

〈ウィーン・ミュージカル〉の諸展開
-ウィーンと日本におけるミュージカルのグローカリ
ゼーション史-

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Wiener Musicals and their Developments:
Glocalization History of Musicals between Vienna and Japan

Global Japanese Studies program

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1. The Purpose and Methodology

Since the end of World War II, theater productions, designated as the “musical,” have stretched out from the United States to venues all over the world. In Vienna, an Austrian theater company, Vereinigte Bühnen Wien (United Stages Vienna), has produced and launched Wiener (Viennese) musicals that have been performed in 21 countries, especially in Continental Europe and East Asia—notably, Japan ranks as the oldest and largest market.

Studies on Wiener musicals and their development took various approaches in German, Japanese and English, being linked together either under the certain theater organization or within one monolingual cultural context, and therefore, this phenomenon remained as an isolated case, apart from the comprehensive historiography of the genre musical.

From the interdisciplinary perspective combining performance studies, art sociology, and comparative cultural studies, this dissertation hypothesizes that Wiener musicals display an intentionality “to be local” inherent in the genre itself at each of the locales in the current global world, redefining the musical as a result from the interrelationships on the inner-theatrical, micro- and macro-theatrical levels. By analyzing how each of the operational and/or institutional frameworks under the local and global environments affected the performance histories in the two performing sites, the dissertation offers the diachronic and synchronic historiography of Wiener musicals and their developments in and between Vienna and Japan.

2. Summary of the Chapters

The dissertation consists of nine chapters, divided into the introduction (Chapter 1), two parts (Chapter 2–4 in Part I “Before 2006: Toward Something Global”; Chapter 5–8 in Part II “2006 and After: Pursuing Something Local”), and the conclusion (Chapter 9).

Chapter 1 introduces the background and research questions of this study. The musical became ubiquitous not only through worldwide Americanization since the 1950s but also considering operational and/or institutional frameworks of popular musical theater within changing sociocultural frameworks in each performing site. The fluidity of this genre's characteristics particularly appears in Wiener musicals and their developments in and between Vienna and Japan since the 1990s. By analyzing the leading theater organizations and the environmental factors in each of the two performing sites, the dissertation provides the historiography of the Wiener musical phenomenon as part of the history of what the "musical" signifies today—popular musical theater in the global era.

Chapter 2 illustrates from the acceptance of the genre musical in post-war Vienna to the establishment of Wiener musicals. The Republic of Austria promoted the "City of Music" discourse as part of cultural politics, reenergizing "classical" music theater. Meanwhile, the municipal government utilized the musical—the American Allied Force introduced this genre to Allied-occupied Vienna—for economic reconstruction, resulting in the establishment of a parastatal company, United Stages Vienna. In the 1990s, this institution launched *Freudiana* (1990) and *Elisabeth* (1992), which were prototypes of Wiener musicals.

Chapter 3 describes the development of Wiener musicals in Vienna from the mid-1990s to 2006. Following the international success of *Elisabeth*, the United Stages boosted global-oriented *Tanz der Vampire* (1997) and *Mozart!* (1999), aspiring to "Middle-European" music theater against "Anglo-Saxon" musicals. However, the increase in market competition against Germany and the United States led to a new strategy for appealing to younger audience with local and contemporary contexts, exemplified by *F@lco* (2000), *Wake Up* (2002), and *Barbarella* (2004).

Chapter 4 deals with adaptations of Wiener musicals in the first foreign station, Japan. The evergreen success of two Japanese versions of *Elisabeth*—drastically adapted by the Takarazuka Revue (1996) and Tōhō Company (2000)—established a mutually beneficial relationship between Vienna and Japan. Furthermore, it drove the United Stages to promote the "flexible adaptation" strategy, in which each regional theater can adapt all the stage elements and the Vienneseness in the respective local contexts of every performing venue.

Chapter 5 focuses on the structural reform of the United Stages in 2006 and its impact on Wiener musicals in Vienna. After *Rebecca* (2006) and *Rudolf* (2008), which were planned for de-Viennization before the reform, the United Stages were obliged to convince the patrons that the public benefit of Wiener musicals would deserve the municipal budget. In parallel with the ongoing, often heated arguments regarding the genre musical, *Der Besuch der alten Dame* (2013) and *Don*

Camillo und Peppone (2016) were characterized by high contextuality, not for the broad international audience but the increasingly limited audience in Austria and its neighborhoods.

Chapter 6 handles further developments of Wiener musicals in Japan since 2006, especially with the performer-oriented principle. The long performance history of Wiener musicals in Japan was directed to less drastic adaptation; meanwhile, each version required a sympathetic performance featuring the branding image of the specific performers. Therefore, the performances of *Marī Antowanetto* (2006), *Redī Besu* (2014), and *Ouke no Monshou* (2016), which were developed with the authors of early Wiener musicals to launch as Japanese original musicals, finally stood on the designed familiarity between the specific performers and the accustomed audiences for the domestic success.

Chapter 7 examines re-Viennization of Wiener musicals, considering the United Stages' recent strategies. In order to demonstrate the Viennese locality with the label of "musical," the United Stages initially took a stylistic approach to incorporate the genre into European music theater for the international audience, as perfected in *Schikaneder* (2016). However, the actual audience group for the musical in Vienna basically consisted of the Austrian people who are more familiar with the popular context in daily lives than the European music theater history. As a result, an interweaving of the genre with the Austrian contemporary musical context shaped the Vienneseness in implications and parodies through intertextual practices completed in the jukebox musical by and for the local people, *I am from Austria* (2017).

Chapter 8 summarizes the analysis results of Wiener musicals and their developments in Vienna and Japan, acknowledging two interrelated tendencies that emerged from the changes of the operational and/or institutional contexts with the correlation of culture-historical, political, and economic factors, as well as public attention in the respective two venues.

Chapter 9 concludes the discussion regarding the Wiener musicals phenomenon. This is not only as a reaction of the musical as a global symbol but rather as developments of the intentionality "to be local" inherent in the genre musical, which branches out in the diversifying contexts of each performing site and transnationally communicates each other in the interconnected world in the 21st century.