

外国語要旨

The Dissolution of Institutions: Terayama Shūji and His Radical Theater Strategy

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This dissertation analyzes theater works by Terayama Shūji (1935-1983), considering his approach to dissolve institutions. Terayama started his troupe, Tenjō Sajiki, in 1967, a period when the young new troupes, the so called underground theater, rose and overcame *Shingeki*, the main stream theater genre which literally means the modern theater in Japanese. In those days in the 1960s, young people made fierce political and social resistance all over the world. However, instead of getting engaged in political and social demonstrations, Terayama attempted to change the audience's perception by offering his idiosyncratic fictional worlds. He tried various theatrical experiments throughout his career such as emphasizing alienated bodies, performing on the street, and mixing fiction with reality. In this dissertation, I divide his works into three categories and analyze them chronologically.

Part 1: Disturbing institutionalized bodies. Here I take up his early three works written in 1967. Tenjō Sajiki called for "the resurrection of the freak show" in its earliest manifestos. The emphasis is on the uniqueness of bodies which are against standardized concepts of body, the representation of the world outside of the system, and the rejection of the established social system. In *The Hunchback of Aomori* (1967), which presents a parody of a traditional mother figure and the conventional family system, hunchback symbolizes a communal illusion and its distorted desire to create a sentimental mother story which was popular and circulated widely in post-war Japan. In *The Crime of Debuko Oyama* (1967), the main character's expanding body represents an excessive yet empty image of sexuality. In *La Marie-Vison* (1967), Marie, who is a homosexual, cross-dressing man, becomes the symbol of noncommittal values. Depicting queer representations in a thorough manner, Terayama protests against not only established sexual models but also the paternal masterplot.

Part2: Deconstruction of the theater conventions. Terayama maintains that the only way for true theater is to involve the audience. For this purpose, he got rid of the fourth-wall which divides the stage and the auditorium, reality and fiction. In his experimental works, he dissolved the four essential elements of theater: audience, actors, drama and theater as a space. I focus on the street theater and compare it with overseas experimental theater. In *Bluebeard's Castle* (1979), Terayama uses four techniques to draw the audience into his drama: absence of the center, interruption,

blending illusion with reality, and disorientation. In this work, he succeeds in his experimental attempt to involve the audience in his drama for the first time in a commercial theater setting.

Part3: Dissolving 'I.' Terayama was interested in dissolving a unified 'I' in his later years. He pursued the question of what the core of 'I' is and depicted various uncertain 'I's. His autobiographical film entitled *Cache-Cache Pastoral* (1974) projects a delicate subject of depicting the self-representation. This film depicts multilateral selves which conflict with each other. The film looks like a dream and the dream enables people to approach their subconscious desire. In *Directions to Servants* (1978), the absence of the master symbolizes absence of the playwright, plot, and I. By exchanging actors' roles and their bodies for the machine, Terayama interrupts and erases identity, suggesting the hollowness of 'I.' In *Lemming* (1979), Terayama depicts the world where the protagonist loses his identity. Terayama tries to depict various changing 'I' freely; however, it becomes clear in the end that 'I' is limited by the social discipline. In this way, Terayama explored the possibility and the impossibility of constructing and representing the multiply constituted and layered subject of 'I.'

Terayama shows the world outside of institutions by exhibiting alienated bodies, deconstructing the theater systems, and questioning a unified 'I.' He choose the medium of theater among others to dissolve institutions, by utilizing the double effects of theater: the presence of being here and now and the symbolic representation. By foregrounding the doubleness of the fiction and the reality in theater, Terayama problematizes the division of the two and explores the possibility of fiction.