

# The Bunraku Puppet Theatre Of Japan

**Adolphe Clarence Scott**

*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.

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.

Bunraku Donald Keene, 1965

**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 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.

**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.

**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 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.

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.

**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.

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.

**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....

**Popular Theatre** Joel Schechter, 2013-10-11 Bertolt Brecht turned to cabaret; Ariane Mnouchkine went to the circus; Joan Littlewood wanted to open a palace of fun. These were a few of the directors who turned to popular theatre forms in the last century, and this sourcebook accounts for their attraction. Popular theatre forms introduced in this sourcebook include cabaret, circus, puppetry, vaudeville, Indian jatra, political satire, and physical comedy. These entertainments are highly visual, itinerant, and readily understood by audiences. Popular Theatre: A Sourcebook follows them around the world, from the bunraku puppetry of Japan to the masked topeng theatre of Bali to South African political satire, the San Francisco Mime Troupe's comic melodramas, and a 'Fun Palace' proposed for London. The book features essays from the archives of The Drama Review and other research. Contributions by Roland Barthes, Hovey Burgess, Marvin Carlson, John Emigh, Dario Fo, Ron Jenkins, Joan Littlewood, Brooks McNamara, Richard Schechner, and others, offer some of the most important, informative, and lively writing available on popular theatre. Introducing both Western and non-Western popular theatre practices, the sourcebook provides access to theatrical forms which have delighted audiences and attracted stage artists around the world.

*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 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.

**The Folk Performing Arts** Barbara E. Thornbury,1997-01-01 Addresses issues concerning the survival and preservation of traditional culture by examining Japan's folk performing arts and the public policies that affect them.

**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 Music & Musical Instruments** William P. Malm,1990-06-15 This interesting and authoritative book includes essential facts about the various forms of Japanese music and musical instruments and their place in the overall history of Japan. Japanese Music and Musical Instruments has three main orientations: The history of Japanese music Construction of the instruments Analysis of the music itself. The book covers in a lucidly written text and a wealth of fascinating photographs and drawings the main forms of musical expression. Many readers will find the useful hints on purchasing instruments, records, and books especially valuable, and for those who wish to pursue the matter further there is a selected bibliography and a guide to Tokyo's somewhat hidden world of Japanese music. It will be found an invaluable aid to the understanding and appreciation of an important, but little-known, and fascinating aspect of Japanese culture.

**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.

Immerse yourself in heartwarming tales of love and emotion with Explore Love with is touching creation, **The Bunraku Puppet Theatre Of Japan** . This emotionally charged ebook, available for download in a PDF format ( Download in PDF: \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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