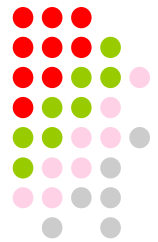


Amorous watermarks: Modes of enticement in both forbidden and officially endorsed *kumiodori* plays

Center for Japanese Studies Graduate Student Seminar

By Ms. Frances Marguerite Mammana, PhD Candidate in Japanese Theatre

A court dance drama form created in 1719 to entertain Chinese envoys in attendance of coronation ceremonies of Ryukyuan kings, *kumiodori* crystallizes images of the *yukatchu* class as abiding closely by Confucian principles. Hence, in officially performed plays, protagonists' selfless aims such as filial piety, loyalty, and sense of duty take priority above all other forms of emotional expressions in the plot. Yet, when self-fulfillment aspirations come into play, a tide of conflict rises. Dynamics of love, imbued with water imagery, spawn trespasses and entrapments of women, who enmeshed in ripples of merciful acquiescence towards their male counterparts needs, must in turn disregard their filial obligations. Similar patterns are observable in a contemporaneous forbidden play, whose author is thought to have held an illicit liaison with a king's daughter. Both forbidden and endorsed plays resort to similar schemes of coercion albeit their ideologically differing ends. Treadings of legend and history, politics and theory intersect in this analysis of love depiction in *kumiodori*.



DATE: Thursday, February 14, 2008

TIME: 3:00-4:30pm

PLACE: Tokioka Room, Moore 319

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