How would a Theatre of Cruelty performer use physical skills to represent the character of ‘Beatrice’ in Act One, Scene Three and Act Two, Scene One of ‘The Cenci’ by Antonin Artaud?

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How would a Theatre of Cruelty performer use vocal and physical skills to represent the character of ‘Beatrice’ in Act One, Scene Three and Act Two, Scene One of ‘The Cenci’ by Antonin Artaud?

The *Theatre Of Cruelty* is a theoretical style of surrealist theatre developed by *Antonin Artaud* in the early 20th Century - developed further in *The Theatre and Its Double* (Artaud A. (1958). ***The Theatre and Its Double***. New York: Grove Press)*.* He created a form of theatre he hoped would ‘unleash unconscious responses in audiences and performers that were normally inaccessible’ (Simon and Delyse Ryan. ***Theatre of Cruelty.*** Available: http://dlibrary.acu.edu.au/staffhome/siryan/academy/theatres/theatre%20of%20cruelty.htm. Last accessed 2nd May 2014) using theoretical opinion on movement, rather than precise rules. The *Theatre Of Cruelty* opposes the traditional view of theatre; *Artaud* wanted them to have a ‘realisation of their worst nightmares and deepest fears’ (Simon and Delyse Ryan. ***Theatre of Cruelty.*** Available: http://dlibrary.acu.edu.au/staffhome/siryan/academy/theatres/theatre%20of%20cruelty.htm. Last accessed 2nd May 2014). The fact that the *Theatre of Cruelty* is a theory meansthere are not a set of easy-to-follow rules, so we must interpret the writings of *Artaud* to help us understand the choices a performer may make. We can also use the 1960s work of *Peter Brook* – which was based on *Artaud’s* writings. (Mackey, S & Cooper, S (2000). ***Drama and Theatre Studies***. 7th ed. United Kingdom: Stanley Thornes. p276.) *Theatre Of Cruelty* is not ‘acting a written play’ (Artaud A. (1958). ***The Theatre and Its Double***. New York: Grove Press), but ‘makes attempts at direct staging, around themes, facts, or known work’ (Artaud A. (1958). ***The Theatre and Its Double***. New York: Grove Press), which is why *Artaud* took a classic like *The Cenci*. *The Cenci* is a classic *Artaud* has subjected to ‘radical overhaul’ (Bemel A. (1997). ***Artaud's Theatre of Cruelty***. New York: Taplinger Publishing Co. p14), containing all the elements typical of a *Theatre Of Cruelty* performance – ‘every spectacle will contain… cries, groans, apparitions, surprises, theatricalities of all kinds… physical rhythm of movements whose crescendo and decrescendo will accord exactly with the pulsation of movements familiar to everyone…’ (Artaud A. (1958). ***The Theatre and Its Double***. New York: Grove Press), along with ideas about technical aspects. The protagonist, *Beatrice Cenci*, will be focused on due to her distress during the course of the play, which enforces the true cruelty of the play. To perform *The Cenci* in this style, research of the style of movements and physicality is required. These movements are important because the *Theatre of Cruelty* aims to ‘create a physical language for the production [to show the] mania of the Cenci world’ (Blankenship, M. (2008). It's Not Just Cruel; It's Unusual, Too. ***The New York Times***.). This importance given to the physicality of a performer developed from ‘*Artaud*’s experience’s with Balinese dancers in 1931’ (Mackey, S & Cooper, S (2000). ***Drama and Theatre Studies***. 7th ed. United Kingdom: Stanley Thornes. p276.) causing actors to ‘work backwards’ rather than ‘letting movement come secondary to words’ (Fitzwater, A. Interview with The New York Times, 10th February, 2008.) when telling a story.

For an actor to understand the physical movements necessary to undertake the role of *Beatrice*, a background of the origins of the *Theatre Of Cruelty* is required. A performance in this style consists of ‘moral and psychological’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) cruelty which ‘operates directly on the senses and breaks down the audience’s defences’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478). *Artaud* wanted to ‘purge the audience, morally and spiritually, through the senses’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478). *Theatre Of Cruelty* aims to do this ‘without any set’ (Artaud A. (1958). ***The Theatre and Its Double***. New York: Grove Press), this means that it is paramount that the actor’s physical skills are focused on achieving the previously stated aims.

Another practitioner who explored the ideas of *Theatre of Cruelty* is *Peter Brook.* He believed the *Theatre of Cruelty* was the ‘Holy Theatre’ and it ‘worked like the plague, by intoxication, by infection, by analogy, by magic’ (Brook, P. (2008). ***The Empty Space***. 3rd ed. England: Penguin Modern Classics. p55.). From this, it is clear a performer would be expected to effect the audience with their physicality. Therefore, we can make the assumption that any physical action needs to be extreme and intoxicate the audience to an extent.

*The Cenci* is a tragedy surrounding a family in Italy. It was originally written by *Percy Bysshe Shelly* in 1819. The piece was taken on by *Artaud* in 1935. This play about a man who rapes his own daughter (*Beatrice*) and is then murdered by men hired by her ‘typifies *Artaud’s theatre of cruelty*’ (Poetry Magazine. (2014). ***Antonin Artaud Biography.*** Available: http://www.poetryfoundation.org/bio/antonin-artaud. Last accessed 14th May 2014). On stage, *The Cenci* is a ‘spectacle of light and sound’ (Cengage Learning. (2006). ***The Cenci.*** Available: http://www.encyclopedia.com/article-1G2-3420600014/cenci.html. Last accessed 14th May 2014) and this intense lighting enforces the ‘vibrating, shredded effect’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) *Artaud* expected of a piece in this style.

An important thing a performer would need to learn for the *Theatre Of Cruelty* is the ability to ‘self-immolate’ (Wickham G. (1994). ***A History of Theatre***. 2nd ed. United Kingdom: Phaidon Press. p242) to become the character and be able to use ‘explosions of passion’ (Artaud A. (1958). ***The Theater and Its Double***. New York: Grove Press) to shock the audience and ‘break down the resistance’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) of the audience ‘through the senses’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478). Movement is very important in this style of theatre, because in terms of sound, *Artaud* wanted ‘the use of the human voice to create harmonies and dissonances’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) and overall, to be very ‘shrill’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478). This shows how *Artaud* wanted his performers to be completely immersed into their characters, so when playing the character of *Beatrice* in *The Cenci,* we can assume the movements would need to be “explosive” and directed toward the audience.

Beatrice in Act One, Scene Three

Scene Three of Act One of *The Cenci* takes place in one of the rooms of the *Cenci Palace*. It is described as resembling the scene ‘depicted in *The Marriage of Cana* by *Veronese* (as shown in *figure 1*) but far more savage in atmosphere’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Act 1 Scene 3 p21). This image shows us that the atmosphere on stage must be panicked and there is no real use of organisation or order, overall it seems chaotic. In this painting, Veronese mixes ‘the sacred and the profane’ and despite the ‘130 guests’ featured, the ‘artist has not missed a detail’ **(François, A. (2008). *The Wedding Feast at Cana.* Available: http://www.louvre.fr/en/oeuvre-notices/wedding-feast-cana. Last accessed 9th October 2014.)** this means that when staging the production, the actor must take into consideration every small detail, in the same way Veronese did. The scene consists of *Cenci* declaring the death of his sons, and implying it was him who had murdered them. At the end of the scene, *Cenci* reveals this violent nature he has toward *Beatrice* and puts a ‘charm’ on her he believes will make her ‘meek and tame’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyas. Act 1 Scene 3 p28).

Figure 1 – ‘The Wedding Feast at Cana’ by Veronese from ‘The Louvre’ http://www.louvre.fr/en/oeuvre-notices/wedding-feast-cana

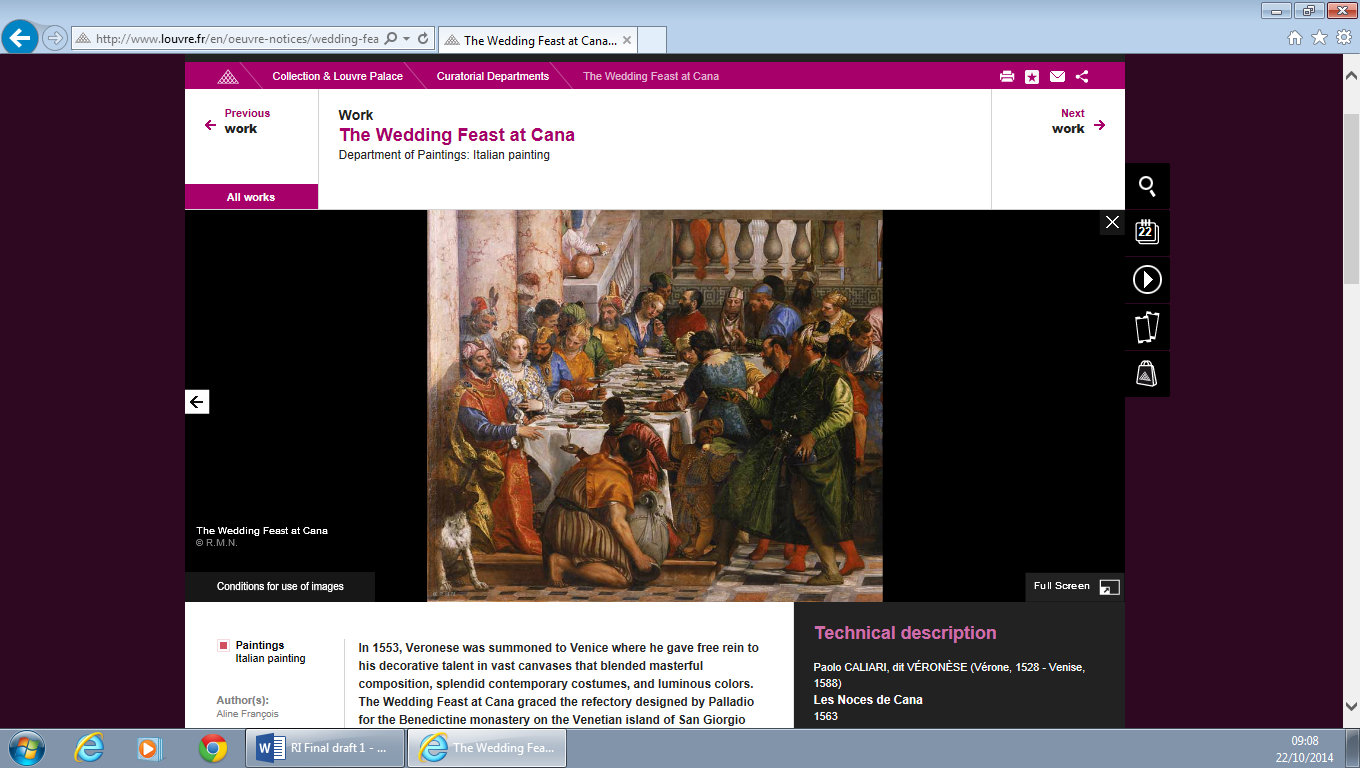
The scene begins and a violent atmosphere is created from the beginning with the use of words such as ‘suddenly’, ‘savage’ and ‘violent’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyas. p21) used in the stage directions of the scene. The idea of ‘sudden’ movements is very important in the *Theatre Of Cruelty*. *Artaud* developed the idea that ‘the show will be coded from the start, like a language’, he wanted ‘no moves to be wasted, all obeying a rhythm’ (Artaud on Movement, Antonin Artaud quoted in Practical Approaches to a theatre of Cruelty, Pumpkin Interactive, 2010). Rhythm is an important aspect when considering the idea of sudden movements. When making these sudden movements, ‘you are the one who controls the rhythm [and you can make the choice to] suddenly contrast the rhythm [at any moment you choose to,] this is cruelty’ (Oyno L., Interview Pumpkin Interactive, 2010). *Beatrice* could make sudden movements in multiple ways. When entering the scene, she could appear calm, such as the woman sitting second to the front in *figure 2.*

Figure 2 - ‘The Wedding Feast at Cana’ by Veronese from ‘The Louvre’ http://www.louvre.fr/en/oeuvre-notices/wedding-feast-cana

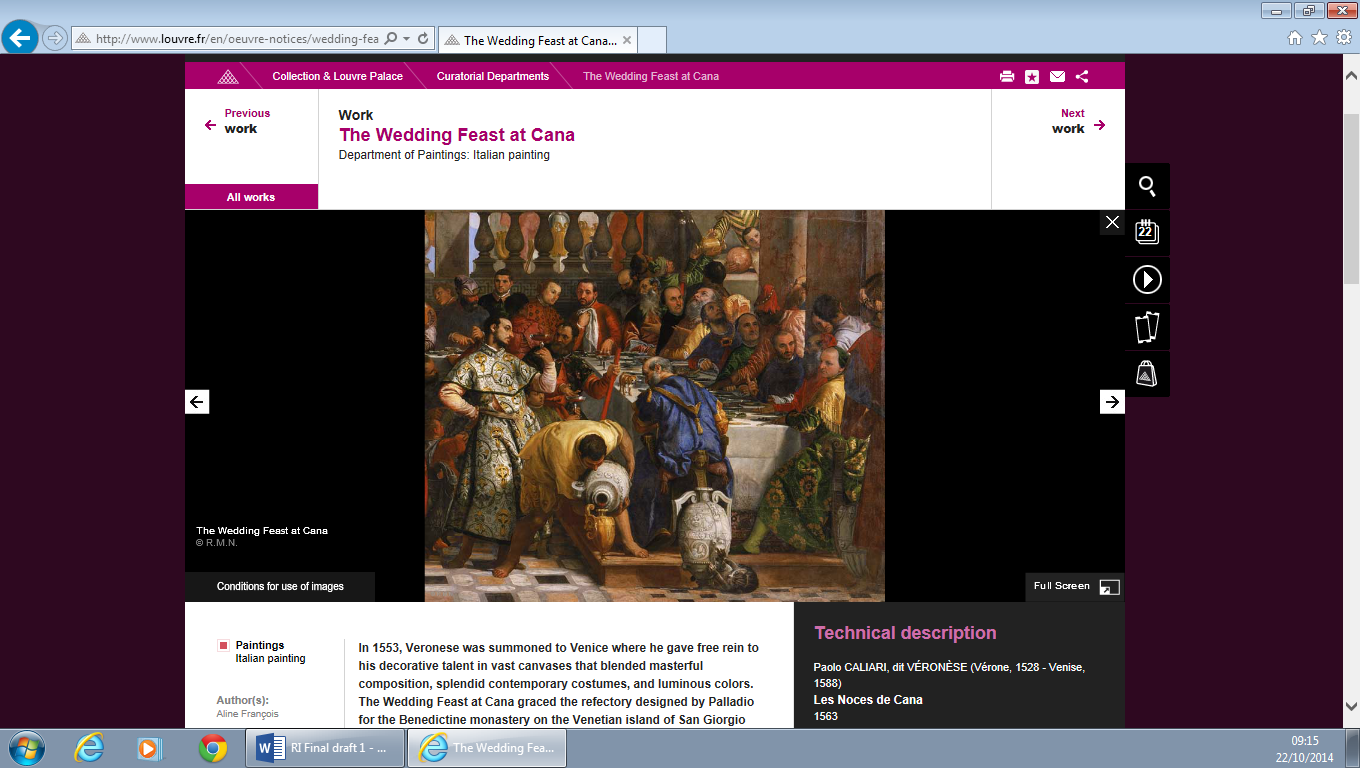
She could then randomly jolt her body in similar movements to the men shown in *figure 3,* to show there is this suddenness within her. For the performer in *The* *Cenci* in the style of the *Theatre of Cruelty,* the rhythm of the movements are very important to the piece and you need to take into consideration your choices as a performer in this style when making these decisions. The idea of a ‘rhythm’ is hard to define, because it is something which develops as you play the character more and more. The idea of suddenly contrasting this rhythm, therefore, means you want to shock the spectators and make them feel as though they are unaware of what is occurring on stage. This can be achieved through sudden pauses in between making large movements. So, when *Beatrice* first speaks in the scene, she is told to ‘calm down’ by *Lucretia,* but she goes on to panic when she says ‘dare no one look at me’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyas. p21), the performer could choose this time to make the physical changes in the way they move. Although *The Cenci* has a clear plot line, as performers in the *Theatre of Cruelty* style, it is not always necessary to make the story completely clear. *Figure 4* shows Artaud’s original planned performance of the scene from 1935 **(Thyssens, H. (2015). *Antonin Artaud.* Available: http://www.thyssens.com/03notices-bio/artaud\_a.php. Last accessed 25th Feb 2015.)**.The actor playing the role of *Beatrice, ‘*Lady Iya Abdy’ **(Thyssens, H. (2015). *Antonin Artaud.* Available: http://www.thyssens.com/03notices-bio/artaud\_a.php. Last accessed 25th Feb 2015.)**shows her fear through her exaggerated facial features - in particular, the wideness of her eyes. She leans forward toward *Cenci* but keeps her body back, so she doesn't stand too close to him. This shows *Beatrice*’s fear of her father and what he may do to her. A performer playing this role could imitate this physicality to represent fear in this scene.

Figure 3 - ‘The Wedding Feast at Cana’ by Veronese from ‘The Louvre’ http://www.louvre.fr/en/oeuvre-notices/wedding-feast-cana

Figure 4 - Publicity Image from original production of ‘The Cenci’ http://www.thyssens.com/03notices-bio/artaud\_a.php

*Cenci* then goes on to speak of the death of his sons and it is clear that he has, in fact, killed them himself. At this moment, *Beatrice* ‘seated, is by now extremely agitated and makes as if to rise’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyas. p23). From these clear stage directions, an actor would need to make the conscious choice of how to react. It is clear *Beatrice* is still seated at this point, so to create the feeling of agitation physically, we can relate back to the earlier idea of ‘shaking violently’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) to create this feeling on stage. However, *Beatrice* is not alone with her agitation and is not left to deal with this by herself. *Beatrice*’s stepmother, *Lucretia*, is close-by, trying to calm *Beatrice* down by ‘placing her hand on her shoulder’ and telling her to ‘calm yourself, dearest child’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyas. p23). The actor would then need to react to this contact in a way suitable, considering the fact they are still ‘agitated’ and ‘frightened’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyas. p23). In the style of the *Theatre Of Cruelty*, every scene should make people feel ‘freed from ferocity’ and ‘operate directly on the senses and break down the audience’s defences’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478). This means that the *Theatre Of Cruelty* can be a very difficult style to grasp for actors who learn to act naturally. In this case, where *Beatrice* is described as ‘extremely agitated’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyas. p28) *Theatre of Cruelty* would expect a violent choreography conveying a new sense of being **(Meyer-Dinkgräfe D. (1997). *The Quest of a Universal Language of the Theatre.* Available: http://www.educ.utas.edu.au/users/tle/journal/articles/Meyerd/Meyerd.html. Last accessed 11th Sep 2014.)**. This violent choreography does not have any clear instructions of what would actually be expected of a performer. However, in a similar way to the ‘sudden movements’ previously mentioned, the performer could make choices to make unexpected changes in the way they move in and around the space. This will put across this violent physicality expected.

In the *Theatre of Cruelty,* there are specific ideas about what the body should represent and achieve when it is on stage: ’a new lyricism of gesture, distilled and spatially amplified [to reach] the deeper levels of a human being’ (Oyno L., Interview with Pumpkin Interactive, 2010), but how to achieve this is not clear due to the lack of clear instructions. These movements should not aim to ‘please the eye and ear’, but also to ‘more profitably please the intimate self, the mind’ (Artaud on Movement, Antonin Artaud quoted in Practical Approaches to a theatre of Cruelty, Pumpkin Interactive, 2010). At this stage in the scene, *Cenci* forces *Beatrice* to read what he has done to her brothers. The stage directions inform us she ‘hesitates’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. p21) to take the letters from him. This is another essential moment to ‘contrast the rhythm’ (Oyno L., Interview with Pumpkin Interactive, 2010) to show this deeper level of emotion. At no point in the style of the *Theatre Of Cruelty* should the audience feel like they are in control and understand completely what is occurring. This style of theatre is created with the intention to ‘revolt against Western civilisation’ (Wickham G. (1994). ***A History of Theatre***. 2nd ed. United Kingdom: Phaidon Press. p242) and ‘envelop the audience physically and affect their psychological being’ (Brown JR. (OUP Oxford). ***The Oxford Illustrated History of Theatre***. Oxford: 2001. p411.) Therefore, to depict the idea of hesitation, ‘a repetition of gesture’ (Barber S., Interview with Pumpkin Interactive, 2010) may be used to confuse the audience and not understand how *Beatrice* is feeling at this stage. To show this, the performer could hesitate to take the letter off of *Cenci* or, to show their nervousness of discovering the truth, they could continue to repeat opening the letter, but never actually removing it. These convey a sense of repetition, which will then help to achieve this ‘repetition of gesture’. Compared to *Lucretia*, in this scene she is far more drawn back and brave. This is shown through how the characters react to all that is occurring in the scene, in such cases as when ‘LUCRETIA sinks, half fainting; BEATRICE supports her’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. p21.) The idea of manipulating the rhythms and making sudden changes is more effective in this style of theatre than to force the audience into submission through physical fear. Rather, they should be affected psychologically by the ‘introduction of silence’ (Artaud on Movement, Antonin Artaud quoted in Practical Approaches to a theatre of Cruelty, Pumpkin Interactive, 2010) at unexpected moments. This silence could be used at the moment where *Beatrice* begs the guests of the banquet not to leave her with *Cenci.* She shouts ‘I do entreat you, go not, noble guests’ **(Artaud A. (1969). *The Cenci*. London: Calder & Boyars. p21.)**, at this point, a silence on stage would be unexpected to the spectators, so, not only would this achieve the aim of the ‘introduction of silence’, but it would also change the rhythm of the piece, shocking the audience and making them feel as though they don't know what is going on. The use of repeated gesture can be used to create this “silence” and achieve the changes in rhythm and make the audience feel on edge, because they aren't sure what is going to happen. This shows how sound is also an important aspect when playing a role in a theatre of cruelty piece. *Theatre Of Cruelty* aims to ‘attack the senses’ (Banham M. (1995). ***The Cambridge Guide to Theatre***. 2nd ed. Cambridge: Cambridge University Press. p.40) in all cases, including through the sound used. Overall, Artaud wanted to use ‘shock tactics’ to affect the ‘spectators’ (Wickham G. (1994). ***A History of Theatre***. 2nd ed. United Kingdom: Phaidon Press. p242).

Beatrice in Act Two, Scene One

Scene One of Act Two of *The Cenci* takes place in a room of the *Cenci Palace.* It is described to be rather empty, with only a ‘great bed in the centre’, and clearly dark as ‘dusk is about to fall’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Act 2 Scene 1 p29). The scene consists of the depiction of *Beatrice*’s fear of her father, which she shares with the step mother *Lucretia*, after he had told her he was going to rape her. *Lucretia* stops *Cenci* from attacking *Beatrice* and *Bernardo,* and goes on to talk to *Cenci* about his pain – to which he puts all the blame on his ‘family: that is [his] wound’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Act 2 Scene 1 p32). *Lucretia* and *Cenci* have a conversation about what he plans to do and *Lucretia* sees that there is no way of stopping him.

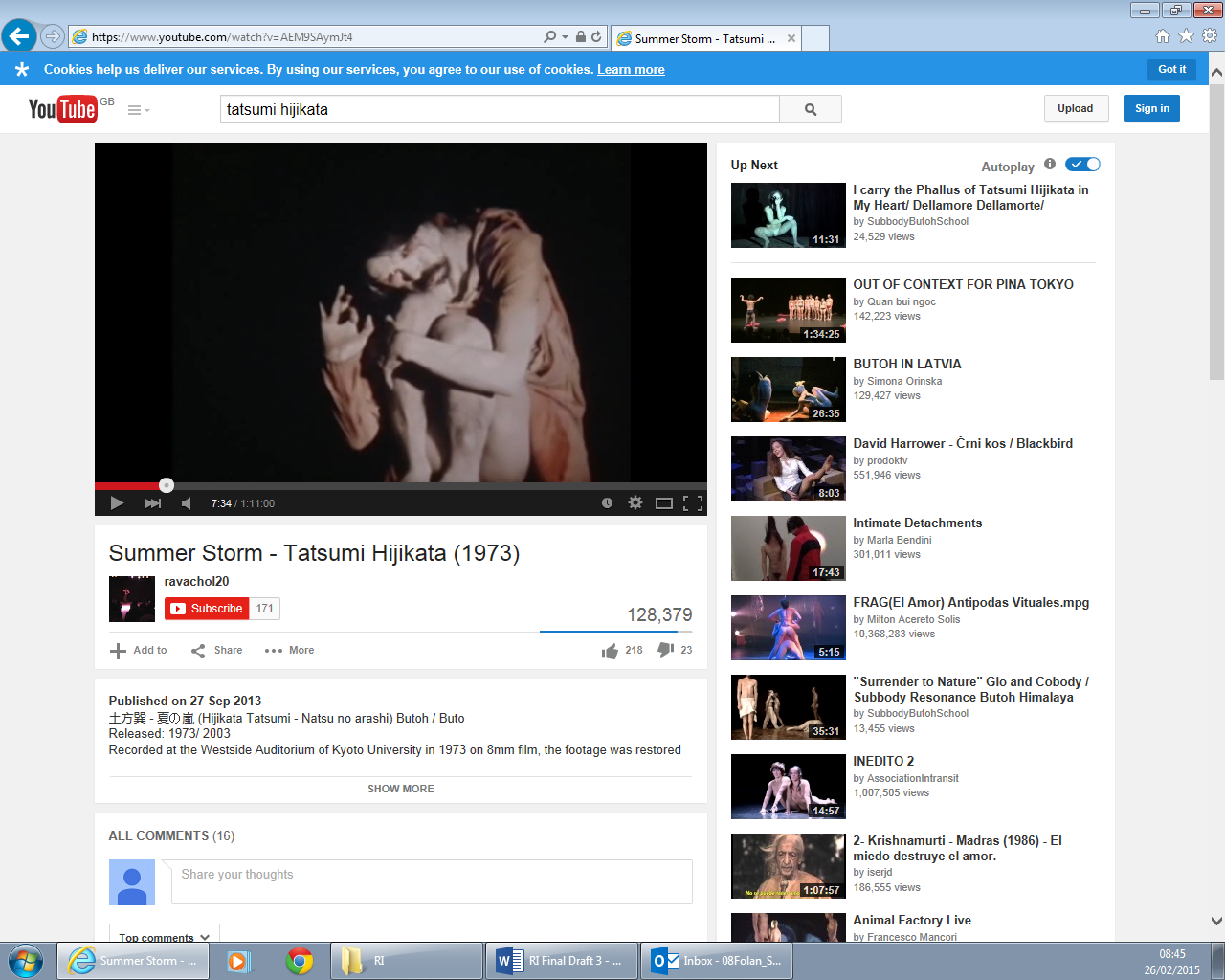
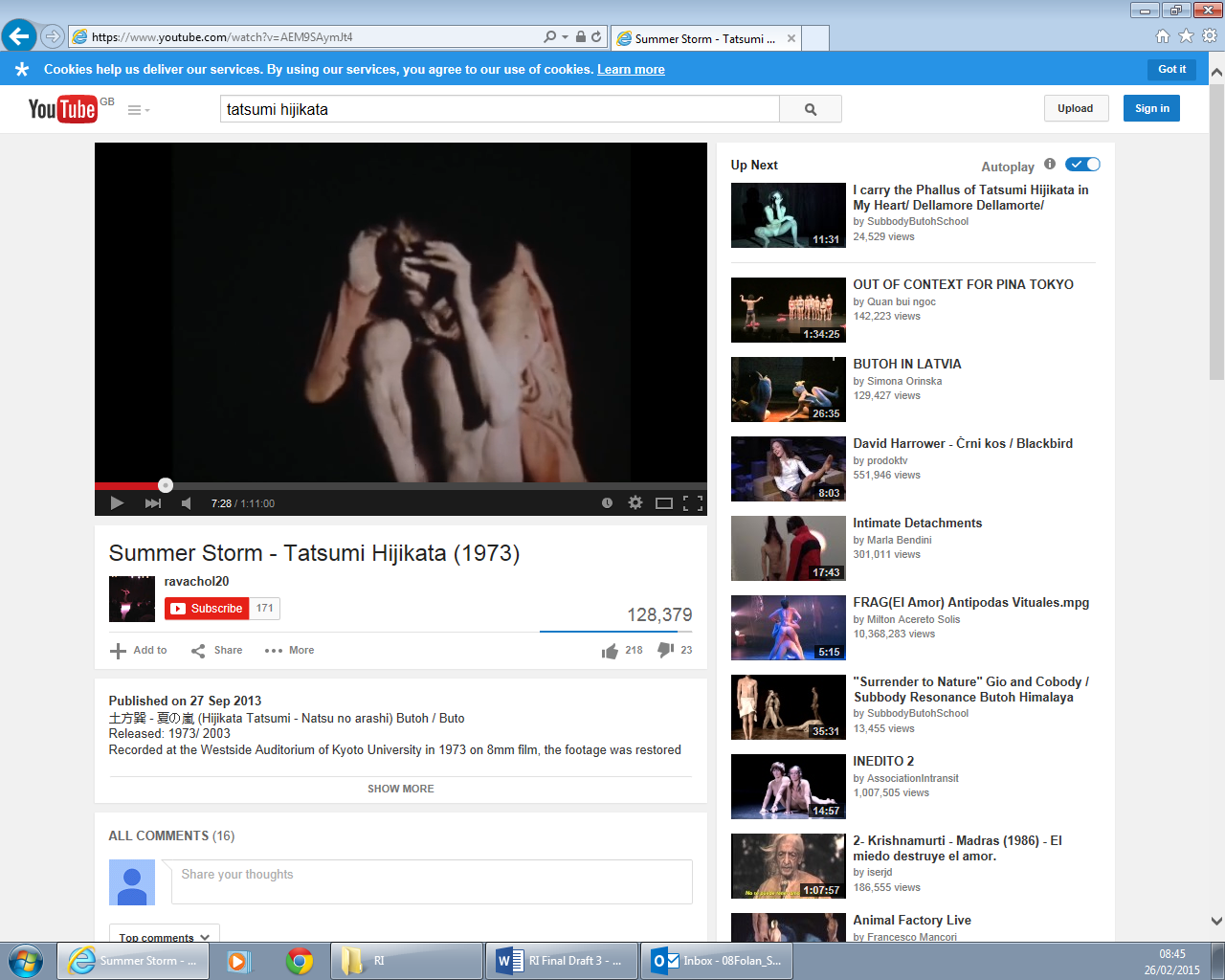
This scene starts with hectic movements as a ‘panic-stricken’ *Beatrice* ‘bursts in’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Act 2 Scene 1 p29). In this scene, her character noticeably changes, as she is clearly more panicked and worried. Whereas in Act 1 Scene 3 she seemed much stronger than *Lucretia,* this is completely different in this scene where she relies on the help of *Lucretia* to protect her from *Cenci.* Therefore, there will need to be an extreme change in *Beatrice*’s physicality and movement between these scenes. In this scene *Beatrice*’s movements would be more extreme and, more suited to the style of the *Theatre Of Cruelty.* To help with decisions of the physicality of *Beatrice,* it is helpful to watch images of ‘Japanese butoh performers such as Tatsumi Hijikata (shown in *figure 6)*, who are inspired by Artaud’s work’ (Barber S., Email Interview, July 17, 2014).

Figure 5 – Still images to show the change in movement made by Tatsumi Hijikata in this performance of ‘Summer Storm’ from 1973 https://www.youtube.com/watch?v=AEM9SAymJt4

Watching these performers, you can see how they change their rhythms, in a similar way expected in the *Theatre Of Cruelty* (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478). However, unlike in the style of *Dramatic Theatre,* the *Theatre of Cruelty* was interested in ‘contradiction and irrationality’, so there may be ‘no need to differentiate’ (Barber S., Email Interview, July 18, 2014). This means that *Beatrice* could actually be portrayed in the same way throughout the play, because in the *Theatre of Cruelty,* changing the character along with your emotions was not necessary. This shows a performer playing the role of *Beatrice* can make the choice to play a “distressed” *Beatrice* in the same way as a “relaxed” *Beatrice****.*** However, in either choice, the physical dedication to the character would still be highly expected.

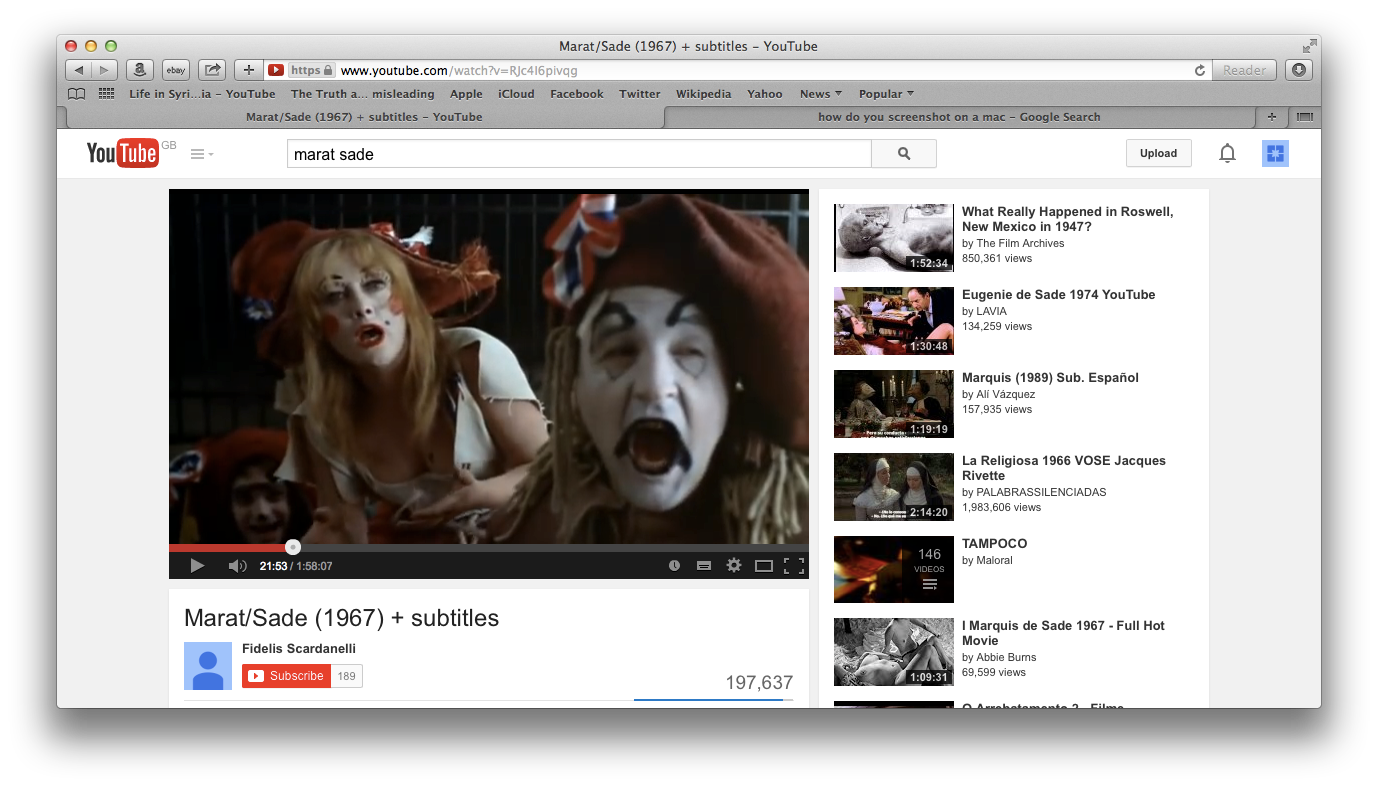
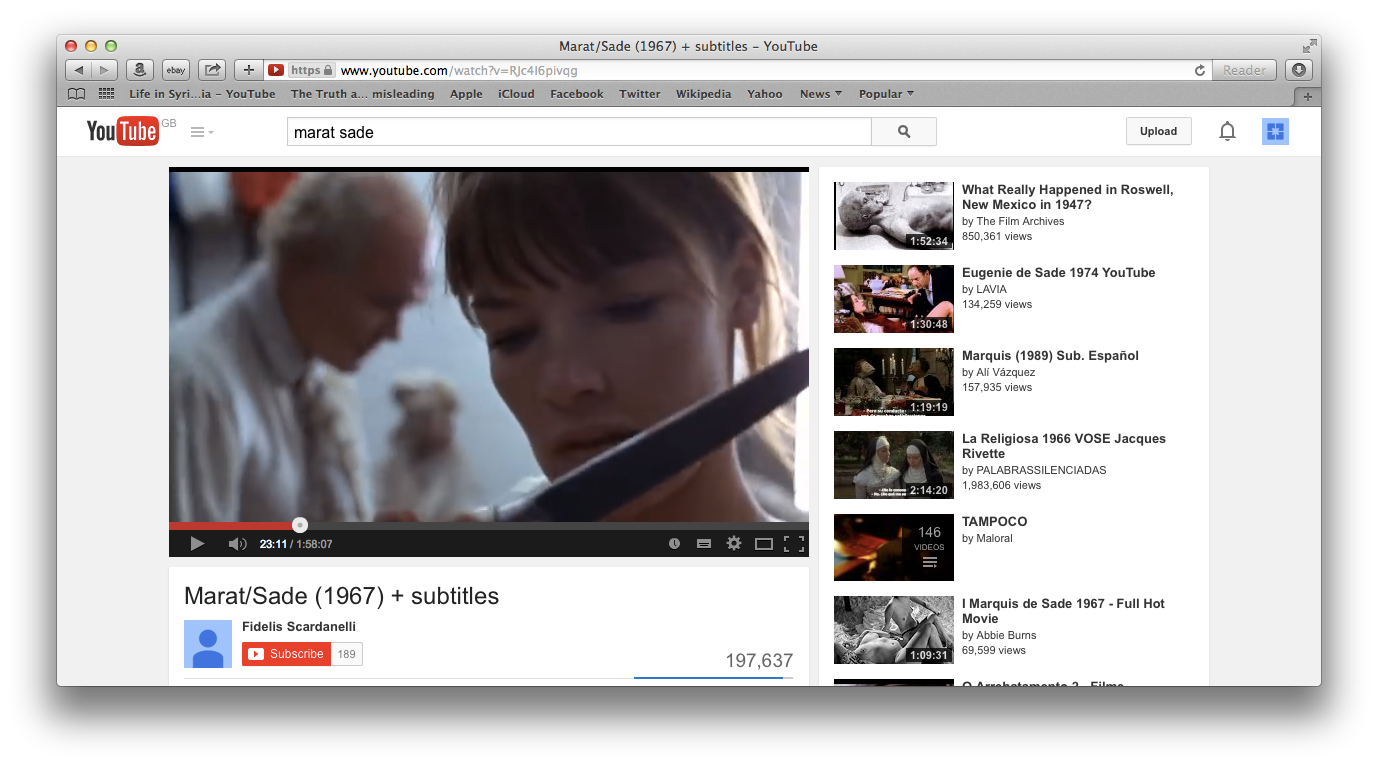
Dealing with such an atrocity as incestual rape was typical of a performance in the *Theatre Of Cruelty* style, because *Artaud* believed that ‘the violent act carried out within a theatre was infinitely more powerful than the real act of violence carried out elsewhere’ (Freeman J. (2007). ***new performance/new writing***. London: Palgrave Macmillan. p110.) Therefore, the cruelty can be even more extreme in this scene where the threat has been given. The stage directions show how panicked *Beatrice* truly is in how she ‘wrings her hands’ and gives out ‘sudden sobs’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Act 2 Scene 1 p30). The idea of ‘sudden sobs’ can be linked back to the ‘physical explosions’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) the character of *Beatrice* would be expected to have to show her emotional distress. To achieve the performance in a *Theatre of Cruelty* style, at this stage, the action with the wringing of the hands could be repeated to relate back to the idea of a repeated action. The idea of ‘sobs’ also means that *Beatrice*’s whole body would be expected to contort and change and due to the nature of a sob, this could be taken as an opportunity to create contrasting rhythm and also incorporate the ‘introduction of silence’ randomly so it is confusing what *Beatrice* is actually feeling at this stage from the perspective of the spectators. The idea of the ‘introduction of silence’ is shown in *Peter Brook’s* performance of *Marat/Sade* (***Marat/Sade***. (1967). [film] Sweden: dir. Peter Brook, prod. Royal Shakespeare Company).However, this is not used only in a vocal way. The performers’ physicality introduced this silence by suddenly pausing and staring at the audience. An example of this is shown in *figure 6,* which show chaos occurring at first among the chorus of characters, then the introduction of silence by the arrival of *Charlotte Corday* and her focus on the knife she is holding.

Figure 6 – Royal Shakespeare Company’s performance of Marat/Sade in 1967 https://www.youtube.com/watch?v=RJc4I6pivqg

This can be used in a similar way in *The Cenci*. To show her distress in this scene, when letting out the ‘sudden sobs’ and letting out ‘sobs bitterly’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Act 2 Scene 1 p30), the performer could make these ‘shrill’ by suddenly pulling in their stomach at random moments with ‘an abrupt change in volume’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) to suit the style, to ‘attack the senses’ of the ‘spectators’ (Oyno L., Interview with Pumpkin Interactive, 2010) so that they begin to be ‘purged’ (Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. p478) by what is occurring on stage.

*Beatrice*’s reaction to her father coming in the room can also be used by a performer to really ‘immerse themselves’ (Wickham G. (1994). ***A History of Theatre***. 2nd ed. United Kingdom: Phaidon Press. p242) into the performance in the style of the *Theatre Of Cruelty.* When the door first opens, *Beatrice* ‘gives a violent start and leaps to her feet’ (Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Act 2 Scene 1 p29), showing she is clearly terrified by the thought of her father walking in. Her fear can be depicted by a performer in this style through sudden changes of rhythm and ‘explosions of passion’ and the dedication of facial expressions and perhaps looking down or shaking to show this fear will help to depict this (Wickham G. (1994). ***A History of Theatre***. 2nd ed. United Kingdom: Phaidon Press. p242). However, within this there is the trouble of becoming too violent and, essentially, reducing the *Theatre Of Cruelty* to a theatre of screaming. Although at first it appears unorganised, the direction in a *Theatre Of Cruelty* performance is ‘very precise, even balletic’ (Banham M. (1995). ***The Cambridge Guide to Theatre***. 2nd ed. Cambridge: Cambridge University Press. p.40). Therefore, each choice made as a performer in this style needs to be well thought out.

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PRINT  
Artaud A. (1969). ***The Cenci***. London: Calder & Boyars. Trans. The University of Michigan. Print

This source is the actual copy of Artaud’s version of the Cenci, including his own stage directions and a prologue before the play begins. It provided me with ideas of how Artaud wanted a performer to perform and how they would represent a character physically and vocally. This source was extremely relevant because it was the actual play I needed to use for my question, so I had to understand the play before trying to understand the character of Beatrice. The source was originally written by Artaud, but this copy is a version of the original published in 1969, after Artaud’s death. It has also been translated and therefore, loses some reliability due to any ideas which could have been lost in translation, but was translated by the University of Michigan, so we can assume the translation is quite effective. However, due to the lack of any changes to the original, I can assume that this source is also reliable. This would be useful to any practitioner, director or performer aiming to perform The Cenci in this style.

Artaud A. (1958). ***The Theatre and Its Double***. New York: Grove Press. Trans. The University of Michigan. Print

This book is a collection of Artaud’s essays on surrealist theatre and, in particular, his theory on the *Theatre Of Cruelty.* It provided me with information on the background of the Theatre of Cruelty and how the style was first developed by Artaud, which was taken from his original essays and printed after his death. This source was extremely relevant because it was is a firsthand account, written by the creator of *Theatre of Cruelty*, and it provided me with clear statements about the way a performer should move and physically represent a character in this style. This text was used to explore what a performer in the style of the Theatre of Cruelty would be expected to achieve in their performance through their physicality and their effect on the spectators. However, it is more of a theoretical guidance, rather than a specific instruction, so while the thinking behind the movements are clear, the exact ‘rhythm’ or ‘exaggeration’ is not clear. This means it is hard to put set rules of how to perform in this style, because it is more about the psychological choices of the performer. The original texts were written by Antonin Artaud during his life and were originally published in 1938. Artaud was a dramatic practitioner who, in similar ways as Brecht after the First World War, wanted to develop and surrealist theatre style which would help to actual make a difference in the world and the way people thought. Although published in 1958, which is significantly a while after the original published version, this copy is a complete copy of the original and has not been edited in anyway, which makes it altogether more reliable, although, like the first source, it has been translated from French to English, so there may be certain elements lost in translation, but due to the reputation of the translators (University of Michigan), it can be assumed it is an accurate translation. Being quoted from Artaud’s original work also means that this source is the purest for information on the Theatre of Cruelty as a style. This source may be useful to a practitioner or performer who wants to understand Artaud’s work or The Cenci more.

Banham M. (1995). ***The Cambridge Guide to Theatre***. 2nd ed. Cambridge: Cambridge University Press. Print

This source is a book written to explore how theatre has changed over time and what new styles of theatre have been developed. It provided me with information on Artaud’s work and what he wanted to achieve through the *Theatre Of Cruelty* in some small detail, which added on to the details I had already gained from other sources. This source was relevant in helping me to develop the knowledge I already had gained from other sources and understand the *Theatre Of Cruelty* more. This source was written by Martin Banham who was a drama scholar at the University of Leeds for many years. The book is published by the Cambridge University Press, so has clearly been published for the aim of educating at a particularly high level. This shows how reliable the source is for this information. This will be useful for performers trying to understand the *Theatre of Cruelty* style, as well as other styles of theatre.

Bemel A. (1997). ***Artaud's Theatre of Cruelty***. New York: Taplinger Publishing Co. Print

This book is a close study of Artaud as a practitioner, the ideas he had and understanding the style of the *Theatre Of Cruelty*. It provided me with further information on Artaud as a director to a deeper level, because it focused on only the *Theatre Of Cruelty* and Artaud’s style, rather than theatre as a whole. This source was extremely relevant because it provided me with information on Artaud as a producer. It introduces the ideas that Artaud took classics, at first, and overhauled them radically to make them into the style of the *Theatre of Cruelty*. I could then use this when trying to make decisions on the physical performance of Beatrice in ‘The Cenci’. However, this was quoted from Artaud at the beginning of his development of the *Theatre of Cruelty*, so his ideas on script changed after this, meaning the source can be unreliable. It also lacks the explanation of what a ‘radical overhaul’ consists of and what Artaud considered to be a classic. The source was written by Albert Bemel, a successful author of many books and also the Professor of Theatre in Lehman College in New York. He had studied theatre for years before publishing the book and its detail of the style is exemplary, making it quite a reliable text. This may be useful to a practitioner or performer who wants to extend their knowledge of the *Theatre of Cruelty* as a style and what it is like.

Blankenship, M. (2008). It's Not Just Cruel; It's Unusual, Too. The New York Times. Print

This source is an article written particularly about the *Theatre of Cruelty* and what it consists of. It also focuses on a recent production of ‘The Cenci’, which has been done by a company in Soho, New York City. It provided me with further information of how to interpret Artaud’s work within the *Theatre of Cruelty* to apply to a production of ‘The Cenci’. The source was extremely relevant, because it provided me with further information and examples of work within the style of the *Theatre of Cruelty*. It also explores what Artaud wanted to achieve through the *Theatre of Cruelty* further. However, this is one person’s interpretation of Artaud’s work, so it is not necessarily reliable, because interpretations of the *Theatre of Cruelty* differs a lot. The source was written by Mark Blankenship is a successful writer and critic, who is now editor-in-chief of a popular online blog called ‘The Critical Condition’. He studied Theatre Studies and English Literature at a university in America and further studied Drama in Oxford University and Yale. This is showing how reliable his article on Artaud’s work would be, because he has clearly studied it to a higher level. This source would be useful for any performer who wanted to understand Artaud’s ideas further and how to apply them to ‘The Cenci’.

Brockett O. (1995). ***History of Theatre***. 7th ed. United Kingdom: Allyn and Bacon. Print

This book is a collection of theatrical traditions from the beginning of Greek Theatre all the way to the 20th Century theatrical styles developed by practitioners from Stanislavski to Brecht. This provided me with a small amount of information on the necessary things that need to be thought through when working and performing in the style of the *Theatre of Cruelty*. The source provided me with the basic information, such as how the *Theatre of Cruelty* wanted to break down the audiences defenses and the intention of the style was to purge the audience. This source was relevant, but perhaps not as relevant as the other sources used because the information lacked depth and was much more ‘general’ and anecdotal than the instructions for an actors that this essay required. Oscar Brockett wrote this source as a leading Theatre Historian who provided knowledge for other people looking to learn about how theatre has developed throughout history. This book is held reliable due to Oscar Brockett’s esteemed place in the topic of the history of theatre. It may be useful to a practitioner who wants to compare the *Theatre of Cruelty* to other styles of theatre developing at the time.

**Brook P. (2008). *The Empty Space.* 3rd ed. England: Penguin Modern Classics. Print**

This source is a book written by Peter Brook, who is a practitioner inspired by both the *Theatre of Cruelty* and Artaud’s essays. This provided me with a second opinion on how a performer should perform when in a role in the *Theatre of Cruelty* style. This meant I could then make firmer decisions on how I wanted a character to be described, because, I not only had the theories created by Artaud in his essays, but I also had the opinions and ideas of Brook, who is similar to Artaud in how he performs but not completely the same. The source was relevant because Brook explored four different types of theatre - showing he knows about the different styles. He also spoke of warm ups or exercises to help an actor getting into the role of performing within the *Theatre of Cruelty* style. This also helped me to back up any choices Artaud, or myself, had made when it comes to performing in this style. This source was relevant because it gave me the opportunity to explore the *Theatre of Cruelty* style from someone else’s perspective, not Artaud’s. The source was written by Peter Brook, who is a theatre and film director and innovator. He is an experienced director and is trustworthy to make decisions on performances due to his mass experience. This is useful for anyone who wants to explore the style of the *Theatre of Cruelty* whilst comparing it to other, more traditional styles of theatre.

**Brown JR. (OUP Oxford). *The Oxford Illustrated History of Theatre*. Oxford: 2001. Print**

This source is another book including the history of theatre as a whole, but including illustrations, unlike the other sources. It provided me with more information on *Theatre of Cruelty* as a style of theatre and showed examples of this through illustrations, which helped me to actually imagine how a performance may look. The illustrations in particular made it easier to know how a character should physically stand and represent themselves on stage, which, in turn, helped me to describe this in the investigation. This source was relevant because it gave an overview on Artaud. The source was written by John Russell Brown, who is a scholar, director and writer who worked at the National theatre for many years. He is an experienced drama writer and so, is reliable with his information. This would be useful to anyone trying to imagine how a performance in the style of the *Theatre Of Cruelty* would appear on stage and what you need to achieve through these performances.

Freeman J. (2007). ***New performance/new writing***. London: Palgrave Macmillan. p110. Print

This source explores the new innovative styles of theatre which have been recently developed. It explores the history of performance practice in a critically informed way. It provided me with some information on the *Theatre of Cruelty* as a developing style of theatre and what Artaud wanted to achieve through this style. This source was relevant to gain a basic knowledge of the *Theatre of Cruelty*, but was broad and didn't focus on Artaud in particular. The source was written by John Freeman, who is a writer and literary critic. His work has appeared in many prestigious publications, so it can be assumed that his work is a reliable source. This source would be useful to anyone trying to study the style of new theatre and comparing it to other styles which had been recently developed.

Mackey, S & Cooper, S (2000). ***Drama and Theatre Studies***. 7th ed. United Kingdom: Stanley Thornes. p276. Print

This source focuses on four different practitioners; Artaud, Stanislavski, Brecht and Craig and is aimed at supporting Drama students with their studies in the styles of these practitioners. It provided me with more information about different aspects of performance in the style of the *Theatre of Cruelty*, such as sound, lighting, movement and so on. This source also provides further information on what is expected of the performer in this style and how highly trained performers would be expected to be. This source was helpful on all the small details of a performance in the style of cruelty, rather than a broad view as is provided in the other sources. The source was written by Sally Mackey and Simon Cooper. Sally Mackey is a Professor of Applied Theatre and Performance at the Royal Central School of Speech and Drama, University of London. Simon Cooper is a respected author of both non-fiction and fiction books. Both authors are respectable and reliable. This source is useful to anyone trying to explore the style of the *Theatre of Cruelty* whilst comparing it to other styles of theatre.

**Wickham G. (1994). *A History of Theatre*. 2nd ed. United Kingdom: Phaidon Press. Print**

This source is a collection of ideas developed throughout history to do with styles of theatre and the ways performances changed. It provided me with further knowledge on the style Artaud developed as it contained further quotes from his essays in the ‘Theatre and Its Double’. The source was relevant because it helped me to compare the style of the *Theatre of Cruelty* to other styles, particularly the styles developing at the same time as Artaud. This helped with my understanding of the style, but was not relevant in the research investigation. The source was written by Glynne Wickham who was a British Shakespearean and theatre scholar. He developed his knowledge of the history of theatre throughout the years but was particularly focused on the Shakespearean style. This book has been used by many to understand the way theatre has changed throughout history and is a reliable source due to Wickham’s experience in theatre. This may be useful in a similar way to Brockett’s book, which provided context which was useful to get a wider knowledge of theatre and compare the *Theatre of Cruelty* to these other style, but lacked any real instructions once again.

INTERVIEWS

Barber S., Email Interview, July 17, 2014.

This interview was conducted over the course of 2 days over email with Stephen Barber. He provided me with information and advice, first hand, on how a performance in the style of the *Theatre of Cruelty* was done and how the performer would put themselves into the character of *Beatrice* in ‘The Cenci’. This source was extremely relevant, because it gave me the opinion of a professional of what information I should provide for a performer doing this style of theatre. Stephen Barber is a professor at Kingston University and a writer on urban culture, experimentation in film and Japanese culture. He has written two books based primarily on the style of the *Theatre of Cruelty* and Artaud’s theories. Also, Artaud used Japanese theatre as an inspiration into his work on the *Theatre of Cruelty*, so Barber’s deeper understanding of this also helped me. However, he did not know much about ‘The Cenci’ as a dramatic piece, so could not answer questions based primarily on the choices to make when becoming *Beatrice*.

Barber S., Interview with Pumpkin Interactive, 2010. Video

This interview was conducted with ‘Pumpkin Interactive’ and was filmed. ‘Pumpkin Interactive’ is a trusted educational tool used in many schools. It provided me with further information on every aspect of a *Theatre of Cruelty* performance: such as costuming, sound, lights, physicality of the performer and much more. This source was relevant because it tried to provide literal instructions for a performance rather than just basing your own judgments off of the theory Artaud developed. Stephen Barber is a respected professor and has written many books on the theatre, so is a reliable source to get this information. However, the source does not focus on ‘The Cenci’ as a performance alone, so it meant I had to read these and make my own judgments on how to apply this to ‘The Cenci’ and, more specifically, *Beatrice*. This source would be useful for any practitioner or performer who wants to broaden their understanding of Artaud and the style of the *Theatre of Cruelty.*

Fitzwater, A. Interview with The New York Times, 10th February, 2008. Print

This interview was conducted with the New York Times in 2008. ‘The New York Times’ is a reliable, trustworthy newspaper providing information on many different sectors. It provided me with further information on playing the character of *Beatrice* in ‘The Cenci’ in the style of the *Theatre of Cruelty*, especially with the concept of moving within a character in this style. This source was relevant in providing more information in how professionals interpreted the style of the *Theatre of Cruelty*, which helped me to develop my own interpretation of the style. Anna Fitzwater is a respected actress and writer and has been working for years, so is a reliable source. The source focuses on ‘The Cenci’ as a performance, but also makes some broader statements about the *Theatre of Cruelty* as an integrated whole. This source would be useful to any performer aiming to develop their knowledge on ‘The Cenci’ and the style Artaud developed.

Oyno L., Interview Pumpkin Interactive, 2010. Video

This interview was conducted with ‘Pumpkin Interactive’ and was filmed. ‘Pumpkin Interactive’ is a trustworthy educational tool used in many schools. It provided me with further information on every aspect of a *Theatre of Cruelty* performance: such as costuming, sound, lights, physicality of the performer and much more. This source was relevant because it tried to provide literal instructions for a performance rather than just basing your own judgments off of the theory Artaud developed. Lars Oyno is a Norwegian actor, director and playwright educated in the National Academy of Theatre. From 1992, he managed the underground theatre *Grusomhetens Teater*, which translates to *Theatre of Cruelty*, so he can be considered a practitioner of the style and therefore a primary source. He is inspired by the works of Artaud and bases much of his own work around Artaud’s theories. This makes him a reliable source because he is clearly well-educated in the topic and provided me with information on the physicality of the performer and what they should want to achieve in this style of theatre. However, once again, he was not focused on ‘The Cenci’ as a performance itself, so the information was limiting for me. This source would be useful for any practitioner or performer who wanted to broaden their understanding of the style of the *Theatre of Cruelty* and Artaud as a practitioner.

Cengage Learning. (2006). ***The Cenci.*** Available: http://www.encyclopedia.com/article-1G2-3420600014/cenci.html. Last accessed 14th May 2014

This source was an article on an educational site which is used to search encyclopaedias and dictionaries. ‘Encyclopaedia’ is a website used by many to research different topics and is a trustworthy source. It provided me with further information on the characters and context of ‘The Cenci’ and other pieces of information necessary to put a performance together. This source was relevant because it provided more of an insight into each character and the plot of ‘The Cenci’ as a whole. The source was written and published by Cengage learning, which is an educational content, technology and service company for higher education. It was founded in 2007 and has developed a respected name for itself, so it is a reliable source. However, the source did not provide any insight into what Artaud wanted to achieve through the *Theatre of Cruelty*, but rather focused on the choices he made when performing ‘The Cenci’ himself.

Poetry Magazine. (2014). ***Antonin Artaud Biography.*** Available: http://www.poetryfoundation.org/bio/antonin-artaud. Last accessed 14th May 2014

This source explores Artaud and the works he produced when developing the style of the *Theatre of Cruelty*. ‘Poetry Foundation’ is a trustworthy, educational tool used to research many different aspects of theatre, literature and the arts. It provided me with further information on Artaud as a practitioner and some of the choices he made when he started to develop the *Theatre of Cruelty*. The source was written and published by the Poetry Foundation, which is a company who aim to promote the arts, poetry and literature. Therefore, they could be particularly persuading when talking about the work of Artaud - to promote theatre and make it seem appealing, but the information provided was still interesting. It was founded in 2003 and has developed a well-known educational name for itself since then. However, the source did not apply the work to ‘The Cenci’, so I had to interpret this myself. Moreover, the source was written by scholars who were more focused on poetry rather than theatre. This source would be useful for any practitioner aiming to develop their knowledge of the *Theatre of Cruelty*.

Simon and Delyse Ryan. ***Theatre of Cruelty.*** Available: http://dlibrary.acu.edu.au/staffhome/siryan/academy/theatres/theatre%20of%20cruelty.htm. Last accessed 2nd May 2014

This source is an article on ‘The Academy’ website focusing on the *Theatre of Cruelty* as a style and what it aimed to achieve. ‘The Academy’ is an older website, but does focus on theatre styles, so is a reliable source of information. It provided me with further information on the development of the *Theatre of Cruelty* as a style and how Artaud achieved this. The source was written by Simon and Delyse Ryan, both men are senior lecturers in Drama at the Australian Catholic University, so clearly are trustworthy, educated sources. However, the source, once again, does not apply the *Theatre of Cruelty*, as a style, to the works of ‘The Cenci’, so I had to interpret this myself. This source would be useful for any practitioner or performer who wanted to learn more about the *Theatre of Cruelty* as a style.

François, A. (2008). ***The Wedding Feast at Cana.*** Available: http://www.louvre.fr/en/oeuvre-notices/wedding-feast-cana. Last accessed 9th October 2014.

This source is an article describing what is shown in the painting ‘The Wedding Feast at Cana’. This provided me with further information on the staging of the performance and the atmosphere that would be created by this chaotic staging. The Louvre is the museum where the painting is situated and has been studied by experts in the field, so this source is reliable. It is also one of the most respected art galleries in the world, so anyone employed or chosen to write for the gallery would be a leading expert in the field and therefore very reliable. The source was written by Aline François who is a trustworthy interpreter of such pieces of art. The source is not written for the use of interpretation for the performance of ‘The Cenci’, but is useful to create an image of what would be expected on stage. This source would be useful for anyone trying to understand the atmosphere that needs to be created within the scene described as depicting this painting.

**Thyssens, H. (2015). *Antonin Artaud.* Available: http://www.thyssens.com/03notices-bio/artaud\_a.php. Last accessed 25th Feb 2015.**

This source is an article featured on a website describing the life of Robert Denoel. This particular article focuses on Denoel’s relationship with Artaud, including the production of ‘The Cenci’ the pair produced together – which essentially ended their friendship. This source provided me with images of how Artaud performed physically in the style of the *Theatre of Cruelty,* as well as images of Lady Iya Abdy playing Beatrice. Due to the fact she worked closely with Artaud, her choices physically in being the character would be very reliable to take note of when trying to fulfill the aims Artaud had in these styles of performance. This article was written by Henri Thyssens who has studied the life of Denoel, as well as writing many books about him. The webpage is regularly updated and was developed over a course of 8 years. Therefore, this is a reliable source for the information it provides. The purpose of the article is not to explore the physicality of the performers in ‘The Cenci’, regardless, the images provided are very useful. The source would be useful for anyone trying to make decisions on the physicality of performance in the characters in ‘The Cenci’.

MEDIA

Antonin Artaud Practical Approaches to a theatre of Cruelty, Pumpkin Interactive, 2010. Video

This source is a CD ROM including the ideas of Artaud on specific parts of a performance – such as rhythm, movement, breath and so on. It provided me with quotes from Artaud himself on each section of performances, interviews with experts in the style and actual performances to watch and see examples of how he wanted the performance to be played out in action. This source was extremely relevant because it provided examples to watch and, not only gave quotes from Artaud on the *Theatre of Cruelty*, but also clear interviews with other experts in the style. The video is by Pumpkin Interactive whom are a company providing high quality educational tools for secondary school students and have been doing this for many years. This source is reliable because it is for the purpose of education and so needs to be accurate in what it is teaching students. This source is useful for performers who actual want to see the *Theatre of Cruelty* in action.

***Marat/Sade***. (1967). [film] Sweden: dir. Peter Brook, prod. Royal Shakespeare Company.

This source is a film of the Royal Shakespeare Company production of ‘Marat/Sade’ directed by Peter Brook. It provided me with an example of how to stage a *Theatre of Cruelty* performance and I could explore the use of physicality, emotion, sound and so on. This source was extremely useful, because it helped me to understand what a *Theatre of Cruelty* performance would actually look like. The source was produced by the Royal Shakespeare Company, who are a respected and well-developed theatrical company who stage many different performances throughout the years. This source is useful because it provides a close look at the performances of the company in this style. It would be useful to any performer who wanted to get an example of how the performance would be done in this style.

**Westside Auditorium. (1973). *Summer Storm*. [Online Video]. 27 September 2013. Available from:** [**https://www.youtube.com/watch?v=AEM9SAymJt4**](https://www.youtube.com/watch?v=AEM9SAymJt4)**. [Accessed: 26 February 2015].**

This source is a film of a 1973 production of ‘Summer Storm’ featuring Tatsumi Hijikata. This helped me to explore the sense of rhythm Artaud expected his performers to have and gave examples of how these performers may move. The source was produced in the Westside Auditorium of a University and it was the choice of Tatsumi to film it. Therefore, this is a reliable source to explore how Tatsumi moved in his performances and how this could be incorporated into the performances of *Theatre of Cruelty* actors. This would be useful for any practitioner who wants to show their performers how to move in this style as it gives a clear, obvious example.