

**Audience and Mise-en-Scène:
Manipulating the Performative
Aesthetic**

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1. Ishbel Saxton, 2. Janet Healey, 3. John Parkinson and Linda Parkinson, 4. John Breckon, 5. Kamal Qazi, 6. Krystyna Musiol, 7. Malcolm Brook, 8. Mehran Mesbahi, 9. Wayne Steven Jackson, 10. Helen Gillard, 11. David Poole;

- File 5: Based on *Sound and Fury*, interview with (audio files):

1. Jenny Hughes, 2. David Butler, 3. Emilia Morgane, 4. Wyllie Longmore;

- File 6: Interview with some international directors and theatre-makers at 30th Fadjr International Theatre Festival (eight recorded audio files):

1-5 three members of the jury: Dieter Topp (Germany), Ken Cameron (Canada) and Dominic Campbell (Ireland), 6.1 and 6.2

Matthias Ruttimann (Switzerland), 7. Eva Geatti and Nicola Toffolini (Italy), 8. Giuseppe Di Buduo (Italy);

- File 7: Based on the rehearsals of *Sound and Fury* (nine audio files);
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ABSTRACT

The objective of this thesis is to examine the impact audiences have on the director's process of creating a *mise-en-scène* and to understand the ways in which we might begin to understand and articulate such impact. I argue that the influence audiences have on theatre directors' *mise-en-scenes* have been ambiguous, and therefore there is a lack in a systematic approach to theatre-making. Through a detailed investigation on the arbitrary methods employed by a selected group of theatre directors, I propose that a communicative approach in capturing audiences' expectations is necessary in shaping *mise-en-scenes*, directly and indirectly. More specifically, this thesis makes explicit these cognitive processes through a technical investigation, a mechanism which I propose and have graphically represented that can be used to harness the impact audiences have on theatre-making.

In this thesis, the historical role and influence of the audience is discussed in Chapter One. This is followed by focusing on different aspects of the audience, such as the attraction and captivation of audience, reception and perception of audience, and audience and culture. In Chapter Two there are two sections to define dramaturgy and *mise-en-scène*. I also argue that there are three key points in the communication between the audience and the theatre group: (i) *audience pleasure*, (ii) *deadness*, and (iii) *distance*. I present a diagram in order to suggest the relationship between the director, audience and *mise-en-scène* with an emphasis on their pathways in receiving audiences' expectations. The diagram is developed throughout the thesis. In Chapter Three the study is motivated primarily by the individual styles and *mise-en-scenes* of Augusto Boal, Eugenio Barba, Peter Brook and Robert Lepage. Here I explore specifically the ways in which they have imagined, created, and performed *mise-en-scenes*, and the role audiences play in impacting their *mise-en-scenes*. Chapter Four is based on three case studies with the final suggested diagram at the end. As part of my practice-based research, I created and examined three case studies to support the hypothesis that audiences have an important impact on directors' *mise-en-scenes*, i.e. how and why the director controls and manipulates theatrical elements. In conclusion, four main pathways for receiving audiences' expectations are suggested.

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Introduction

The objective of this thesis is to examine the impact audiences have on the director's *mise-en-scène*. The term *mise-en-scène* refers to all that is made visible or audible on the stage: what audiences see and hear during the performance. The term staging can be used as a synonym for *mise-en-scène*. There is a bilateral partnership between audience and director: if there is no one in the audience to experience the play, there is no reason to continue to create or develop performances.

The emergence of the director in late 19th century Europe moved its attention toward spectators and their expectations. Expectation is the belief that something will happen in the future which can either be positive or negative. The research contained in this thesis aims to clarify the influence of the audience in forming an original, innovative, exclusive and new *mise-en-scène*. The thesis examines how *mise-en-scène* impacts on and is derived via a sense of audience's expectations. Here the use of impact and influence refers to how the audiences might be seen to stimulate the director to add an aspect to his/her *mise-en-scène*. It is not of course necessary to transfer all audiences' expectations into the *mise-en-scène*, but it can be an inspiration to assist the director in his/her analysis.

Whilst there exist scholarly explorations of the audience, the mechanism of the audience's impact has not been systematically investigated. The quality of the audience-attendance can be expertly adjusted and manipulated by the director. Bennett (1990) and Freshwater (2009) provide useful engagement with audience reception and reaction. However, scholars have not focused on how the audience might be utilised in a technical way by directors. In other words, during the setting up of the *mise-en-scène*, how do directors think about audiences, and what might be construed as the influence the audience has on them. This might involve a direct or indirect engagement with audiences. Through these communications (pathways), directors can capture audience's expectations and perhaps use them to shape their *mise-en-scènes*. The audience can also be used as a member of the theatre group, as an observer or as a spectator; he/she effectively assists the theatre group and director. Therefore, there are three interconnected roles for them: (i) observer (spectator), (ii) participant during the performance, and (iii) combination of both. The historical role and influence of the audience is discussed in Chapter One. I focus on different aspects of the concept of 'audience', such as the quality of their relationships, as active or passive, in terms of

their social role, the captivation of the audience, communication with the audience, reception and perception of the audience, and so on. I will also offer an articulation of what Iranian theatre makers call *Hozor-e-Teckniky* ('technique of audience-attendance') as a possible new way of thinking about the roles and functions of a theatre audience.

In Chapter Two there are two sections used to define dramaturgy and *mise-en-scène*. I also argue that there are three key points in the communication between the audience and the theatre group: (i) *audience's pleasure*, (ii) *deadness*, and (iii) *distance*. I present a diagram (Diagram 2, see p. 33) in order to suggest the technical relationship between the director, audience and *mise-en-scène* with an emphasis on their pathways in receiving audiences' expectations. Therefore, the diagram will be developed throughout this thesis as a visual representation of my argument.

In order to illustrate the technical workings of this diagram, Chapter Three investigates the individual styles and *mise-en-scenes* of four key directors – Augusto Boal, Eugenio Barba, Peter Brook and Robert Lepage. I explore how they have imagined and created *mise-en-scenes*, as well as the role audiences play in impacting their *mise-en-scenes*. Although there are other contemporary directors who utilise similar pathways in their works, the four directors examined here have created works stemming from different theoretical positioning in the 20th and 21st centuries. From these selected directors' approaches, I argue that Diagram 2 in Chapter One can be gradually developed into the different and possible aspects of creating *mise-en-scenes*, as well as offering various pathways in receiving audiences' expectations.

In Boal's approach, the audiences have a participatory engagement in the *mise-en-scène* so that their expectations can directly be transferred into the performance. In Barba's work, the focus is on how indirectly the audience affects his *mise-en-scenes* whilst he tries to lead the audience toward a specific way of watching. In Brook's approach, there are two overlapping threads: one exploring cultural differences which have an impact on his *mise-en-scène*, and the other exploring how the audience is imagined, and how this impacts upon the work itself. This is provided through direct and indirect association with the audience in order to ascertain their expectations. Following Brook's approach with his emphasis on different cultures, Lepage's approach is discussed, in which the latter uses an international audience's expectations in order to shape his *mise-en-scène*. During this chapter some problematic issues have come up. There were also some lacks. Following this, I examined my three case studies because the previous directors had not

articulated a system in capturing audiences' expectations precisely. I was going to bring it into consciousness what appear to be the unconscious processes in a director's work before, during, and after each performance by making my suggested method more visible and identifiable for analysis. This was also my technical attempt to test the theories.

To extend the technical workings of what had been discussed, Chapter Four moves the research into a practice-based approach as hypothesis-testing. These case studies, developed from my own work as a director, are *Adam, Adam Ast/Human is Human*, rehearsed in England, but performed in Iran; the second is *Pich-e-Tond/Col*, was performed by Iranians but recorded and televised without a live audience in Iran; the third is *Khash-va-Hayahoo/Sound and Fury* which was rehearsed and performed in Manchester in the UK. The case studies are framed by: (i) having an ensemble of performers from diverse cultures – to examine the impact cultural codes have on me, as the director, in setting up the *mise-en-scène*; (ii) having live and mediated audiences – to examine the cognitive processes in my trying to cater to some of the imaginary audiences in setting up my *mise-en-scène*; and (iii) rehearsing and performing in separate venues and locations – to examine the impact culture has on me.

In the first case study, the aim is to find possible methods for communication between the director and the identified expectations of the audience. How could the audiences' expectations be indicated by the director's experience and observation during the process of making the piece? In the second, the purpose is related to how one can be an audience at the same time as an artist (as a director or performer). In this way a virtual and invisible audience is suggested and investigated through using the 'magic if' and the 'third eye'. The focus of the third case study is on the role of the cultural consensus in forming the director's understanding as well as shaping a communicative *mise-en-scène*. There is inevitably some focus on the differences between British and Iranian cultures in order to understand the negotiation needed to work with audience's expectations. These confirm the hypothesis set out at the beginning of the research by illustrating the technical mechanisms for creating *mise-en-scènes*, four specific pathways that can be manipulated for a performative aesthetic. In order to navigate around the material, extensive DVD footages have been helpfully signposted in the text, and systematically laid out in the appendices (see pp. 4-5) and described in fuller detail (see p. 79); the discussions, especially Chapter 4, are incomplete without a visual reference point from the DVD footages.

Chapter One: Audience

1.1 The audience and its role

A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged (Brook 1996: 7).

Peter Brook insists that the audience is an essential element in, and is central to, theatre. Jerzy Grotowski adds, “Can theatre exist without an audience? At least one spectator is needed to make it a performance” (Grotowski, 1968: 32). In other words, there is no theatre without these two important basic elements: actor and audience. Fischer-Lichte also claims that “[t]he performance literally occurred between the actors and spectators, and even between the spectators themselves” (Fischer-Lichte, 2005: 46-68). Therefore, the relationship between these two elements greatly influences how effective the performance might be for the audience. From the beginning of the rehearsals till the last curtain call, everybody who is involved in the performance knows and tries to make a suitable and appropriate bridge between the audience and the performance.

Furthermore, some might think that the “audience has held the power of making or breaking a play by attendance or abstraction, and has always been ultimately responsible for sustaining the performance” (Burns, 1972: 184-5). Within the Western tradition, and from Brecht to Brook, the relationship each director has with an audience is unique, so their peculiar styles in direction and *mise-en-scène* could be attributed to their understanding of their social context. In the next sections, I will discuss the recent evolution of audiences, and explore why the understanding of ‘audience’ is restricted, and offer *Hozor-e-Techniky* (‘technique of audience-attendance’) as a new way of thinking about the roles and functions of a theatre audience.

Evolution of audiences

According to Susan Bennett, “in Aristotle’s *Poetics* the audience is chiefly of interest in so far as it proves the power of good tragic texts/performances. In Horace’s *Art Poetica* the audience is marked as the recipient of the poets’ work” (Bennett, 2003: 4). In fact, from this view, the audience’s attendance and feedback are important for director and artists alike. However, directors who lived in that period defined and used the word ‘audience’ in an unconscious way (see Rayani-Makhsous 2008). In classical civilisation

the role of an audience member functioned as a simple onlooker, or one who approves. In the Golden Ages (Ancient Greek or Medieval times), spectators functioned both as onlookers, and participants as they might respond within a ritual. Sanja Nikcevic writes:

European theatre, from the seventeenth century up until today, was and still is *court theatre*, meaning highly subsidized by court (government, county, city...) and independent from the audience money/profit. [...] Therefore, to stay in the power in theatre you do not need to please audience but the representatives of the *court*.

Anglo-American theatres, on the other hand, with producers who are trying to make money, are oriented toward audience that is bringing money (Nikcevic, 2005: 262).

In other words, the role of the audience member was changed to those who approved the performance – and is still changing – because of the economics of theatre. Peter Brook states that:

[to] learn about theatre one needs more than schools or rehearsal rooms: it is in attempting to live up to the expectations of other human beings that everything can be found. Provided, of course, one trusts these expectations. This is why the search for audiences was so vital (Brook, 1989: 132).

Because money could control the entire theatre-making process, money became a motivation for directors to find new ways of engaging their audiences. As Hans-Thies Lehmann also describes:

Since theatre as an expensive aesthetic practice necessarily had to think of ways to survive in bourgeois society through substantial income – and that means through popularity with a wide audience – new risky innovations and important transformations and modernizations have emerged with a characteristic delay [...] (Lehmann, 2006: 100).

Nevertheless, to fulfil the audiences' needs, directors have gradually established different – and new – ways of directing. The reason for changing the level and place of the audience during these years is not merely a result of money; however, it has arguably been a considerable motivation and incentive in changing the director's mind and process. Consciously and/or unconsciously, theatre directors act according to changing expectations of the audience. Because of this, the role of the audience has been seen by directors to be even more crucial and important.

Fundamentally, the emergence of the director in the late nineteenth century moved the attention towards an analysis of the dynamic interchanges between the performance, the

audience and the creating of the performance; gradually new styles and forms to attract the audience became the focus.

The 20th century is “[t]he history of a permissive, open-ended medium with endless variables, executed by artists impatient with the limitations of more established forms, and determined to take their art directly to the public” (Goldberg, 2003: 9). Similarly, Vsevolod Meyerhold emphasises the new situation of the audience that “now that the taste of the mass spectator has become far more sophisticated, we must think in terms of more complex musical spectacles” (cited in Drain, 1995: 100). This process was promoted more in the twentieth century by different directors, and as such, various methods, ideas and experiences were formed, including those who have come to be recognised amongst the key experimental directors in Europe such as Stanislavski, Brecht, Grotowski, Mnouchkine, Brook, and so on. According to Lehmann, because “innovations of the so called modern theatre [...] demand newly changed attitudes from its spectators” (Lehmann, 2006: 100), the diversity of spectators, with an increase in different communication methods and convictions, has prompted the creation of new plays and new performance practices overall.

The importance and influence of the spectator on the director in 21st century performance methods is greater in comparison to the past because audience’s expectations have become more technologically-motivated. According to Fischer-Lichte, the “increasing mediatization of our culture [in] the 1990s saw a renewed debate about the particular medial conditions of theatre performances, especially in the United States. The central focus lay on the physical co-presence of actors and spectators and the so-called ‘liveliness’ of the performance” (Fischer-Lichte, 2008: 67). The media-based technological theatre is different from traditional theatre. As Auslander claims, the use of electric amplification creates theatre “to the point where [it is] ... hardly live at all” (Auslander, 1999: 158). Satellites, video projection, vision, sound effect, the internet and mass media have become another motivation for directors to communicate with their audiences in different ways. Technologies can shape performances which are enjoyable and attractive for the spectator (see Kockelkoren 2003). Technology might also be seen to increase the audience’s communication with *mise-en-scène*.

Defining technique of audience-attendance (*Hozor-e-Teckniky*)

Many western directors have a method, but much of their method in paying attention to the audience's expectation remains ambiguous and unconscious. In this section, I argue that in order to establish a *mise-en-scène*, a theatre director should follow a set of rules, a system of making theatre which embraces the dynamic relationships between audience, theatre maker, and performance. Here I propose and introduce the technique of audience-attendance.

The term 'technique of audience-attendance', or *Hozor-e-Teckniky* in Persian, refers to how the audience can be used and engaged more than just as onlookers. The English word 'attendance' refers to the idea of being physically present, but etymologically it comes from the French word 'attendre', meaning 'to listen'. This suggests that attendance is not just a passive state; rather it is an active process of listening and being involved. The act of 'attending' is bi-directional between the audience and director, a process that is sometimes consciously or unconsciously manipulated by directors. For example, sometimes the audience can be employed as participants, and always physical attendance is required; sometimes the audience's interpretation is important for carrying on the narrative; sometimes the audience's attendance should not be forgotten by the performers so they can be directly engaged; sometimes it should be forgotten; sometimes playing with the audience's *distance* from the stage and/or from the performers is important for the director and the audience's movement during performing; and sometimes the audiences do not know they are in the invisible theatre, and so on. The 'technique of audience-attendance' can be adjusted by the director according to his/her aims and analyses. In fact, I argue that the audience's attendance contributes to the director's *mise-en-scène* *bodily/physically*, *emotionally/spiritually*, and *intellectually/mentally*.

According to Bradby and Williams, Ariane Mnouchkine believes in breaking the *distance* and barriers between the audience and performers to provide a social activity, and the location of performance is open to spectators to see anything they want. Therefore, the "actors do not seek to dazzle, but invite participation" (Bradby and Williams, 1988: 94). In the same way, Bogart's style is based on a social activity, and she does not make any obstacle for the audience to watch and go anywhere they want. For example, in 'No Plays, No Poetry', "spectators move from scene to scene, set to set, each locale indicated by a piece of furniture or a sign. All of the settings – the hallway,

backstage, a bakery – exist at once” (Haring-Smith, 2003: 49). These statements show different applications of the audience-attendance in its *physical* qualities. Through these physical configurations in space, the effect on the *mise-en-scène* changes.

On the other hand, Richard Foreman shows that he is keen to provide possibilities for the different audiences who have different expectations: “I thought that the effect of my plays on an audience should feel something like surfing. The audience was riding a wave of pile-up perception, which constituted the play, balanced on a wave of exhilarating, accelerating events” (Foreman, 1992: 69). Therefore, his productions are full of images and various sounds, configurations, elements and materials. These, I argue, are the *emotional* and *intellectual* qualities of the audience-attendance.

Similarly, earlier in the twentieth century, Artaud wanted to provoke audience’s unconscious mind, which, to me, evokes an *intellectual* quality. Artaud emphasises that:

Direct contact will be established between the audience and the show, between actors and audience, from the very fact that the audience is seated in the centre of the action, is encircled and furrowed by it (Artaud, 1964: 74).

He believed that,

Theatre will never be itself again, that is to say will never be able to form truly illusive means, unless it provides the audience with truthful distillations of dreams where its taste for crime, its erotic obsessions, its savageness, its fantasies, its utopian sense of life and objects, even its cannibalism, do not gush out on illusory, make-believe, but on an inner level (ibid. 70-1).

Artaud’s view is that the “physical, active, exterior aspect, expressed by gestures, sounds, images and precious harmonies, this physical side addresses itself directly to the sensibility of the spectator, that is, to his nerves and it has hypnotic powers” (cited in Drain, 1995: 266). In other words, there was a *spiritual* interaction with the performers as well. Later in the twentieth century Grotowski imitated Artaud’s *spiritual* style which was related to the *Hozor-e-Teckniky*. He emphasised that “we are concerned with the spectator who has genuine spiritual needs and who really wishes, through confrontation with the performance, to analyse himself” (Artaud, 1968: 40).

According to these examples in which audience engagement has been conceptualised, terms such as ‘participation’, ‘spiritual’, ‘truthful distillations’ and ‘surfing’ can refer to those directors who pay attention to the communicative pathways between director and

audience, thereby invoking the qualities of the *Hozor-e-Teckniky*. These examples implicate and emphasise how the audience is defined and used, and describe the relationships between the members of the theatre group and the audience. Because of the advantages offered by the technique of *Hozor-e-Teckniky*, innovative directors are keen to engage their audiences, consciously and unconsciously. This correlation and interaction depend on the different situations and cultures.

The research on which this thesis is based has indicated that a director can ascribe the values and functions of the audience in attendance. The qualities of the audience-attendance, as afore-mentioned, can be expertly adjusted and manipulated by the director. It is a *technical* consideration which current performance studies literature has not addressed explicitly. Roland Barthes suggests “we have not yet established adequate modes of questioning for the definition of different theatre audiences” (Barthes, 1979b: 27). Questions relevant to this research therefore are, what is the role of the audience in the performance and how can the relationship between the audience and performers be defined? How does the director manage the elements and configurations of the theatre via audience-attendance? Is there any direction? And, how is the audience involved? We are reminded that the audience can be a silent witness, a viewer, a judge, a willing participant, or an onlooker in the performance with his/her technical attendance. Yet a director’s conscious and unconscious choices in manipulating these elements are governed by what is called *Stetic Ejra* in Persian, or ‘performative aesthetic’ (see Rayani-Makhsous, 2008: 25-32). The performative aesthetic is the individual director’s conception of beauty manifested in high production values contextualised for his/her audience. While the notions of aesthetic values are subjective, they unify the *Hozor-e-Teckniky* because the cognitive process and the creative process are now melded. In other words, the application of a performative aesthetic to the manipulation of the *mise-en-scène* is heavily dependent on the technical understanding of the pathways between director and audience. The more in-depth knowledge a director has about his audiences’ expectations, the more explicit his choices become in theatre making.

Later, I will focus on key directors who have specific, innovative and exclusive *mise-en-scenes*, and explore these communications and the effects on their *Hozor-e-Teckniky*. But before that, I shall focus on the changing roles of audiences in the following section.

Performance theories and changing roles of audiences

In this section, I describe the changing roles of audiences. Because of these changes, audience-attendance (*Horzor-e-Teckniky*) has also evolved. It is obvious that the audience has been an effective element in establishing and setting up the new more experimental performance formations, or *mise-en-scenes*. Directors such as Bertolt Brecht, Jerzy Grotowski, Peter Brook, Eugenio Barba, Ariane Mnouchkine, Augusto Boal, Peter Stein, Richard Schechner, and Robert Lepage clarify their relationship with the audience in specific and different ways (see Roose-Evans 1970), but there is no doubt that the audience has been a flexible element and motivation for all of them to obtain and set up a new style and *mise-en-scène*.

There are different views on performance theory. Richard Schechner, one of the founders of this discipline, has investigated this area of 'audiences' both theatrically and practically. He claims that "for each performance there is a new audience on whom an impression is to be made" (Schechner, 2003: 193). There are many examples and theoretical debates to prove that "the performance can take place anywhere, under a wide variety of circumstances, and in the service of incredibly diverse panoply of objectives" (ibid. ix). Schechner believes that audiences have common activities and identical, sometimes overlapping, goals. His view is derived from anthropology, and from the link between cultures, species, illustrative art, ritual, dance and music.

Schechner notes that "the environmental use of space is fundamentally collaborative; the action flows in many directions sustained only by the cooperation of performers and spectators" (Schechner, 1973: 39). He connects "ethology to sports, play to ritual and art to role-playing" (Schechner, 2003: x) and establishes his overlapping language in order to develop an understanding of and communication with various audiences. Therefore performance "has proved a presence for the artist in society" (Goldberg, 2003: 8). Schechner follows a kind of collaboration which comes from ritualism, and then examines it through his different experiments. He suggests going back to communications to set up the role of the audience based on primitive and ancient civilizations. In fact, the heart of his method is steered by 'audience-attendance' (*Hozor-e-Teckniky*), fuelled by the creative desire to see the audience as participants, like in a ritual, where boundaries between performers and audiences are intricately enmeshed.

Similarly, Peter Brook wants to share the "empty space", or boundary, between audience and performers. Brook suggests that the "empty space entails the elimination

of all that is superfluous – the polar opposite of the constant wastage and excess which exists in life” (Brook, 1992: 107). Brook’s expectation of the audience is for them to complete the performance as co-practitioners, not physically but separately, individually and imaginatively (see section 3.3). Similarly, Richard Foreman (1992: 54) requires a space which can be an examination room and laboratory for the audience and performers altogether. He emphasises that “if the *mise-en-scène* does not pay attention to all this, it castrates the full body of the theatre” (cited in Drain, 1995: 69). Jerzy Grotowski also believed that “the essential concern is finding the proper spectator/actor relationship for each type of performance and embodying the decision in physical arrangements” (cited in Braun, 1982: 195). In other words, these examples show that the audience’s attendance (*Hozor-e-Teckniky*) is an essential and necessary element to give directors an inspiration to shape and develop their *mise-en-scène*. However, how, and to what effect, this can be manipulated is dependent on the quality of audiences’ relationships with the director.

The quality of audiences’ relationships

Previously, I had described three technical qualities in the *Hozor-e-Teckniky*. In the *physical* sense, the audience’s collaboration and participation is practical and sometimes physical with their body movements, such as experimental theatres, happenings, and events which happen anywhere. In the *emotional/spiritual* sense, the role of the audience is merely as onlooker and observer. Finally, the *mental/intellectual* sense is a challengeable cooperation between the audience and performers. All of them connect and relate to the sympathy of the audience; it can be adjusted to decrease or increase the audience’s engagement by the theatre group. In addition, these engagements (*physical*, *emotional* and *mental*) happen in the pathway between director and audience (see Diagram 2, which will be discussed, see p. 33). Often, the *physical* communication with the audience is looped back to the theatre group and director. This, I argue, can be consciously manipulated by the director as a technique, producing different qualities to each *mise-en-scène*.

Some directors are keen to have an audience who is aware of his/her attendance in the theatrical location. However, there are exceptions, such as Augusto Boal’s method (2006), one of which is called ‘Invisible Theatre’ (see section 3.1). According to Gómez-Peña, “new audiences are more interested in direct stimulation than in content”

(Gómez-Peña, 2005: 52), so even in 'Invisible Theatre' when audiences are unaware of their attendance, they are still *mentally* connecting and engaging with the performance. All these experiences, I then argue, stem from *form* rather than *content*, which are framed by the 'audience-attendance', *Hozor-e-Teckniky*. Due to expanding technology, communications systems, unclear boundaries and ignorance of language, the best way to create successful communication is to fully attract the audience and give a special and differentiated role and position to the spectator. Sometimes a mixture of collaborations can occur. Lehmann reinforces this idea by stating that theatre is "no longer understood [...] as a domain of artistic activity or as an extensive metaphor of human life, but rather as a means of inducing the audience to watch themselves as subjects which perceive, acquire knowledge and partly create the objects of their cognition" (Lehmann, 2006: 6). In other words, for directors to answer the audiences' various expectations, which have been formed over the years, audiences' engagement has emerged through a coloration, via each individual director's *mise-en-scène*. This engagement, which I will explain in the next section, can be seen from concepts of active and passive audiences.

Active and passive audiences

Discussions around 'audiences' have always been defined by polar opposites; either 'active' or 'passive'. The passive audience usually requires a moment of enjoyment through watching, but the active audience consciously searches for a moment via his/her involvement or engagement. While it is possible to have a range of passive audiences, for example in their 'passive' roles as onlookers and witnesses, "most theatre scholars prefer their audiences actively engaged" (Freshwater, 2009: 25). During the 20th and 21st centuries, the concept of the 'active' audience was revisited and redefined.

According to Schechner, when "people watch extreme events knowing these are 1) actually happening and 2) edited to make the events both more dramatic and more palatable, fitting them into a 'showtime' format, but also knowing 3) that as observers they are stripped of all possibility of intervention [...], they are turned into an audience in the formal sense" (Schechner, 2003: 194). But when the audience is employed at the performance as a participant, his/her attendance provides some beneficial and useful moments and opportunities in forming and shaping the performance.

Nowadays, some directors are keen to employ the active audience in an innovative and different way. Jacques Rancière states that “[s]pectatorship is not the passivity that has to be turned into activity” (Rancière, 2007: 277). Therefore, “the act of watching should not be equated with intellectual passivity” (Freshwater, 2009: 16). Here, definitions of active and passive audiences are no longer polarised. Activity is not defined by bodily, or *physical* presence, but activity could be seen as a *mental* or intellectual involvement, for example, to complete the meaning of the performance. In other words, good directors often use theatre as a means to engage audiences actively, regardless of the number of audiences.

The size of the audience does not necessarily equate with the quality of ‘active’ engagement. For social anthropologist Erving Goffman “most of what happens on Broadway hopes to reach the biggest audience” (Goffman, 1959: 360), because of commercial theatres’ need to survive. This can have both positive and negative effects on the quality of the performance and the audience’s judgement. One negative example, as Goldberg highlighted, is the variety of theatres which “invent[ed] new elements of astonishment” (Goldberg, 2003: 17). They included a mixture of film, acrobatics, song, dance and joking, sometimes bordering on madness to shock them out of boredom. In addition, these theatres “coerced the audience into collaboration, liberating them from their passive roles as ‘stupid voyeurs’ [...]” (ibid.). In a separate example, Grotowski knew about the traditional audience who watched the play as onlookers, but he wanted “[t]he audience to be both a witness and a participant in his production” (Whitmore, 1994: 61). Whitmore writes:

For *The Constant Prince* the spectators were asked to sit behind a barrier; they were forced to look over and down as if observing surgery in a hospital operating room. For his production of *Kordian* Grotowski wanted spectators to be a part of the performance space itself (in this case a hospital). Seating was dispersed; some spectators even sat inside the framework of bunk beds (ibid.).

Because Grotowski wanted to form the afore-mentioned communication, the elements of his *mise-en-scène* were affected by it. He understood that if he involved the audience in a different and new way, the audience would like to engage with the stage and performers compared with traditional participation as watchers.

In other words, from a technical consideration, the quantitative dynamics of the numbers in the audience is a useful tool for the director. To have a flexible and resilient communication with the audience, the director can play with his/her audience – in terms

of what they experience from the stage picture – and create different compositions, shapes and forms in his/her *mise-en-scène* in different ways. From the beginning of the rehearsal, the director usually knows in advance about audience numbers, which pushes him/her to create a very specific *mise-en-scène*, including contemporary choices where actor performs to just one other member in intimate ways. As such, each choice – in a combination between *active/passive and intellectual/emotional/physical, or a mixed configuration* – presents different kinds of performances, which I argue does not have to be an arbitrary or ambiguous exercise, but one that can be systemically, and technically, utilised.

1.2 Attraction and captivation of the audience

The director can adjust the scope and range of the audience's attention by technical elements and compositions and “[t]he spectator can choose to be in or out, moving her attention up and down a sliding scale of involvement” (Schechner, 1977: 29). The director adjusts the quality and configuration of his/her *mise-en-scène* from the audience's perspective with his/her own thoughts and passions. There are different ways for this. For example, experimental theatre in twentieth century Europe has been driven in large part by the desire to manipulate or simply alter the response as audiences. Freshwater notes:

Dissatisfaction with audience response and behaviour often generates innovation and experiment in the theatre, and the desire to provoke, shock, and unsettle spectators is central to the avant-garde (Freshwater, 2009: 45-6).

So for example, the Futurists wanted to play with the audience very directly:

- Booing assured the actor that the audience was alive, not simply blinded by intellectual intoxication. He [the director] suggested various tricks designed by the audience: double booking the auditorium, coating the seats with glue (Goldberg, 2003: 16).
- Using tactics such as selling tickets for the same seat to ten people and putting glue on seats (Freshwater, 2009: 46).

These examples illustrate the ways in which a particular theatre/performance movement saw performance “[a]s the most direct means of forcing an audience to take note of their ideas” (Goldberg, 2003: 14). However, Marvin Carlson describes that publicity can be used in a non-aesthetic way and what the negative result is. He states “that there is often

a danger that the community of readers, or the horizons of expectation of one, may be quite different from that assumed by the other, resulting in serious reading difficulties during the performance” (Carlson, 1990: 20-1).

Keir Elam (2002: 62-63) also points to the ways in which the angle of seating can be effective on the perception and communication of the performance aesthetic to the audience. For example in *Death, Destruction and Detroit II* (1987), Robert Wilson’s staging meant that the audience was surrounded with four stages one on each side. Whitmore states the “audience found their seats by moving through an elaborate labyrinth of railings. Each seat swivelled so that all spectators could swing in any direction at any time to watch whatever portion of the action they chose” (Whitmore, 1994: 61). Wilson wanted to engage the audience in a different and mixed manner. In fact, the quality of the audience’s communication with the stage was his aim in order to shape his *mise-en-scène*. Similar to Wilson, the “setting for the Wooster Group’s production of *Rumstick Road* [1977] allows the spectator to choose where he wants to focus his attention at any given moment of the performance, a bit like a three-ring circus” (Savran, 1986: 54). These examples show directors are aware of surroundings in a manner which impacts directly on their *mise-en-scènes*. So to attract the audience, the director should follow and base his/her *mise-en-scène* on the *Stetic Ejra* (see pp. 19, 38-40 and section 2.3).

But what space is available to directors? According to Hays (1981), Hohendahl (1982) and McGrath (1981), the geographical location from the design of the building to the kinds of spaces available to audiences inside the building as well as the environment in which it exists, can be effective in eliciting an audience’s attention.

Jo Mielziner (1965) also points out how architectural interiors, architectural façade, the foyer, landscape, performance site, location, and so on are important in perceiving and communicating with the audience. However, the quality and quantity of the spatial elements are often beyond the control of a director – they might decide how to make use of them in their work, but the spaces and environment pre-exist the work itself. For instance, some performances might start at the entrance and others start at the box office – but the entrance and box office exist before the performance is made and so the *mise-en-scène* is adapted to take this into account. In the City Theatre in Iran (Tehran), it is common to perform in the car park (a kind of street theatre) and in the set design workroom. Both places have an attractive view to engage the audience. A performance I

adjudicated in Fasa, a small city in Iran, in 2001 started from rather un-hygienic toilets. The name of the play was called *Mr and Mrs Who Are Homeless*. The director wanted to transmit and emphasise the place of the characters, who were very poor. There is of course a plethora of resources for use in any performance. I suggest, however, that the director's attention to the *Stetic Ejra* allows him/her to decide what is most useful or appropriate to the context, aesthetics, and audience (see Diagram 3 for fuller discussion, see p. 40).

1.3 Reception and perception of the audience

Regardless of the many theories based on reader-response and reception theory, the director has a duty to collate audiences' expectations collectively in his/her mind, and then transfer them to the performance. "Although every spectator is individually a receiver, the way he [the director] is actually affected will vary according to the collective response of the audience as a whole" (Bassnett-McGuire, 1980: 52). Therefore, it is important for the directors to focus on the perception and reception of the audience.

It is true that directors have their own thoughts and styles in trying to establish their exclusive mise-en-scenes, but the audience, who is keen to come to the theatre, has a different passion, background and understanding (see Whitmore, 1994: 42). Arguably, this gives a direction to directors to respect and follow the audience's expectations and investigate how they think and live in daily life, because the director wants to communicate with them and he/she should know about them. Directors can disregard this information and emphasise their own thoughts and mise-en-scenes separately. It is obvious that the director cannot accede to all the audiences' requests. In whatever way "each reader/spectator consciously and unconsciously interacts with a text [and performance] and each reader fashions meaning differently [...]" (Whitmore, 1994: 17), the director can indicate his/her effort in identifying and maximising the common denominator between his own notions and the audience's ones. As briefly mentioned previously (see p. 17), the *performative aesthetic*, or *Stetic Ejra*, can be the measure to adjust these common and overlapping opinions; as a technical exercise, it would be an appropriate tool to fix the percentages of quality of interactions (*bodily/physical; spiritual/emotional; intellectual/mental*) and quantity of information (audience or director) made available in the director's mind.

Because of the different roles ascribed to the audience in the theatre, there continues to be a debate about the best strategies for managing and finding a tangible solution and instruction. Since “spectators need to become active participants in meaning-making” (Haring-Smith, 2003: 51) and that they “must consciously connect the dots” (ibid.) in the performance, directors are confronted with the different qualities and range of the audience’s perceptions. For example “in the 1950s, Ionesco’s work was shocking, bizarre, and incomprehensible to many in the audience, who brought a ‘realistic’ horizon of expectations to the theatre; today Ionesco plays are easily acceptable and considered part of the modern repertory” (Whitmore, 1994: 34). In other words, the value of Ionesco’s work changed according to the different audiences over time. For example, today, if an audience watching a performance is highly religious, his/her interpretation will be different from others who, for instance, follow communism. Freshwater reminds us:

Regular theatre-goers know that post-show discussion reveals how widely responses can vary, even among friends who might be expected to bring similar ideological perspectives and cultural experiences to the event (Freshwater, 2009: 5-6).

The above descriptions show that there is a democratic atmosphere in each performance. Because “[theatrical perception] is made up of bits and pieces; it builds for another use – that of each spectator – a new ensemble with the pieces of the preceding one” (Ubersfeld 1982: 131), the performance is therefore perceived and interpreted differently by the audiences. However, the director can seek and find out the overlapping and common denominators.

Borrowing Noam Chomsky’s (2006: 64) notions of *surface structure* and *deep structure*, I argue that the *denotative* meanings and understandings exist on the surface structure, while *connotative* meanings exist in the deep structure. Especially for the latter, interpretations happen in this area and there is no possibility to control them. It has been argued that “the spectator can actively observe and listen, or she can close her eyes and tune out” (Whitmore, 1994: 18). Similarly, Martin Esslin maintains that “each element of the performance can be regarded as a sign that stands for an ingredient of the over-all meaning of a scene, an incident, a moment of the action of the over-all meaning of a scene, an incident, a moment of the action” (Esslin, 1987: 16). So in order for audiences to accept the conventions, directors need to offer sufficient clues in the *mise-en-scène* to lead them in the right direction in the *denotative* level of interpretation.

However, directors should also pay attention to the second layer of meaning (*connotative*) to have a various perception, to open up possible interpretations in the *mise-en-scène* and have a democratic discussion (see dramaturgy in section 2.1 for a fuller discussion).

Regardless of the many benefits that can be imagined, the main point in this discussion is to cater to the *pleasure of the audience*. Roland Barthes (Barthes, 1975: 12) precisely shows how the pleasure of the text works and the relationship between pleasure and other parameters in perception. That is why the director usually wants to know different opinions and perceptions of their performance. Selden reinforces this: “Poststructuralists; however, believe that reading a text [watching a performance] is much more open ended; the text [performance] itself has plural dimensions, and each reader [audience] must discover or construct her own meanings” (Selden, 1989: 112).

According to Roland Barthes, the reader can perceive the text and event without any information on the author’s biography. He further asserts that when the author is disregarded, the reader has unlimited freedom in understanding and interpreting the text (See Barthes, 1977: 42-8). In the same way, audiences want to have the pleasure of an open, democratic interpretation of a performance, which I have associated as the *deep structures* in constructing and accessing *connotative meanings*. Adopting Barthes’s theories into the theatre space, such an understanding therefore provides directors with a purpose in creating this deep structure within the *mise-en-scène* that offers audiences endless possibilities and pleasures.

1.4 The Audience and culture

From my own experiences as a director, directors think about the cultural codes and elements, both consciously and unconsciously. Before starting on the entire practical process, a director usually tries to have “a primary denotative meaning for all (or most) of the spectators but secondary connotative meaning for each spectator” (Whitmore, 1994: 6). Does this investigation come from the audience? At the 30th Fadjr International Theatre Festival¹, some of the international directors were asked about

¹ It is the biggest and the most important theatre festival in Iran. 30th Fadjr International Theatre Festival happened from 25th January to 11 February 2012. At this festival I had some interviews with international directors from different countries.

their cognitive processes and if audiences impacted their works. A majority of them claimed that they usually paid attention to the audience, consciously and unconsciously (see appendix, DVD 7, file 6.1.8). However, a few of them did not believe in meeting audiences' expectations and needs. I put one question on the table for all of them: 'if you are invited to another country to show your performance, would you like to change anything in your mise-en-scène?' Initially, everyone replied, 'No'. After I described the role of the audience and the audience's understanding, and gave them some examples, one of which is that in one culture, a particular hand gesture with the thumb sticking out may indicate 'OK' or 'good', but in another culture is sexually offensive, all of them changed their answer to 'Yes'. As a result, before starting on the entire practical process, a director usually tries to have "a primary denotative meaning for all (or most) of the spectators but secondary connotative meaning for each spectator" (Whitmore 1994: 6). So, how can the director discover these massive and various meanings separately and commonly? What is the place of culture in the act of perceiving? To answer these questions, culture has to be understood.

On the one hand, directors are aware that "culture cannot be held as a fixed entity, a set of constant rules, but instead must be seen as in a position of inevitable flux" (Bennett, 2003: 94) and, on the other hand, they are keen to explore and bring different cultural elements into one play. Often, the audience cannot have one hundred percent understanding of the performance and director's purpose, as put forward by Barthes (or director). In this view, directors are advised to employ culture as a basic tool to communicate with their audiences to create a common language, or denominator, for the performance to be understood.

Each culture consists of codes, such as "language, dress, manners, the arts, social strata, and level of education" (Whitmore, 1994: 9). According to Pavis, "every performance reading proceeds by a back-and-forth motion between translation of the signifiers and the signifieds and attempts to find signifiers with which to corroborate the signified already identified" (Pavis, 1982: 169). Therefore, how to play and manage these cultural codes is an important responsibility for directors. The director's job is to manage the communicative and understandable frameworks and play with them from his/her perspective.

According to Peter Brook's report, 'On Africa' (1973: 45-6), he and his colleagues went to a village in Africa to learn and test some events via observation as researchers. They

came face-to-face with some indigenous people. It was the first time that they had met each other. The people sang for Brook and his friends in their own language. Then Brook was requested to sing. Brook and his friends sang a popular song in their own language. Regardless of their nationality or language, all the people communicated and understood each other at least superficially. In other words, being from a different culture is not necessarily a problem in communicating with a theatre audience. The main aim is for directors to find a suitable way for communication. In this view, it is important to know who you are as a director and who your audience is. If the director does not know about the audience and its culture and codes, communication with the audience will be weak. Usually, directors think about the audience and their cultural codes automatically. They are operating in their own culture. Because of repetitions, directors often do not need to think about this process as it occurs spontaneously. However, if they perform their performance in a different culture, they will need to investigate the codes, which are probably new for the director (see Brook, 1973: 98-102).

In conclusion, this chapter has illustrated the three qualities of a *mise-en-scène*, three communications between the theatre group and the audience, and historically, as well as in modern times, the conscious and unconscious ways theatre directors have changed their *mise-en-scènes* for various effects. This, which I have presented, is dependent on cultures as well. This has been the expansive literature around the concept of ‘audience’, and how this forms the theoretical basis of *Hozor-e-Teckniky* and *Stetic Ejra*, which can be manipulated, technically and explicitly, for specific purposes. This concept will be developed in greater depth in the next chapter.

Chapter Two: Dissecting the *Hozor-e-Teckniky*

In the first chapter different dimensions of the audience's role in theatre was explored. In order to develop a diagram and model based on the audience's expectations to show the relationship between the audience and director, this chapter will focus on three main phases: dramaturgy, mise-en-scène, and the quality and relationship between the *pleasure of the audience, deadness and distance*. This shows how the mise-en-scène is influenced through the *Hozor-e-Teckniky*. The diagram will also be revised throughout this research, and gradually different aspects and pathways will be found.

2.1 Dramaturgy

Dramaturgy has been traditionally conceived as a pathway between the dramaturge and the director. Similarly, like the director having an impact on the audience, the dramaturge also has a dual relationship with the audience. This, I argue, is important because the dramaturge is now seen as an intermediary between audience and director, especially in the transfer and creation of the mise-en-scène. I will be reviewing the usefulness of using dramaturgy as an element beside the director to set a mise-en-scène, and will introduce a triangle to illustrate the complex pathways that exist between them. Diagram 1 shows the different pathways to fix and manage a mise-en-scène.

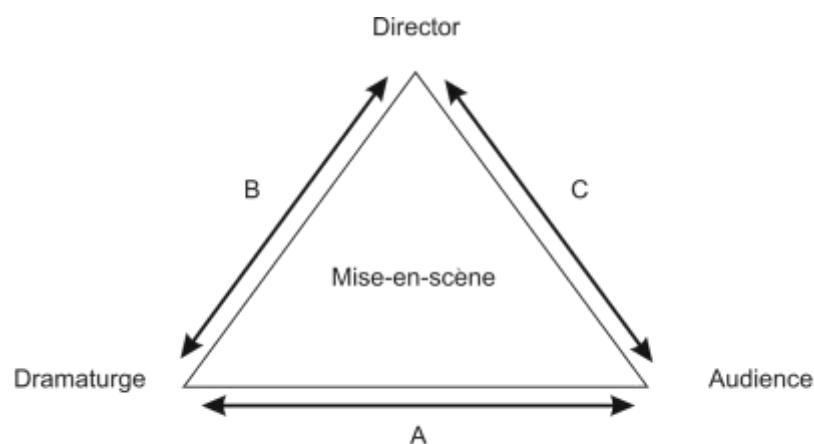


Diagram 1: Triangle relationships between director, audience and dramaturge

From Patrice Pavis's perspective, the director first organises the signifying function and the signified to communicate with the audience (encoding). Secondly, the audience decodes the signs and messages of the performance. There is a specific correlation and

collaboration which “emerge from the readerly production reading of the director and the ‘productive’ reading of the spectator” (Pavis, 1982: 16). The ‘readerly production reading’ comes from the director’s thoughts and contexts, which are related to the audience, their needs and their existence. This correlation that Pavis mentioned is the relationship, or pathway, between director and audience (see path C in Diagram 1).

However, there is another pathway between the audience and the dramaturge, which has not been considered in-depth (path A). Firstly, one of the dramaturge’s roles is to provide a coherent context for the audience to access meanings on the surface (*denotative* sense). Next, he/she allows for plural understandings and interpretations (*connotative* sense) below the surface of the performance, whose meaning is in the deep structure. This means the dramaturge enables the audience to form different, open and scattered analyses while watching the performance. It is right that “the phenomenon will be different for each member of the audience” (Savran, 1986: 54). At the level of dramaturgy, this combinative responsibility shows how the dramaturge accounts for things about the audience and their engagement.

According to Eugenio Barba, dramaturgy is defined as “work of the actions” (Barba, 1991: 61), and Patrice Pavis describes it as the “action, story, fable, rules, unities” (Pavis, 1982: 100), as well as “the treatment of time and space, the configuration of characters in the dramatic universe, the sequential organization of the episodes of the story” (ibid.). On the contrary, Mark Lord has defined dramaturgy as the “intellectual *mise-en-scène*, the superstructure or the subconscious (depending on your intellectual heroes) of the idea-world of the theatre event as expressed in its shapes and in its rhythms, and in its affinities with our world” (Lord, 1997: 99). As such, the more appropriate definition by Lord offers a plural and combined ‘idea-world’ that can be provided by the director and the dramaturge that can be seen in the deep structure as argued earlier. This pathway between the dramaturge and the director (path B) is different from that of the dramaturge and the audience (path A).

At the pathway between the dramaturge and the director, the dramaturge – as a tool and an assistant for the director – provides direction in focusing on one subject and opens up the different perspectives in the audience’s mind through a complex cooperation (path A + path B). However, “this genealogy of dramaturgy – back to [Gotthold Ephraim] Lessing – has propagated the narrow categorization of the dramaturge as a critic-scholar whose domain is the library, the copier, and the theatre lobby” (Zelenak, 2003: 105).

Later it became a “playwright and dramatist” (ibid.), then a “dramaturge-critic” (ibid.), followed by what can be called “conscience of the production” (ibid.) nowadays, a term we now know is an evolving one. David Leong describes Akalaitis’s dramaturgy and emphasises that dramaturge

[i]s able to touch upon the issues that lie at the base of the play and stir them up. She doesn’t try to provide answers. She gets those issues rumbling within you [audience]. You [the audience] go away with all that jumbled up inside, and it’s yours to do with as you will (cited in Saivetz, 1998: 152).

However, path A + B from Diagram 1 can simultaneously occur during path C as well. From this view, the dramaturge provides many opened windows, which originate from the performers that were based on the director’s expectations in the mind (transit), for the audience. In other words, one usual, possible pathway in Diagram 1 can be graphically represented as:

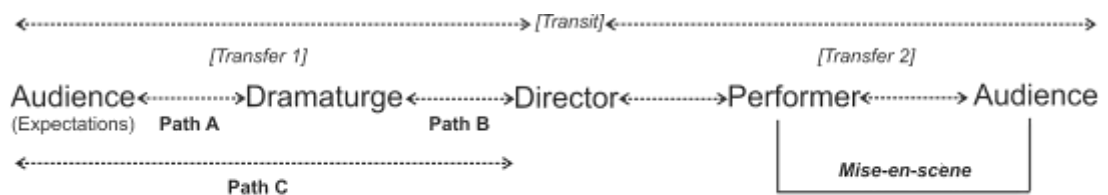


Diagram 2: Pathways and relationships between audience, director and dramaturge

Zelenak argues that the audience “no longer go to see ‘As You Like It’ or ‘When We Dead Awaken’ but so-and-so’s production (a.k.a. ‘interpretation’) of it. To actually stage a play as the playwright intended is seen as either slavishness or lacking originality” (Zelenak, 2003: 107). As such, the dramaturge and the director decide on a new version of a former script, based on an analysis and communication with the audience’s expectations (directly or indirectly/consciously or subconsciously) to offer the audience a new perspective altogether, as shown by paths A, B and C that lead to Transfer 1 in the above Diagram.

Another important role of the dramaturge is to be the intermediary for both the audience and the theatre group. For the former, the dramaturge tries “to assist spectators in understanding the expectations inherent in this kind of work, [and] dramaturges need to

write clear and useful program notes, create appropriate lobby displays, educate the press, and often hold post-play discussions” (Haring-Smith, 2003: 51). For the latter, on the other hand, the dramaturge “encourages everyone involved in a production to attend more carefully to what is ever present but often under examined: the inner workings of a play” (Proehl, 2003: 27). This means facilitating a deeper understanding of the text and its sub-text with the theatre group. In fact, a dramaturge with these responsibilities, locates himself/herself between the director and the audience, as previously indicated in Diagrams 1 and 2.

According to Roland Barthes, he emphasised that “to interpret a text is not to give a (more or less justified, more or less free) meaning, but on the contrary to appreciate what plural constitutes it” (Barthes, 1974: 5). The dramaturgy indicates the scope of possibilities, or plural meanings in the deep structure as previously argued, in performing and communicating. Although the dramaturge’s suggestions and colorations are some possibilities which can be chosen or disregarded by the director, the function of the dramaturge is crucial. The dramaturge is like a slug’s trail which is “a rich and viscous residue left on the sidewalk” (Proehl, 2003: 29), therefore he/she opens new windows of understandings and possibilities with the footprints left behind. Geoffrey Proehl adds that “the insight into a play's structure [...] helped make its interpretation seem self-evident or the question that amplified a director's vision or the observation that clarified a writer's story [...]” (ibid.).

The discourses between the theatre group and the dramaturge are useful for the director in making a decision for setting up the *mise-en-scène*. Because of the belief that “there is no creative dialogue possible in uniformity, total agreement” (Rafalowicz, 1978: 164), the critical and interpretive discussions can help the director make a decision in the creative process. This process shows the pathway from audience to director via the dramaturge (see Diagrams 1 and 2). For example, Haring-Smith emphasises the responsibility of the director and the dramaturge. He highlights that “they must encourage the spectator to see both what is present on the stage and also what is absent, unsaid” (Haring-Smith, 2003: 50). Similarly, Richard Ditor shows how the theatre group pays attention to the audience through a challengeable circumstance, which is the critical discourse and engagement for all of them. Ditor suggests two main categories of questions to be asked by all members of the theatre group:

(i). We hope the audience isn't asking... (ii). We intend the audience to ask...

The questions may be seen as *internal* categories (questions for the collective to solve) and *external* categories (questions the scene poses to the audience) “to help us differentiate between questions that pertained to disagreement within the writing team and questions that attempted to track the course of the audience's interest and engagement” (Ditor, 2003: 38). Borrowing Ditor’s concepts, this thesis argues that the audience – with their collective expectations – provides the director and dramaturge with enough resources to analyse and set up the *mise-en-scène*. In other words, to answer those sets of questions is to directly and indirectly answer and meet audiences’ expectations.

In the same way, as Selden emphasises, “this indicates that there is never any final Truth to be arrived at. We can never say that a particular signifier or string of signifiers (an entire literary work, for example) has been interpreted once and for all” (Selden, 1989: 80). Work and discussion between the dramaturge and the director carries on, because of the changeable needs and understandings of the various audiences. So, the dramaturge is someone who obtains and has access to the most recent events and news, which are related to the people (the audience) (see path A, in Diagram 2), and then *transfers* them to a discussion with the director (path B, Transfer 1), who has an internal challenge that is *in transit*, which finally gets *transferred* into the *mise-en-scène* (Transfer 2).

2.2 Mise-en-scène

The aim of this section is to define the term *mise-en-scène*. I also seek to identify how the director can create an inclusive, innovative, unique and specific *mise-en-scène*, and the relationship between the audience and the director’s performance.

One might in fact suggest that there is a triangle between the audience, the director and the dramaturge (see Diagram 1, p. 31), where the *mise-en-scène* is in the middle of them, as a combinative centre and formation to incorporate their effect. The main point is their collaboration and linking to form the collective *mise-en-scène*. Tadeusz Kowzan stated there are some elements in a performance, such as “words, voice inflection, facial mimicry, gesture, body movement, makeup, headdress, costume, accessory, stage design, lighting, music, and noise” (cited in Eco, 1977: 108) which form the *mise-en-*

scène. The director makes a total decision on their quality and quantity, however “no director can control every molecule of a production” (Foreman, 1992: 227).

The term ‘mise-en-scène’ is usually linked to the term ‘director’, the latter term which was established “when [a] monarch-artist, Georg II, Duke of Saxe-Meiningen, made himself the prototype of the modern director” (Zelenak, 2003: 107). Since then, the term ‘mise-en-scène’ has become an important key in directing. According to Whitmore, “[t]he standard definition of mise-en-scène [is seen] as the physical elements within a performance, what the spectator sees and hears...” (Whitmore, 1994: 16). However, smelling, touching and tasting are other possibilities in a performance, which should also be added to the afore-mentioned senses. “By defining the mise-en-scène as a dynamic dialectic among the playscript, director, performance, and audience, Pavis has supplied a framework for conceptualizing and actualizing the process of theatrical creation” (ibid. 30). The four elements in Pavis’s opinion are the same as I have suggested previously. Instead of ‘playscript’ and ‘performance’, I have related them to ‘dramaturge’ and ‘mise-en-scène’ respectively because the former deals primarily with the text, while the latter anything to do with the staging of a play. Historically, it is obvious that “it’s been a hundred years since the directors have strong-armed the dramaturg-dramatists and seized control of the theatre” (Zelenak, 2003: 108). Today, in order to form the mise-en-scène, a mixture of cooperation between the director, the dramaturge and the audience (and their needs) is vital; there is no hierarchy between them. How are the quality and quantity of these relationships managed?

Pavis states that “we, as spectators, perceive in a mise-en-scène the director’s reading of the author’s text; thus through the performance, we do not have direct access to the text which is being staged” (Pavis, 1982: 150). As a director, it is vital to know who the audience is, as well as the mode of production. Zelenak reminds us that “how we produce plays is as important as what we produce” (Zelenak, 2003: 106). According to Suzanne Lacy and Leslie Labowitz’s article, a director should usually ask himself/herself these questions:

[W]ho is your audience? Once you clarify who you want to reach, you may decide that the media form you have chosen is not appropriate to that audience... What does your audience already know about the topic at hand and what do you want them to know? [...] How would you like to see them respond to your event? (cited in Jones, 2003: 309)

Answering these questions provides a useful direction to set the quantity and quality of mise-en-scenes. From this view and based on the terms of the director's analysis, and his/her discussions with the dramaturge, all theatre elements altogether develop and form the mise-en-scène gradually. According to the afore-mentioned communications with the audience (see pp. 17-8), the director makes a decision about the audience and their collaboration to form the scope of the mise-en-scène. Foreman states, "the role of the director is to decide which aspects of the performance he is going to control and which aspects he is not. The final production is a dialectical interaction between the options of control and no control" (Foreman, 1992: 226-7). Is there another element and resource to help the director to set the mise-en-scène? Jonathan Miller's opinion could be a relative answer. He believes that he should trust in his imagination and also in the audience's feedback. He points out that

If an idea appeals to me and my actors become excited about it I take this as a guide that it will connect with the imagination of the audience. I have faith in the audience's ability to recognize ideas that have been hatched in my imagination (cited in Giannachi and Luckhurst, 1999: 93).

As a director and also a medical doctor, Miller says: "I have learnt about directing through watching people. As a doctor I was trained to pick up on minute nuances of human behaviour; I was trained to observe the negligible because precisely that detail may tell [an] entire story" (ibid.) Similar to Brook's perspective, Miller's opinion also shows how all elements are mobilised to provide the *pleasure of the audience* (which will be described in the next section). The qualities and quantities of all the elements of the mise-en-scène are related, and can be adjusted according to the *pleasure of the audience*, consciously and unconsciously. Brook emphasises that "I have found that the true interest lies elsewhere, in the event itself as it happens at each moment, inseparable from the public's response" (Brook, 1987: 4).

As a result, to settle the question on the meaning of mise-en-scène for investigation, I have located mise-en-scène in the middle of the triangle (see Diagram 1, p. 31), which shows that the audience and their needs are like a navigation to lead the director through discussions with the dramaturge. The dramaturgy is also affected by the audience, which depends on the director's understanding and analysis derived from his/her observation. What and where is his/her observation? There are many events and narratives around the director and they can inspire him/her to create a performance. However the director, who functions as an audience of his/her own performance, has

his/her own perspectives and understandings from his/her observation. There is a process of debates and challenges in the director's mind (*transitional performance*, see Diagram 2, p. 33), on how to combine his/her idea and the audience's one simultaneously. As such, there is a question on how the director's mind is imagined and formed.

2.3 Measuring the quality of relationships: *pleasure of the audience, deadness and distance*

Here, I use the research into audience, dramaturge, director and mise-en-scène to argue that there are three key points in the communication between the audience and the theatre group: (i) the *audience's pleasure*, (ii) *deadness*, and (iii) *distance*. The first is borrowed from Roland Barthes, the second from Peter Brook, and the third from various other theorists, including Daphna Ben-Chaim and Edward Hall.

The *pleasure of the audience* is the first measure for using elements of theatre for the director. Teresa De Lauretis highlights that any kind of theatre and cinema “must offer their spectators some kind of pleasure, something of interest, be it a technical, artistic, critical interest, or the kind of pleasure that goes by the names of entertainment and escape; preferably both” (Lauretis, 1984: 136). Ubersfeld clarifies the *audience's pleasure* as a tool and navigation: “Theatrical pleasure, properly speaking, is the pleasure of the sign; it is the most semiotic of all pleasures” (Ubersfeld, 1982: 129). From this view, the function of every element in the theatre relates to the *audience's pleasure*. Ubersfeld describes the different kinds of *pleasure of the audience*, such as:

[The] pleasure of liking and of disliking; the pleasure of understanding and of not understanding; the pleasure of maintaining an intellectual distance and of being carried away by one's emotions; the pleasure of following a story... and of looking at a tableau; the pleasure of laughing and of crying; the pleasure of dreaming and of knowing; the pleasure of enjoying oneself and of suffering; the pleasure of desiring and of being protected from passions (ibid. 127).

She adds that “one can continue forever this little game of oppositions” (ibid.). As a result, these competing suggestions steer directors to adjust, add and omit the different moments and shapes to get the *audience's pleasure*. This measure is related to *Stetic Ejra* (see pp. 19 and 38-40). It is adjusted and controlled by *Stetic Ejra*: how elements

of theatre can emerge aesthetically, and how their existences are vital and necessary to the *mise-en-scène*.

The second measure for the director is what Peter Brook has called *deadness*. The term *deadly* is “bad theatre” (Brook, 1996: 8) and “deadly acting becomes the heart of the crisis” (ibid. 31). He describes that “within the Deadly Theatre there are often tantalizing, abortive or even momentarily satisfying flickers of a real life” (ibid. 18). As a director he knows what is his direction (i.e. the *audience’s pleasure*) and shows how the configurations and shapes in the *mise-en-scène* are connected to the *audience’s pleasure*. Whitmore states:

Directors understand that audiences are composed of people who are looking for excitement, illumination, and fulfilment. One of the primary tasks is to fashion a production that engages the spectator on one or more of these levels. If a production fails to communicate in ways that touch an emotional, aesthetic, or intellectual core in the spectators, it will be, as Peter Brook says, ‘deadly’ (Whitmore, 1994: 52).

From the theatre director’s view who gathers and sets up everything together, Brook adds the term ‘deadly’ to other theatre elements such as acting, directing, music, costumes, dialogue, decoration, props and so on. Brook continues:

The deadly director uses old formulae, old methods, old jokes, old effects; stock beginnings to scenes, stock ends; and this applies equally to his partners, the designers and composers, if they do not start each time afresh from the void, the desert and the true question – why clothes at all, why music, what for? A deadly director is a director who brings no challenge to the conditioned reflexes that every department must contain (Brook, 1996: 46).

As per Brook’s suggestion to avoid the deadly element in the production, he also recommends to directors to follow and trace the *audience’s pleasure* all the time. He warns:

The first step towards this change is facing the simple unattractive fact that most of what is called theatre anywhere in the world is a travesty of a word once full of sense (ibid. 48).

One challengeable view that has been drawn to our attention is the paradoxical deviation in the *audience’s pleasure*. If the director does not accede to his/her audiences’ needs, the *mise-en-scène* is unproductive; if the director accedes to their requests *fully* without filtering them in his/her mind, the *mise-en-scène* will explode in divergent ways, possibly leading the director in thoughtless and unproductive ways, just to create a show

such as a worthless comedy to make audiences laugh. To avoid forming a mishmash, irrelevant and incoherent context and *deadness* of the mise-en-scène, the director should link the *audience's pleasure* to his/her own 'performative aesthetic', or *Stetic Ejra*, which was discussed in the earlier chapter (see pp. 19 and 38-40).

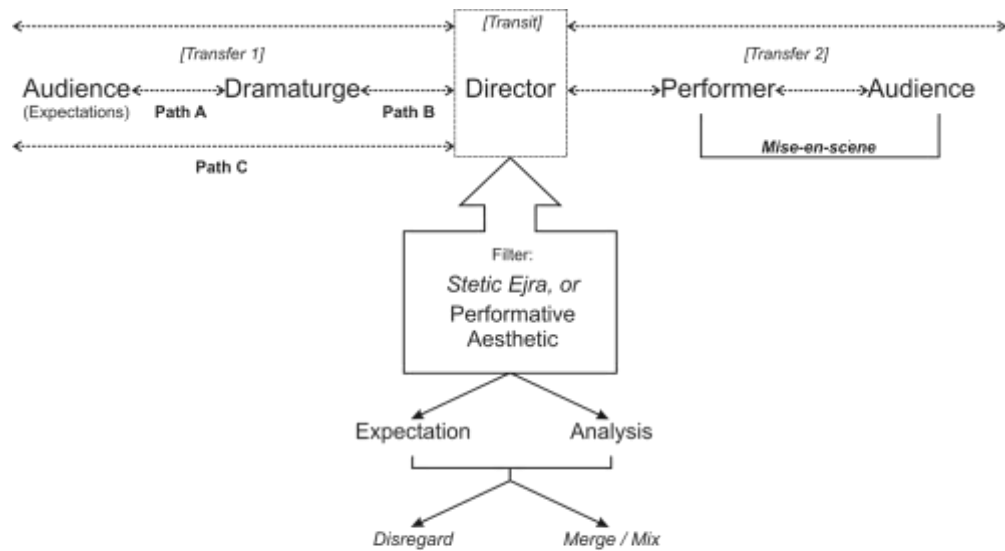


Diagram 3: Performative aesthetic as filter during transitional performance

The *Stetic Ejra* acts as a filter, a measure of the quality of performance that the director wants to create. I further argue that the filtering process where audience's expectations and analyses take place, and where they are disregarded or mixed, is located in the director's mind before the final thoughts are being transferred to the mise-en-scène, a cognitive process I call the 'transitional performance' (see Diagram 3, p. 40).

To recognise the quality of the audiences, the third measure for directors to use is *distance*. According to Daphna Ben-Chaim (1984), the term *distance* shows how it can be applied to form the different audience's engagement by the director. The term *distance* can be defined by the audiences' sympathy and their feeling to be close to or far away from the performance. It also refers to a physical space between the audience and production. Nonetheless, *distance* can be divided into two categories: *internal* and *external* (see Diagram 4). Any emotional, spiritual or mental connections may be part of the 'internal' *distance*, while physical arrangements of bodies in relation to the stage and performance may be construed as 'external' *distance* as shown in Diagram 4 below.

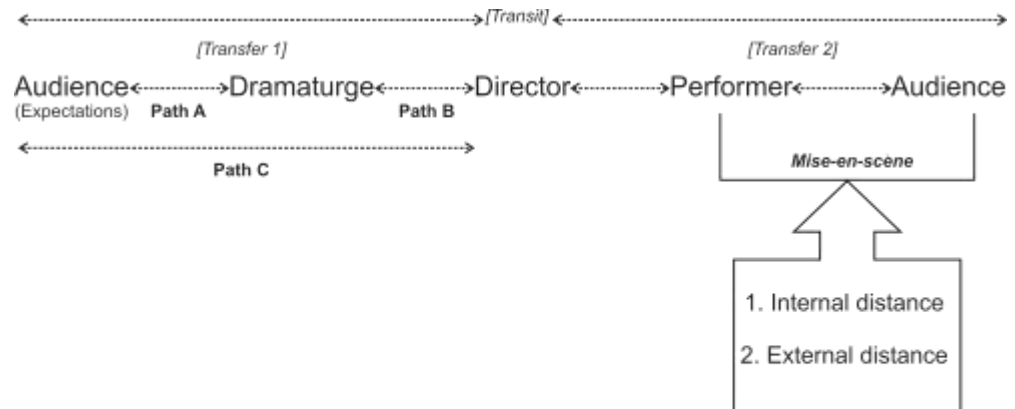


Diagram 4: Internal and external *distance* in manipulating the *mise-en-scène*

Fundamentally in the theatre, *distance* can be a tool to manage the quality of communication between the audiences, the group theatre and the stage. As “deliberate manipulation of distance is, to a great extent, the underlying factor that determines theatrical style” (Ben-Chaim, 1984: 79), all theorists have paid attention to this term, such as Stanislavski and Brecht, but many did so unconsciously. Generally, directors play with *distance* and the audience’s sympathy. For example, Grotowski’s “overtly manipulative spatial design was intended specifically to provoke and dismay the spectators into authentic human reaction, the actors’ aggressive physicality and raw emotionality taking place literally inches from their faces” (Bradby and Williams, 1988: 120). Brecht (Willett 1974), on the other hand, decreased the scope of *distance* in his productions, while Stanislavski increased it. Overall, the majority of directors think about how they use the audience’s *distances* – both ‘internal’ and ‘external’ to the theatre group and director – to create their new and inclusive *mise-en-scène*.

Edward Hall (1966) defines the different aspects of *distances* between the audience and performer, between audiences together and between performers together to produce the various signifiers which are adjusted by the director’s purpose. Ben-Chaim also reinforces: “If distance is intrinsic to the art experience, the question is how the phenomenon affects the perception of theatrical art” (Ben-Chaim, 1984: 71). The quality and quantity of *distance* depends on how the director wants to come face-to-face with the audience and which feelings and emotions are required by the director. For example, Grotowski states:

It is therefore necessary to abolish the distance between actor and audience by eliminating the stage, removing all frontiers. Let the most drastic scenes happen face-to-face with the spectator so that he is within arm's reach of the actor, can feel his breathing and smell the perspiration (Grotowski, 1968: 43).

In other words, I argue that *distance*, both internal and external, is important. But as history tells us, the *mise-en-scènes* of the various directors have slowly developed an exclusive style of their own, derived from the audience. Because the *pleasure of the audience* is essential for directors, where Selden had noted that audiences usually go to the theatre for “excitement, illumination, and fulfilment”, we find that in the 20th and 21st centuries, there was – and still is – a tendency and desire in directors to establish their unique, innovative and exclusive styles and *mise-en-scènes*, which are connected to the audience in the theatre's location.

In conclusion, a director has to be aware of audience's expectations. These expectations are debated, analysed and filtered *in transit* according to his/her own *performative aesthetic* (see Diagram 3, p. 40). A director's response to the perceived audience needs is materially and technically realised through the *mise-en-scène* (Transfer 2) by a conscious manipulation of ‘internal’ and ‘external’ *distances* (see Diagram 4, p. 41) to create a pleasurable effect for the audiences. All these elements associated with the *audience* – imagination (needs and expectations), *distance*, *pleasure*, *deadness* – are principles collectively known as the *Hozor-e-Teckniky*. Dramaturgy allows directors to select and shape the best possible elements of *mise-en-scène*. But a director can also have two parallel roles in his performances: to be a dramaturge and a director at the same time. In the next chapter, I will investigate the use of this diagram to explicate the different *mise-en-scènes* developed by four theatre directors.

Chapter Three: Developing the Diagram through Boal, Barba, Brook and Lepage's works

This chapter is motivated primarily by the peculiar styles and mise-en-scenes of Augusto Boal, Eugenio Barba, Peter Brook, and Robert Lepage because each director demonstrates a different method in engaging and receiving audiences' feedback, which results in qualitatively different mise-en-scenes. I have selected these four directors because it illustrates the diverse range of pathways in Diagram 2 (see p. 33) from Chapter One (section 2.1). In other words, these directors who have a signature style to their mise-en-scenes show (i) the various relationships between the directors' mise-en-scenes and the audience, and (ii) the quality and quantity of *distance* between the audience and the performers in capturing the audiences' expectations. Moreover, the *audience's pleasure* will be considered.

Boal's approach has an extended categorisation in which the participation of the audience is examined. In Boal's approach the audiences are involved in creating the mise-en-scène directly and physically. In Barba's approach there are two parallel associations with the audience. One is to individually engage the audience in awareness and mental-insight, and a certain perception, and the other is to shape a collective and mixed construction in his mise-en-scène from the audience's view through imagination. In Brook's approach there are two overlapping phases: one exploring cultural differences which impact on his mise-en-scène, and the other exploring how the audience is imagined, and how this impacts upon the work itself. Finally, in Lepage's approach, the focus is on a direct association with the actual and public audience. Lepage shows how his mise-en-scène is changed and developed through the different audiences who live in the different locations in differing cultures.

3.1 Augusto Boal

In Boal's approach the audiences are physically and actively engaged in the mise-en-scène so that their expectations can directly be transferred into the performance. This section will consider Boal's perspective on ascertaining audience's expectations, establishing performances and mise-en-scenes, and how the audience impacted Boal's performances.

Brazilian-born theatre director Augusto Boal was a cultural activist with various social and political communities. He began his involvement in theatre formally at the School of Dramatic Arts, Columbia University, and was affected by Brecht's theories, from the beginning of his time in theatre. From this the audience became a significant element in his *mise-en-scène*. Because of his desire in wanting to relate the people's awareness of society to politics, this kind of consciousness-raising, which was regularly implemented in his performances, was the reason for his arrest. After his arrest he was exiled to Argentina, and then he moved to Europe. In Paris, he tried to introduce and develop his approach further. Meanwhile, in Paris he managed his first International Festival of the Theatre of the Oppressed in 1981. Boal understood that the members of the audience collectively empower and shape what they want. The result was social action or grass-roots activism for people as well. Additionally, Boal's approach shows that *mise-en-scène* can be changed during the performance according to the audience's expectation.

To establish a suitable and understandable diagram, it is important to understand why Boal used interaction with the audience to determine how the *mise-en-scène* develops. This was achieved by a series of imaginative theatre exercises which promoted awareness of social situations. Boal's concentration on the audience comes from his tendency to be critical of oppressive governments and current situations. Hence, he insisted on using the audience's awareness in order to create "a dialogue between stage and audience totally transitive in both directions: the stage can try to transform the audience, but the audience can also transform everything, try anything" (Boal, 1995: 42). Despite the fact that these communications are either direct or indirect, and either conscious or unconscious, there is a double and bilateral relationship between the audience and the elements of Boal's performances and *mise-en-scènes*, and these actively impact each other.

Poetics of the oppressed focuses on the action itself: the spectator delegates no power to the character (or actor) either to act or think in his place; on the contrary, he himself assumes the protagonist role, changes dramatic action, tries out solutions, discusses plans for change in short, trains himself for real action (Boal, 1985: 122).

He did not believe that spectators exist in the "simple 'spectator see' sense, but one who intervenes; here, to be a spectator means to prepare oneself for action, and preparing oneself is already in itself an action" (Boal, 1995: 72). On the other hand, he believed that poor people should not be passive in the face of exploitation. Hence, these descriptions articulate that the "spectator is encouraged to intervene in the action,

abandoning his condition of object and assuming fully the role of subject” (ibid. 132). According to Boal’s perspective, the “oppressor produces in the oppressed two types of reactions: submission and subversion” (ibid. 42). He usually offered the second one, which was based on “interference [and] intervention” (ibid. 72) as an active person. Here, being an active member of the audience refers to someone who is part of the performance, and who shares and transfers his/her ideas pragmatically, thoughtfully, and contextually. The audience involves themselves with the performance as performer, and have two levels of enjoyment. Caroline Heim states that there is a sensitive collaboration for the audience: “audience members became active contributors to and co-creators of the theatrical event through their self-direction, their negotiation of meanings, and their performed role as critics” (Heim, 2012: 189). The audiences’ comments actively contribute to the performance through text and shapes, the former referring to the narrative while the latter, the formation of each part of the performance. In forming text and shapes, Boal was going to have the active members of the audience express their needs and expectations directly and without any obstacle, in order to then transfer their feedback into his productions directly and without any filtration. Hence, he established *Theatre of the Oppressed*, which is an excellent tool to develop critical consciousness and create different levels of communication with audiences. Boal stated that Theatre of the Oppressed is based on two fundamental principles: “1) To help the spectator become a protagonist of the dramatic action so that s/he can 2) apply those actions s/he has practiced in the theatre to real life” (Boal, 1990: 36). Regardless of Boal’s aim of providing critical awareness of people’s lives, the audiences’ association with the performance in Theatre of the Oppressed, which focuses on the process, can be classified into two main categories:

(i) Non-physical collaboration – the audiences are aware that they are involved in the performance; (ii) Physical collaboration – the audiences are aware or unaware that they are involved in the performance.

Non-physical collaboration with the audience

When Boal started involving himself in theatre as a director, he paid attention to the non-physical engagement and collaboration with the audience. Diagram A.1 is a development of Diagram 2 in the second chapter (see p. 33).



Diagram A.1: Boal's relationships and pathways in capturing audience's expectations based on non-physical collaboration with audience

According to Diagram A.1 above, there are four pathways in Boal's relationships to capturing the audiences' expectations in this category. Firstly, there is pathway C which comes from the audience's expectation. This expectation is discovered by the director's investigation (Boal), such as directly talking to the audience, observations and so on. Secondly, there are pathways A and B which are like pathway C, because Boal had two parallel roles in his performances: to be a dramaturge and a director at the same time. However, pathway C can also provide an individual understanding as a member of the audience. Finally, pathway D can be seen as a direct discussion between the performers and the audience. This collaboration happened through a discussion between the members of his theatre group and the members of the audiences based on two phases: (i) *selection* and (ii) *presentation*. According to pathways A and B/C, Boal investigated the familiar and palpable subjects and contexts which were important for the local audiences, and then the script was chosen or written. This is *selection* of material for performance. Boal described that an individual's account "is absolutely vital to begin [...] but if it does not pluralise of its own accord we must go beyond it by means of analogical induction, so that it may be studied by all the participants" (Boal, 1995: 45-6). Therefore, Boal was determined to increase the numbers in the audience in order to engage with his *mise-en-scène*. This is because he wanted to harness and engage with as many audience's expectations as possible that exist in everyday life. Stefan Meisiek adds that "[l]ike a tele-microscope the aesthetic space lets actions and objects appear closer to the participants" (Meisiek, 2004: 811).

Maria Tereza Schaedlr states that "conscious beings question their cultural identities and decide what they should keep, what needs to be transformed, and what they want to acquire. They become subjects in every context" (Schaedlr, 2010: 146), because the audiences' requests and demands directly affect the elements of the performance and *mise-en-scène*. According to a dramaturgy that is based on the collective audiences'

expectations, Boal chose and wrote a script (written by himself or other individuals), and then showed it to the audiences. This approach happened in his early experiences. Years later he changed it, which will be described in the next few sections.

The second phase is his *presentation*: Boal presented his performance to the audience in order to involve them in a discussion. Boal followed and developed Brecht's system so that the audience could involve themselves with the performance and performers, as well as giving them awareness on what was going on. This is seen as pathway D in Diagram A.1. Boal concluded that:

[t]he debate does not come at the end-the forum is the show. Which is, in a manner of speaking, a desecration: we desecrate the stage, that altar over which usually the artist presides alone. We destroy the work offered by the artists in order to construct a new work out of it, together (Boal, 1995: 7).

The audience are then free to involve themselves in discussion with the performers in order to offer their opinions and comments. However, there is no permission for the audience to physically present their suggestions. At this stage, the audience's collaboration with the performers is mental, meaningful, textual and knowledgeable. The aim is to have an intellectual and thoughtful discussion so that the audiences can articulate and demonstrate their interpretations in their own way. In contrast, there is another category based on physical collaboration.

Physical collaboration with the audience

One might use the phrase 'physical collaboration' to describe or frame the ways in which the audiences are participating (i) with or (ii) without realising they are in the performance, and therefore a part of the director's *mise-en-scène*. There are three strands in this category according to the audience's awareness: the people who are aware that they are members of the audience, and they are also invited to form the *mise-en-scène* (a) with or (b) without a pre-prepared content as a suggestion's starting point, and (c) the people who are unaware that they are members of the audience (Invisible Theatre), and are unknowingly involved in forming the *mise-en-scène*.

On some occasions the audience first needs to be encouraged to take action and perform. From this view, the audiences should knowingly (i) be active and (ii) participate in the performance. To be active refers to a 'spect-actor' audience. The

combination of the terms ‘spectator’ and ‘actor’, which stemmed from the work of Brecht, enabled Boal to develop the different levels of involvement of the audience in a pragmatic way (See Boal, 1985: 83-6).

Boal’s approach was based on an awakening of critical consciousness through the physical, active and awareness level of the audience’s participation (see Boal, 1985: 122). To support and complete the description, Boal stated that “this spectator (spect-actor) is not only an object; he is a subject because he can also act on the actor – the spect-actor is the actor, he can guide him, change him. A spec-actor acting on the actor who acts” (Boal, 1995: 13). In the majority of Boal’s forms and techniques, spect-actors debate and also perform the performance as participants. Joseph Roach points out that the “many exercises and techniques Boal developed are designed to empower audiences, or “spect-actors”, calling on them to participate in improvisations – even in productions – along with the actors” (Roach, 2010: 5-6). Therefore, they can be called the “spectator-participants” (Meisiek, 2004: 810). In other words, audiences, who are active and aware of their participation in setting the *mise-en-scène*, can:

- (i) share their opinion and comments to develop the content of the performance;
- (ii) articulate, analyse, and interpret the provided suggestion at the dramaturgy phase;
- (iii) choose one member of the audience to be a leader as a director and manager;
- (iv) perform and act as the performers (sometimes in collaboration with some present performers, and sometimes without them depending on the selected technique);
- (v) watch others as the audience.

The spec-actor becomes the director. The *mise-en-scène* here is completely fractured – made and re-made by the interventions of the audience. Moreover, the audiences’ needs and expectations can be transferred to the performance and *mise-en-scène* directly without any filtration. Audience members also have to free themselves from their role as spectator, and instead take on the role of performer, “in which he/she ceases to be an object and becomes a subject, is changed from witness into protagonist” (Boal, 1985: 125-6). Instead of the director (Boal), a member of the audience, chosen by other participants, takes the place of the director (Boal).

Based on Diagram A.1 (see p. 46), Diagram A.2 (below) is developed, and shows the different pathways, and how the spectator-participants/spect-actors are capable of taking

their places pragmatically, actively and physically in different positions, including as onlooker, dramaturge, director and performer. In comparison, all pathways in Diagram A.1 are kept in Diagram A.2. However, the qualities of them are different, and pathways E, F, G and H are also added.

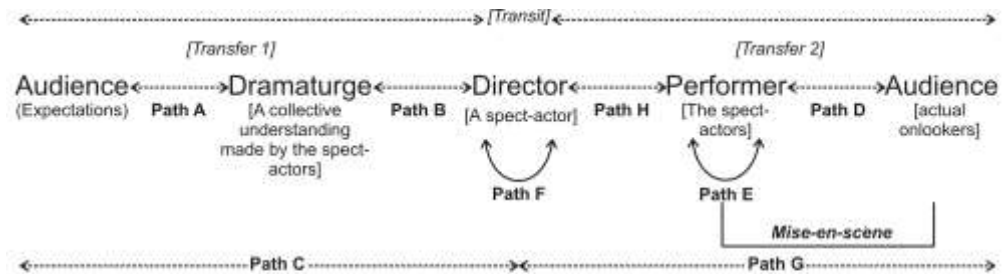


Diagram A.2: Boal's relationships and pathways to capture audience's expectations based on physical collaboration with audience who are aware of their participation

According to Diagram A.2 (above), there are 8 pathways and relationships. Because the spectator-participants/spect-actors are aware that they are performing, all pathways in Diagram A.2 are derived from the audiences themselves. According to pathways A, B and C in Diagram A.2, sometimes there is a specific text or content or subject or issue or short story – presented by a director (Boal) – to be developed by audiences' negotiations, collectively. Because of the first suggestion, pathways A and B (together) can also be used as a way for the spect-actors to generate and transfer content into the mise-en-scène, like how the director (Boal) receives the audience's expectation. This means that pathways A and B are equivalent to pathway C in Diagram A.2 because dramaturgy is taking place as audiences rehearse and perform solutions simultaneously. In contrast, Diagram A.1 shows pathways A and B as different from that of pathway C because the non-physical collaboration with the audience starts with a pre-prepared script. The next pathways to be considered in Diagram A.2 are D, E, F, G and H. Pathway F is related to an individual observation and experience during an audience's life and understanding. Pathway E, based on the spect-actors' expectations (as an onlooker and a performer together), is a practical way to transfer the audiences' requests and wishes into the mise-en-scène. Pathways D and G come from people who are only onlookers, despite the fact that each one can also be a spect-actor at any time. Pathway H is located between an audience (as director) and the audiences/spect-actors'

expectation (as performers), because at the same time he/she is also a member of the audience. Generally, all pathways are defined by two dimensions: (i) the relationship between the elements of the performance and the audiences, and (ii) ways audiences' needs and expectations transfer to, and affect, the *mise-en-scène*. According to the selected technique, the way of acting and performing can be discussed and chosen. In consequence, the performance forms gradually through the negotiation and sharing of meanings with audiences and performers (see Watson, 2002: 103; Babbage, 2004: 41). In sum, Diagram A.2 highlights the qualitative differences between the first and second strand of having, and not having, a pre-prepared script, but they do manifest in somewhat similar pathways too.

The third strand of this category refers to a physical collaboration with the audience who are unaware of their involvement as a participant in actively shaping and developing the *mise-en-scène*. It is called Invisible Theatre. In comparison with Diagrams A.1 (see p. 46) and A.2 (see p. 49), Diagram A.3 shows how audiences' expectations are ascertained and are then formed through collaboration between the audience and the performers, with the marked difference of 7 pathways, instead of 8, and them being completely unaware.

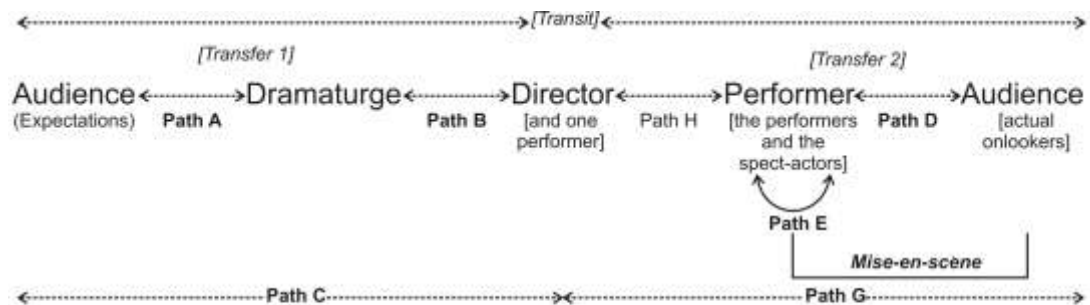


Diagram A.3: Boal's relationships and pathways in capturing audience's expectations based on a physical collaboration with the audience who are unaware of their participation

In conclusion, in order to receive and transfer their expectations into the *mise-en-scène* without any disturbances and obstacles, Boal's approach is based on an active and direct engagement with the audience. As illustrated, there are two main categorisations: the non-physical collaboration with audiences, and physical collaboration with audiences. The former exhibits one strand, whilst the latter highlights three strands of active engagement, two of which are conscious awareness on their roles as audiences, and the

other as an unconscious one. The suggested collaborations deliberately reduce the role of the director to a manager in order to control the whole event. Furthermore, the production values of traditional theatre are not high on the list of Boal's priorities. Therefore the work of Barba will be considered in order to take the research idea into an overtly theatrical area and an indirect communication with the audience.

3.2 Eugenio Barba

This section will focus on how the audience affects Eugenio Barba's *mise-en-scenes*. He leads the audience in a specific way of watching, which has created salient aspects of Barba's method and dramaturgy in the performance. This, I posit, is because of the attention he pays to the audiences and their cultures.

Eugenio Barba was born in Brindisi, Italy, in 1936. He studied Norwegian Literature and History of Religion at Oslo University, and then in Warsaw where he studied theatre direction at the State Theatre School. Then he joined the Jerzy Grotowski's theatre group as an assistant. After three years of working at the Laboratory Theatre, he returned to Oslo, and established the Odin Teatret in 1964. His *mise-en-scène* is based on the dramaturgy of directing, acting and audience.

Barba considers how he and his performers can draw on the audience's attention, thoughtfully and rationally encouraging the audience to ask themselves about what has happened on the stage. There are two parallel associations with the audiences in his approach: (i) individually engaging each audience member in awareness and mental-insight, and a certain perception, as well as (ii) shaping a collective construction in his *mise-en-scène* from the audience's view through imagination. For these requirements, his understanding and gaining of the audience's view is based on: (i) his experience and observation related to pathways C and E, and (ii) his performers' drafts (their works and suggestions in acting) related to pathways D, F and G, as shown in Diagram E.1.

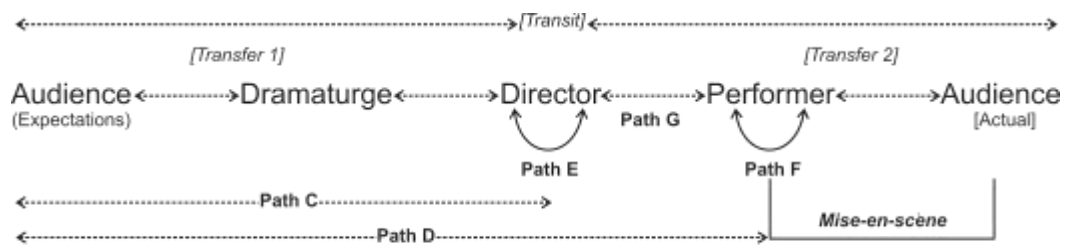


Diagram E.1: Barba's relationship and pathways in getting audience expectations

In contrast with Boal's Diagrams (see section 3.1), which are related to a direct association, Diagram E.1 shows the relationship between Barba, his performers and the audience in an indirect way. Barba's dramaturgy is collective and works with the performers and their obtained resources. In comparison with the Diagrams in Boal's section, the application of the pathways A and B is transferred to other pathways, and they are not usually used. To illustrate all of them, it is necessary to first define Barba's dramaturgy. Barba states that:

[I]n a performance actions (that is, all which has to do with the dramaturgy) are not only what is said and done, but also the sounds, the lights and the changes in space (Barba and Savarese, 1991: 68).

The definition of Barba's dramaturgy has an impact on every element of his *mise-en-scène*, and is divided into three aspects: the dramaturgy of (i) the actor, (ii) the director and (iii) the spectator (see Watson, 1995: 93-103). Barba clarifies that "work on the dramaturgy of the spectator for [him] meant operating on the different levels of his attention through the actions of the actors" (Barba, 2010: 184). What is the action of the performer? It is any movement which comes from the performer via vision, sound or a mixture of them. Hence, the structure of Barba's relationship (as a director) with his performers is based on the audience's attendance, and it raises two questions:

- (i). How do performers use the audience's perspective in progressing their works in an individual way, and how are the quality and quantity of the comments received and sent between the audience and performers measured?
- (ii). What is the role of the director in adjusting and controlling any action and movement, and how does the director use and transfer the audience's perspective?

In *Four Spectators* (1990), Barba classifies the audience into four aspects. According to *Four Spectators* these types of audiences are listed below:

- The child who perceives the actions literally;
- The spectator who thinks s/he does not understand but who, in spite of her/himself dances, that is enjoys the performance;
- The director's alter-ego;
- The fourth spectator who sees through the performance as if it did not belong to the world of the ephemeral and of fiction (Barba, 1990: 99).

He bases this relative association on Four Spectators both for himself and the performers during training and rehearsals, relying on their imagination: "what does it mean to work keeping the spectators in mind but not the public?" (ibid. 96) The 'child' written about refers to an audience whose understanding is elementary, and to someone who knows nothing of theatre. Barba states that the "child who sees the actions literally' cannot be seduced by metaphors, allusion, symbolic images, quotations, abstractions [or] suggestive texts" (ibid.). He also emphasises that a "child [is] carried away by the euphoria of rhythm and wonder, but unable to appraise symbols, metaphors and artistic originality" (Barba, 2010: 184). The second spectator is like a person who does not share a common language of perception and understanding. The audience "might not know the language which the actors are speaking, nor recognise the story [... but] she/he follows the performance kinaesthetically. S/he is awake because the performer makes her/him dance in her/his chair" (Barba, 1990: 99-100). The director's alter-ego, as the third spectator, refers to a director who is in front of the performers, and theoretically and pragmatically knows the technical resource. Barba states that:

The performance is for her/him a territory in which the traces of the near and remote past give life to new contexts and unexpected relationships. Her/his way of seeing penetrates this living archaeology, passing from the upper strata down to the deepest [...] s/he must be able to re-see the performance each evening without becoming bored (ibid. 100).

The final spectator in Barba's approach is someone who is not involved in the process of creating the play; commonly and knowingly he/she watches the rehearsals and performance in order to assess the work. Similarly, he/she is also like a virtual audience. For example, when he/she is face-to-face with enjoyable actions and moments enacted by the performers, this 'virtual' audience encourages them and says "well done" (ibid.). Conversely when the performers' acting is unacceptable, the 'virtual' audience is not satisfied and he/she indicates their displeasure at the performance.

Barba in *Four Spectators* emphasises that what “it means [is] to master the techniques necessary to break up the unity of the public on the mental level” (ibid. 98). To access this mental level, the four groups of audiences are used during the formation of Barba’s *mise-en-scenes* by him and his performers. It is almost like the performers are outside their physical bodies and they are looking back at the performance as they themselves enact the play. Barba states that “[the] actors and director are also spectators” (ibid. 97), and he also emphasises that the “director is the first spectator” (ibid. 98). He adds:

The technique of the director as spectator is a technique of alienation and identification. Alienation not only from the ‘public’ but also from her/himself. Identification with the various and precise experience of spectators which have to do with the various and precise ways the performance succeeds in being-in-life (ibid. 99).

The idea is that Barba is both director and audience at the same time. He states that:

I behave like a first spectator, with a double mind-set of estrangement and identification. Estrangement from the ‘audience’, but also from myself. And identification in the dissimilar experiences of my spectators-fetishes, who reflect the diverse ways in which a performance is alive. I justified every detail and action in the performance through the reactions of each of these spectators (Barba, 2010: 184).

There is no real audience at all, and physically they do not exist in Barba’s training and rehearsal, but they are imagined. They exist in the various aspects in making a useful direction for the performers and Barba. Thus this imagination helps the performers to understand and meet the audiences’ expectations. In Barba’s dramaturgy of the audience, firstly, his task is

designed to thwart the expectation of his audience (i.e., their expectations of a logically coherent plot structure) in order to establish a level of communication based on synesthetic factors and personal association with material in the piece (Watson, 1995: 101).

Therefore, the recognition of the spectator’s need is essential for him. Secondly, another task for Barba is to “harmonize the four different spectators” (Barba, 1990: 100) which happen through the montage of the performers’ verbal and non-verbal actions and emotions in his *mise-en-scenes*. There are two main goals of this imaginary existence:

On one hand, the spectator’s attention is attracted by the action’s complexity, its presence; on the other hand, the spectator is continuously required to evaluate this presence and this action in the light of his knowledge of what has just occurred and in expectation of

(or questioning about) what will happen next (Barba and Savarese, 1991: 70).

In other words, by involving the audiences with Barba's *mise-en-scène*, two main goals can be seen: (i) the audience's attention and (ii) the audience's questions arising from the performance.

The audience's attention

For Barba, attention means:

An extra-daily quality which renders the body theatrically 'decided', 'alive', 'believable', thereby enabling the performer's 'presence' or scenic *bios* to attract the spectator's attention before any message is transmitted (Barba, 1995: 9).

The performance requires a high and compacted energy for the audiences to be attracted. Barba says the "heart of [his] craft, as a director, was the transformation of the actor's energies in order to provoke the transformation of the spectator's energies" (Barba, 2010: 183). What is the actor's energy, and how can it be transferred? According to the dramaturgy of the audience in Barba's approach, the actor's energy is created during training and rehearsal. One of the most important elements in Barba's rehearsal is stylisation (Barba, 1995: 27), and this manifests itself on the body of the performers. On the one hand, Barba believes that being stylised can express energy out of the performers. The verbal, non-verbal and emotional skills needed to fully prepare for the role also come from the performer's experiences, such as their daily lives and personal understanding. On the other hand, Barba manipulates and mixes different resources based on working with performers from different cultures. Lehmann states:

[i]t has been an intentional and systematic practice of important directors since the 1970s to bring together actors from totally different cultural or ethnic backgrounds because what is of interest to them is precisely the diverse speech melodies, cadences, accents, and in general the different cultural habitus in the act of speaking (Lehmann, 2006: 91).

Therefore there are three outcomes: (i) Barba's *mise-en-scène*, especially with those performers who are from different countries, provides an inconsistent and contradictory presentation and resource, because of the actors' different experiences and backgrounds, (ii) the importance of the performers' cultures is also highlighted, and (iii) the application of these experiences.

Theatre anthropology is the “study of human behaviour on a biological and socio-cultural level in a performance situation” (Barba, 1986: 115). The recognition of humans (as common audiences of the world) and their reflections and actions express their feelings, demands, and needs for setting a collective *mise-en-scène*. To organise and supply resources for Barba’s performers, the International School of Theatre Anthropology was established in 1979, and is tasked with gathering different and diverse resources in training. International performers can also help Barba’s *mise-en-scène* gather a variety of styles, various divisions of acting, a variety of devices in directing styles, and different kinds of presence on the stage that galvanise and energise audiences to engage with the performance. When international performers are employed, the performance will benefit from different experiences and contexts taken from the performer’s background, observation and investigation based on the different cultures.

Eurasian refers to a specific mix of Europe and Asian cultures in Barba’s methodology which are related to traditional and ancient forms, and even modern ones. These multiple, correlative forms, and the relationships between traditional forms and archetypes, have been widely investigated (Jung 1990; Ortolani 1995; Rodgers and Armstrong 2009; Wiegman 2003). In Barba’s *mise-en-scène* the collective resources, which are based on the international performers’ experiences, provide polyphonic aspects as they are common and understandable in some cultures which can engage audiences. The dimension of these communications and understanding depends on the convergence of cultures: how they match, and how the content of them refer to the same meaning. Therefore, in each of Barba’s *mise-en-scènes* a collision of cultures is seen (see Watson 2002). Barba suggests “inculturation and acculturation technique” (Barba and Savarese, 1991: 189) to figure out the best possible way for setting the role of the performer as someone who grabs the audience’s attention. Barba describes that in the first phase, the “performers use their ‘spontaneity’, elaborating the behaviour which comes to them naturally, which they have absorbed since their birth in the culture and social milieu in which they have grown up” (ibid.). For the second phase, acculturation, Barba states that the “technique of acculturation artificialises (or stylises, as is often said), the performer’s behaviour. But it also results in another quality of energy” (ibid. 190). These two mentioned devices help the performers to have an extended combination of cultures. Barba also uses these overlapping areas as a tool for keeping in

touch with having large and varied audiences around the world. Richard Schechner suggests that:

Barba has spun a network of particular individuals from Asia, Europe, and the Americas who gather together under the ISTA banner. Ostensibly they are investigating the pre-expressive, the principle of opposition, the various connections between Oriental and Occidental performance (cited in Watson, 1995: xii).

Regardless of Barba's intention to have a combination of Oriental and Occidental cultures (Watson, 2002: 93-111) in his *mise-en-scène*, which can be attractive for audiences, this convergence and integration articulate (i) how the elements of his *mise-en-scène* join each other to form a final version that its signifier and signified are interpretable for audiences, and (ii) how the separated components, which belong to different cultures, are tied together according to three phases of Barba's dramaturgy with an emphasis on the dramaturgy of the audiences.

As a result, stylised acts, the concept of 'Eurasian', the setting up of the International School of Theatre Anthropology, and having an intercultural and international perspective on Barba's approach are related to two purposes: (i) Barba has been finding out how to thoughtfully and mentally increase the audience's understanding and communication with his *mise-en-scène*; and (ii) Barba also finds that the various shapes and gestures in a combined form can be impressive energy for the audience. On the other hand, a lot of resources are brought to Barba's training and rehearsals by the performers. These resources come out of the performers' experiences, and have to be manipulated and improvised by the performers based on the Four Spectators.

Barba usually gives his performers an opportunity for 'improvisation' in forming their individual craft. In this collaboration the performers are free from any obstacle and limitation. They are not expected to interpret themselves or the scripts, but the performers are asked to meet Four [imaginary] Spectators once they are working on their tasks. From Barba's perspective, during 'improvisation', when each performer wants to start, he/she improves his/her work based on his/her background, observation, and experience. This is especially related to the first and even the second of Four Spectators. Gradually each performer improves his/her action and gesture. Then the performer joins the other member of the theatre group to present his/her work. According to Diagram E.1, this process is located on pathways D and F, and from here it is the beginning of pathway G in presenting the resources for the director. Pathways F

and E are tied to the performer's and director's experiences and observations. Afterwards, according to the pathways C and E the selected part is also improved by Barba from the views of Four Spectators. This phase is especially related to the third and fourth of Four Spectators. Barba's job is also based on a montage which is the "meanderings of a labyrinth, meticulously" (Barba, 2010: 188). Barba articulates that "every moment of the performance must be justified in the eyes of every one of these four spectators" (Barba, 1990: 100). Because of the performers and Barba's comments, a primary piece reforms, and gradually "their [previous] physical posture is changed" (Barba, 1995: 27). So, the outcome is that a "qualitative change of energy" (ibid.) emerges as a new movement, gesture and action. These new forms increasingly have more energy in comparison with the primary piece. A strong and imaginary impact originates from the audiences (Four Spectators) in the rehearsals.

Consequently, by the imagination of Four Spectators (i) many collective resources based on the various international aspects are re-managed and compressed in his *mise-en-scène*, and (ii) the audience's expectations are captured, and then transferred into Barba's *mise-en-scène* in the different ways. The pathways are compressed and combined through the director's and performers' experiences, are impacted on each action and configuration, and then new versions are seen with a further potential volume which is also able to capture the audience's attention. This potential volume on each movement in Barba's *mise-en-scène* leads the audience to think through and interpret the moments of the *mise-en-scène*. As Barba's aesthetic is abstract, stylised, and unnaturalistic, this kind of thinking and interpretation resonates through the audience's perception of what is going on. His purpose is therefore to make this communication and interaction, and lead the audience in different ways to watch the performance intellectually.

This challengeable interaction between the audience and the performance is based on mental communication. Barba states that "to be loyal towards the spectator meant to explode the unity of the audience at a mental level" (Barba, 2010: 185). Barba's dramaturgy is based on loyalty to himself in opening different views to the audience in understanding and interpreting the performance. Barba decomposes "the reaction and the mental variety of reaction which gave the performance the freedom to bloom in different memories" (ibid. 184). Therefore, the *decomposition* and *combination* of actions and moments help Barba to adjust and rebuild the reactions and the mental behaviour of his audiences. In this way he looks at a vision which is "upside-down"

(ibid. 195) based on *disordering*. Accordingly, in Barba's mise-en-scène, the quality and quantity of actions, forms and movements emanate from the spectator's attraction. Because of the wavy body movements and actions, the various "conditions enable the spectator to question himself about the sense. The true sense is always personal and not transferable" (ibid. 187). In Barba's approach, when an audience watches a performance, his/her mind starts working to find an individual answer to his/her own question about the performance, such as finding the fluency of narrative, and interpreting the content and purpose of each act, action and gesture. The *pleasure of the audience* is also tied to engagement and watching. Because the audience follows this pleasure, Barba considers and then transfers it into his mise-en-scène differently.

Consequently, Barba's unique and innovative method is based on a new definition of the audience watching, enjoying and thinking. Barba endeavours to describe how imaginatively he uses the audience. Therefore there are two as yet unexplored questions to be examined for this research study: (i) What is his tangible mechanism for the performer and director in order to empower the 'virtual' or imaginary audience and their expectations? (ii) How can one be an audience at the same time as being an artist (director or performer)? However, Barba's relationship with the audience is exclusive and individual; there is no suggestion for a direct or a mixture of direct and indirect communication with the audience. In order to find a response for the first question, the second case study was examined (see section 4.2). For the second question, this study should move onto the next approach in order to search for direct and indirect association with the audience. For this purpose it is useful to reference Peter Brook who has direct and indirect associations with the audiences.

3.3 Peter Brook

To conceptualise his mise-en-scène, Peter Brook's practice and production are affected by the audiences' expectations through (i) his own experience and observation, (ii) the performers' comments, and (iii) the audiences' comments. From this perspective, Brook usually sets his mise-en-scène by focusing on the audiences' needs and expectations, consciously and unconsciously. There are two overlapping threads between Brook's and Barba's work: one exploring cultural differences which impact on his mise-en-scène, and the other exploring how the audience is imagined, and how this impacts upon the work itself. However, in comparison with Barba's work there are more complex

pathways of communication between director and audience via the *mise-en-scène* because Brook uses both direct and indirect communication with the audience, whereas Barba uses only indirect communications.

Peter Brook, educated at Magdalen College, Oxford, and one of the most influential contemporary directors, was born in London in 1925. There is a clear link between his work and that of Bertolt Brecht, Antonin Artaud, and Vsevolod Meyerhold. All four, including Brook, intellectually and thoughtfully focus on research-based experimental practice. Due to this desire and inspiration, in 1970 Brook established the *International Centre for Theatre Research*, a company for artists. This organisation has been a centre for him and his colleagues to connect and travel to different countries for research. In his seminal book *The Empty Space* (1996) Brook emphasises the audience as an active tool in creating a performance, and they are not only onlookers. He involves them actively and imaginarily in making the final vision of his *mise-en-scène*, and they also provide him a direction in shaping his *mise-en-scène*. Therefore, utilising the audience's expectation is important for him.

However, the audience's expectations do not lie primarily with the audience, they also reside in artists. In reality, the functions ascribed to 'director' and 'performer' take on dual roles; they no longer function as ones who direct or perform (i.e. artistic roles), but also as ones who see themselves in the production as an audience (i.e. non-artistic roles). In other words, the performer involves him/herself in acting in two ways:

- (i) with an artistic view and
- (ii) with a lay-person's view (non-artistic view)

An artistic view refers to an aesthetic and dramatic aspect in the creation of a production. It is individual and specific for every artist. A lay-person's view (non-artistic view), on the other hand, refers to an ordinary observation like an audience. The lay-person's view is located in the performer's mind. The role of the lay-person's view is examined in greater depth through the pathways between audience, performer and director.

In Diagram P.1 (below) there are 9 pathways to show Brook's relationship with the audiences in order to receive and assess their expectations. Pathways A, B and C are usually used in the process of writing or re-writing a script; however sometimes they are used during shaping his *mise-en-scène* in association between the dramaturge, audience

and director. This is in contrast to Diagram E.1 (see p. 52), where two pathways (A and B) were non-existent in Barba’s approach.

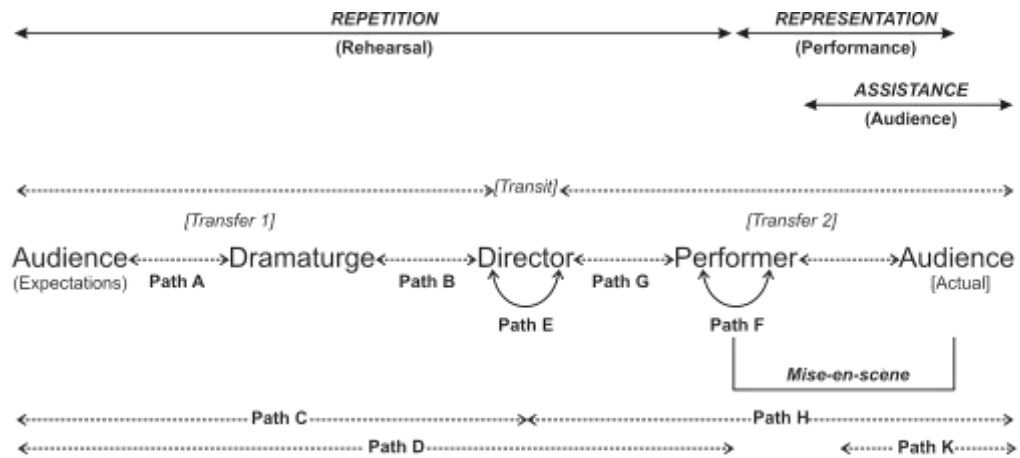


Diagram P.1: Brook’s relationships of 3 phases (*repetition*, *representation* and *assistance*) and the pathways in getting audience’s expectations

To demonstrate all pathways it is important to describe Brook’s individual style in association with the audience. Brook states that:

If good theatre depends on a good audience, then every audience has the theatre it deserves. Yet it must be very hard for spectators to be told of an audience’s responsibility. How can this be faced in practice? (Brook, 1996: 23)

The answer lies in three phases of his *mise-en-scène*: *repetition*, *representation* and *assistance*. In Diagram P.1, these three phases “repetition, representation and assistance” (ibid. 141) are “the French equivalents for rehearsal, performance, and the audience” (Turberfield, 2008: 64). For Brook, these terms have different implications. According to Geoffrey Preston (1997: 189) and Domenico Chianese (2007: 130), the three words refer to the phases of a live performance (*representation*/performance and *assistance*/audience) which involve the audience, but *repetition*/rehearsal does not. For the purpose of this thesis in explicating the relationships audiences have on the director, I shall focus on the two phases – *repetition* and *assistance* – which have been insufficiently theorised. In fact, I argue that the *repetition* phase (rehearsal) is connected to the audience, involving three reasons while manifested in five different pathways (D,

E, F, G, and H), while the *assistance* phase manifests in 1 pathway (K) through the audience's imagination to embellish and complete the creation of a *mise-en-scène*.

Repetition Phase

• PATHWAY G: PERFORMERS AS 'AUDIENCE'

Peter Brook believes the “only thing that all forms of theatre have in common is the need for an audience” (Brook, 1996: 157). In other words, the audience is the first step towards stimulating and provoking Brook's *mise-en-scène*. In Brook's approach, the performers' comments (as well as the audience's) are used to develop his *mise-en-scène* during rehearsal because he also wants to have extended and different views on developing his production so that his performance can be understood and interpreted widely. This requirement leads Brook to have some common comments from the audience's perspective. Brook emphasises that the “actor is just like a member of the audience” (Brook, 1998: 40). He usually employs his performers from different cultures as international performers can give him a wider and extensive range of opinions. This group of performers, who are from different countries, nationalities, beliefs and abilities, gives Brook a real freedom of expression. Brook highlights that “we are trying to see if communication is possible between people from many different parts of the world” (ibid. 180). With many diverse contexts and forms to choose from, Brook selects and collages those which will attract the audience's imagination. Furthermore, Brook states that:

We could observe the infinite possibilities within the actor when he is on his own and unsupported by directorial devices. [...] Both actors and directors can drag up from the dark regions of the subconscious suppressed images that are so disturbing that we must rigorously question the right to impose them on others (ibid. 135).

In this way, improvisation and imitation are the two main tools for Brook in eliciting the performer's comment as 'audience'. Brook describes that “improvisation means that the actors come before an audience prepared to produce a dialogue, not to give a demonstration” (Brook, 1994: 111). He emphasises that the more “actors learn to improvise scenes that are not in the text, the more they will be able to believe in the human reality of the characters and situations they play” (Brook, 1998: 106).

This 'human reality' is also related to the lay-persons' (non-artistic) view. Brook demands a free mind from the performers in this process, not an intellectual or artistic

view. In Brook's Six Days, a chapter published in *Peter Brook and the Mahabharata: Critical Perspectives*, George Banu states that "the aim is as much to free them from awkwardness as to provide additional information" (cited in Williams, 1991: 274). In one example, there is a discussion between Brook and his group:

We [performers and director] agreed with one another that *Carmen* is often very 'boring' in performance and we tried to discover the nature of this 'boredom' and its causes. We came to the conclusion that, for example, a stage suddenly invaded by eighty people who sing and then leave without reason was profoundly 'boring' in performance. [...] So we asked whether a chorus was really necessary to tell Mérimée's story [...] We cut all decoration so as to preserve the strong and tragic relationships. We felt that here could be found the finest passages of music, which could only be appreciated in intimacy (Brook, 1993: 54-5).

This example of improvisation shows how they talked about *deadness* and *boredom* from the audience's perspective. Performers can also convey their opinions and comments via imitation. In another example, Brook invited each person to imitate the type of person he most detested. He recounted:

Andreas Katsulas, half American, half Greek, claimed to have a horror of religion, and he played an invaluable role in the group, for he would puncture any solemnity or pretentiousness with irresistible ridicule. For exercise, he [Katsulas] chose to imitate a pious young monk and walked up and down, pulling his face into a parody of holy look. Gradually, though, the reality of the image he was illustrating outran his intention, and a deeply hidden contemplative quality in himself transformed that was truly his own (Brook, 1998: 170).

Brook emphatically reiterates "only that your responsibility as an actor is to bring human being to life" (Brook, 2002: 41). Being a 'human being' and 'being involved in the reality' are gradually formed by comments which come from the lay-person's (non-artistic) view as well as the performers' manner.

In summary, Brook cites that "[c]ontact with the audience, through shared references, became the substance of the evening" (Brook, 1996: 25-6). So, it can be seen that obtaining the performers' comments is located in the *repetition* (rehearsal) phase, as it provides access to the audience's expectations in Brook's *mise-en-scène*. This is illustrated in Diagram P.1 as pathway G. However, there are also two more reasons (pathways D, E, F and H) to show how *repetition* is connected to the audience.

- **PATHWAYS D, E and F: PERFORMER AND DIRECTOR AS ‘AUDIENCE’**

To examine the *pleasure of the audience* and to avoid deadly theatre (see section 2.3), both of which are connected to audiences, Brook usually puts himself in the audience’s situation during the rehearsals. This is indicated by pathway E which is similar to pathway E in Barba’s Diagram E.1 (see p. 52). Regardless of Brook’s artistic views, even when there is no audience in the rehearsals, Brook usually works as if he is an audience member at the same time that he is a director. Brook is the first ‘audience’ in his rehearsal. How can one be an audience at the same time when he/she is also an artist (director or performer)? It is difficult for the artist to separate these two aspects from each other because overall the artist is involved in the process of his/her creation. Brook emphasises:

The director needs only one conception – which he must find in life, not in art which comes from asking himself what an act of theatre is doing in the world. [...] Director or actor alike; however much he opens himself, he cannot jump out of his skin. What he can do however, is to recognise that theatre work demands of actor and of director that he face several directions at the same time (Brook, 1994: 6).

In my second case study (see section 4.2), the mechanism of this separation will be described. It is found that Brook applies the *pleasure of the audience*, which is represented through pathway E. Artists (directors or performers) have valuable experiences and observations which are supplied and stored over many years. They are also related to their demands and expectations. These expectations are also based on the lay-person’s view. Therefore, each artist can also be an audience at the same time through pathways C and D to be assisted and reinforced by pathways E and F. Brook created a ‘virtual Boy’ for transferring his common and the lay-person’s view to the performers in *Mahabharata*. Brook created him (Boy) as an imaginary guide to be received by the performers. Rustom Bharucha describes that:

Brook introduces the character of the Boy, who listens to the story as told by Vyasa from beginning till the end. Unfortunately, this child does not participate in the action at all – he merely asks questions in a rather uninflected, disinterested way: Who are you? What is that? Where have you been? Sometimes he is permitted a little levity, for instance when he asks Ganesha how his mother managed to ‘do it alone’. More clumsy, he is given the privilege to ask the final questions of the dying Krishna: why all your tricks? And your bad directions? (cited in Williams, 1991: 238)

Bharucha adds that:

Brook uses the Boy to control the receptivity of the audience. By lulling us with his innocent questions, to which he always receives paternalistic response from Vyasa (Brook's surrogate), the Boy disarms criticism and compels us to watch the play with naïve wonder (ibid. 239).

Similarly, Barba mentions a "Child" as the first of his Four Spectators (see pp. 52-3). The intention of their creations is the same: making an internal and critical view for each performer in order to re-view him/herself. Barba and Brook use the 'virtual child/Boy' because usually children do not have restricted judgment, and their suggestions are conceivable. However, the 'virtual Boy' is not completely free to give his comments. The 'virtual Boy' is part of the performers and director, and desires to support the performers' abilities, not criticise him/her. However, using 'Boy' can provide some comments which are related to the lay-person's view. Unquestionably, there is some resistance in this situation in order to receive feedback which strengthens the range of the audience's expectations in comparison with the artistic view. In other words, it helps to have a preliminary assessment on any part of the *mise-en-scène* in relationship with the audience. Brook has understood this weakness and limitation. Thus, he develops the 'virtual Boy' to the 'actual audiences' (see the next part) in his rehearsals (*repetition* phase).

- **PATHWAY H: AUDIENCE**

In one private performance of *The Tempest*, Brook elicited the audience's comments directly. The comments were then rendered before the final production was completed. Brook stated that "two-thirds of the way through the rehearsal period, we go and perform the work in progress, just as it is, unfinished, before audiences" (Brook, 1993: 35). Brook also reported that children were in attendance at his rehearsal: "[...] the first to be invited into our space were children, and they taught us a lot, because their reactions were immediate and penetrating" (Brook, 1998: 171). In contrast to the 'virtual Boy' (above), in this phase Brook uses the actual audiences (children). According to pathway H this invitation is located in the first phase (*repetition/rehearsal*). There are three aims for this:

(i) to identify the quality of story, characters, and language in the narrative in order to emphasise, add or omit some parts; (ii) to investigate what his weaknesses are in directing and performing by assessing the audience's feedback with an emphasis on their pleasure; and (iii) to assess the quality of the audience's sympathy in terms of spatial *distance* (physical/emotional) of the audience from the performance and performers. To support these statements Brook states:

But once a good deal of real work has taken place, we are in a position to try out what we have discovered in order to see where we touch an interest in people other than ourselves, and where we merely provoke boredom (Brook, 1993: 35).

In this way, Brook wants to check the audience's understanding, and how he and his performers transfer meanings, and how enjoyable the formation of the *mise-en-scène* is. The audience's *distance* from the performance is also checked in this phase. From these aims, it is obvious that the audience can talk to him directly and influence his *mise-en-scène*. In other words, the comments come from other performers or outsiders who critique the work both in rehearsal and during its actual performance. All opinions and comments are heard and then, according to the transitional stage (see section 2.3) happening in the director's mind, Brook decides what he should do: replacing, fixing, or changing parts of his *mise-en-scène*. All these occur in the *repetition* (rehearsal) phase to capture the audience's expectations based on the lay-person's (non-artistic) view, namely the performer functioning as the 'audience', the director functioning as the 'audience', as well as the audience.

Assistance Phase

- **PATHWAY K: AUDIENCE**

In the *assistance/audience* phase, Brook forms his *mise-en-scène* completely in line with the audience's imagination. For example, when Brook wanted to set his *mise-en-scène* on *The Tempest*, he and his stage designer (Chloè Obolensky) had much discussion about the audience's perspective (Brook, 1993: 106-13). Brook, his designer and performers wanted to provide a stage decoration for involving the audience's imagination to make the acts of the performers complete. Performers erected a pole with long ropes tied from the top of the pole to the floor diagonally. The shape created on the stage required the audience's imagination to embellish and complete their creation,

which in this case, became a ship. Thus, whilst the *mise-en-scène* was in part the theatre group's creation, Brook allowed the audience's imagination to develop from what was being performed. This is why Brook insists that there is no theatre without the audience. Thus active audiences assist the performers to complete the vision in developing the meaning and content of the performance through their imagination, individually and separately – because the audience “can bring the personal understanding that he [/she] has” (Delgado and Heritage, 1996: 46) to his/her own understanding of the *mise-en-scène*. To understand Brook's approach, it is, therefore, important to understand his concept of *The Empty Space*.

The concept Empty Space explains how Brook's *mise-en-scène* is based on the audience's imagination. According to Brook's perspective, there are two methods strongly influencing the audience (i) to “[search] for beauty” (Brook, 1993: 45), and (ii) to make “a link between his [performer's] own imagination and the imagination of the audience” (ibid. 46). There is a tendency in Brook's mind to favour an “exploration of the collaborative relationship between spectator and performers” (Delgado and Heritage, 1996: 37). In this way, when Brook wants to set his *mise-en-scène*, he pays attention to his work, theatre group and the audience's imagination in order to complete the performance. This is why Grotowski said to Brook that “my search is based on the director and the actor. You base yours on the director, actor, and audience” (cited in Brook, 1996: 73). Brook believes that a performance needs to be completed by the audience in an active (practical) way.

Paul Cohen (1991) shows how the imagination of the audience and the actors in Brook's method work together side by side. Here, Brook adds himself (as director), the performers and the audience together to make an innovative, inclusive and rare *mise-en-scène*. Brook adds that:

Over the years further experiences gradually let [him] understand that having the performers share one space intimately with the audience offers an experience infinitely richer than dividing the space into what one can call two rooms (Brook, 1998: 41).

As a result, without the audience's imagination and active collaboration, Brook's *mise-en-scène* will not happen:

As for myself, I had gradually moved from two rooms to one, from stage and auditorium to a shared experience. In the same way, the empty spaces within and without have taken on new messages, and

with each change I have seen that something has to be discarded (ibid. 220).

Thus forming the shape and configuration of *The Empty Space* depends on the audience and their imagination, as illustrated in pathway K. Precisely the components of Brook's mise-en-scène are adjusted by pathway K. This pathway – how to mentally stimulate the audiences in order to complete the mise-en-scène – leads and motivates Brook and his theatre group in order to shape the parts. Brook adds:

Occasionally, on what he calls a 'good night', he encounters an audience that by chance brings an active interest and life to its watching role – this audience assists. With this assistance, the assistance of eyes and focus and desires and enjoyment and concentration, repetition turns into representation (Brook, 1996: 174).

As shown above, various pathways exist to receive audiences' expectations, which can be in various phases of Brook's mise-en-scène. *Repetition, representation and assistance*, as I have argued, are based on the audience. As directors or performers, they also function in dual roles, namely as 'audiences' themselves to communicate effectively with the actual audiences: "How an audience affects actors by the quality of its attention" (ibid. 26) is a guide to adjusting the elements of Brook's mise-en-scène. As inferred, Brook does not describe the mechanism of how a director/ performer can be an artist at the same time he/she can be an audience, a gap which my second case study attempts to address (see section 4.2). Also in Brook, there is not enough description to articulate the mechanism of negotiation between cultures in shaping the mise-en-scène, another gap which my third case study seeks to address. But in order to see how this might work in detail, we should look at the ways in which Robert Lepage conceptualises his mise-en-scène, whose emphasis reinforces Brook's work.

3.4 Robert Lepage

As a director, Robert Lepage is keen to employ an international and unfinished creativity in his creation methodology, a process by which the performer-author/actor-creator, in combination with the audience's reaction, is used as part of the development of his mise-en-scène. The *audience's pleasure* is also controlled and formed in some specific and significant elements of Lepage's mise-en-scène. In this section, I will argue the ways in which the audience impacts Lepage's mise-en-scène, and discuss the relationship between audiences and his performers.

Robert Lepage was born in Canada, Québec City in 1957. He is a playwright, actor and director in theatre as well as a film director. He studied theatre at Québec City's Conservatoire d'Art. He attended a workshop at Alain Knapp's theatre school in Paris which had a significant impact on his perspective in order to form a signature on his *mise-en-scène* (see Dundjerovic, 2007: 15-6). Lepage founded Ex Machina in 1994, a multidisciplinary production company and a place for different artists to gather to share their various skills in performing, filming, networking and collating websites. Lepage's *mise-en-scènes* are created as he receives comments from the audiences in the different places, both cities and countries, he performs in and his focus is to be open to the audience's understanding of the *mise-en-scène* which he develops in association with the audience. To illustrate the importance of the audience's position in his theatricality and its elements, Lepage states that:

Today audiences know what a jump-cut is and a flashback, and a flash-forward, through rock videos and commercials, all these are things that people did not necessarily see twenty or thirty years ago. [...] I think that you have to use that in performance and the shifting of perception is part of that. You know that the audience is used to having their perception changed by television (Lepage, 2000: 310).

In Lepage's theatricality and *mise-en-scène* there are some specific tools and devices such as image, music, physical expression, a collage of different languages, film, pop and projection videos, internet, advertisement, painting, digital technology, slide, camera for live feedback or parallel images, visual arts and audio images occurring simultaneously. These elements are "commanded from the audience" (ibid.). Lepage believes that the "audience now has a new way of listening to stories, a new way of digesting stories, a new way of understanding stories" (ibid.). This is managed by *Hozor-e-Teckniki* (see pp. 17-19) as a way of thinking about the roles and functions of a theatre audience, and how the audience can be used and engaged more than just as onlooker. According to these above-mentioned elements and the audience's attendance, increasingly Lepage's *mise-en-scènes* are based on the dramaturgy of visual images, rather than verbal language, to engage the audience. However, diverse languages are added to his theatricality (some lines) during his tours to different countries. All of these communicative tools and features engage with the audiences to serve as a "unifying factor to tell stories that bring people together" (Dundjerovic, 2009: 47).

Since Lepage believes that audiences are active and not passive participants, he strongly suggests that directors should reconcile with the audience changes and adapt their *mise-*

en-scenes progressively. Lepage states that “if there is no survival of the relationship between the stage artist and the audience, then there is no theatre” (Lepage. 2000: 310). He adds that “we have to take into account the audience and stop thinking that theatre is something that happens here on stage and theatre is a fourth wall” (ibid. 313). Hence, in Lepage’s theatricality there is no barrier between the audience and the member of his theatre group, and the audience is an active, collective and creative artist in the process. Fundamentally each improvisation phase in Lepage’s *mise-en-scène* is based on the audience’s suggestions which are presented by the actual and public audiences or the performers. The audience’s expectations and comments affect Lepage’s *mise-en-scène* in two main ways:

- (i) An indirect association with the audiences through the performers’ suggestions and comments;
- (ii) A direct association with the actual and public audiences.

Similar to Brook’s and Barba’s approaches, the audience’s expectations can be provided indirectly by the performers during the rehearsals. The figure of the lay-person is again useful in relation to the work of Lepage. This indirect association with the audience is based on two principal and simultaneous steps in Lepage’s theatricality: the artistic view and the lay-person’s view. Therefore, one significant point in Lepage’s methodology is the collaboration between these two sides in establishing and setting each moment. Generally a lay-person’s view affects the artistic side in Lepage’s approach. The action of thinking like an audience to find out the audience’s expectations supplies the varying views and suggestions in forming Lepage’s *mise-en-scène*. Dundjerovic states that “*La Caserne* [... 1997] grew out of his experience with developing of the performance of *River Ota* and embodied the idea of taking theatre to the audience, instead of bringing the audience to the theatre” (Dundjerovic 2007: 126).

Lepage’s starting point in setting his *mise-en-scène* is a suggestion or inspiration or an unfinished script. All performers try to bring their connected understanding and suggestions to the group (Lepage, 2000: 80-2; Dundjerovic, 2007: 128-9). Resources are based on the inside, as the artistic view, and on the outside, as the lay-person’s view. For example, *River Ota* (1994-7) ended up being based on the number ‘seven’, a significant number in many folk tales and religions which might also create certain expectations in the audience’s imagination. This number referred to the “seven [real] branches of the ‘Ota River’ that run through Hiroshima” (Dundjerovic, 2007: 129).

Additionally, there were seven main characters, seven stories in one main narrative and seven themes. The number 'seven', which came from the members of his theatre group and their discussions, became a guide for Lepage's mise-en-scène and the structure of *River Ota*. Information from outside (Rivers, Holocaust and the Hiroshima bombing raids) and inside (various characters and their relationship, journey from America to Europe and then to Asia: East to West) were put together to shape and display *River Ota* in each presentation. Because of these kinds of resources and comments, emanating from the performers' suggestions and improvisations, gradually *River Ota* found three different versions, and each one became longer than the previous one. Lepage points out that:

The Seven Streams of the River Ota was developed over a period of three years. Each of the seven one-hour-long scenes was created in a different location and added to existing scenes for performances (or 'public rehearsals') of the creation to date (Lepage, 2000: 82).

Similarly, in Brook's section (section 3.3), Diagram P.1 (see p. 61) can also be used in Lepage's approach; however, the quality of some of the pathways is different. The above-mentioned phase is located on pathways D, F and G. Pathway D refers to how the audience's expectations are received and then presented by the performers according to their observations and experiments based on pathway F. Pathway G is located between the director (Lepage) and the performers. Through this pathway and based on the lay-person's view, the performers' suggestions are transferred to the director (Lepage) in order to be included or disregarded in the mise-en-scène. Similar to Diagram E.1 (see p. 52) in the discussion of Barba's work, common pathways A, B and C do not often occur in Lepage's approach, due to his devised method in collaboration with his performer. Sometimes a finished script (like *A Midsummer Night's Dream*, 1988-95) is chosen in order to be re-written and improvised by the performer. Therefore, the above-mentioned pathways, which are located between the director, dramaturge and performers, can be used.

Apart from Lepage's one-man shows, receiving the suggestions from the performers can be strengthened and extended by an international cast chosen from different nationalities. The purpose of having an international performer is to "extend this principle of transfiguration into the way he [Lepage] creates mise-en-scène" (Dundjerovic, 2009: 16). Similar to Brook's approach, because of the international performers, the performers' different cultures, skills and techniques provide a range of

beneficial possibilities for developing Lepage's performative and multidisciplinary *mise-en-scène*. The international performers have different understandings based on their own personal experiences and observations. Like the audience, based on a lay-person's view, the international performers transfer their different perspectives into Lepage's *mise-en-scène*. Therefore, in Lepage's approach the performers share their suggestions according to the chosen text or an improvisational and unfixed subject. Freely and collectively all of them work together to form the main narrative and to configure each part of the performance. The extent to which the *mise-en-scène*'s elements are changed depends on Lepage and his performer's perception and understanding of the specific culture from where the international audiences originate. This stage is outlined by pathway F in Diagram P.1 (see p. 61). Lepage, in an interview with Christie Carson, adds that:

I try to get the idea across that they are going to be doing it. After a couple of weeks of rehearsal now, they get the idea that they have to invent if the show is going to look like something that they have done (Lepage, 1993: 34).

Lepage insists that receiving the audience's expectations via the performers' suggestion comes from both the narrative and the form. The outcome of all of the performers' presentations and improvisations, based on their ideas and shapes, is a collective *mise-en-scène*, which is chosen and adjusted by an outlined view. In this stage, Lepage is usually like "an outside eye" (Dundjerovic, 2007: 133) and "is looking for connections between various individual and group scores" (ibid.) to fix the introductory and primary shapes and narrative. At any time if a performer wants to add or omit anything about the narrative and shapes, he/she is free to present and share it, and then the improvisation is re-started by the performers in order to again be re-fixed by Lepage (as an outside eye). This process often continues, and there is no end, because each of Lepage's performances requires new views and interpretations in each individual presentation. This transformative association with the performers' suggestions is also related to the two afore-mentioned views: the artistic view and the lay-person's view. Thus, indirectly Lepage's transformative *mise-en-scène* is associated with audience through the lay-person's view.

The 'alter-ego', a term used by Lepage in his conversation with Rémy Charest, is a way to access the lay-person's view. He discusses how the alter-ego,

allows us to place him almost anywhere, in almost any circumstances. He is a very flexible, very mobile character – a blank character, in a way. He provides the link between the story and the audience. His naïve approach towards the events he encounters reflects the spectator's position (Lepage, 1997: 34).

The alter-ego refers to the invisible audience for each performer so that he/she watches his/her actions and movements. In other words, the performer uses the 'alter-ego' for transferring his/her lay-person's view onto his/her actions and movements. There is a striking similarity between Lepage's concept of alter-ego and to the third category in Four Spectators in Barba's section. To some extent also, Brook's 'virtual Boy' could be argued to fulfil the same role as the alter-ego.

The alter-ego is familiar to the performers, and it is "similar to the concept of yourself, but in the given circumstances (who, why, what, where, when, how) of the situation you are devising" (Dundjerovic, 2009: 132). With the 'alter-ego', everybody involved in the process of acting and creating, can observe him/herself consciously like a member of the audience, and the audience's expectations and comments are received in a tangible and understandable way. However, the actual audience for each performance is another category enabling the audience's expectations to be captured.

In Lepage's approach there is also a direct association with the audience. This phase is located on pathway H in Diagram P.1 (see p. 61). Even though the pathway is similar to Brook's, its quality is different. Lepage notes that:

The audience is part of the writing process. The audience is part of the theatricality of the piece. [...] It is finding a way to do theatre so that people can give you feedback. [...] It is finding ways to develop a piece over a certain period of time, so that critics, reviewers, theatre writers, whatever their opinion, whatever they have to say is re-injected into the piece (Lepage, 2000: 311).

In Lepage's creative and collective *mise-en-scène* these received opinions are attained by adopting the RSVP Cycles which are borrowed from Anna and Lawrence Halprin. Lawrence Halprin outlines the components of the RSVP Cycles as follows where R stand for resources, S for scores, V for valuation, and the final one which is of most interest here, P which stands for performance (see Halprin, 1969: 2).

The final part of the RSVP Cycle is the performance in front of actual public audiences. However, because of the audience's newly received comments, the performance can still be re-developed and re-worked again. Lepage's *mise-en-scène* is open to further

change all the time. After shaping some parts of Lepage's mise-en-scène, and when the performance is almost ready, Lepage's performers show their works and scores to the public audience "whose presence helps in the discovery of the actual structure of the performance narratives" (Dundjerovic, 2009: 5) and mise-en-scenes. According to the feedback and reflection from the audience, Lepage's flexible mise-en-scène gradually evolves to a new one. Lepage notes that when the audiences are not satisfied with some part of the performance, it means that "our material had not sufficiently taken shape at the time they saw it – it was still at the interim stage; we were still building it in the lab" (Lepage, 1997: 129). Lepage points out that the "first versions of our shows are sometimes full of great intent, but very clumsy" (cited in Whitley, 1999: 23). To remove the chaotic and clumsy parts, as well as to unify parts and images, Lepage uses the audience's comments and suggestions to adjust elements and aspects of his mise-en-scène. The selected comments have to be matched with his analysis; however, Lepage might read or translate their reactions and comments in the way that he wishes. In Barba's work, on the contrary, this direct association with actual and public audiences cannot be seen. In Brook's approach this direct association can be seen, but in Lepage's mise-en-scène the actual public audience is strongly emphasised. Before the actual performance in front of an audience, Brook invites children to his rehearsal. This however means that he is only paying attention to children's expectations and suggestions whilst in Lepage's approach, each night's performance is open to utilising the audience's expectations and suggestions. Lepage develops Brook's work. If Brook invites children in order to receive their unrestricted comments, Lepage wants to have actual and various ranges of them, including critical suggestions.

Considering that each of Lepage's mise-en-scenes is "presenting work that [can be] 'unfinished', expecting and ready to integrate or reflect audience response" (Heddon and Milling, 2006: 21), each set of audiences in different locations (city, country, festival or tour) provides a complex suggestion to him and his theatre group that impacts Lepage's previous mise-en-scène in shaping the new version. For example, *River Ota* was performed in different cultures (Canadian, British, Japanese, and others) and different cities (London, Quebec City, Manchester, Tokyo and others). In each tour, the mise-en-scène of *River Ota* evolved. When *River Ota* was performed in Tokyo for example, a doll was left on the stage and a member of the audience had his own interpretation on this. Blankenship, one of Lepage's performers, describes what happened:

When we performed in Tokyo, somebody in the audience commented upon this. In Tokyo, when you perform, they let people fill out sheets to put their comments on the show. We got tons of comments about the show from the Japanese audience. One of the comments from an audience member was that he assumed that the American Jeffery had given the Japanese Jeffery this wedding doll. We all said ‘they noticed,’ and out of that we concluded that there are actually two Jefferys. We created a new character a new American Jeffery. It’s after touring it last year that we realised that in reality there is a brother missing, and the whole thing was changed completely. Those [discoveries] are the kinds of thing that happen all the time (cited in Dundjerovic, 2007: 148-9).

Firstly, some parts of the narrative of *River Ota* were changed to the new version because of the audience’s suggestions and expectations, as illustrated by pathways F and D in Diagram P.1 (see p. 61). Secondly, one character and his communication and movement were added to the new. This example shows how Lepage’s *mise-en-scène* is flexible in order to be changed into the new version according to the audience’s expectations. He collects the suggestions by talking and discussing with the audience, also via written submission and requesting the audience to write their comments as they leave the performance. For example, when I saw Lepage’s performance of *Playing Card: SPADES*² in London, I noted that he used the final method mentioned above to gather audiences’ comments. At the entrance one sheet was given to each audience who was interested in sharing his/her comment. No questions were asked on that sheet of paper; it was a blank piece of paper where any form of feedback would be appreciated.

For Lepage the “opening night is ‘the beginning of rehearsals’ and ‘performing is the rehearsal process’” (Lepage, 2000: 89). This is why “he often uses the term ‘open’ or ‘public rehearsal’ for performance” (Dundjerovic, 2009: 1). It seems there is no end in developing Lepage’s *mise-en-scène* unless Lepage decides to end his show.

Increasing the number of different international audiences is also another desire for Lepage. During international tours, Lepage encounters different audiences and cultures, and Lepage’s *mise-en-scène* is constantly developing so that “[t]he right expression and communication with the audience is discovered” (ibid. 87). For example, Jill MacDougall notes that *Tectonic Plates* is “a bicontinental work in progress created over four years and in six cities” (MacDougall, 1997: 209). It was necessary to have a united performance which “connects the stories of three friends and their travels

² It was performed at the Roundhouse Theatre, and I watched it on the press night, 11th February 2013.

towards and away from each other” (Lepage, 2000: 89). Therefore, from “one performance/rehearsal to another, from one audience’s cultural context to the next” (Dundjerovic, 2009: 52), Lepage’s performative *mise-en-scène* is going to be changed to the new version, and he comments that “working in other countries demands adjustment to the new realities” (ibid.). As a result, travelling (or touring) is an effective way of seeing audiences’ comments and expectations, and to develop Lepage’s *mise-en-scène* in each new location. To support this, Lepage states that:

When you actually travel, you discover the essence of a country or city, you perceive what makes it unique, what its soul is made of. In this sense, the shows are travel narratives and their success can perhaps in part be measured in the same way as we measure a trip. We are either travellers or tourists. A successful production communicates a traveller’s experience (Lepage, 1997: 37).

A filtration phase (see section 2.3, pp. 38-40) can be seen in Lepage’s mind as a transition step to accepting or disregarding the audiences’ suggestions; every new suggestion should be analysed and matched alongside the other resources. A final decision is then made to keep or replace the resources for each *mise-en-scène*. The ultimate outcome of Lepage’s decision, which is a mixture of his analysis and the audiences’ suggestions and expectations, is transferred into his *mise-en-scène* which can then be developed during the performers’ improvisation.

Consequently, regardless of the audience’s language and the difficulty of understanding different languages in different countries, Lepage attempts to establish an understandable language through a variety of associations with international audiences, his performers and their cultures. Innes states that:

In almost all his productions he also combines anything from two to five different languages in a single show – not only French and English, but (in a piece like *Seven Streams of the River Ota*) German, Italian, Catalan and Japanese as well (Innes, 2005: 127).

Both audibly and visually, Lepage points out that:

I have an idea, I say it in a language people do not understand so they are interested to know what it is all about. So I say it again, but in another language they do not understand... It is very active. It is like saying the same thing over and over again, but with different images. People associate words and senses and objects and imagery (cited in Hunt, 1987: 28).

However different codes and signs are prevalent in different cultures which can lead, using Lepage's method, to comprehension. Therefore it is important to understand the codes and meanings of the cultures in each individual audience who are dependent on their experiences. The backgrounds of codes and events, attached to the cultures, are vital to finding content and further understanding (see Marc Augé 1995). In comparison with Barba's and Brook's approaches, Lepage attempts to receive the actual audience's expectations differently and openly. His work is on the process of developing during each night's performance. On the one side, Lepage's approach is close to Boal's approach, and both are in a direct association with audiences. However, Lepage does not request the audience's collaboration physically or in participation.

In conclusion, I have explored how these four directors have imagined and created their *mise-en-scenes* and the role audiences play in impacting their performances. During this study the suggested Diagram 2 (see p. 33) in Chapter One has been gradually developed and formed into the different and possible aspects, as well as offering various pathways in receiving audiences' expectations. A direct association with the audience was considered in Boal's work. To show an indirect relationship, Barba's work was taken into account. In Brook's approach a combination of direct and indirect relationship with the audience was investigated, and it was further developed by Lepage's work. During this chapter some problematic issues have come up. To examine them and develop the suggested Diagram 2, I have followed up with three case studies as a theatre director. Each one covers the context of Diagram 2 and each afore-mentioned director's work.

Chapter Four: Three case studies

My practice-based research was built around the creation and development of three case studies which incrementally investigated the relationship between my *mise-en-scène* and my perception of audience responses. The exploration centred on how and why I might control and manipulate the theatrical elements, deeply influenced by my own recognition on the importance of the cultural differences between Iranian and British audiences. While there were conceptual and practical debates around interculturalism, it was not the primary focus of my study. What became equally important in my research-based practice in accessing audience expectations and manipulating the *mise-en-scène* was an intercultural consideration, amongst other factors I had highlighted and will continue to raise in my following discussions. In the examination of my three case studies, I have attempted to bring into consciousness what appear to be the unconscious processes in a director's work before, during, and after each performance by making them more visible and identifiable for analysis. This is also my technical attempt to test the theories I had explained in earlier chapters into my practice.

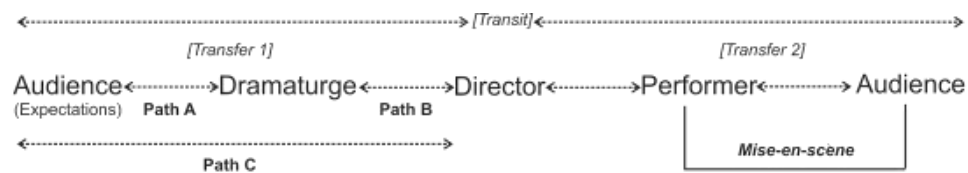


Diagram 2: Pathways and relationships between audience, director and dramaturge

Returning to Diagram 2 (see p. 33) of my main thesis, the one I started out with in Chapter Two (see above), the relationship between the director, dramaturge and audience has a discernible effect on the *mise-en-scène*, which is being conceptualised there as pathways of *transfers* and *transits*, controlled namely by *Hozor-e-Teckniky* (attendance of the audience, see pp. 17-19), and *Stetic Ejra* (performative aesthetic as the filter within the *transitional performance*, see sections 1.2 and 2.3) according to the principles of *pleasure*, *deadness* and *distance* (see section 2.3). I will now describe three case studies of research-driven practice, with each focusing on different processes involved in directing the texts in production. The first case study, *Adam, Adam Ast/Human is Human*, focuses on an Iranian play which I directed and which was rehearsed in England, but performed in Iran. It was performed by three British

performers with one Iranian actress. The second piece which I directed *Pich-e-Tond/Col*, is a play written by a German playwright, Tankred Dorst, performed by three Iranian performers, but recorded and televised without a live audience in Iran. The final case study, *Khashm-va-Hayahoo/Sound and Fury*, is an Iranian play. Under my direction it was performed in Manchester, UK, by two British performers and one Iranian performer (All documents related to the recording of these case studies are included, with a full content list, in the appendices of this thesis. The reader would need to watch the performances in DVDs 1, 3, 4 and 6 found in the Appendix, prior to reading my own analyses).

Plays	Human is Human	Col	Sound and Fury
Playwright	Mehrdad Rayani-Makhsous (Iranian)	Tankred Dorst (German)	Mehrdad Rayani-Makhsous (Iranian)
Date	September and November 2010 (First year of PhD research)	29 th and 30 th January and 24 th and 25 th May 2012 (Second year of PhD research)	23 rd and 24 th January 2013 (Third year of PhD research)
Cast	Iranian and British	Iranian	Iranian and British
Rehearsal Venue	England	Iran	England
Performance Venue and (Number of Performances)	Iran Tehran City Theatre (24 performances)	Iran Tehran Channel (4 times)	England Manchester John Thaw (2 performances)
Audience	Iranians	TV viewers [Iranians]	(i) Iranians (ii) British (iii) International
Medium	Staged	Televised	Staged
Foundation and budget	Dramatic Art Centre of Iranian Government and University of Manchester	Iranian television at Channel 4	University of Manchester

Table M.1: Details of the 3 Case Studies

In her seminal work on audience, Susan Bennett suggests that “questions arise as to how easy it is to produce a script, where to stage that script, and for whom” (Bennett, 2003: 106). The audiences for the case study performances, however, were deliberately chosen according to medium and venue because of the need to explore a range of possible relationships between the audience, the director and the *mise-en-scène*. These are represented in Table M.1 above. As can be seen, I created work for audiences in two

national contexts, and also made use of two different mediums – television and live performance – in order to explore distinct ways in which a director’s conceptualisation of the audience stimulated the development of the *mise-en-scène*.

Many years ago I started my work in theatre as an actor (1977), and then I moved into media specifically writing about the theatre as a critic (1987)³. I have directed 24 performances to date, written 28 scripts, 14 books (theory and scripts) and 26 articles. I have also been involved as a practitioner in different positions in television, radio, press, as well as in Higher Education in Iran. Because of these connections I could perform my first case study in the City Theatre⁴ (Tehran, Iran), and record the second case study for Iranian TV at Channel Four⁵ (Tehran, Iran). For the former, the audience was located in Tehran, a large city with more than 12 million people. Audiences for plays in this theatre predominantly come from the educated people or are students in the Arts⁶. For the second case study, Channel Four was and still is accessible to all people in Iran; however, the people who usually watch Channel Four predominantly belong to the middle and upper classes. Overall, in Iran the majority of theatre-goers belong to the middle class, and are professionals and intellectuals. Iranian people, generally, have no interest in watching theatre performances. Hence, the afore-mentioned organisations (City Theatre, Channel Four, and so on) are important in this context because they actively support theatre activities to make theatre more accessible to all. The budgets of the productions mentioned were also provided by those related organisations. This financial support was based on my previous professional relationship with them. Thus when I came to this research process, I was and still am a professional director, and am both part of and supported by the key theatre and TV organisations in Iran, an advantage which I will explain in the specific case studies later.

The organisation of Iranian theatre is challenging for artists as it is now controlled through and by state subsidies. Whilst there were only a few operating private theatres

³ See the author’s CV: <http://theater.ir/fa/artists.php?id=1421>

⁴ See the website of City Theatre: <http://www.teatreshahr.com/>. The City Theatre is the biggest and the most important theatre in Iran. It houses 5 theatre halls and is similar to being the National Theatre in London.

⁵ See the website of Channel Four at Iranian TV: <http://ch4.iribtv.ir/>. The quality of programming is similar to BBC Channel Four.

⁶ For further information on Iranian theatre, see Floor 2005.

in Iran for public performances and these were in the capital city, the increase in theatre venues and activities has happened within the framework of state funding and control. As a director it has been interesting to work independently of this context to some extent. This is why the director/audience relationship is so central to this research. For the purposes of this study I have been able to explore the relationship in a way that would be difficult within the Iranian theatre system.

In terms of a context for Iranian theatre practice, some theatre companies have gradually moved away from Iranian governmental support – but these are few in numbers. It would appear to be the case that Iranian practitioners might have to expand what we call the ‘private’ theatre in order to free up the relationship between theatre and its audiences. During these years, for example, a few theatres (e.g. Iranshahr⁷; Paryan⁸; Tamasha-Khaneh Tehran) have been established, and a few private theatre festivals (e.g. Omid⁹; Karnameh¹⁰) have also been formed. All of them show the continuing need to re-fresh and re-think the relationship between theatre and its audiences. For me, Iranian theatre needs to focus on the audience and their expectations. I have been involved in researching the technical characteristics of the director’s relationship to and expectations of the audience, because more awareness of this would help directors to innovate and to attract audiences. From this brief biographical note it is clear that my ongoing enquiry has taken many forms and this particular piece of research, while framed within an educational institution, has developed over a number of years.

As part of my practice-based research, I examined the cognitive processes and choices I made as a director when setting up my mise-en-scenes. Here, I reflect on how the specific set up of each case study facilitated experimentation with – and increased awareness of – the director-audience relationship. For the study I decided to set up three main performance contexts:

(i) having an ensemble of performers from diverse cultures – to examine the impact cultural codes have on me, as the (Iranian) director, in setting up the mise-en-scène;

⁷ It was founded 2009. Its website is: <http://www.tamashakhaneh.ir/>

⁸ It was founded 2012. Its website is: http://paryn.ir/?page_id=568

⁹ Last year 4th Omid Theatre Festival was established. Its website is: <http://www.omidfestival.com/>

¹⁰ Its website is: <http://www.karname.ir/Fa/Karnameh-Home.aspx>

- (ii) having live and mediated audiences – to examine my efforts to cater for an imagined audiences in setting up my *mise-en-scène*; and
- (iii) rehearsing and performing the same piece in separate venues – to examine the impact cultural context has on my directing.

From these investigations, the needs and expectations of and from the audience are investigated in greater depth to show the pathways of transfers and transits to, and from, the director.

Establishing communicative and understandable moments with audiences

There are multiple and mutual associations between cultural context, the audience's expectations of staged or televised drama, and consensus needed to establish any moment and part in the *mise-en-scène* effectively. To make drama across British and Iranian cultures “mean(s) looking across and reflecting upon a range of the practices and activities that contribute towards the shared experience of community and ‘nation’” (Storey et al. 2010: 1). According to Storey's statement, ‘nation’ refers to a specific location. Nations are related to the total pattern of objects, institutions, gestures, movements, beliefs, customs, and techniques that determine the life of a community. This can be illustrated by way of small quotidian differences. For example, British people usually address each other by their first names, whereas in Iranian culture, people commonly use the family name. Additionally, when British people want to count from one to five on their fingers, usually the thumb is shown for number one, and the little finger is used for number five. In contrast, in Iranian culture people usually start with the little finger, and end on the thumb, because showing the thumb in isolation is not acceptable (it is the equivalent of the crude middle finger gesture in western culture). According to these kinds of examples, each culture is also tied up with nationality, religion, and the feeling of self. Historically the components of culture come through people's agreements, and gradually they become fixed, changed or omitted. This shows that there is a dynamic tendency and link between the components of culture.

Contemporary situations also have an impact on every culture everywhere. Thus, every culture is linked to a “dynamic collection varied, reflecting the diversity and debates that circulate in discussion of modern” (ibid.) culture. Hence, according to signifying

systems, the “meanings of these processes” (Williams, 1983a: 11) are transferred to artistic productions in establishing different shapes, and to how diverse social effects of reproduction systems form (ibid. 97-8). Of course, consensus does not always mean agreement – it can include some disagreement or points of tension. The process of setting each *mise-en-scène* in my case studies necessitated developing an understanding of the current and local culture in order to establish communicative and understandable moments according to the audience’s expectations and the performance venue (see Table M.1, p. 79). Therefore, because of the performance venues, more of my focus was on Iranian culture in *Human is Human* and *Col*, and more attention was on British culture in *Sound and Fury* to capture the audience’s expectations, but as I had shown earlier in Chapter One, culture is a contested term and has no fixed rules (cf. Bennett, 2003: 94).

In other words, the audience’s expectation is a kind of anticipation for the director. As a result, initial contact is required between the director and the audience. But how and when should this happen, and what might its characteristics be? Bennett states that the specific encountering of the audiences with the performance “does not begin as the curtain rises [...] the spectator takes on his/her role(s) before the performance *per se* begins” (Bennett, 2003: 125). In the first and second case studies, I will describe how the director’s and the performers’ experiences and observations can provide the background necessary for this to take place.

This is related to what Gatewood et al calls ‘cultural consensus’ which is based on public agreement and “coalition (originally growing together of parts)” (Williams, 1983b: 77). However, “cultural consensus is not only received, [but] modified, even transformed” (Gatewood et al. 2013: 2), suggesting that there are activities a director can engage in order to generate consensus as part of developing a piece (I expand on these in each of the case studies below). Damasceno stated that the public response “helps form parameters of communication, largely determining how a cultural concept might exact a form in spatial terms” (Damasceno, 1996: 27). These kind of cultural consensuses are stored subconsciously and consciously in people’s minds, and manifest themselves spontaneously in practice. D’Andrade expands this area, and suggests that cultural consensus is achieved by a kind of ‘information pool’: “[the] cultural pool contains the information which defines what the object is, tells how to construct the object, and prescribes how the object is to be used. Without culture, we could not have or use such things” (D’Andrade, 1981: 80). When wishing to communicate within a

specific culture it is essential to have a strategy to know about its cultural consensus in order to establish a mutual association with the audiences (see section 1.4).

If it is aimed to have a communicative performance, reaching the audience's consensus is important in having an association with the *mise-en-scène*. Similarly, Elam states that “we begin to distinguish the general cultural codes through which we make sense of our lives from the particular theatrical and dramatic norms at work” (Elam, 2002: 47). To reinforce this idea, Bennett also states:

[A] crucial aspect of audience involvement, then, is the degree to which a performance is accessible through the codes audiences are accustomed to utilising, the conventions they are used to recognising, at a theatrical event. Intelligibility and/or success of a particular performance will undoubtedly be determined on this basis (Bennett, 2003: 104).

Naturally the horizons of the audience's expectations have a crucial role in guiding the director's perspective, because the director's intention is to communicate with the audience. Even abstract communication should be acknowledged. To make this kind of communication, signifier and signified components are required. Whitmore states that where “language code knowledge is missing; the potential for complete linguistic communication is lost” (Whitmore, 1994: 9). He adds that “codes are culturally derived signs that have been assigned meaning that are understood by the inhabitants of a given society” (ibid. 8-9). As part of the process of directing, the common and public side of every code and sign is produced by cultural and public consensus, and these need to be considered by the director so that his/her *mise-en-scène* can be communicated to and perceived by the audience. On the one hand, the “theatre's audience bring to any performance a horizon of cultural and ideological expectations” (Bennett, 2003: 98), and in terms of the director's analysis this provides a common language for establishing the *mise-en-scène*. On the other hand, because the “horizon(s) of expectations brought by an audience to the theatre are bound to interact with every aspect of theatrical event” (ibid. 99), the director constructs the foundation of his/her *mise-en-scène* on consensus according to their perceptions of the selected venue or location of the drama. Thus, it is necessary to (i) understand the audience's expectations, and then (ii) to transfer them into the *mise-en-scène*. The focus here then, has to be on thinking about how the audience's expectations and needs can be understood as part of the process of directing.

Directly and indirectly there are two ways to capture the audiences' expectations. In other words, from the beginning of the creative process of making a *mise-en-scène* in theatre, the audience is a dynamic and valuable member of the theatre ensemble, sometimes physically present, sometimes absent. For example, as it was described in the third chapter, Boal's approach and Barba's methodology are based on a direct and indirect association with the audience. In each of my three case studies I approach this challenge differently, according to my pre-existing familiarity with the specific cultural context and the medium.

I draw on these reflections on the significance of cultural consensus in order to explore how a director might make more innovative use of audiences as *collaborators* in the process of making new work. This has been explored by others. Richard Webb, for example, describes how Ariane Mnouchkine's performances have developed an active association with the audience:

[Through] this practice the creators (author or acting company) learn from direct experience what is wanted by the audience rather than impose what they think the audience needs or enjoys (Webb, 1970-80: 213).

To capture the actual audience's expectations, Mnouchkine suggests a physical and active communication with the audience. Her decision avoids the occurrence of any misunderstanding; however, in my research I also wanted to explore how effective collaboration might be achieved even when there is not a physical meeting between the audience and the director.

I will now bring the case studies into conversation with the previous writing about the audience's influence on the director's *mise-en-scène*, taking into account what I have already stated about these ideas in the work of other directors. I aim to use the case studies to explore the audience's expectations: how can they be captured, how many pathways are there for this, what is their impact on the director's *mise-en-scène*, how do cultural codes work in establishing any element in *mise-en-scène*? With each of them I will describe the synopsis of each play and analyse the elements of audience's expectations simultaneously.

4.1 Case study 1: *Adam, Adam Ast/Human is Human*

With *Human is Human*, the first case study, my main focus was: how could the audiences' expectations be framed by the director's experience and observation during the process of making the piece?

Synopsis of the play

The play starts with an actress behaving with animalistic gestures. In the course of the play, the animal is caught and put inside a cage. After medical attention is given to this humanoid-animal, called Woman, by the Doctor, the animal slowly transforms into a human being. The Doctor learns that the animal was previously a human being and proposes to observe his patient during these transformational stages and identify the chemical changes like in a laboratory experiment. In a private moment, the patient confesses to one of the two prison wardens that she was actually put there not as a patient, but as a doctor. Together with this prison warden, they decide to put on a performance in order to treat the Doctor who now becomes their new patient. Later in the action, the Doctor fabricates a story and tells both of them to pretend to be doctors to treat the second prison warden. As the play continues, the audience is left unsure about which story is real, and who is the real Doctor giving the treatment. The play ends with a new prisoner in the cage, and it is suggested that this repetition continues.

Human is Human represented my first conscious effort to think about the audience's influence on the mise-en-scène, and is best conceptualised as a pilot study for the thesis project. Elements consciously considered in relation to audience's expectations included the quality and quantity of casting, decoration, costume, design, lighting, music, the kind of theatre architecture, the situational context around the audience, the price of the ticket, audiences' likes and dislikes, audiences' and performers' understanding, rehearsal, their social and political matters and situation, their emotions and their enthusiasm, all of which are necessary in understanding the audience's relationship with the director in shaping *Human is Human* and its pathways.

Human is Human was designed to be performed in Iran. I was motivated to write and present *Human is Human*. Written in the spring of 2010 and presented in September and October in the same year in City Theatre in Tehran, *Human is Human* was set in a prison. I considered that showing a prison and jail, torturing and bothering an animal/a woman,

and controlling everyone were enough to draw the audience's attention through political consciousness-raising. Additionally, its content was also related to 'who controls whom'.

The aim was to find out how the Iranian audience's expectations could be implicitly framed by the director's experience and observation but the audience was absent from the process: I was in Manchester, UK, while my audiences for the piece were in Tehran. How could they affect the *mise-en-scène* of *Human is Human*? In obvious terms, I could draw on my own understanding of the context as an Iranian, but I also watched the news every day, compared different websites in order to understand what was actually happening. Facebook and Twitter were other ways in which I could learn about the situation as an audience member. The review of news articles, photos and comments was a daily occupation of mine, and is a suitable way to recognise and understand the current situation, people's opinions, demands and expectations (see Kelsey, 2010: 1-25). In other words, I assumed the role of the audience and allowed the information to affect me as a director, especially on how the Iranian people were involved in the sensitive realities, and their different interpretations of current affairs.

In order to capture the audience's expectations, Diagram C.1 (below) was formed. As I was a director and a dramaturge in *Human is Human*, pathways A and B were the same as C in using the audience's expectations. Pathway D was based on my observations and experiences which were updated daily through looking at websites, reading newspapers and following social media.

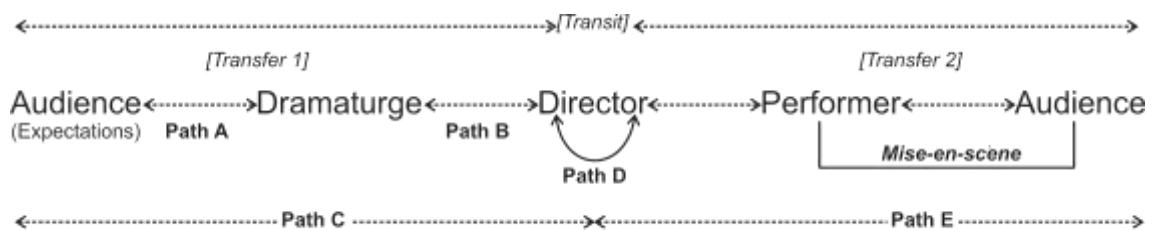


Diagram C.1: The director's relationships and pathways in capturing audience's expectations according to *Human is Human*

Pathway E refers to individuals who were invited to the rehearsals to watch and share their opinions of the piece. Besides the PhD supervisor's comments, which were given

several times to complete the project (see appendix, DVD 2.1), I took advantage of the different kinds of audience's opinions who were invited to watch the rehearsals. Among these were an Iraqi actor-director, a British teacher-actress, a British journalist, two British academics, and an Iranian actress.

Human is Human was performed 24 times in Iran over the course of three weeks, during which time I also received the public audience's comments. At the beginning of the second week of performing, there was a discussion which was organised by The International Association of Theatre Critics (see appendix, DVD 1. discussion) during which I received some comments. I will discuss this in detail below and describe how it directly affected the *mise-en-scène* of *Human is Human*. This is illustrated by pathway E. Altogether there were three pathways to receive the audience's expectations.

As a result of the information coming for the different pathways at different stages of producing and performing *Human is Human*, I constantly asked myself: should this part of the play be retained, removed or reworked? This cognitive process as I had argued in earlier chapters constitutes a *transitional performance* (section 2.3) in my mind, and it is also related to my analysis based on the performative aesthetic as my measurement tool. The audience was mainly present via my own consciousness. In other words, the audience was an imaginary audience in my own mind. Because of my previous experiences and observations I knew who was supposed to watch *Human is Human*. In Iran, theatre-goers are usually intellectual and educated people; however, there are a small number of people with limited education who are also interested in watching theatre. Modern and postmodern performances were, and still are, more popular than traditional ones in Iran. As a director-audience, I have sought to use some of these postmodern forms in *Human Is Human*, such as having an unclear and interpretive narrative, misbalancing the audiences' perception (Eagleton, 1996: 71), ignoring the language (Lehmann, 2006: 109), enjoying scenery in comparison to listening to words (Guillet de Monthoux, 2004: 292), and using media facilities and engaging the audiences actively. This was related to my experience and observations as a director-audience because I considered that this would be attractive for Iranian audiences who came to the City Theatre. They also matched my transitional analysis.

While I was aware of the differences between cultures and changed my *mise-en-scène* from the audiences' feedback in my first case study, I realised that I had not fully examined the mechanism between the audience and director and in receiving the

audience's expectations to enhance the theatrical performance. One example of the process would illuminate this gap in my enquiry.

Initially, I had focused on making images and portraits which were familiar and suitable for Iranian audiences, such as the scene of eating. It was formed three times as repetition at the end of the performance, and it took around 15 minutes. After listening to the audience's feedback and suggestions, gradually the performance speed of these three parts increased, and the duration for eating was reduced to approximately 2-3 minutes. Using knives, spoons and forks have always had an attractive allure and novelty factor for Iranian audiences who do not usually use such implements. According to my experience, the ritual and physical act of eating is one of the best scenarios for challenging the senses and questioning the real from the fictitious senses. It was tested several times in my previous performances, and also worked to engage the audiences. Due to that, the special ceremonies for eating were formed in the *mise-en-scène* of *Human is Human*; however, the script did not mention them. In these parts of *Human is Human*, the dialogue and its possible movement did not complement each other. In fact, simultaneously they presented different intentions, which became a challenge to me. In my opinion, the total configuration could have increased the intellectual and emotional engagement, as well as becoming more relevant in the Iranian context.

Because my focus was based on the audience's feedback, there was a desire to prevent the occurrence of an incomprehensible part. For instance, checking the core narrative was a crucial aim, because when the majority of Iranian audiences cannot understand the story and what is going on, gradually they will leave the theatre. This also came from my observation and experience. Therefore the first aim and request of the invited audiences in the rehearsals was to clarify how understandable the story line was. Apart from one of the Iranian guests, who was not fully familiar with the British language, all the others were able to follow the story line. For example, David Butler, a lecturer in the Department of Drama at the University of Manchester who attended the rehearsal, stated that:

It was understandable; however, some aspects of your piece were a little complicated as a postmodern performance. They tended to postpone the emergence of the content. This kind of narrative produced an unclear story. I could understand that this kind of relationship was chosen deliberately, and I engaged with that (Appendix, DVD 2.1: beginning).

Referring to the above idea a UK audience helped me understand the Iranian audience. The loss of contact and communication with the Iranian audience was mentioned, because they usually wanted a fluent story. I made a decision to establish a postmodern style based on telling a story through three different perspectives. It was deliberately open-ended in order to provoke different interpretations within the audience. As a consequence, the audience engaged with the play through an absurd style. To support this, one of the British performers, Krystyna Musiol, also stated:

The creation of an absurd world (linking with Beckett, Ionesco and etc.) was particularly interesting as a practitioner as it enabled less concrete/definable ideas, therefore bridging the practice of both director and practitioner (Appendix, DVD 7, file 10).

She also added:

Working in a primarily devised contemporary Western performance background enabled the British performers of the company to draw upon similar reference points and frames of work including *Forced Entertainment*, *Reckless Sleepers* and *Lone Twin*. Attempting to integrate this with Iranian directing foregrounded differences in language which created moments of loss in translation. This resulted in interesting points of confusion and misunderstanding - potentially building layers of difference from clash of cultures (ibid.).

With regards to Musiol's comment there was a mutual interaction between the director and the British performers to shape the *mise-en-scène* of *Human is Human* which was based on the observations and experiences of the British performers and those of my own. The lack of familiarity of British performers with Iran actually helped communication with the audience. For example, two British performers suggested that for the third character of *Human is Human*, the storyline should have been the same as the other two characters. This part was located near the end of the play. During the performance (Appendix, DVD 1, part a, Between 00:20:21 – 00:45:32), the two afore-mentioned characters were told that they had another life, and they were in the process of receiving treatment. The British performers insisted on adding the same passage for the third character as well. With regards to the harmony of content, intellectually this suggestion worked, and was enjoyable, but I could not accept it, because it was too intricate for the afore-mentioned Iranian audiences. This decision came from my experiences. As the performance was presented in English, this further reinforced my decision to reject the suggestion. The storylines should not have been difficult to understand, as the Iranian audience do not like this kind of performance. The performers' suggestion was right, but the afore-mentioned reason gave me the confidence to reject their suggestion. In fact,

there was a lack in their understanding of Iranian culture and the Iranian audience's expectation. This kind of association, which was an unavoidable clash between Iranian and British cultures, will be discussed later in the third case study (see section 4.3).

As a consequence, there were two main ways to access the audience's expectations and needs: the director's observation and experience as well as the comments which were provided and shared by the people who were invited to the rehearsals or the actual audiences in Tehran. With regards to *transitional performance* (see section 2.3), checking and matching the received suggestions and opinions with the main analysis was an essential phase so that each one was accepted or rejected. After finishing the first case study, I realised that sometimes observations and experiences were another way of demonstrating the audience's view. For example, the last reviewing of the *mise-en-scène* of *Human is Human* emanated directly from the audience's perspective. In fact, at the same time as being a director, I could be a member of the audience. This exploration was linked to the work by some directors in the third chapter. For example, Four Spectators in Barba's section and the 'virtual Boy' in Brook's section recommended directors and performers to rely on their imagination in order to gain the audience's expectations during training and rehearsals.

From the first case study, I came to understand that other pathways between the audience and director could also be deliberately formed to receive the audience's expectations. In *Human is Human*, an important pathway was forged between an Iranian performer and the audience. She knew Iranian culture and could also be a member of the audience, in the same way that a director was from Iran and could be a member of the audience, a mechanism I had not fully interrogated in my practice. This led directly to two new areas of focus that were further explored in the second case study:

- (i) How can one (a director or a member of the theatre group) be a member of the audience at the same time as being an artist? How can this dual role in creating the dramatic event be conceptualised?
- (ii) What is the quality and quantity of the pathways between the director and the performers in receiving the audience's expectations when there is no actual audience present, such as in televised drama?

4.2 Case study 2: *Pich-e-Tond/Col*

The aim in the second case study, *Pich-e-Tond/Col* by Tankred Dorst was to find out how a director could capture the audience's expectations when the audience is absent. How that feedback can be achieved is by having the artists (both performers and the director) look back at themselves as members of the audience while performing in order to assist themselves to perform better. This required them to step outside their physical bodies (in their minds) as they enact the play. *Col*, which was a television drama, was made for absent and invisible audiences. The audience exists, but the director is not face-to-face with them. Therefore, the main questions were:

- (i) When an actual audience is absent from a performance, what cognitive processes exist for me as the director to receive the audience's expectations and how can these be used to form my *mise-en-scène*?
- (ii) In what way can the 'third eye' and 'magic if' (described below) help me to form an audience's perspective?

Col was rehearsed and recorded in Persian in Iran. There were three performers, and the rehearsals lasted seven days. It was recorded in 7 days, and the TV broadcast was 75 minutes long.

Synopsis of the drama

Halfway up a mountain is a garage, inside of which are two men. One has a characteristic pious demeanour while the other behaves like a mechanic. A common occurrence is that cars navigating around the dangerous bends often end up toppling down the mountain. The two men take the opportunity to pilfer goods and prized possessions from the dead in the valley. One day, a government official drives up the mountain. As expected, the dangerous terrain causes his car to overturn. The two men carry the dead government official back to the garage. Suddenly the official arises from the dead. The two men threaten to kill the official, and due to an escalation of fear and horror, the official suffers a heart attack and dies, but we soon realise that this happened in his dream. Presently, the government official wakes up from his nightmare. Because of the government's policy he decides to address the problem of road safety around this dangerous bend. He then leaves the garage.

As mentioned in Chapter Three, some directors try to take the audience's position to watch him/herself and the *mise-en-scène* in order to assess the presented parts. In other words, the director's perspective implies an audience's perspective. However, the director can be the first audience for his/her performance, because the director often needs the audience's view. In this unique situation, could TV drama help me (as a director) to find out the mechanism of this kind of imagination which has been mentioned in Chapter Three?

In these kinds of productions (movie, TV series, and television drama) the association between the audience and the production are formed through the media's facilities (TV). There is also a mediator, a camera, which has an important role in leading the audience's views in how the audiences watch the recorded actions and moments. In fact, a camera constructs a view differently from a theatre space. In other words, when one performance is performed on the stage in front of an audience, there is no limitation to how the audiences watch the performance. The audience can choose and adjust their views to see any selected part and moment. Without the use of spotlights, for instance, the audiences' gaze is open. In contrast, in the television drama, the director adjusts the audience's view for specific moments. He/she can delineate the frames very specifically, and limit the audience's view through the use of camera and its relationship with and from the subject. This adjustment happens during the recording process, like choosing the frames, such as long-shot, close-up and so on. In *Col*, I was involved in discovering how the audience's expectations could affect my *mise-en-scène* whilst steering the audience's views (adjusting the different visual frames). As a consequence, the embodiment of the final scenery and *mise-en-scène* in the audience's minds depends on the quality of the bilateral communication between my imagination of the audience and myself as the director.

There was no actual physical audience in *Col*, so to access the audience's expectations, I used the 'third eye' and 'magic if' (Stanislavski, 1989: 46-53). The 'third eye' and 'magic if', borrowed from Stanislavski, can be used in directing as well as acting. As a director, I apply a process of connecting theatre concepts in order to show how an invisible audience can be imagined. In other words, as a director I can envision an invisible audience and sense their expectations during this process. According to the previous discussions, especially in Chapter Three, the way that directors and performers often use their experiences and observations for accessing this process has been mentioned. Here, I explore how I have tangibly used this process. From Stanislavski's

perspective (ibid.), both terms are based on acting, and refer to a given circumstance, which is imaginary and hypothetical.

There are some studies (e.g. Brook 1993; Barba 1990; Lepage 2000) that refer to how the audience's expectation is captured when there is no direct communication with the audiences, but these studies have not emphasised on the technical mechanism behind this communication. Katie Mitchell states that "you must always keep the audience's perspective in mind – there is no point in creating a lifelike gesture if no one can see it" (Mitchell, 2009: 182), but there is not enough information on how the audience can be kept in mind. In contrast, Walsh-Bowers starts to establish a way indirectly. He asserts that "actors always play to an audience, real or imagined" (Walsh-Bowers, 2006: 663-4). Therefore imagination could be a guide to find out a clear methodology for being a member of the virtual audience at the same time as being an artist. My overall intention is to explore a practical mechanism by which this can be done, so starting with Goffman's dramaturgical theory has been instructive.

Goffman's theory (1959) of social drama is based on an exploration of meeting people's expectations, and its effect on the person's personality. In other words, people's lives and their personal characters are transferred into social drama as initial and essential concepts. Goffman (1959) asserts that everybody has some masks ('selves'). A mask refers to the face and character for a person. According to Goffman's theory, when living in various social communities, everybody creates different faces (masks) for themselves. When somebody encounters people's expectations, he/she endeavours to cover it by adding or omitting a trait in his/her character. Similarly, Walsh-Bowers describes it as follows:

Using the metaphor of a 'looking glass', Cooley (1922) explained that the self has a mirroring function served by the reactions of others to one's actions and to one's capacity for imagining others' judgements about one's actions; but the persons and groups with whom an individual relates reflect back to her or him but one social meaning of who the individual is (Walsh-Bowers, 2006: 663).

According to the above description and every individual's monitoring of people's expectations, everybody organises and manages his/her actions separately to form his/her mask and then reveals one of his/her masks for the others. That is why people's private lives are often different from their public lives. Privately people often do things which are not acceptable in public, and they in effect censor themselves. In other words, the reason for 'doing or not doing' is based on other people's expectations, a filtration

process in one's mind. According to how people want to be perceived by others, masks are created. On the one hand, people "adopt various characters, depending on the situation, and different strategies to shape how their various audiences perceive them" (ibid.). On the other hand, "this mask represents the conception we have formed of ourselves, the role we are striving to live up to, this mask is our 'truer self', the self we would like to be" (Park, 1927: 739). According to Goffman, 'selves' emerge in the public situation (Frontstage), even though their organisation and management happens in private situations (Backstage/Off-stage) and others are not aware of them. By means of summary, people are in a hierarchical process of continuous and uninterrupted creation in:

- (i) capturing the audience's expectations in private situations (Backstage/Off-stage);
- (ii) revealing different faces and characters (masks) in public situations according to the current situation (Frontstage) (see Walsh-Bowers, 2006: 662-7).

From this point of view, an artist can also (i) create a mask, (ii) present a mask by directing him/herself, and (iii) shaping his/her behaviour and the *mise-en-scène*. What is important here is to precisely understand the mechanism of reaching people's expectations through an audience's perspective. How can a performer access this perspective when there is no audience to be had? In order to provide a way and mechanism, I want to explore the concept of the "third eye".

According to Mead (1934), the "internal self, the 'Me', was like an internalised theatrical audience that monitors the social projections of the 'I'" (cited in Walsh-Bowers, 2006: 663). Similarly, in order to access this imagination and prediction, Vilga highlights the 'third eye':

The key to acting is letting go of the third eye of watching yourself. It's existing very spontaneously within the moment onstage and letting yourself respond emotionally within any given moment instinctively (Vilga, 1997: 76).

Through the 'third eye', everybody who is an expert and aware of the techniques of using the 'third eye' (Stanislavski 1989) can watch him/herself from the outside just like a member of the audience:

Several Native American and Australian aboriginal tribes believed that the 'third eye' or the 'dream-spirit eye' is at the centre of the forehead, between our two physical eyes. Tell the players that by

concentrating on the images created by the 'third eye' they will be able to 'see' details and experience smells, sounds, colours, etc. in the personal Guided Imagery Tour upon which you are about to take them (Telander et al. 1982: 38).

The 'third eye' usually applies to the performer so that they can watch and assess themselves in order to become a realistic and acceptable character for the audience; however, it can be used for accessing the audience's expectations. By using the 'third eye', each performer can individually monitor and look at him/herself to correct or develop his/her actions and movements as well as being aware of his/her creation (an outside eye). As a consequence, in this phase of directing, the performers and I asked ourselves (i) how we felt in a particular or given circumstance during the rehearsal of *Col*, and (ii) to apply our insights to changing and performing the drama. In fact, the whole of this process is connected to our audience's perspective. This is an audience that is not an actual and ubiquitous audience. This argument and the 'third eye' are related to the 'magic if' which comes from Stanislavski's method (Stanislavski, 1989: 46-53).

To articulate how the 'magic if' works as a device and tool to assist any artist having another side as an audience, the example below is appropriate. During one particular rehearsal of *Col*, I felt the visual aspects were overshadowed by auditory parts, unbalancing the performance in terms of visual-audio composition. This feeling was based on my 'third eye' view as well as my lay-person's view (see earlier section, p. 60). I told the performer who was performing a long monologue, to change his acting. He replied: "I cannot do anything more, because the lines are not mine, and they come from the script" (Appendix, DVD 7, file 9.1). Because the lines were delivered with too few visual aspects (gesticulations, spatial configurations, expressiveness), it became monotonous to me and, therefore, would not be enjoyable for the audiences according to my 'third eye'. He responded: "Tell me, and then artistically and aesthetically I will perform it in the best way I can" (ibid.). It was surprising for me that he separated the processes into "artistic" and "aesthetic" ways. But how does one understand and present one's work through an aesthetic perspective? He replied: "If I enjoy it, the audiences will enjoy it. If not, I will continue to improve it" (ibid.). He was asked to describe how he measures and receives the audience's feedback? He commented that:

The first measure is in my mind as I can see myself like an audience [through the 'third eye']. The second measure is your common view as an audience [through the lay-person's view of the director as well

as the 'third eye']. The third one is our colleagues' views as a few audiences [through the lay-person's views and the 'third eyes']. All of them provide a collective feedback on my work. From this complex result I can see and evaluate myself that I am in the right or wrong way (ibid.).

The performer was asked to re-review the lines which were very monotonous and it was difficult to continuously engage the audience. He decided to continue his work from my suggestion with his 'third eye' and 'magic if'. He and all the members of the theatre group asked themselves: 'If we were the audience, what would be our expectation and feeling on this particular part?' There were two categories of people who were engaged in the above argument: (i) the artists who were directly involved in this creation, including myself as the director; and (ii) the others who were directly not involved in this creation, such as assistants, designers, and so on. In the first category, everybody looked at the afore-mentioned performer and his actions from an outside eye (the 'third eye'), because we were in the process of creation just like him. In the second category, the observing was more based on the lay-person's view, because they were not directly involved in the process of this creation. The lines from the script were then reviewed, and then reanalysed so that a pleasurable and visual aspect emerged from this part. Thus, the main performer's intention was changed in order to scare the government official, not to advise him. So it was also suggested that during his speeches, another character (the mechanic) turned slowly around the government official and pretended to re-enact a burial ceremony. Gradually some ropes and wooden fences were also put around the government official by the mechanic. He also changed some parts of his costume so that gradually he became a priest. This kind of movement made the government official fear for his life as well as strengthening the tense atmosphere (Appendix, DVD 3, Between 00:41:56 – 00:50:37). The problem of having a monotonous part was solved: there were enough actions and movements for the audiences to be engaged with the performance according to the 'third eye' and the lay-person's view.

During the break, I probed deeper and asked the performer how he could look at himself through the 'third eye' like a member of the audience. He replied: "Via the 'magic if' and a main question: if I was an audience, what would I feel in this particular circumstance?" (Appendix, DVD 7, file 9.1). Farber states that the 'magic if' "helps to expand the actor's imagination and inspire his/her creativity in working on the character" (Farber, 2008: 50). So, this kind of imagination, which is related to Walsh-Bowers' idea at the beginning of this argument, provides a separate perspective for everybody, who is

involved in creating an innovative work, in order to look at him/herself as an audience member at the same time as he/she is an artist. According to Goffman, it is “among self as performer (Mead’s ‘I’), as character and as audience to the performer (Mead’s ‘Me’)” (cited in Walsh-Bowers, 2006: 663). In *Col*, I realised that, for instance, there was a monotonous feeling conveyed in certain lines of the performer. This perception, I realised, came from a perspective from an audience – and it was accessible to both me and the performer when we imagined the ‘third eye’ looking in at the scene. Similarly, the ‘third eye’ could also be used by myself as a director. Hence, in having an enjoyable and understandable part in any performance, a combination of the artistic view and the third eye’s perspective is not only useful but, I argue, is the mechanism which Barba, Brook, and even Lepage have not been able to demonstrate. An earlier quote from Brook (see earlier section, p. 62) states: “We could observe the infinite possibilities within the actor when he is on his own and unsupported by directorial devices. [...] Both actors and directors can drag up from the dark regions of the subconscious suppressed images that are so disturbing that we must rigorously question the right to impose them on others” (Brook, 1998: 135), but how to “drag up from the dark regions” is an unexplored territory. So, I make this process explicit through a filtration process (which I had explained in Chapter Two) by asking the right questions from the ‘magic if’ and the ‘third eye’ perspectives, so that what is being projected and imposed on real audiences do not have to be “dark” but pleasurable.

Because of the size of TV audiences and their different expectations, each member of the theatre group was also asked to use these new insights and technique (his/her ‘third eye’, as well as the ‘magic if’). The technique of the ‘magic if’ stems from a line of enquiry, a pattern everybody could ask him/herself: ‘If I was in the audience, I would say... .’ Every member of the theatre group looked at any part of *Col*, and released his/her comment without any barriers. These comments were considered when I shaped the mise-en-scène. At the beginning of the technical meetings, for example, I made a decision to have one camera to record *Col*. One of my colleagues, an editor, mentioned our former television drama (Appendix, DVD 7, file 9.2) where one camera was used according to the selected montage. Because of this, some delicate moments shared between two performers were missed out from the recording. When the montage was finished, the problem became visible. A one-camera method of recording performers distorted the storytelling because the dialogue was no longer realistic, coherent, and spontaneous, and the mood of the scene decreased dramatically. Iranian audiences do

not enjoy scenes that appear disjointed, and emotions of the characters superficial. Based on this previous experience, *Col* was recorded with three cameras simultaneously, one from the front, and one sometimes behind the shoulder of each other. Therefore from this new strategy and change, we were able to create a scene that appeared realistic, which we assumed added to the audience's pleasure. This collective decision was based on the 'third eye' and the lay-person's view, another technical consideration in accessing feedback from an audience that is absent.

Sometimes a non-collective suggestion was offered by the member of the theatre group in order to change the *mise-en-scène*. For example, the set designer and producer had designed the set of *Col* with four walls. They felt that it would make the Iranian TV audiences engage with the scene more realistically. I disagreed with this because I wanted to show the audience that it was a stage performance after all, not a TV soap opera. I believed that having four walls would destroy the audience's imagination. I insisted on having three walls like a proscenium theatre, so that aesthetically the audience's imaginations could be provoked in completing the play. I further added that the camera men also needed enough space for shooting and moving in that space. The stage designer and I discussed this in great deal (Appendix, DVD 7, file 9.3). The producer also said:

In order to have a realistic and communicable television drama, four walls would be better than an unrealistic one with three walls. The [Iranian] audiences like this kind of decoration. It is communicable (Appendix, DVD 7, file 9.4).

To test the effects, we recorded an earlier part of *Col* with three walls as I had insisted. The footage was montaged. I watched it and realised that the pleasure was no longer there. I admitted my mistake and changed my mind. The fourth wall was then added to the other walls, and the first part was re-recorded. I did not realise then that my colleagues had put themselves in an imaginative situation through the 'magic if' and looked at the decoration as a member of the audience in order to predict the audience's expectation and feeling. My imagination (the 'third eye' and 'magic if'), however, was not as fully developed or heightened at that point. It was a fresh discovery on my part to suddenly realise that this was a technical – and perhaps fastest – way to access audiences' expectations, through the 'magic if' and 'third eye'.

From this technique, I reiterate that one possible question is: 'If I was a member of the audience, what would be my feedback on this part?' According to *Col*, this kind of

question can affect every moment and character, even the narrative and place of the cameras from the ‘third eye’. All the people who were involved in creating *Col* were also requested to keep this question and the ‘third eye’ in mind, and regularly delivered and transmitted their answers to me. When I was faced with their answers, I put their comments next to my analysis so that a decision was made and transferred into the mise-en-scène (*transitional performance*, see section 2.3). As with the first case study, there were a large number of comments, but not all of them could be accepted. After all, I had to find a balance between aesthetic integrity and collaboration based on my own *transitional performance*.

4.3 Case study 3: *Khashm-va-Hayahoo/Sound and Fury*

Sound and Fury was created to examine the ways cultural interaction shaped the mise-en-scène, and to discover the different pathways in capturing the audience’s expectations and needs. As this is my third case study, *Sound and Fury* was first formed in my mind when working across different audience cultures in *Human is Human*, and also working with an unknown audience in *Col*. Here, the audience and some of the performers were ‘alien’ – from a British culture – and, therefore, needed to be imagined. *Sound and Fury* provided an opportunity to explore the social mode of imagining an audience as part of my directing process in a less familiar cultural context than that of *Col*. In fact, according to the previous chapter I understood that some directors, such as Barba, Brook, and Lepage are keen to increase receiving the audience’s expectation in different ways. In this chapter, based on the notion of cultural consensus as introduced above, I will explore and reflect on some mechanisms I developed to attend to the audience’s expectations in a tangible way during the process of making *Sound and Fury*. This case study seeks to reflect on the choices I made, and the ways I responded to them. By examining these choices openly, other directors might be able to articulate their choices clearly in their own mise-en-scenes.

As I had argued earlier, the director often searches for communicative codes for establishing his/her mise-en-scène according to consensus (see the beginning of this section as well as sections 1.3 and 1.4), which is usually done unconsciously in a familiar culture and consciously in an unfamiliar culture. Robert Park stated that us “being actors [and directors], we are consciously or unconsciously seeking recognition”

(Park, 1927: 738). The dimension of consensus is related to its individual culture, society and community. As Elam states:

We cannot leave at home the whole framework of more general culture, ideological, ethical and epistemological principles which we apply in our extra-theatrical activities. On the contrary, the performance will inevitably make continual appeal to our general understanding of the world (Elam, 2002: 47).

Elam's statement shows the director's responsibility to establish these frameworks in their *mise-en-scène*. Hence, each total consensus should be perceived and understood through the lay-person's view. My reflection on this case study is stimulated by a question:

In which ways can the cultural context of the audience change the director's *mise-en-scène* when that culture is alien to the director? How? What is the mechanism?

Synopsis of the play

Sound and Fury is comprised of three episodes. The first is about a man who had not been properly educated, causing him to have poor social skills. Because of his impulsive and explosive character, he kills one woman and is sentenced to death. In the second episode, a man who falls in love with a young woman attempts to profess his love for her, and he follows her all the way home. He seeks her parents' permission to marry her, but since they were not at home, the woman's brother comes to her rescue. Unfortunately, a fight breaks out and the brother is killed. The lover is given a death sentence. In the last episode, a man gets arrested for his anti-government antics. Due to his political activities, he is punished with the death penalty.

Sound and Fury is an evocative play in three episodes about the controversial death penalty and is based on 'dark comedy' as well as a "mixture of moods, comic and pathetic, and of responses, critical and sympathetic [...] the mixture can so well reflect the multi-coloured world of society or the soul" (Styan, 1968: 7). In other words, I was keen to explore the two sides of the play: dark elements (tragic) and light elements (comic). It was previously performed in Iran (April and May 2000) as well as at one festivals in Italy (Parma 2001). Although in England the structure of *Sound and Fury* was based on the same Iranian shape, they were very different productions. This

different structure of the new version was developed during the rehearsals. Because *Sound and Fury* was going to be presented for a British audience, it was shaped and developed by my consideration as a director with a British cultural view. At the start of my research, I saw no value or purpose in re-running *Sound and Fury*, but during my studies I realised that this project would help my research investigate how a different culture impacts the mise-en-scène, and more specifically how the relationship between the director and audience members from different cultures affects *Sound and Fury*. The process of creating the second version of *Sound and Fury* began with the reworking of the script.

My choice of *Sound and Fury* was derived through an understanding of British public consensus about Iran. The death penalty is a controversial subject in the UK (and throughout Europe), although there are no longer any executions in the UK. Because of the death penalty, Iran is often in the news in the west. People in the west are curious about this form of punishment in Iran. As a director who was not familiar with British culture, it was much easier to understand how a culture (like the British culture) can be effective in impacting my mise-en-scène (*Sound and Fury*). On the one hand, when an artist lives in his/her country for a long time, gradually he/she obtains a relative and public awareness of his/her cultural matters. On the other hand, because of observing repeated and continuous events and situations, which happen around people, the total and cultural consensus and codes grow, extend, and become ingrained in people's minds over the years both automatically and spontaneously. Whitmore states that every sign, symbol, index and icon "have meaning only for those who have learned the code that connects the signifier to the various possible signifieds" (Whitmore, 1994: 7). Therefore, the cultural understanding and perception is often formed in a way which is conscious, unconscious, or a mixture of both. So, the director's adjustments in shaping and setting the mise-en-scène are based on cultural acquisitions and codes. Whitmore adds that "theatrical and performance codes can contradict cultural codes and in the case of postmodern theatre can stand them on their heads and shake them vigorously" (ibid. 10). Thus, this cultural and total consensus might be rejected or contradicted deliberately by some directors, such as postmodern directors; however, often the cultural codes and factors make an association and relationship between the mise-en-scène and the audiences. Because of presenting a "performance in a context where a known social sub-group is present" (Fotheringham, 1984: 35), the audiences can engage, perceive, and interpret it in an enjoyable and thoughtful manner. Working

across cultural differences is important to technical development of directors. Postmodern directors need some idea of consensus in order to play against conventions and codes, hence all consensuses involve moments of contradiction and productive difference/tension.

Like directors similar to Boal who is interested in creating an internal (local) production, their internal (local) culture is mentioned in setting the mise-en-scène; however, some directors, such as Lepage, mention the external (international) one. Regardless of having communication with internal or external audiences, there is a direct association between cultural codes and the mise-en-scène. This effective relationship can be seen throughout this research and particularly with the investigation of some directors' methodologies in setting their mise-en-scenes (see Chapter Three). In particular, each one focuses on a specific, complex and cultural view. Because "multiple horizons of expectations are bound to exist within any culture" (Bennett, 2003: 114), *Sound and Fury* was created with a focus on British cultural influence. Willmar Sauter states that "theatricality can only be defined within a certain time and a certain culture" (Sauter, 2000: 52). Similarly, Lehmann also notes that a "performance moment that is inseparably connected to urban life: to a city culture in which jokes and information are immediately understood" (Lehmann, 2006: 62). According to the above statements to provide this ability in setting *Sound and Fury*, I had to understand British culture more. As a director, British culture had – and still has – many unknown points for me. Undoubtedly due to my lack of relative familiarity with British culture, often the major part of the identification and selection, and then transferring the suggested moments into the British version happened more consciously. Therefore in the UK, directing *Sound and Fury* gave me a chance to find out how and in what ways the cultural factors could affect my mise-en-scène precisely and substantially. What were the pathways of understanding?

Pathways to understanding British culture

Sound and Fury provided a clear examination of the different pathways which were related to British culture. These pathways were a channel to receiving people's expectations based on British culture. Therefore, as a director, I examined how British culture and its audiences pushed me to shape my mise-en-scène. There were three main pathways to understanding and accessing British culture in forming *Sound and Fury*:

- (i) The members of my group;
- (ii) My son, aged 12, who was born in the UK to two Iranian parents, and is currently living and studying in Sussex;
- (iii) British people who were invited to my rehearsal.

With regards to British culture, the mechanism for establishing each moment in *Sound and Fury* was based on two main questions:

- (i) Does this sentence, action, word, shape or movement make sense or engage with British people?
- (ii) Does this new suggestion, which came from somebody else, match my analysis?

To obtain the answers, often there were the afore-mentioned pathways (see Brook and Barba, for instance, who regularly employed children to give feedback). Two British performers (Leon and Paul), an Iranian performer (Sepideh), an Iraqi assistant (Abbas), a British assistant (Helen), a British composer (Tim), two advisors (John and Linda), and my son (Amir) were involved with *Sound and Fury*. My group provided the first helpful connections with British culture. For me, the main pathway was related to the performers' comments and opinions. The majority of discussions and conversations were recorded, and a version of them is enclosed (see appendix, DVD 5 and DVD 7, files 7 and 8). In comparison to the British colleagues, the Iranian performer and the Iraqi assistant were less effective, because they were not brought up in the UK. A couple, John and Linda, who works at Nottingham prison came to us twice, and their experiences were very helpful. They also gave us some information about prison subcultures and inmates' behaviours via the internet. Borrowing Barba and Brook's approach (see sections 3.2 and 3.3) in choosing the children's view, the second pathway was related to my son, as an outside view; however, his view and opinions worked in a different way, which will be described later. He was born in England, and he has been living in the UK for more than half of his life. He could also help me to measure the audience's *deadness (deadly)* and the *pleasure of the audience*. The third set of helpful suggestions came from the audiences who were invited to the rehearsals. After watching the whole play or just some parts of *Sound and Fury* they released their comments. Overall, four invited British people came to the rehearsals.

However, the form of *Sound and Fury* did not allow for a practical and physical participation with the audience; I used all cited pathways which will be described later, and each one had a value in adding some information in my mind so that a decision was made in shaping each moment. During the rehearsals, two British performers and an Iranian performer were with me all the time. In this kind of relationship the main goal was to provoke their observations and experiences based on the lay-person's view. In Tim Crouch's performance of *The Author*, two characters, Esther and Vic, highlighted the difficulties in accessing the audience's feedback. In role, Esther says:

On the first day of rehearsals Tim gave us jobs to do. Didn't you? We had to go out into the city and find someone who connected with the themes of the play. We had to study them and interview them and then bring back what we had observed. It was brilliant because we had done loads of that kind of stuff at Drama Centre. I went to a shelter for women who had suffered domestic violence. I was really lucky. [...]

Vic continues:

But it is the quality of the writing, you know? It is not me, it is the writing. You know it is well written when it gets inside you. It really got inside me. There is only so much research you can do as an actor, but if it is not backed up by the writing. You know? (Crouch, 2009: 40-1)

From Diagram 1 (see p. 31), pathways exist between the performer and the audience. What Esther was doing was gathering the expectations of the audience. And before that can be transferred to the director, Vic found it difficult to transfer what was going on in her mind. In other words, the script may not always articulate fully what she was thinking about. Similarly, the playwright Tim Crouch faces the same dilemma. He writes:

There were a lot of ideas in my head. A lot of images. My job was to find a story that would contain those ideas, those questions. A relationship. That's the job of a writer. Not to go in and solve things. But to reveal things, things for other people to solve. To present the truth of the story. [...] Some people thought, I suppose, that maybe I had experienced things like that – in my childhood. But nothing could be further from my truth! Ask Jules. I had researched them, but my job is to represent them, not to have lived them! (ibid. 46)

Similarly Richard Walsh-Bowers states that “actors attempt to create an authentic characterization from the audience's perspective” (Walsh-Bowers, 2006: 667). In the same way, a director like myself is trying to ‘represent’ these ideas, images, stories, questions and experiences through a filter based on my own analysis. So, for accessing

and understanding British culture I trusted and respected all the afore-mentioned people and their comments; however, I did this with caution. On the one hand, there was my examination, and I did not want to miss or lose my aims during the rehearsals, and I was also going to gain more possible suggestions. Therefore, listening to my colleagues was one aim. On the other hand, I wanted to check their suggestions to avoid any misunderstanding. How was that done?

Fixing any moment of *Sound and Fury* which was based on British culture depended on the process of confirmations and my analysis. Because this version of *Sound and Fury* was provided for British audiences, naturally the general public consensus of British culture in interaction with the audience had to be considered. Elizabeth Burns asserts that in a performance, actors, directors and audiences are engaged “in a process of interpretation which is conditioned by a shared contemporary view of the individual’s relationship to society” (Burns, 1972: 150). Drawing on Burns’ statement, I asked all the people who were involved in *Sound and Fury* to contribute their comments. On the first day of rehearsals, for example, all members of the group were together for around five hours. Individually everybody had read the script, but the script was read again, and then it was analysed. One main problem arose. There were some parts which could not be understood by the members of the theatre group; however, the Iranian actress and I could understand those moments. It showed that the translated script was not able to convey those parts; this was because its consensus which was originally based on Iranian culture could not be transferred into the translated script. The performers’ feedback showed these unclear parts. To solve this problem, often the performers were asked to collaborate, develop and adapt the script.

The changing of some parts of the script to the new version started and some lines and words were replaced with new suggestions according to their improvisations and suggestions. To illustrate the mechanism of changing any moment during the rehearsals, the example below is useful. A significant variation happened in the third episode in comparison to the two other episodes. In this episode, the original content was related to the political situation in Iran. According to the script, if I wanted to have an understandable and engaged situation in the third episode for the British audience, some parts of the third episode should be changed. As a result, many lines and words, which were not familiar and understandable for British people according to the performers’ feedback, were changed to something else, such as David (Cameron), Nick (Clegg), left and right political parties and tuition fee in the UK (For more comparison, see appendix,

the original and new scripts: DVD 7, file 1, and the first and second versions of *Sound and Fury*: DVD 4 and 6). Often these new lines and words were suggested by two British performers. In fact, this kind of change began at the first rehearsal, and was gradually developed. For example, I accepted the performers' suggestion in using the first names of ministry and his deputy of the UK, but not their family names, because I had made the decision to not mention the specific location or country setting of *Sound and Fury*. Therefore, the production should not have referred to a specific period and location, because sympathetically and openly I would have raised the various interpretations and imaginations in the audience's mind. In other words, all suggestions which were discussed and presented were then put in my mind (transitional performance: sections 2.2 and 2.3). If a newly received suggestion could be matched with my aesthetic and analysis in my mind, a total decision was made to formally and contextually transfer this into the *mise-en-scène*. For reaching this kind of communication, there was a process in setting the second version of *Sound and Fury* so that gradually the unknown parts and moments were able to be communicated to the British audiences according to the performers' and other people's confirmation. To confirm the validity of the suggested changes, I often checked them with the performers and others, all of whom had British nationality.

Linda and John, who were my advisors, commented that:

We were thrilled with the performance and the way it had developed since we spent a few hours with you and the rest of those involved at the beginning. We got so much more meaning from it than we did at first reading. [...] A lot of well-known changes based on British culture happened in *Sound and Fury* as you followed it (Appendix, DVD 5, file 4.3).

Linda and John came to the rehearsals twice: at the beginning and at the end. Their comment emphasised that my changes were impacted by British culture. They also added that:

We are still using some of the lines from the play in everyday speech – which from our experience is a great test of how it has touched us and our memory of it will probably stay with us forever (ibid.).

Regardless of the extended and continuous engagement with *Sound and Fury* as per John and Linda's comment, it was also confirmed that the performance was understandable and the *audience's pleasure* had no *deadness*.

No matter who the sender of the new suggestion was, I would have known about the other performers' opinions on that suggested moment to avoid a misunderstanding. I did believe that they had to have a positive feeling in performing the new suggestion. I also had to provide a reliable opportunity for them to critique and improve each suggested moment. It might have been a kind of collective decision. Finally, according to the three afore-mentioned confirmations it was important that everyone involved accepted any new suggestion so that it could be transferred into the *mise-en-scène*; however, there were some exceptions. Sometimes, everyone accepted one suggestion, but I did not. This separate and non-collective decision had the potential to be divisive, because:

- (i) I had to make sure that I made the decision with the minimum amount of doubt;
- (ii) I had to avoid destroying the confidence of each member of the theatre group.

If I was going to make a separate and non-collective decision without using their confirmations, I had to make sure that a suggested moment should have been acceptable, understandable and enjoyable for the British audience. In this phase, I used my imagination. I could not be a British audience member, because of the lack of my own British cultural experience. Instead, borrowing Barba's approach (the second section of 'Four Spectator': a person who does not share a common language of perception and understanding), I watched the play as if I was an audience member who did not know any language. Therefore, their gestures, movement and voice were important to me. If I could enjoy and engage with the suggestion, I retained it. Nevertheless, I insisted on continuing to check with others who occasionally came to the rehearsals, such as the invited audience, composer, and so on. I would not have said anymore about my decision to the performers, but I carried out my consideration privately. I did not want to display and transfer my uncertain mood to the performers, because I had to continue to develop my *mise-en-scène*, and needed their cooperation to explore other moments. They should also have felt at liberty to offer further suggestions, and not become preoccupied with previous ones. If nobody commented negatively on any aspects, and others confirmed my decision, it was definitely re-fixed. If not, this process continued so that I became satisfied to keep, remove or replace it.

Sometimes my disagreement with a suggestion, which came from a group member or someone else, destroyed his/her confidence. Therefore the next step and suggestion happened with a delay. My son and my assistant (Helen) were confronted with this issue

at the beginning of the rehearsals. One time, for example, when my son told me his suggestion, I refused to accept it. He talked about his mother's accent critically (she is an Iranian performer), and told both her and me that her accent was not as good as the accents of the other performers. He said to me that "she should practise getting a British accent if you are going to be able to communicate with the British audiences" (Appendix, DVD 7, file 8.1). He gave us some examples, and the performer tried to improve her accent, as per his suggestions. As she was a foreign speaker of English, it was not possible to change her accent quickly or completely. She needed a lot of time. I explained this to my son, but he maintained that his accent was fine, despite the fact that he was Iranian. I also realised that gradually the actress' focus was going to be on changing her accent rather than her main task of acting. Therefore my son's suggestion was left for a while, because she had many tasks to do, such as finding the different characters, gestures, talking and movements. As a result, our argument did not have a positive effect on my son, and he started ignoring me. My son decided to stop offering new suggestions, solutions and confirmations because he thought it was pointless, thinking that I was ignoring him. These discussions lasted around three days. I realised that it was a weakness to not bear his comments in mind and something I had to resolve. During this time another issue related to this arose.

This problematic issue happened between my assistant (Helen) and me. In one example, my second assistant suggested changing the reason for the fight between the two men in the second episode (Appendix, DVD 6 – 00:16:14). She strongly believed that this part of the narrative was not clear for the audiences. Her suggestion probably came from her lay-person's view. I listened to her, and then nodded my head to show her that I understood her suggestion. I did not talk to her further about her comment, because I did not agree with it. It was also not a convenient or suitable time for discussion. I was in the middle of shaping a configuration, and I would have focused on my formation. My focus was on fixing an action, so content and narrative were not important to me at that time. She thought that her suggestions were not useful so far, and I did not like them. In the same way as my son, she started to distance herself from me, but in a more passive way. She continued her involvement; but it was more distant compared to the past.

These two examples show how a separate and non-collective decision should have been made to access the British and cultural consensus in setting moments in *Sound and Fury*, and how the relationship between the members of the theatre group and the director should have been managed to avoid any disgruntlement. It also showed the

complexity of the process. These examples happened at roughly the same time. The people, who were asked to collaborate and set the parts for the play, should have been happy to deliver their comments. I tried changing my strategy, and sometimes hid my decision, or delayed my response; however, they could often see the outcome in the next rehearsal. Their focus was deliberately changed from the current part to the next one, and then if we had opposing opinions, I made my decision on the previous one separately. I also encouraged my son and Helen to have more comments. Nevertheless, this specific and individual relationship between the members of the theatre group, others and I was a new experience in tidying up moments and parts, because my understanding of British culture was not extensive. With regards to other people's understanding, suggestions and confirmations, I could comprehend public consensus based on British culture, and then transfer it into my *mise-en-scène*. The suggestions, which came from the lay-person's viewpoint, were based on two aspects: narrative and form.

Through the received narrative suggestions, some parts of the original version of *Sound and Fury* were collectively changed or adapted to the new one. Some directors, such as Boal and Lepage, are interested in using a collective collaboration with the audiences to set and develop the narrative of *mise-en-scène* (see sections 3.1 and 3.4). Similarly, the performers' suggestions were used for creating new parts, and the same technique was used as in the previous mechanism and confirmations (see previous section). There was a script, but collectively it needed to be changed and adapted with an emphasis and filtration based on the British consensus, because the second version of *Sound and Fury* was face-to-face with "a set of heterogeneous systems [Iranian and British] of generating meaning" (Fischer-Lichte, 1992: 141).

The example below clarifies how British culture changed the narrative of *Sound and Fury* through a collective collaboration with the members of the theatre group based on the lay-person's view. There was also a deficiency in the director's experience about British culture. In order to have a dark side (tragic elements), the addition of some expletives was requested in the second version of *Sound and Fury*. In the Iranian version, there was little swearing; however, they were not very strong words. They were also presented in a discreet and metaphorical way in the Iranian version. The performers were encouraged to add swearwords when improvising. The Iranian performer told me that a lot of swearing has appeared in our performance and that I should remove them. I was curious to know her reason. She replied: "swearing too much is annoying, and it is

not acceptable for scholars. The intellectual people do not expect to hear this kind of annoying swearing”. For the British version she insisted keeping the quality and quantity of swearwords to a minimum, just like in the Iranian version. If the second version of *Sound and Fury* was going to be performed in Iran, the swearing would definitely have to be changed mainly due to the censorship laws. Overall, the Iranian people’s feedback would also be negative. I thought that her critical perspective (omitting swearing) came from her Iranian culture. I was not familiar with the suggested swearing in the second version at all. I could not also recognise whether they were too rude or not. I merely knew that they were expletives but I was not aware of the exact meanings, and I truly wanted to include them in the play. The checking and confirming process had begun (three above-mentioned steps). I spoke to assistant 2 about them, and double checked them with our composer. Both stated that “although they are kinds of swearing, they are acceptable in the play. Do not worry about them”. I accepted their opinions, but to be sure I also checked them with my son. He stated that “they are acceptable for adults, not children” (Appendix, DVD 7, file 8.1). I asked him “if you are going to present this production for adult people in the UK, would you like to keep the swearing or remove it?” (ibid.) He replied “I would like to keep it” (ibid.). As a result, I kept it; however, after finishing two nights’ performances I received Janet’s comment:

It was very well acted by all the actors/actress, and made one really question the death penalty; however, I was also very saddened by the amount of swearing in it. The British language is very rich, and has so many words that swearing is not necessary - it may have been written into the script to shock the audience or to make them identify better with the participants, but it spoilt it for me (Appendix, DVD 5, file 4.2).

Janet, who is a GP with a polite personality, offered her opinion and her comment was much appreciated, however I still do believe that I was right to include the swearing. Similarly Wyllie Longmore, a theatre director in Manchester, had this problem. He was asked to remove some swearing from his own production, but he disregarded it. In his interview with me, he states:

I would not change it, because it influenced characterisation. Instead I provided a notice which mentioned swearing was involved in the play. It was put on the board as part of the advertisement. As a result, people could choose whether or not to attend (Appendix, DVD 7, file 5.4 – 00:31:32).

According to Longmore’s comment, swearing was necessary to show the dark side (tragic elements) of *Sound and Fury*. Even if I am going to present *Sound and Fury*

again in the future, I would keep the swearing unless there was a cultural issue. According to this example it can be seen how the public consensus based on British culture allowed the addition of some swearing in the narrative of *Sound and Fury* in contrast with the Iranian version. However, at the same time, this also shows how variable people's views on sensitive topics like this are according to age, background, education, and the like. I acknowledge that it is difficult to talk about a national culture in any authoritative or monolithic way. Yet, intercultural differences are more marked. Regardless of Iranian censorship, these kinds of swearing are not commonly acceptable in Iran; however, British culture allowed them to take place in the second version. I did not have any idea about the domain of swearing in British culture. To respect and reach out to the British audiences, it was necessary to check them (the process of confirmation) to avoid destroying the *pleasure of the audience* as well as transferring my aesthetical and contextual analysis to the British audience in a convenient and suitable way. These kinds of variations and changes, based on the lay-person's view, happened in the narrative according to the new dramaturgy with the help of my colleagues; however, there were some changes in the formative configurations which could also be seen in shaping any part of *Sound and Fury*.

To illustrate the mechanism of each suggested form and shape, which was impacted by British culture, the example below (using the middle finger in the first episode) would be useful. Basically showing the middle finger did not appear in the Iranian version, but in the second version the first performer added it to the performance as per her formative suggestion. Showing the middle finger is the same as showing the thumb in Iran as stated previously. Krystyna Musiol, a lecturer and actress, stated:

I knew straight away from Sepideh's opening monologue where she raised her middle finger that it was not a mistake, but a deliberate action. I felt the audience around me were not sure whether this was intentional at first, which was great - they were a bit uncomfortable and it was only later they realised that she knew exactly what she was doing! Very good (Appendix, DVD 7, file 4.6).

According to Musiol's comment this action was obviously understandable for the British audience, however it did not make sense in Iranian culture. Only a few Iranian people know of it. Musiol also knew Iranian culture a little. Because of the performer's foreign accent, the audiences were not sure whether the performer herself understood the action according to Musiol's observation. They assumed that she did not know the meaning of showing the middle finger, but she was aware of the meaning behind the

action. Deliberately, the performer chose this action, and I accepted it, because it was (i) funny and formative communication, (ii) appropriate to her dark (tragic) situation and (iii) part of her silly character. Especially when she was hanged, her reaction to ‘say your last words’ was showing her middle finger (Appendix, DVD 6 – 00:11:32), which was funny and had a dark emphasis in the audience’s mind. The Iranian performer deliberately increased the number of times the bus came in her dialogue so that she could show the middle finger. This example, which came from the performer’s observation and experience – based on her lay-person’s view during her time living in the UK – shows how British culture affected the performer in presenting a relative and formative suggestion. It also shows the extent to which British culture is different from Iranian culture, and how one could affect or replace the previous one.

In addition, this example opens up another window on a challengeable negotiation between Iranian and British cultures. Sometimes shaping a moment and part of *Sound and Fury* depended on the negotiations and engagements of Iranian and British cultures. When does one accept, reject, or combine elements from two separate cultures? Because of my Iranian cultural background, which was and still is part of me, and my encounters with British culture, moving between the two cultures was necessary. Phillip Zarrilli classifies “a mode of cultural action” (Zarrilli, 1992: 16) which is “not a simple reflection of some essentialized, fixed attributes of a static, monolithic culture but an arena for the constant process of negotiating experiences and meanings that constitute culture” (ibid.). Turner also points out that “much of the emphasis will be found to be on cultural differences, and the difficulties and delights of playing roles generated by cultures often far different from our own” (Turner, 1987: 153). He also determined a useful stance based on a common consensus:

In these occasions of intercultural reflexivity, we can begin to grasp something of the contribution each and every human culture can make to the general pool of manifested knowledge of our common human condition (ibid.).

Referring to the above statements, therefore, avoidably there were different possibilities and negotiations between Iranian and British cultures in shaping *Sound and Fury*. Edward Said mentions a “set of conditions of acceptance (or resistance)” (Said, 1983: 226–27): sometimes both cultures could deal with each other in order to form a part, and sometimes they could not. When Iranian and British cultures could negotiate and come up with a common cultural denominator, it was ideal for the *mise-en-scène*. So

members of the theatre group could focus on developing it further. As “some aspects of behaviour become components of culture when they are held in common within families, peer group, communities or historical periods” (Thompson, 2003: 69), there were some moments, characters, movements, expressions and actions which were understandable in both cultures, such as teachers, prison wardens, prisoners and decoration. In both cultures these kinds of items had the same tangible content and shape. This was related to the writing on Barba’s section above: how the audience’s expectations could be indicated by the performers’ experiences and observations. The problem was when the communication between two cultures was blocked. Because “adapting across cultures is not simply a matter of translating words” (Hutcheon, 2006:149), both cultures had to be compared and mixed with the current analysis. In my context, there was limited understanding of the British culture because of my Iranian background, yet at the same time, the Iranian elements could not be easily translated to the stage without losing its cultural significance to a British audience, which to me represents a block. To resolve this, both consensuses were compared and a final decision on how it should be shaped was made (*transitional performance*, see section 2.3). If a British suggestion could be relatively explored and developed as opposed to an Iranian one, it was chosen. If not, it was left and completely removed unless a new offer was suggested.

Here I reiterate the importance of my argument and the systematic need to understand cultural codes and signs to better adapt aesthetics, manage expectations, and direct the *mise-en-scène*. To illustrate the dimension and domain of negotiation between Iranian and British cultures, as an example, the deployment and setting of songs in *Sound and Fury* is described below. There were three songs in *Sound and Fury*. In each episode, every prisoner sang a song. The script did not mention them. It only mentioned singing. By comparison with the Iranian version, they were completely changed so that they became understandable for the British audience. In total, there were three themes presented in the performance. Each episode was based on one theme: (i) social, (ii) gangster, and (iii) political. In the Iranian version there were three songs. Clearly and individually each one implied and referred to each of the above-mentioned situations. For example, in the Iranian version a specific song, which is called ‘Yar-e-Dabestaniy-e-Man’ (my classmate from primary school), was presented in the third episode (Appendix, DVD 4 – 00:48:28). This song has been popular in Iran for more than 35 years. When this song is sung, people who listen to it understand that (i) everybody who

sings is involved in political issues, (ii) he/she is not satisfied with the government's decisions and policies, and (iii) he/she is going to show his/her disagreements.

When my own experience did not provide enough information about British culture, how could a British song, based on the three afore-mentioned imbued with layers of cultural implications and significance, be selected and implemented in the second version? For “audiences experiencing an adaptation in the showing or interacting modes of engagement, cultural and social meaning has to be conveyed and adapted to a new environment” (Hutcheon, 2006: 149). It was vital to convey three layers of cultural implications. For the British version, the performers were requested to use a specific song which referred to the afore-mentioned situations. It was not easy to find British songs – a different form – with the specific desired intention (e.g. political disgruntlement). The performers used their observations and experiences based on the lay-person's view. Two British performers brought their own suggestions. One of them suggested a motif for an Iranian performer as well. Then, they practised and presented their songs (Appendix, DVD 6, ‘I'm bad to the bone'; ‘It's good enough for me': 00:9:12; ‘Beethoven's Fifth Symphony': 00:24:18). From the director's perspective they were enjoyable and had enough engagement. They were then checked by assistant 2 and the composer. Both accepted them. My son also checked them and he enjoyed them. There was a transitional play between two Iranian and British cultures in my mind. Regardless of the enjoyable nature of the songs on the part of the audience according to the confirmations, did those songs imply the desired content and motives? In summary, they could imply what was done in the Iranian version according to three afore-mentioned themes in an approximate way. My feeling and the confirmations from my colleagues made me confident enough to keep them. It was a new version and it was different from the Iranian one. In fact, it worked well, and the audiences engaged with them. As a result, this example shows how every member of the theatre group used his/her experience based on the lay-person's view to provide his/her suggestion in shaping a moment. Indeed, when the performers were asked to bring their suggestions, the lay-person's view became more active; however, in order to present them on the stage, the artistic view was more important than the lay-person's view.

While differences in cultures could lead to an aesthetic block as mentioned above, sometimes cultural similarities also exist, such as that seen in the main character in the third episode. In the Iranian version, for example, there was a character that is called an ‘Eva-Khahar’. The third episode concentrated on this character. In Iranian culture, being

an 'Eva-Khahar' is unacceptable and would receive a negative reaction from people. When the Iranian people come across these types of people, they would often openly and sometimes secretly stay away from them, or laugh at them. There are also many jokes about these types of people. The exaggerated behaviours and voices have an attractive potential for people, contextually and aesthetically and I would have used this provocative potential to make a strong communication with the audience in a funny and serious way in the first version. *Sound and Fury* was based on dark comedy, and this character also fulfilled both a comedic and tragic side:

(i) the comedy side came from his exaggerated gestures, movements and voice (see Sontag 1964: 1-2), and

(ii) the tragic side was based on his individual content which was surrounded by various issues, such as people laughing at him, judging him and ridiculing him.

This critical view, based on 'Eva-Khahar', was formed in the audience's mind by the performer according to two comic and dark (tragic) sides.

In the British version within the third episode, there was an attempt to use an identifiable character that is often used in British comedy; a 'camp' man. It was understood that being 'camp' is acceptable in the UK. Susan Sontag (1964) extended the content of 'camp' in different perspectives. She stated that "Camp sees everything in quotation marks. It is not a lamp, but a 'lamp'; not a woman, but a 'woman'. To perceive 'camp' in objects and persons is to understand Being-as-Playing-a-Role" (Sontag, 1964: 4). 'Eva-Khahar' was close to 'camp'. Before starting the rehearsals, I had a talk with a British friend, Emilia. She also came to the rehearsal to watch and share her comments (Appendix, DVD 7, file 5.3). I asked her about 'Eva-Khahar' in the third episode. During this discussion I discovered that the 'Eva-Khahar' character could be changed to a 'camp' character. Both characters could present their exaggerated actions in the same way, and their behaviours were similar; however, there were a few differences between them according to the Iranian and British consensus. In other words, there was a tendency in both Iranian and British characters ('Eva-Khahar' and 'camp') to have exaggerated, flamboyant physical movements and a high-pitched voice. These kinds of characters had a high potential of gaining people's attention as well as making a comical atmosphere, as *Sound and Fury* followed it.

At this stage, the aim was to develop and add some specific features on a character through public consensus. When I chose the performer who was going to play the part of ‘Eva-Khahar’/’camp’ in the British version, I started to describe the features and specifications of this character to him. Generally, there was no information about the characters in the script. He had to learn the lines, but he physically and vocally created the character himself. He did, but clearly the dark side of this character could not be seen in comparison with what was made in the Iranian version. More specifically, the ridiculing from Iranian audiences could not be captured in the British audiences because the latter had accepted ‘camp’ – therefore, gays and lesbians – as part of their contemporary culture. The tragic element which I had intended to show was missing. There was no negative reaction from British audiences, merely enjoyment. This problematic issue clarifies that sometimes cultures cannot be completely harmonised. Physically and vocally it was also difficult to find an exact character the same as the Iranian one with the two afore-mentioned and emphasised sides. Actually it was not the aim to form the exact one in the British version. Translation and adaptation from the Iranian version to the British version happened incompletely. The new creation (‘camp’) was fine, and part of my intention and analysis in presenting this character was fulfilled by the performer’s efforts; however, the rest of the purpose was somewhere else, and I could not capture it (i.e. negative reactions from audiences, such as ridicule and judgement), because of my weakness in understanding British culture and consensus.

To have an understandable character for the audiences, it is necessary that any character is formed through the cultural and public consensus, unless the aim is focused on an ambiguous and mishmash event. Any new creation is a new encoded performance based on different cultures and public consensuses. Jenny Hughes and David Butler, two UK university lecturers in the Drama Department in the School of Arts, Languages and Cultures (The University of Manchester) confirmed that there were no unclear or ambiguous parts (see their conversation with me: Appendix, DVD 7, files 5.1 and 5.2). Hughes and Butler, in their separate interviews, said that “all moments were understandable and communicable” (ibid.). Separately, Butler asked “how could you understand and find a lot of metaphorical British expressions and specific British moments? They were precise and accurate. I was surprised” (ibid.).

On the contrary, Wayne Steven Jackson’s comment showed a different understanding; Jackson was going to join *Sound and Fury* as an actor, but he sadly could not commit to the timetable. He is also a lecturer in a college. He wrote:

There were also some interesting moments when the text was adapted and made relevant to a British culture. For me, the most interesting thing about your work is when it is directly translated - and the way the language does not apologise, or try to become accurate British. The clash of the two cultures becomes very apparent when I question terminology, or do not understand why certain phrases have been used - and that is the beauty of translating directly - there is poetic beauty in its struggle to be, in its attempt to become British, but be fundamentally (and essentially) locked in its Iranian origins (Appendix, DVD 7, file 4.9).

Jackson's comment echoes what Hutcheon had stated, namely in an attempt to bridge the two cultures, a new hybridity is established:

Adaptations too constitute transformations of previous works in new contexts. Local particularities become transplanted to new ground, and something new and hybrid results (Hutcheon, 2006: 150).

However, in my opinion as a director, I critique my work as failing to produce my intentions fully in the British culture; intercultural hybridity was not a form I was seeking to produce. Jackson's comment shows there were still some parts which were not completely adapted to British culture, and, I believe, they needed to be developed further. In other words, as a director, if I could perfectly understand British culture, some parts of the *mise-en-scène* of *Sound and Fury* would have been changed even further. While I had attempted to match the performance as closely to British culture and British understandings, the original intentions of *Sound and Fury* were necessarily, and unfortunately, compromised.

In other words, creating any moment in the *mise-en-scène* relates to public consensus based on a specific culture or mixed cultures. In this kind of *mise-en-scène* creation, one key point is to consider the distance between the cultures, and also the difference between public consensuses. Sometimes cultures could match and be paired with each other, and sometimes not. Regardless of providing common and understandable suggestions for forming each part of the *mise-en-scène*, shaping any moment and part of a *mise-en-scène* also depends on the cultural negotiation and engagement. According to the above descriptions, the dimensions of cultural effects on each other have a different outcome on the *mise-en-scène*. As a consequence, every production is often based on a package of specific cultural and public consensuses so that the audiences can understand and communicate with it. There are some tools to evaluate and adjust the domain of this

communication. These processes show the different pathways and its qualities in capturing the audience's expectations and needs from British culture.

Measuring and adjusting the quality of each part

To recapitulate, in adjusting the communication between the audience and *mise-en-scène* according to *Hozor-e-Teckniky* (which means, technical attendance of the audience, see pp. 17-19), there are three key considerations: audience (i) *pleasure*, (ii) *deadness*, and (iii) *distance* (see section 2.3). Regardless of describing the technical ways to manage these three items directly, for me it was more important to know the quality and quantity of the audience's relationship with them.

To understand this relationship, and manage the audience's *distance* with the project, the pathways and the process of confirmations were the same as those that have been described in this chapter (see pp. 103-5). Often my son's view was more important than the opinions of others to adjust and control the *audience's pleasure* and *deadness*. This is because his view was based on (i) a common and lay-person's view, and (ii) directly he was not involved in the project with his artistic view. The invisible 'child' is mentioned in Barba's approach (see p. 51). Brook also uses it as a 'virtual Boy' (see pp. 64-5), but he develops him to the actual audiences (children). When two-thirds of his *mise-en-scène* is formed through the rehearsal period, Brook invites some children to receive their feedback before other audiences (see pp. 65-6). The intention of their creations is the same: making an internal and critical view for each performer in order to re-view him/herself. Barba and Brook use the 'virtual child/Boy' because often children do not have unrealistic and untruthful judgment, and their suggestions are pure and trusting. In my case study I follow this way by employing my son.

Everybody who was involved in *Sound and Fury* had an artistic view as well as a lay-person's view. Hence, all members of the theatre group could watch the project from two afore-mentioned sides; however, on the whole they took the artistic view, including me. This clarifies the importance of my son's view, and also the views of the people who occasionally were invited to come to the rehearsals. Regardless of the importance of my son's view, I usually asked my colleagues' opinions, additionally, for fixing every moment in adjusting the *pleasure of the audience* and *deadness*. Furthermore I also had my lay-person's view. Altogether these kinds of participating in receiving the

audience's feedback compelled me to make a decision on the audience's *distance* with the *mise-en-scène* emotionally, thoughtfully and enjoyably. Sometimes the audience's feeling should have been proximally closer to *Sound and Fury*, and sometimes not. On the one hand, when the audience's sympathy was aimed to be increased, the *distance* between the elements of *mise-en-scène* and the audiences was decreased (c.f. Stanislavski). On the other hand, when the audience's engagement was thoughtfully targeted, the cited *distance* was boosted more (c.f. Brecht).

To show the mechanism of adjusting the *audience's pleasure, deadness, and distance*, and how they are fixed and related to each other, the example below – fixing a repeated part twice in each episode – might be suitable. At the beginning of each episode, there was a long monologue. This monologue roughly described the whole narrative and story of each episode. In the middle of each episode, each monologue was repeated.

During one rehearsal, one performer, Paul, told me that “for the audience, the repetition of each monologue for the second time is too much, and it will exhaust them” (Appendix, DVD 5). As a director, I really wanted repetition because fundamentally, the performance's style was based on the repeated theme. With regards to the repeated theme in each episode, the main purpose was the audience's thought and interpretation. Throughout *Sound and Fury* this thematic motif could be seen repeatedly. Even the stage decoration was based on repetition. So, the confirmation process began. There was a negative opinion in repeating each monologue for the second time in each episode. All members encouraged me to remove it. I asked for my son's feeling. He enjoyed the afore-mentioned repetitions in each monologue; however, he gave me another suggestion as he heard the negative comments: “why do you not compress them?” It was fantastic because his suggestion avoided repeating the first form of monologue in the same way. His suggestion and Paul's critical suggestion came from the lay-person's view, because it was connected to the common perspective based on their experiences and feedback. Hence, two forms of each monologue were created in each episode, and artistically the new version of each monologue was compressed. In each monologue, the new presentation was much better, because the repetition:

- (i) reminded the audience what was going on;
- (ii) somewhat decreased the audience's enjoyable feeling, and increased the audience's thought;

(iii) aesthetically showed the ability of the performers in acting faster through a compressed way.

Final diagram of *Sound and Fury*

Diagram F below shows where and how directly and indirectly the mise-en-scène of the second version of *Sound and Fury* was impacted by the audiences. According to the main view of capturing the audience's expectations, there are altogether 8 pathways in Diagram F. There are also two other associations: (i) *performative aesthetic* as filter during *transitional performance* and (ii) *internal and external distance* in manipulating the mise-en-scène.

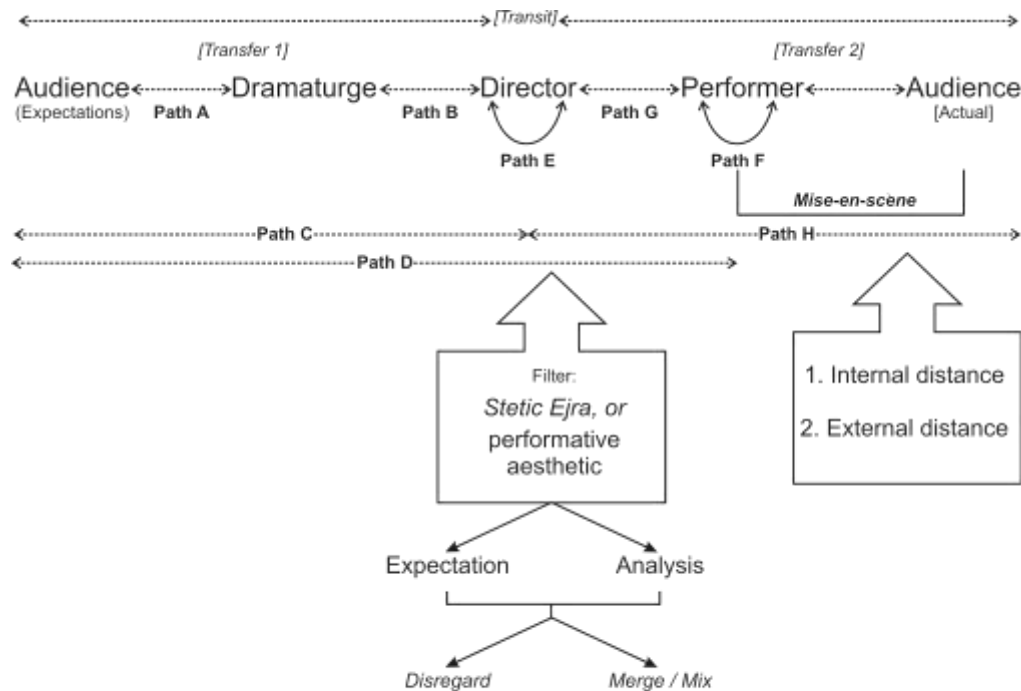


Diagram F: *Sound and Fury's* relationships with the pathways in capturing audience's expectation, internal and external distance in manipulating the mise-en-scène and *performative aesthetic* as filter during transitional performance

I had two jobs in this project: director and dramaturge. Hence, pathways A and B are the same as pathway C in communicating with the audience's expectation. Pathway E is related to my experiences during my short stay in the UK; however, it worked less than others, because of my limited knowledge of British culture. Pathway H refers to the

actual audiences who occasionally came to the rehearsals. Pathways D and F relate to the performers' experiences through the lay-person's view, and their possible direct communication with the audience's expectations. Pathway G works as a link between the performers' suggestions and me. All pathways provide an understandable perception on the needed public consensus based on British culture so that a decision was made in a democratic and polemical association between my analysis and any suggestion in my mind. The decisions were made in two ways: (i) combining the suggestions with my analysis or (ii) ignoring the suggestions. The role of *Stetic Ejra* (see pp. 17-19, 38-40 and section 2.3) was also important in recognising the useful ones. It happened as a transitional performance in my mind. Thus, formatively the outcome of this challengeable process was transferred, and then displayed in the relative elements in the *mise-en-scène*. The quality and quantity of this transforming and setting was also adjusted by *internal* and *external distance* in reaching out to the audiences. According to the generated *distances* between the audiences and the *mise-en-scène* of *Sound and Fury*, and what was going on onstage, the *audience's pleasure* and *deadness* were precisely considered. All members of the theatre group and especially my son were asked to send their comments to me so that I could manage those above-mentioned points.

The following example can be effective in articulating Diagram F. One character, played by Leon, had a physical fight with another character in the second episode (Appendix, DVD 6 – 00:16:18 – 00:16:35). Leon swore at another character who was in front of him. During a rehearsal, Leon suggested showing his hand and arm while he was fighting and talking to the other man. He also suggested a new line: "I offer her the penis the size of an arm. What do you give her?" (ibid.) When he said this dialogue, he raised his arm and hand. I was not familiar with his new words and the suggested meanings at all. He then described it. I asked him: "what is your reason for choosing this action and line?" He replied "you wanted a funny situation for the British audience, and I have suggested one. I am sure the audience will enjoy it." I asked: "is it funny and acceptable for British people to hear and see this?" He and the other colleagues confirmed it. They described that "saying penis is acceptable rather than other similar words. We often hear it when we watch TV, or go to a pharmacy. Normally we use it." This anatomical word "penis" can never be said on the stage in Iran. Regardless of censorship, hearing this word on the stage is not acceptable for the Iranian people, and they will also get angry. From this example, it can also be seen that there is a clash

between two cultures, and how one word or gesture in one culture can affect another culture. Thus, from his suggestion my analysis started working (entering *transitional performance*). I replied: “that is ok. You suggested a moment which is acceptable for the British audience. So, I accept this. It has a funny side; however, it needs to gain a dark side as well.” His suggestion was based on his lay-person’s view according to his experience of British culture, because he emphasised the audience’s enjoyable feedback about this moment, and other performers agreed with him. So, he could imagine the audience’s feedback while he was presenting it. First of all, for this moment, I completely left my background and Iranian perspective behind, and then I added something else to his action: after swearing and raising his arm and hand, I told him to use the same hand to beat the guy who was in front of him (make a final decision). A funny moment rapidly changed the audience’s feeling to another side which was dark and tragic. He re-implemented it (transferring into the *mise-en-scène*). I saw that his suggestion worked to make both comedy and tragedy. The whole of this part was located on pathway D, F and G based on Diagram F. This part was then tested (according to pathways H and E) a few times with my son and invited guests during rehearsals, and was fixed. For the comic side, the *distance* between the audience and this specific moment was increased; however, for the tragic side it was decreased. On the one hand, this management happened consciously. On the other hand, a cultural and public consensus was the centre in adjusting the whole action.

Consequently, in the same example, in the *mise-en-scène* of *Sound and Fury*, the moments and parts were formed and adjusted according to public and British consensuses. For this settlement there were different pathways and relationships. There could be other pathways which were not visible, because they happened unconsciously. This third case study seeks to uncover the watching and thinking that exist in the director’s mind – because the director cares enough to understand his performers’ and audience’s needs and expectations, whilst adhering to his own *Stetic Ejra* and professional standards. That is why Woodruff argues that “theatre depends on watching, watching depends on caring, and caring depends on emotions” (Woodruff, 2008: 154). However, there are some other elements that steer the director’s decisions, such as politics, religion, and so on. This is another aspect that could affect the director’s *mise-en-scène*.

What this case study seeks to illustrate so far is that (i) as a director, the decisions I make in accepting, rejecting, or mixing suggestions are primarily affected by the target

audience's culture; (ii) as members of my performing group, their suggestions are often related to the layperson's views, which, again, is a conscious attempt to translate the Iranian culture to the British one for clearer understandings to take place; (iii) as audiences, they seek enjoyment through direct associations they are culturally familiar with. All suggestions were presented and confirmed by three groups of people: my group members, my son, and invited audience members. This has resulted in my manipulation of the *mise-en-scène*: I increased the distance (*external* distance) or decreased the distance (*internal* distance) to emphasise the comic or tragic elements in the play. But it proves that all these pathways (C, D, E, F, G and H) begin and end with the audience in mind, and that a consideration for cultural codes and signs was imperative in order to establish pleasure and avoid deadness.

Chapter Five: Conclusion

An audience can impact the development of an innovative mise-en-scène in various ways. Emotional, physical and spiritual elements emanate from the audience during and after viewing the performance and can be identified as roles. These factors show how directors can be inspired in forming their mise-en-scenes.

At the beginning of this thesis, I reviewed the current literatures around concepts of audiences, its relationships, communications, cultures, as well as reception and attraction of audiences, and then offered *Hozor-e-Teckniky* as a way in to describe the principles and roles of a theatre audience. This consisted of audiences' needs/expectations, distance, pleasure, and deadness, all of which are technical gauges and tools to be manipulated according to one's own performative aesthetic (*Stetic Ejra*). This thesis identified the various styles and mise-en-scenes of 4 directors. Boal's audiences had direct impact on the mise-en-scène because they were actively involved and engaged with the performance. Barba's audiences, on the other hand, were seen to have a less direct approach. In his style, Barba focused on specific ways of watching his audiences and their cultures, which then impacted his mise-en-scène in indirect ways. Brook's ways of attending to audiences' expectations were both indirect (his own expectations) and direct (performers' comments, and audiences' comments). Lepage's mise-en-scène, as an extension to Brook's, was always incomplete and unfinished; he required his international audiences to complete them. As such, the pleasure of the audience was constantly changing and evolving. Following this, I examined my three case studies because the previous directors had not articulated a system in capturing audiences' expectations. I argue that audience's "*pleasure*", while avoiding "*deadness*", can be manipulated alongside "*distance*" in an attempt to capture audiences' expectations and needs. The quality of these elements are measurable according to the types of relationships between director's mise-en-scenes and audiences, which were also represented as separate pathways in the different directors' models.

In my first case study, *Human Is Human*, I have illustrated a system of capturing audiences' expectations via the director's experience and observation which is related to his/her background and life. In the second case study, *Col*, I proved that an artist (performer, director, and so on) can be an audience at the same time he/she is doing his/her job. To do so, I engaged with concepts of 'magic if' and the 'third eye' to access and capture these expectations, even if the audience were absent. In the third case study,

Sound and Fury, I have mapped the direct association between the cultural codes and signs in order to establish any element of *mise-en-scène*.

Initially, at the onset of this academic research, I only saw one way in accessing audiences' expectations. But when I visualised this access route as "pathways" between director, performing group and audiences, the system I have sought to explicate becomes a tool for directors. They are visually explicit, consciously manageable, and technically systematic. To recapitulate, there are four main pathways as shown below:

(i) The director's observation and experiences during his/her life

Each director can also be the first audience, and like everybody else, the director also has his/her expectation. The director can refer to his/her understanding and need because the director has many experiences and observations, which come from his/her listening, watching and communicating with others. All of them are also located on his/her lay-person's view, which is next to his/her artistic view. The 'magic if' and the 'third eye' can also provide a possibility for the director to be separated from his/her artistic view in order to view the work as an onlooker. Each discourse and performative event provides a feeling for the director, and all help him/her to have a specific vision.

(ii) The audience's comments and feedback

People (audiences) can reveal their feedback and opinion with the theatre group. In this category the role of the audience is divided into two options:

A. onlooker;

B. participant.

The audience can be a participant, but simultaneously, he/she can also be an onlooker. Sometimes the audience is not aware of their involvement in the performance, and at other times, they are. The main goal for the director is to understand the audience's expectations during their involvement in the play as onlooker, participant, or both.

(iii) The theatre group's comments, expectations and opinions

Like the director, members of the performing group also have expectations. During the setting and forming of the *mise-en-scène*, performers may give their comments to the director, if the director requires this process. This is also based on the lay-person's view. Similar to the first category, the 'magic if' and the 'third eye' are also available for each

performer to provide a common view as an audience. The performers can also be chosen from across different nationalities to shape the collective expectation.

(iv) A combination of all options

These four ways transfer the audience's expectations to the director. In order to form the process of transition and then transferring the suggestions and expectations into the *mise-en-scène*, realisation of cultural consensus is essential. The directors assess all received suggestions and expectations in order to make a final decision according to his/her acceptance of or disagreement with them. This process happens in the director's mind as a *transitional* phase based on his/her analysis. Suggestions and expectations cannot be accepted unless they match with the director's analysis.

According to the *audience's pleasure, deadness, and distance*, measuring the audience's expectations and feedback is a main target so that the quality of adjusting and connecting. It is important to discover and catch the audience's expectation through the suggested pathways. The audience's expectations should also be gathered in the director's mind and then accompanied by the director's analysis, so that a collective decision can emerge in the *mise-en-scène*. Obviously for a director it is not possible to accept and transfer all of the audience's received expectations. The director's actual relationship with others, who are involved in creating a performance, also affects the quality of these kinds of received suggestions.

There is, however, a disadvantage to this procedure because it sometimes dissuades directors from regarding their own notions and analysis. If directors pay attention to the audiences' expectations completely to attract the audience and increase their pleasure, is it possible that directors will disregard their own thoughts? Is this a kind of self-censorship? Is it wrong and unacceptable? Disregarding the director's thought, I argue, can be a way of reducing an audience's intellectual collaboration, because some directors would merely like to attract the audience in a popular way. Thus they might only prepare enjoyable actions and events for the audience without any depth. Indeed, their real purposes will not be formed and passed on through the performance and to the audience. This weakness can lead the directors' productions to become routine or mundane. So in this way, there are two options which are commonly presumed to be opposites: intellectual engagement and pleasurable engagement. To attain the former, a director needs to ascertain the audiences' intellectual knowledge before provoking them further into an intellectual engagement. To attain the next option leads to unstimulating

sensory pleasures, which I have posited as mundane. A combination of the two, I contend, would be the ideal choice. The question is how can the audience's expectations be acquired and transferred into the *mise-en-scène* according to the two types of engagements? Is the quality of the audience's expectations different in each option? To broaden this further, changes in society, politics, ideology, religion, commerce, pedagogy, and even present-day revolutions can have an impact on one's *mise-en-scène*? Can my system of *Hozor-e-Teckniky* be adequate to address these contemporary concerns? Where do we even begin? These questions need further research. But as Keir Elam states, which I purport to be the fundamental thrust of my thesis, "[i]t is with the spectator, in brief, that theatrical communication begins and ends" (Elam, 2002: 87).

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