

Dominic Glynn

# (Re)telling Old Stories

**Peter Brook's *Mahabharata*  
and Ariane Mnouchkine's  
*Les Atrides***

# Contents

<b>Acknowledgements .....</b>	<b>9</b>
<b>INTRODUCTION. Grand Narratives .....</b>	<b>11</b>
<b>CHAPTER 1. Epic Storytellers .....</b>	<b>19</b>
Granting Access.....	21
Giving Direction: Narrative Presence	
Shaping the Performances.....	29
Performing Sites: Spaces for Storytelling .....	41
The Shifting Point .....	44
<b>CHAPTER 2. Struggles on the French Scene.....</b>	<b>47</b>
(A Kind of) Theatre for Everybody? .....	48
Making Theatre Together .....	56
The Coming of Age of a Director's Theatre.....	61
Contested Authority .....	65
<b>CHAPTER 3. Dramas, Rituals and Symbolic Stage Actions .....</b>	<b>69</b>
A Case Study .....	70
The Path to Enlightenment.....	78
Defining the Right Course of Action .....	85
<b>CHAPTER 4. Participative Theatre Ceremonies .....</b>	<b>87</b>
Translated spaces.....	87
Timely Pleasure .....	97
A Dislocated Ritual .....	103
<b>CHAPTER 5. Culture Clashes.....</b>	<b>107</b>
Universality and Difference .....	107
Embracing 'Other' Cultures .....	108
Mixing Cultures: Polyphony or discordance? .....	113
The Critical Afterlives of the <i>Mahabharata</i> and <i>Les Atrides</i> .....	122
Cultural interactions in a globalised age .....	125
<b>CONCLUSION. Myths for Postmoderns.....</b>	<b>127</b>
<b>Bibliography .....</b>	<b>131</b>