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# The Intercultural Structure : Tennessee Williams' *A Streetcar Named Desire* and *Camino Real*

Tomoko Kusuhara

## 1. Interculturalism in Theatre

From its beginning, theatre is a composite art form. Here the word 'composite' means something made up of different parts, but specifically in theatre it indicates that different parts themselves are activities in different genres of art forms, namely, activities which use different sorts of techniques including crafts, mechanics, or engineering, and activities of participation by the audience, too. And those parts interact together to make the total world of an art form, theatre. In other words, theatre is an art form, but the collaboration of artists in different fields plus the audience participation are absolutely necessary for a theatre to be constructed and given a birth to. Even from just this view point, theatre, as a place where diverse cultures meet and interact each other, is a place of 'interculturalism.'

Today, owing to the increase in travel both domestic and abroad, the rapid development of mass media, and the spread of personal computers, more and more cultural contacts among different communities, races, nations and civilizations have been seen in the fields of our activities. It may, however, not be an unknown fact that theatre has sharply reflected trans-regional, trans-national or trans-continental cultural movements of the time throughout its history. Even so, the dynamic involvement of today's theatre in the intercultural

movement that has been stimulating a rapid shift in our contemporary civilization has been newly drawing attentions.

The rapid increase of cultural contacts that has been spreading across all over the world is the most significant characteristic of the human civilization in this century, but ways of interests in other cultures have changed along with the rapid expansion of communications, particularly since the 1960s. Just one-way borrowings or assimilatings have switched over to experiencing deeper confrontations through mutual communications and through collective creative activities. So it is now a natural course that theatrical practices have been one of the cores of interculturalism.

The same as for theatrical studies, too. Most recently new concepts and practices in theatre analyses, the analyses whose main focus has shifted from textual analyses into performance/performativity analyses for some decades, now show great interests in the subject of interculturalism among others.<sup>(1)</sup>

The very new term, 'inter-cultural-ism,' consists of three parts, each of which has its own conventional meaning. 'Inter-' is prefixed to indicate that something moves, exists or happen *between* two or more places, things or groups of people in a mutual way.<sup>(2)</sup> 'Cultural' is connected with something that is also moving, existing or happening, because a culture consists of activities, that is, activities in philosophy (beliefs and ideas), arts and customs which are shared by people in a particular society—I mean by 'culture' something related not only with human societies such as nations, regional communities, ethnic or racial groups, or anything institutionalized but also with forms of beliefs, ideas, customs, or ways of living that motivates human social activities. And '-ism' indicate action, too. It is a behaviour and attitudes which have a particular quality. Thus "interculturalism" itself consists of

dynamic words, which are newly combined to emphasize the rapid cultural shift resulting in today's world-wide human contacts. It also implies a state of active suspension that two or more cultures interact each other and move for a change.

The ancient term of 'theatre' indicates, as I have already suggested, a place of contacts of different cultures. This concept of theatre, however, is possibly includes any kind of performances such as music, dance, sports, or rituals. At the same time, in a narrow sense, 'theatre' as an art form generally means the dramatic theatre which is different from mime, music or dance. When we say drama or specifically theatre, meaning the dramatic theatre, we associate it with the conception of something that has an action by Aristotle's definition. The action is the development of a story of groups of people (characters) in conflict, and is constructed by series of incidents(/ situations). It is, again according to Aristotle, basic to a drama as well as to an epic because everything that occurs in life takes the form of action and a drama as well as an epic is a work of the art form that represents not just human beings but human actions.<sup>(3)</sup> Thus, the old form of drama, that is, a theatre in a narrow sense, is itself the art form of a confrontation, a collision, a conflict or whatever that is a dynamic contact between/among characters that causes changes in their courses of life. This conception is universal and very basic to our life even today. And it is needless to say that drama is also structurally parallel to interculturalism.

My concern about the theatre related to interculturalism here is not dance nor music but the dramatic theater. And I am not so much interested in the thematic analysis of a play in general. Rather, my interest is in the analysis of the structure of a play. Because, while a theater is a performance, an on-going performance created in

collaboration by groups of people, it has also a structure as a whole as an art form. And performative qualities which are rooted deeply in contacts among artists, between performers and spectators and between spectators and stage effects must be inter-connected within the structure of the on-going performance. This core structure of a performance, characteristically in Western main-stream tradition, is often based on the structure of a play text. From this view point, we can not ignore the text itself for the bases of our theatrical studies, too.

It is often emphasized that Tennessee Williams is a poet of an inner world who constructs his world in a subjective way. But the term 'a subjective way' is very a vague and confusing conception, though I do not discuss about it now. Sometimes Williams is also regarded as a realist. Of course, he creates many fantasists giving them diverse roles in his plays, but he always observes people with a realistic and objective insight and constructs the world of each of his plays based on his painful but clear observations of realities of the human relations which are inseparably rooted in today's cultural/social conditions. From this point, he can be said to be a playwright with a sharp political sense in a wide meaning of the word 'political'. And furthermore, he is not only a playwright of continual re-inventiveness but also a traditionalist in drama. He carefully constructs his play along with the traditional dramatic structure of conflicts, applying cultural differences in the very modern hybrid of life to the elements of its structure. He uses the dramatic form to appeal us how cultural diversities among individuals today come to cause collisions whose destructive power depresses a specific sort of sensitive people, affects them and deprives the roots of their lives, driving each of them into the world of each fantasy.<sup>(4)</sup> And this is the standpoint from which I will discuss about Williams's two plays.

## 2. *A Streetcar Named Desire*

*A Streetcar Named Desire* is well-known as one of the representative post war tragedies as well as one of Williams' best plays, so that a great many scholars and practitioners have discussed it from various points of view since it was first presented in 1948. In the early days it was interpreted even as the drama of a healthy strong man, who represents the new comer, overcoming an abnormal deceptive woman, who represents a decaying culture. Today, both the feminist studies and gender studies or queer studies highly evaluate the heroine, the social weaker, as a martyr who never submits to the vulgarity of the stronger. Even though some of those diverse view points are quite opposite to each other, most of the studies share one conception in common: the dramatic collision occurs between two kinds of persons who have each a quite different cultural background, that is, different not only in sexuality but more in ideas, beliefs, aesthetics and ways of life. Williams describes details just in a realistic way, makes them symbolize or emphasize cultural differences clearly with their concrete images, and with the help of these realistic details constructs a series of violent events that are caused by the cultural collisions.

In *A Streetcar* as well as in *Camino Real* (1953), therefore, main characters and their cultural conflicts could be easily specified. In other words, both plays are written as to give concrete and clear images of the structure and theme of interculturalism.

As for *A Streetcar*, the play takes place in a corner of French Quarter, New Orleans, "a cosmopolitan city where there is a relatively warm and easy intermingling of races in the old part of town."<sup>(5)</sup> Here the city is the place of different groups of people meeting and interacting each other to a certain degree to make a new community.

We are convinced that the author loves this city because of its cosmopolitan qualities. But at the same time he knows another aspect of the city and constructs the dramatic confrontation of the play on it : that is, a place of shifting to a new system where the strongest is establishing his position as the ruler excluding anyone or any element that will be an obstacle to his achievement, so that the collision between them becomes potentially far crueler and more violent to crash the weaker to death. This aspect of the background of the play is quite parallel to that of *Camino Real*, the place where the public fountain of life and human relationship is dried out under the oppressive power of inhuman realities.

Thus, Williams' French Quarter gathers diverse cultural elements and has an unique atmosphere of the city of cosmopolitan quality. Around Elysian Fields, French-style houses are mostly "white frame, weathered gray," and have a "raffish charm" but an "atmosphere of decay". This faded French image of the place corresponds to that of the heroine, Blanche. On the other hand, her sister, Stella, also of French origin but now one of the newer residents in the city, is rather assimilating into a newer spot, the bowling alley, the spot that her husband, Stanley, one of typical new comers and of Polish origin, belongs to with his cross-cultural friends. Stanley's flat where the action of the play takes place is parallel to the bowling alley in the meaning that the multicultural couple live together and give a birth to a baby there and that multicultural people get together to play games. The neighborhood has also an air of "the warm breath of the brown river," which corresponds to the air evoked by the music of "Negro entertainers," the "Blue Piano" being played with the "fluency of brown fingers." One of the characters, a Negro Woman, a neighbor, though a small part but very significant one as to show the hybrid

quality of life there, corresponds to this image. There are many other elements that show the cosmopolitan image of the play such as Mexican “flores para los muertos,” and the Chinese colored lantern, along with characters like Mexican neighbors and so forth.

It is needless to say that the dramatic conflicts are not based on the only ethnic collisions but more on the collisions between ideas and ways of living. The central collision occurs between Stanley and Blanche because of their composite cultural differences which are seen in such elements as following ;

	<Blanche>	<Stanley>	
(physical)	female	male	(sexuality)
	woman	man	(gender)
	heart	sex	(sympathetic/generative)
	nerve	flesh	
	figure and dress	body	(artificial/natural)
(metaphysical)	romanticism	realism	(philosophy)
	teacher	labourer	(profession)
	literature	bowling and cards	(hobby)
	blue, white	red, pink	(aesthetic)

Of course the above elements do not stand each alone, but they function together interacting in the course of the action of the play. As for on the metaphysical level alone, topics of cultural differences are clear and they have been taken up in many discussions from various standpoints. The physical elements, however, contain both biological aspects and social value systems interwoven each other so that their intercultural conflicts are more complicated, and the very themes of conflicts are often blurred by social prejudice, too.



Now feminist or gender studies raise serious questions about the confrontations between male and female characters, because not only gender but also even sexuality is generally rooted in social activities rather than personal ones. Thus while a sexual act drives Blanche, a lonely woman, into further acts of intimate relations to strangers and gives her ill reputation as a woman of loose morals, it gives Stanley, a very modern type of wild man, self-confidence in his physical strength and even lets him believe in his virile superiority over the weaker sex. It is originated in the social prejudice that Blanche loses her social position as well as a place to live in, especially a place in a small conventional community, while Stanley gets a 'good' social position and a place to establish his own patriarchal home ground.

As a cosmopolitan town, the corner of French Quarter could be a new home place for Blanche, as well as it is a place for Stanley to establish his new home. The problem is that this final spot of refuge where Blanche is driven into is in the middle of the course of a new value system rising, that is, French Quarter's realism. This value system is, in any way, quite incompatible with the value system based on her romanticism or her cultural background without which she could not live alone. She cannot but resist it. So, when Stanley recognizes that his place is about to be invaded by small but dangerous scratches of Blanche's fingernails, he decides to take action to protect it. Thus, the collision between them also takes the inevitable course of the complete defeat of the one by the other.

Here Williams uses effectively the violence which includes a sexual act of the male on the female to symbolize the cultural violence with which a "physical" value-system controls "idealistic" one. Thus the defeat, the climax of the action of the play, comes both symbolically and physically in a violent way as a result of the intercultural

confrontation between the male and the female, between realism and romanticism, and so forth.

One more significant point concerning the structure is that Williams creates some characters whose racial origins are not shown : Mitch, a Young Collector, and Doctor and Matron. Each of their roles in the play may seem quite different, but at least the basic functions of their roles are in common each other. Being given no specific cultural backgrounds of their own, they appear at certain stages of the action in order to take roles as emissaries in Blanche's world of fantasy just like the gentleman caller in *The Glass Menagerie* who is "long delayed but always expected something that we live for."<sup>(6)</sup> A Young Collector appears only for several minutes in the important scene where Blanche finds in Mitch something that enables her faintly to hope for a way out of the deadlock. The actual task of this young man as a collector for the paper, *The Evening Star*, is transformed by Blanche into the imaginary role of a prince, an emissary calling at the door coming from an evening star. This short scene as a whole symbolizes Blanche's behaviors and attitudes in her way of life : She knows realism, but still she cannot help adding there touches of romanticism because, as John Whiting writes, "absolute realism leads to absolute disgust,"<sup>(7)</sup> and a fantasy, an world of ideas, is something necessary for her to live with in this world of physical reality. Mitch's role is also a fantasy. His tenderness which comes mainly from his feelings toward his late fiancé and sick mother is the thing that she could hope to belong to her world. But realism crashed her faint hope and his role as an emissary eventually ends there. Finally, at the final scene a pair of Doctor and Matron play a double role, namely violently to seize her and gently to lead her away from the world of reality : Matron holds down Blanche, who has scratched at her, saying that Blanche's fingernails should be

trimmed, and Doctor extends his arm gently toward Blanche and she holds tight to his arm saying to him she will depend on the kindness of strangers,<sup>(8)</sup> and she goes out with him, maybe forever.

These characters with unknown racial identities do not directly carry out the main plot which consists of series of realistic collisions between Stanley and Blanche. Rather, they make together a frame of the whole dramatic action. Instead of the old traditional dramatic frame of religious ceremony, Williams' modern frame consists of images in Blanche's fantasy: the action starts after Blanche's arrival at Elysian Fields which symbolizes a heavenly place—the place of the 'dramatic ceremony'; a young messenger comes from an evening star; a supposed savior, the role who is expected to give a heavenly rest to Blanche, appears along with the development of the action; and finally after the end of the action, the emissary arrives to calm Blanche's soul down and takes her away from the world of reality to that of fantasy—the scene of requiem. This frame gives touches of poetic compassion and a tender atmosphere to the violent realism of the core action/the structure of interculturalism.

The intercultural structure of *A Streetcar Named Desire* is simple compared with the more complicated one of *Camino Real*. *A Streetcar* has a touch of tenderness with an emissary-caller at the final scene, while *Camino Real* ends far bitterly and harshly in spite of the dried fountain starting to flow and Quixote's departure with hoarse cries: "The violets in the mountain have broken the rocks!"<sup>(9)</sup>

### 3. *Camino Real*

In the middle of the play, *Camino Real*, when the airplane called the Fugitivo, the only exit of the town encircled by the wasteland, 'Terra Incognita', has left, old lonely Marguerite Gautier says to aged

Jacques Casanova who loves her with quiet tenderness, “...tenderness, the violets in the mountains—can’t break the rocks!” and he answers, “The violets in the mountains can break the rocks if you believe in them and allow them to grow!”<sup>(10)</sup> This conversation between them echoes in the ever-youthful old knight Don Quixote’s cries. And it also echoes in the song Blanches sings, “it’s only a paper moon,...—But it wouldn’t be make-believe If you believed in me!”<sup>(11)</sup> And it is the very belief that is radically absurd and never ‘real’ at the Camino Real.

Here again, in *Camino Real*, realism and romanticism are intermingled skillfully to make collisions in the play. While realism makes the confrontation between the stronger/rocks and the weaker/violets more violent, romanticism gives a tender atmosphere of fantasy to the harsh action of the play. It is, however, ironical that the above sentences quoted from Quixote, Jacques and Marguerite and Blanche’s song are spoken in different modes of sentence: the present perfect tense, the present tense, the ‘negative’ present tense and the subjunctive mood. In Blanche’s song, which she sings (realism), the moon implies only a piece of paper (realism), but ‘not make-believe’(romanticism), and it never ‘is’ not make-believe but ‘would be’ not make-believe (the subjunctive mood), so that romanticism implies impossibility on the realistic level. On the other hand, at the Camino Real things happen/do not happen around the present tense in the indicative mood: both violets and rocks are realism, and if you have a belief, and wait for violets to grow (realism), they can break rocks (romantic possibility, but still realism), as Quixote confidently sees at the end of the play that violets have broken rocks (realism).

The different modes in descriptions of possibility/impossibility between the two plays do not come from the author’s shift of a viewpoint but rather come from the difference between the basic

situations of the plays; the dramatic frame of *Camino Real* within which the action takes place is quite different from that of *A Streetcar*. The background place of *Camino Real* looks like a tropical seaport such as Tangiers, Shanghai or New Orleans, again a cosmopolitan city, though being encircled by a boundless desert no one has been ever known to walk over alive beyond. This is the place of 'no exit', except the Fugitivo whose tickets are bought up only by rich and authorized people, and possibly except the archway into the wasteland through which only seriously foolish dreamers start out for the cross-desert adventure. Immediately after the curtain rises, however, Don Quixote de la Mancha, dressed like an old 'desert rat', stumbles in the aisle shouting the old knight's mottoes, and falls into sleep at the steps on the fore-stage until the very end of the play. Thus the place, as the audience see, is suggested not to be a realistic place but the place which Quixote dreams. This means that, even though details are realistic, the whole plot is constructed on not realism. Besides, Don Quixote is the greatest literary figure of the clown, so the content of his dream, the play within his dream, has necessarily a quality of a play of the clowns. In fact the whole play itself is quite a parallel to 'the feast of the fools'. This is why the harsh realism within the dream frame seems optimistic in a certain way with touches of a festive orgy. Still, on the realistic level of the *Camino Real*, a bunch of fools with their essential foolishness keep disturbing the orders of the authority, so the dangerous moment of overturning the controlling hierarchy is suspended along with the development of the action.

At the plaza, the dead end of the *Camino Real*, a cosmopolitan place, people with diverse cultural backgrounds including fictional figures are aimlessly hanging around. From a realistic view point of the *Camino Real*, money is everything. Even water, one of the basic

elements of life, is dried up where there is no money, and only the power of money seems to remove barriers of cultural differences based on races, nationalities, ages, gender, and even ideologies, or vocations. Eventually, the people there are divided into two groups: those who have money and those who have not. Thus Gutman, the owner of the most luxurious hotel, who announces the beginning of each scene (Block), that is, regulates the time at the plaza, represents the authority and controls the people, often using the power of old religious influences in order to manipulate the public. The religious authority, the Gypsy, uses her daughter as the mean of making money as well as a tool for the highlight ceremony of a feast. There are other rich people, mostly “black marketeers and their expensively kept women” such as the German couple. Those ‘rich’ people may be well defined and educated in their behaviours. Their behaviours in different cultural manners are, however, all based on money-centered value systems that are void and heartless. On the other hand, from another romantic view point, the people in the plaza are divided also into two groups but in a different way : those for whom money is less important than a dream, romance or love and those for whom money is the first consideration of all things. Thus there appear various great fictional figures who are essentially romanticists or dreamers. Though most of them are staying at the hotel, that is, have money, they are not happy people at all because of their dreams which are opposite to the realities at the Camino Real. So French Baron de Charlus, that painful homosexual, hunts for young men, and the English poet, Byron, departs for the desert. And one of the two protagonists of the play, the former great lady-killer Jacques Casanova, now old and tired, but a faithful lover to one woman, unfortunate prostitute Marguerite Gautier, is threatened to be forced to move out from the hotel because of the remittance to him

delayed. Thus at the Camino Real, serious cultural confrontations occurs not between differences of races, old social classes, professions, or generations, but between actualists and dreamers or between those who live on money and those who live on 'heart'.

Another important character, the other one of the protagonists of the play which consists of two main plots, is a young American vagrant, Kilroy. He is a former boxing champion who has a heart as big as a baby's head. He arrives at the town just after the first small collision between the two value systems happens: a dreaming Survivor dies in the arms of La Madrecita (mother), the blind singer who is led by a ragged young man named The Dreamer, and the Dreamer places his arm on the Survivor crying out, "Hermano(brother)!" They, the mother and the dreamer, function together as two elements of a revolution (its starter and promoter). They also signify tenderness (opposite to the love for selling and buying) and brotherhood (opposite to the relationship based on money) both of which are dried up at the Camino Real. Their appearance, therefore, stirs the oppressed crowd. Gutman is clever enough to set a public diversion when he sees the people "make a turning motion". He puts the Gypsy on and has her announce the Fiesta. Immediately, it is heard over loudspeaker that the Gypsy speak, "Noche de Fiesta! To-night the moon will restore the virginity of my daughter!"<sup>(12)</sup> There Kilroy appears. Gutman sees him and giggles, "Ho ho! --a clown! The Eternal Punchinella! That's exactly what's needed in a time of crisis!"<sup>(13)</sup> So, from the beginning of his appearance, Kilroy's role is prepared as a clown. That he has a big heart because of a terminal disease(realism) and because of the enlarged love to his real woman(fantasy) shows his duality. He is, in fact, an American Don Quixote, who is in realism young but dying, while real Quixote is old but tireless. In spite of the differences of their

nationalities, ages, professions or social backgrounds, both of them are in their spirits the same kind: true romantic fools.

The action of the (dream) play within the whole play takes place along the procedure of the Fiesta, whose theme is also 'love'. Not only Jacques Casanova and Kilroy play the central roles in the main events which make two central plot lines but also many other characters play roles connected with the theme in many other smaller variations of the main events, and those variations are subtly interwoven and make the action complicated but enriched in the world of the clown play.

The first of the main events of the feast is the coronation of the King of Cuckolds. It clearly shows that the Fiesta itself is an 'intentionally manipulated' feast of fools. This scene where Jacques, who is now broken and whose love is unrequited, is chosen as the king has a touch of harshness with defiance and sad self-delusion. But it is because of the clown play that he finds a true friend, Kilroy, in the same scene; they embrace as brothers (intercultural relationship).

As for Kilroy's plot line, the climax is funny and beautifully ironical as a scene of two love-fools meeting. It happens where the Gipsy's daughter, Esmeralda, chooses as her Champ Kilroy who is in Patsy outfit. He comes in her private room. They feel moved in their hearts to find something sincere in each other. Like innocent kids they speak awkwardly to each other, their hearts pounding with anticipation. The reality, however, is that nothing happens because his big heart overloaded with strain makes him tired and because she never thinks about what happens to her, even about her tear, which has surprised her just for a moment and about which her mother, the Gipsy, interprets to her saying, "You have been watching television too much." Their realities never allow them truly to encounter each other nor removes the cultural barriers between the two. After that scene



Kilroy dies alone on the street .

The finale of the Fiesta, and at the same time the end of the whole play, is an orgiastical spectacular. Kilroy, restored to life in La Madrecita's arms, takes his heart back which has turned out to be gold and has been kept as a public property. Quixote comes up from the long sleep, the fountain starts flowing, and Casanova, the Great lover and King of Cuckolds on the Camino Real, draws sobbing Marguerite into his arms. Quixote goes out with Kirloy through the arch into the wasteland, after crying out hoarsely from the stairs, "The violets in the mountains have broken the rocks." Only two of them, armed with ever youthful romantic spirits, are brave enough to depart together for further adventures. Gutman announces the end of the play speaking to the audience, "The Curtain Line has been spoken!"

In a very sophisticated way, the finale looks cheerful. All those that remain at the Camino Real including Gutman, Casanova and the street people seem to get comforts of love in an intercultural harmony. It seems why this is the *real* spot on the public *highway*, the Camino Real, a cosmopolitan city where there is a relatively easy intermingling of cultural differences. But the more cheerfully the play ends, the more clearly and keenly we become aware that this is the play of the clowns, that is, this is the suspended world of the upside-down. Here we see Williams's deep cynicism. In *A Streetcar Named Desire*, the intercultural structure is given a tragic ending. In *Camino Real*, intercultural encounters along the two plots bring about no direct mutual confrontations. Only they are manipulated as public diversions. But it must be noticed that the diversions here function in a different way in the case of Casanova. The little comfort of love he gets with Marguerite is beyond a diversion : it is a small romance which this old faithful lover finally holds with pain but with tenderness. And it is this

kind of tenderness, the same sort as seen in the final scene of *A Streetcar*, that gives an atmosphere of compassion to more complicated, wilder and harsher *Camino Real*, too.

As I have suggested in the first chapter, the new terminology, interculturalism, does not simply signify a shift in the recent world-wide theatre practices. In fact, according to Brian Singleton, “the history of interculturalism implies by necessity the history of world theatre.” The important thing, as Singleton also suggests, is that a recent concept and practices in theatre analysis has shifted political or social implications as from theatrical manifestations of culture divided into binary opposites like West/East, bad/good, colonizers/colonized, rulers/ruled and so forth to a floating unstable view of ‘global’ cultures not divided into dichotomies. For many great theatre practitioners, it is for the investigation of self that they construct the basic actions of their plays through multicultural confrontations, that is, confrontations between self and otherness.<sup>(15)</sup>

From this view point, Tennessee Williams’ two plays which takes place in cosmopolitan cities can be analyzed with a new insights such as this article may have clarified. Thus, Williams is basically a playwright with a keen political sense.

## NOTES

- (1) For example, all the pages of *Theatre Research International*, Vol.22 Summer, 1997 is devoted to articles concerning interculturalism with the title of the issue, “Theatre and Interculturalism” (Guest Editor : Brian Singleton). And as for a new terminology ‘performativity’ the collection of articles, *Performativity and Performance* edited with an introduction by Andrew Parker and Eve Kosofsky Sedgwick (New York : Routledge, 1995) is a good example of the studies.

- (2) I use 'inter-' in a different meaning from 'trans-': the former indicates that two or more things/persons move mutual way while the latter indicates one-way movements.
- (3) Aristotle writes in his *Poetics*, "the name of 'drama' is given to such poems, as representing action," (III) and, "most important of all is the structure of the incidents. For Tragedy (applicable to all drama--Kusuhara) is an imitation (now 'representation' is used instead of 'imitation' for English translation of 'mimesis'--Kusuhara), not of men, but of an action, and its end is a mode of action, not a quality." (VI) (translated by S.H. Butcher)
- (4) Anne Fleche, *Mimetic Disillusion* (Tuscaloosa: The University of Alabama Press, 1997) discuss Williams' plays from the point view of the dual elements, reality/fantasy, on Greek idea of action.
- (5) Tennessee Williams, *A streetcar Named Desire*, in *the theatre of Tennessee Williams*, vol. 1 (New York: New Directions, 1971), p.243.
- (6) Tennessee Williams, *The Glass Menagerie*, in *Ibid.*, p.145.
- (7) John Whiting, 'Camino Real; An Appreciation.' In *Tennessee Williams: The Rose Tatroo, Camino Real, Orpheus Descending* ('Penguin Plays'), p. 117.
- (8) *A Streetcar Named Desire*, pp.417 & 418.
- (9) Tennessee Williams, *Camino Real* in *The Theatre of Tennessee Williams* Vol. 2 (New York: New Directions, 1971), p. 591.
- (10) *Ibid.*, p.527.
- (11) *A Streetcar Named Desire*, p.360.
- (12) *Camino Real*, 453.
- (13) *Ibid.*, 454.
- (14) Brian Singleton, "The Pursuit of Otherness for the Investigation of Self," Introduction to 'Theatre and Interculturalism' Issue, *Theatre Research International* Volume 22 Number 2, Summer 1997, p.93.
- (15) Singleton explains in another way as 'the pursuit of otherness for the investigation of self' (*Ibid.*, p. 94), but my opinion is in the point of 'confrontation' rather than 'investigation'. Confrontations are far more important in intercultural practices in theatre.