

University of Wollongong - Research Online

Thesis Collection

Title: Theatre internationalisation: a Vietnamese perspective

Author: Dinh Thi Nguyen

Year: 2005

Repository DOI:

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following: This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part of this work may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of the author. Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Unless otherwise indicated, the views expressed in this thesis are those of the author and do not necessarily represent the views of the University of Wollongong.

Research Online is the open access repository for the University of Wollongong. For further information contact the UOW Library: research-pubs@uow.edu.au

2005

Theatre internationalisation: a Vietnamese perspective

Dinh Thi Nguyen
University of Wollongong

Follow this and additional works at: <https://ro.uow.edu.au/theses>

University of Wollongong

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following: This work is copyright. Apart from any use permitted under the Copyright Act 1968, no part of this work may be reproduced by any process, nor may any other exclusive right be exercised, without the permission of the author. Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Unless otherwise indicated, the views expressed in this thesis are those of the author and do not necessarily represent the views of the University of Wollongong.

Recommended Citation

Nguyen, Dinh Thi, Theatre internationalisation: a Vietnamese perspective, PhD thesis, School of Music and Drama, University of Wollongong, 2005. <http://ro.uow.edu.au/theses/672>

NOTE

This online version of the thesis may have different page formatting and pagination from the paper copy held in the University of Wollongong Library.

UNIVERSITY OF WOLLONGONG

COPYRIGHT WARNING

You may print or download ONE copy of this document for the purpose of your own research or study. The University does not authorise you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site. You are reminded of the following:

Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. A court may impose penalties and award damages in relation to offences and infringements relating to copyright material. Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

**THEATRE INTERNATIONALISATION:
A VIETNAMESE PERSPECTIVE**

A thesis submitted in partial fulfilment of the
requirements for the award of the degree

DOCTOR OF CREATIVE ARTS

from

UNIVERSITY OF WOLLONGONG

by

DINH THI NGUYEN, Master of Creative Arts

FACULTY OF CREATIVE ARTS

2005

CERTIFICATION

I, Dinh Thi Nguyen, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Doctor of Creative Arts, in the Faculty of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Dinh Thi Nguyen

10 November 2005.

CONTENTS

<i>List of illustrations</i>	5
<i>List of appendices</i>	8
<i>Abstract</i>	9
<i>Acknowledgements</i>	10
<i>Introduction</i>	11
<i>A point of departure</i>	16
CHAPTER 1: A definition: internationalisation of theatre - an encounter between home and other theatre cultures.	19
CHRONOLOGY	35
CHAPTER 2: Vietnamese theatre culture and an approach to the context of internationalisation.	36
2.1 Historical background	37
2.1.1 The establishment of Cheo and Tuong: borrowing and adapting Chinese Opera/Sung Drama.	38
2.1.2 The establishment of Spoken Drama within the influence of French theatre.	46
2.2 An expression of internationalisation in Vietnamese culture.	50
2.2.1 Late 19th - 20th centuries: absorbing French theatre.	51
2.2.2 The establishment of Cai luong	59
2.2.3 From 1954 - 1975: the influence	

of Stanislavsky's method.	63
2.2.4 From 1975 - 1990: the renewal of Vietnamese theatre.	67
2.2.5 Seeking a strategy.	79
 CHAPTER 3: Examples of experiments in internationalisation of theatre.	88
3.1 Bertolt Brecht	89
3.2 Augusto Boal	93
3.3 Peter Brook	95
3.4 Jerzy Grotowski	101
3.5 Eugenio Barba	107
3.6 Others	113
 CHAPTER 4: My practice of internationalisation of theatre.	119
4.1 <i>Travelling North</i>	127
4.2 <i>Macbeth</i>	136
4.3 <i>The Land of Bliss</i>	149
4.4 <i>Romeo and Juliet</i>	157
4.5 The Centre for Theatre Technology	166
 CHAPTER 5: Conclusion	180
 <i>References</i>	185

ILLUSTRATIONS

1. <i>An Old Cheo Performance</i> , Vietnam's National Cheo Theatre Company.	43
2. <i>An Old Cheo Performance</i> , Vietnam's National Cheo Theatre Company.	44
3. <i>A performance of Tuong in 18th century</i> Theatre Museum in Danang	55
4. <i>Truong Ba's Spirit in the Butcher's Skin</i> , Vietnam's National Theatre Company, 1989 (Photo: Anh Dung.)	71
5. <i>Truong Ba's Spirit in the Butcher's Skin</i> , Vietnam's National Theatre Company, 1989 (Photo: Anh Dung.)	71
6. <i>Caucasian Chalk Circle</i> , Vietnam's National Cheo Theatre Company, 1983	76
7. <i>Caucasian Chalk Circle</i> , Vietnam's National Cheo Theatre Company, 1983	76
8. <i>Caucasian Chalk Circle</i> , Vietnam's National Cheo Theatre Company, 1983	78
9. <i>Solar and Lunar Eclipse</i> , Vietnam's Youth Theatre, 2004 (Photo: Lan Huong)	83
10. <i>Solar and Lunar Eclipse</i> , Vietnam's Youth Theatre, 2004 (Photo: Lan Huong)	83
11. <i>Market of Lives</i> , Faculty of Creative Arts, Wollongong University, 1997 (Photo: Angie Matsinos.)	121
12. <i>Market of Lives</i> , Faculty of Creative Arts, Wollongong University, 1997 (Photo: Angie Matsinos.)	123
13. <i>Market of Lives</i> , Faculty of Creative Arts, Wollongong University, 1997 (Photo: Angie Matsios.)	123
14. <i>Travelling North</i> , Hanoi Academy of Theatre and Film, 1998 (Photo: Tran Kim Bang)	132

15. <i>Travelling North</i> , Hanoi Academy of Theatre and Film, 1998 (Photo: Tran Kim Bang)	132
16. <i>Macbeth</i> , Ho Chi Minh City College of Theatre and Film, 1999 (Photo: Dieu Duc)	140
17. <i>Sketch for Macbeth</i> , Ho Chi Minh City College of Theatre and Film, 1999 (Designer: Le Tien Dinh)	142
18. <i>Sketch for Macbeth</i> , Ho Chi Minh City College of Theatre and Film, 1999 (Designer: Le Tien Dinh)	142
19. <i>Macbeth</i> , Ho Chi Minh City College of Theatre and Film, 1999 (Photo: Dieu Duc)	144
20. <i>Macbeth</i> , Ho Chi Minh City College of Theatre and Film, 1999 (Photo: Dieu Duc)	146
21. <i>Romeo and Juliet</i> , Hanoi Academy of Theatre and Film, 2003 (Photo: Hoang Song Hao)	162
22. <i>Romeo and Juliet</i> , Hanoi Academy of Theatre and Film, 2003 (Photo: Hoang Song Hao)	162
23. <i>Romeo and Juliet</i> , Hanoi Academy of Theatre and Film, 2003 (Photo: Hoang Song Hao)	164
24. <i>Romeo and Juliet</i> , Hanoi Academy of Theatre and Film, 2003 (Photo: Hoang Song Hao)	164
25. <i>The Storm</i> , Hanoi Academy of Theatre and Film, 2005 (Photo: Hoang Song Hao)	172
26. <i>The Storm</i> , Hanoi Academy of Theatre and Film, 2005	

(Photo: Hoang Song Hao)	174
27. <i>The Storm</i> , Hanoi Academy of Theatre and Film, 2005	
(Photo: Hoang Song Hao)	174
28. <i>The Storm</i> , Hanoi Academy of Theatre and Film, 2005	
(Photo: Hoang Song Hao)	176
29. <i>The Storm</i> , Hanoi Academy of Theatre and Film, 2005	
(Photo: Hoang Song Hao)	176
30. <i>The Storm</i> , Hanoi Academy of Theatre and Film, 2005	
(Photo: Hoang Song Hao)	177

• *All sources have granted permission for reproduction of the material in this thesis.*

Dinh Thi Nguyen

November 2005

APPENDICES

1. Specific references. (DVD)
2. *Macbeth*. (DVD)
3. *The Land of Bliss*. (DVD)
4. *Romeo and Juliet*. (DVD)
5. *The Storm*. (VCD: 5A and 5B)

ABSTRACT

During the last century, there have been many international theatrical exchanges which provided theatre practitioners with a wide range of opportunities to adapt and borrow elements or techniques from one theatre culture to apply to another. However, the question remains, whether this process is a collaboration in which “foreign” elements equally exist with the original tradition, creating a new form or are they assimilated into the tradition and absorbed by it? Do “foreign” elements remain foreign, used within familiar structures?

In this thesis I map out a conceptual framework for analysing a number of related practices in adapting and borrowing techniques from various theatre forms to integrate into one’s own form. I define this process as a concept of theatre internationalisation.

This study of theatre internationalisation explores the experiences and practices of theatricals from Vietnam, together with a wide variety of other theatre cultures, in order to develop my own approach to practising the concept of internationalisation in theatre. Through analysing theatre works of international and Vietnamese directors and theoreticians I search for my own creative practice as a Vietnamese theatre director.

It is hoped that this study will not only provide Vietnamese theatre practitioners, particularly the younger generation, with a key to finding the potential to strengthen their own theatre culture, but will also serve to foreground the diversity of theatrical practice in contemporary cultures.

ACKNOWLEDGEMENTS

First of all I would like to express my deepest gratitude to my supervisor, Dr Ian McGrath, for his support and encouragement. I could not have completed this thesis without his supervision. My sincere thanks go to Janys Hayes, my co-supervisor for her assistance.

I would also like to acknowledge the Faculty of Creative Arts and Hanoi Academy of Theatre and Film for their support during my time studying at The University of Wollongong, Australia.

My special thanks go to the following organisations and individuals for their kind support and assistance: Vietnam's Ministry of Education and Training; Vietnam's Ministry of Culture and Information; Ho Chi Minh City College of Theatre and Film; Vietnam's National Cheo Theatre Company; Vietnam's National Theatre Company; Olena Cullen; Aaron Hull; Zoe Steen; Angie Matsinos; Margaret Davis; Lyndsay Conner; Matt Conner; Christina Norman; Michael Pearce; Lotte Latukefu and her students at the Faculty of Creative Arts; Tue Gia Nguyen; Le Manh Hung; Hoang Song Hao; Lan Huong and; all my students at Hanoi Academy of Theatre and Film.