Intrinsic Intertextuality: A Methodology for Analyzing the Seamless Intertext.

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Intrinsic intertextuality: A methodology for analyzing the seamless intertext

Mitchell, Karen Sue, Ph.D.
The Louisiana State University and Agricultural and Mechanical Col., 1990
INTRINSIC INTERTEXTUALITY:
A METHODOLOGY FOR ANALYZING THE SEAMLESS INTERTEXT

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in
The Department of Speech Communication, Theatre,
& Communication Disorders

by
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December 1990
Acknowledgments

A study of this size requires the support and work of a number of people. I want to thank my director, Dr. Mary Frances HopKins. Her wisdom and insight inspired my thinking, and her energy and commitment fueled my progress. I owe an equal debt of gratitude to Dr. Michael Bowman and Dr. Nathan Stucky who helped shape my ideas in the early stages of this study. I also wish to thank the remaining members of my committee: Dr. Andrew King, Dr. John Merrill, Dr. Rick Moreland, and Dr. Ken Zagacki.

I have been blessed with a number of friends and family members who have supported and encouraged me during these months of writing. Jay and Terri Allison, Bruce and Dianne Dow, Gina Mitchell Gramarosso, Cindy Kistenberg, Marvin and Marion Kleinau, Nan Stephenson Kuzenski, and Mike Mitchell have contributed in numerous ways to the completion of this project.

This study is dedicated to my parents: to my father, William R. Mitchell, whose passion for learning taught me to believe in the power of ideas; and to my mother, Virginia Cena Mitchell, whose creativity and optimism taught me to believe in myself. In all I do, I walk in the light of their constant faith and abiding love.
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Abstract

This study argues for a methodology that applies contemporary theories of literature and performance to a certain kind of performance script I call a seamless intertext. Working deductively from theory to dramatic text, I explore what selected portions of extant performance and textual theory have to offer in examining, describing, and explaining these seamless intertexts. Working inductively from dramatic text to theory, I extend and offer further clarification and an extension of current theory through a more detailed explanation of the scripting explicit in each dramatic text.

In the study I synthesize existing theory in intertextuality and define and describe several types of intrinsic intertexts: re-contextualized works, allusions, cultural discourse, and found discourse. In addition, I apply concepts derived from the theories of Beverly Long, Robert Scholes, Catherine Belsey, and Mikhail Bakhtin in order to examine, describe, and analyze three seamless intertexts. I then offer further clarification of these scripts and further refinement of current theory through a more detailed explanation of the scripting explicit in each dramatic text.
The study examines three seamless intertexts: *M. Butterfly* by David H. Hwang, *As Is* by William M. Hoffman, and *Execution of Justice* by Emily Mann. The choice of these three dramatic texts is appropriate to the study because they feature the basic characteristics of a seamless intertext. First, they have been written for public performance, their primary form being print. Second, parts of these scripts are stitched together from a number of identifiable sources, forming a stratification of discourses. Third, the parts are not featured: in fact, they may not be discernable without close analysis.

In each analysis, I discuss the playwrights' creation of readings, interpretations, or criticisms from the intrinsic intertexts they include in their works. I then argue that through the re-contextualizing of these texts, these authors attempt to push the audience to read these seamless intertexts as declarative or interrogative texts. I also look at the arrangement of intrinsic intertexts in terms of their function and try to account for the rhetorical effects that might be produced in each.
Chapter One
Seamless Intertexts: An Overview

Introduction

Writers for radio, television, film, and stage have a common interest in scripting, for it is through their scripts that they communicate their messages to an audience. Whether their goal is to sell Pepsi, capture twenty-four percent of the viewing audience, win the Oscar for best screenplay, or rival Shakespeare himself, professional writers rely on their scripting choices to "get the job done."

Most discussions of script writing in academic settings, particularly in creative writing classes such as advertising and playwriting, have focused primarily on the creation of scripts from "scratch." Often, however, scripts are not the original creations of the writer but rather an adaptation of existing works. Screenwriting classes teach the adaptation of novels for film, documentary filmmaking courses explore current and historical events as material for television and film, and playwrights interested in the docudrama or historical play incorporate factual events into their "fictional" creations. Regardless of whether a person is working from "scratch" or from a pre-existing text, the
writer's scripting choices reflect the unique perspective of that writer.

Classes in Performance Studies explore performance as a means of realizing a text and have focused largely on the solo performance of literature. In a natural outgrowth of their classroom practice, practitioners of performance studies began to develop group performances of various kinds, from programs of successive solo readers to ensemble or group work, such as choral reading or chamber theatre. Scripting for group performance focuses primarily on the ways scripting and staging choices can be used to explore and study literature.

Less than forty years ago practitioners of performance studies had little problem distinguishing "scripting" for group performances of literature from "playwriting" for the conventional stage. Group performances of literature, traditionally presented at festivals and later transported to New York stages, were staged with a minimum of spectacle and stage action.\(^1\) Conventional theatrical productions were

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usually fully staged and contained literal stage action.

More specifically, as one influential textbook put it, if a director wished to work in the style of group performance s/he simply focused on "...oral reading which calls forth mental images of characters performing an action that exists primarily in the minds of the participants—both the readers' and the audience's." Stage action required limited movement with performers often seated on stools and reading from music stands. Dramatism, as developed by Kenneth Burke, deeply influenced most approaches to the analysis and preparation of group performances.

One specific type of group performance, Chamber Theatre, called for a more fully staged performance. Chamber Theatre is the term used to describe the staging of narrative literature in which the narrator is featured as a character who is the focal point for the showing and telling of the action. Robert Breen, credited for developing Chamber Theatre in his prose fiction classes at Northwestern University, insisted that productions of prose fiction

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retain the epic past and preserve the point of view of the literature by featuring the narrator as a major character and the controlling force in the staged production. As Breen explains, "Chamber Theatre is interested in presenting stories that depend for their value on the point of view expressed in narration." This point of view is embodied in the character of the narrator.

In the past twenty years we have seen the distinction between "staged plays" and "group performances of literature" dissolve as each form of performance began to feature techniques formerly associated with the other. Consider, for example, Frank Galati's award-winning adaptation of John Steinbeck's *The Grapes of Wrath*, in which Galati incorporated Chamber Theatre and conventional drama to tell the story of the Judd family. This production, along with many other contemporary plays, features techniques familiar to group performance: the staging of narrative, the bifurcation of characters, simultaneity of time and space, the use of the chorus and direct discourse, and the integration of various literary works to create a

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5 One need only glance at the various production records and performance reviews published in the journal *Literature in Performance*, beginning with Vol. 1, No. 1 and continuing through Vol. 8, No. 2.
new performance script.⁶

Granted, these techniques of staging were never totally unique to group performances of literature. One need only review classical Greek theatre, Elizabethan drama, and Brecht's epic theatre to be reminded of the influence of dramatic literature on the field of performance studies. Clearly, today's group performance productions are more elaborate in their use of spectacle and more flexible in their choice of scripting and staging techniques. Consequently, those critics and scholars who study the scripting and staging of group performances of literature have begun to engage the questions of contemporary theories of texts and seek new ways of exploring texts through performance.⁷

Statement of Purpose

This study argues for a methodology that will illuminate the special features of the "seamless intertext."

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Because these scripts are both written texts and performances, I am borrowing from both textual theories and performance theories to forge the new methodology. In short, no single methodology offers a truly definitive description of these texts. The methodology outlined in this study applies both contemporary theories of literature and theories of performance to certain kinds of dramatic scripts in order to describe and explain the special features of these "seamless intertexts."

Working deductively from theory to dramatic text, I will explore what selected portions of extant performance and textual theory have to offer in examining, describing, and explaining these specialized scripts. Working inductively from dramatic text to theory, I will extend and offer further clarification of these scripts and an extension or refinement of current theory through a more detailed explanation of the scripting explicit in each dramatic text.

Clarifying Statement

In the critical climate of the 1990's a study attempting to develop a theory for describing a particular type of dramatic script is riddled, from the outset, with the problem of defining terms. Does dramatic scripting
include staging, or is the term limited to the division, arrangement, and assignment of lines? For the purposes of this study I will collapse the terms "scripting" and "staging" into one concept, for the roles do work together. Writers rarely script without visualizing staging, and in the scripts examined for this study, the writers have written suggestions for staging as part of their published scripts.

While questions surrounding how writers create scripts may infiltrate my discussion from time to time, the process of creating a dramatic text is not the focus of this study. Nor am I attempting to describe in detail how audiences create performance texts as they participate in and observe theatre. It is the dramatic texts that I will be examining in this study. Concomitantly, I will attempt to create a descriptive methodology for analyzing a particular type of script I call a "seamless intertext."

Admittedly, there are many kinds of texts that are intertextual. For example, The World of Carl Sandburg by Norman Corwin is a collection of selections from Sandburg's published works connected together with music and narration about Sandburg's life and his artistic vision.\footnote{The World of Carl Sandburg (New York: Samuel French, Inc., 1960).} For the
most part, the selections from Sandburg appear in their entirety or in uninterrupted segments. This type of script is intertextual in nature; that is, it is a collection of various works, centering around a theme or, as in this example, a particular author. The Hollow Crown, Pleasure and Repentance, and Quilters are only a few dramatic texts which might fall under the category of "intertextual" script.

Perhaps one could argue that every text of any length is to some extent a "seamless intertext." Certainly, Shakespearean scholars are aware of the influence pre-existing works had on the creation of the Bard's plays. However, I am limiting my discussion of seamless intertexts in several ways. First, the particular kind of seamless intertext I am referring to is a dramatic text written for public performance. Consequently, the scripts analyzed in this study are available to the general public in print form. Second, parts of these scripts are stitched together from a number of identifiable sources, forming a stratification of discourses. Writers, using a variety of scripting strategies, weave a myriad of languages, cultural discourses, and pre-existing texts together to create these seamless intertexts. Third, the parts are not featured; in fact, they may not be discernable without close analysis.
As mentioned earlier, the seamless intertext is in many ways reminiscent of the traditional compiled script associated with group performance of literature. Both types of scripts offer the writer the challenge of creating a work by mixing various literary selections in order to create a new form. Often the compiled materials appear in their entirety with slides, music, video tape, and other media serving as transitional devices. Both types also include both representational and presentational performance styles; however, the compiled script, by definition, relies more fully on the presentational style while the seamless intertext, which is a dramatic text, relies on the representational.

Kleinau and McHughes define the process of creating a compiled script by comparing it to filmmaking:

To compile is to juxtapose literary or nonliterary materials or both to serve an idea or theme. Similar to the effect of montage in filmmaking, the effect of juxtaposition is the creation of new meaning in the juncture between selections while retaining meaning within the component parts themselves.

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The authors categorize types of compiled scripts into two groups: assemblage and collage. The literary assemblage is a collection of identifiable units (literary selections) held together by transitions. In the assemblage, the scripter maintains the identity of the various compiled works, arranging them by theme, author, or literary period. Scripts such as *The World of Carl Sandburg*, described above, fall into this category.

The collage, on the other hand, is a collection of fragmented materials taken from many works and arranged into a new form. The script *Preface: Writers on Writing* is a twenty-five minute compiled collage. Material for the script is taken in fragments from over thirty sources: plays (The Good Doctor, A Thousand Clowns, God), prose (Erma Bombeck, Erica Jong, Richard Brautigan, Lewis Carroll), poetry (Nikki Giovanni, e.e. cummings, W. S. Merwin) and textbooks on creative writing, to name only a few. As Kleinau and McHughes explain, in the collage fragments are "... combined to create new contexts, new meanings, and a new form. The components of a collage do not necessarily

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retain their original meaning.\textsuperscript{11}

To their categories, I add a third alternative: the montage. According to art critic David Piper, the art form called "montage" is distinctly different from both the collage and assemblage. The term "collage" derives from the French term \textit{coller}, to gum or piece together by sticking pieces of paper onto a flat backing. Piper's definitions of collage and assemblage follow those outlined by Kleinau and McHughes, the collage changing the form of the found objects to create a new work\textsuperscript{12} and the assemblage retaining the original form of the three-dimensional objects.\textsuperscript{13} According to one art critic, the collage is "indifferent" to the fragments which constitute it.\textsuperscript{14} The montage, however, is not. Piper's definition of montage features this unique characteristic:

> Picture made by piecing together ready-made images; the term derives from the French for "mounting." Newsprint and photographic images are widely used, often to achieve surreal effects or to make political or social points. Montage differs from collage in that the prime reason for

\textsuperscript{11} Kleinau and McHughes, p. 139.


\textsuperscript{13} Piper, p. 38.

choosing the element is its subject matter, whereas in collage material is used primarily for formal reasons.

The script "Marriage" is an example of a compiled montage. The script is comprised of fragments taken from over twenty different sources: plays (Our Town, Private Lives), poetry (John Ciardi, Susan Fromberg Schaeffer), a parody of The Newlywed Game, and actual wedding ceremonies. All the materials included in the script are specific to the subject of marriage and feature the diverse views held by three couples in differing stages of marriage. The social slant of the script, which questions the institution of marriage, distinguishes the compiled montage from the compiled collage script described earlier.

Of the three categories, seamless intertexts correspond most closely to the montage. Like the collage, the montage and the seamless intertext do not always preserve the form of the pre-existing works but rather blur the line between the "pieced together" fragments. Unlike the collage, the montage and the seamless intertext combine materials that are similar in subject matter and feature their political or social points. The seamless intertext is unlike the montage, however, in that the montage does not necessarily feature the growth of characters or the development of plot.

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15 Piper, p. 300.
The seamless intertext does.

Seamless intertexts are also distinct from traditional plays, although they may share similar characteristics. For example, the plot of Peter Shaffer's play Equus is based on the story of an alarming crime committed by a highly disturbed young man, and while Shaffer was never able to verify the story, its brief details became the spine of his play.\textsuperscript{16} While Shaffer's play is based on a true story, it is not made largely or exclusively from "other" pre-existing texts. Seamless intertexts have stretches (or consist entirely) of "other" texts.

In the past, most discussions of scripting and directing in the field of Performance Studies have focused primarily on the ways scripting and staging choices can be used to explore and study literature. In the wake of post-structuralism, however, change has occurred, particularly in the field of performance studies where the line between literary texts and other forms of discourse continues to blur.

For example, oral discourse produced through social, cultural, and aesthetic conventions offers a new source for

performance texts.\textsuperscript{17} Dwight Conquergood's work explores Laotian escape stories, demonstrating the link between performance and the cultural values of the Laotian people.\textsuperscript{18}

Several productions around the country have featured natural conversations as texts for performance, including \textit{Naturally Speaking} directed by Nathan Stucky at Louisiana State University in 1990, \textit{On the Work of Talk: Studies in Misunderstandings} directed by Marianne A. Paget at Northwestern University in 1988, \textit{Conversation Pieces} directed by Bryan Crow at Southern Illinois University in 1987, and \textit{Believe Me, I'm Lying, Believe Me} directed by Stucky at the University of Texas in 1985.\textsuperscript{19} What we now "script" and "produce" is shifting and expanding; however, regardless of the type of script we are working from (original, an adaptation or collection of pre-existing conversations),


works, some form of "found" discourse), the scripting choices in the work reflect a unique perspective worthy of our critical attention and offer an opportunity for an expansion of literary and performance theory as well.

The seamless intertext, like many other experimental performance texts, requires a unique methodology of its own. Because these performance texts are hybrids, they do not fall neatly into the categories of "modern" or "postmodern" works. In some ways they resemble modern works. As Todd Gitlin explains:

The modernist work . . . still aspires to unity, but this unity, if that is what it is, has been (is still being) constructed, assembled from fragments, or shocks, or juxtapositions of difference. It shifts abruptly among a multiplicity of voices, perspectives, materials . . . The orders of conventional reality . . . are called into question . . . The subject is not so much whole-heartedly opposed as estranged. 20

Gitlin's description of a fragmented work that features the juxtaposition of differences and a multiplicity of perspectives describes the seamless intertext.

Not all seamless intertexts aspire to unity, and some are in direct opposition to the subject matter they represent. Gitlin describes the tendency of postmodern works to abandon the search for unity:

Instead, we have textuality, a cultivation of surfaces endlessly referring to, ricocheting from, reverberating onto other surfaces. The work calls attention to its arbitrariness, constructedness; it interrupts itself. Instead of a single center, there is pastiche, cultural recombination. Anything can be juxtaposed to anything else. 21

Gitlin contends that in the postmodern work, multiple perspectives are replaced with a "dispersion of voices," and collage is replaced with genre-splicing. Postmodern juxtaposition is distinct, deliberate, and self-conscious.

Assigning the seamless intertext to the modern or postmodern category is problematic. Because it is "seamless" in its juxtaposition, it is rarely as distinct, deliberate, or self-conscious in its textuality as Gitlin seems to indicate a truly postmodern work would be. Yet it is rarely as unified or seemingly ambivalent as a modern work might be. In a sense, the seamless intertext's ability to evade classification is one of its major strengths, for it is through such evasion that it creates an "interrogative" response in the audience. In the following chapters, these texts will be shown to challenge the established patterns and categories of literary and theatrical taxonomies.

21 Gitlin. pp. 67-76.
Dramatic Texts to be Analyzed

In this study I will be examining three play scripts: *As Is* by William M. Hoffman, *Execution of Justice* by Emily Mann, and *M.Butterfly* by David H. Hwang. The choice of these three dramatic texts is appropriate to the study not only because they feature the basic characteristics of seamless intertexts as described above, but also because they vary in the degree to which they combine various literary sources and other forms of discourse. Such variations force me to come to terms with information that may test my preconceived framework for analysis. Additionally, these three contemporary playwrights and their works have received a moderate amount of attention from New York critics, resulting in a manageable body of writing that consists of dramatic criticism and feature articles from which I will draw additional information.

*As Is*

William M. Hoffman's play *As Is* is the story of one man's battle with AIDS. Included in his story are the additional stories of other victims: patients, doctors, hospice workers, family, friends, employers, lovers, etc.  

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The play's protagonists are Rich, a writer in good physical condition who contracts AIDS; his former lover Saul; and their friends and family. While the play centers on the conflicts within this rather close group, other AIDS patients tell their stories as well.\textsuperscript{23}

The play is set in New York City in the present time. The stage area suggests a loft apartment space; however, the space is purposefully bare to allow for quick scene changes. The play's action is continuous, performed without intermission, and except for exits for brief moments, the actors remain on stage for the duration of the play.

Hoffman's play is an interesting mix of both presentational and representational styles of theatre. By representational, I mean the creation of a realistic world onstage through the use of literal props and stage action. In \textit{As Is} representational staging is used for most of the scenes between Saul and Rich. In other words, these scenes preserve the convention of the fourth wall, with the actors speaking directly to each other. Presentational style, on the other hand, uses symbolic images and stage action to evoke an imaginative response from the audience.\textsuperscript{24}

\textsuperscript{23} Hoffman, \textit{As Is}, p. xviii.

\textsuperscript{24} Kleinau and McHughes, pp. 5-8.
chorus members speak in *As Is*, they often address the audience directly, sometimes speaking to the audience as if the audience were their imagined listener. At these times the audience must "imagine" themselves as the listener and place themselves in the appropriate setting or context, usually in an AIDS clinic.

While Hoffman's stage directions suggest a representational or realistic style of performance for telling the story of Rich and Saul, he often incorporates presentational techniques of staging in order to keep the stage action fluid and uninterrupted. In addition, the dialogue of the play vacillates between a straightforward harmonious dialogue and a fragmented dissonant arrangement of voices. Hoffman's inclusion of intertexts, the use of direct address to the audience, the presence and use of a chorus, and the orchestration of voices make this text an interesting choice for analysis.

**Execution of Justice**

*Execution of Justice*, by Emily Mann, is based on the trial of Dan White. On November 27, 1979, Dan White, a

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former policeman and member of the Board of Supervisors for the city of San Francisco, assassinated Mayor George Moscone and City Supervisor Harvey Milk, a liberal and self-proclaimed homosexual. White was tried and convicted of voluntary manslaughter and given a relatively light sentence. After his release from prison, White committed suicide.

Mann uses the court transcript of the trial as the spine of the play. To these transcripts she adds the accounts of community members who were never a part of the actual trial itself. Witnesses, both those who were called at the actual trial and those who were created from an amalgamation of the people Mann interviewed in the community, are called upon to give testimony to the audience. This testimony is often juxtaposed with actual slides, news footage, and segments from the documentary film *The Times of Harvey Milk*.

The form of the play avoids direct dialogue and conventional division of scenes. Mann writes the entire script in direct address to the audience, frequently having characters address the audience as "jury members"; she also uses a chorus of uncalled witnesses who present testimony

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not included in the trial itself. The subject of homophobia is never explicitly discussed in the script (in keeping with the actual trial notes) but is, nevertheless, a force in the chorus of voices. The juxtaposition of various discourses and the use of a variety of texts makes this script an excellent choice for examination.

M. Butterfly

M. Butterfly, by David Henry Hwang, describes the 20-year affair of a French diplomat with a Chinese actress who, as the protagonist and audience later learn, was a spy for the Chinese government and a man disguised as a woman. Hwang attributes the self-delusion of the French diplomat to the ancient Western stereotyping of Asian women as shy, demure, and subservient creatures. Although the play is based on a true story, Hwang insists he purposefully refrained from further research of the incident, for he did not want to write a "docudrama" but preferred to explore his own speculations of how and why the diplomat was so easily deceived.²⁷

In the play Hwang compares the true story to that of Puccini's *Madame Butterfly*. Although he had never seen or heard the opera, Hwang wanted his play to be what he called a "deconstructivist" version of the opera. Hwang hoped his deconstruction would explain the attraction the diplomat found in his fantasy of the blushing, demure, and loyal Oriental lover, a product of the same East-West racial and sexist stereotyping that Hwang found in the lyrics of Puccini's opera.

The opera itself is used in the play by the character Rene Gallimard to explain his attraction to and involvement with a Chinese opera star named Song Liling, who was a male spy for the Red Chinese. Gallimard, telling his story from his Paris prison cell in 1988, recalls the twenty-year affair. He tells his story of seduction using the opera as his metaphor. In contrast to the Western opera, his lover's music is that of the Peking Opera. This music is used as a metaphor for the historical and political realities surrounding the Gallimard/Liling love story.

Several aspects of this dramatic text make it an interesting choice for exploration. The competing hierarchy

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28 Hwang, p. 95.

of discourses evident in the two versions of events as told by Gallimard and Liling, the intersecting intertexts of the operas, the presence of various discourses, and the presentational elements of dance and stylized movement are all scripting choices that make this script relevant to a study of seamless intertexts.

Contributory Theory in Performance Studies

In the 1950's and 60's Don Geiger and Wallace Bacon, along with many others, led the way in synthesizing the study of literature with the study of performance. They argued the need for a balance between the two. By the 1970's, the study of literature through performance focused on the creation of the dramatic speaker(s) in the text, and those performances valued most were ones in which the dramatic speakers were fully realized by the performers.

During the 1970's and 1980's the field of interpretation gradually began to change and expand as


scholars became increasingly interested in cultural studies and the performance of non-traditional texts. Ronald Pelias and James VanOosting explore the paradigm shift from oral interpretation to performance studies by examining the epistemological and methodological claims as they relate to the concepts of "text," "event," "performer," and "audience." They conclude:

...the new nomenclature affirms the study and performance of literary texts as central to, but not limiting, its theory and methodology. Hence, the paradigmatic relationship between oral interpretation and performance studies might display the performance of literature as the central circle in a concentric figure widening outward to include social dramas, rituals, storytelling, jokes, organizational metaphors, everyday conversations, indeed any communication act meeting the criteria of aesthetic discourse.

In an essay published in 1990, Mary S. Strine, Beverly Whitaker Long, and Mary Frances HopKins reinforce Pelias and VanOosting's conclusions and extend the boundaries of traditional scholarship in the field of performance studies. Recognizing the diversity in the field of interpretation/performance studies, they explain various

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32 For example, see Mary S. Strine, "Between Meaning and Representation: Dialogic Aspects of Interpretation Scholarship," Renewal and Revision: The Future of Interpretation, ed. Ted Colson (Denton, TX: Omega Publication, 1986), pp. 69-91.

33 Pelias and VanOosting, 1987.
trends and clarify a number of issues confronting the discipline including the changed and changing nature of performance. Of interest in terms of this study is their discussion of performance as an essentially contested concept in which disagreements lead to scholarly discussions. Discussions concerning what constitutes a performance text, how we should evaluate performed literature, and what the nature and impact of performance is in our "postmodern" world enter into my discussion of seamless intertexts.

Equally important is their explanation of performance as "text," a distinction that includes cultural and social performances and recognizes actual performance events as the focus of research. While the present study does not focus on the performance event specifically, it does contain detailed descriptions of the production texts for the three seamless intertexts analyzed, including a discussion of the performance styles and staging suggested in the stage directions.

Of most value to this study, however, is the distinction Strine, Long, and HopKins make in their description of the various sites of performance. As they suggest in the article, people have traditionally valorized performances for their aesthetic enjoyment, an enjoyment which has terminal value. They continue to outline several other sites of performance, three of which are of particular importance to this study: intellectual inquiry, in which we ask what ideas are raised through the performance; social commentary, which is aimed at changing the attitudes of the audience; and political action, designed to move audiences to action. An in-depth analysis of the intrinsic intertextuality inherent in seamless intertexts may add to our understanding of them as potential sites for performance beyond the aesthetic.

Just as the field of performance studies has developed and changed, so has the field of theatre. Karen Hermassi explains the rise and fall of the realist theatre as a direct attempt on the part of playwrights to attract the audiences (readers) of the modern psychological novel. When playwrights and directors began to tire of the realist movement in the early 1930's and turn toward experimental theatre, audiences, entrenched in realism, refused to
follow.\(^{35}\)

In his text *The Making of Theatre History*, Stanley Kuritz suggests that American audiences were particularly reluctant to change. When modern theatre came into vogue, American audiences retreated to film and television where realism reigned. Broadway, in an effort to compete for audiences, continued to stage realistic plays, while experimentation was left to off-broadway and regional theatres.\(^{36}\) Clearly, our ideas and techniques for staging group performances of non-dramatic literature have been influenced by the changes in both performance studies and theatre.\(^{37}\)

In *Theatres For Interpretation* Marion Kleinau and Janet McHughes discuss several approaches for scripting and directing non-dramatic literature, approaches which begin to merge with practices more commonly associated with experimental forms of theatre. In their description, they

\[^{35}\text{Polity and Theatre In Historical Perspective (Berkeley: University of California Press, 1977), pp. 155-165.}\]


use the word "transformation" to describe the process of changing a literary work into a stage production:

We like to think of transformation in the sense in which physicists define it—to change one form of energy into another—because you, as an interpreter, can become that "special kind of craftsman" who changes the contained energy of printed literature into the dynamic energy of literature onstage.

They use the term work to describe the literature as it appears on the printed page, text as an individual's interpretive vision of a work, script as a text divided into parts with suggestions for staging, and production as "the connection between the literary form and the theatre form." The transformation between "work" and "text" implies that the piece of literature existing on the page does not have meanings waiting to be discovered, but rather that it offers scripters the opportunity to create their own interpretations. Directors solidify these interpretations in the scripting process and make them even more concrete in production.

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38 Kleinau and McHughes, p. 19.
39 Kleinau and McHughes, p. 2.
40 Although Kleinau and McHughes do not specify the origin of their definitions, the work of Roland Barthes is implied.
Similar to Kleinau and McHughes' definitions are those of theatre scholar Patrice Pavis. In his work *Languages of the Stage* Pavis delineates six kinds of texts used in the theatre. The first is a **dramatic text**, which Pavis defines as "the text composed by the author that the director is responsible for staging." The remaining five categories chart the course of a dramatic text through the rehearsal process to the interpretation of the text by the audience, called a **performance text**. Pavis sees the dramatic text created by the author as being different from the performance text created by the audience, calling attention to the fact that the meaning the author originated is not necessarily the meaning derived by the audience. Agreeing with Pavis, Richard Schechner extends "performance text" to include what happens both onstage and off, including audience participation, and comments that performance is much more complex than the "staging of a playtext." For Schechner, the script or dramatic text acts as a blueprint for the enactment or performance, a blueprint that exists

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from one performance to the next.\(^4\)

Perhaps one of the most helpful discussion of current trends in performance theory in performance studies is offered by Beverly Whitaker Long in her most recent discussion of the evaluation of performed literature.\(^5\)

Long focuses her discussion primarily upon solo performances and classifies performance acts into four distinct categories: reporting, evoking, enacting, and arguing. Reporting can be described as reading aloud and requires little or no valuative comment. The second category, evoking, requires the performers to speak in their own persons while communicating the connotative meaning of the script. Since communication is the goal, the audience is perhaps the best source of evaluation, as they would know to what extent the communication took place. The third type is


enacting (matching, embodying, experiencing), which attempts to blur the distinction between performer (Lawrence Olivier) and the speaker in the text (Hamlet). In other words, the actor/performer strives to become the character s/he is portraying. The critic looks to the literature for specific details ("certainties" as Long calls them) that will lead to particular choices in performance. The fourth category, arguing, requires performers to hold the text "at arm's length" and perform their own criticism on it. The effect of this performance is the creation or production of another text. Evaluation is left to the performer, who will know the extent of success or failure of his/her performance only through discussion and interaction with an audience.

Long's discussion of the categories of performance acts is important to practitioners of performance studies for several reasons. First, she recognizes the significance of performances not widely valorized before in performance classes. As stated earlier, teachers and critics of performed literature in recent decades have placed the most value on performances that attempted to create, as fully as possible, the dramatic speaker(s) within the literature. Long clarifies the unique contributions of all four categories of performance acts, without valorizing any one
act over another.

Second, the categories offer an excellent classification for describing the general purpose of a given performance. For instance, the category of reporting is analogous to the teaching of delivery skills, skills that also may be taught in a beginning public speaking class, while the category of arguing encompasses many post-modern performances and is congruent with contemporary theories of texts. Third, the categories begin to provide an explanation of how solo performance can be used as a forum for critical inquiry.

Long's categories of enacting and arguing are the most germane to my discussion. Until recently, enacting dominated performances as the most valorized style of performing. As performers began to respond to contemporary texts and contemporary theory with new approaches to performance, arguing has gained critical attention. The significance of this distinction between enacting and arguing, especially as it relates to selected literary theory, is discussed in detail in Chapter Two.

Unfortunately, as Richard Hornby points out in his conclusion to Script Into Performance, many of the studies attempting to combine scripting/directing and critical
inquiry fall into prescriptive "how to" essays of a director's methods for a particular production or are generalized records of production concepts that ignore discussions of close readings and critical methods. While production records of this type continue to be of value to directors and performers alike, they do not always forge new ground for critical inquiry. The present study is an attempt to bridge that gap by applying contemporary theories of literature and performance to specific intertextual scripts.

Contributory Theory in Literary Studies

Although a number of contemporary theories discuss intertextuality directly or indirectly, the theories of Mikhail Bakhtin, Robert Scholes, and Catherine Belsey focus on how "intertextual" factors might have an impact on the way meaning is created in various readers. In addition, each of the theories emphasizes not the subject matter of the text but the reader's relationship to the material and how the material orders and presents itself.

Russian linguist Mikhail Bakhtin's theory of language

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and discourse in the novel offers some excellent insight into our understanding of seamless intertexts. To begin, his description of the term "novel" helps explain the organization of various forms of language in seamless intertexts:

The novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized. The internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour (each day has its own slogan, its own vocabulary, its own emphasis)—this internal stratification present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre.

Like the novel, the seamless intertext has the ability to accommodate a multi-languaged and multi-voiced world, making it a distinct form of dramatic text. Oral discourse produced through social, cultural, and aesthetic conventions offers a new source of material for scripters, resulting in a hybrid form that mirrors Bakhtin's concept of the novel.

Some of the many current theories offer ideas that are especially useful for studying the effects of these seamless intertexts. Literary critic Robert Scholes calls for a revamping of traditional approaches to the teaching of English:

To put it as directly, and perhaps as brutally as possible, we must stop "teaching literature" and start "studying texts." Our rebuilt apparatus must be devoted to textual studies, with the consumption and production of texts thoroughly intermingled. Our favorite works of literature need not be lost in this new enterprise, but the exclusivity of literature as a category must be discarded. All kinds of texts, visual as well as verbal, polemic as well as seductive, must be taken as the occasions for further textuality. And textual studies must be pushed beyond the discrete boundaries of the page and the book into the institutional practices and social structures that can themselves be usefully studied as codes and texts.

Most of Scholes' argument is based upon the belief that teachers of English must create in students the ability to bridge the gap between the literary work and the social context in which they live, to study "text in context." This kind of textual study would involve three aspects of study: reading, interpretation, and criticism. Scholes

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defines reading as the ability to create a text within a text, an ability requiring the student to summarize the events of the selection as well as explore the historical and cultural situation in which the literature was written. Interpretation involves producing a text upon a text, not just summarizing content but discussing meaning and theme as well. Because reading often leaves students with many unanswered questions, the leap from reading to interpretation is often a logical one. Similarly, students create a text against text, or criticism, challenging the themes or the codes (literary, cultural, or political) out of which the text was created. If we apply Scholes concepts to the analysis of current dramatic texts, we begin to see a direct parallel. Perhaps the way we currently script and stage dramatic texts needs re-thinking as well.

Catherine Belsey offers an excellent example of what such an alternative approach might involve. As she describes it:

The object of deconstructing the text is to examine the process of its production—not the private experience of the author, but the mode of production, the materials and their arrangement in the work. The aim is to locate the point of contradiction within the text, the point at which

47 Scholes, pp. 18-24.
it transgresses the limits within which it is constructed, breaks free of the constraints imposed by its own realist form. Composed of contradictions, the text is no longer restricted to a single, harmonious and authoritative reading. Instead it becomes plural, open to re-reading, no longer an object for passive consumption but an object of work by the reader to produce meaning.  

Belsey contends that "classic realism" has been the dominant force in literature for the past two centuries. Classic realist works do not require much effort from the reader because the text is presented as reality, or in Belsey's terms, as a declarative text. Declarative texts are characterized by illusionism, narrative that leads to closure, and a hierarchy of discourses that established the 'truth' of the story. Illusionism is the term used to explain the literature's proximity to reality. Closure describes the narrative's movement toward resolution, despite the elements that might temporarily get in the way. The hierarchy of discourses refers to the various discourses that comprise the text, the discourse of privileged information being the highest.

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49 Belsey, p. 70.
Also of importance is Belsey's concept of the interrogative text. According to her critical theory, all texts can be divided into declarative (classic realism/privileged discourse), imperative (propaganda), and interrogative (texts that invite the reader to answer questions that it explicitly or implicitly raises). Belsey explains in some detail the function of an interrogative text:

The interrogative text invites an answer or answers to the question it poses. Further if the interrogative text is illusionist it also tends to employ devices to undermine the illusion, to draw attention to its own textuality. The reader is distanced, at least from time to time, rather than wholly interpolated into a fictional world. Above all, the interrogative text differs from the classic realist text in the absence of a single privileged discourse which contains and places all the others....In other words, the interrogative text refuses a single point of view, however complex and comprehensive, but brings points of view into unresolved collision or contradiction. It therefore refuses the hierarchy of discourses of classic realism, and no authorial or authoritative discourse points to a single position, which is the place of the coherence of meaning.

Belsey contends that readers of declarative texts impute real world traits upon these texts/works, reading them as classic realism. As a result readers have no need

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50 Belsey, p.92.
to question their relationship to the text. It is clear throughout. It is true, however, that one does not have to accept the position of a classic realist reader. One could choose an interpretation that foregrounds a different reading. We can read Madame Bovary from a feminist stance for example. A printed text cannot control the reader's response. "Declarative" is not only a category of text; it is a way of viewing a text. At present, most performances of literature are declarative: credible, sensible, complete, consistent, inside the mind of the speaker.

Long's recent work in evaluating performed literature, mentioned above, explores how performance is shifting toward what I call the "interrogative" end of the spectrum. We look for the opposite in order to find new insights into the text. The opposite is a part of the meaning. Belsey's "interrogative text," Long's "arguing with the text," and Scholes "criticism" all challenge the reader constantly to shift his/her relationship to the text.

When we apply Scholes' and Belsey's ideas to the scripting and staging of performance texts, we envision a production that challenges the audience to "write" their own text as they watch, in much the way Brecht hoped the
audiences of his productions would.\textsuperscript{51} We envision scripts that force the original text to utter its ideological subtext. We envision a performance that defies "a single, harmonious, and authoritative reading"—a performance that will offer the audience a multiplicity of meanings rather than offering only what we (the writers and directors) would have them understand.\textsuperscript{52} We envision scripts that are tools for critical inquiry.

Methodology

This study is an interpretive critical analysis of three seamless intertexts. To facilitate my description, I summarize extant performance theory and selected textual theory, isolating underlying assumptions and key concepts. Although a number of practitioners have discussed performance theory indirectly, Long specifically delineates the uses of performance as argument. Her discussion, however, is brief and does not offer an explanation of how the "argument" might be made through scripting.


\textsuperscript{52} Brecht, p. 71.
Like Long, Scholes and Belsey are interested in exploring the critical and interrogative nature of literary texts, and while they offer explanations of why readers need to deal with texts in new ways, they offer little help in understanding how scripting might be used as criticism or interrogation. Bakhtin's theory of language, particularly his concept of "heteroglossia," offers promise for revealing how the arguments, criticisms, and interrogations are structured and featured through scripting. In the study I apply the concepts derived from the theories of Long, Scholes, Belsey, and Bakhtin to the intertextual play present in three seamless intertexts and argue for a methodology that describes intrinsic intertextuality as a tool for critical inquiry.

I begin by identifying the various types of intertexts. In addition to classifying the types of intrinsic intertexts, I argue the need to understand the historical and cultural context from which they are taken. I then examine the juxtaposition used in the scripts and explain how it works. In the final step, I look at the declarative and interrogative traits of the juxtaposition in order to explain how it affects and challenges the ideology of the intrinsic intertexts it combines.
Organization

The first half of Chapter Two summarizes various theories of intertexts and intertextuality and contains detailed definitions of the terms as I use them in my analysis. This section also defines and describes four types of intrinsic intertexts. In the rest of the chapter, I synthesize existing theory from the field with relevant concepts from Bakhtin, Scholes, Belsey, and Long. From these selected concepts I structure a partial theory for describing and analyzing the intrinsic intertextuality of seamless intertexts.

Chapters Three, Four, and Five contain a detailed analysis of the three dramatic texts chosen for the study. Each chapter begins with an extensive description of the staging of the play, followed by a summary of extant criticism from reviews of the play and interviews with the playwrights, and ends with an application of the concepts developed in Chapter Two.

In the conclusion, I summarize the findings of the study and examine the implications of those findings for the theory and criticism of seamless intertexts. In addition this section contains questions that merit further study based on the theory as applied to other types of scripts.
Chapter Two

A Methodology of Seamless Intertexts

The children's poem "The Parable of the Blind Men and The Elephant" by John Godfrey Saxe tells the story of six blind scholars of Indostan who desire to study the elephant through observation. The poem continues to provide an appropriate analogy: the conclusion remains relevant: "And so these men of Indostan/ Disputed loud and long,/ Each in his own opinion/ Exceeding stiff and strong./ Though each was partly in the right./ They all were in the wrong!"1

Like the observations of the scholars in the parable, explanations of "intertext" and "intertextuality" in current literary theory are diverse and at times confusing. The topic of intertextuality is so broad it approaches the dimensions of a beast, and critics, in their attempts to describe the beast, have applied the terms "intertext" and "intertextuality" in so many ways and in so many contexts that it is often difficult to discern what the terms mean.

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what they refer to, and what they are. The problem of definition is even more complex because the terms are often used interchangeably.

An understanding of the various ways scholars have applied the terms intertextuality and intertext is, in many ways, the theoretical heart of this study; therefore, defining the terms is a matter of primary importance in the first part of this chapter. In addition to defining the terms, I will classify several types of intertexts, and demonstrate how the combination of heteroglossia and intertexts leads to an increasingly sophisticated theory of intertextuality in the texts. Finally, I will explain how certain components of literary and performance theory drawn from Robert Scholes, Catherine Belsey, and Beverly Long informs our understanding of the intrinsic intertextuality of seamless intertexts.

Extrinsic And Intrinsic Intertextuality

As Gerald Prince explains in A Dictionary of Narratology, literary critics have used the term "intertext" in at least three ways: to describe the text(s) that is/are

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2 For an excellent discussion of critical works that focus on the interplay between visual and verbal texts, see Beverly Whitaker Long and Mary Susan Strine, "Reading Intertextually: Multiple Mediations and Critical Practice," The Quarterly Journal of Speech 75 (1989): 467-514.
re-written or cited or incorporated into another text (Homer's *Odyssey* is an intertext for Joyce's *Ulysses*); to describe a text that absorbs numbers of other texts (Joyce's *Ulysses* as an intertext that absorbs many texts, one of which is Homer's *Odyssey*); or to describe the link that exists between two texts (Joyce's *Ulysses* and Homer's *Odyssey* constitute an intertext).  

In its broadest application, the theory of intertextuality posits that every text is read in relationship to other texts. These "other" texts are external, or extrinsic, to the original text and are brought to bear upon the original text by the reader during the reading process. Defined this way, intertextuality refers to the relationship between a given text and the infinite network of knowledge it might be related to in the mind of the reader. In other words, intertextuality exists within the reader and is not included in the printed text.

Extrinsic intertextuality would include the reader's personal memories, experiences with other texts, and the cultural codes and general information that are part of the reader's knowledge bank. For instance, intertextuality exists for me between Homer's *Odyssey* and Robert Phillipak.  

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my high school English teacher who first read the myth to me some twenty years ago. When I read *The Odyssey*, I hear the voice of Robert Phillipak; his resonant voice is a personal intertext I have for the myth. Such an intertext is unique to my experience.

I term most contemporary theories of intertextuality "extrinsic" intertextuality. For the most part, they focus on the reader's role in producing intertextual readings. For example, Robert Scholes explains reading as an intertextual activity in his work *Protocols of Reading*:

Reading is always, at once, the effort to comprehend and the effort to incorporate. I must invent the author, invent his or her intentions, using the evidence I can find to stimulate my creative process. . . . I must also incorporate the text I am reading in my own textual repertory—a process that is not so much like putting a book on a shelf as like wiring in a new component in an electronic system where connections must be made in the right places.4

Reading, then, requires audiences to enter into the work, to situate themselves in the world of the characters and narrator. To paraphrase Scholes further, as readers we are always situated outside of the text. In order to enter the text, we must labor; we must add something of ourselves to the text in order to read it. In short, reading is an

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intertextual activity. As Scholes explains:

To read at all, we must read the book of ourselves in the texts in front of us, and we must bring the text home, into our thoughts and lives, into our judgments and deeds. We cannot enter the texts we read, but they can enter us. That is what reading is all about. . . . Such reading involves looking closely at the text; it also involves situating the text, learning about it, seeing it among others of its kind; and, first and last, reading requires us to make the text our own in thought, word, and deed. . . .

Scholes draws heavily from Barthes, who sees every text as an intertext:

Every text, being itself the intertext of another text, belongs to the intertextual, which must not be confused with a text's origins: to search for the "sources of" and "influence upon" a work is to satisfy the myth of filiation.

In Barthes' theory, the reader's "intertextual" play must not be confused with the author's deliberate or unconscious intertextual play. The relationship between the given text and other texts demonstrably present in the given text, in Barthes' term "filiation," are best left to traditional source studies.

In a traditional source study the work is considered in

5 Scholes, Protocols, pp. 2-5.
6 Scholes, Protocols, p. 6.
terms of its "origins." By studying the author's manuscripts, notebooks, and sources of research during the writing of the work, critics try to arrive at a more accurate appreciation and understanding of the work. At times source study criticism includes an analysis of the sociological and psychological influences out of which the work grew; however, most studies of traditional sources focus on the author's written notes.

An area not quite the same as either contemporary discussions of extrinsic intertextuality or traditional source studies embraces those partial or complete sources appearing in the printed work. This incorporation of other sources is what I call "intrinsic" intertextuality: it appears on the printed page. My use of the term "intrinsic intertext" corresponds most closely to Prince's first definition: the text re-written or incorporated by another text. At times the intrinsic intertextuality is quite overt, indicated by quotation marks or identified by name. At other times it is more covert and relies heavily on the reader's familiarity with the original text for recognition. In either case, the intrinsic intertextuality is demonstrably present on the printed page and is the author's conscious and deliberate construction.
"Overt" intrinsic intertextuality is easily recognized. For example, in John Irving's novel *A Prayer for Owen Meany*, the narrator recalls the story of *A Christmas Carol*, describing the local community theatre's production in which his friend Owen Meany plays the role of "The Ghost of Christmas Yet to Come." Although Charles Dickens' work is not quoted verbatim, the story is identified by name and is retold in sufficient detail for the reader to recognize it as Dickens' novel. In another section, Robert Frost's poem "The Gift Outright" is reprinted in full. Both are examples of overt intrinsic intertextuality.

In contrast to overt intrinsic intertextuality, "covert" intrinsic intertextuality relies, to an extent, on the reader's literary competence. For example, T. S. Elliott's poem "Journey of the Magi" begins with a quoted passage:

"A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp.
The very dead of winter."
And the camels galled, sore-footed, refractory,
Lying down in the melting snow."

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The quotations marks enclosing the first five lines of the poem signal to the reader that these lines are not the original words of the author but are borrowed from another source; however, the source of the five lines is never identified in the poem. Most anthologies reprinting the poem do not include the source in a footnote. Consequently, while the intertext is signaled in the work by the quotation marks (overt), its exact source is hidden (covert). Only readers familiar with Bishop Lancelot Andrewes' 1622 Christmas sermon could actually name the intertext.10

In this study I examine several dramatic texts comprised, in part, from other texts. I look specifically at the playwright's juxtapositioning and blending of the intrinsic intertexts and speculate as to how writers use this structure to control the rhetorical effects of their plays. While I would agree with those people who would argue that all plays (all literature, in fact) is intertextual. I am limiting this discussion to the intrinsic intertextuality demonstrably present in the work. While issues surrounding extrinsic intertextuality may enter the discussion from time to time, for the two categories are not mutually exclusive, these issues are not the focus of my study.

10 See The Poem in Question, p. 140.
Intertextuality in the Cultural Text

Popular culture critic John Fiske develops his ideas of "intertextuality" and "intertext" by further delineating the forces at work in circulating meaning among popular culture texts. In his work *Television Culture*, Fiske categorizes intertextuality into two types:

Horizontal relations are those between primary texts that are more or less explicitly linked, usually along the axes of genre, character, or content. Vertical intertextuality is that between a primary text, such as a television program or series, and other texts of a different type that refer explicitly to it. These may be secondary texts such as studio publicity, journalistic features, or criticisms, or tertiary texts produced by the viewers themselves in the form of letters to the press or, more importantly, of gossip and conversation.  

In essence, horizontal intertextuality refers to the connection of one text to another by type. For example, I watch the soap opera *One Life to Live*. When I am visiting my parents, my father occasionally watches the show with me. He is not a regular viewer but has seen enough "soap" to recognize the format; like many regular viewers, he makes accurate predictions about what will happen in the coming weeks. Horizontal intertextuality exists among this particular show and all other soap operas, and those similarities allow my father to make meaning of the show and

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even predict the outcome of a storyline months in advance.

Vertical intertextuality exists between a primary text and other texts that refer specifically to it. For example, *One Life to Live* is a primary text, a cultural commodity. Soap opera magazines, soap star appearances at shopping malls, reviews and criticisms of soap operas, and even the meta-criticism written here are examples of secondary texts that directly promote and circulate meaning for the primary text. Tertiary texts are created by the viewers/consumers of soaps in the form of fan letters or conversations among viewers and are of particular importance in determining the popularity of the show.

Fiske's concept of intertextuality is important to the present discussion in several ways. First, Fiske is not limiting his discussion to the reading of printed media. Fiske includes not only those texts "read" by the audience, but also those "viewed" by audiences much in the way that plays are viewed by audiences. Second, Fiske makes an important distinction concerning the reader's familiarity with other texts. According to Fiske, intertextual relationships do not necessarily take only the form of

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12 Fiske, *Television Culture*, p. 117.

specific allusions by one text to another. Furthermore, Fiske asserts that readers need not be familiar with one text in order to read the other intertextually. To illustrate he uses Madonna's music video *Material Girl*, a parody of Marilyn Monroe's song and dance number "Diamonds Are A Girl's Best Friend" in the film *Gentlemen Prefer Blondes*:

... (s)uch an allusion to a specific text is not an example of intertextuality for its effectiveness depends upon specific, not generalized, textual knowledge. ... The video's intertextuality refers rather to our culture's image bank of the sexy blonde star who plays with men's desire for her and turns it to her advantage. ... The meanings of *Material Girl* depend upon its allusion to *Gentlemen Prefer Blondes* and upon its intertextuality with all texts that contribute to and draw upon the meaning of "the blonde" in our culture.

In Fiske's explanation, the presence of an allusion does not constitute an intertext.

For cultural critics, the individual response is less significant than the response of specific cultural groups within a specific historical-cultural setting. Critic Leonard Orr explains that the cultural text is "one read against the backdrop of its immediate consumers and producers and within a historical context."\(^5\)

\(^{14}\) Fiske, *Television Culture*, p. 108.

Cultural critics do not view textual allusions as the creation of the author but rather as the creations of groups of readers. To illustrate, Orr uses Kafka's work *The Trial* written in 1910. According to Orr, many contemporary readers view the novel as an allusion to the Gestapo, an allusion that Kafka could not have intended in 1910. The allusion, in this case, is constructed by the readers, not the author.\footnote{Orr, pp. 811-23.}

Placing this type of allusion into my framework of intrinsic and extrinsic intertextuality is problematic. In one sense, the allusion lies in the minds of the readers only, as no direct reference to the Gestapo or Nazi Germany ever appears in *The Trial*; for that reason I would argue that the allusion is extrinsic to the work. However, the distinction is hard to make, and this is one example where the categories overlap. They are not mutually exclusive. But this overlapping, this blurring of categories, does not negate the value of insights provided by the distinctions.

**Types of Intrinsic Intertexts**

Unlike Fiske and Orr, I view allusions as a type of intrinsic intertext, subsumed by the broad category of "intertextuality." The extent to which the reader can
recognize the text alluded to depends upon the reader's prior exposure to the text and/or the text's overt markings, as in footnotes. The allusion contained in the "Material Girl" video, which Fiske discounts as an intertext in the above explanation, can be accounted for as an intrinsic intertext.

For instance, teenage Madonna fans may not be familiar with the specific song and dance number parodied in the video. However, most of them are familiar with Marilyn Monroe and would easily recognize Madonna's resemblance to her. Other viewers, particularly those who are older and have seen clips of Monroe's films, might not be able to name the film or song being parodied, but they would recognize the video as a parody of a Monroe film. A Monroe fan, on the other hand, would recognize the Madonna video as an obvious parody of "Diamonds Are A Girl's Best Friend." The more familiar viewers are with the parodied text, the more they are likely to derive pleasure from the intertextual play.

As explained in the beginning of this chapter, the inclusion of other works within the context of a new work is also a type of intrinsic intertextuality. We easily recognize these overt intrinsic intertexts because they are lifted verbatim from their original context and are
identified by name when they reappear in the new work, as in the examples from the novel *A Prayer for Owen Meany* mentioned earlier. Covert intrinsic intertexts fall into at least two categories: those works that are borrowed verbatim but not identified, as in "Journey of the Magi,"; and those works that are rewritten, transformed, summarized, or slightly modified in some way, as in parody. Examples of the types of works that might be "lifted" are songs, newscasts, trial transcripts, film, poetry, short stories, letters, diaries, or any other pre-existing work that is part of the public domain.

Two sources of intrinsic intertext outside the domain of concrete pre-existing works are "found discourse" and "cultural discourse." By "found discourse" I mean stretches of discourse taken verbatim from taped conversations or informal interviews and re-contextualized in a new work. Emily Mann's play *Still Life* is an example. The play is a series of interlocking monologues "distilled" from taped conversations with a Vietnam veteran, his wife, and his mistress.17 While Mann admits to trimming the eight hundred pages of interview transcript down to ninety pages of monologue, she claims the finished product is "true" to the

original taped interviews.\textsuperscript{18} It is virtually impossible for readers to distinguish "found discourse" from "fictionalized discourse" without the help of extratextual sources: author's manuscripts, tapes, interviews, essays.\textsuperscript{19} Consequently, this type of intrinsic intertextuality is extremely covert.

Less covert are "cultural discourses," what linguists may call social dialects or those styles of language that are deliberately representative of a specific cultural group: social, religious, professional, political, generational, etc. Stretches of cultural discourse are dense with a profusion of images and languages unique to a specific culture. These stretches of discourse may be taken verbatim from taped conversations or informal interviews or they may be imitations of conversations overheard in specific cultural contexts. Regardless, they retain an association with a particular culture.


\textsuperscript{19} Performances of conversational materials include: Naturally Speaking directed by Stucky at Louisiana State University in 1990; On the Work of Talk: Studies in Misunderstandings directed by Marianne A. Paget at Northwestern University in 1988, Conversation Pieces directed by Bryan Crow at Southern Illinois University in 1987; and Believe Me, I'm Lying, Believe Me directed by Stucky at The University of Texas in 1985.
Truckers, for instance, were once exclusive users of CB talk, but now, the CB talk has been appropriated by other people. Although the CB jargon is widespread, it still retains its identity as "Truckers' talk." In similar ways, Still Life contains a specific cultural discourse, that of the Vietnam War Veteran. Mann talks about this cultural discourse in terms of imagery:

I had expected combat imagery from the marine, but when I heard combat imagery from the two women, I realized that they shared imagery, concerns, and common language. When Nadine said to me, "I've been in the jungle so long that even with intimates I protect myself," I thought, "What war were you in?" The language they spoke was an inspiration to me.

The language, once specific to the Vietnam marine, is incorporated into the language of civilians, yet it still retains its association with the culture of the Vietnam Veteran.

Heteroglossia and Intrinsic Intertexts

To understand how meaning can be created through the inclusion of intrinsic intertexts in a work we need to consider some key terms from Mikhail Bakhtin's philosophy of language. "Polyglossia" is his term for describing the many languages that are present in a complex culture. Because

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each new culture brings new words to an existing language, language is constantly changing. Bakhtin sees in polyglossia the co-existence of many dialects or stylistic utterances, a co-existence he calls "heteroglossia." A "monoglossial" language, on the other hand, resists such heteroglossia, remaining unchanged and "pure" in form.\textsuperscript{21}

Bakhtin is especially interested in how heteroglossia functions in the novel. In Bakhtin's theory, heteroglossia makes the novel possible and, like language, ever changing. By definition, the novel is a collection of dialects (voices) "artistically arranged."\textsuperscript{22} In other words, the language of the novel is characterized by the presence of heteroglossia.

In narrative this concept of heteroglossia is best explained as an intrusion of other voices into the authorial discourse. Bakhtin sees all voices in the novel as having great importance and focuses his study on the interaction among the voices. Heteroglossia in the novel would include the presence of other genres, professional jargon, ceremonial speech, Biblical speech, as well as:

\textsuperscript{21} In one sense, all language is heteroglossial; therefore, "monoglossia" exists only hypothetically, but certain discourses are closer to it than are other discourses.

. . . . the social dialects, characteristic group behavior, professional jargon, generic languages, languages of generations and age groups, tendentious languages, languages of authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour (each hour has its own slogan, its own vocabulary, its own emphasis) . . .

In contrast to the novel, the epic, according to Bakhtin, is monoglottal. Its past is preserved through a language that is sacred and time honored. The singer of the epic is no more a part of the world of "the gods" than the listener. He has access to the story only through an oral tradition that does not permit negotiating values, and he must preserve tradition in his re-telling. His culture and his dialects are not part of that telling and will never enter the epic past.

While Bakhtin distinguishes the novel from the epic by the presence of heteroglossia in one and its absence in the other, he later contradicts himself by arguing that all language is heteroglottal. According to Bakhtin, the presence of heteroglossia in language makes meaning possible. Every utterance interacts with the utterances juxtaposed against it, thus creating meaning. If all language is heteroglottal, then monoglossia is, by

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23 Dialogic Imagination, p. 263.
definition, impossible.

This contradiction is somewhat less troublesome if we think of heteroglossia in terms of degree. In the novel, we have a high degree of heteroglossia, many voices interacting with and against each other. In the epic, the voice appears to be pure. Like a choir, language is composed of voices. The voices of the epic all sing in unison. The voices of the novel sing together in harmony and/or counterpoint.

While the concept of heteroglossia is used by Bakhtin to discuss language in the novel, the concept also applies to the ideology created when the various languages or "voices" are incorporated into a new work. Mary Frances HopKins, focusing specifically on heteroglossia, explains Bakhtin's notion that all language embodies value systems:

One of the effects of heteroglossia is that when various dialects—social, political, historical, individual—come together in dialogue with one another, each dialect is forced to expose its embedded values. In this meeting of dialects, not merely the surface strata of the words but the subtext of values and attitudes assert their nature, establish their meanings, become clear in the "intersection."  

Once again, Emily Mann's play Still Life provides an example. Mann creates a dialogic relationship between the discourse of the play (dramatic discourse) and the discourse


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the historical setting (post-Vietnam America). She does so by incorporating into the play excerpts from eight hundred pages of found discourse, in which three people are interviewed in detail about the domestic violence surrounding their relationship. She then edits the material to feature the war imagery the three people use in describing their lives.

The complex structure of the play makes it difficult to provide multiple examples of the ideology embedded in the dialogue. To begin, the three monologues are interwoven, and while the women (Cheryl and Nadine) often echo Mark's description of the war when describing their own lives, the sections of repetition are usually separated by several pages of dialogue. However, one short passage may provide some insight into the process:

Nadine: Everything Mark did was justified. We've all done it. Murdered someone we loved, or ourselves.

Mark: I mean, we were trained to do one thing. That's the one thing about the marines. We were trained to kill.

Nadine: This is hard to say. I have been in the jungle so long, that even with intimates, I protect myself. But I know that Mark felt good killing. When he told me that I didn't bat an eye. I understand. 

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In this passage, Nadine equates her own life with that of the combat marine. Just as the language of the Vietnam War has become the language of peacetime, the values and morals of war have invaded the domestic front. The fact that these values are questioned and challenged by Cheryl forces Nadine to justify and rationalize her beliefs to the audience.

In most cases, "real world" confessional stories such as these do not find their way onto the stage. The found discourse gains an ideological power through its re-contextualization in the dramatic form. When placed in dialogue with the intertext of the Vietnam War, the intertext of domestic violence becomes even more frightening. The intertext of violence in Vietnam becomes a metaphor for violence at home.

As Bakhtin points out, prose writers welcome to their works the various intentions of a heteroglot language and the many ideologies embedded in that language. Such diversity leads to a refraction of the writer's intentions, making the novel a unique genre. 26 This refraction also exists in the seamless intertext, which contains a number of intrinsic intertexts. The re-contextualizing of the original text within the framework of a new work results in an increase in heteroglossia and intertextual play. The

26 Bakhtin, pp. 299-300.
"old" work is changed by its inclusion in the "new" work. In order to understand how it is changed, we must examine how the "old" text functions in its new context. From that discussion we might then speculate as to how readers respond to this increased intertextuality.

**Intrinsic Intertextuality As Critical Inquiry**

Before exploring the connection between intertextuality and the individual contributions of Scholes, Belsey, and Long, we need to recognize the common ground upon which they base their theories. All three critics are interested in the reader's (in Long's case performer's) relationship to the work. In their discussions, they define and attempt to account for the different kinds of relationships that develop when readers encounter various works.

Although Scholes and Belsey use the term "intertextuality" to explain the process of reading, the term is not the focus of their discussion, nor do they distinguish between intrinsic and extrinsic intertexts. For them, intertextuality is an extrinsic process. The same can be inferred from Long's article, "Performance As Doing: A Reconsideration of Evaluating Performed Literature."  

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While Long does not discuss intertextuality in her explanation of the relationships existing between performers and texts, one can infer from her definitions that intertextual play would be the construct of the performer and therefore be extrinsic to the work.

**Intertextual Power: Reading, Interpretation, and Criticism**

In his work *Textual Power*, Robert Scholes examines the pedagogy of literary studies and accuses practitioners of producing students who are incapable of self-directed study. Scholes places the blame on the methods used by professors of introductory literature courses, challenging not only their methods but their "sacred" canons of literature as well. If we want to produce readers, interpreters, and critics of literature, Scholes insists we must give students the needed tools.

To begin. Scholes would replace the usual anthology, which includes a plurality of authors, with a collection of works by a single author, thereby allowing students to discover common characteristics of one writer's style. He would not offer readings, interpretations, or criticisms of the works for the students; rather, he would teach students to produce these different texts for themselves. He begins

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Mexico State University, 1987), pp. 21-31.
with reading.

Reading requires the student to recognize and understand two types of codes: generic and cultural. The generic codes are those characteristics that help readers recognize a story as a story: plot, character, setting, etc.28 Most student readers learn to recognize generic codes by reading several works of the same genre. This process of connecting one story to others of the same type is an extrinsic intertextual activity.

Equally important is the ability to "make plain" the cultural and historical context of the work, the cultural codes. Cultural codes allow us to construct a fictional world, to place ourselves in it, "to locate and understand characters, their situations, and their actions."29 Through reading, students enter into the cultural code of the work, imagining themselves in the world of the characters.

The ability to stand in the world of the narrator and/or characters requires a degree of submission to the cultural codes of the work. Scholes explains this as submission to the "intentionality" of the author and argues


29 Scholes, *Textual Power*, p. 27.
that this submission should not be viewed as an attempt to recover the one true meaning of a text, but as a first step in the reading-interpretive-critical process. Submission, Scholes contends, is an important and necessary step if students are to become independent critics:

A student needs to feel the power of the text, to experience the pleasures obtainable only through submission, before he or she can begin to question both that pleasure and its requisite submission. Criticism begins with the recognition of textual power and ends in the attempt to exercise it. This attempt may take the form of an essay, but it may just as easily be textualized as a parody or countertext in the same mode as its critical object. As teachers, we should encourage the full range of critical practice in our students.30

The second step in Scholes' method is the teaching of interpretation. While reading is the study of what is said in literature, interpretation is the study of the unsaid or what Scholes calls "the thematizing of a text."31 In interpretation, students are taught to discover and examine the general social and cultural codes present in the work. Because these codes are often unsaid, students must first learn to recognize the patterns or clusters in which these codes appear.

The presence of clusters or repetitions of certain images signals to the readers that something significant is

30 Scholes, Textual Power, p. 41.
31 Scholes, Textual Power, p. 29.
being unsaid. Often these codes work in opposition to each other, and it is the task of readers to discover what the oppositions represent. Scholes explains:

We move from reading to interpretation by questioning the very unity of subjectivity and intention that we have postulated in order to read. We do this by exploring the cultural codes invoked by the producer of the text and by looking for signs of counter-intentionality, division of purpose, the return of the repressed, in the text before us.\(^{32}\)

Scholes views interpretation as having two modes: one looks toward an acceptance of the authorial codes; the other looks toward a rejection and criticism of the codes.

Criticism requires students to critique the themes and codes out of which the work is created. The process might begin with discovering where the sympathies of the author/narrator lie and then asking the students to position themselves in opposition to that position. Re-telling "Little Red Riding Hood" from the perspective of the wolf would be a critical act that a seven-year-old might perform.

Critical awareness is an outgrowth of this type of activity.

Scholes contends, however, that students should learn to perform this criticism not on a personal level only, but on behalf of a specific group to which they belong. Individual taste, Scholes warns, is not the essence of

criticism. An individual's response to a text is "criticism" when the comments are made on behalf of a group. This type of commentary reinforces a particular group's ideology through the creation of a text (the criticism, in this case) against another text (the work of the author).33

In defining reading, interpretation, and criticism, Scholes is describing the relationship between readers and the type of text readers produce when encountering a specific work. The text produced by the reader is most similar to that of the author in the stage called reading and furthest removed from the author in criticism. All acts (reading, interpretation, and criticism) are examples of readers' extrinsic intertextual play.

My discussion of the intrinsic intertextuality of seamless intertexts draws heavily from Scholes' definitions but applies the terms not to the roles of readers only, but to the roles of authors as readers, interpreters, and critics of society. In other words, authors read, interpret, and critique the world they live in through their writing. The play Inherit the Wind, written by Jerome Lawrence and Robert E. Lee in 1955, is based on the famous 1925 Scopes Trial in which Clarence Darrow and William Jennings Bryant argued over the role of science and

33 Scholes, Textual Power. pp. 54-57.
religious doctrine in public education. The play provides an excellent example of how authors might function as readers, interpreters, and/or critics of society.

The play, written almost thirty years after the trial, borrows from the transcripts, newspaper reports, and eyewitness testimony of those present at the actual trial. The stage directions set the time of the play as "not too long ago."34 Clearly, the play does not need to be set in 1925 or 1955; 1990 is as likely a context, given the continued dispute over the role of evolution and creation theory in science classes around the nation.

Just as they are today, the issues surrounding the trial were in dispute in 1955 when Lawrence and Lee wrote their play. In a sense, their work is the creation of a new text based on pre-existing texts drawn from real world events. If we analyzed how these 1925 texts are recontextualized in the 1955 play, we might be able to determine whether Lawrence and Lee were creating a reading, interpretation, or criticism of the earlier trial within the context of 1955.

In the following chapters I analyze three dramatic texts and apply Scholes' terms to the playwrights' uses of

intrinsic intertexts. I will argue that the authors create a reading by structuring the intrinsic intertexts to harmonize with the predominant, accepted norms of a given society; a criticism by structuring them to clash with those norms, creating dissonance; and an interpretation by allowing the intrinsic intertexts to vacillate between the two positions. In interpretation, the playwright may appear to push in one direction or the other but leaves some things unsaid in the juncture where one text meets another. In other words, grey areas exist: the categories are not mutually exclusive. But the distinctions provide a framework for describing the structure of intrinsic intertexts and their potential rhetorical effects.

Intrinsic Intertextuality in Declarative and Interrogative Texts

The notion of authors using their writing to represent the world they live in is far from new. In Critical Practice, Catherine Belsey discusses the relationship between what she calls "common sense" and criticism:

... common sense urges that 'man' is the origin and source of meaning, of action, and of history (humanism). Our concepts and our knowledge are held to be the product of experience (empiricism), and this experience is preceded and interpreted by the mind, reason, or thought, the property of a transcendent human nature whose essence is the attribute of each individual
In Belsey's view, common sense in our world is unconscious, taken for granted, and unquestioned. She goes on to explain that the propositions of common sense are the basis for a practice of reading which has existed for over a century and a half, expressive realism.

Belsey defines expressive realism as a fusion of the Aristotelian notion of art as mimesis and the Romantic view of poetry as the expressed perceptions and emotions of the poet. While critics have argued the exact nature of the characteristics of expressive realism, one "common sense" notion remains: literature is a reflection of life, a realistic view of the world. Belsey challenges that readers have become so accustomed to and entrenched in the "common sense" of expressive realism, that they dismiss those texts which are open to a number of different interpretations. They resist taking a position as a reader which is not the expressive realist position.

Realism is, of course, a comfortable position for readers because it is predominantly conservative and conventional. When juxtapositions and complexities enter the literature they surprise us; however, we experience the

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juxtapositions and complexities as realistic because they are familiar to us, made from what we already know. Talking giants are not all that surprising if they speak our language, hold similar human characteristics, and are congruent within the world of the fiction. As Belsey explains:

The experience of reading a realist text is ultimately reassuring, however harrowing the events of the story, because the world evoked in the fiction, its patterns of cause and effect, of social relationships and moral values, largely confirm the patterns of the world we seem to know.\(^3^6\)

As explained in Chapter One, declarative texts are examples of classic realism and can be identified through several features: illusionism or realism, narrative movement toward closure, and a hierarchy of discourses. While Belsey draws primarily from narratives to illustrate these features, the term "declarative text" can also be applied to classic realist drama.

Realist drama, like realist fiction, focuses on the relationship between the individual and society. The playwright is not part of the world of the play, and in a strict realistic sense, the text of the play does not call attention to itself as a play. Instead, the world of the play pretends to be unaware of itself as a play, ignoring

\(^{36}\) Belsey, p. 51.
the audience and maintaining the convention of the "fourth wall." Audiences are consumers of the play and simply observe from the outside how people in the play speak and behave.37

In classic realism, characters make choices based on their personal character traits and psychological processes. Characters act as they do because that is part of their nature: they follow a pattern of relationships that is presented as "normal" in the world of the play, a world that represents reality. When something occurs in the plot to disrupt this normal pattern, the movement of the plot must be toward a resolution or recovery of order. Whether the order is "new" or "old," it is always a familiar order. The various discourses of the play arrive at this order in harmony.38

Unlike the declarative text in drama, the interrogative text features contradiction and leaves the audience grappling with these contradictions at the end of the play. Characters lack consistency and unity in their thoughts and actions, and these oppositions in their personalities are likely to cause audiences to vacillate between identifying with the characters and being totally repulsed by them. No

37 Belsey, pp. 68-70.
38 Belsey, pp. 72-75.
hierarchy of discourses exists because the discourses seem to contradict each other, making it impossible for the audience to identify with one more than another. If audience members want to find "truth" in the interrogative text, they must construct it for themselves. In other words, the play does not interpellate the audience in a place where all is meaningful and consistent.

The apparent contradictions in the interrogative text would appear to deny a "classic realist" reading, but Belsey warns that the presence of multiple voices cannot guarantee that readers will recognize the contradictions. "Classic realism" is not just a category of text: it is a way of reading a text. Readers have been entrenched in classic realism to such a degree that they are likely to read interrogative texts as they would declarative ones. The solution would be to read all texts interrogatively, to look for the contradictions and oppositions in all texts:

As readers and critics we can choose actively to seek out the process of production of the text: the organization of the discourses which constitute it and the strategies by which it smoothes over the incoherences and contradictions of the ideology inscribed in it.

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39 Belsey, pp. 86-92.
40 Belsey, p. 129.
According to Belsey, such criticism is not calling for the elimination of declarative texts as much as it is calling for a new way of reading these texts by foregrounding their contradictions. Such criticism finds in the declarative text a new text, the interrogative one.

Consider, for example, Peter Wild's poem "Apology for Wolves," in which the speaker, a wolf, offers a seemingly rational justification for the crimes of wolves and argues that humans have misunderstood the wolf's nature. On one level the poem is a declarative text because it relies on a declarative or "sympathetic" reading of the poem. The speaker exhibits human characteristics and asks to be understood as one who has suffered a number of injustices at the hands of humans. On another level, the poem is an interrogative text, deconstructing the more familiar version of "Little Red Riding Hood"; in other words, it questions the values set forth in the original fairy tale.

The terms declarative and interrogative are especially useful when trying to describe the function of intrinsic intertexts within a new context. Re-contextualizing a declarative text into a context which calls attention to the contradictions within the declarative text is one way of pushing readers to interrogate the original text. Goldilocks seems harmless enough, but try her for breaking
and entering and destruction of private property, and her guilt is hard to ignore. In the same way, the re-contextualizing of an interrogative text into a context which smoothes over the contradictions is one way of pushing readers to accept a point of view they might ordinarily reject.

Belsey contends that the differences between the declarative dramatic text and the interrogative dramatic text also affect the technical presentation of drama. As explained above, declarative texts preserve a single perspective, a perspective that is heightened by the frame of the proscenium arch and the containment of the action within that frame. Interrogative texts tend to break that frame, moving the action out into the audience, making the relationship between actors and audience more open and less controlled.41 Whether the audience accepts these experimental techniques is open for question. As theatre historian Paul Kuritz explains:

The modern theatre asked much of the audience—so much, in fact, that many preferred to stay away. Groomed by realism to passive, silent anonymity, the modern audience resented the attention it received in modern works. It also associated the theatre with realism.42

41 Belsey, p. 97.

Just as readers may choose to ignore contradictions in interrogative texts, audiences, too, may ignore experimental techniques. As Belsey points out, all notions of realism are constructed. For instance, we don't consider it "unrealistic" that all the furniture in a room faces the same direction. We look at that arrangement of furniture as "realistic" because it fits into our constructed vision of a "realistic" set on a proscenium stage. The more familiar we are with a convention, the more likely we are to view it as realistic. Consequently, staging techniques that may have signaled to the audience "experimental" at one time might now signal "realism" because audiences are accustomed to them.

The presence or absence of specific staging techniques is not the "clue" to the distinction between interrogative and declarative dramatic texts, but rather the degree to which these techniques are used to break or create illusion. For example, Brecht created theatrical productions in order to gain a propaganda type commitment from his audiences, an action on the part of the audience. He was not asking audiences to be self-reflexive; he wanted audiences to take up his view and act on those views.

In an effort to force audiences to view his productions objectively, he incorporated "alienation" techniques into
his productions: an absence of realistic stage scenery and props, an exaggerated use of stage gesture and movement by the actors, the preservation of the epic past through narration. Brecht believed that alienating audiences from their feelings would allow them to view the plays from a critical perspective, questioning the political and social ideologies the plays explored.

In the modern theatre, Brecht's term "alienation" is almost a misnomer. Historically, these alienation techniques may have caused audiences to be surprised and more objective, but today's audiences are quite comfortable with the conventions. Once audiences are comfortable with these methods, the techniques are no longer effective in breaking the illusion of reality. Rather than challenging the audiences to think, the techniques may now have the opposite effect, causing audiences to become passive once again.

Some critics argue that performances of drama are by nature reductionist activities that destroy the ambiguities of the literature. "Meaning" is reduced in drama by the "stabilizing" effect that scripting and staging choices often create.\footnote{Kleinau and McHughes. p. 178.} I would agree with those who insist that
such choices are traditionally reductionist in declarative texts regardless of genre. But I also see in many post-structuralist productions, an attempt on the part of directors to feature the ambiguities of the text. A distinction must be drawn between declarative and interrogative texts and declarative and interrogative performances.

**Performance As Enacting and Performance as Arguing**

Beverly Long's most recent work in evaluating performed literature, as explained in Chapter One, is a reworking of an earlier article which appeared in 1974. In the 1987 article, Long contends that in the wake of poststructuralism, we must reconsider our former ways of evaluating performed literature, for many of the questions we are seeking to answer through performance can no longer be treated by our former methods and standards. Long categorizes four different "acts" which "we have at various times privileged" in performance: reporting, evoking, enacting, and arguing.

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"Reporting" is analogous to reading aloud and requires little or no valuative comments from the performer, audience, or critic. The language of the work is the focus of study, and meaning and authority are situated there. The second category "evoking" is analogous to public speaking, requiring performers to speak in their own voice while communicating the connotative meaning of the script. Since communication is the goal, the audience members serve as critics and evaluators. The performer's success is measured through audience response.

The third type "enacting" is analogous to a classic realist performance and attempts to blur the distinction between performer and text. The performer is responsible for enacting the presence of the speaker in the text. To evaluate such a performance, the critic looks to the text to discover the possibilities and constraints that led to particular choices in performance. The audience usually takes a passive role in the process, often internalizing their responses.

The fourth category, "arguing," requires performers to hold the text "at arm's length and perform their own criticism on it." As in Scholes' definition of criticism, the effect of this performance is the creation of a new text. The extent of success or failure of this performance
is discovered through the performer's discussion and interaction with an audience. In this instance the audience plays a more active role, serving as a forum for the performer's questions concerning the performance. Audience members are encouraged to question and respond to the performance, usually during a post-performance discussion.

The categories of enacting and arguing are essential to my discussion for they clarify the goal of the performer and the role of the audience in performance. In an enactment, the performer seeks to become, as fully as possible, the speaker s/he is portraying: the separation of performer and character is minimal. The audience maintains a passive role, often empathizing and relating with the dramatic speaker. In other words, when performers present a declarative text in a realistic style that harmonizes with that declarative text, they are, in Long's terms, "enacting." Hal Holbrook's portrayal of Mark Twain in Mark Twain Tonight is an example of this type of performance. The performer's goal is to embody the speaker in the work. The audience watches passively.

An interrogative text may also be "enacted" or presented in a realistic style that is "true" to the text. Performances of Ionesco's The Bald Soprano are usually performed in the style of classic realism. The play centers
around an English bourgeois couple's trivial conversation. As new characters enter the play, the conversation deteriorates until the characters are uttering abstract, guttural sounds. Humor derives from the juxtaposition of the nonsensical language placed in the context of a normal evening at home. Again, the actors embody the characters as they are presented in the work.

When directors and performers produce a declarative text in such a way as to negate what Belsey calls the "common sense" of the text, they are, in Long's terms, arguing with the text. Directors or performers might choose to argue with the ideologies embedded in the work by refusing to submit to them. This type of performance "argues for expanding the literature, for opening up some situational, stylistic, or thematic aspect" that an enactment may have suppressed.45

Jean-Claude Van Itallie's play The Hunter and The Bird is a satire of the battle of the sexes in which a male hunter tries to capture a female bird. The play is easily read as a declarative text. The bird engages in a dialogue we recognize as sexual innuendo and holds many characteristics of the stereotypical seductive female: sexually alluring, seemingly helpless, totally submissive.

45 Long, pp. 21-31.
The characters are unaware that they are characters in a play, maintaining the illusion of being in the forest. The plot of the play leads toward closure, and in a twist at the end, the bird manages to kill the hunter, thus proving the thesis that women use sex to dominate men. To argue with this thesis and force an audience into an interrogative reading of this play, a director might cast a woman in the role of hunter and a male in the role of the bird. Such cross-gender casting would argue with the stereotypical notions of the traditional macho man being "hoodwinked" by the sex kitten.

Performance as argument serves as a way to "read" a declarative text in an interrogative way. Just as readers are likely to read interrogative texts as they would declarative ones, so too are audiences likely to view performances of "argument" as performances of "enactment." Audiences, like readers, have been entrenched in performances of enactment to such a degree that they often assume the performance they are viewing is indeed realistic, or at least consistent with the declarative text. The performance becomes interrogative (argument) for the audience only if they are familiar with the original text. Otherwise, they might view the performance as declarative (enactment). If audiences were unfamiliar with Van
Itallie's play, they might not view the performance as an interrogation or argument with the thesis of the play.

Picasso always painted, to begin with, an absolute realistic picture of what he was studying before going on to do the experimental and abstract. This is a good analogy for the audience's need to be acquainted with the original text in order for the performance to operate as argument. The audience will not have the proper transaction with the performance if they are not acquainted with the "opposing" text. Like watching a parody on Saturday Night Live, if I do not know what is being parodied I cannot derive the pleasure from the performance.

Summary

The term intertextuality is subject to many conflicting uses. The predominant view is that intertextuality is usually viewed as a process that is extrinsic to the work. The primary purpose of this study is to offer an alternate view that would allow analysis of the intrinsic intertextuality of a work. A second reason for this study is to identify the various types of intrinsic intertexts and to analyze how they function in three specific dramatic texts.
When Scholes defines criticism as the creation of text against text, he is asking readers to create their own texts in argument against the text of the author. I read my students' papers, for example, and in the process of reading, strive to understand (interpret) what they are saying and to offer suggestions for improvement, clarification, and revision. My comments and evaluation are a form of criticism. If I later write an anecdotal book in which I compile various examples of student writings along with my comments, I have a new work and according to Scholes, another form of criticism. In both cases, the act of creating a criticism, whether in the form of an evaluation or in some other form, is an intertextual activity.

Belsey uses the terms "classic realism" and "interrogative" to describe two positions from which readers read, positions that involve the intertextual process of creating an interrogative or classic realist text from the work of the author. The terms also are used to describe two kinds of texts created by writers: declarative (realistic) and interrogative. Although not stated outright, Belsey seems to imply that the process of writing is in some ways an intertextual process as well.
Long distinguishes between the performer's ability to enact the speaker in the text from the ability to perform against or argue against that view of the speaker. In either case, the performance involves the performer's unique intertextual relationship to the work. In the case of enactment, the performer must link the text of her own life to the world of the work. In arguing, the performer must create in his performance a text which opposes the work. His creation of that alternate text begins in the intertextual process of reading.

In the following chapters I discuss playwrights' creation of readings, interpretations, or criticisms from the intrinsic intertexts they include in their works. Through the re-contextualizing of these texts, these authors attempt to push the audience to read these seamless intertexts as declarative or interrogative texts. I also look at the arrangement of intrinsic intertexts in terms of their function and try to account for the rhetorical effects that might be produced in each.
Chapter Three

As Is

William M. Hoffman's play *As Is* is a collage of the many voices of those victimized by the disease AIDS: patients, doctors, hospice workers, family, friends, employers, lovers, etc. The play's protagonists are Rich, a writer in good physical condition who contracts AIDS, his former lover Saul, and their friends and family. While the play centers on the conflicts within this rather close group, other AIDS patients tell their stories as well, serving as a chorus of voices from the community.

*As Is* is a play with an obvious political agenda. It seems to be part of a group of a dozen or so productions about the issue of AIDS, attempting to garner support from the heterosexual community to help combat the disease and to warn against the horrors of the epidemic. In addition, the

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2. For example, Jeff Hagedorn's monologue *One*; Atlanta's Seven Stages Theater's production of *Warren*; the long-running *The AIDS Show* by San Francisco's Theater Rhinoceros; Larry Kramer's play *The Normal Heart* which opened in New York the same month as *As Is*; Bernard Downs' production of *The Splendid Ones: Narratives of the AIDS Experience* presented at the Southern Speech Communication Association convention in Memphis, April 1988; and Annette Martin's production of *Things That Fall Apart: Literature That Speaks to AIDS* presented at the Speech Communication Association convention in New Orleans, November 1988.
play As Is seems to have a second purpose: to question the cultural codes of a society that includes both homosexuals and AIDS patients but continues to vilify the first and dismiss the second without real examination.

The topic of the play, of course, had not received much attention in the commercial theatres of Broadway until the spring of 1985 when As Is moved from the Circle Repertory Company to the Lyceum Theatre. The play was a "box office" hit with mainstream Broadway audiences and with most critics, a success that was in some ways surprising. In the past, mainstream audiences, often influenced by critical reviews, tended to buy "entertainment" plays, not socio-political manifestos. As theatre historian Paul Kuritz explains, "Modern audiences sighed when their fun in empathizing and relating with dramatic characters was denied them. Troubled men and women preferred a fix of bourgeois sentimentality to the epic demand for 'suspicious inquiry.'"³

Although he is not speaking specifically of the play As Is, Kuritz's comments apply to audience reactions to plays dealing with socio-political issues. In "successful" Broadway ventures, sexual morality, or the lack of it, is

often the object of humorous situations rather than the subject of intellectual or moral inquiry. Seemingly, audiences would rather laugh and empathize with the characters than be challenged to examine their own values when they come to the theatre for an evening of "entertainment."

Consequently, a dramatic work attempting to draw support for gay issues from mainstream audiences must employ a number of scripting and staging techniques capable of persuading audiences, while at the same time allowing them their empathy and laughter. The two goals do not blend together easily. On one hand, the audience must be led to question their past views and actions, to feel slightly uncomfortable about those views and actions. On the other hand, they cannot feel totally alienated. Total alienation leads to empty theatre seats and does not encourage questioning values and ideology.

In this chapter I will demonstrate how Hoffman's use of realistic drama and the juxtaposition and orchestration of various intrinsic intertexts work together to achieve specific rhetorical effects that valorize the characters and the issues surrounding the disease AIDS. First, I will describe the stage action of the play. Second, I will illustrate how Hoffman's use of realism and his scripting of
"cultural discourses" attempts to bridge the culture of the gay community with that of mainstream audiences. Finally, I will offer an interpretation and criticism of the play by examining the intertextuality of the play's cultural discourses and images.

The Production Text

Visually, the dramatic text suggests a free-flowing use of time and space. In the original stage design by David Potts, the stage space is open and sparse. Three center steps lead up to the raised platform on which the majority of the action is staged. Stage right suggests a living room apartment, sparingly furnished with a platform sofa, Barcelona chair, area rug, and a bench. A tall narrow table that resembles a bar is upstage center. At stage left are two benches.

The back walls of the playing area are designed in classical Greek style. Six stately pillars flank the playing area while curtains cover the two entrances upstage left and upstage right. Stage lights hang in full view of the audience. The sparse set calls upon the audience to imagine the details of the various settings: hospital.
office, bar, apartment. 4

Except for brief periods offstage, the six actors (four men and two women) who comprise the chorus for the play remain seated throughout the play on benches located on stage left, witnessing the action of the scenes as a collective group. They are dressed in stark clothing, mostly black, to which they add costume pieces as needed to suggest the various characters they play.

The play opens with a prologue delivered by a dowdy, middle-aged woman who is a hospice worker. She walks downstage center and addresses the audience in the theatre. In her short monologue she tells how she began her volunteer work at the hospice and what she sees as her primary goal, "My job is to ease the way for those who are dying." (AI, p.1) She ends her monologue with a joke, explaining that the job requires a sense of humor.

As she takes her seat with the rest of the chorus on the stage left bench, the lights come up on Rich and Saul, who are seated in the living room area. In the scene that

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4 In other productions the set has featured quite different decors: a Washington production used a bare white marbleized stage, the French production used "Parisian chic," a Chicago production used white modular set pieces to suggest furniture. The one common denominator in all the designs is the minimal use of furniture and the wide, fluid playing areas. See Patrick Merla, "Triumph Over Death," New York Native. 1 June 1987, pp. 29-33. cols. 1-4.
follows, the two men reveal the failure of their relationship because of Rich's affair with a man named Chet. Saul introduces the topic of mutual friends who have died from or are suffering from AIDS. At this point Rich reveals that he, too, has the disease.

The lights come up on the left side of the stage to reveal the chorus, which in the following segment portray various characters in Rich's life: his lover Chet, his friend Lily, his brother, his business partner, six doctors, and a TV announcer. In this complex segment the voices overlap and counterpoint each other as they reveal a number of reactions to the diagnosis.

In the scene in which Rich reveals he has AIDS, he initially addresses his lines to Saul and Chet. Chet reacting with hostility and paranoia, Saul with disbelief and support. Rich's brother speaks to his wife, whom the audience does not see, about his brother's illness in an attempt to convince her that Rich needs their support. Rich's friend Lily, at first sympathetic, offers to let Rich move in with her, but later uses her roles in touring shows and a current love relationship to postpone Rich's "settling in" with her. The business partner explains to the audience how difficult it is to convince people to use a caterer who has AIDS. "I tried to explain: he doesn't touch the food: I
do all the cooking. But they won't listen." (AI, p. 10)

All of these responses are interwoven and overlapping, spoken in a montage style similar to musical harmony. From time to time the solo voice can be heard, but primarily the voices fade in and out as they alternate between complementing and competing with each other, sometimes making it difficult for the audience to follow the various stories. The segment breaks when Rich, center stage, tries to put his arms around Chet. The entire chorus pulls back and in unison shouts, "Don't touch me!" They then retreat and put on white gowns to become doctors. (AI, pp. 12-13)

A confused and anxiety-ridden Rich questions the chorus of doctors about the illness. The answers are basically all the same, "I don't know." The questions are posed over and over with the same answer given in unison. Underscoring the question and answer is the prerecorded voice of a TV announcer:

The simple fact is that we know very little about Acquired Immune-Deficiency Syndrome. Its victims may live a normal life span, or they may have only a few weeks. Fortunately, so far this tragic disease has not spread outside its target groups to people like you and me. When will science conquer this dreaded plague? We don't know. We simply don't know. Don't know... (AI, p. 13)

Light changes cue a shift back to Saul's apartment, where the two men argue about Rich's moral obligation to potential partners he picks up in bars. Rich recalls his
various encounters by re-enacting his conversations in the bars. The bar scenes are staged up center in what at first seems to be an extension of the apartment space. Actors portraying pickups stand around the bar as Rich enters the scene. The bar area's proximity to the apartment allows Rich to narrate his story to Saul as well as play a part in the scene as one of the primary players. He performs both roles, that is, in two different settings, without missing a beat. The spaces and time element move so freely at this point that it is hard to distinguish whether the scene is taking place in the past, present, or future.

Of particular interest in this segment are two strangers, Clone 1 and Clone 2, who are dressed alike in leather jackets and reflector sunglasses. Rich tries in vain to get their attention, but each man is attracted only to his mirror image in the other. What follows is a parody of a typical pickup scene in a bar, with Rich interjecting pointed comments as he talks to the bartender. As the two Clones become more physically involved, a drunken Rich begins to quote poetry and talk to God. We hear the Clones talking about their sexual exploits, we hear Saul begging Rich to move in with him and begin treatments, and we hear Rich raging and cursing God for allowing this disease to exist.
At this point we realize that the scene is no longer in Rich's apartment but is actually taking place in the bar and on the street outside the bar two weeks after Rich was diagnosed with AIDS. The only cues the audience has to the shifts in time and place are the ones occurring in the dialogue. Such shifts are prevalent throughout the play.

A lengthy reconciliation scene follows in which Rich and Saul recall their gay lifestyle before AIDS. The scene is interrupted twice, first by a group of people recounting the first time they heard about AIDS. Often the people recalling their experiences talk in unison, almost as if they have had the same or similar experiences. At other times the voices overlap. The second instance occurs in flashback as the men recall how they were introduced to Chet. This scene is played in the apartment area and ends abruptly. All actors return to the benches except for Saul who sits on the sofa.

The hospice worker who opens the play comes forward at this point to speak again about the patients she works with.

5 In a recent revival of the play, playwright William Hoffman has replaced this scene with one in which people recount the first memorial service or funeral they attended of someone close who had died from AIDS. Hoffman memorializes the names of friends who have died by having the chorus quietly say their names. The reading of names underscores the dialogue. See Victor Bumbalo. "A Play About People." New York Native. 11 March 1985, p. 31-33, cols. 1-4.
at St. Vincent's. Her monologue ends as the lights come up on the stage left area where an AIDS support group is in session. One man tells of his conservative life style and speaks of his inability to believe that this disease is happening to him. A young pregnant woman expresses the same disbelief and her feeling of isolation. A man who was part of a team trying to teach robots to talk tells how he lost his job. Finally Rich explains to the group that he will not be attending any more sessions because he is convinced he is getting better.

Rich crosses back to the apartment where Saul waits for him. In this scene the vision of improved health is shattered when Saul finds a lesion on Rich's back. He reassures Rich. "I'm sure it's nothing." but the telling sound and image of the hospice worker yanking a hospital curtain around the living room area ends the scene.

Two telephones ring and the lights come up on stage left where two men work an AIDS telephone hotline. Their conversations run simultaneously and often overlap, the pace of the scene heightening the urgency and frenzy of the situation. In contrast to this frenzy, the hospital curtain now opens on a tense but subdued scene in which Rich learns of Chet's death from AIDS. This segment is marked with wide shifts in mood and pacing, identical to the mood shifts of
the patient. In a short span of time Rich manages to throw all hospital personnel out of his room, convince Saul to buy him a large supply of sleeping pills, and reconcile himself with his estranged brother.

The reconciliation scene is followed by the return of Saul, who recounts his drug deal on Christopher Street. The chorus of actors create the various street people as Saul moves into the downstage area to reenact the scene for Rich. Saul then admits that he bought the drugs, enough for both of them, but then threw them away once he realized how much he wanted Rich to live. They discuss the impossibility of that wish but decide to take their chances with love. Saul climbs into bed with Rich as the hospice worker pulls the curtain around the bed.

When the curtain is completely shut, the hospice worker delivers the epilogue of the play in which she talks about her new patient Rich and his lover Saul. She makes realistic predictions about the course of Rich's disease and says she hopes, "God will do what Rich tells Him to do." (AI, p. 76) She ends her monologue with a story about one of her favorite patients, a man who still has the will to live. The lights go to black as the play ends.
Critical Response to Realism in As Is

In an interview with the New York Native, Hoffman explains that in writing As Is he felt he had to defuse the issue of sex, to get beyond it to the issue of AIDS. In essence, because the targeted audience for the play is not primarily a "gay" audience but a mainstream audience, Hoffman must find ways to make the play accessible to them. Without this access, audiences might be unable or unwilling to accept the characters and the subject of the play. As theatre historian Stanley Kuritz reminds us, contemporary audiences want to relate to the characters, to empathize, or at least sympathize, with them. Presenting the play and the characters "realistically" or "sympathetically" is one method of access.

As Is focuses primarily on the story of two gay men, Rich and Saul. Similar to many realistic dramas, the plot of this play focuses on the relationship of individuals to society. In this case the individuals are gay and the society they must combat is predominately heterosexual. Despite these differences, they react as many people would when faced with terminal illness. Their actions and choices seem "real" to audiences because the characteristics they possess are familiar and understandable. In many

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ways, the story of Rich and Saul connects directly to the playwright's own life, a connection made even clearer in the extratextual essay published along with the play script. Hoffman is a self-proclaimed homosexual, a fact made clear in his numerous interviews with various journalists. However, while his personal life is reflected in his comments about the play, there is little in the play to suggest that Saul is Hoffman, other than the fact that both are writers.

Rich and Saul's story serves as the focus for the play, and they play their scenes in a realistic style, ignoring the audience and maintaining the convention of the fourth wall. When the play does call attention to itself as a play, breaking with the traditional characteristics of realism, the chorus is usually in focus. They often speak directly to the audience, acknowledging the audience's presence in the theatre. On the rare occasion when Rich speaks directly to the audience, he does so in the context of a support group meeting, the audience being addressed as part of the group. In a sense, the actor maintains the structure of realistic drama because he (the actor) speaks to the audience as if they are his character's support group rather than addressing them as an audience external to his character's situation.
Presenting Saul and Rich's story in realistic style helps the audience accept the play as is. Audience members identify with the two men, not because they are gay but because they are two human beings facing death. Headlines of reviews of the play feature this commonality: "A PLAY ABOUT PEOPLE"; "ONE MAN'S MORTALITY"; "A COMMON BOND OF SUFFERING"; and "GOING TO THE HEART OF AIDS".

In addition, critics respond favorably to the realism in the acting. Sy Syna, who pans the writing of the play, is quick to praise the actors for their sensitive and realistic portrayals:

What most redeems his (Hoffman's) wallow is the superb performances of Hadary as Saul, complete with inflections, mannerisms, every nuance. Hogan is equally splendid, though he has fewer emotional colors to play. Under Marshall W. Mason's effective direction, even the characters written as caricatures are invested with a modicum of

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7 Bumbalo, New York Native, p. 31.


Syna's praise of the acting is typical of a majority of reviewers, who often praise the performances. Beverly Long's term for this style is "enacting." Clearly, the performers in this particular production of *As Is* attempt to present the characters in a convincing and sensitive style in order to gain empathy from the audiences. Their "enactment" is typical of the realism found in many successful Broadway plays.

In addition to the main characters is the inclusion of a chorus of minor characters. The chorus is present on stage at all times, watching the stage action from benches when they are not involved in the current scene. Critic Mel Gussow interprets their constant presence as an attempt to "restrain the audience's moment-to-moment identification," claiming that certain scenes might be more emotionally powerful if the audience had not seen the actor play a variety of other less sympathetic characters earlier in the

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Director Marshall W. Mason explains the rhetorical impact of the chorus' presence very differently:

The audience must be kept from feeling "safe" from this subject, so the actors of the "chorus" must act as a bridge between the fictional characters and the real theatre event, and also as an unconventional kind of "threat"—keeping the audience aware that entertaining as the play may be, the subject is deadly. The desired effect is to assist the audience in a catharsis, as they are required to contemplate our common mortality. Mason is not using the presence of the chorus as an alienation device as Gussow suggests, but rather as a miniature audience with which the larger audience can identify. When the chorus members are involved in portraying characters, they "enact" the roles, portraying their characters in a realistic manner which is consistent with the text. The fact that the chorus represents all the communities touched by AIDS (gay, heterosexual, medical, etc.) in a realistic manner and that their roles are interchangeable should make it easier for the audience in the theatre to find "kindred spirits" on stage with which to identify.


14 Hoffman, As Is, p. xviii.
During the course of the play, the audience watches the chorus react to the tragedy of the disease not only as characters but seemingly as "real people" who are not "acting" but simply responding with compassion to the drama as it unfolds. Again, the performance style is one of enacting. The chorus serves as the bridge between the fictional world of the play and the real world in which AIDS is a terrifyingly real problem. The presence of the chorus in many ways helps bridge the gap between the audience and the characters in the play, adding yet another opportunity to create empathy in the audience.

Cultural Codes and Intrinsic Intertexts in As Is

In his work Textual Power Robert Scholes discusses how readers engage in the process of reading. His theory sheds light on theatre audiences as well. He contends that all reading is based on an understanding of two kinds of codes: generic and cultural. Generic codes are those agreed upon characteristics that allow us to read a play and recognize it as a play: characters, plot, music, spectacle, etc. Admittedly, post-modernism has expanded our thinking and caused much debate over those "agreed upon" generic codes:

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however, as explained in Chapter Two, what passes as a realistic play with mainstream audiences today remains fairly traditional.

Cultural codes, on the other hand, allow us to construct a fictional world, to place ourselves in it, "to locate and understand characters, their situations, and their actions." Reading, then, requires audiences to enter into the cultural code of the work, to situate themselves in the place of the characters. To paraphrase Scholes in his work Protocols of Reading, as readers we are always situated outside of the text. In order to enter the text, we must labor; we must add something of ourselves to the text in order to read it. In short, reading is an intertextual activity. As Scholes explains:

To read at all, we must read the book of ourselves in the texts in front of us, and we must bring the text home, into our thoughts and lives, into our judgments and deeds. We cannot enter the texts we read, but they can enter us. That is what reading is all about... Such reading involves looking closely at the text; it also involves situating the text, learning about it, seeing it among others of its kind; and, first and last, reading requires us to make the text our own in thought, word, and deed...

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16 Scholes. Textual Power, p. 27.

This explanation of reading seems simple enough if the reader shares the same basic cultural codes as the characters in the literature, but what happens when the "common ground" is less common? In As Is, we have a play centering around a homosexual couple, a play Hoffman admits, in numerous interviews, he hopes will reach heterosexual audiences. How, then, does Hoffman present cultural codes that will allow mainstream audiences to engage in a "reading" of the play? He relies in part on the inclusion and structuring of intrinsic intertexts.

Cultural Codes and Found Discourse in the Seamless Intertext

Hoffman begins by adding to his main plot many other "voices" of AIDS patients and their families and friends. These voices and their accompanying stories are arranged and "told" in a fragmented style, unlike the structured dialogue associated with representational drama. This fragmented style, which is one way of arranging the intrinsic intertexts in a seamless intertext, is, in many ways, closer in structure to the heteroglottal novel described by Bakhtin. However, the collision of ideas expressed by the multiple voices never totally refracts the playwright's

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intention, which is to gain sympathy for those people who suffer from AIDS. In other words, the story of Saul and Rich, in which Hoffman's voice is most clearly expressed, remains intact.¹⁹

Hoffman's goal in giving voice to other victims of AIDS outside the gay community is to create in his play a sense of reality, to capture the breadth of people affected by the disease. In the essay that appears with the printed playscript, Hoffman describes how he collected the voices the audience hears in the play. He explains:

I did my research. I visited friends who had the disease; I talked with a hospice worker; I went to support groups; I attended lectures; I made field trips to the Gay Men's Health Crisis; I spent hours eavesdropping in gay bars, taking the public pulse.²⁰

It would appear from Hoffman's comments that the voices he collects are representative of found discourse, voices from the real world transplanted into the play, rather than Hoffman's fictional creations. This is not to say that in writing As Is Hoffman has not taken a great many artistic liberties. He does not claim otherwise. However, the origin of these discourses is the real world, not Hoffman's

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²⁰ Hoffman, p. xiii.
What is important to note is his commitment to finding these real world texts and injecting this found discourse into the play. In other words, he measures the authenticity of his dialogue against the "real world" conversations he has modeled, and he is imitating dialogue itself, not people. The "traditional" playwright creates characters and then tries to imitate "real discourse" that the character might use. Hoffman is using the discourse itself.

The strategic interweaving and orchestration of voices, explained later in this chapter, are proof of his creative hand. These intertexts represent not only the many people but the various discourses that communicate to the public about AIDS. While the script does not include other pre-existing works, such as literary works or films, it does include many examples of and allusions to cultural discourses and found discourses.

For example, in the play we hear the discourse of the medical community through doctors, nurses, and hospice workers; the texts of the media through TV announcers; the discourse of the gay community through the conversations in bars and counseling groups; the discourse of the families and friends in their most private moments with the patients; and the voices of the AIDS patients themselves. Hoffman
weaves these intertexts together in a cacophony of sound, allowing the discourses to overlap and counterpoint each other. The result is a seamless intertext.

At times the arrangement of discourses is confusing, as if defying the audience to make a cohesive narrative of the various stories being told. In the section where Rich reveals to Saul that he has AIDS, Rich also remembers the reactions of others to the news. The two scenes, the one with Saul and the flashback to the friends, happen on stage simultaneously with the dialogue clearly delineated at first:

Rich: I have it. (Immediately, the lights come up on the left side of the stage)

Chet: You what?

Lily: You have what?

Brother: (To his wife, whom we don't see) He has AIDS.

Saul: I don't think that's funny.

Business Partner: The idea is ridiculous.

Rich: That's the bad news.

Partner: You ran the goddamned marathon. Lily: Darling!

Rich: The good news is that I have only the swollen glands. (AI, pp. 8-9)
This scene is fairly easy to follow at first because the voices overlap only on occasion, but as the panic increases, so do the overlapping and the confusion:

Saul: Doctors make mistakes all the time.

Doctor 2: There are a number of highly experimental treatments

Doctor 1: Of highly experimental treatments.

Chet: If you don't mind, I'll sleep on the couch tonight. You've been sweating a lot.

Lily: I can't turn it down. The work is shit, and who wants to tour Canada in January, but they're paying me a fortune.

Brother: When he offered me a cup of coffee I told him I'd have a can of beer.

Lily: I'll be back in four weeks.

Partner: I can understand what he's going through. Myself, I've been fighting cancer for awhile.

Saul: Remember when they told my niece she had skin cancer? It turned out to be dry skin.

I'm winning. (AI, pp. 10-11)

The audience's attention is stretched in these scenes by having to follow the many stories, feelings, and thoughts that constantly comment on each other. For example, in the scene printed above, the thread connecting the various intertexts is the medical profession's ability, or lack of
it, to diagnose diseases. From the beginning we have Saul’s skepticism of doctors juxtaposed with the Doctors' cautious suggestions for treatment, the fear of infection among Chet, Lily and the Brother contrasted with the Partner’s up-beat cancer story.

Such overlapping is similar to the heteroglossia Bakhtin describes as discourse in the novel, where the many voices interact with and against each other, often speaking in counterpoint to each other. In the segment from As Is quoted above, the confusion seems appropriate, for the scene depends more on mood and atmosphere than on plot and character development. Here, we can afford to miss a few words now and then. The emotions and confusion are conveyed without them.

At other times, the intertexts blend together in harmony, as in Bakhtin’s notion of monoglossia in which all voices sing in unison and share a common ideology. When the intertexts of As Is share a common theme, the stories explicate and enhance each other as they are told. Consider the scene in which the chorus members discuss the first time they heard of the AIDS epidemic:

2nd Woman: The first time I heard about it . . .
1st and 2nd woman: . . . I was standing in my kitchen. . .
1st Woman: . . . I was about to go shopping. . .
1st and 2nd woman: ... for my youngest's birthday party.

4th Man: The phone rang.

2nd Woman: It was this doctor calling me ... 

2nd Woman and 3rd Man: ... about my son Bernard.

1st Woman: He used all these words I can't pronounce ... 

1st and 2nd Woman: ... and then he said ... 

1st and 4th Man: ... "Do you understand what I've told you?"

2nd Woman: I said ... 

1st and 2nd Woman: ... Yes.

1st Woman: Right before he hung up he said ... 

1st Man: "So you know he has ..."

All: "... AIDS."

1st Woman: That's the first time I heard the word.

This refracted storytelling allows the chorus to speak not only as separate entities but as an amalgamation of the community itself. Through their sharing of the story, the chorus shows how similar their reactions and experiences actually are. They function as a community of people affected by the disease, united in their inability to stop AIDS from destroying those they love. While their stories and their cultures are somewhat different, they have common bonds bringing them together.
Bakhtin describes this "sharing of the story," as I call it, in his description of Pushkin's novel *Eugene Onegin*:

Here Russian life speaks in all its voices, in all the languages and styles of the era. Literary language is not represented in the novel as a unitary, completely finished-off and indisputable language—it is represented precisely as a living mix of varied and opposing voices, developing and renewing itself.\(^{21}\)

Bakhtin explains that these languages cannot be separated from the world view they contain or from the people who utter them. As he says, "Language in the novel not only represents, but itself serves as the object of representation. Novelistic discourse is always criticizing itself."\(^{22}\) His conclusion applies to the many cultural discourses found in *As Is* as well, as the last section of this chapter will demonstrate.

**Cultural Codes and Humor**

Hoffman continues to temper the various cultural codes through his use of humor. Humor is often created by juxtaposing cultural discourses. In the deathbed reconciliation scene between Rich and his estranged brother, the Brother begs for forgiveness and, crying, embraces his

\(^{21}\) Bakhtin, p. 49.

\(^{22}\) Bakhtin, p. 49.
dying brother. At this point a Mexican maintenance worker rushes into the room shouting, "Viene. Viene. He come. He come," and attempts to pull the brother from Rich. The worker then feigns nonchalance and whistles as he pretends to sweep the floor. Obviously, he assumes the brother is the "other man" in the love triangle and fears Saul will catch the men in an assignation. (AI, pp. 64-65) Considering the brother's homophobia, this mistaken identity is hilarious to Rich, Saul, and the audience. The hilarity also breaks the somewhat contrived nature of the reconciliation.

Humor is also used in the play to lessen the emotional impact controversial homosexual practices might have on heterosexual audiences. As critic Robert Massa explains, "As Is uses humor to stave off sentimentality, but also on occasion to mellow controversy, so overall the characters come off as slightly scrubbed and safe for commercial use."23 By lampooning aspects of the gay lifestyle, Hoffman can draw attention to the gay underworld without offending the audience.

For instance, in one of the most humorous scenes of the play, Rich cruises a "leather bar" in search of a casual  

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pick-up. At this point the audience and Rich know he is infected with the AIDS virus. In order to keep Rich from becoming totally reprehensible, Hoffman first makes him unsuccessful in his attempt to pick up men, and second, turns the scene into a parody of the gay underworld in which two identically dressed "bikers." Chuck and Chad, meet and find in each other exactly what they are seeking: a duplication of their own images. Their synchronized actions, identical dress, and mundane conversation work together to lampoon the gay subculture, making their sexual "deviances" objects of humor rather than of horror for heterosexual audiences.

By parodying this bar scene, Hoffman positions the audience so they can laugh at the scene without feeling uncomfortable or alienated. If the scene were presented "realistically" rather than as parody, audiences might feel uncomfortable or alienated by the stage action. Rich's reaction to the clones, his choice to recognize the absurdity of the situation, is an obvious stance that the heterosexual audience can share with Rich without feeling alienated.
Cultural Codes and Ideology

According to Scholes, to interpret a work readers must discover the opposing forces in the literature and determine what those forces represent. In *As Is* the opposing forces of life versus death and heterosexual versus homosexual are obvious; however, what they represent ideologically is more obscure. As Scholes explains:

We move from reading to interpretation by questioning the very unity of subjectivity and intention that we have postulated in order to read. We do this by exploring the cultural codes invoked by the producer of the text and by looking for signs of counter-intentionality, division of purpose, the return of the repressed, in the text before us.

In the play, the cultural codes are imbedded in stretches of cultural discourse and subverted in an attempt to make the play more accessible to mainstream audiences. As critic Laurie Stone points out, no images of real horror exist, even in the advanced stages of the disease. Throughout, Rich and other patients seem relatively strong and vital. The set shows no signs of disarray, no mess. Everything is pretty and neat and well scrubbed. By the end of the play, AIDS as a specific disease is no longer the focus. Instead, the focus is placed on the pain of the terminally ill, a problem with which almost any audience

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would identify.  

To accept someone "as is" is to accept a world where the social and biological forces are too strong for people to resist alone. Because Rich cannot resist his biological needs, he contracts (and may continue to spread) AIDS. Even as he rages against God and his own inevitable death, he is nostalgic for the former lifestyle he calls "sleaze":

God how I love sleaze: the whining self-pity of a rainy Monday night in a leather bar in early spring; five o'clock in the morning in the Mineshaft, with the bathtubs full of men dying to get pissed on and whipped: a subway john full of horny high school students: Morocco--getting raped on a tombstone in Marrakesh. God, how I miss it. (AI, p.25)

Rich's statement is placed strategically in the text after the "leather bar" pick up scene, described earlier, in which gay life has been lampooned, and in which the audience joins Rich in recognizing the absurdity of the situation. As Rich becomes more drunken and begins to sink into rage and self-pity, the audience is already "in his court." They have laughed with Rich, and while they may not condone or agree with what he is now saying, they are more likely to feel sympathy for him in this moment of self-disclosure.

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For many people, gay and straight, this moment is the most alienating in the play because it is morally irresponsible. Rich's nostalgia for sleaze is a clear example of gay cultural discourse, a discourse representing a value system that, in the wake of AIDS, is irresponsible. By placing this tribute to "sleaze" against the manifestation of it in the bar scene, Hoffman reveals the self-delusion and hypocrisy that come with promiscuity. He stops short, however, of examining how Rich's statement relates to the spread of AIDS.

Hoffman would like the public to believe that he is not interested in the politics of AIDS, that his play is not a political manifesto; yet, as Bakhtin clearly points out, all language embodies a value system. By his own admission, Hoffman cannot avoid the political:

This is not a political pamphlet. I'm not polemical--I hope people will come away with sympathy and acknowledgement that research money should be increased. I hope the play will lessen the fear around AIDS and help us acknowledge that we can all get it. AIDS is not a disease for "them" but a disease that we as a society have. I didn't set out to write a political statement though the political statement is a by product of the work of art.  

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In his art, Hoffman presents both homosexuality and AIDS as a part of the way things are (as is). Hoffman valorizes Rich and Saul and their struggle against AIDS, making their cultural discourse the most important in the play. The focus the play gives to their story clearly situates Hoffman's voice and reveals where his sympathies lie. The action leads, finally, to a place of order at the end of the play, when the dying man is reconciled with his family and his lover. The closing picture leaves little doubt that the play is meant to create sympathy for the main characters.

As Is As Declarative Text

Hoffman wrote As Is in the early and mid-1980's when much of society refused to acknowledge the disease. When many people carried prejudices and misconceptions about the disease. In order to reach the mainstream audience, he "cloaks" the issue of AIDS and the gay culture in the realism of drama. Blending the various discourses into one harmonious voice and presenting audiences with a "cleaner" reality they can easily accept.

Unfortunately, many people still carry these same misconceptions. However, educational programs offering candid information about the disease are more prevalent now than ever before.
By soft-pedaling the politics of AIDS, diffusing the issue of gay sex, and eliminating the ugly and horrifying, he romanticizes the disease, clearly approaching the classic realism Belsey describes as a "common sense" approach to literature. Audience members, comfortable with this expressive realist position, need not question their responsibility in combatting AIDS. Hoffman allows them to laugh and cry with the victims, to feel what the characters feel, and through this empathy, free themselves of responsibility. He never asks them to judge themselves and their part in the tragedy of AIDS. In short, he presents audiences with the kind of intertextual play through which they can be purged of their guilt.

In criticizing Hoffman's play, I am offering a critique not only of his work, but of society in general and myself in particular. I saw a production of As_Is, and like most of the audience I, too, laughed and cried. I submitted to the text and became involved in "reading" the characters and responding to their lives, and the experience was, as director Marshall Mason says, cathartic for me. I felt better when I left the theatre, secure in my belief that I was a sensitive, caring person.

Unfortunately, I stopped short of asking myself what my responsibility was in the fight against AIDS. As Robert Scholes says, "Criticism begins with the recognition of textual power and ends in the attempt to exercise it." The danger of plays that deal with social issues but choose "classic realism" as their mode is that the audience need not think. They simply live vicariously for two hours, purge themselves, and leave the theatre.

Summary

Applying concepts from Chapter Two to the play As Is yields several interesting conclusions. First, a close examination of various cultural discourses present in the script reveals how Hoffman attempts to build support for gay issues with mainstream audiences through his scripting of cultural discourses. Second, the predominant use of representational staging and the performance style Long calls "enacting" help the audience view the play and the characters with sympathy. This sympathetic response is also evident in my summary of critical responses to the production.

Most importantly, this analysis identifies the cultural codes and intrinsic intertexts present in the script and

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29 Scholes. Textual Power, p. 41.
analyzes how gay images and gay cultural discourses are blended with heterosexual images and discourses in an effort to defuse the issue of homosexuality and create sympathy for those inflicted with AIDS. The result is the creation of a declarative text with which mainstream audiences can identify.

A classic realist approach to a social issue such as AIDS can be misleading, however. As Belsey points out, the declarative text often avoids contradiction and controversy, the interrogative text encourages both. If we want to engage audiences in a critique of the messages and cultural discourses present in our productions, we need to present more argumentative and interrogative texts to them. In other words, we have to engage in new ways of scripting and staging plays. Hoffman's script falls short of that goal. He allows audiences to accept the world "as is," and while audiences may feel sympathy for the characters, they are not likely to risk becoming involved in solving the problem of AIDS.

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Chapter Four

Execution of Justice

On November 27, 1979, Dan White, a former policeman and member of the Board of Supervisors for the city of San Francisco, assassinated Mayor George Moscone and City Supervisor Harvey Milk, a liberal and self-proclaimed homosexual. While many believed the murder was politically motivated, members of the homosexual community felt that White's homophobia motivated the murders. White was tried and convicted of voluntary manslaughter and given a relatively light sentence. The sentencing sparked serious riots in San Francisco's homosexual community. After his release from prison, White committed suicide.

Of major importance in the trial were the questions of motivation and pre-meditation on the part of White. He had resigned as city supervisor, stating personal matters as his reason. Before Moscone could announce a replacement, White changed his mind and asked to be re-appointed. By this time Moscone and Milk had decided on another person for the job and leaked this information to the press. White, upon hearing this news from reporter Barbara Taylor, called his personal assistant Denise Apcar and asked her to drive him to the Mayor's office. Unknown to Apcar, White was carrying
a gun. While she parked the car, White crawled through a city hall office window, avoiding a metal detector, asked to see the mayor, walked into the office, took out his gun and shot Mayor Moscone. He then walked down the hallway, asked to see Harvey Milk, and once in the office alone with Milk, assassinated him. White then left City Hall, called his wife from a pay phone, and walked to a nearby cathedral where he prayed as he waited for his wife to arrive. After telling her what he had done, White turned himself over to the police.

Execution of Justice by Emily Mann is based on the trial of Dan White. In writing the script Mann uses the court transcript of the trial as the spine of the play. Throughout the play witnesses, both those who were called at the actual trial and those who were created from an amalgamation of the people Mann interviewed in the community, present testimony to the audience. By presenting the facts of the trial and the accounts of community members who were never a part of the actual trial itself, Mann allows the audience to question what they hear and to act as

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1 Emily Mann, Execution of Justice (New York: Samuel French, Inc., 1983); hereafter cited in the text as EJ.
jury in passing judgement.\textsuperscript{2} This testimony is often juxtaposed with slides, news clips, and recorded music that Mann has added to the testimony, sometimes for clarification and sometimes for added emotional impact.

The complex juxtaposition of various discourses and voices and the use of a variety of performance elements make this script an excellent example of the kind of script I call a seamless intertext. To aid my analysis, I will first describe at length the stage action. Using Bakhtin's concept of heteroglossia, I will then offer an interpretation and explication of the intrinsic intertexts Mann includes in her scripting and staging of Execution of Justice. Finally, I will apply critical and theoretical concepts from literary and performance theory to describe the potential rhetorical impact of the play.

The Production Text

The spectacle of the play itself requires extensive explanation. The original set design created by Ming Cho Lee attempts to re-create the San Francisco courtroom within the stage and auditorium areas of the theatre. Mounted on the walls of the auditorium and surrounding the proscenium

arch of the stage are photo-murals of the San Francisco City Hall, a building designed in neo-classical architecture. The audience sits amidst these murals in seats that become a kind of jury box, given their proximity to the witness stand and judge's bench.

Inside the proscenium arch is a blue-carpeted trial room with a central red square where witnesses sit at center stage. At the back of the courtroom approximately the same distance from the witness stand and judge's bench as the auditorium audience, rise rows of bleachers on which additional audience members sit, mirroring the auditorium audience and serving as a second jury box. Behind the bleachers is a shadowy wall. Suspended from the middle of the stage ceiling is a large white cube upon which documentary footage and actual closed-circuit video of the actors themselves are projected.³

The play is enacted by a cast of twenty-plus actors who portray forty-four roles. From the opening moments of the play the audience is surrounded by the hi-tech images of a media event. The first act opens to scenes of San Francisco

and the images of George Moscone and Harvey Milk projected onto the large white cube that hangs suspended above the center of the stage. Because audience members are seated on the stage as well as in the house, the images are projected simultaneously on all four sides of the cube. Hard rock music plays in the background as the actors enter the stage, simulating the rush of a city at work. The action is then interrupted by a video recording of Dianne Feinstein announcing the assassination of Milk and Moscone by Supervisor Dan White. The actors freeze, then run off stage in chaos.

At this point the image of a church window appears on the screen, and in a shaft of light the actor portraying Dan White appears on the stage. He prays, and in the background the audience hears an audio recording of Hail Mary's, the echo of a woman's high heels as she runs down a marble hallway, and the sound of hard breathing. The actress portraying Mary Ann White appears as Dan White looks up and says, "I shot the mayor and Harvey."

Lighting cross fades at this point from center stage to stage right, and we hear the court clerk announce the case of the People versus Dan White. An amplified gavel rings through the theatre, and the lights come up to full for the prologue of the play, which sets up the major socio-
political dichotomy in the script: the right-wing conservative versus the left-wing liberal, represented in the prologue by a macho cop wearing a "Free Dan White" t-shirt and a transvestite, Sister Boom Boom, who is dressed like a nun.

In the debate that ensues between the two characters, we hear the outrage of both sides. The cop speaks of the decline in morality of the city he has loved and served for so long. He calls for a return to law-and-order and for an end to the homosexuality he feels is ruining the city. Boom Boom counters his attacks with a veiled threat against White and other anti-gay supporters. The threat, which reads much like the King James version of the Bible and is called "The Book of Dan," becomes more overt as the scene progresses. Although the two characters appear to be aware of each other, they never make eye contact. Instead, they focus their attention upon the members of the audience until the prologue ends in a blackout.

Once the two political views are established in the prologue, the trial is re-introduced through the eyewitness reporting of a local television reporter. Joanna Lu delivers her eyewitness news reports from the edge of the stage, but her image is projected via closed-circuit television onto the cube that hangs above the courtroom.
action. Her reports provide a transition to the trial that is beginning at center stage with the jury selection. Throughout the jury selection, the audience is presented with the actual events in the courtroom as well as Joanna Lu's summation and interpretation of the events, projected from above.

Once the jury is selected, both prosecuting attorney Norman and defense attorney Schmidt give opening remarks. While this section is staged largely in a traditional manner, some differences are worth noting. During the prosecution's comments, which on the printed page cover approximately two pages, the speech is uninterrupted. The only extraneous input comes from the projected portraits of the slain officials and the closed-circuit close-ups of the courtroom action. The opening comments of the defense are presented quite differently.

The defense attorney's opening remarks, which span the length of Act One, are intercut with the prosecutor's questioning of witnesses: the chief medical examiner and coroner, the deputy mayor, reporter Barbara Taylor, an aide to Dan white, Officer Byrne, a civil engineer, the secretary to the mayor, an aide to Harvey Milk, and an assistant to Milk. Given the pieces of testimony presented in the courtroom, the audience/jury can begin to understand the
sequence of events that led to the assassination of Moscone and Milk; however, the intersection of testimony sometimes contradicts the explanation being given by Schmidt, the defense attorney, in his remarks.

Other segments also interrupt the courtroom action in the first act. For example, Schmidt's portrayal of Dan White as a young man of values and honesty is intercut with a campaign speech by White, projected onto the cube above the attorney's playing area. The image projected on the cube is played simultaneously on the edge of the stage where Dan White, in a pool of light, addresses an enthusiastic crowd at a political rally. The crowd is simulated through a recording of cheering and applause, the theme from Rocky playing in the background. The screen goes to white and the lights come up to full as Schmidt continues his remarks.

In a later segment, Schmidt questions the ethics of Moscone and Milk, who leaked the news of Dan White's replacement to the news media before contacting White personally. Schmidt's narrative of the events is interrupted by a blackout during which an audio re-enactment of a telephone conversation between White and reporter Barbara Taylor is played, revealing the mayor's plans to replace White. Spotlights are focused on Taylor and White as they hear the conversation played over the sound system.
The conversation ends as the light come up on Taylor, the reporter, who is now seated in the witness stand. Norman questions her briefly to confirm the story. Such intersecting and juxtapositioning continues throughout this section until the prosecution questions witnesses about the actual shooting.

Once witnesses begin to describe the actual assassinations, the juxtaposition changes focus to the many "uncalled" witnesses who represent the voices of the community. One citizen compares the murders to the assassination of John Kennedy; a young mother speaks of the fear and helplessness she felt for her children; Moscone's best friend speaks of the mayor's idealism and love for the city; Milk's lover recalls the night of the election and of the hope the victory gave to the gay community; a black activist explains what happens when people are "pushed to the wall."

All these "testimonies" are intercut with the courtroom drama itself: the testimony of the Mayor's secretary Cyr Copertini, which is underscored with the music of a boys' choir performing "Deus Irae"; Schmidt's continued justification for his client's actions; and several witnesses, one of whom reports to the media that Schmidt asked him "a clear queer-baiting question, and the jury
didn't bat an eye." (EJ, p. 44)

Because it is often difficult for the audience to distinguish those characters who appear in the courtroom from those characters who appear outside the courtroom, various technical effects are used. For example, slides are used to label the various segments of the trial and play ("ACT ONE MURDER") and to announce the appearance of witnesses and officials in the courtroom trial ("The defense, DOUGLAS SCHMIDT"). Those citizens who give testimony outside the courtroom are signaled by area lighting and music cues. They appear from out of the shadows and stand on the edges of the courtroom, as if they were always present during the trial, only never called upon to offer their views. The segment in which the uncalled witnesses finally speak ends in a blackout, marking a shift for a much different presentation of events in the following section.

The amplified sound of the Hail Mary's and echoing footsteps, heard in the opening moments of the play, are heard again. When the lights come up, we hear Schmidt setting the scene for the re-staging of White's original confession to the police. Unlike other events in the story that are narrated from the witness stand, this particular event is re-enacted for the audience. Inspector Falzon
stands behind White, who is seated at a table center stage in a pool of light, suggesting the room in which the original interrogation took place months before. Falzon begins to question White, a confession that runs for over six pages in the script, all of which are uninterrupted. At the end of the interrogation, the lights come up to full, and the scene reverts back to the courtroom. After the emotional confession, the jury, the defendant, and the defendant's wife are so distraught that a recess is called, thus ending the first act.

Act Two opens with actual footage from Robert Epstein and Richard Schmeichen's documentary film The Times of Harvey Milk projected onto the suspended cube. In this footage, Moscone and Milk discuss issues related to the trial, Moscone's views on capital punishment and Milk's on gay political representation.

When the lights fade up, the audience hears again the end of the taped confession. Schmidt questions Homicide Inspector Falzon with occasional objections from Norman; however, this section plays without any intersection of other testimony. Once Schmidt begins to call other witnesses for the defense, the intersecting with "uncalled witnesses" begins again. Schmidt's portrayal of his client as the all-American hero is counterpointed by the thoughts
and feelings of the people most affected by the deaths of Moscone and Milk. Again, these uncalled witnesses appear in shafts of light on the perimeter of the courtroom action.

A slightly different mixing of voices occurs when the psychiatrists offer their testimony. The five doctors speak as a chorus, though not in unison, with the question directed to one often being answered by one of the others. On the page and in performance it appears that the doctors are speaking in counterpoint with their testimony overlapping, as if the answers would be the same regardless of who did the answering. One doctor does have a rather lengthy solo, however, in which he attributes White's "diminished capacity" to an excessive ingestion of junk food, testimony that later became known in the media and in the play as the "Twinkie Defense."

In contrast to the collage of the doctor's testimony is the simplicity of Mary Anne White's testimony. While there is no intersecting of extraneous testimony or dialogue in this section, her answers continually overlap with Schmidt's questions, giving her testimony a sense of urgency and acceleration. Her testimony ends with the amplified Hail Mary's and the echoing footsteps. Once the defense rests, all characters exit the stage.
At this point the chorus of "uncalled" witnesses speaks again, led this time by Harvey Milk's friend who enters the stage alone to explain the candle-light vigil the night of the assassination. In this section his recounting of the vigil is underscored by Barber's "Adagio" and is supplemented with actual footage of the candle-light march, the funeral, the mourners, and portraits of Moscone and Milk. As he speaks other cast members enter the stage area holding candles, and quietly several of them speak. One mourner reads from the transcript of Harvey Milk's political will:

I fully realize that a person who stands for what I stand for—
a gay activist—
becomes the target for a person who is insecure,
terrified,
afraid or very disturbed themselves. (EJ, p. 89)

The projected footage and the on-stage dialogue used in this section, including the text of the political will are taken from *The Times of Harvey Milk*.

At this point, Dan White enters and crosses to center stage. The mourner continues to read the will:

I cannot prevent some people
from feeling angry and frustrated and mad,
but I hope
that they would not demonstrate violently.
If a bullet should enter my brain,
let that bullet destroy every closet door. (EJ, pp. 89–90)

A gavel sounds, all mourners blow out candles and exit as
Dan White sits. The lights go to black and projected on the screen is the slide "The People's Rebuttal/Dr. Levy Psychiatrist." The lights come up on the courtroom where the prosecution begins its rebuttal.

In the rebuttal, Schmidt's cross-examination of the witnesses is highlighted by the lack of interruption from outside forces, including Prosecutor Norman. Additionally, Schmidt's questioning of witnesses is more extensive than Norman's. Consequently, the prosecution scores few points in this segment. Instead, points for the prosecution are made primarily by the "uncalled" witnesses who continue to speak of the attributes of Moscone and Milk as they recall the events that led to Moscone and Milk's rise in political circles. Both Norman and Schmidt give summations of approximately the same length. Both summations are uninterrupted.

One of the most complex collages occurs when the verdict is read. The section begins with the sound of a siren. On screen are the images of the riot at City Hall. Explosions can be heard. A black activist appears on video explaining the reason for the rioting while the foreman reads the verdict. The "uncalled" witnesses repeat lines from earlier in the play, while scenes of the riot continue to play on the screen. The jury is polled while the
"uncalled" witnesses continue to speak. Another explosion is heard; then bright television lights come up on the new Mayor of San Francisco who speaks of his optimism about the city. The rioting ends, and the sentence is read. Dan White speaks: "I was always just a lonely vote on the board/ I was just trying to do a good job for the city." The sounds of Hail Mary's and high heels running on marble are heard. Sister Boom Boom taunts riot police at stage center. The stage goes to black as the slide Execution of Justice appears on screen. A gavel sounds, and the play ends.

Critical Response

After previous productions in a number of American regional theatres, Execution of Justice opened on Broadway in March of 1986 to mixed reviews. Although a number of critics praised Mann's production, the show closed in less than two weeks. While it is difficult to analyze precisely why critics responded so differently, certain elements of the production seemed to spark considerable mixed response.

According to Variety, the Broadway production received eight favorable reviews, five mixed, and six unfavorable. Rev. of Execution of Justice, by Emily Mann. Variety, 19 March 1986, p. 85, col. 4.
The most obvious disagreements center on Mann's interweaving of called and uncalled witnesses and her use of multi-media. One critic states:

In Mann's and the designer's hands the stage is so filled with gimmickry that the result is distracting and often incoherent. . . . And let it be further added that the author's amateurish direction, allowing for speeches from one side of the stage to cover, and obliterate, talk from another part, just compounds the mess.

Echoing this reviewer's demand for a coherent story, another critic writes, "Ms. Mann leaves us irritated and exhausted, but unmoved." Comparing the play to the film The Times of Harvey Milk, Terry Helbing complains, "If you've seen the film, the clips (inserted in the play) remind you that it (the film) handles much of the material in the same documentary style, but to much greater emotional effect."

The responses of these critics, along with other similar responses, seem to call for a play with a coherent, straight-forward plot and an ending which creates an emotional response in the audience. Many critics praising

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7 Terry Helbing, "Justice Denied," rev. of Execution of Justice, by Emily Mann, New York Native, 7 April 1986, p. 49, cols. 5-6.
Mann's production seem to feel that the lack of coherence and emotional clarity are, in fact, the strong points of the play. Ron Cohen praises Mann's ability to "balance" both sides of the trial. "The work makes us defend and examine our own beliefs, whatever they may be. 'Execution of Justice' would validate any Broadway season with an insightful seriousness of purpose." The play's short run on Broadway is explained by Variety as "too unpleasant a dose of reality for today's increasingly escapist-oriented Broadway public." A closer examination of the play is needed to fully understand all the factors contributing to the mixed reactions.

Intrinsic Intertexts in Execution of Justice

To begin, the form of the play Execution of Justice avoids direct dialogue and conventional division of scenes. Mann writes the entire script in direct address to the audience (jury) and uses a chorus of uncalled witnesses who present testimony not included in the trial itself. The subject of homophobia is never explicitly discussed in the

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script (in keeping with the actual trial notes) but is, nevertheless, a force in the chorus of voices.

In a 1987 interview Emily Mann described the image that motivated her structure for the play:

. . . (W)hen I was working on Execution of Justice, I kept telling the dramaturg, Oskar Eukis at the Eureka Theatre, that I was hearing all this emotional noise throughout the play. I wanted to hear both the trial and the community breaking down . . . at the same time. It has to do with content dictating form. The sobs from the community had to be heard. I had been in many living rooms, offices, kitchens in that city hearing people's stories, and I knew the people I'd been talking to had to have an opportunity to give testimony. In the theatre you can hear many voices at once; it is a wonderful aspect of live theatre that can't actually be reproduced in film.10

Decades earlier, Bakhtin recognized the rhetorical power of this juxtapositioning and mixing of voices. According to Bakhtin it is heteroglossia in language that makes meaning possible.11 While the concept of heteroglossia is used by Bakhtin to discuss language in the novel, the concept also applies to the intrinsic intertextuality of seamless intertexts and provides a means for analyzing the multiple-voices that occur in Execution of

10 Betsko and Koenig, p. 275.

Justice. An application of this concept will demonstrate how the voices argue their individual ideologies in order to challenge the value systems of contemporary audiences.

The script itself is rich with examples of heteroglossia in the form of intrinsic intertexts. Mann's play, which approaches epic-scale in production, is curious in its written form. For instance, the majority of the dialogue is written in prose, but occasionally the characters speak in verse, signaling that more is going on here than a mere re-telling of the facts. Mann says, "It's a kind of colloquial American stage poetry. It gets very muscular and poetic. It lifts it (the language) just a bit into heightened speech."\(^{12}\)

The appearance of both prose and poetry is just one example of the way Mann incorporates a numbers of genres into this script. She also blends together film clips from The Times of Harvey Milk, live video footage of the on-stage action, trial transcripts, television interviews and footage, her personal interviews with citizens of San Francisco, photo-murals, slides, newspaper accounts, and police records. All the genres represent various intrinsic intertexts.

Assorted music also enters the play, underscoring action and recollection: Gregorian chants signal the remembrances of the Kennedy assassination, the theme from Rocky introduces White's campaign speech, Samuel Barber's "Adagio" plays during the candle-light march, and heavy rock music accompanies slides of the city. The music, recontextualized within the play, brings with it its original context: White is the underdog Rocky Balboa. Moscone's assassination is as tragic as Kennedy's. The music signals the allusion.

In addition to genres and allusions, the various professional discourses collide: the legal, the psychiatric, the medical, the forensic. In the following excerpt a psychiatrist for the defense explains the misuse of expert testimony by the legal system:

I teach forensic psychiatry.
I teach about the uses and abuses of psychiatry in the judicial system.
The courts tend to place psychiatry in a place where it doesn't belong. Where it becomes the sole arbiter between guilt and innocence.
There is also a tendency in the stresses of the adversary system to polarize psychiatric testimony so that a psychiatrist finds himself trying to put labels on normal stressful behavior and everything becomes a mental illness.
And I think that is an abuse. (EJ, pp. 78-79)
What makes this passage particularly interesting is the way in which the psychiatrist incorporates the language of the attorney into his statement. The psychiatrist is about to show diminished capacity on the part of Dan White, based on the fact that White ingested an abnormally high amount of junk food prior to the assassination, resulting in high sugar content and thereby triggering the violent behavior. This "Twinkie Defense" was highly controversial and later resulted in the omission of the diminished capacity defense in California.\(^{13}\) By incorporating the language of the legal system into his testimony, the doctor attempts to lend additional credibility to his diagnosis. But ironically, by parroting the speech of another rather than remaining inside the authority of his own language, the doctor may actually reduce his credibility. His credibility is further reduced by the infusion of psychological jargon in his own speech and the accompanying speech of his colleagues.\(^{14}\)

Heteroglossia also exists in the ceremonial discourse of the courtroom. While audiences are familiar with the

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\(^{14}\) For an explanation of this phenomenon, see Michel Foucault, "I, Pierre Riviere, having slaughtered my mother, my sister, and my brother--": A Case of Parricide in the 19th Century, trans. Frank Jellinek (Lincoln, NE: University of Nebraska Press, 1982).
courtroom setting through other plays, television dramas, and personal experiences, the event of a trial contains its own distinct language, a language that holds the same ceremonial power of a wedding or other special event:
"Ladies and gentlemen, this is the information in the case now pending before you: the People of the State of California, Plaintiff, versus Daniel James White, Defendant. Action Number: 98663. Count one." (EJ, p. 14) What makes the use of this particular language unique is that the audience is addressed as the jury and thus becomes part of the ceremony. Moreover, they actually play a role in determining the rhetorical effects of the play, a role analyzed in the last section of this chapter.

Equally obvious, though not used for an extended period, is the parodied language of the Bible, which appears in the lines of Sister Boom Boom, a character who is aware of the use of a language that is not his/her own:

As Dan came to his day of reckoning, he feared not for he went unto the lawyers and the doctors and the jurors, and they said, 'Take heart, for in this you will receive not life but three to seven with time off for good behavior.' " (EJ, p. 10)

In other places, Sister Boom Boom moves between this conscious discourse and a seemingly unconscious discourse of the liberal activist: "As gay people and as people of color and as women we all know the cycle of brutality and
ignorance which pervades our culture." (EJ, p. 11) In this instance Boom Boom established his/her voice as the collective voice of all minorities, and speaks in a rhetoric familiar to those cultures and their political ends.

It is the socio-political rhetoric of the liberal left and conservative right that are in counterpoint to each other throughout the play and from which the strongest examples of cultural discourse derive. Consider in contrast to the language of Sister Boom Boom, the cop who speaks in opposition to him/her:

. . . . Moscone put this N-negro loving, faggot loving Chief telling us what to do—
he doesn't even come from this city!
He's telling us what to do in a force that knows what to do.
He makes us paint our cop cars faggot blue—he called it "lavender gloves" for the queers, handle 'em, treat 'em with "lavender gloves," he called it.
He's cuttin' off our balls. (EJ, p. 10)

In the alternation between these views, one voice comments on the other.

The same technique is used in the juxtapositioning of the defense attorney's opening remarks against the prosecution's questioning of witnesses. For example, when Norman establishes that White was indeed carrying a concealed weapon on the day of the assassination, Schmidt's explanation intersects the questioning:

Yes, Dan White went to City Hall and he took a .38
caliber revolver with him, and that was not particularly unusual for Dan White. Dan White was an ex-policeman, and as a policeman one is required to carry off-duty, a gun, and as an ex-policeman—well I think it's quite common practice. . . . (EJ, p. 28)

Directly after Schmidt's comments, Norman's questioning of a new witness establishes that a person who has resigned from the police force does not have the right to carry a concealed weapon.

In general, the juxtapositioning of Schmidt's comments and Norman's cross-examination of witnesses serves one of two purposes: to allow Schmidt to explain and justify the incriminating evidence that Norman uncovers in his cross-examination or to contradict the point of view Schmidt is establishing in his client's version of the incidents.

The scripting Mann achieves in this work can easily be compared to Bakhtin's description of a novel: a twisting, pushing, and pulling of the various texts butted up against each other to produce certain rhetorical effects. The presence of the various genres, the inclusion of "uncalled" witnesses, the presence of the media are elements that clash and often contradict each other. The original "authority" of the trial is disrupted by these other voices, and the intrusion causes audiences to question the authority of the legal system.
The Potential Rhetorical Impact of the Play

According to Mann, the rhetorical effect of her play is to allow the audience members room to judge the various sides, to develop their own verdict in the case. In Bakhtin's terms, Mann allows heteroglossia to enter the trial through uncalled witnesses, and through their testimony, the sacred and time-honored monoglossia of the legal system is shattered. Once the language of the average person is placed on the same plane as the language of the legal system, audiences can judge the two sides more objectively.

One of the problems in trying to force such a judgement, however, is that the script defies a straightforward reading. Audiences familiar with realistic courtroom dramas cannot view Mann's courtroom from the same position they might view a "real world" trial or a re-run of Perry Mason. The evidence is not presented in a sequential manner, the characters are not drawn in black and white, and the plot does not lead the audience to the same foregone conclusion.¹⁵ In short, the plot of the play and the guilt or innocence of the defendant are not revealed through the

familiar methods of character analysis and interpretation of evidence alone.

Moreover, the audience must judge the media's part in covering the trial. Are the reporters reliable? The various points of view presented by the "uncalled" witness also come into play. How reliable are these witnesses? Why were they not called upon to present testimony? The audience as jury must decide whose version of the "truth" is acceptable. In essence, the audience struggles to find a comfortable position from which to judge the facts, while at the same time, Mann's script struggles to keep the audience from finding that comfort. Viewing the play becomes a virtual tug-of-war for the audience.

The Playwright as Critic: The Script as Argument

Mann's play definitely pulls the audience in various directions, but the action and spectacle of the added texts often purposefully overpower the courtroom drama. By giving the community voice through the uncalled witnesses and the media, the play challenges the audience to question the "real world" trial of Dan White, to view the trial critically in order to judge the proceedings. To judge, however, the audience must understand that the play is more than a simple division of "the defense versus the
prosecution" or "the liberal left versus the conservative right."

It is worth reiterating that Mann has incorporated the actual trial manuscript, the actual news reports, the actual interviews of the community members into her play; she uses these sources verbatim or with little editing, preserving much of their original language. The "fictionalization" of these genres in Mann's script occurs in their incorporation into the script itself.

For example, a context is created by Mann in which the uncalled witnesses speak, a context that did not exist in the trial itself. To this extent the incorporated genres are mimetic because of their fictionalized context. By the same reasoning, the courtroom drama is itself a distillation of the actual trial transcripts, a context which is, to a degree, fictionalized. In Scholes' terms, Mann creates a text (her play) against another text (the actual trial). The result is a criticism of the events in San Francisco.

In essence, Mann's script sets up an argument between the information that was presented in the trial versus the information that was ignored. My use of the term "arguing" parallels Long's use of the term when she describes the position taken by performers who wish to "perform" a criticism of a text. In this case, I use the term "arguing"
to describe the author/director's position, not that of the actors. The actors must "enact" their roles realistically in order to present Mann's argument.

The play operates more clearly as "arguing" or "criticism" when two criteria are met. First, the audience must distinguish the various arguments being waged: the prosecution and defense, the conservative and the liberal, and the actual court proceedings from the "added" materials. Second, the rhetorical impact of the arguments presented in the "added" materials in the script must constitute a sufficiently coherent argument to offer a challenge to those arguments presented in the trial itself.

The Impact of Technical Effects

As explained earlier in the chapter, a number of technical effects are used to help the audience make the separation between actual and added materials: lighting cues, music cues, sub-titles, etc. Missing from the earlier analysis, however, is an explanation of how the inclusion of the added material might influence the audience's interpretation of the trial.

Mann creates a chorus of "uncalled" witnesses who represent the voices never heard in the actual trial. All of these voices speak in support of George Moscone and
Harvey Milk. What is unique in the presentation of these voices is that they speak in tandem with televised images supporting Moscone and Milk. Likewise, televised images are used in support of Dan White. Particularly compelling is the scene in which White confesses his crimes. As White speaks, he begins to cry. His image is projected onto the screen and intercut with close-ups of his wife, also reduced to tears.

In his work *Television Culture*, John Fiske explains the impact of television as a "provoker and circulator of meanings."\(^{16}\) The concept of "dominant specularity" is of particular interest in explaining the rhetorical impact of the TV images used in *Execution of Justice*. "Dominant specularity" describes the position from which spectators watch a program in order to make perfect realistic sense of what they see. Fiske maintains that viewers adopt the social position and social identity that the text has prepared for them.

In *Execution of Justice* this position would alternate, just as the images being projected alternate from moment to moment. The projected images "compete" for the audience's attention, which shifts depending on the image being

projected at any given time. By accepting the dominant ideology of the projected image (in this case, the ideology shifts throughout the play as the images shift), the audience grants the program a meaning consistent with what the producers of the show wanted. In the case of *Execution of Justice*, the shifting camera seems to challenge the audience to view the drama from several perspectives. Fiske goes on to say that audiences do not have to accept this "one meaning" of the production; this is simply a way of explaining what producers hope will happen and what, in fact, probably does happen a great deal of the time.

**The Audience Response**

Like Fiske, Belsey acknowledges the difficulty in predicting audience response to texts. Applying Belsey's categories of texts to *Execution of Justice* further illustrates the problem of prediction. As explained in Chapter One, Belsey classifies all texts into three categories: declarative texts, which impart information; imperative texts, which are persuasive; and interrogative texts, which ask questions. She explains in detail how a reader might read a text as declarative, ignoring the elements that make the text interrogative. This "mistake" occurs because reading is a silent activity, one that
occurs because reading is a silent activity, one that involves interpretation on the part of the reader. A reader can choose to read a text in a given way.

In similar ways, an audience has latitude when viewing a play. In Pavis' terms, the dramatic text composed by the playwright is often very different from the performance text created by the audience. The meaning the author originated is not necessarily the meaning derived by the audience.\footnote{Patrice Pavis, \textit{Languages of the Stage} (New York: Performing Arts Journal Publications, 1982), p. 160.}

Viewed as a declarative text, \textit{Execution of Justice} is an attempt to re-create the trial of Dan White, a recreation that gives the illusion of reality. The plot centers around a community thrown into crisis by the murder of two top officials. Because of the homosexual lifestyle of one of the murdered officials, the unconventional cultural system is also "on trial." In order to reinstate the "norm," the jury must find justification for Dan White's acts. In order to do this, the jury must hold the defense's case in a position of privileged discourse, with Dan White's account of his own actions being the most compelling piece of testimony presented to the court. Only then can closure occur.

Viewed this way, the play becomes a "White Wash" as the
headline read in The Village Voice. Critic Robert Massa writes:

What's insidious about Execution of Justice is that Mann probably thinks she is doing gay people a favor. . . . Mann presents the prosecutor's evidence with all the sense of certainty it deserves, yet intercuts it with the defense's emotional arguments, and seems to think there's something to them. . . . White by his sheer presence onstage, comes off more sympathetic than the men he gunned down.  

On the other hand, one could easily argue that Execution of Justice (and other docudramas) falls most readily into the category of imperative text. The play is comprised of nonfictional texts arranged strategically to examine the judicial system and a community's reaction to two violent crimes. The strategic arrangement of the various texts results in a kind of "propaganda" requiring the audience to examine the way in which justice was denied in the verdict and sentencing of Dan White. Both the judicial system and the community explored are worlds existing "outside" the discourse. The audience is required to struggle against these outside forces of "evil," to oppose those who would support Dan White and the community that found his crime "understandable." In this case, the audience is outraged when justice is denied. New York Times

18 Massa, 25 March 1986, p. 89.
critic Mel Gussow represents this point of view:

One watches the play—and this is the third time I have seen it in different productions—with a sense of outrage, not only at the miscarriage of justice but at what the play suggests about a public and legal mind-set that allows criminals to avoid just punishment.¹⁹

Such propaganda is reflected, one might argue, in the play’s title. Mann comments on this herself:

It (the title) means two things: justice was done, and justice was murdered. The law was carried out, but I don’t think justice was done either. I think for most people, common sense tells them that when an elected mayor and city supervisor are killed execution-style, and the killer walks out of jail five years later without having gone through any kind of rehabilitation—he had no therapy, because they said there were no signs of mental disorder—I think society begins to doubt the system that is doing this.²⁰

In contrast to both of these categories, the interrogative text refuses a single point of view, but rather invites a debate between the two. Without the hierarchy of discourse found in the declarative text or the authorial voice of the imperative text, the discourses found in the interrogative text collide and contradict each other at all points. Such contradiction denies the viewer a comfortable position from which to interpret the court case.


trial into a sensible "whole." This lack of closure results in contradictory opinions of the play's artistic and rhetorical effects as well:

Though she (Mann) assembled and distilled thousands of words, she did not bring to bear on them a playwright's laser beam of insight and sensibility. She has been content to be the evenhanded recorder of events. She has played fairly with both sides. 21

Or:

Although there is never any doubt that the author believes that White's conviction on a lesser charge was a miscarriage of justice, the play pulls the audience forward as a whydunit, an attempt to analyze the social factors that contributed to the murders. It succeeds to a remarkable degree in the theatrically tricky task of putting a complex actual event into dramatic focus. 22

Such contradictory responses are certainly not unique to Execution of Justice. One need only follow the reviews of many new plays opening in New York (or Chicago or Seattle or Los Angeles) to find critics who do not agree on the quality of the finished product. What may set Execution of Justice apart from other commercial successes on Broadway and position the play more clearly as an interrogative text is that Mann hoped to provoke these varied responses:

What I've done is to let each point of view have a


22 "Execution of Justice," Variety, p. 84.
that Mann hoped to provoke these varied responses:

What I've done is to let each point of view have a strong and articulate voice. You hear from so many sides, from the extreme left to the extreme right; from people's hearts and minds and prejudices and convictions. In the end, you may come out with more questions than answers—which is part of my purpose. I don't think there are easy answers, but I think the questions have to be raised.

While Mann cannot control audience response to her play, she does encourage audiences to question the events in Dan White's trial through her unique structuring of events.

**Summary**

This chapter examines the complex juxtapositioning of intrinsic intertexts present in the script, a juxtaposition which operates at times as a debate between the opposing forces which influenced the outcome of the Dan White trial. Mann's script offers a unique interpretation of events in San Francisco, an interpretation that can be viewed as Mann's argument with the actual trial. The chapter begins with a description of the stage action and the mixed response critics had to the New York production. I then identify the many intrinsic intertexts, applying Bakhtin's theory of language, and end with a discussion of the potential rhetorical impact of the play.

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Bennetts, 9 March 1986, Sec. 2, p. 4, cols. 1-6.
What Mann accomplishes in *Execution of Justice* is to bridge the gap between the text of the trial and context in which it lives, to study, as Scholes would say, "text in context." Mann's research brought the community (context) into the courtroom, something that did not happen in the actual San Francisco trial. With the community present and vocal, the audience as jury is allowed to explore the cultural situation of the crime, thus increasing their understanding of the events in San Francisco. Once the audience understands the events, they can assign meaning to them and eventually challenge the cultural or political codes from which the verdict was created.\(^\text{24}\) As Mann explains, "It's (the play) making the audience work. I love smart audiences; I think most of them are."\(^\text{25}\)


In the "afterword" to his play M. Butterfly playwright David Henry Hwang attributes his initial inspiration for the play to a two paragraph story in the New York Times describing the 20-year affair of a French diplomat (Bernard Boursicot) with a Chinese actress (Shi Peipu):

A former French diplomat and a Chinese opera singer have been sentenced to six years in jail for spying for China after a two-day trial that traced a story of clandestine love and mistaken sexual identity. . . . Mr. Boursicot was accused of passing information to China after he fell in love with Mr. Shi, whom he believed for twenty years to be a woman.\footnote{As re-printed in "Playwright's notes." M. Butterfly (New York: New American Library, 1986), p. ii; hereafter cited in the text as MB.}

Although the play was suggested by international news reports, Hwang states clearly in his "Playwright's Notes" that the play does not "purport to be a factual record of real events or real people." (MB, p. ii) In fact, a People magazine exclusive interview in August of 1988 with Boursicot and Shi points out the many differences between the play version and the "real" version of the story.

The play is set in a present day Paris prison cell, and in a series of flashbacks, chronicles the twenty year affair
of a high level French diplomat and his Chinese lover, who sings in the Peking opera. The diplomat, Gallimard, is seduced by the Oriental diva, Song, and over time, establishes a life with her, separate from the life he leads with his wife at the embassy. Through the help of the Red Chinese, Song secures a child, which she claims is Gallimard's, thereby strengthening her tie to Gallimard and insuring her place in his life. When he is transferred back to Paris, she is punished by the Red Chinese, then sent to Paris to continue her spying. When Gallimard's treason is exposed, the two are put on trial. During the trial Gallimard learns of Song's true identity as a man. This truth is so painful that Gallimard commits suicide in his prison cell at the end of the play.

According to the magazine, when Boursicot met Shi at a party Shi was not dressed as a woman, as in the play, nor did Boursicot ever see him perform a woman's role in the opera. The diplomat, who was single, maintained he believed Shi was a woman dressed as a man because Shi had insisted this was the truth. Shi claimed, on the other hand, that he had never told Boursicot he was a woman. He said he tried to convince Boursicot that he was telling the truth about his gender, but when Boursicot refused to believe him, Shi continued the fantasy "because I loved him so much."
the international scandal was exposed, the two men were put on trial, served prison terms, and now lead separate lives in Paris.  

In the "afterword" to his play, Hwang attributes the French diplomat Bernard Boursicot's self-delusion to ancient Western stereotyping of Asian women as shy, demure, and subservient creatures. According to Hwang, Boursicot's lack of knowledge of Asian women lead to his own downfall. Hwang goes on to say that he purposefully refrained from further research of the diplomat's story for he did not want to write a "docudrama" but preferred to explore his own speculations of how and why Boursicot was so easily deceived. (MB, p. 95)

Hwang says of his writing, "Before I can begin writing, I must 'break the back of the story' and find some angle which compels me to set pen to paper." (MB, p. 95) In this instance, Hwang found that angle in a comparison of this true story to that of Puccini's opera Madame Butterfly. Although he had never seen or heard the opera, Hwang felt certain that his "deconstructivist" version would explain the attraction Boursicot found in his fantasy of the blushing, demure, and loyal Oriental lover, a product of the

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East-West racial and sexist stereotyping Hwang found in the lyrics of Puccini's opera.

Several aspects of this dramatic text make it an interesting example of a seamless intertext. To begin, the play is not so much a blending of cultural discourses, as in *As Is*, as it is a clashing of cultural discourses: male versus female; West versus East; Capitalists versus Communists; reality versus illusion; and homosexual versus heterosexual. In allowing this clash to occur, Hwang creates a multi-layered argument exposing the cultural codes present in Western ideology, codes to which Westerners are blinded. In order to analyze the play as argument, I will first describe the action of the play in detail. I will then analyze how Hwang uses the presence of various intertexts including *Madame Butterfly*, the many discourses and their structured hierarchy, and the presentational elements of dance, opera, and stylized movement to create a critical argument of Western ideology.

**The Production Text**

The set of the New York production, designed by Eiko Ishioka, is described in *Newsweek* by Jack Kroll as
representing "the yin and yang of Chinese thought." The set consists of two curved proscenium arches and a back wall of red wood, black platforms, red furniture and a curving spiral white ramp sweeping from the elevated upstage left area to the downstage right corner of the stage. Flower-painted curtains, screens, banners, and furniture are moved on and off stage as needed. In addition, musicians are seated in an upstage center area beneath the ramp and lighted during certain scenes.

The play is performed by a cast of ten actors, of whom seven play character roles and three portray the Kurogo, a troupe of Chinese dancers. The first act opens in M. Gallimard's prison cell in Paris. The time is the present. The lights fade up on a sparsely furnished room where Rene Gallimard is seated stage right on a wooden crate upon which are a hotplate, kettle, and portable tape recorder. He sits alone looking tired and old.

Upstage, Song appears on the ramp wearing a traditional Chinese kimono, dancing a traditional piece from the Peking Opera. The lights and sound cross-fade at this point.

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4 In general, men who cross-dress refer to themselves as women when dressed as such. I use feminine pronouns specifically to denote the gender Song is portraying throughout Acts One and Two. In describing the action that
blending the two scenes and the Chinese opera music dissolves into a Western opera, the "love Duet" from Puccini's *Madame Butterfly*. Song continues dancing to the Western accompaniment, the new music giving her movements a balletic quality. Gallimard rises to turn upstage to look at the dancing figure, forces himself to turn away and begins to tell his story to the audience as the lights fade out on Song.

In the following brief monologue, Gallimard makes reference to his "fame" as the diplomatic laughing stock, talked about at parties throughout the world. To illustrate his point, he directs the audience's attention to center stage where a party is in progress. Two men and a woman are discussing the sketchy details of Gallimard's affair with Song Liling, speculating as to how Gallimard could possibly fail to realize Song was a man. Gallimard watches them from his cell and occasionally comments to the audience about their conversation.

The lights go down on the trio as Gallimard continues his story from his cell. He now turns on his tape recorder, and over the house speakers the audience hears the opening phrases of *Madame Butterfly*. Gallimard describes the follows the scene in Act Three where she reveals her true gender to Gallimard. I will use masculine pronouns.
significance of the opera to his own life story, and as he recounts the details, the tape segues in and out to the sections he is describing. What follows is a parody of the opera in which Gallimard imagines the scene, casting himself as Pinkerton and various people from his past (his lover Song Liling, his friend Marc, his enemy Comrade Chin and his paramour Rene) in the other roles. The parodied opera is reenacted in Gallimard's cell.

Interwoven with the opera are scenes from Gallimard's past, especially from his youth when he recalls his ineptitude with women. From his college days to his first encounters with "girlie" magazines (relived in the play with the pin-up photograph very much alive), his friend Marc has been there to serve as a sort of alter ego. Now in prison, Gallimard talks to Marc again and calls on him for help in telling his own story.

Throughout the section I have just described, the lights, costumes, and music are used to indicate changes in scene and time. For example, the opera is usually indicated with the underscoring of music, while scenes in the past are signaled by an added costume piece such as a college tennis uniform for Marc. Space is very fluid as well, with the scenes taking place just center of the prison cell to which Gallimard occasionally returns.
Once Gallimard has familiarized the audience with his past and with the opera Madame Butterfly, he begins to tell of when he first met Song Liling. The upstage special area now becomes the stage. The lights come up on several chairs facing stage right in which dignitaries are seated listening to an aria at a diplomatic party in Beijing. The orchestral accompaniment on the tape is replaced by a simple piano, and Song picks up the death scene from the point where Butterfly uncovers the hara-kiri knife. Gallimard narrates the scene for the audience. When Song finishes, she approaches Gallimard, and they have a heated discussion about the opera. Song contending that it is inaccurate in its portrayal of Asian women.

Over the course of the next few scenes, we witness the courting game Gallimard plays with Song. Marc appears in Gallimard's imagination from time to time to offer advice. Gallimard's wife Helga also appears in these scenes, serving as a foil for Song Liling. Of particular interest is the staging of the scene in which Gallimard visits the Peking opera to see Song perform. The upstage area is lighted with a harsh white blinding light, and the drums slam to a halt as the action freezes and Song approaches Gallimard for another flirtatious encounter. Eventually Gallimard works his way into Song's apartment and her life. After two
months of cat-and-mouse courtship they decide to become lovers, and Act One ends.

Act Two brings many more complications to the plot. The act opens in Gallimard's cell and quickly changes to his past remembrances of his time with Song. Gallimard's career begins to blossom in the French Embassy as he gives advice to the Americans concerning their involvement in Vietnam, advice he unintentionally passes on to Song. In Scene 4, we learn of Song's involvement with the Red Chinese and meet her commander, Comrade Chin. Gallimard's marriage with Helga continues to falter, and the couple discuss their inability to have children, a problem Gallimard refuses to admit might be his. Song, upon hearing this news, convinces him that she must have the opportunity to give him a son, despite the fact that they will not be married.

In the meantime, Gallimard enters into a second affair with Renee, a Danish college student he meets at an embassy party. Refreshed by her sexual freedom and openness, Gallimard sees Renee exclusively for several weeks, ignoring Song. When he sees Song again, she tells him she is pregnant with his child, a child she has told Comrade Chin to find at any cost. Gallimard is thrilled and wants to marry Song, but she refuses, saying she prefers to raise their child in the East.
China is in the midst of the Revolution by this time, and Gallimard, demoted for his failure to make the correct predictions for the Americans in Southeast Asia, is sent back to Paris. Song, no longer of use to Chairman Mao and the Revolution, is sent to a commune/prison outside Beijing where she is beaten for her "crimes" and forced to go to France to seduce Gallimard again. They are reunited in the last scene of Act Two, but the reconciliation is interrupted when Song refuses to "play" the ending of the act as narrated by Gallimard. Song reminds Gallimard that she must "change" now for the story to continue, and as the act closes. Song goes to a mirror and wash basin and begins to remove her make-up. The transformation from woman to man continues throughout the intermission.

By the time Act Three begins, Song has completed his transformation, removing his wig and kimono to reveal a well-cut suit. Song begins the narration of the story at this point, explaining to a judge in a Paris courthouse how he went about his acting job of deceiving Gallimard. As Song continues to testify, music from the "Death Scene" blares over the sound system. Gallimard enters and crawls toward Song's wig and kimono at stage left. Song continues to deliver silent testimony as Gallimard tells the audience how much he detests this man who claims to be his Butterfly.
Hearing this, Song leaves the witness stand and confronts Gallimard with the truth. When he cannot convince Gallimard of his gender through words, Song removes his clothes to prove his story. At this point, Gallimard is crouching upstage just right of center while Song faces him from downstage left. His back to the audience. Gallimard refuses to accept the truth, telling Song that he prefers the fantasy to the reality, throwing Song from the stage.

Gallimard returns to his prison cell and tells the audience that tonight his search for a new ending to his story is finally over. He picks up the kimono as the dancers enter with a wash basin and help him make up his face. As he speaks, he continues to apply make-up, wig, and kimono. The dancers hand him a knife and as the "Love Duet" blares over the speakers, he turns upstage and plunges the knife into his body. He collapses into the arms of the dancers, who lay him reverently on the floor. A special light comes up on Song who stands as a man and stares at the dead Gallimard. He puffs a cigarette and as he blows the smoke up through the lights, he says, "Butterfly? Butterfly?" and the lights go to black.
Critical Response to M. Butterfly

M. Butterfly opened on Broadway in March of 1988 after a three-week preview in Washington, D.C. where the production received mixed reviews. New York reviews tended to be more favorable, with sixteen positive reviews, two mixed, and seven unfavorable. Moreover, the play garnered several prestigious awards, including three Tony Awards, three Drama Desk Awards, and three Outer Critics Circle Awards.

Since the play received primarily favorable reviews, it is somewhat easier to discuss what critics did not like about the play rather than what they did like. They agree, for the most part, that John Lithgow and B.D. Wong are outstanding in the leading roles. Clive Barnes' response is typical of many reviewers, "Lithgow has never been better—his tortured bafflement and wimpish determination are exquisitely sketched—and Wong as the ambitious male/female love object, seductive, cynical, and confused by turn, matches Lithgow's caring virtuosity."

Where critics tend to disagree is in Hwang's handling

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6 Rev. of M. Butterfly, by David Henry Hwang, Variety, 30 March 1988, p. 70, col. 6.

of the myriad of themes and ideas in the play. One critic writes,

"It would have been better, in fact, if Mr. Hwang hadn't been tempted to pile on the ideas; if he had kept them, at best, in second place, as implications and overtones. As it is, they clutter up the foreground of the play and seriously coarsen its texture."

In direct opposition to this view, another critic praises the complexity of thought.

The contrasting world views of Orientals vs. Occidentals, men vs. women, homosexuals vs. heterosexuals, capitalists vs. communists, and realists vs. romanticists dazzlingly intermesh to provide the most stimulating Broadway offering in ages.

Some critics objected to the diverse performance styles which are presented along with the various ideas. John Simon, in a particularly negative review, describes "cardboard characters," "overfussily" directed action, and "authorial laziness" on Hwang's part for presenting Americanized stereotypes of French and Oriental characters. He dislikes Hwang's use of one-liners and double entendres.

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In writing the dialogue, claiming that humor is no substitute "for making us care."\(^{10}\) In response to these critics, Hwang explains that:

I'm very interested in the butting up of unlikes. You can take the crassest type of sitcom and butt it up against high culture like opera, and find a relationship between the two. That creates variety for the audiences, it keeps them on their toes. it is inherently theatrical. The other reason I like it is because it allows us to cut through what I consider to be a line of misconceptions of what the piece is about. So many times when you deal with characters from the East as they are portrayed in the West, they seem very distant. "wise" and "inscrutable." But in fact Asians can be just as crass as people are here.\(^{11}\)

Hwang's comments remind us that the audience for his Broadway production is composed primarily of Westerners who view the play from an ideological stance that must be taken into consideration when evaluating critical response. While it is beyond the scope of this chapter to do an in-depth analysis of these responses, an analysis of the intertexts and their potential to impact audience response may lead the way toward a clearer understanding of Hwang's work *M. Butterfly*.


Intrinsic Intertextuality in M. Butterfly

The play M. Butterfly is rich in examples of intrinsic intertexts in the form of music, cultural discourses, and allusions. Although these intertexts are interwoven in the play and are, to an extent, interdependent, I have chosen to separate them for the purpose of clarity.

Music and Opera

The Puccini opera and the Chinese opera are examples of two covert intrinsic intertexts in the play. The opera itself is used in the play by the character Rene Gallimard to explain his attraction to and involvement with Song Liling. As described earlier, Gallimard uses the plot of the opera (actually a parodied version in Act One, Scenes 3-6) to describe his first meeting with Song Liling and to explain his subsequent affair with her.

Gallimard tells his story of seduction using the opera as his metaphor. Throughout the play Puccini's score is used to underscore those times when Gallimard is immersed in his fantasy world with his lover Song Liling. The music from Madame Butterfly, dominant in Act One, is never used in Act Two, except in the scene where Rene intentionally betrays Song Liling by suggesting the assassination of President Diem. In this section, the music of the opera is
distorted and replaced with Chinese chimes and lyrics from the opera, which are not sung but spoken like nursery rhymes. Also of note in this act are the brief scenes with the Danish college student. Their scenes are underscored by Chuck Berry music, a symbol not only for Western culture but also for the younger generation.

In contrast to the Western opera is that of the Peking Opera, the music that represents Song Liling. This intertext is used as a metaphor for the historical, cultural, and political realities surrounding the Gallimard/Liling love story. The Chinese Opera is used only once in Act One in the scene where Gallimard attends one of Song Liling's performances at her invitation.

Chinese music is not heard again until late in Act Two when revolution breaks out in China, America falls behind in Vietnam, and Gallimard is demoted and transferred back to France. Act Three is again a fusion of both Puccini's opera and Chinese opera, with Puccini's music from the "Death Scene" underscoring Song's testimony against Gallimard in court. The scene shifts at this point, the Chinese opera music used to signify the change in time and place. Gallimard is transported back to their first meeting, this time with Song in control of the memory. Even from his prison cell, Gallimard is unable to stop Song from revealing
his true identity. As he strips to show Gallimard his "true self" the music becomes a cacophony of Madame Butterfly mixed with Chinese Gongs. When Gallimard sees Song standing nude, the music is abruptly cut. No music is heard until the final scene when Gallimard, now dressed as Madame Butterfly, commits suicide as the "Love Duet" increases in volume and the stage goes to dark.

Cultural Discourse and Ideology

Several cultural discourses also serve as intertexts in the play, such as the political/historical intertext of the Vietnam War and the Chinese Cultural Revolution under Chairman Mao. While the battle of East/West cultures is symbolized in the juxtaposition of the Puccini opera and the Chinese opera and in the dialogue between Song Liling and Gallimard, the political battle between East and West is evident in the various "discourses" used by subordinates and authorities.

Conversations between Song Liling and her Communist contact Comrade Chin often contain the revolutionary rhetoric of the Red Chinese juxtaposed and sometimes imbedded with the crassest of American slang. For example, in a scene where Song tells Comrade Chin she needs to produce a baby in order to continue her charade with
Gallimard, Chin objects, "The trading of babies has to be a counterrevolutionary act!" to which Song replies, "Sometimes, a counterrevolutionary act is necessary to counter a counterrevolutionary act." (MB, p. 62) However, in a later scene Chin says to Song:

... because what does the Chairman say? He tells us I'm the smart one now, you're the nincompoop! You're the blackhead, the harebrain, the nitwit! You think you're so smart? You understand "The Mind of Man"? Good! Then you go to France and be a pervert for Chairman Mao! (MB, pp. 72-73)

The incorporation of American slang into Chin's speech shows her guilty of the same crass stereotyping as she accuses Westerners of displaying. In essence, she displays signs of imperialist thought and bigotry. As Hwang points out in an interview for The Drama Review,

... (i)t was fun to take an Eastern character like Comrade Chin and have her talk like the crassest person on television because in reality that probably would be how she would talk if she were speaking English. 12

Another example of a contrasting cultural discourse is the imperialistic rhetoric of the West, heard in a conversation between French Ambassador Toulon and Gallimard when Toulon discloses that Kennedy may be ready to begin bombing North Vietnam. Gallimard replies, "The Orientals

12 DiGaetani, pp. 141-53.
simply want to be associated with whoever shows the most strength and power. You live with the Chinese, sir. Do you think they like Communism?" (MB, p. 45) In this example, the rhetorical question reveals Gallimard's naive belief that given the choice, anyone would prefer democracy to communism. His "West is Best" attitude leads to his downfall.

Ultimately the cultural attitudes cannot be separated from the ideological. One of the reasons Gallimard fails so completely in his love for Song is because he never understands the Eastern culture; he superimposes his Western Ideology onto the Asians. "The Orientals are people too. They want the good things we can give them," Gallimard advises Ambassador Toulon. (MB, p. 46) Gallimard never considers that Western ideals might not be attractive to the East. In short, Gallimard represents the West's failure to understand the socio/cultural differences of the East that ultimately lead to America and France's failure in Vietnam. The entire play is a metaphor for explaining that political failure, and that metaphor is created, in part, through the juxtaposition of the various intertexts and languages of the play.

Studying intertextuality also gives insight into Gallimard's ideological stance. Initially, he appears to be
a man torn between two ideological systems, and his struggle is to resolve that inner conflict. But when we examine how the texts are woven together, we find the exact opposite to be true. Gallimard is not torn between two ideological systems, but rather, he is an example of someone who is a slave to one ideological system, unable to function outside that narrow vision. He can define his relationship to Song only in terms of Western ideology, just as he can see the political situation in Asia only in terms of the West's superiority over the East. In the end, Gallimard chooses death rather than admitting that the East will never be subservient to the West. Gallimard's inability to exist in a world encompassing many ideologies leads to his suicide. Perhaps this same inability to accept the ideologies of others could lead to the downfall of any government, past, present or future.

Allusion and Illusion

Allusion in the form of an intrinsic intertext is also used in M. Butterfly to give the play a certain amount of credibility. Many people, myself included, find the play's premise rather incredible. When they hear that the play is based on a true story their reaction is often one of disbelief. As Actor John Lithgow warns, "You can't be that
literal-minded about this play or you're not going to get anything out of it. I compare it to a fable, where you have to accept impossibility in order to get the story."

Hwang helps audiences "get the story," in part, by having Gallimard explain his self-delusion through an allusion to a familiar text, Madame Butterfly. By comparing his relationship with Song to that of Pinkerton with Butterfly, he offers an explanation of his fantasy that Western audiences can accept. While we may not understand why Gallimard enters into an affair with Song, we can understand why Pinkerton seduces Butterfly. Gallimard falls into Song's trap because he believes the myth of the opera.

In Television Culture John Fiske describes this kind of intertextuality as "horizontal." A "horizontal" relationship exists between the primary text and others texts resembling it in some way. Because we are already familiar with the secondary text we can easily "read" the primary text which is similar. In the case of M. Butterfly we not only "read" the primary text in this way, but we grant it a degree of credence that it might not have without the intertext. Gallimard's story becomes more

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13 Henderson, pp. 8-12.

believable as a result. Consequently, by deconstructing the Madame Butterfly text, Hwang not only explains how Gallimard justifies his relationship with Song, he explains how Boursicot might have justified his attraction to Mr. Shi, a justification rooted in self-delusion and cultural misconceptions. In this way M. Butterfly validates Boursicot's twenty year affair with Mr. Shi.

Also of importance in helping the audience accept this seemingly inconceivable premise is the cocktail scene that occurs in Act One, Scene 2. As Hwang explains:

The cocktail party scene at the beginning of the play is at the beginning to get over a lot of things that would be in the audience's mind anyway. So let's laugh at it now, get it all out in the open, and then let's get going and really look at this thing.  

The play asks the audience to accept the impossibility of the plot in order to get to the story, yet the play seems to recognize that the audience is also asking how anyone could be that self-deluded. This constant questioning can be pleasurable for the audience if the play leads them to an understanding of something they thought was inconceivable.

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15 DiGaetani, p. 140-53.
M. Butterfly as Declarative and Interrogative Text

Belsey's definitions of declarative and interrogative texts are useful in further illustrating how credibility for the story is built. Simply put, declarative texts present the text as reality, characterized by illusionism, closure, and a hierarchy of discourses. An interrogative text invites an answer or answers to the questions it poses.

If a person were to read the play M. Butterfly without considering the interplay of the various texts and languages demonstrably present in Hwang's script, the play could be interpreted as declarative. In this interpretation Gallimard is the innocent victim of the Communist government, a tragic figure who falls from greatness because he dares to question the absolute power of Western ideology. If he had only remained true to Western ideals and not allowed Eastern socio/cultural norms to invade his life, all would be well. Instead his life ends tragically, proving once again that West is best. However, such a reading ignores several important features in the script, features which support an interrogative interpretation.

Hierarchy of Discourses

To paraphrase Belsey, the interrogative text refuses a single point of view, bringing multiple perspectives
together that collide with and contradict each other. In other words, an interrogative text refuses a hierarchy of discourses and resists a single ideology. The intrinsic intertextuality of the script, discussed above, supplies the reader (audience) of this text with several conflicting perspectives and ideologies. And while the script begins with a hierarchy of discourses, privileging Gallimard's story and Western ideology above the others, this hierarchy reverses itself in the course of the play. This reversal forces a critique of the ideology represented by Gallimard and further supports an interrogative interpretation of the play.

For example, the play contains several moments when Gallimard is forced to stop telling his version of the story. When he simply has to relinquish his control to others. The first time Gallimard seems to lose control occurs right after he meets Song Liling when his old friend Marc comes to him in a dream and convinces him to pursue Song. Before Marc leaves stage he flirts with women in the audience, remarking, "...there're a lotta great looking babes out there." (MB, p. 9) Marc makes another appearance later, again offering Gallimard advice on how to handle his

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pursuit of Song.

Although these scenes from Act One indicate that Gallimard is not in total control of the story, Marc is a product of Western ideology. He believes, as Gallimard does, in the West's superiority to the East and, serving as a kind of alter ego to Gallimard, encourages the affair. In a sense, Gallimard appears to be in control of his relationship with Song through Marc.

In Act Two, Scene 3, Gallimard's story is interrupted by the intrusion of Comrade Chin. Gallimard objects. "No! Why does she have to come in?" to which Song replies. "Rene, be sensible. How can they understand the story without her? Now don't embarrass yourself." (MB, p. 47) Gallimard leaves the stage for the duration of scene 4 and allows Song to supply the few needed lines of narration and audience discourse. For example, as Comrade Chin leaves the stage, Song comments to the audience, "What passes for a woman in modern China." revealing her true feelings about Chin's femininity. Gallimard asks from the wings. "Is she gone?" and Song answers, "Yes Rene. Please continue in your own fashion." (MB, p. 49)

Gallimard does continue and is interrupted again when Chin returns in Scene 7. Upon Chin's exit Gallimard and Song exchange heated words about how the story might have a
different ending if only Song will change what is to happen next. "Fat chance. You're here in prison, rotting in a cell. And I'm on a plane, winging my way back to China. Your President pardoned me of our treason, you know," is her reply. (MB, p. 63) By the end of Act Two Song is in complete control of Gallimard and of the story, and in the intermission between Acts Two and Three, we witness Song's transformation from Madame Butterfly to Monsieur Song.

In Act Three Gallimard tries to narrate, but Song continues to take over the story, correcting Gallimard's perceptions and finally stripping his clothes to prove his story to Gallimard. In the light of this "proof" Gallimard chooses fantasy, tossing Song from the stage and then committing suicide dressed as Madame Butterfly. By physically removing Song from the stage, Gallimard can regain control of his story, but by this time, his credibility is completely undermined. Once he dies, Song has the last word.

As the narrative authority of Gallimard is challenged and interrupted by each of these characters, including those minor interruptions by Marc and Chin, the hierarchy of discourses begins to turn. Bakhtin, explaining the effects of heteroglossia in the novel, posits that this refraction of the writer's intentions is what makes the multiple
meanings possible. In this instance, Gallimard is the "writer" of the story, the one who is constantly interrupted and challenged by others who argue with his version of events. Consequently, the hierarchy of his story is questioned, as in Belsey's explanation of an interrogative text.

**Illusion and Alienation: Distancing the Audience**

While an interrogative text may include elements of illusionism, it also employs methods that tend to undermine the illusion by distancing the reader from time to time by drawing attention to the script's textuality. Several devices are used to break the illusion of reality in *M. Butterfly* in addition to the interpolation of other texts, other languages and other narrators.

For example, Gallimard calls attention to the past tense of his story. From the beginning he makes it a point to remind the audience that the events being told happened in another time and another place, yet they are still very much a part of his fantasy world. In ways similar to

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18 Belsey, pp. 86-92.

19 Belsey, pp. 68-70 and 97.
Brecht's epic theatre, the storyteller reminds the audience they are watching a play, but unlike storytellers in epic theatre, this storyteller somewhat limits the role he would like the audience to take:

Alone in this cell, I sit night after night, watching our play through my head, always searching for a new ending, one which redeems my honor, where she returns at last to my arms. And I imagine you—my ideal audience—who come to understand and even. perhaps, envy me just a little." (MB, p.4)

Part of the credibility of Gallimard's story relies on the audience's understanding of how totally committed Gallimard was to his fantasy and to his love for Butterfly. The audience must recognize that emotional love, whether homo- or heterosexual, exists in this relationship and that Gallimard acted out of love, not from some deviant sexual behavior. If the audience is not convinced of Gallimard's love and his commitment to the fantasy he has created, they are not the "ideal" audience Gallimard is trying to reach.

Unlike the actors in epic theatre who call attention to their roles as performers, the character of Gallimard presents himself as a "real" person. Song, on the other hand, does call attention to her role as Song Liling by commenting on her ability to play the role of a woman convincingly, "I'm an artist, Rene. You were my greatest . . . acting challenge." (MB, p. 63) Comments such as these
are made to Gallimard and to the audience throughout Acts Two and Three.

While Song does call attention to her performance as Song Liling during the first half of the play, she does so even more frequently once she drops her Butterfly disguise and becomes Monsieur Song. In essence this alienation is not the same degree that Brecht explores in his epic theatre where characters constantly break the illusion of reality. The effect is similar, however. The "distanced" attitude Brecht encouraged in his performers can be observed in the scenes where Song calls attention to her portrayal as a woman; however, in the scenes where Song is himself, all distancing and alienation disappear. In Long's terms, the performance mode is one of "enacting." not alienation. The tension between reality and fantasy is very strong in this script. Equally powerful is the shift in time and place of the telling of the story. The scene of the telling is a present day prison cell, while the scene of the story spans a twenty-year period and a two-continent setting. Because the fantasy/memory has invaded the prison cell, Gallimard can easily control the shifting of time and space in his telling. Time/space is fluid. The only real problem Gallimard seems to have is controlling the outcome of the story. The perfect ending evades him, a confession he makes
at the beginning of his story.

One of the most important alienation techniques is the direct address and interaction of characters with audience. Gallimard, Song Liling, and even Marc often break character to comment to the audience. For instance, at one point Gallimard professes his love for Song Liling saying of their affair, "I want a scandal to cover the papers!"

"Prophetic," Song says to the audience in an aside. (MB, p. 67) This type of direct audience address, in addition to the narration that is also addressed to the audience, breaks the illusion of reality.

Added to this are the incorporation of Chinese dance and mime, the use of banners reading "The Actor Renounces His Decadent Profession!" and later "The Actor Is Rehabilitated!" The interjection of various discourses such as the Red Chinese political slogans is juxtaposed with Song and Chin's use of American slang in these scenes, further commenting on the clash of cultures.

Cultures and genres clash, too, when the presentational style of opera fuses with the genre of the confession, in this case of Gallimard telling his story as a confession. A confession presented in this public style is shocking and intriguing for the audience. The same is true of Song's transformation from Butterfly to Monsieur Song that takes
place during the intermission. At the performance I attended, relatively few people left the auditorium. Even more public is the scene in which Song undresses to prove to Gallimard that he is a man. The scene is tempered by the stage positions. Song placed downstage facing Gallimard, who is upstage, so that the audience's attention is on Gallimard's reaction to Song rather than on Song's nudity, but the shock value is still present.

All of these techniques break the illusion of reality to some extent, yet they all help the audience answer an important question posed earlier, "How could this mistaken identity happen?" Once the audience has an opportunity to gain a fuller understanding by taking a step away from the illusion to see how it is created, they can begin to form answers to this question. The intrinsic intertextuality and alienation techniques work together to make this interrogation possible.

Daphna Ben Chaim explains the effects of this reversal of distance in her work *Distance in the Theatre.* According to Chaim, the deliberate manipulation of aesthetic distance is the factor which determines theatrical style in the twentieth century. To illustrate her theory, she uses

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two plays. Arthur Miller's *Death of a Salesman* and Bertolt Brecht's *Mother Courage*, pointing to their similar themes yet divergent approaches to distance.

Brecht, maintaining a high degree of distance through most of his play, reverses the distance at climactic points. For instance, when Mother Courage risks her life by climbing on her wagon and beating a drum to warn the town, the distance is reduced, creating empathy in the audience. In similar ways, distance is increased when Willy Loman confides to his memory/fantasy brother. These expressionistic scenes clearly demonstrate Loman's desperation and isolation, again creating empathy in the audience. ¹¹

Chaim argues that the effect of this reversal is increased awareness on the part of the audience. Chaim's theory is even clearer when combined with Belsey's explanation of how audiences construct their notions of realism. According to Belsey, audiences accept conventions without question when they are familiar with the convention. ²² If Belsey is correct, and I believe she is, then reversing the convention is, as Chaim suggests, one way to create awareness of conventions in the viewing audience.

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¹¹ Chaim, pp. 79-80.
²² Belsey, p. 97.
This awareness, in turn, breaks the illusion and causes the audience to view the play interrogatively.

Extrinsic Intertextuality: Reading, Interpreting, Critiquing

As I mentioned earlier, intrinsic intertextuality, as I have used it in this discussion, is limited to those texts actually present in the work M. Butterfly. In a discussion of extrinsic intertextuality, we would need to consider any text that might give potential meaning to the script itself. This would include a multitude of selections from contemporary fiction, such as Shogun, that focus on the fusion of Western and Eastern cultures and in which Western man is always triumphant, and Rambo films where Asian woman betray their own people to help the good Americans.

A brief discussion of the importance of these other texts and their influence on audiences is needed to understand fully the rhetorical effects of this play in the climate of 1988. Traditionally in the West, the East has been presented in popular culture as feminine and submissive. As Hwang points out, "In popular culture, 'good' Asian women are those who serve the White protagonist in his battle against her own people, often sleeping with him in the process." Our Western views of race and sex in this case support our views of Western superiority.
Similar in many ways is the issue of sexism. Hwang points to the derogatory term "Yellow Fever" for proof, a term describing caucasian men with a fetish for Oriental women. The success of the mail-order bride trade in the last decade offers evidence of the Western attitude toward Oriental women, a stereotypical response far from dead. A number of Western men appear to fear the liberated, assertive, self-assured woman, opting for the domesticated and submissive geisha girl.

New York Times critic Frank Rich sees the issue of sexism in the play as it relates to heterosexual and homosexual relationships and to Eastern attitudes as well as to Western:

That Gallimard was fated to love "a woman created by a man" proves to be figuratively as well as literally true: we see that the male culture that inspired his "perfect woman" is so entrenched that the attitudes of "Madame Butterfly" survive in his cherished present-day porno magazines. Nor is the third world, in Mr. Hwang's view, immune from adopting the roles it condemns in foreign devils. We're sarcastically told that men continue to play women in Chinese opera because "only a man knows how a woman is supposed to act." When Song Liling reassumes his male "true self," he still must play a submissive Butterfly to Gallimard—whatever his or Gallimard's actual sexual persuasions—unless

Hwang also explains in the "afterword" to his play that the term "Oriental" is in many ways derogatory. Asians prefer the term "Asian" in the same way that Blacks prefer "Black" to "Negro." Like Hwang, I use the term "Oriental" to denote an imperialistic view of the East. (pp. 94-95 and 98-99). Also see. Edward W. Said. Orientalism (New York: Pantheon Books. 1978).
he chooses to play the role of aggressor to a Butterfly of his own.\footnote{24}

Current theories of intertextuality, particularly those of Robert Scholes, explain that we use our knowledge and experience of other texts to give "meaning" to the text we are currently reading.\footnote{25} In a sense, we use other texts to create a new text, the one we read. The intertext that we create is a very personal and subjective intertext, composed not only of the texts deliberately supplied by the playwright but also composed of the texts of our own experiences (past relationships with men and women, interactions with Asians, our personal experiences with authority figures, political views, sexual experiences, etc.) and our exposure to similar texts (novels, poems, songs, paintings). Consequently, the intertextual reading of a script is highly subjective.

For instance, when I began to investigate and analyze the intrinsic intertextuality of M. Butterfly, I was led to question and think about the ways in which this play comments on the historical, cultural, and ideological


contexts of the 1960's. In Scholes' terms, this recognition of cultural codes is the first step in interpretation.\(^{26}\)

Through interpretation, I realized the play also comments on the late 1980's, the very period in which it was written and so well received by the general public. Viewing the play as an indication of audience attitudes in the 1980's is, in Scholes' terms, a step toward criticism.\(^{27}\) Perhaps the reason this play could not be presented to the general public until the late 1980's says a great deal about our contemporary history, our culture, and our current ideology. To a degree, the effects of the feminist movement, gay rights, the re-evaluation of America's involvement in Vietnam, the infusion of Eastern culture into our economic scene, and a multitude of other factors that make up the historical, cultural, social and political context of our "age" are what make this work an acceptable and highly acclaimed play in 1988. Together, these changes in our political and social thinking have created a climate that would produce and foster a play such as *M.Butterfly*.

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\(^{27}\) Scholes, *Textual Power*, p. 32.
M. Butterfly: An Argument of Ideologies

In her discussion of current trends in performance theory Beverly Whitaker Long classifies performance acts into four distinct categories: reporting, evoking, enacting, and arguing. Arguing is of particular interest in discussing M. Butterfly. According to Long, performance as arguing requires performers to hold the text "at arm's length" and perform their own criticism on it. The effect of this performance is the creation or production of another text. Evaluation is left to the performer, who will know the extent of success or failure of his/her performance only through discussion and interaction with an audience.

In M. Butterfly it is Gallimard who holds the text of Madame Butterfly before the audience. In order for the audience to understand the play as an argument, they must first be familiar with the plot of the opera. To insure this, Hwang has Gallimard refresh the audience's memory, using scenes 3-6 in Act One to summarize the opera through a parodied version. Once the opera is established, the argument can continue to be waged throughout the play.

Several aspects of the play become clearer when we view

the play as an argument. First, it is more difficult to see *M. Butterfly* as an example of a declarative text. Viewed as an argument, *M. Butterfly* is clearly not a reconstruction or attempt to modernize the story of *Madame Butterfly*. Such an attempt is made in the musical *Miss Saigon*, which clearly re-contextualizes the *Madame Butterfly* story, moving it into the realm of a declarative text by modernizing the setting. *M. Butterfly*, on the other hand, creates a "text against text" situation and functions, in Scholes' terms, as a work of criticism. Long contends that in the wake of poststructuralism, we must reconsider former ways of evaluating performed literature, for many of the questions we are seeking to answer through performance can no longer be treated by traditional methods and standards.

**Summary**

*M. Butterfly* is not a blending of cultures and ideologies but a collision. In creating such a collision, Hwang also creates a complex argument which exposes the cultural stereotyping present in Western ideology. To clarify how Hwang's argument operates, I begin this chapter with a description of the production and the critical response it sparked. I then identify the various intertexts

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present in the play and apply Belsey's terms declarative and interrogative to the created text. Unlike the preceding chapters, this analysis also contains a section on extrinsic intertextuality as it relates to audience response to the play. The analysis ends with a description of how the play operates as argument.

Perhaps we come closest to understanding the nature of the play by viewing M. Butterfly as an argument of conflicting ideologies, represented by two literary texts, Madame Butterfly and M. Butterfly. The argument that occurs between the two ideologies, however, reveals similarities as well as differences. As Hwang explains:

M. Butterfly has sometimes been regarded as an anti-American play, a diatribe against the stereotyping of the East by the West, of women by men. Quite to the contrary, I consider it a plea to all sides to cut through our respective layers of cultural and sexual misconceptions, to deal with one another truthfully for our mutual good, from the common and equal ground we share as human beings. (MB. p. 100)

Viewed in this way, we, too, see the play, our culture, and ourselves more clearly.
Conclusion

The contemporary performance scene offers a variety of scripts and performance styles. Of particular interest is a certain kind of script I call a seamless intertext. Seamless intertexts are dramatic texts composed from a number of sources which previously existed outside the script in some form: music, film, mass media, cultural discourse, found discourse, fiction, non-fiction, etc. These sources are stitched together "seamlessly" so that the parts are not featured and the transitions are not marked. In other words, the parts cannot be discerned without close analysis.

In this study I examine three examples of seamless intertexts: As Is by William Hoffman, Execution of Justice by Emily Mann, and M. Butterfly by David Henry Hwang. All three represent successful plays in terms of their popularity in regional theatres and/or on Broadway. More importantly, each play's intertextuality is somewhat different; consequently, an analysis of the intrinsic intertextuality of each play yields unique conclusions.

In many ways, a seamless intertext is a hybrid of a conventional play and a compiled script. Like many stage plays, seamless intertexts contain elements of plot, consistent characters, stage action, and spectacle.
Audiences might watch a production of a seamless intertext in much the same way they would a Neil Simon play. In other words, the surface structure of the play is "seamless" in that the various parts do not necessarily call attention to themselves. The production appears to be "whole."

Seamless intertexts also contain characteristics of the compiled script. As explained by Marion Kleinau and Janet McHughes, the compiled script is a collection of materials arranged in a logical, coherent manner.\(^1\) A compiled script might center on theme, author, or literary period, for example. Kleinau and McHughes identify two broad categories of compiled scripts: the assemblage script, in which the various sources appear in their entirety and are easily identified; and the collage script, in which the various materials are fragmented and placed into a new form.\(^2\)

To their two categories, I have argued for a third: the montage. A montage is created by piecing together ready-made images in order to achieve certain political or social effects.\(^3\) The montage is not identical to the


\(^2\) Kleinau and McHughes, p. 139.

seamless intertext. However. While the montage and the seamless intertext both strive to achieve political or social effects. the seamless intertext follows a consistent story line and maintains consistent characters throughout the script.

While it is true that the hybrid form I call a seamless intertext is not a totally "new" type of script. it has not received extensive critical attention in the past. One reason for "re-discovering" this method of scripting at this time is the increased emphasis theorists are placing on cultural studies. postmodern performances. and intertextuality. Because critical theory is making us more aware of the importance of intertextuality in our experience of texts. we must recognize these plays as seamless intertexts.

As explained in the introduction. seamless intertexts do not fit neatly into the "modern" or "postmodern" category. Like modernist works. the seamless intertext is assembled from the juxtaposition of fragments; however. these fragments are "seamless" in that they do not necessarily call attention to their textuality. When they do. as in the clashing of discourses in Execution of Justice. they resemble a postmodern text. Like modern works. the seamless intertext questions conventional reality.
and criticizes the established order. Similar to postmodern works, the seamless intertext does not necessarily aspire to unity, although it may do so, as in the case of the play As Is. Because the seamless intertext has no single perspective, point of view, or "mastervoice," its subject matter is often fragmented, unstable, deconstructed. In this instance, it appears to be more clearly a postmodern work, yet the distinction is a difficult one to make.

Perhaps the seamless intertext is more accurately described as a "late-modernist" work, a term architect Charles Jencks uses to describe modernism taken to an extreme in an effort "to resuscitate a dull (or cliched) language." In this way, the seamless intertext challenges both the conventional play and the compiled script, taking each to a new extreme in order to "resurrect" former types of scripts.

The idea of transforming, transcending, or subverting former styles of literature in order to generate "new" works is not a "new" concept. Writers and critics have chronicled the changes and trends in literary art for centuries, and few would deny that change is needed if contemporary writers

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are to continue to create.\textsuperscript{5}

In his essay "The Literature of Replenishment," John Barth warns that the categories to which we assign these various works are far less important than the actual works themselves; however, he continues:

\ldots (a)rt lives in human time and history, and general changes in its modes and materials and concerns, even when not obviously related to changes in technology, are doubtless as significant as the changes in a culture's general attitudes, which its arts may both inspire and reflect.\textsuperscript{6}

Seamless intertexts are both written texts and performances; consequently, their analysis must contain concepts from both textual theories and performance theories. Moreover, as Barth asserts, these "new" texts are connected to time and history; they change, just as culture and society changes. They "emerge" as a way of challenging the accepted literary taxonomies, but more importantly, they emerge to challenge the dominant culture and ideology represented in "art."

No single methodology offers a truly definitive description of the seamless intertext. Moreover, as

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cultural studies makes us more aware of the variety of cultural experiences that form intertextuality, we require new theories or new applications of existing theories to describe the effects of seamless intertexts.

In this study I consider it helpful to draw from several sources to create a coherent theory for describing and explaining seamless intertexts. I begin by synthesizing existing theory in intertextuality in order to define and describe several types of intrinsic intertexts. I then apply concepts derived from the theories of Mikhail Bakhtin, Robert Scholes, Catherine Belsey, and Beverly Long to three seamless intertexts; in the process, I reconcile existing theories and offer further refinements of these selected concepts.

The methodology for analyzing seamless intertexts involves four steps. The first step identifies the intertexts and their synecdochic effects, which are usually political or social. In this sense, these scripts are like a montage. The second step explores the "whole" from which the fragments are taken. The third step examines the juxtaposition of the texts and attempts to explain how it works. The final step involves looking at the declarative and interrogative traits of the juxtapositioning in order to explain how the juxtaposition affects and challenges the
ideology of the parts.

In order to explain the first two steps, the types of intrinsic intertexts and the "whole" from which they are taken, I draw primarily from the work of Robert Scholes, influenced by Roland Barthes, who explains the importance of intertextuality in helping readers enter into the cultural codes of a literary work. Scholes describes reading as an intertextual process in which the readers use their own realm of experience and knowledge to help them enter into the world of the literature. Readers must add something of themselves to the text in order to read.

Scholes' ideas are echoed in John Fiske's discussion of intertextuality in popular culture, particularly in media, as well as in Leonard Orr's analysis of intertextuality in cultural texts. Fiske stresses the importance of reading non-literary texts, those texts that appear in our culture and require us to imbue them with meaning, and explains how meaning is circulated through our

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popular culture. Orr explains the importance of reading a cultural text within the historical context of its consumers. In other words, we look not only at the historical 1930's setting of a novel such as *To Kill a Mockingbird*, but we also consider the 1960's context in which the novel became a best-seller.

I term the intertextuality described by the theories of Scholes, Fiske, and Orr "extrinsic," for it relies on the readers' personal reactions to and connections with the texts they encounter. Studying these theories is important to a discussion of seamless intertexts because the theories lead us to examine certain aspects of the cultural context of the audiences (readers) viewing the plays. Moreover, these theories lead to new notions of intertextuality.

The incorporation of partial or complete sources appearing in the printed work is what I call "intrinsic" intertextuality: it appears on the printed page. An understanding of "intrinsic" intertextuality and the various cultural codes embedded in a seamless intertext is essential in this study. Once we discover these codes and examine their structure in the seamless intertext, we can begin to

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analyze the potential effects these dramatic texts might have on audiences and perhaps account for the effects of this particular kind of intertextuality.

In Chapter Two I describe four broad categories of intrinsic intertexts. The first category is that of the obvious lifted text existing verbatim somewhere else and incorporated into the new work. These intertexts are lifted from their original context and re-contextualized in another work. Arias from *Madame Butterfly* in the play *M. Butterfly*, and the incorporation of clips from the film *The Times of Harvey Milk* in *Execution of Justice* are two examples of this type of intrinsic intertext.

Allusion is a second category of intrinsic intertext. Fiske and Orr do not consider an allusion a type of intertext, pointing out that the allusion exists only if the reader/audience recognizes it as such. I argue that the allusion is a type of intrinsic intertext when it is obvious in the printed text. An example of this type of intertext is the use of *Madame Butterfly* by Gallimard to explain his own story in *M. Butterfly*. Gallimard educates his audience to the allusion through his narration, making the comparison clear.

The third category concerns found discourse. I define found discourse as a stretch of discourse lifted from its
originating source and incorporated verbatim or slightly modified into a new text. Found discourses are not imitative of, suggestive of, or reminiscent of "types" of discourse. They are the verbatim discourses, even the discourses of informal interviews, which may be edited before they are transcribed, as in the play *Execution of Justice*.

A fourth category is cultural discourse, that is social dialects or styles of language that are representative of a specific cultural group. For example, the transcribed, free conversation of the informal interview in *As Is* contains stereotypes of dialect, a dialect usage that may not exist in verbatim written form but which is, nevertheless, a kind of intertext. Like the discourse Bakhtin calls heteroglossia, these stretches of discourse are deliberately imitative of a certain kind of social, cultural, or ideological discourse.

Mikhail Bakhtin's theory of language and discourse in the novel also provide new insights into intertextuality. Of particular importance is his notion of heteroglossia. In Chapter Two I identified some of the items which create heteroglossia (the intrusion of other voices, the presence

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of other genres, social dialects) and classified these as intrinsic intertexts. When intrinsic intertexts are juxtaposed with or collide with other kinds of heteroglossia, we sometimes have a clashing of cultural codes as well.

While it is true that all language is heteroglottal and, in turn, that all plays are heteroglottal, I place seamless intertexts in a special category because they have a particular kind of intertextuality, created through the stretches of discourse "lifted" from other places. The language of each source contains unique cultural codes and ideologies, and when these differing codes are woven together, the potential for meaning multiplies. In other words, seamless intertexts are particularly significant examples of scripts demonstrating the heteroglossia produced through the presence of intrinsic intertexts.

Concepts from the theories of Robert Scholes, Catherine Belsey, and Beverly Long offer additional insight into my analysis of intertextuality in seamless intertexts, particularly as it relates to the juxtaposition used in seamless intertexts. From Scholes I select his explanations of the terms reading, interpretation, and criticism.  

According to Scholes, all three positions can be defined in terms of how the reader stands in relationship to the text.

Reading requires the readers, in Scholes' discussion the students, to recognize and understand the generic and cultural codes of the text. Generic codes are the characteristics of a text that allow the reader to recognize a play as a play or a story as a story. Cultural codes reveal the cultural and historical context of the work. In order to read, students must recognize the generic codes and submit to the cultural codes of the work.

Interpretation calls for students to examine the implied or inferred cultural and social codes of the work. Because these codes are often hidden, students must learn to recognize the patterns or clusters of images in which these codes appear. Scholes suggests that in order to interpret a work, students must move between two positions, one of acceptance of the codes and one of rejection or questioning of the codes. In other words, we must find the forces in the text that seem to be in conflict with each other.

Criticism is the act of critiquing the themes and codes out of which the work is created. In order to criticize, readers must place themselves in opposition to the position taken by the author of the text. In taking that opposing position, students create a situation Scholes calls "text
against the text." The text the student creates is his/her "criticism" of the original work.

I use Scholes' terms reading, interpretation, and criticism to describe not only the positions audiences take when they watch a play but the positions scripters take when they re-contextualize texts (the intrinsic intertexts) into a new text (the seamless intertext). For example, in the film Good Morning, Vietnam, the song "What a Wonderful World" is placed against graphic scenes of war-torn Vietnam. The "truth" of the song and the "nobility" of war are challenged when the filmmakers create this juxtaposition. The scenes of war "criticize" the optimism of the lyrics. The lyrics criticize the inhumanity of war. If the song were juxtaposed with scenes of healthy, happy children playing in the park, the cultural codes of the two texts would blend, offering a "reading" of the lyrics consistent with the happy scene.

To explain how the juxtapositioning affects and challenges the ideology of the parts, I select the concepts of classic realism, declarative text, and interrogative text. Belsey uses the terms to describe general categories of works and the positions readers take as they...
read these works. Declarative texts are works written in the style of classic realism. Declarative texts do not require much effort from the reader because they are presented in a familiar fashion. As readers, we impute real world traits upon these texts/works. As a result, audiences have no need to question their relationship to the text. At present, most commercial performances of dramatic texts are examples of classic realism: credible, believable, consistent portrayals of the mind of the speaker. These "realistic" performances allow the audience to achieve a comfortable comprehension of the performed text.

The interrogative text, on the other hand, forces the readers out of the familiar "classic realist" position they usually assume. Similar to Scholes' notion of criticism, the interrogative position requires looking for the opposite in order to find new insights into the text. The opposite is a part of the meaning. What Belsey calls an interrogative text challenges the audience because it constantly shifts the audience's relationship to the text. Readers are kept "off balance" by the inconsistencies in the text.

"Classic realism" and "interrogative" are not only styles of texts; they are ways of viewing a text. For example, early writers of metafiction wanted their works to
challenge readers' preconceived ideas of literature, to break the frame of traditional short story conventions in an effort to force readers into new ways of looking at fiction. While this strategy worked with some readers, many readers read metafiction in the same way they read classic realism.

In beginning classes of performance of literature, for instance, many students are often confused by Donald Barthelme's story, "The School," in which a teacher recounts all the disasters that have occurred during the course of the school year. The ending of the story is absurd: the children begin quoting existential philosophy, the teacher decides to make love to his teaching assistant, and a gerbil walks into the room. "It doesn't make any sense," students complain, and in an effort to make "sense" from the story, they often decide that the teacher is suffering from extreme psychosis brought on by guilt. They see no humor in the story. Although instructors try, they often cannot convince students that the story is funny. As readers accustomed to classic realism, the students insist on common sense. The story does not make sense, so they look for logical reasons that would explain why the narrator orders and presents the material in this way. Regardless of what authors may have

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intended, individuals have the final authority over their reading.

In a sense, the seamless intertext does not easily fit into either the declarative or interrogative category. Paradoxically, their power stems from their ambiguity. They are not truly declarative because they are composed from fragments of texts, and the fragmentation defies a hierarchy of discourses and a movement toward closure. On the other hand, they are not truly interrogative because they do clarify incidents for the audience: the arrangements of fragmented texts "make sense". Audiences can watch these plays and follow the story and characters.

Although Scholes and Belsey are interested in discussing the reader's relationship to the work whereas Long discusses performance in terms of the relationship between performer and text, all three critics define and attempt to account for the various relationships which develop when people read or perform literature. An important benefit of this wedding of textual theory and performance theory is the creation of a descriptive vocabulary that allows us to talk about performed texts.

In Chapter Two I rely on Belsey's definition of realism to explain how Long's category of enacting is a realistic style of performance, a mode of performance which can be
used with either declarative or interrogative texts. In other words, if an interrogative text requires the performer to portray the speaker as inconsistent or irrational and the performer submits to the codes of the text by being inconsistent and irrational, the performance is an enactment of an interrogative text. No argument or criticism has taken place.

In short, a difference exists between a dramatic text, which may be either declarative or interrogative, and the performance of a dramatic text, which may be either enacting or arguing. In other words, we can have an enactment of an interrogative text, which is what I am describing in the analysis of Execution of Justice and M. Butterfly; or we can have an enactment of a declarative text, much as I describe in As Is.

Beverly Long's recent work in the evaluation of performed literature offers an explanation of the roles performers take in relationship to the texts they are performing: reporting, evoking, enacting, and arguing. From Long's work I select two categories, enacting and arguing, to help describe performances of seamless

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intertexts. "Enacting" is the mode of performance which most resembles Catherine Belsey's notion of classic realism. Similar to Scholes' explanation of the role of readers, Long explains that performers who "enact" must submit to the codes of the speaker/character they are portraying. In this enactment, the performer presents a portrayal which is consistent with the text.

If a performer chooses to challenge the codes of the speaker in the text, Long describes his/her position as "arguing" with the text or presenting a criticism of the text through performance. When "arguing" with the text, the performer presents a portrayal of the speaker which is obviously inconsistent with the text. Portraying the speaker of Don L. Lee's poem "Nigger Can You Kill" as a Ku Klux Klan member would be one way of arguing with the black militant ideology presented in the text.

In an effort to make a distinction between scripting and performing, I use Long's categories to describe the position taken by the actors. One must assume that this position is the choice of the director and playwright. The actors in all three productions described in the study perform in the classic realist style Long calls enacting. A performance that argues with a declarative text is not described in this study. Part of the reason for avoiding
such a discussion is the desire on my part to clarify and make clear the concepts which comprise my methodology. While I would like for this study to be challenging, open, and interrogative, I feel a need to make sense, to clarify for the audience the concepts I am discussing. This need to clarify is the same problem these playwrights seem to encounter. Ironically, while they wish to challenge their audiences, they also feel the need to help audiences "make sense" of the plays.

As I stated earlier, the purpose of explicating the theories of Scholes, Belsey, and Long is to create a coherent theory for describing and explaining seamless intertexts. Applying the theory to each of the three seamless intertexts allows me to draw some conclusions about the plays and their potential effects.

As Is is a clear example of a declarative text in which the cultural codes blend together in a classic realist reading. I examine the different cultural discourses and explain how Hoffman blends the gay discourse with those discourses of the heterosexual community. In this blending process, Hoffman softens and even masks the cultural discourse of the gay community. The gay discourse appears

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to be "almost" straight, or at least straight enough for heterosexual audiences to accept. When gay discourses are presented in such a way that they appear to agree with societal "norms," audiences read them as classic realism and are more inclined to sympathize with the characters speaking the lines of dialogue. The use of realism in acting and staging, the arrangement of cultural discourses, and the use of humor all lead to the creation of a declarative text which the audience can accept without questioning the values and ideologies.

Sometimes cultural codes work in opposition to each other, forcing readers to interpret what the oppositions represent. Emily Mann's play *Execution of Justice* is an example of a seamless intertext in which such opposing forces are featured.17 I identify the various intrinsic intertexts Mann brings to her version of events in the trial of Dan White. Mann's script appears to look in two directions, one toward an understanding of the verdict delivered in the trial and one toward an indictment of that verdict. Mann's artistic work is in many ways an interpretation of the real world trial of Dan White, an

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interpretation which allows for argument between the two sides without giving clear-cut answers to the issues surrounding the trial. Mann's interpretation, her dual vision, may have caused some audiences to reject her work. The play's tremendous success in San Francisco contrasted with its mixed critical response in New York and short run on Broadway.

M. Butterfly, by David Henry Hwang, is the seamless intertext which corresponds most closely to an act of criticism. While the style of performance is one of "enacting," the use of intrinsic intertextuality, particularly in the allusion to the opera Madame Butterfly, clearly forces audience members to recognize the opposing cultural codes in Gallimard's comparison of his life to the opera he adores. The various intertexts present in the play are interwoven and contradict each other throughout, forcing audiences to recognize the opposites as part of the meaning of the play.

Playwrights create seamless intertexts from the intrinsic intertexts they include in their works. Through the re-contextualizing of these texts, these authors attempt to push the audience to experience these seamless intertexts.

as declarative or interrogative texts. Often, the arrangement of intrinsic intertexts produces certain effects, effects which characterize the plays as readings, interpretations, or criticisms of the society which produces the discourse.

This study offers a way for scholars and critics to continue to describe, interrogate, and challenge the performances created in the field of performance studies. A method for exploring these hybrid scripts and their special features is needed, for such a methodology encourages others to explore their own theories of scripting. The methodology outlined in this study is an attempt to fill that need.

In addition, the explanation of intrinsic intertextuality in seamless intertexts and the theory developed for studying them has value for practitioners of performance. Those interested in intertextuality will find my definitions and descriptions of intrinsic intertexts useful in analyzing other performance texts, especially when incorporated with the concepts drawn from Bakhtin, Scholes, Belsey, and Long.

This study also generates a number of interesting questions. While the methodology focuses on performance texts and is not attempting to explain all intertextual scripts, it may illumine other types of scripts as well.
For example, we might apply these concepts to a variety of scripts or works which incorporate other texts. Works that are a mixture of fact and fiction such as the novel *Libra*, documentary film scripts such as *Thin Blue Line*, and productions from the field of performance studies such as the staging of conversations provide interesting texts for this type of analysis. The idea of "seamless intertexts" has implications for fiction, historical and political discourse, and screenplays, although it is most readily applicable to forms of dramatic texts as described in the study. Clearly, an expansion of the theories offered here would enrich what we already intuitively believe to be the power of performance.
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Vita

Karen Sue Mitchell was born August 10, 1955, in Christopher, Illinois. In May of 1973, she graduated from Benton Consolidated High School, and in the fall she entered Southern Illinois University on a talent scholarship granted by the College of Communication and Fine Arts. She received her B.S. in Speech Education in May of 1977, graduating with honors. She then entered the M.S. program in Speech Communication at Southern Illinois University. Later that same year, she accepted a teaching position at Christopher High School. In 1978, she accepted a position at Carbondale Community High School, and for the next four years continued to teach and pursue her graduate studies. She graduated magna cum laude with her M.S. from Southern Illinois University in August of 1981. In 1982, she accepted a summer fellowship to Northwestern University in Evanston. In the fall of 1983, she took a leave of absence from her tenured position at Carbondale High School to enter the doctoral program at Louisiana State University in Baton Rouge. Her coursework in the doctoral program included studies in literary criticism, theatre, and communication theory in addition to her primary focus in performance studies. In the fall of 1985, she accepted a position at
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DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Karen Sue Mitchell

Major Field: Speech Communication

Title of Dissertation: Intrinsic Intertextuality: A Methodology For Analyzing The Seamless Intertext

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Date of Examination: November 19, 1990

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