famous women performers, bringing to life the popular tales of gidayu discussed in

the text.

Yoshitsune and the Thousand Cherry Trees Stanleigh H. Jones Jr.,1993-10-07 A masterpiece of eighteenth-century Japanese puppet theater, *Yoshitsune and the Thousand Cherry Trees* is an action-packed play set in the aftermath of the twelfth-century Genji-Heike wars. It follows the adventures of the military commander, Yoshitsune, as he tries to avoid capture by his jealous older brother and loyal henchmen. The drama, written by a trio of playwrights, popularizes Japan's martial past for urban Edo audiences. It was banned only once in its long history, for a period after World War II, because occupying American forces feared its nationalizing power. In this expert translation by Stanleigh H. Jones Jr., readers learn why *Yoshitsune and the Thousand Cherry Trees* became one of the most influential plays in the repertoires of both kabuki and bunraku puppet theater. He opens with an introduction detailing the historical background, production history, and major features of the bunraku genre, and then pairs his translation of the play with helpful resources for students and scholars. Emphasizing text and performance, Jones's translation underlines not only the play's skillful appropriation of traditional forms but also its brilliant development of dramatic technique.

Historical Dictionary of Japanese Traditional Theatre Samuel L. Leiter,2014-10-30 *Historical Dictionary of Japanese Traditional Theatre* is the only dictionary that offers detailed comprehensive coverage of the most important terms, people, and plays in the four principal traditional Japanese theatrical forms—nō, kyōgen, bunraku, and kabuki—supplemented with individual historical essays on each form. This updated edition adds well over 200 plot summaries representing each theatrical form in addition to: a chronology; introductory essay; appendixes; an extensive bibliography; over 1500 cross-referenced entries on important terms; brief biographies of the leading artists and writers; and plot summaries of significant plays. This book is an excellent access point for students, researchers, and anyone wanting to know more about the Japanese theatre.

The Japanese Theatre Ortolani,2022-07-04 An up-to-date cultural history of the Japanese theatre in all its forms including primitive rituals, court and popular dance-drama, puppet shows and westernized plays, is narrated here for the first time in English by a western authority in the field. The book underlines Zeami and Zenchiku's secret tradition of the nō, explaining Zen-inspired spiritual teachings for the actor's training on the way to enlightened performance. It also gives relevance to the transformation of an anti-establishment entertainment by prostitutes into spectacular kabuki stagecraft, and to the modernization process which created shingeki modern drama, and moved it into the context of world theatre. The final chapter summarizes the history of western discovery of the Japanese stage. The illustrations, the indexes, the glossary and the extensive bibliography — including all major literature in western languages until 1989 — also contribute to make this volume a must for all students of the Japanese theatre, and for anyone interested in a better understanding of Japanese culture as mirrored in its theatrical component.

Puppets, Masks, and Performing Objects John Bell, 2001-04-27 This volume, which originally appeared as a special issue of TDR/The Drama Review, looks at puppets, masks, and other performing objects from a broad range of perspectives. Puppets and masks are central to some of the oldest worldwide forms of art making and performance, as well as some of the newest. In the twentieth century, French symbolists, Russian futurists and constructivists, Prague School semioticians, and avant-garde artists around the world have all explored the experimental, social, and political value of performing objects. In recent years, puppets, masks, and objects have been the focus of Broadway musicals, postmodernist theory, political spectacle, performance art, and new academic programs, for example, at the California Institute of the Arts. This volume, which originally appeared as a special issue of TDR/The Drama Review, looks at puppets, masks, and other performing objects from a broad range of perspectives. The topics include Stephen Kaplin's new theory of puppet theater based on distance and ratio, a historical overview of mechanical and electrical performing objects, a Yiddish puppet theater of the 1920s and 1930s, an account of the Bread and Puppet Theater's Domestic Resurrection Circus and a manifesto by its founder, Peter Schumann, and interviews with director Julie Taymor and Peruvian mask-maker Gustavo Boada. The book also includes the first English translation of Pyotr Bogatyrev's influential 1923 essay on Czech and Russian puppet and folk theaters. Contributors John Bell, Pyotr Bogatyrev, Stephen Kaplin, Edward Portnoy, Richard Schechner, Peter Schumann, Salil Singh, Theodora Skipitares, Mark Sussman, Steve Tillis

The Master Puppeteer Katherine Paterson, 1989-03-24 Who is the man called Sabura, the mysterious bandit who robs the rich and helps the poor? And what is his connection with Yosida, the harsh and ill-tempered master of feudal Japan's most famous puppet theater? Young Jiro, an apprentice to Yosida, is determined to find out, even at risk to his own life. Meanwhile, Jiro devotes himself to learning puppetry. Kinshi, the puppet master's son, tutors him. When his sheltered life at the theater is shattered by mobs of hungry, rioting peasants, Jiro becomes aware of responsibilities greater than his craft. As he schemes to help his friend Kinshi and to find his own parent, Jiro stumbles onto a dangerous and powerful secret....

The Ashgate Research Companion to Japanese Music David W. Hughes, 2017-02-03 Music is a frequently neglected aspect of Japanese culture. It is in fact a highly problematic area, as the Japanese actively introduced Western music into their modern education system in the Meiji period (1868-1911), creating westernized melodies and instrumental instruction for Japanese children from kindergarten upwards. As a result, most Japanese now have a far greater familiarity with Western (or westernized) music than with traditional Japanese music. Traditional or classical Japanese music has become somewhat ghettoized, often known and practised only by small groups of people in social structures which have survived since the pre-modern era. Such marginalization of Japanese music is one of the less recognized costs of Japan's modernization. On the other hand, music in its westernized and modernized forms has an extremely important place in Japanese culture and society, Beethoven's Ninth Symphony, for example, being so widely known and performed that it is arguably part of contemporary

Japanese popular and mass culture. Japan has become a world leader in the mass production of Western musical instruments and in innovative methodologies of music education (Yamaha and Suzuki). More recently, the Japanese craze of karaoke as a musical entertainment and as musical hardware has made an impact on the leisure and popular culture of many countries in Asia, Europe and the Americas. This is the first book to cover in detail all genres including court music, Buddhist chant, theatre music, chamber ensemble music and folk music, as well as contemporary music and the connections between music and society in various periods. The book is a collaborative effort, involving both Japanese and English speaking authors, and was conceived by the editors to form a balanced approach that comprehensively treats the full range of Japanese musical culture.

Japanese Classical Theater in Films Keiko I. McDonald, 1994 Noh, Kabuki, and Bunraku are the three distinct genres of classical theater that have made Japan's dramatic art unique. The audience steeped in these traditional theatrical forms sees many aspects of stage conventions in Japanese cinema. This intimacy makes the aesthetic/intellectual experience of films more enriching. Japanese Classical Theater in Films aims at heightening such awareness in the West, the awareness of the influence that these three major dramatic genres have had on Japan's cinematic tradition. Using an eclectic critical framework - a solid combination of historical and cultural approaches reinforced with formalist and auteurist perspectives - Keiko I. McDonald undertakes this much needed, ambitious task.

Fuel your quest for knowledge with this thought-provoking masterpiece, **The Bunraku Puppet Theatre Of Japan** . This educational ebook, conveniently sized in PDF (PDF Size: *), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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