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Transcultural and Transcorporeal Neighbours: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli

Abstract

This paper is mainly focused on the concept of transcultural bodily knowledge elaborated by Eugenio Barba and Nicola Savarese in their concept of theatre anthropology. Their research on pre-existent and pre-expressive values of the human movement, especially considering Asian theatre and performative practices, will be reexamined in the context of over-imposed interculturalism in Humanities and Social Studies. The focus will be thus put on the modifications of the bodily knowledge in this sense (Yuasa), as well as on the (re)appropriations of the Asian philosophical/theoretical embodiment schemes in the Western thought, not only from the standpoint of performative research made by Eugenio Barba and Phillip B. Zarrilli, but also from the standpoint of Shusterman's pragmatic reinterpretations of Merleau-Ponty's legacy, Schechner/Turner's anthropology of human performativity, etc. In this context, the key idea of unique transcultural background of the human kinesis, employed mainly by Barba, will be put in an overall context of contemporary (trans)cultural utopism. The key element for interpretation will thus be an overall context of Asian martial arts practice, especially the significance of 'iemoto principle' (hereditary bodily technique) for the establishment of Grotowski's, Barba's and Zarrilli's psychology and physiology of performance tactics.

Keywords: transculturalism, interculturalism, theatre anthropology, crosscultural performance and theatre practice, Asian martial arts

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I.

The French anthropologist Marcel Mauss was one of the first authors who tried to establish a clear distinction between everyday usages of one's body on the one hand and, on the other, the *techniques of the body*, as an intercultural variety of strategies used for our bodily manipulation, inherited from the past – whether from our own or a different tradition – ritual-like activities, everyday necessities etc. His paper was published in 1936 in “Journal de Psychologie” but it was written for a lecture in the French Psychological Society two years before. In this article, the French anthropologist is talking about a specific *habitus* or a set of circumstances that produce specific sets of bodily movements, distinctive for different cultures. His notion of *habitus* is thus closely correlated with the concept of *bios*, which pertains to natural-like movement strategies pre-existent in almost all cultures. One of the best examples for this biotic kinaesthetic strategy, according to Mauss, can be found among traditional New Zealand societies, where young women *are taught* to emphasize or even overemphasize their distinctive way of walking, based on a swinging motion of hips called *onioni*. This pattern-like walking system is, of course, not a natural, biotic one – it is acquired, learned and transmitted from one generation to another as a form of hereditary *habitus*. Marcel Mauss even uses the English term “drill” to distinguish normal way of walking from this pattern-like, definitely well trained, inherited and culturally preserved way of *onioni* movements (Mauss, 1973, pp. 70–88).

There are at least three important consequences of this way of perceiving human movement: (1) its aesthetic value is reduced to its anthropological status among a certain society or culture; (2) its hereditary role is thus more important than the aforementioned kinaesthetic one; (3) this puts *onioni* walking patterns as well as any other hereditary movement styles in the context of culturally acquired bodily knowledge, in other words – embodied knowledge and body-memory is considered in a broader ethnokinesiological and performative sense. Marcel Mauss even tries to classify bodily techniques in a chronological order, according to their appearance in human life, as well as in some kind of a structural (composite) order, mainly according to the *inner habitus* of each technique (Mauss, 1973, pp. 80–88). It is very difficult, indeed, not to notice some kind of transcultural pattern in Mauss's taxonomy, where techniques are perceived as “grammar structures,” existent in all societies and all cultures but transmitted in a different manner – especially if we oppose occidental and oriental anthropological universalities. Clifford Geertz once said that “the Western conception of

the person as a bounded, unique cognitive universe, a dynamic center of awareness, emotion, judgment and action organized into a distinctive whole is, however incorrigible it may seem to us, a rather peculiar idea within the concept of world's cultures" (Geertz, 1983, p. 59). In accordance with the implicit "transcultural habitus" of Geertz's analysis, the following statement could be understood as an anthropological justification of meaningfulness of the other: "Rather than attempting to place the experience of others within the framework [of 'person' or 'selfhood'] we must [...] view their experiences within the framework of their own idea of what selfhood is" (Geertz, 1983, p. 59). Not that long ago, this way of thinking was unperceivable among anthropologists. Nowadays it is most common.

In a broader sense, we have changed our metaphoric sources somewhat, depicting life as one kind of performance or another (those calling for [Grotowski's terms are hereby employed] "scores," or "scripts," or "scenarios"), or resorting to the closely related image of life as a game whose rules and plays and moves may be usefully described (Abrahams, 1986, p. 57). These *scripts* or *scores* are, by all means, deeply rooted in the *bodily bios* and its *movement habitus*, not only because they are often subordinated to some performance or kinetic strategy but also because they participate in a larger *communitas* of inherited bodily knowledge, spread transculturally around the globe. Simon Shepherd assumes that everyday-life bodily techniques or some other performance-like activities are always prearranged in a specific bodily rhythm. He uses Gumbrecht's notion of two principal functions of rhythmic behavior: the *affective function* is derived from the inability to separate the form of the rhythmic utterance from one's own bodily perception, and the *coordinating function* utilizes rhythmic patterns to consolidate or frame human behavior in general (Shepherd, 2006, p. 80).

The affective function usually represses involuntary movements, those that have been inhibited by the processes of culture and civilization, even though they were of utmost importance to perception or survival. Every dramatic text as well as every performance has its own rhythmic distinctions, normally – although not necessarily – in full accordance with kinetic rhythmic impulses. This is the reason why many performance traditions research these primal trance-like rhythmic structures, mainly in order to get in touch with their own bodily sovereignty – erased by the process of Occidentalism. Of course, this kind of research employs transcultural or anthropological background as mirror image or, more precisely, as a difference plate, both in terms of particular performances and in the context of the training of performers. This not only produces awareness but also allows performers to enter a schismogenic situation. As Morris Berman puts it, in a purely Batesonian speculative manner:

We [in the Western cultures] are trapped in the notion that schismogenic situations, which are in fact profoundly neurotic, are exciting, and that anything else must be dull. [...] Schismogenesis [...] is *learned* [Berman's emphasis – L.R.]; it is as much as acquired habit as is the nonschismogenic behavior characteristic of Bali (Berman, 1981, p. 214).

There is a bodily principle behind every performative behavior, framed and reframed by many functions and circumstances, different kinaesthetic contexts, which can never be substituted by only one explanatory principle. And this is the exact point where performance and ritual, or performance theory/studies and anthropology, coexist and collide. Eugenio Barba formulated this as five functions of a performer's own training: (1) interpretation of a dramatic text; (2) transmission of a performance text; (3) transmission of secrets; (4) self-expression; and (5) group-formation (Barba & Savarese, 1999, p. 248). Besides being ritual-like, these functions are easily translated into budō terminology as, respectively: interpretative self-training (*kata-geiko*), the principle of direct and personal hereditary transmission of a craft by a within a traditional art school (*iemoto*), secret learning (*ryū- densho, menkyo kaiden, mokuroku* or any other secret transmission principle), self-educative and self-expressive values (*shugyo*), and the *communitas* principle, designated as a group-society, school, lineage, or preservation group (*kan, kai, kaikan*).

II.

When sketching a distinction between Western and Eastern theatre *praxis*, Schechner often quotes the Japanese nō performer and playwright Zeami (from his treaty *Kadensho*, written c. 1405), who emphasized the dialectical tension between *tai* and *yu*, between “what is seen by the mind” and “what is seen by the eyes.” Unfortunately, Schechner tends to simplify Zeami's insights, interpreting his terms – not always but often enough – from the standpoint of contemporary nō performers. To be more precise, in Zeami's theory, the concepts of *tai* and *yu* should actually be defined as “the body concept” and “the concept of perceiving,” and the main task of the actor is to obtain a totality of perception, where the mind is immovable, as well as the body, ultimately, because it relies on the idea(s) of inner visibility. To put it in Grotowski's terms, but as well in terms of performative anthropology, one should quote the following lines:

To the average actor the theatre is first and foremost *himself*, and not what he is able to achieve by means of his artistic technique [...] So such an attitude breeds the imprudence and self-satisfaction which enable him to present acts that demand no

special knowledge, that are banal and commonplace [...] The actor who undertakes an act of self-penetration, who reveals himself and sacrifices the innermost part of himself – the most painful, that which is not intended for the eyes of the world – must be able to manifest the least impulse. He must be able to express, through sound and movement, those impulses which waver on the borderline between dream and reality (Grotowski, 1968, pp. 29, 35).

In this famous passage, Grotowski insists on the technical aspects of the complete performative context. For example, he emphasizes the actor's training(s), the necessary development of his or her techniques and, of course, deep mental and cognitive penetration which hide performance's *yu*, "what is [to be] seen by the eyes." Or, as Schechner puts it, fully in accordance with Marcel Mauss's previously elaborated statements:

Performances gather their energies almost as if time and rhythm were concrete, physical, pliable things. Time and rhythm can be used in a same way as text, props, costumes, and the bodies of the performers and audience (Schechner, 1985, p. 11).

There are dozens of elements unperceivable to the eyes and, at the same time, important to performances or theatrical realities. The knowledge of performance is deeply rooted in oral traditions and nonmaterial (bodily) expressivity. It is very important how these traditions are passed on, inherited or preserved – especially as sophisticated bodily knowledge. In the Japanese budō tradition, this structural embodied transference is usually subdued to the *iemoto* principle. Schechner does not analyze this using the Japanese terminological apparatus, like I do, but he almost grasps this point, comparing performance arts with modern sports activities (*sic!*) in America:

Some surprising parallels exist, for example, between the way professional sports in America and traditional performances in Asia are coached and taught. Sports are fine examples of nonverbal performance – dramatic and kinesthetic yet not "dance" or "theater" in the classical, modern, or postmodern sense. The coaches of sports teams are usually former players. They personally give their "secrets" to younger players [...] Old performers teach, some are designated "living national treasures," and roles are set aside for them to play (Schechner, 1985, p. 23).

This way of instruction is based purely on body learning, usually with a special way for avoiding any kind of mental or cognitive interference. This is a concept predominant in Asian martial arts cultures, usually called pattern-practice or, in Japanese budō terminology, *kata-geiko*. Interestingly enough, performative concepts employed by Schechner, with the main purpose of appropriation of Asian performance and theatrical knowledge, could be easily translated into budō terminology: the master-disciple

relationship, evident in many performance practices around the world, can be compared to *senpai-kohai* relationship in Japanese culture; the direct manipulation of the body as a means of transmitting performance could be also cast in budō terms, as a way of *tai-no-keiko*; natural performative flow as a pseudo-Aristotelian action (*praxis*) could be easily explained using the budō principle of *shizen-tai*, etc. Richard Schechner even illustrates these examples, though not explaining them vividly enough, using visual materials from Eugenio Barba's works with the *kyogen* actor Kosuka Nomura, during a session of the International School of Theatre Anthropology, as well as from Peter Brook's African acting experiments, Balinese dancing and Victor and Edith Turner's ethnographic research (Schechner, 1985, pp. 28–30). All these examples show how the technique is usually concealed from the eyes, with its own existence inside of the performer's body. Residual potency of these sorts of performances can be depicted, for example, by putting it in action and reconstructing their own bodily logics, as a kind of performative ethnography (see Turner, 1969, 1974, 1982).

III.

In order to deepen the Maussian concept of techniques of the body, I would like to consolidate it with Schechner's research on restored behaviors in performance studies.

Put it in personal terms, restored behavior is “me behaving as if I am someone else” or “as if I am beside myself or not myself,” as when in trance. But this “someone else” may also be “me in another state of feeling/being,” as if there were multiple “me's” in each person (Schechner, 1985, p. 37).

Applying this directly to the performative art and theater, through a series of events – actually, non-events – usually called rehearsals, selfhood is indeed trans-positioned, often in accordance with some kind of pattern-like activity (in Japanese budō terminology, this is known as *kata*) that Brecht calls a model book (*Modelbuch*). Rehearsal process is always liminoid, betwixt-and-between, and it is up to each performer individually, or the performers as *communitas*, to create a *score* of the performative con-text. The image is becoming more and more clear as *keiko* (training) becomes *kata* (form), *enbu* (show, presentation) or practice. Schechner usually refers to this liminoid process of transformation as to the way from “this could work” to “this is what we've got” (see Schechner's scheme in 1985, p. 103).

Drawing on Victor Turner's distinction between liminal and liminoid phenomena, Schechner shows how the rehearsal's as-if-visibility slowly transforms into the performance's as-if-hiddenness. Real budō technique

(*waza*) is always hidden from the eyes (*yu*). It is visible only throughout the learning, rehearsal or training processes. Inside of the performative context, however, it tends to liberate from its own technicality, it tends to overcome pattern-like structuralism, in order to become a mind of its own, a body-mind with no form.

These kinds of transformations can be integrative, if they affect their broader context, for example – their *communitas*, but they can also be incomplete, false, executed improperly or not deeply enough. Performance anthropologists often make the distinction between a transported status of a performer in a certain performative context, which is temporary and circular (after cooling down, the performer is back in his or her own skin), and a much more permanent transformed status, often implemented in ritual activity. A performer in budō, martial arts practitioner, is always somewhere in-between these two extremes, and a real performer, according to some theater directors should also follow this example, trying to get some ritual-like change by crossing the line between ordinary and extraordinary activity, his or hers own daily and extra-daily habitus. Achieving this kind of liminality, in Turner's words, opens total perception, absolutely necessary for a (ritual-like) performer (see Turner, 1969).

I would like to depict some of the ritual-like aspects of Japanese budō, often attributed to some Western directors, theatre and performance practitioners, in order to create a theoretical background for my own interpretation of restored behavior patterns of Japanese budō culture in Grotowski's, Barba's and Zarrilli's actor and performer training theories (for a broader explication of Japanese budō, see Rafolt, 2014, pp. 183–208). For this purpose, I will make a distinction between framed and non-framed (performance) activities, using a Batesonian logic. According to Bates, one monkey can hit another monkey and this can be understood and interpreted by the other monkey as an invitation to play, not as conflict, only because this sequence of events is framed in a monkey context (see Bateson, 1978, 1986). Catherine Bell underlines this Bateson's statement in the following way:

First, ritual should be analyzed and understood in its real context, which is the full spectrum of ways of acting within any given culture, not as some a priori category of action totally independent of other forms of action. Only in this context can the theorist-observer [sic! – L.R.] attempt to understand how and why people choose to differentiate some activities from others [...].¹ From this perspective, the focus is less a matter of clear and autonomous rites than the methods, traditions and strategies of "ritualization." Second, the most subtle and central quality of those actions we tend to call ritual is the primacy of the body moving about [or body in

¹ In performance theory and theatre anthropology, especially in Barba's terms, these are daily and extra-daily activities, and their corresponding techniques.

movement – L.R.] within a specially constructed space, simultaneously defining (imposing) and experiencing (receiving) the values ordering the environment. For example, the body movements of a ritually knowledgeable agents actually define the special qualities of the environment, yet the agents understand themselves as reacting or responding to this environment. They do not see how they have created the environment that is impressing itself on them but assume, simply in how things are done, that forces from beyond the immediate situation are shaping the environment and its activities in fundamental ways. For this reason, and as a third feature, ritualization is a way of acting that tends to promote the authority of forces deemed to derive from beyond the immediate situation. [...] The result is a ritualized agent who has acquired an instinctive knowledge of schemes that can be used to order his or her experience so as to render it more or less coherent with this ritual values concerning the sacred” (Bell, 2009, pp. 81–82).

Like performative grammar – the *scenic bio* – ritual grammar is also a complex one, evading every possible definition, except the ecological one – putting it in a certain context or, in Bell’s words, a certain environment. In this paper, I will look at rituals, ritual-like activities etc., but also performative acts, performance activities, focusing on their following characteristics: formalism, traditionalism, invariance, rule-governance, sacral symbolism and *praxis* – in order to elaborate their presence in the world of Japanese budō. Every performance has some elaborate code of action, an implicit syntactic order, a frame of “how to do things.” This internal syntax in Japanese budō is usually depicted as *kata* (form) or *kiko* (pattern design). Technical material for a variety of ethnokinesiographical currents can be found in many Japanese texts about warfare strategy and combat tactics, in kinetographical resources available in many hereditary scrolls (*densho*), explaining the specificities of a certain school and a lineage, etc.² But only *kata* form patterns tend to have preserved the system of techniques almost intact from old school (*koryū*) all the way to modern (*gendai*) budō. Very few facets of Japanese martial arts culture, nevertheless, have been as consistently misunderstood as *kata*. It was variously described: as kind of ritual-like and ritualized combat, as an exercise of a kinaesthetic kind, as moving meditation, often as a training method wherein students rehearse, simulate combinations of techniques, counter-techniques, or sequences of such combinations – but in exactly the same manner and style as they are taught to (Rafolt, 2014).

² In this article I have often referred to my own previous research of Japanese martial culture, especially in the context of performative/performance studies (Rafolt, 2014). These findings have been put in to a different context, much closer to the actual performance/theatrical practice of Grotowski.

Note from the Editors: Due to the pioneering nature of Leo Rafolt’s research, minor parts of the present article have been reprinted from one of his previous works. These excerpts, however, have been put in different context and have been used to pose new research questions.

On the other hand, some scholars suggested that the most suitable translation for the Japanese term *kata*, instead of the ever-present *form*, should be *pattern-like practice*, because in a broader sense, *kata* is a pattern structure of Japanese society and culture in general, used in calligraphy training, in learning languages, theatre rehearsals etc. All of the Japanese performance-like practices on the UNESCO's list of the intangible cultural heritage, even some of the craftsmanship, can be defined as the pattern-like (*kata*) formalism.

There are several functions of *kata* that are preserved in modern budō: the metacognitive function, since *kata* is essentially always training of bodily cognition; pedagogical functions, because this is the way to transmit knowledge of a particular pattern of movement in a martial arts school; and archival function, because the exact learning and relearning of formative and ritualized patterns of *kata* preserves all of the structures of movements in the existing style, employing aesthetic experience as a dominant one.

The rituality of budō is preserved not only in the modern Japanese martial arts culture. It has become an integral part of various movement traditions and, especially, integration-oriented movement pedagogies. Thus, when the Italian theatre anthropologist Eugenio Barba offered the examples that would support his theory on pre-expressive, pre-existent codes of movement, that are transcultural, i.e. common to all cultures, the budō culture featured high on his list, among other Asian traditions, especially Indian, Chinese and Japanese (Rafolr, 2014, p. 200).

When applied to martial arts history, rituality functions rather as a cybernetic multivariate system than a structural or functionalist-oriented one. One possible integrative approach for the argument about the budō culture as a ritualized background of many theatre and performance practices can be found in Richard Schechner's performance theory. Japanese martial heritage was often analyzed in-between two extremes, biomechanical analysis of the combat systems on the one hand, which is only one small part of the encompassing technical repertoire of the modern budō, and their utmost esoteric and mystical aspects on the other hand.

Meanwhile, the principal role of the classical martial arts was purely formative, to educate the practitioner in using his own body and embodied knowledge. But this is actually a role of every performance practice or extra-daily routine: because it generates not only technical data – depository of movements – but also an external (ritualized) context, or technical archive. Schechner believes that performance ought to be interpreted as a global context of *doing something* in extra-daily surrounding. It encompasses plays, games, sports, theatre-like production and rituals proper, all of them predefined by a special ordering of time, special value assigned to its objects, rules and/or places where they happen, scriptedness, self-assertiveness (provoking extreme situations, in which the self experiences itself as a self-contained unit and the ultimate value) or on the contrary self-transcendence

(whereby the self feels itself a part of an all-inclusive whole) (Schechner, 2005, p. 16).

The author uses the a scheme to define the most natural context for *performativity* as a concept. It features four categories, which can be easily applied to koryū budō and its pre-ritualized performativity. His first category is called *drama*, in a broadest sense of the word. It constitutes technical/pragmatic and at the same time the most “heated up” or intense circle of performativity, all that could be taken from place to place or time to time independent of the person who carries it. In Japanese koryū budō traditions, as well as in most of the Japanese performance practices, this could apply to the technique, or *waza*, which is the most intense and at the same time most transmittable aspect of the art. Indeed, if we look at the Eurasian performance heritage, it is obvious that technical aspects of a dance-like and performance-like practices on the list are the most important ones.

The second circle of the Schechner’s scheme is called *the script* and it includes everything that could be transmitted from place to place or, in a linear-temporal way, from time to time, as the “basic code of the events.” There are, however, a number of conditions to be met by a script: firstly, it must be transmitted person to person; secondly, the transmitter must not be a mere messenger, because the transmitter of the script must know the script and be able to teach it to others; and thirdly, his or her teachings may be conscious or through empathetic and emphatic means. Most of the aspects of the Japanese pattern or form thinking, in a sense of a real *kata* scheme, could be recognized in the above statements. The first element is the Japanese *iemoto* principle, or hereditary line of the in-coded transmission, the second and the third ones are embodied by the so-called *ishin-denshin* principle that lies at the basis of the koryū budō education system and subdues the rational transmission principle to the emphatic one.

Schechner’s third circle he dubs “theatre,” and defines as a specific event enacted by a group of performers, which constitutes a manifestation of a drama and/or script. For the purposes of my analysis, I nevertheless propose a more encompassing conception of the third circle, whereby it consists of *theatrical performativity*. In the context of koryū culture, could be represented by the *kata*, a hereditary principle of pattern-like, formalized, kinaesthetic motoric knowledge. As was mentioned, for Schechner this circle is concrete, immediate, and consists merely of enacted techniques. It is thus possible to equate it to a manifestation of the scripted sequences, or *waza*, in koryū budō terminology (Rafolt, 2014, pp.203-204).

The fourth, widest circle of the ritualization context is denominated as *performance* or *performative activity*, and this is the broadest, “most ill-defined disc,” including the whole constellation of events that take place amongst audience and performers from the time the first spectator enters the field of performance to the time the last spectator leaves (Schechner, 2005, p. 71). In the context of koryū, this widest circle of the practitioners’

performativity is called *embu* – a presentation of the complete kinaesthetic and motoric knowledge in a precise way. Presentations were usually performed in a ritualized context of Shinto shrines, usually over-emphasizing its own rituality by mixing different religious traditions, Shinto and Buddhist in origin. Each *embu* usually had an eruptive proxemic structure, with a heated center where the actual ritual performance took place and the cooling rims, where the audience, whether fixed or just passing by, was located. This type of eruptive structure with the clear distinction between Schechner's performative circles has been retained to this day in Sumō performances or Ryokugikan sumō tournaments.

Schechner offers examples for this hierarchy of performative circles, thus demonstrating how classical terms of *drama*, *script*, *theatre* and *performance* should be reinterpreted according to the multiplicity of forms taken on by the phenomena of *perform*, or *per-forming*, as the author often puts it. He thinks that changing their semantics or modifying their nuclear meaning is a way of casting in a wider, even transcultural research context. In a similar vein, we might notice that budō classification seems comparable to Indian and Balinese terminology as interpreted by Schechner:

In Bali, theater and drama are fixed while the script floats in relation to them. The minute gestures of dance – the movement of fingers and hands, the way a torso is held and bent, the facial expression (or lack of it, the famous Balinese “away” look) – are fixed; so is the traditional story or story fragment: often a contest between good and bad demons or a fragment from Ramayana. But how long the theatrical gestures will be performed, how many repetitions of movement, what permutations or new combinations occur – these things are unknown before-hand, depending on the “power” of the trance and/or the creativity of the performers. In Indian classical music, the progression of every raga is known; this progression is the “drama” of the music. But how a specific performer or a group will proceed from one phase or note of a raga to the next, and how the progressions [sic!] will be organized (how many repetitions, sequences, speed, volume), are not known in advance, not even by the performers: the script evolves on the spot out of a relationship between the drama (raga) and the theater (particular skills of specific performers) (Schechner, 2005, p. 87).

It is noteworthy that what constitutes a ritual in one context could easily become entertainment in the another, like at The Yoshi Show, presented at the Public Theatre in New York in 1975, where “a Buddhist monk, a shinto priest, a martial arts expert, and a Tibetan monk performed with Yoshi Oida, a Japanese actor and member of Peter Brook’s company”. The whole context of this performance was somewhat ritualized because it “combined elements of different religious ceremonies with martial arts and theatrical performing. Yoshi had used these disciplines in his own training; they are

visibly present in his acting” (Schechner, 2005, p. 159). For Schechner, this is the strongest evidence in support of Turner’s liminal-to-liminoid transformation process.

IV.

“Many ritualized aspects of Japanese budō training have something to do with a specific perception of the body. This has to do with the fact that Descartes’s strict distinction between mindful rationality and bodily utilitarian, organic and biologically predetermined nature never existed in Asian cultures. One of the most stimulating philosophical treatises where body and mind interdependence or interconnection is emphasized was written by a medieval philosopher, Dōgen Kigen (*Shōbōgenzō* and *Shinji Shōbōgenzō*, c. 1230). His present-day interpreters, Ichikawa Hiroshi and Yuasa Yasuo rely on Maurice Merleau-Ponty’s phenomenological studies, along with different Japanese body-mind philosophical traditions, which they use in order to adapt the French philosopher’s ideas to the Japanese context. Ichikawa does not distinguish the object-body and subject-body because what is experienced or lived can be explained neither by the first logic, nor by the second one. This implies that both the object-body and the subject-body are synthesized in the concrete and pragmatic functioning of one’s lived body. From the standpoint of the subject-body, the object-body is subjectivized, because it allows itself to be incorporated within our subject-body (“my own hand that I am looking at is nevertheless my own hand,” although it is an object in/of my perception).

In Yuasa’s theory of the body, particularly interesting is the point where he transforms Ichikawa’s “ambiguous oneness” through personal self-cultivation (*shugyō*) into “oneness of the body-mind.” Yuasa claims that there are three information circuits regulating perception: the external sensory-motoric circuit, the circuit of coenesthesia and the emotion-instinct circuit. The athlete who has mastered a set of techniques for moving the body in a specific way embodies an enhanced capacity of the second circuit, which in turn increases the level of activity in the first circuit. This is the goal in Western sports because the idea of controlling the emotion-instinct circuit is not taken into account. The Eastern performance practices, and martial arts above all, concentrate precisely on the emotion-instinct circuit, using different methods of controlling emotions, conscious integration, unconscious quasi-body methods, such as employment of *ki*-energy exercises, etc. (Nagatomo, 1992; Yuasa, 1987, 1993, 2008). One of the best known founding figures in the Japanese budō, the founder of aikidō, Morihei Ueshiba, once wrote about the principles of adjusting mind and body in a practical sense of real combat” (Rafolt, 2014, pp.201-202).

In 1938, during the period of raging Japanese militarism, he wrote that the appearance of the “enemy” should be thought of as an opportunity to test the sincerity of one’s mental and physical training, to see if one is actually responding according to the divine will. When facing the realm of life and death in the form

of the enemy's sword, one must be firmly settled in mind and body, and not at all intimidated; without providing your opponent the slightest opening, control his mind in a flash and move where you will – straight, diagonally, or in any other appropriate direction. Enter deeply, mentally as well as physically, transform your entire body into a true sword, and vanquish your foe. This is *yamato-damashii*, the principle behind the divine sword that manifests the soul of our nation (Ueshiba, 1996, p. 31).

In this brief passage from *Budō*, the first practical manual about aikidō, lots of elements of the above mentioned body attunement or mind-body unification can already be found (it is worth noting that another way to express the Japanese term encompassing both mind and body – *shin* – is *kokoro*, which translates as heart), as well as the esoteric-mystic background of the modern budō development, the importance of weapon examples in weaponless martial cultures, etc. Similar way of thinking can be traced in Richard Shusterman's pragmatic somaesthetics, which he defines as a critical, ameliorative study of the experience and the use of one's body as a locus of sensory-aesthetic appreciation (*aisthesis*), as creative self-fashioning, and which is also interested in knowledge, discourses and disciplines that structure such somatic care or can improve it (see Shusterman, 2008).

V.

Jerzy Grotowski was fully aware of this somatic nature of performance, closely related to older ritualized pre-expressivity. Ludwik Flaszen claims that his productions aimed

to bring back a utopia of those elementary experiences provoked by collective ritual, in which the community [note the similarity to Turner's phrase – R.L.] dreamed ecstatically of its own essence, of its place in a total, undifferentiated reality, where Beauty did not differ from Truth, emotion from intellect, spirit from body, joy from pain; where the individual seemed to feel a connection with the Whole of Being (Flaszen in Kumiega, 1985, p. 156; quoted according to Schechner, 2001, p. 8).

In Schechner's terms, Grotowski created a unique method of a performer's training, based on research of the utmost, personal, most intimate selfhood, appropriating Asian traditions as well as Stanislavsky and Meyerhold, to name just a few sources (see Schechner, 2001, pp. 26–27). In *Towards a Poor Theatre* (1968), Grotowski acknowledges that “the personal and scenic technique of the actor [should thus function] as the core of theatre art” (Grotowski, 1968, p. 15). While educating and training a performer, he tries to destroy and eliminate every kind of resistance, creating an inner liberation that is actually freedom from the time-lapse between internal and external reaction. A performer's

training purpose is a *via negativa*, eradication of blockages, rather than a collection of skills. In Japanese, this principle is called *uke* or *ukeru*: it designates a radical externalization of impulses, by avoiding conflict or collision, and accepting every kind of external activity imposed on one's own body.

The form is like a baited trap, to which the spiritual process responds spontaneously and against which it struggles. The forms of common natural behavior obscure the truth: we compose a role as a system of signs which demonstrate what is behind the mask of common vision: the dialectics of human behavior. At a moment of psychic shock, moment of terror, of mortal danger or tremendous joy, a man does not behave "naturally." A man in an elevated spiritual state uses rhythmically articulated signs, begins to dance, to sing. A sign, not a common gesture, is the elementary integer of expression for us (Grotowski, 2001, p. 31).

In Grotowski's terms, then, this means going beyond one's own bodily limits, where one is obliged not to stop despite fatigue and pain, where the effort is insupportable.

Even pure vocalism is exaggerated and painful, mainly because the word is more than a means of intellectual communication, its pure sound is used to denote meanings and to produce spontaneous associations. It functions like *kotodama*, the science of sacred sounds. In Japan, *kotodama* was perceived as

the highest and most pleasing forms of speech, speech that could only be spoken and understood by people of the highest character and possessed of total integration of body and mind. Furthermore, if mastered, *kototama* [equivalent of *kotodama* – L.R.] was believed to be the secret speech of the gods, a potent source of incantation, magic, and miracle working (Ueshiba & Stevens, 2004, p. 75).

In the excerpts (1979-1982) from Grotowski's explanations to the Theatre of Sources Project, the author derives many of his techniques from *zazen*-practice – i.e. *just walking* or *just sitting* – modeling them therefore as extra-daily techniques.

Here it is necessary to underline that the techniques of sources that interest us are not those most closely related to techniques of sitting meditation [*zazen* – L.R.], but those that lead to activity, in action – for example, the martial arts techniques related to zen [in a sense of meditation, not only religious practice – L.R.]. Therefore, the techniques that interest us have two aspects: first, they are dramatic, and second, in the human way, they are ecological. Dramatic means related to the organism in action, to the drive, to the organicity; we can say they are performative. Ecological in the human way means that they are linked to the forces of life, to what we can call the living world, which orientation, in the most ordinary way, we can describe as to be not cut off (to be not blind and not deaf) face to what is outside of us (Grotowski, 2001, p. 257).

Performative behavior is, in that sense, purely transcultural, englobing the impulses of the body, accepting the awake senses, in a form of traditional or less traditional techniques, depending on the cultural milieu.

Let me say that, for example, the Japanese have a concept of “emptiness” [*mu, mushin* – L.R.] which is fundamentally different from what we associate with this word in Europe. Let’s say, also, that the Hindus often call “consciousness” what in my cultural context would be called rather the “unconscious.” Already on verbal level enormous differences exist (Grotowski, 2001, p. 260).

Human kinaesthetic behavior, especially performative one, should therefore be Orientalized, preserving the organicity of movement rather than athleticism:

In that case, one must begin with movement to burn off the energy, to set fire to the body, a kind of letting-go [...]. It may begin perhaps in jumping. Apparently, you would never be able to jump that way. But you do it. It happens. And you don’t look at the ground. You close your eyes and maybe even run among the trees but you don’t run into them. It is nature and your body nature that is burning off. For your body is also nature. But when it’s burnt off something happens. You feel as if everything is part of the great flow of things and your body begins to feel it and begins to move quietly, serenely, almost floating, as if your body were conducted by the flow. You can feel that it is the flow of all things around that carries you, but at the same time you feel that something is coming out of you too (Grotowski, 2001, p. 264).

This way, the body itself functions as a brain, as an independent mind-of-its-own (*kokoro, shin*). Moreover, Grotowski even managed to codify some of these basic flow-like motions, taken from different traditions and different cultures (India, Bali, Japan, China), within his Motions Project. Some of them are very similar to awareness postures in Chinese or Japanese martial arts traditions or, not to be forgotten, in Vedic *kalarippayattu* tradition.

VI.

Continuing Grotowski’s work, instead of interpreting specific techniques in a specific tradition of Japanese, Indian, Chinese, Balinese performances, Eugenio Barba, for example, relied on the universal performative/anthropological principles, like *positioning* (in budō terms it is called *kamaeru*), *decisiveness* (in budō it is designated as *kimeru*) or *walking patterns*, one of them being the Japanese *namba aruki*, thus using the budō terminology for “tension repositioning” or “a specific pattern of walking,” etc. In their *Dictionary of Theatre Anthropology: The Secret Art of the Performer* (1991), Barba and Nicola Savarese offer many examples from the Japanese performance and martial arts heritage, comparing their

nuclear principles with the western practice. In the following example Barba designates the difference between *daily* and *extra-daily* biomechanics of the body technique and, in general, of body movements:

The purpose of the body's daily technique is communication. The techniques of virtuosity aim for amazement and transformation of the body. The purpose of extra-daily techniques, on the other hand, is information: they literally *put the body in-form*. Herein lies the essential difference which separates extra-daily techniques from those which merely transform the body (Barba & Savarese, 1999, p. 10).

He offers the example of hip-usage and walking:

In Japanese, *koshi* is not an abstract concept, but a very precise part of body, the hips [...] When we walk using daily body techniques, the hips follow the legs. In the Kabuki and Noh actors' extra-daily techniques, the hips, on the contrary, remain fixed. To block the hips while walking, it is necessary to bend the knees slightly and, engaging the vertebral column, to use the trunk as a single unit, which then presses downwards. In this way, two different tensions are created in the upper and lower parts of the body. These tensions oblige body to find a new point of balance (Barba & Savarese, 1999, pp. 10–11).

This body that searches for a *new tension*, producing a new dynamics that comes naturally soon afterwards, is called a *decisive* or *decided* body. Koryū budō schools of the Edo period maintained distinct ways of walking as their movement specificity. This is usually called *namba aruki*. Primarily, it was just a walking routine used by messengers during the Edo period of Japanese history (1603-1868), whose job was to quickly distribute messages between Edo and the other Japanese provinces. A messenger would usually walk long distances, such as from Edo to Kyoto, which is approximately five hundred kilometers, in around six days. To this end, he was aided by the *namba aruki*. This style of walking employs hips in a entirely different way from today's translatory hip movements, or so-called western style of walking. Because the *namba aruki* uses the principle of moving the same hand and the same foot forward at the same time, it minimalizes hip movements and creates a subtle but firm balance. There are several reasons for this pattern of movement: it was supposed to decrease the swinging of the samurai sword, economizing the energy as well.

Remnants of this biomechanics of walking can be seen in many modern martial arts, as it was obligatory to learn it in older, koryū budō systems. For example, in modern budō, most of so-called entering principles in throwing techniques (*irimi nage*) are based on the procedures of *namba aruki*; furthermore, sliding techniques (*tsuri ashi*) in kendō and karatedō have the same kinesiological background; sliding or approaching (*ashi sabaki*) movements of the attacker

and disbalancing (*kuzushi*) procedures of the defender in most of the jūdō kata employ the same principle. Today, the *namba aruki* is also used in a different manner, as an alternative training method in all other sports activities. There are a number of semi-professional or professional athletes in Japan who trained this method and set records in different athletic disciplines. The most famous example is Shingo Suetsugu, who set the two-hundred-meter all-Asian running record using this training method. One of the most famous Japanese martial arts scholars, Yoshinori Kono, still performs ethnokinesiological and anthropological research on this method (Kono, 1986, 1987) and Akira Hino even includes his budō movement research in contemporary Japanese dance training (Rafolt, 2014, p. 199).

The first chapter of Eugenio Barba's and Nicola Savarese's book depicts the problem that was first elaborated by Barba in his book *The Paper Canoe: A Guide to Theatre Anthropology* (1995):

In 1978, the actors all left Holstebro in search of a stimuli which might help them shatter the crystallization of behavior which tends to form in every individual or group. For three months, they dispersed in all directions: to Bali, India, Brazil, Haiti and Struer, a small town about fifteen kilometers from Holstebro. The pair who had gone to Struer to a school of ballroom dancing learned the tango, Viennese waltz, foxtrot and quickstep. Those who had gone to Bali studied *baris* and *legong*; the one who had been in India, *kathakali*; the two who had visited Brazil, *capoeira* and *candomble* dances. They had all stubbornly insisted on doing what, in my view, ought absolutely to be avoided: they had learned styles – that is, the results of other people's techniques (Barba, 2002, p. 6).

In the perspective of Barba's theatre anthropology they were not participating in the concrete performer-like surrounding but in the artificial state of (re)learning other people's techniques, not being able to escape their quotidian routineness. On the other hand,

[i]n a organized performance the performer's physical and vocal presence is modelled according to principles which are different from those of daily life. This extra-daily use of the body-mind is called "technique." The performer's various techniques can be conscious and codified or unconscious but implicit in the use and repetition of theatre practice. [...] These principles, when applied to certain physiological factors – weight, balance, the use of the spinal column and the eyes – produce physical, pre-expressive tensions. The new tensions generate an extra-daily energy 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. This is a logical, and not a chronological "before." The pre-expressive base constitutes the elementary level of organization of the theatre (Barba, 2002, p. 9).

This concept of technique should be interpreted as *budō no waza*, technique of the technique (*waza no waza*), essential to the process of learning and re-learning or, in theatre anthropology terms, “it is another way of saying, with different words, *learning to learn*” (Barba, 2002, p. 10). Barba depicts three basic elements of every extra-dailiness of performance activities: (1) the performer’s personality and individuality, unique and/or uncopiable technical engagement; (2) the cultural context in which these particularities manifest themselves, as a performative tradition; and (3) the specific use of body-mind in accordance with extra-daily techniques, based on transcultural, recurring principles. The first element is exemplified by *jutsu*, as a specific performative art, the second as deeply inherited and transmittable style of performing (*ryū*), and the third concerns all performers from every period and culture, as a recurring principle of body-and-mind-unification (*shin-shin-toitsu*). The first two aspects are pre-learned, and inherent to the art *per se*, because they determine the transition from pre-expressivity to performative expressivity. The third feature is a constant part of the actor’s and scenic *bios*, this is the *idem*, the non-variable item of performance act. In Barba’s view of theatricality, this third part actually constitutes the transculturalism of each performance, because it transcends traditions, cultural milieux, social orders, fixed quasi-ethnic expressivities, etc.

Among the different forms of ethnocentrism that often blinker our point of view, there is one which does not depend on geography and culture but rather on the scenic relationship. It is an ethnocentrism that observes the performance only from the point of view of the spectator, that is, of the finished result. It therefore omits the complementary point of view: that of the creative process of the individual performers and the ensemble of which they are part, the whole web of relationships, skills, ways of thinking and adapting oneself of which the performance is the fruit (Barba, 2002, p. 11).

It is sufficient to think of what China meant to Brecht, Bali to Artaud and English theatre to Kawagami or Kurosawa, in order to deconstruct the binarism between theatrical West and East, beyond the implications of the postcolonial critique, Orientalism or Occidentalism. Again, the Maussian distinction is employed, although Eugenio Barba does not acknowledge it completely, and thus states that

[d]ifferent cultures determine different body techniques according to whether people walk with or without shoes, whether they carry things on their heads or with their hands, whether they kiss with the lips or with the nose. The first step in discovering what the principles governing a performer’s scenic *bios*, or life,

might be, lies in understanding that the body's daily techniques can be replaced by extra-daily techniques which do not respect the habitual conditionings of the use of the body. [...] When I was in Japan with Odin Theatret, I wondered about the meaning of the expression which spectators used to thank performers at the end of a performance: *otsukaresama*. The meaning of this expression – one of many in Japanese etiquette used particularly for performers – is: “You have tired yourself out for me.” But the waste of energy is not alone sufficient to explain the power that characterizes the performer's life (Barba, 2002, pp. 15–16).

Extra-daily techniques, re-somaticized by body's own pre-expressivity, put the performers into form, drawing attention – like in *nō*-performances – to the actor's own ability not to impersonate, by rendering his body as artificial-but-believable. Translated into European languages, Barba states, these factors are usually denominated by the following phrases: energy, life, power and spirit or *ki*, *kokoro*, *ki-ai*, *in-yo* and *koshi*, respectively. Here, Barba oversimplifies things, but he is, nevertheless, on the right track in his interpretation.

European appropriation of *ki*-energy should designate at least three things. Firstly, as Barba mentions, specific usage of the hips and lower back movements (*koshi*), like in the above mentioned *nanba aruki* movement strategies.³ In order to interpret these procedures of moving through space by balancing and disbalancing or rebalancing yourself, Barba uses Marceau's conception of *déséquilibre* and Meyerhold's biomechanical exercises employing a skeleton of a fish, but also the *tsuri ashi* movement strategies from Japanese budō, calling them “feet which lick” (see Barba, 2002, pp. 18–22).

Secondly, Stanislavski and Grotowski also proposed an exercise to achieve an alternation of balance, while keeping a firm body center – in Japanese terminology this center is usually situated below the navel, in a point where all centripetal and centrifugal forces of the body reside (*tanden*). Barba depicted this as a point of *hippari hai*, meaning “to pull someone towards oneself while being pulled in turn [taking place – L.R.] between the upper and lower parts of the performer's body, as well as between the front and back” (Barba, 2002, p. 23).

We thus come to the third element, which is the so-called “dance of oppositions,” with a mission of producing tensions, or *tameru*, an in-between-phase where letting-go is necessary but it does not happen instantly,

³ “In Japanese, *koshi* is not an abstract concept but a very precise part of the body, the hips. To say ‘you have *koshi*, you do not have *koshi*’ means ‘you have hips, you do not have hips.’ [...] In fact, the performer's life is based on [this hip-stimulated – L.R.] alternation of balance. [...] They say: ‘*Nō* is a walking dance’” (Barba, 2002, p. 17–18).

like if the body was frozen for a while, like the moment before releasing an arrow in Japanese *kyūdō*: this is the exact moment of holding back, of retaining, keeping energy concentrated for further auctioning, much larger/longer performance activity. Or to put it in Barba's anthropological words:

All this may seem like an overly complicated and excessive codification of the performer's art. In fact, it derives from an experience which is common to performers from many different traditions: the compression, into restricted movements, of the same physical energies necessary to accomplish a much larger and heavier action. Engaging a whole body to light a cigarette, for example, as if the match was as heavy as a large stone, or as if it was incandescent; leaving the mouth slightly open with the same force needed to bite something hard. This process, which composes a small action as if it was a much larger, conceals the energy and makes the performer's entire body come alive, even when immobile (Barba, 2002, p. 28).

For this kind of explicit tension, not-releasing-before-releasing, a proper decisiveness is needed, *kimeru*, where the body "is decided" for the actual performer.

This expression is not ambiguous, it is hermaphroditic, combining within it both action and passion, and in spite of its strangeness, it is commonly used. One says, in fact, *essere deciso, être décidé, to be decided* (Barba, 2002, p. 33).

Again, like in Japanese archery, performative action is divided into stages: from retaining, not-letting-go, holding-back, by producing an oppositional force to the one that stimulates our own body (*ju*), through breaking, which occurs in the exact moment of freeing oneself from the initial retain (*ha*), all the way to the third phase, where actual action culminates, and produces energy, usually manifested as speed (*kyu*). After that, new oppositions are re-stimulated, and a new performance cycle is commenced. These codifications of performing – in a way constraining – are conceived as methods for breaking the automatism of daily-life routines, creating their equivalents in extra-daily techniques.

If I am about to sum up these training methods in the *praxis* of Japanese *budō* – neither overinterpreting nor misinterpreting them – let me bracket them using four major distinctions: (1) performance is all about gaining, losing and regaining balance (*kuzushi*); (2) proper balancing strategies are closely correlated with oppositions or tensions (*tameru*), that consequentially rule the dynamism of movements; (3) the energy produced by this tension is either stored in the point beneath navel line (*tanden*) or released as breath-power (*kokyu ryoku, kokyu no chikara*) or any other manifestation of energy, such as speed (*kyu*); automatism of the body movements is broken using the principles of extra-dailyness, non-habitual behavior, by creating a fictive

decided body (*kimeru*) that is totally equivalent to the routine-one; and (4) Barba employs the *shin-shin-toitsu* principle, unification of body and mind, otherwise prominent in budō anthropology, especially in the works of Koichi Tohei and Kenjiro Yoshigasaki. He even suggests some psychophysical exercises to foster this unification, whereby “no balance modification occurs in the body of a non-actor asked to perform the same task, since for a non-actor, imagination remains an almost exclusively mental exercise” (Barba & Savarese, 1999, p. 11). This retain of energy and, afterwards, its sudden release is a part of the Meyerhold exercise of biomechanical *arrow-shooting*, as well as of the kyūdō tradition, as shown in Barba’s textbook of theatre anthropology (see Barba & Savarese, 1999, pp. 102–103). The body is thus moved, repositioned, although not by a physical stimulus – energy coming from the performer’s athleticism, – but by the axiomatic of *mind-moving-the-body* or, if Japanese ideogram for *shin* is to be de-Westernized, *heart-moving-the-body*. Even if this phrase is perceived as purely physical, like, for example, in kabuki performances – where the actor stops for a second, directing his eyes (*mie*) to a void, thus creating a tension equivalent to that in a *tableau vivant*, a living picture – it has to be interpreted as a restraint of the performer’s energy, an intimate micro-climax, equivalent to the final concentration after an execution in budō, called *zanshin*. For example, once a *iaidō* sword technique is executed, the performer stops for a moment, remaining in the same position as though he was frozen, leaving his *regard/mie* somewhere on the object of the performative act. For Grotowski, this is the idea of “pre-movement,” which can be done at different levels, like a kind of silence before the next movement, a silence which is filled with potential or can occur as a stop of the action (restraint, *tameru*) at a precise moment of scenic action (Grotowski in Barba & Savarese, 1999, p. 236). Therefore, the energy that is being restrained, encapsulated, and finally released, for Barba, is actually a “leap” or a *dance of energy*,

the ability to compose the transition from one temperature to another [...]. These leaps are variations in a series of details which, intelligently assembled in sequence, are called in the various working languages “physical actions,” “design of movements,” “score,” *kata* (Barba, 2002, p. 69–70).

The performer, actor, practitioner, or their equivalents, in a firm suppleness (*go-jū*), stay encoded, encrypted, formalized, alone in their own body architecture (*kamae*⁴) “on the way of transforming their own bodies from one position to another, from one attitude to another, from one

⁴ “*Kamae*, the basic body position in all forms of traditional Japanese theatre, from Noh through Buyo dance to Kabuki [as well as in budō], literary means ‘attitude,’ ‘body position’ and thus attitude par excellence, the body’s basic architecture” (Barba & Savarese, 1999, p. 204).

movement feature to another. This psychophysical state, or attitude, can be achieved through hard training, by moving, changing directions, stances, equilibriums and tensions, whereby the dilatation does not belong to the purely physical body – but to the body’s mind. The body-mind is directly connected with the *score*, to put it in Stanislavski-Grotowski’s terms, or *kata*, to put it in terms of budō anthropology – as a general formation of actions, as precision of details, as a regulatory dynamism and rhythm, speed and intensity, and as an “orchestration of relationships” between different bodily segments (see Barba & Savarese, 1999, pp. 122–134). At its different stages time, *kata* is restrictive, in-formative (because the body is put *into form*; the *shu* stage), liberal (because it allows the performer to get rid of the form, break free from the form; the *ha* stage), and creative-expressive (when form is no longer needed because freedom produces new forms, new expressions; the *ri* stage).

This leads to a fertile dialectic between conservation and innovation, because the performer must create a new *kata* in order to assert his own individuality and so doing contradicts his own profound respect for the traditional *kata*. These two opposing tendencies are in contraposition in every artistic [and performance – L.R.] society, but when they are present in physical scores with rigorous form, they can transform the contrast into harmony [...] A *nō* performer, for example, will never move from a seated position to a fast walk without two intermediate *kata* which elaborate the micro-action of standing up and the micro-action of beginning to walk (Barba & Savarese, 1999, p. 133).

VII.

Phillip B. Zarrilli wrote extensively about this transcultural pre-expressive performance training methodology. Most of his conclusions derive from *kalaripayattu* practice, which has recently become a global phenomenon:

The current history and practice of *kalaripayattu* cannot be considered without taking into account the emergence of Asian martial and self-defense arts as a global form of cosmopolitanism, a phenomenon attributable to the spread of popular martial arts films and other forms of popular literature on the martial arts (Zarrilli, 1995, p. 191).

There are several important points that I would like to emphasize in Zarrilli’s analysis of *kalari*-traditions: (1) he perceives it as a public cultural phenomenon, relying upon Arjun Appadurai’s concept of “public culture”; (2) he uses and modifies Foucault’s concept of technologies of the body in order to depict and define four crucial elements lying beneath the surface of every psychophysical training – the self, agency, power and behavior; (3)

relying on the anthropological research of Lock and Scheper-Hughes, he agrees that it is

reasonable to assume that all humans are endowed with a self-consciousness of mind and body, with an internal body image, and with what neurologists have identified as the proprioceptive or sixth sense, our sense of body self-awareness, of mind-body integration, and of being-in-the-world as separate and apart from other human beings (Lock and Scheper-Hughes in Zarrilli, 1995, p. 189).

After all has been said, I think it is not necessary to translate all of Zarrilli's terms into Barba's and Grotowski's theatre anthropology concepts. Furthermore, (4) he employs the differences between "lived experience of the body" (*Leib*) on the one hand and "the-body-in-practice" (*Körper*) on the other. In Foucault's terms, this dialectic is constant, because it allows the technologies of the body to be activated, so they can – and this would be the (5) element – produce, transform and manipulate. A Body-in-practice is therefore an extra-daily experience-based cultural activity, a complex nexus of four interactive arenas: (1) literal daily practice and presentation, (2) social arena of power-production between different styles and lineages, (3) arena of cultural/aesthetic production, whereby *kalarippayattu* functions as appropriated festival event, and (4) arena of intimate, most individual experience, self-formation, self-interpretation or self-expressivity. Every performance act can be subdued to these arenas of putting the body into some practical form, informing it, as Barba would say.

Unfortunately, Zarrilli's insights on *kalarippayattu* tradition and culture overshadowed his research in psychophysiological acting after Stanislavski, mainly because he tried to assimilate some of the aforementioned concepts into his own *kalari-based* practice. Taking into account Robert Benedetti's research on actor-training programs, Zarrilli emphasizes "stillness at the center" – as one of the most difficult task to accomplish in performance training, as well as in achieving mind-body stability/unity. In discovering breath-power (*kokyu-ryoku*), which I have discussed earlier, he establishes a couple of parameters for achieving stillness: (1) perception should be total; (2) energy should be comprised in *tanden* region, below the navel; and (3) the space around the performer should be perceived with a special kind of awareness, which seem to me similar to *sakki* in Japanese budō terminology. He utilizes three modes of body-mind awareness model by the phenomenologist David Edward Shaner, creating a quasi-clear difference between (1) pre-reflective first-order awareness, prior to intention, within a horizon as whole, where nothing is privileged, (2) pre-reflective second-order awareness, which is the most primordial type of intentionality, optimal for every kind of performance, and (3) reflective or/and reflexive

awareness, in which there are many vectors or foci of our own attention, so the meta-theory mind is activated in order to commence some kind of self-analysis (see Shaner, 1985, pp. 48–54 in Zarrilli, 2000, pp. 32–34). Zarrilli even employs one exercise from aikidō, originally developed by Tempu Nakamura, but promoted by Koichi Tohei,

the unbendable arm exercise, in order to show how pre-reflective or total awareness creates stability and extends *ki*-energy. [...] Individual who actualizes an intuitive awareness of *ki*-energy and is able to channel this energy throughout the body is able to control and extend it out from the body whether through vocal or physical action or into active images (Zarrilli, 2000, p. 39).

It is worth noting that as he does it, he actually transculturally summarizes many performative traditions in a Japanese concept of *ki*, elaborated, among others, by Yuasa (1993). For him, thus, every kind of performance is a psychophysical process that embodies and reshapes internal energy. The performer's body should always be perceived as a clearly schismatic one, distorted between its *surfacedness*, *recessiveness* and its subtle inner and fictive outer appearance. When the performer takes a stance, a guard, Grotowski's *score*, he transforms his own outer appearance and enters a sub-divided state of body-mind awareness, which was analysed by Schechner/Turner as *betwixt-and-between*, by Grotowski as *dream-like module*, in which impulses waver "on the borderline between dream and reality" (Grotowski, 1968, p. 35), and by his student, Eugenio Barba, as the *extra-daily state*, *pre-expressive* and *pre-cognitive* in its bodily engagement.

VIII.

In a letter written to Richard Schechner, dated on September 16th, 1991, Eugenio Barba quotes one of the speakers at the interdisciplinary symposium on Danish cultural politics (unfortunately, the name of the speaker as well as the name of his adversary is not given):

One of the speakers said: "Look what happens when the contours of a state are obliterated. Look at Yugoslavia, where nobody knows any more what it means to be a Yugoslav: old divisions, nationalisms, and ethnic fundamentalism are revived." Somebody else replied: "This happens for the very opposite reasons, not because of the loss of a solid profile, but because the profile was artificial. It was a straitjacket, imposed in the name of an abstract ideology to repress a reality which is now exploding. The explosion is violent because the union was violent." Something similar has happened in the theatre of this century which is now about to end: the erosion of the definite borders which gave identity to theatre

of European origin; the invention of small traditions; the growth of separate cultures (Barba, 2002, p. 143).

Although I'm always a bit irritated by this kind of geopolitical simplifications, I understand where the author's imagination is heading. He actually becomes more precise when he mentions Goethe's ideas on inseparable Oriental-Occidental cultural legacy:

"Orient and Occident / Can no longer be separated." My entire theatrical apprenticeship has taken place in that *movement* between East and West which I now call Eurasian theatre. *Kathakali* and *nō*, *onnagata* and *barong*, Rukmini Devi and Mei Lanfang, Zeami and the *Natya Shastra* were alongside the books of the Russian, French and German masters, and alongside Grotowski, my Polish teacher (Barba, 2002, p. 42).

Goethe's ideas were motivated by other energies, especially in the context of French literary dominance, and they should be interpreted from the standpoint of his conception of *Weltliteratur*. This kind of utopian transculturalism, nevertheless, led Barba to an integrative idea of transculturalism, beyond good and evil, which is defined by Schechner in the following manner:

Grotowski's project essentializes: *Action* simultaneously enacts the intimate and the "origin" – what in Indian philosophy (certainly an influence on Grotowski's thought) is the union of *atman* (the kernel of absolute in each person) and *brahman* (the universal absolute). Eugenio Barba – who in the 1960s assisted Grotowski and kept in close contact with him since – has from at least 1980 onward developed a particular aspect of Grotowski's work, answering the question: Where does a performer's "energy" and/or "presence" come from? (Schechner, 2002, p. 246).

Grotowski's vertical/historical transculturalism project, relying on Chinese and Indian philosophy, the *zazen* practice, vibratory songs of the likes of *kotodama*, etc., was thus transformed into a horizontal transculturalism, wherein affirmative aspects of human movement behavior are researched. Barba's project would, later on, open the path to many transcultural theatre and performance projects – usually depicted within Patrice Pavis's scheme, from interculturalism to melting-pot traditions, cultural fusions and ultraculturalisms, among others – that I will not analyze at this point.

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Note

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