**Traditional/Cultural Rationale**

Through my interest in human studies and growing up in a society that is constantly changing by the minute, I became aware of the psychological aspects of human growth based on the adult pressures on the young, as they grow old. These aspects range from our thoughts, decisions and average actions. This led me to be judgmental of this situation, which motivated me share my view with my family and friends in order to portray the negative traditional-cultural impacts of growing up in this day and age, in order to show the purpose of initiating critical thoughts into a child’s head from a very young age. There are positive and negative sides to a child’s growth in the current society, which is why I wanted to present my idea through a production of Butō Dance, along with elements of theatre of cruelty. Following the idea I decided to demonstrate my ideas through the use of these theatres in order so send out a message to my audience to act on the subject. “Butōis a form of Japanese dance theatre that incorporates a series of actions, methods and inspirations for a dance performance.”[[1]](#footnote-1) “This originated from the result of the World War II, in 1959 with the collaboration of Hijikata Tatsumi and Ohno Kazuo. The art form, dance, was known as (resist fixity) in order to distress”[[2]](#footnote-2). “The common features of the performance include of playful and grotesque imagery, taboo topics, extreme or absurd environments, and is controlled motion.”[[3]](#footnote-3) With a Butō dance performance one can dramatize a story in order to support and bring an idea into action. The concern of this topic that I am focusing on is that humans become harsher and more militarized as they become older. This leads to society to think and reflect on the final conclusion of the performance, which would occur through personal and traditional-cultural reflection. For a more powerful effect on the audience Theatre of Cruelty elements were used in the production to play around with the audiences senses and emotions in order for them to feel as a part of the performance and to understand the symbolism and traditional-cultural components of every scene.

Butō dance is used in a way in this practical performance perporsal is that it is developed to present a clear and significant theme and message for the audience to be able to relate to the symbolic character as they use physical representations of the society through the protagonist and antagonists. Such as in the poem Advent by Patrick Kavanagh: “Of a child’s soul, we’ll return to Doom, the knowledge we stole but could not use”[[4]](#footnote-4). “This quote from a stanza of the poem represents Kavanagh’s vision of mankind’s legacy from Eden”.[[5]](#footnote-5) The penalties of the original sin from the beginning of earth were calamitous for mankind, though it did not effect the society’s actions in the future, as they continued to sin till the current day. These two sentences portray the idea of knowledge, and that once something is done, it cannot be undone, though if this was a possibility the final results would innocence, like a child’s. This looks deeply in the idea of how everyone always wants but does not always need portraying the representation of mind sets of humans that they always take even when not needed, and when not used is left to the side like trash. The theory of external forces in Butō dance has influence *Twilight* (name of production) in creating several characters in which involves the audience to take a look at their internal self and mindsets in order to be one with the characters (whether that’s being the less powerful side of society (white) or more powerful (gold)).

Continuing the idea of my Butō and Theatre of Cruelty performance, my main actor/character is a representation of the weaker side of society, (more so focused on men than women), that in which experiences the typical tradition-cultural impacts of life and growing up in the current era. Through this performance is mostly base on the Butō dance in order to represent mankind symbolically through its dance. Representing the disabled, and young men, who have been forced to risk their lives, to go to war.

However in my production is a basic theoretical foundation of Theatre of Cruelty, which is a form of theatre developed by Antonin Artaud.[[6]](#footnote-6) “Theatre of Cruelty can be seen as a break with traditional Western Theatre, and a mean by which artists assault the senses of the audience, and allow them to feel the unexpressed emotions of the subconscious.”[[7]](#footnote-7) Which in this way there is emphasis on the theme and message to the audience, more strongly more than the use of symbolism. *Twilight* is not a traditional performance, as it has a very different ending as when the Butō dance is finished, the grenade containers fall from the ceiling, creating a bombing effect, and then the house lights are turned on and the Butō dancer walks off stage leaving the audience to reflect on what had just happened, in the short video about their experience, aggravating them due to the mass of mixed emotions. The mixed combination of the audience’s feelings is what brings the performance together with the use of Butō and Theatre of Cruelty. The performance is stripped from any type of speech and only symbolism is used to create an understanding in the audience, therefore making it difficult for the audience to keep up and understand that the three gold characters represent them, even if they felt a connection with the white character.

Referring back to the theories of the Butō Dance and Theatre of Cruelty, and the influence in which of the idea of how the disabled, young men have been forced to go to war, has had on my production; it had affected my interest in creating a fully symbolic play. For this performance to have a more traditional-cultural perspective more characters were incorporated into with different body colors in order to create a visual effect for the audience, in order for them to associate the different powers of each character, and their status in the performance.

In conclusion, Butō dance and Theatre of cruelty were used to convey their purpose of assaulting the audience in order to allow them to feel the unexpressed emotions of their subconscious to create a line between real-life and fantasy. The influences of the disabled, young men who have been forced to go to war, has aided to my traditional-cultural performance, in which I believe will receive fantastic feedback.

Word Count: 1,164

1. Waychoff, Brianne. ["Buoh, Bodies and Being"](http://opensiuc.lib.siu.edu/cgi/viewcontent.cgi?article=1003&context=kaleidoscope). *Kaleidoscope*. Retrieved 6 March 2014 [↑](#footnote-ref-1)
2. Waychoff, Brianne. ["Butoh, Bodies and Being"](http://opensiuc.lib.siu.edu/cgi/viewcontent.cgi?article=1003&context=kaleidoscope). *Kaleidoscope*. Retrieved 6 March 2014 [↑](#footnote-ref-2)
3. Sanders, Vicki (Autumn 1988). ["Dancing and the Dark Soul of Japan: An Aesthetic Analysis of "Butō""](http://www.jstor.org/stable/25161489). *Asian Theatre Journal* **5** Retrieved 7 March 2014. [↑](#footnote-ref-3)
4. http://www.poemhunter.com/best-poems/patrick-kavanagh/advent/ [↑](#footnote-ref-4)
5. http://homepage.tinet.ie/~splash/Advent.html [↑](#footnote-ref-5)
6. http://dlibrary.acu.edu.au/staffhome/siryan/academy/theatres/theatre%20of%20cruelty.htm [↑](#footnote-ref-6)
7. Brockett, Oscar G. (2007). *History of Theatre*. Boston, MA: Perason Education. pp. 420–421. [↑](#footnote-ref-7)