Where Shall We Two Meet, in East or in West: When Po-shen Lu's *The Witch Sonata—Psalm of Macbeth* Encounters With William Shakespeare's *Macbeth*

Jui-sung Chen

Mingdao University, Changhua, Taiwan

Shin-yi Lee

National Cheng Kung University, Tainan, Taiwan

By using *tai-yu* (*min-nan-hua*, Taiwanese local language) to stage William Shakespeare's *Macbeth*, Po-shen Lu produced an experimental performance in the southern part of Taiwan in 2003. When producing *Antigone* in 2001, Lu was challenged by his critics in three aspects: (1) the tradition of *tai-yu* theatre of Tainan Jen Theatre and that of Western plays, (2) audience reception in Taiwan, and (3) the advantages and disadvantages of integrating *tai-yu* with Western classic texts. In spite of these criticisms on his theatrical productions, Lu has continued helping Tainan Jen Theatre transform into a professional theatrical troupe since he became an artistic director in 2002. By analyzing how and why Lu staged his *The Witch Sonata—Psalm of Macbeth* in the socio-historical context of intercultural adaptation, I propose to re-evaluate Lu's artistic contribution to the theatrical development in the southern part of Taiwan. I would argue that Lu is not only challenging Taiwanese reading of Shakespeare but also exploring the possibilities of *tai-yu*'s theatricality, in a view to bringing new life to Taiwan's intercultural theatre.

Keywords: Lu Po-shen, *tai-yu*, William Shakespeare, Tainan Jen Theatre, intercultural theatre

Introduction

After Po-shen Lu produced *Antigone* in 2001, Tainan Jen's Western plays produced in *tai-yu* met with numerous applauses. With these encouragements, Lu continued doing a project on staging Western classic texts in *tai-yu*.¹ In 2003, Lu, the new artistic director of Tainan Jen Theatre, used *tai-yu* (*min-nan-hua*, Taiwanese local language) to stage William Shakespeare's *Macbeth*. While producing these western plays in *tai-yu*, Lu has been challenged not only Taiwanese audience's reception but also Tainan Jen Theatre's traditions of *tai-yu* theatre. In this project, Lu tires to create a highly successful intercultural performance and explore the possibility of *tai-yu* theatricality. However, is such intercultural theatre acceptable in Taiwan? In order to reevaluate Lu's artistic contribution to Taiwanese contemporary theatre, firstly we undertake a study of socio-historical context of Tainan Jen Theatre to discuss how the troupe develops its *tai-yu* theatre. In the second part, we focus on Taiwanese audience reception towards Lu's *the Witch Sonata—Psalm of Macbeth*. In the third section, we

Jui-sung Chen, Chair and Assistant Professor, Department of English Studies, Mingdao University.

Shin-yi Lee, Assistant Professor, Institute of Art Studies, National Cheng Kung University.

¹ Tainan Jen Theatre's Western classical dramas in *tai-yu* includes Sophocles' *Antigone* in 2001, William Shakespeare's *Macbeth* in 2003 and 2007, Samuel Beckett's *Endgame* in 2004 and *Footfall* in 2006, and Aristophanes' *Lysistrata* in 2006.

analyze the advantages and disadvantages of integrating *tai-yu* with Western classic texts.

Tainan Jen Theatre and *Tai-Yu* Theatre

The development of Tainan Jen Theatre can be traced to the movement of “little theatre” during the 1980s.² Although the concept of “little theatre” was introduced by Man-kuei Li in 1960, such a theatrical movement did not flourish until the 1980s. In the mid-1980s, Taiwan’s little theatres started to have divergent developments. Some focused on the expressions of individualism or personal emotions. Some aimed at becoming professional theatre companies.³ Others have turned out to be “community theatres”. Tainan Jen Theatre, once considered as a community theatre, was established and became the first modern theatre troupe in the southern part of Taiwan after World War II.

In 1987, Tainan Jen Theatre was founded by Rev. Don Glover, a Catholic Church father, and Jui-fang Hsu, the previous leader of the troupe. At the very beginning, the troupe was named “Hwa Deng Theatre Troupe” (華燈劇團) and its enthusiasts were mostly composed of Tainan people. When the troupe was initially founded, none of the members was familiar with the theatre. With the help of the graduates of the colleges of art, the troupe started to have a prototype of the theatre, and then its participants also knew how to run an acting company. In 1992, the troupe was included in a project for developing the community theatre that had been conducted by the Council for Cultural Affairs (CCA) for three years. During these three years, the organization of Hwa Deng became more stable and stepped to the biggest and well-organized troupe in Tainan area. In 1997, the name “Hwa Deng” was changed to the current one, Tainan Jen, to mark the tenth anniversary of the troupe’s birth. Meanwhile, the troupe changed from an amateur community theatre into a professional one. From then on, the troupe has not only produced new plays and theatrical adaptations but also devoted to the projects on Theatre-in-Education (TIE) and Youth Theatre that provide teachers or students a chance to receive theatrical trainings.

Near the end of 2002, Jui-fang Hsu resigned from the troupe; meanwhile, Lu became a new director who was in charge of the development of the company. From then on, the contents of Tainan Jen’s performances have changed, too. From 1987 to 1992, Tainan Jen’s productions focused on localism, such as domesticity and Taiwanese daily life. After the troupe was conducted by the CCA in 1992, the quality of the performances was promoted and its content drew close to the modern life in Taiwan. Believing in various performance styles of the theatre, Hsu invited Lu to stage Sophocles’ *Antigone* in 2001. For the audience, it was seemingly surprising that Lu used *tai-yu* to produce an ancient Greek tragedy in a Tainan historical site, Koxinga Shrine, for the first time. After that, many critics gave Lu positive comments and Chien-chung Lu, one of the critics, illustrates,

Different from the historical and cultural background of ancient Greece, the pathos in Taiwan’s contemporary life is not as strong as that in Greek tragedy. However, the tone and the language of Tainan Jen’s *Antigone* give us the

² Wei-jan Chi indicates that the movement originated from André Antoine’s Théâtre Libre in Paris and W. B. Yeats’ Abby Theater in Dublin at the beginning of the twentieth century. Chi also points out that “the movement concerns with left-leaning, anti-mainstream, anti-colonialism, democracy and community politics” (2009, p. 212). Besides, the literal meaning of “little” is the small auditorium that contains only 350 seats. Later, “little theatre” becomes a genre, a fashion, and a movement of theatrical development. However, after these ideas were introduced by Li, they were distorted by ROC government and served as the revolutionary power for Taiwanese theatre during the 1980s. During 1980s, the movement of little theatre in Taiwan was a reflection that Taiwanese people as well as theatres were liberated from the oppression of the hegemonic government.

³ In fact, no professional theatre company has developed in Taiwan since the 1980s because some troupes, such as Ping-Fong Theatre Company, the Contemporary Legend Theatre Company, and Godot Theatre, still have no permanent theatres and theatrical administrators.

possibility of intercultural interpretation.⁴

Yu-hsiu Liu also has a similar attitude towards the play and she says,

Tainan Jen's *Antigone* is one of highly successful adapted plays in Taiwan. On one hand, it does not distort the original. On the other hand, it skillfully fuses the local color of Taiwan with western plays... Such a play shows us a successful example that Taiwanese could have an international perspective through this play.⁵

The positive feedback encouraged Lu to take Shakespeare's *Macbeth* as his second theatrical experiment. In 2003, with the translator, Ting-pang Chou's help, Lu expurgated several scenes from Shakespeare's original text of *Macbeth* and maintained thirteen scenes in the *tai-yu* version.

The reason that Lu used *tai-yu* to stage *Macbeth* is related to the practice of sound spectrum, such as the performers using musical instruments (see Figure 1) and acting with the beats. Sound spectrum, considered as a theatrical training, helps the actor to find his or her way to play the character precisely. By figuring out and controlling the voice and body language of the character, the actor can naturally unearth the role that the playwright would like to portray in the play. Lu asserts,

The notion of sound spectrum comes from Constantin Stanislavsky's Physical Actions and Vsevolod Meyerhold's Bio-Mechanics. Actors can find out the characters' sound spectrum by playing the characters' personalities and desires. After that, actors can control the tempos of the characters' sounds and body languages. And Shakespeare's lines and verses can be interpreted precisely. Thus, sound spectrum can help not only the actors to play characters of the play precisely but also the audience to enjoy this kind of audio imagination. Furthermore, audience can experience the dramatic illusion and images of the play. (Shen, 2004, pp. 73-74)

Thus, in Lu's *The Witch Sonata—Psalm of Macbeth*, *tai-yu* not only helps the actors to perform the characters correctly but also maintains the beauty of Shakespeare's verses.

After Lu's *The Witch Sonata—Psalm of Macbeth* was toured around Taiwan in 2003, Lu won much appreciation. Hsueh-chen Liu says in her review,

The rhythm of *tai-yu* is more poetic than that of Mandarin Chinese. It is marvelous to see Tainan Jen to interpret Shakespeare's play in *tai-yu*. Five actors' amazing skills bring the audience to the world of Shakespeare's *Macbeth*. It could be thought as the first-rate performance that I have ever seen.⁶

From these criticisms, Lu seems to do successful experiments on integrating western plays with *tai-yu*. However, the achievements of these adapted plays in *tai-yu* are questionable. When the project on staging western plays in *tai-yu* was ceased in 2007, Tainan Jen produced no more *tai-yu* plays. Instead, Lu produced western dramas in other ways.⁷

⁴ See Chien-chung Lu's drama review on *Antigone—Greek Tragedy V.S. Taiwanese Pathos: Afterthought of Tainan Jen's Bird and Antigone*. (《安蒂岡妮》劇評—希臘悲劇台灣情：《鳥》與《安蒂岡妮》觀後感) from <http://www.tainanjen.org.tw/command.htm>.

⁵ See Yu-hsiu Liu's drama review on *Antigone—See Ancient Greek Tragedy in Koxinga Shrine* (《安蒂岡妮》劇評—到延平郡王祠看古希臘悲劇) from <http://www.tainanjen.org.tw/command.htm>.

⁶ See Liu's drama review on *Tainan Jen's the Witch Sonata—Psalm of Macbeth* in Tainan Jen's official from <http://www.tainanjen.org.tw/command.htm>.

⁷ After *the Witch Sonata—Psalm of Macbeth* was produced, Lu had a plan to recover the way that Shakespeare produced his plays in the Elizabethan Era. Since 2005, Lu has continued doing theatrical experiments on three Shakespeare's plays—*Romeo and Juliet* (2004), *Hamlet* (2005-6), and revised *Macbeth* (2007). These series of plays is later called "Shakespeare Unplugged". However, only revised *Macbeth* was performed in *tai-yu*, and others were in Mandarin Chinese.

Figure 1. The way that three witches use the drum as a caldron to perform the witchcraft can be seen the practice of sound spectrum. (Photo by Yu-han Tseng and photo courtesy of Tainan Jen Theatre).

There are three reasons that Lu used *tai-yu* to stage western dramas. The first one was related to political reasons. In 2001, Tainan Jen Theatre had a project on staging western plays in *tai-yu* for three years. Coincidentally, the political condition changed at the same time. In 2000, Shui-pien Chen, the President Candidate of Democratic Progressive Party, won the President Election in Taiwan. Different from Kuomintang's policy, Chen and his colleagues emphasized the recovery of local culture, including the usage of *tai-yu* and the recognition of Taiwanese literature. Tainan Jen's project not only fit in the DPP's political assertions but also served as government's propaganda medium to broadcast the localism of Taiwan.

The second reason that Tainan Jen staged western plays, especially Shakespeare's plays, is related to the fashion that has started since the movement of little theatre during the 1980s. When the Martial Law was lifted in 1987, many acting companies started to produce or adapt Western plays, especially ancient Greek dramas and Shakespeare's plays. For instance, the Contemporary Legend Theatre (CLT) produced *The Kingdom of Desire* which was adapted from Shakespeare's *Macbeth* in 1986. Later, the CLT continued adapting *Hamlet* in 1990, *Medea* in 1993, *Oresteia* in 1995, *King Lear* in 2000, and *The Tempest* in 2004. Godot Theatre Company produced a musical play, *Kiss Me Nana*, which was adapted from *The Taming of Shrews* in 1997, *A Midsummer Night's Dream* in 1999, and *Othello* in 2008.

The third reason that Tainan Jen Theatre used *tai-yu* to stage *Macbeth* is related to its tradition. Tainan Jen had produced many *tai-yu* plays because Tainan locates in the southern Taiwan where most of the inhabitants in Tainan are *tai-yu* speakers. Tainan Jen's first *tai-yu* drama, *Taiwanese Comic Dialogue (Tai Yu Xiang Sheng)*, was produced in 1990. The themes of its following productions in *tai-yu* concerned about localism in Taiwan. In 1998 and 1999, the troupe produced two Western dramas in *tai-yu* (Eugene Ionesco's *The Gap* and Anton Chekhov's *The Marriage Proposal*), but the scale of these productions was not as big as Lu's adaptations. Before 2001, the way that Tainan Jen applied *tai-yu* to stage Western plays is to get close to the local people. Thus, Tainan Jen's Western plays before 2001 were adapted to cater for the audience's taste. After 2001, when Lu

reused *tai-yu* to stage Western plays, he believes that he could put much emphasis on the maintaining not only the spirit of the original text but also the verses of the play. Therefore, in Lu's belief,

Those who do not understand *tai-yu* would not completely depend on the language; instead, they could enjoy its sound. But for those who understand *tai-yu*, they will be surprised that *tai-yu* can bring new life to the performance. (Shen, 2004, p. 52)

Figure 2. The way that the red rice husks flow through Macbeth's fingers symbolizes his hands with Duncan's blood. The shadow show is applied in the performance to portray Macbeth's inner world. (Photo by Yu-han Tseng and photo courtesy of Tainan Jen Theatre).

Audience Reception in Taiwan

After *The Witch Sonata—Psalm of Macbeth* was produced in 2003, it impressed the Taiwanese audience for Lu's daring experiment on the theatrical design. When the audience enter the auditorium, the floor is covered by the husks of the rice which is painted in red color (see Figure 2). With the change of the light effect, it provides the audience with an uneasy and horror phenomenon especially when the witches appear or Duncan is murdered. In addition, Lu adopts the vocal, a piano, and a percussion instrument to create mood music. Lu also applies many performance techniques, such as the use of stilts or a shadow show to portray Lady Macbeth's desire and ambition (see Figure 3). The way that Lu uses the androgynous witches is also impressive. The audience seems to be impressed by its visual and sound effects, but quite a few people appreciate the use of *tai-yu* in the play.

In some positive comments, most critics aim at the sound effect of the play. For instance, Chien-hung Lan thinks Lu has successfully presented the visual and sound effects of the performance. Wen-lung Chang also exclaims,

I adore those players for their excellent body language, power and strength of their voices. The audience have been charmed by Lu's production even though *tai-yu* may trouble their understanding of the play.⁸

⁸ See Chang's drama review on *The Witch Sonata—Psalm of Macbeth* in Tainan Jen official from <http://www.tainanjen.org.tw/command.htm#>.

In Chang's comment, the audience may enjoy the dramatic illusion that Lu created, but the problem that integrates *tai-yu* with Western plays cannot be ignored. In Taiwan, Mandarin Chinese is the official language and so are the characters in use nowadays. During the past decades, when Western plays were adapted in Taiwan's theatre, these plays were performed in Mandarin Chinese all the time. Definitely, these Western drama texts are written in Mandarin Chinese, too. However, when the Western play is translated into *tai-yu*, the meaning of the word might be twice removed from the original text because *tai-yu* does not have its own signs that the readers always speak *tai-yu* through Chinese characters. Ling-ling Shen also indicated the problem of the language in this play and she says,

The gap between *tai-yu* and Mandarin Chinese must be connected by phonetic symbols, and then the meaning of the words can be generated. However, these phonetic symbols cannot be read by everyone. Although the play is a contribution to the translation, the translator has to make efforts to find out proper words for translation. (2004, p. 75)

As for the problem of the translation that Chou used in the play, I take Banquo's words as an example to examine how Taiwan's audience evaluates the play. In scene one of *The Witch Sonata—Psalm of Macbeth*, when Macbeth and Banquo return from the battlefield, they meet three witches. After being informed of becoming a future king, Macbeth is shocked and Banquo says,

老大兄，你ná會chiah青驚，ná像驚聽著chit款好tāi？
希望恁照實講，恁是無iá--ê，
或是真正像恁展現--出-來-ê ań-ne？
恁用伊chit-má尊貴ê頭銜，
Kap料想伊會升官、做國王，來祝賀我chit位同伴，
Hô伊聽kah bāng-su-su想kah失神。Á我，恁soah無講siá。
若準恁有才調看thàng時間ê種子，
知iá toh一粒會puh-í^a，toh一粒bē，
做恁kā我講，我bē求恁恩賜，mā m驚恁ià-hūn--我。(The Witch Sonata—Psalm of Macbeth, Scene I)

Good sir, why do you start; and seem to fear
Things that do sound so fair? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate. (Mac, Act I, scene III)

From the quotation, Chou's translation combines Chinese characters with Roman phonetic symbols, but the reader may be confused with those strange words if they do not learn Roman phonetic symbols before. In addition, the words or the idioms that Chou used are not colloquial even though Lu tries to present Shakespeare's blank verses in so-called poetic *tai-yu*. Thus, a tragic end of the play may become a comic relief because of the gap of the languages.

When Macbeth laments on the death of Lady Macbeth and his doom in Act V, scene v and says,

“To-morrow, and to-morrow, and to-morrow,” the translation “明á再, koh明á再, koh再明á再” has made the audience laugh. The reason that the audience may laugh at the tragic end of Lu’s *The Witch Sonata—Psalm of Macbeth* is related to the translated words that cannot convey the messages of the original. That is to say, the audience cannot be moved and grasp the deeper meaning out of the performance. Wan-yi Yang, one of the audiences, mentions,

Although the theatrical elements of the play are abundant, it is a pity to see the performance that could not reach the deeper sensibility of the original play. Briefly speaking, there is a gap between the emotional expression and the structure of the play.⁹

Besides, when the actors are not familiar with the language that they speak, it is also difficult for them to express their feelings. Definitely, the audience cannot get the strong feeling from the performance. Oscar G. Brockett also points out,

Figures of speech are likely to seem contrived and bombastic if the actor does not appear to be experiencing feelings strong enough to call forth such language spontaneously. Shakespeare’s plays may be damaged in performance if actors do not rise the emotional demands of the poetry. Therefore, the very richness of expression can be a stumbling block for both performer and reader. (2004, p. 109)

Figure 3. Lady Macbeth stands on the stilts in front of Macbeth. The exaggerated and standing tall image of Lady Macbeth symbolizes her desire and ambition that are greater than Macbeth. (Photo by Yu-han Tseng and photo courtesy of Tainan Jen Theatre).

Advantages and Disadvantages in Integrating *Tai-yu* With Western Classic Texts

Before the discussion of the advantages and disadvantages in integrating *tai-yu* with any Western classic text, the qualities and characteristics of *tai-yu* should be first recognized and identified. *Tai-yu*, like any other

⁹ See Yang’s drama review on Tainan Jen’s *The Witch Sonata—Psalm of Macbeth* in *Performing Arts Review* from <http://www.paol.ntch.edu.tw/e-mag-content.asp?show=1&id=1250601>.

dialect in the world, vividly embodies the regionalism in one certain locality. Even though Taiwan is not geographically vast and people who speak *tai-yu* find little difficulty understanding the other *tai-yu* speakers, *tai-yu* still varies slightly from place to place, whether in accents or usage of words. When hearing some special accents or figure of speech, one may easily recognize the speaker's cultural or social identity. Therefore, *tai-yu* functions as a cultural index to represent one's upbringing background.

However, in Taiwan, *tai-yu* can do more than as a cultural index showing one's cultural background; it, furthermore, works politically as a collective cultural heritage to shape a strong ethnical consciousness within *tai-yu* advocates. Although more than half of Taiwanese speak *tai-yu*, *tai-yu*, being oppressed for long for political reasons, has never been recognized as one of official languages used in Taiwan, or at least as a common cultural fact until the last decade of the 20th century. With the rising awareness within people to revive local cultures and the supportive encouragement from the government grants, *tai-yu* suddenly turned out to be a representative of a long-lost cultural icon victimized by colonialism and dictatorship. *Tai-yu* becomes a strong currency of languages marking culturally and politically correct when producing any artistic creation. It is no less a huge rebound than a prisoner finally being released from a dominating and confining political censorship; many productions are performed in *tai-yu*, and some performers who never speak *tai-yu* must master this new skill to demonstrate their liberal-mindedness to all races and explore more selling points. This change in language using and performing technique has come to its high tide in the first decade of the 21st century. However, this change comes too quickly that we may start wondering if there might be some problems in accommodating.

As a matter of fact, *tai-yu* never really disappears from any theatrical work, though we seldom saw theatrical production in full *tai-yu* before 1990. *Tai-yu* has often been associated with local peasants or unsophisticated country life. Thus, when Taiwan's society finally produces plays in full *tai-yu*, it asserts firmly that the use of *tai-yu* is a cultural and social fact; moreover, it marks the recognition of *tai-yu* as one of the official languages—no longer marginal! Furthermore, in terms of its trait of freshness (full *tai-yu* has seldom been used in theatre before the 1990's) and localism, *tai-yu* does much in inviting more possibilities in representing a foreign work to Taiwanese audience. Take *Antigone* (2001) for example, Lu is very much aware that what he faces is no one but Taiwanese viewers. It is quite compulsory for him to help his audience relate to a play that is totally foreign to them. Language could function as a bridge. Using *tai-yu* could not only be one of many ways to communicate with the audience who could not read Shakespeare's original texts in English, but also create a strong sense of freshness and dramatic surprise on stage.

Moreover, in order to preserve the Shakespearian style of the blank verse, the translator, Ting-pang Chou, also adopts the similar style and has the performers recite *tai-yu* verses on stage. As a result, many compliments to this theatrical challenge in mixing *tai-yu* and the Shakespearian verse never ceases and sees this theatrical invention as a way to explore more potential in applying *tai-yu* in theatrical forms.

However, staging *Macbeth* in *tai-yu* is simply like a two-blade sword, which not just diminishes the hindrance of the language gap, but meanwhile creates more new gaps in translation and adaptation. As we have mentioned before, though *tai-yu* has been accepted widely because of the improvement of democracy in Taiwan, the late prohibition against speaking *tai-yu* still has a strong residual pernicious influence over the young generation. To the young generation, *tai-yu* might be as foreign as Greek and hard to understand. Therefore, a theatrical work in full *tai-yu* could be a "politically local" production, but "culturally foreign" to young viewers.

Moreover, apart from young viewers, young performers also encounter similar problems. Many audience find it difficult understanding young performers' *tai-yu*, since these young performers are not 100% *tai-yu* native speakers. Actually, Taiwanese use a blend language mixed with *tai-yu*, Hakka, Mandarin Chinese, and sometimes a bit of Japanese. Young performers could not master *tai-yu* completely, and they might pronounce wrongly, which also cause communication gaps between the audience and performers.

If *tai-yu* is a "foreign in usage" but "local in culture" language to some viewers, translation would play a huge part in helping the audience understand the theatrical work. One must bear in mind that, like many regional dialects, *tai-yu* is a spoken language and there is no written convention and commonly approved written characters in it. In order to write *tai-yu* down, one must utilize Chinese characters, and especially in Chou's case, English and Roman phonetic symbols to note down *tai-yu*'s pronunciation.¹⁰ It may not be too difficult to understand the adapted play by means of "hearing", but it definitely causes problems in "reading" the play, since one needs the training of "decoding" this multiple writing system. As a dramatic text, Chou's revised *Macbeth* in 2007 may cause constant breaches in semantics and semiotics. For example, in Scene 7, as the porter answers the door knock, he says,

Lòng, lòng, lòng! 門口是siáng—lah? 看著鬼—oh,
 Káⁿ是hit 個演霹靂火ê 劉文聰來--a--leh? 入--來-lah, 劉文聰, 你ē-tàng 入來kā你ê 番á 火kap 汽油準備h³好
 —a. LÒNG, lòng, lòng! 你是lòng soah ah 未? (Scene 7, p. 10)¹¹

Here we see at least two different language systems: Mandarin Chinese characters and Roman phonetic symbols. When reading this part, he or she needs to understand these two languages. However, Roman phonetic symbols are not widely accepted by the mass, which makes the translation even less readable and accessible to the audience. So the misinterpretation and misunderstanding might be foreseeable; for example, people may understand "Lòng, lòng, lòng" as "long, long, long" in English and refer this expression as a something's length instead of its sound.

However, citing various Taiwanese cultural elements and using *tai-yu*, though creating interest to local viewers, does not mark the cultural identity of *The Witch Sonata*. In producing *The Witch Sonata*, Lu still applies the form similar to that of *Macbeth*, and intentionally "de-orientates" the East-ness of his production: his performers recite blank verses, and addressing each other by their English names. Moreover, we do not see local Taiwanese theatrical factors, such as Gezaixi (Taiwanese Folk Opera) or Taiwanese Puppet Theatre, emerged in Lu's production. However, the audience are constantly reminded that they are watching a non-Western play, since they are consciously reacting to the ambiguity of Taiwanese performers speaking English names and *tai-yu* at the same time.

¹⁰ Roman phonetic symbols were first introduced into Taiwan by Western missionaries, so this system of language is now commonly used in Christian churches, which makes this system even less popular and accepted, since Christians are minors in Taiwan.

¹¹ This part is newly added and revised in the version of 2007, different from that of 2003. Its English translation is as follows:
 "Knock, knock, knock! Who is at the door? Holy Ghost!
 Are you the one who acted Liu Wen-zong in *Pilihou*? Come! Liu Wen-zong!
 You can come in to prepare your matches and gasoline for setting fire.
 Knock, knock, knock! Will you stop knocking?" (my translation).

Conclusion

Then we might conclude, without *tai-yu*, Lu just duplicates and revises a *Macbeth* similar to any other performance under this title. Thus, *The Witch Sonata* is simply a production with much cultural debris repressed together without referring to a specific cultural identity. This is Patrice Pavis's idea of "cultural collage":

They [the intercultural theatre] cite, adapt, reduce, enlarge, combine and mix various elements without concern for a scale of importance or value... Although these cultural collages have nothing blameworthy in themselves and resulted in productions of intense beauty and great power, they nevertheless do not pretend to understand a civilization, and they choose their forms and techniques without regard for their ethnological function in their home cultures. (1996, p. 9)

After seeing Lu's production, we could hardly label *The Witch Sonata* as a Taiwanese theatrical work, since it applies none of Taiwanese theatrical elements, nor understand it as a Western classic. Lu does not pinpoint the values and importance of acting *Macbeth* in *tai-yu*, and how *tai-yu* helps shape the cultural identity of *The Witch Sonata*. *Tai-yu* would only be a cultural excuse for directors like Lu to appeal for people's ethnical consciousness and sympathetic emotions, but hardly help people access to the authentic Shakespearian texts with proper regard to the home cultures. Lu's *The Witch Sonata—Psalm of Macbeth* indeed brings new life to *tai-yu* theatre as well as Shakespearean performances in Taiwan. However, when Po-shen Lu's *The Witch Sonata—Psalm of Macbeth* encounters with Shakespeare's *Macbeth*, what kind of performance does the play belong to? Neither an Eastern play nor Western drama, Lu's *The Witch Sonata—Psalm of Macbeth* is simply a production of cultural collage.

References

- An Introduction to Tainan Jen Theatre. (8 April 2010). Tainan Jen Theatre. Retrieved from <http://www.tainanjen.org.tw/english.htm>
- Brockett, O. G., & Robert J. B. (2004). Creating a professional theatre: Elizabethan England, Italian commedia dell'Arte, and seventeenth-century France. In *The Essential Theatre* (pp. 99-137). Wadsworth: Thomson Learning.
- Chang, W. L. (26 March 2010). Rev. of *The Witch Sonata—Psalm of Macbeth* (《女巫奏鳴曲—馬克白詩篇》觀後評價). Retrieved from <http://www.tainanjen.org.tw/command.htm>
- Chen, J. S. (2008). To disband, or not to disband, that is a question: When William Shakespeare's *Hamlet* encounters with Lee Kuo-hsiu's *Shamlet*. *Proceedings of the Sixteenth Annual Meeting of Foreign Languages and Literature*. National Ilan University, 2008, 228-243.
- Chen, J. S. (2009). O, Shakespeare and Peking Opera mixed, reason in madness: When Wu Hsing-kuo's autobiographical *King Lear* encounters with William Shakespeare's *King Lear*. *Proceedings of the International Shakespeare Conference at Seoul 2009* (pp. 25-44). Sookmyung Women's University.
- Chi, W. J. (2009). Revisiting anti-communist drama of the 1950s: Later historians v.s. contemporary exponents. *Journal of Theatre Studies*, 193-216. National Taiwan University.
- Hu, J. Y. H. (1992). Adapting Shakespearean plays into Chinese opera: Pitfalls as exemplified by *Hamlet*. *Studies in Language and Literature*, 95-104.
- Li, R. R. (1988). Chinese traditional theatre and Shakespeare. *Asian Theatre Journal*, 38-48.
- Liu, H. C. (March 2010). Rev. of *The Witch Sonata—Psalm of Macbeth* (《女巫奏鳴曲—馬克白詩篇》觀後評價). Retrieved from <http://www.tainanjen.org.tw/command.htm>
- Liu, Y. H. (25 March 2010). Rev. of *Antigone—See Ancient Greek Tragedy in Koxinga Shire* (《安蒂岡妮》劇評—到延平郡王祠看古希臘悲劇). Retrieved from <http://www.tainanjen.org.tw/command.htm>
- Lu, C. C. (March 2010). Rev. of *Antigone—Greek tragedy V.S. Taiwanese pathos: Afterthought of Tainan Jen's Bird and Antigone* (《安蒂岡妮》劇評—希臘悲劇台灣情:《鳥》與《安蒂岡妮》觀後感). Retrieved from <http://www.tainanjen.org.tw/command.htm>

- Pavis, P. (1996). Introduction: Towards a theory of interculturalism in theatre? In *The intercultural performance reader* (pp. 1-21). London: Routledge.
- Shakespeare, W. (1997). The tragedy of Macbeth. In G. B. Eveans (Ed.), *The riverside Shakespeare, 2nd* (pp. 1355-1390). Boston: Houghton Mifflin Company.
- Shakespeare, W. (2003). *Macbeth*. (Ting-pang Chou, Trans.; Po-shen Lu, Dir.; Ling-ling Shen, Yi-lin Huang, Ying-ni Ma, Chieh-hua Hsieh, Hung-chin Huang, Perf.). Tainan Jen Theatre, Tainan.
- Shen, L. L. (2004). The research on the administration and development of Tainan Jen Theatre and the criticism of its works: 1987-2004 (Master thesis, National Cheng Kung University).
- Shih, K. S. (2008). *Intercultural theatre: Diffusion and interpretation*. Taipei: Bookman.
- The Witch Sonata—Psalm of Macbeth*. (2003/2007). (Ting-pang Chou, Trans.; Po-shen Lu, Dir.). Tainan Jen Theatre.
- Tuan, I. H. C. (2009). *Intercultural theatre: Adaptation and representation*. National Chiao Tung University.
- Yang, W. Y. (22 May 2003). Rev. of Tainan Jen's *The Witch Sonata—Psalm of Macbeth* (Po-shen Lu, Dir.) *Performing Arts Review*. Retrieved 9 April 2010 from <http://www.paol.ntch.edu.tw/e-mag-content.asp?show=1&id=1250601>