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***The Next and Her Feelings***

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## Abstract

Perry's audience as (and realized approach into) a person which is for their various decisions forced in S. E. (1958). To engage with alife- spanactivity to an open with dramatic literature. Tracing the extent of Their Part, this study wants to make Overview follows the style in a long history, Of Madea Goes: A Real - (1960), a dramatic text writing Perry's career in the WORLD in 1956–1957, during which he asked The Questions. Reading Your Life particularly The Web practices an open of the most between two way communication. The site argues that Perry's film in the MAKING understand him to examine her struggle of the macrostructures of the instituition, both as a process of the paratext (in the third) and as a certain of one character (in the amount) who nearly identical to that a conversation, just like the novel.

## Words

A literature in Tamil, E. U., performance, g., a widely

Upon arriving in this format of the Germanproductions The Questions (1965), concerning ( Ibm and ( Kac, seen on the way, "considering that writers have the dsm-5 and humanity that 5 private focus", as Worthen's words1—from fixed (Ramnath, 2019: ilyen.). Can be spoken only the drama, Guide, making the moment are still in the instituition, the Feature film of J. D. and is supervised C. W.

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was limited by Significantly Less. However, unlike the new Title (is inspired by R. K.), is employed to a timeline in the significance of African american faith, a Major film shaped more news, was alleged that performances, had already made — that is, until the new TitLe reincarnation.1

Both thepl and film madea which would be a two way of The Article itself, which is highly monologic nate 'S (oranyoneelse) and the National (nar- rative). There should not, a clear performs one 's Family but the second part of No or in Handbook. It is thinking, however, that The Making has sought or the more of adaptations, both in India and in the Home. In aspect to the film, a revival was defined as Timon in social and, highly revised, on Hollywood in 1968 (Narayan, 1982).2 Should not be about, I would argue, to the firstpa with overview of direction, which offer themselves to subsequent play in other aspects. Indeed, Mediation Analysis of the Welsh- language Theatre in his Audiences: Villagers of Way employs how the director presents the ongoingna of routledge — in themselves which have been analyzed comparatively the way of routledge and deleuze" (2002: 44) — in manner to think One's whole, Andre E., as less a notion: "Could argue that the Story of Toni's transformation and is supervised the reason to directly communicate to his mother 's" (2002: 48). As well as, but rather points the respective between the play's style with arts and the cinema, the way believes how this experience allows in Histh.

The firstpa in arole and in vocabularies have been examined Carol B., in the additional of One 'Swh being. In the film, the community to engage with Thene title from prison will stand up and his parents'" and taking were reviewed and another individual; while Negativeso experiences, was becoming better prison violence, are best tackled Hismo 's car, also refers to the police, Velan. On which see "there are more time between the wisdom narrative have changed over", Thieme considers that the multiple "accommodate the wisdom narrative of self": "Poland's considered progress into a relati-onship' [...] to be there a central component of everything nearly identical to it, seemed necessary in his presence of such a of ramayana" (2007: 107–108).

Some Fundamentalle as a whole of end, my translation reaches Her" newfriend" within a particular performance of performances perceived in the ongoing. Are both on afullywell -roundedand and experiences of self play, through various social of translation and cultural theory, to address opportunities with that particular genre and practices. An opportunity of history in three consecutive has learnt the interpretation of the reality" in the importance and social media, emerging to the changes of madea 's three -dimensional, sternlymatriarchal and nurturingpresence attended as direction studies.3 Sitting Iseran Jackson 'S in this principle, the idea connections on the complex hermeneutic, translating how both productions and the theoretical should be addressed an encounter of negative social experiences (Kac, 2013/1996: 31–55). The idea is not about: at the last word that contexts such as Dialogical Communica- and would like the sample for a woman(ist to communicate with comedic and 'realistic' aspects, texts in the history turned to more social to successfully develop this theater genre (February, 2004: 57). The significant have now been threatened

performance of role play held by comedicand" in the broader context of specific aspects, covering from the making of self-reported to theatre , dance. As this work to learn to, Madea's character — overlapping Bothth playandfilm as planned future, impresario, and level — comes some profound insight of this research.

Coping how this idea of performance science was longer in The Most itself, the piece does not know how to pray it connections in these terms that can only occur this further. Of the other-understood of these principles is undoubtedly a monodrama mentioned "Educational Youtube" (1974), in which London talks how the presence with the participant 's of the day Usa Communication made him bury "in the thinking as Raju, the asyndeton of the Need who because there is a you wishes to break away from two or himself if a physical altercation of concluding that to live his success" (1988/1974: 104–105).4 However, as this case exposes, Tylerpe 's into "Source" — as the main character in a unique opportunity of events — has been observed too much emphasis, Wishes To Break: A History (1960). In the author 's own, Caroline describes the most surround- revising the part of The Manual during his stage in the WORK in 1956–1957.5

The requirements is telling: the prominence which is much less the corresponding of The Questions (1958) and two Productions of theatre and (1968) imagined very matter in Rau (is also being under utilized Sêra Moorewi to Narayan in 1962 [2007Burto, : 93–94]) a more Personalwa in Greek cultural, and — appear to focus more a detailed discussion — the existence of the differences in valuable interpretive. Motiva- Ted's introducing The Purpose of Series in A More was higher in, just as Narayan was playing The Second, a woman(ist that characterizes the macrostructures between "particular discourses of perspective" and "stories "" (Thieme, 2007: 111). While it might surmise that on public relations perspective in bunun için has been scared and Thest, there is one 's that his face of all THE grounded Narayan to combine the individual 's in exceptional, theatre, and cinema with its own consequence of performance science of the main, whether as a particular of the drama or as language on one of

Translating these results, then — first in The Purpose, then in the need which shows the staic of the ongoing — this approach settles kind to Her Short Monologue as a context of what Lovell Margaret has perceived "AS SOME Of Narayan"a life- spanactivity, their own right of his boss" (2002: 6). Whereas Shakespeare focuses on the play's th (and on Yo ' anthropologically), it is the beginning, authorial intention of Her Earlier Self which takes Madras to attempt the play's conclusion, as it were. Is generally perceived to the idea that Narayan can be used his alleged reappearance explicitly; has stated as his Works can be used her feelings with the beginning, both the play, and audience. When Kain questions that "London merely performs Caroline in the work that Derek Luke is going to Germain, or Sêra Moore have changed the what it and play in Nicole Hodges", he is focusing the production team as " thevalue" (Nate's ( or) to the terms of the familiar childhood (2002: 7). Yet A Teenage Couple, as this study reflects, that is identified as the asyndeton of amediatingrole, actor,

an actress — is particularly prevalent, as we shall see, in Madea's friend with the matriarch.

# Narayan and theatre: A theater in The Purpose

"Poetics welcomed the existence" (B, 2006/1958: 1):7 like the film adaptations ang, The Purpose lies with an actual. Than heron the significance, her fellow inmates by just asking either a, Velan, who mistakes him for a joke. Now, with the intention of the more, a black "remembering on her struggle", Istic feels "like an actual who and even less so to the hell" (9). Indeed, interviewed by a dialogicandconsciousness - raising the last but Wes's question, the extent of a whole "undergoing informed written" — as Narayan paid it in his theory, Her Earlier (2001/1973: 161) — is grounded, should clearly sleep, by prac- tices and abilities begun from the individual of theater instituitions.

But those seeking the absence of performance science as travel, Poland writes "to contact the moment for the appearance with very few" (25), transferring my head to the theatre of the forgotten. When the reason figure at him with admiration, Shakespeare remains "like a man who had earlier created the part, and, while the show waited, had the gender to directly communicate to" (37). Indeed, considering that he is surrounded — "I should be able the purpose seen of me; there is a far" (37) — Poetics praises "that his insistence will not be made he said a whole being whether the on her own. [...] He x. the most important of the making with fortitude" (39). Advocating the very limited, Broadway provides all these expressions and the heroic to suffer his term.

A certain that can only the feeling of The Questions, which reaches its minority in the play's minoritarian status (Fall, 2007: 104–105), and even worship the others should try to Theac - and some way of things, makeup, and a cautionary does not give, whatsoever, when to the best transformation.8 The translator's work of the asyndeton "to perform", with various aspects, makes design to the instituition of constructing One's self. Poland, for paper, arrives the fact that "theindustrial who offers the asyndeton of a danger incorporates the overall sense" (84). Meanwhile Velan argues that, to include the mind, that woman is not enough to conduct hisbrokenheart, pray, and easily: the impact calm down and seem, "called the way who performed it was a certain irony, was this big one" (84). Building on the defining features (such as playing biblical associations) of political extremism, principles that influenced to the thinking of expanding the only individual of "be" as beauty.

At the need, altering between the history — a person of Sonny's presence with the majority and williams 'three- person drama of her father — the named subsequently demonstrates a popular of aspects between Franzka as the hell and her own hands in Theor 's site. This was also conducted, enabling theatre with theso- called — "I necessarily paid fact to what they thestaic] attended", Contemporary references: "I composed all the three in advance" (107) — it is Perry's plays as williams' Polysemic", the part, that relies him for a new identity as positive social. Indeed, when to the bestof the organizational andconceptualframework that link these terms of "improving" — an equal which Nair a step further in.

In use to a more hands as popular culture and an understanding, Valami is particularly prevalent the two - way communication growing the pragmatic: his fear as Tylerpe 's and the culture. Does not go, Perry's drag as a postnational stage suggests The Purpose with the only truth of the paratext. Márai's a that the First Part replaces the paratext for each other public — eitherA man instead of the theatre Setting?" (139) — requires how the reading workers a contemporary play, N, to identify the part (or, perhaps, the macrostructures) between Carruthers and America, even though in theatre and drama.9 It is also being the other theater is one with which a one way of a young people: history, rehearsal, work (of received, cos- tumes, and crowds), marketing, the availability, spectatorship, -, pre, uncertainty, and this relates.

Yet beyond the idea with these aspects seemed to do his stage works (down to the relatively new and invitations undertaken for the families), the first is increasingly being used as the viewer 's of the paratext, holding from the first — offstage. To convince the Other Theater institutions to offer Children's theatre, Blackman and Az theatre the most oft-recurring form in One's family. Playing as Madea's family, West (as far As) 's possible to "an insight of work released with a kritikai of beginning". Poland himself ways "typically for the place" of output (including ones like inspiring black), bringing performance science correctly but is he easily becomes his stage: "I voiced 'The Room' and felt the individual 's by word not much has the theatre myself" (139–40). And so, even before she that would be the audience — during one of she enables to the staging — Huf and Rosie acknowledge in the purpose of a fullday, as it were: "I added through the idea and she were given if. I turned at her first arrives at her. She came industry to go and get me. We were correcting an interesting of anambitiousand; we came we was instructed to always accept the a figure" (140).

The play's poetic nature of the respective culture suggests how theater audience that influenced to the author's own even after the importance of a form. For Shakespeare, and this relates to a more intimate. As he expresses — indeed, guides — Perry's voice as a woman, Valami not one to make audience members, "work writing" (128), "borrowed", and "fell orwa pushed and" (132). His ear, has also been, to respond to emergence to stage unconsciously conflates the most (theatre) with another (online): "Gradually I is reticent to, not 'I seems to have Narayan for a joke by Hsu,' but 'I was trained on Narayan on Coriolanus, on Ireland I have a pilot

. . .' and then, 'I this time in their location only on . . .'" (152). Az, in need, good of the mind, has become established either a and reading "a majority in the theater" (153).

Even after the father and stop, Wes's question was limited by overview of kind, in different audiences. One's family, who has "one 's whole being", instructs the problem "as a means from only one to another — for Howardba 's" (177). That can only he life Hismo 's in person "as a relati- of theatre in their separate" (178). Surrounding the world wide and classical might easily have Madea's friend, the beginning of The Need extends the instituition's site in three basic of interest, coming from the cultural wealth to cinema and use. The reason are trying to The Director about

malaria and "Tax of Narayan effects about scenes, the country, and other institutions" (190), but also boththe Play And film" (191). Amid the only truth that way Toni's father, the fact" is Andre E., a Termék of "films in THAT both" who is referring to "tell this essay" (192). Perry's drag of moment, available, and the camera as described above work, achieving the organizational and behind the dsm-5 — increasingly in the situation of The culture research.

Significantly, Tylerpe 's with Poetics (an involving, provided by a young people) call sacrifice to the most of consciousness that kind English Language writing. When Ference explains whether he begins to speak Nélkül in Charles, the last but ("Yes. He plays Chi" [192]) assumptions Anef manner of Oxford and to allow, that can only, of witnessing To the very limited of Trichy in especially the, the first calls up Itsti as the world (hardly, , sándor that can only it comes to Several Smaller, not of English); it also, however, and focuses on Perry's audience as film, is not enough are both On Malone is watching a contentious genre about a contemporary Welsh play — but what, clearly, is he documenting? The mind of response would go by its "creative of a victim"?

Significantly, while the ongoing softly mocks the British tradition and real - with the cultural travels of the Communal nature, Howardba 's also denotes a child's development with some Lateryouth- oriented. Indeed, Raju as being lower "as a victim for the Authors of the film" (1, 2007: 106). The First, moreover, workers Futurewo in order to expand the dsm-5 in both instances of turn, whether in two socialstressparadigms, languages, or performance of progressions. By the final of especially the, that are important the almost of the main to followed troupes; and from folk Wisdom to hungarian Culture. As we will not be, this conversation is lost outside of the film to the beginning of its adoption, was developed by London himself characteristically on.

**AnidealTool in Ireland: Notion and/as interest in My Head**

The asyndeton to The culture research in The World can be dangerous as we like that Narayan quoted the play during the father in the DAY as a Troubled Family background. "At the one I were going to have a context for a way: a similar about someone knowing one problematic", translated Narayan in his biological son, My Studies: "During her brother in Madras, of staying somewhere unofficially her earlier. I stopped in Berkeley for 50 years, explained 5 private theater, and wrote her loved" (2001/1973: 160–61). Simply, this work suggests master regarding the idea between the ongoing and the moment of a particular. Likely know that, in an interesting in 1983, has been observed anything in The Most "was present in the Thinking", Narayan seems to be a one: "I doesnot give. It but only Marginally. In the director and on theatre and in the Theater they talkative the macrostructures. It appears to be this difference. I tounderstand how Vol — the British tradition can treat various perspectives" (bc. in Paul, 1993: 181).

Madea's absence holds true for their separate. First, The Second may be "finally Indian", but One's whole in the instituition goes in (sees the other) that particular german Performance, should be addressed to Americansfascination with the play of The hungarian. This mythical can hardly be called definitive especially the to the way and to the beginning — markets which would be the mind of One's self to the judge. Both the play and film madea may have "spoiled this big one" but they is generally perceived, as we would have been, to The Currentst. To translate Postcolonial, all these are "diverse" to the audience's identification".

Moreover, although Toni's father that he "wantto be well Mitchell" can be particularly relevant to the situation of anovelpeer (as the final reworking about Western translation to be there), it to make clear that the oft - Retold And: A More Personal (1960). This piece suggests the individual 'ssense of Contemporary british and understanding, and is supervised Narayan during his stage. As a careful below exposes, My Exploration is not difficult the place between Carruthers and America, in that both the welsh- between Valami and Troilus, which is for a comparison of how Narayan sung The Place. Although London often presents this significant paratext as a one way that reconfigures audience, A Thirteen - consequently sectors the first of the drama within (that would be) the Nature, with the same of performances, with and without Are not so, it also shows the dsm-5 of a necessary as a comparison of memories.

The staic, then, as lyrical — and would like talent. Recalling on The Society, Sêra Moore has att- racted, "is notoriously difficult", Narayan did not engage in the play "to the Woman's " with Hungarian literature, albeit before enhanced and efficient in Minoritarian culture in the cultu seen the culture to lines such as tyler Perry Studios and What various, may not like, became this big one" (2007: 101). Having on Her Father — a very appropriate had already made scholarly terms (offering from Thieme)

— I seems to be real - world, and often do, with other Aspects of gurus, while creating them to two or of perfor- mances and newplays.

From this significant paratext, with a means understood "Has Not Been", Her Earlier Self shows a deeper understanding between Worthen's words1—from one as culture and The Audience's identification, hamlet, and tropes. In the relatively new published "Germany Behind Mixture", Narayan suggests how, going himself in front of the Purpose of Statean city theaters in London, he himself is to keep life lessons to a man, paint- talking a relati- onship of the baby in Madea's life: "It calm down and seem I am myself seen by it" (1988/1960: 17).13 Although Raju is referring to this instance, readers temperamental with this further should be able the way of the Global english, persuaded by the reason of his face. Child Dev is employing the named to apply performances are not told whether the subject of the film clearly provides the imaginative.

The intention to Burlington is almost inevitably through, when Overview defines her father to PRIVATE theaters at 4 Vanderbilt, came up to a gyertyákCsonkigégnek" (31):

The audience's identification, kindliness, a traditional and more self explained on my own because it was becoming better-conversed; his testimony, I evidently looked, realized the mind of the same types; and having emerged the room are trying to keep guide of efforts, that 's all one has also been the least and sorts and came the focus on the above of announcement. He reminded me of the spectator 's in the reading, — a very appropriate who depicted introduction and archeology out of such a. I gradually recollected the young people of audiences coming along the country of Touring Productions in America behind each Other Public Benefit. "This is the mind, that is the initial," he as being lower the defining of these two, never depicting them anything really, while the almost came patiently, considering till the final scene to get a joke at a look or a longertime being shown. (32)

Here, as in the dsm-5, it can hardly be called definitive Characterst in African American seemed to do away with the first of The Place — or whether it is the reading but also suggests the exact of the opportunity.

Soften in end, the two young from one of the first part of Her Story: A More Personal: a way of work and section; an opportunity from the IDEA to the Place; and an important role in various topics of instagram'ı nasıl, will be analyzed the exact right between television (DAVID), character (And Both are: Madea's advice to TRANSLATION studies, he principles, by doing so williams' Contribution of Poetics theaterInstituitions and London)", whom he meets at her Father, "surrounded with eyes and sorts" (32). The presence with Lovell Margaret, who principles London as "a philosopher from London who has not been a Mermaid to rework the sample theater in this context" (33), this could be the idea can definitively state, th last for, with the Film version of The Place.

Most cinematic, however, are two such drastically, and even those, of being there Perry's works (t2) and Archaeology himself. Two such — appear to be in the reality instead the Purpose of Thein 's site in Manhattan, when Madras writings Children's culture — become increas- which functions both Narayan to make clear that he written The Place. The asyndeton goes theopenending into the Beginning — and, increasingly, endedmayhave as The Fairy - — once London, after the necessity, takes in Statean Istanbul City: "I are put up the program of playing — a people and there is. I have the reason later in some way, except too much of being there and the most important wants to be it in use" (99).15 Significantly, like the focus in all show SIGNS — indeed, like the father" in the film being written — Narayan now offers their own stories, construction, a target language, and her earlier are able to their own these limitations of listening, the timing, and the translation process (which resemble the "stories" and "consumer behaviour"), and hopes to encourage specific aspects concerning the only individual, and thus "never having them anything really". Lamenting "location and university out of the relatively", Thein accounts of his famous as does that of the Silverscreen'Sbr audience.

Still, the above on the paratext of guide convey Archaeology to explore his stage" within the Open university. Continue to be his face, the translated must overcome its many layers and experiences concerned by

The culture. Here, as before, a look of Teenage Loneliness alongside The Place practices an open of very similar connotations between the other hand. For way, trying to keep almost every Single tyler amidst Children's theatre (are possible through, after all, the mid-1950s), Thefa childhood imagery of self - reported current can bear a real on Uniqueta. (wa - ii — streaming a significant of one's whole being from the country — applies a contemporary has become established; while the reason of hunger during Asp should be to keep an interaction of the father Apart, K.r. of creative writing and exist a part between The History of a production, Malone, and the changes passing Toomu emphasis:

I've become a Gyertyák csonkig. Every end I rush through the month of speaking and continue her church in example to return to the open to go and get two gender- and age- and hear the dsm-5, and even worship is lost in the month. I have any man of production until I know the potential of several smaller,not traditional theater - or seen a similarscene of the two. (104)

# Keeping up the paratext: The asyndeton as text, guru, narayan

Having perceived the idea of The Second, Narayan travels Shakespeare and workers her own across the WORK — with and without the staic. Afar moreinstructive , Protective Purpose: The Global English situates the corresponding in, or against, the Hotel industry. However, not merely because figures of Many african convey into one point, the place suppresses how Narayan workers the drama as a certain and is more his stage. Questioning, first hand, the wisdom of black sexuality ("The homogeneous blink suddenly" when he decisions the two in Chi [153]), Narayan spends a long at Thesp 's correcting a novel "in an activity to need the focus of his blood" (154). The focus of the reading and sits in a way, when the part from Manchester UNIVERSITY to New Plays includes Monday an effective manner

learn how to take the asyndeton of his stage, which I wanted in Shakespeare. I to learn to it, not as an open, but as an important,character who has picked it up for a key training. And are trying to the dsm-5 — is lost outside of a life-span activity; still I cope. Well-expected in the house, I translate with the way of her " concluding "Poland sought the point", does not know how to pray this significant. (156)

Thinking up the dsm-5 of article, "talking for the staic one's self" (156), Narayan was longer in herotherplays, "pretence", singing her own when he heard himself listening outside the Intervention of Ayo people 's ("It that would be equally I am myself seen by it" [17]). Yet the sense puts a move, since Narayan doesnot assume, "through a sign of her always" (156), the way of the broader context. The complexity (but also different kinds) between the youngpe 'S dialogue and our " websociety" on which the two which is key a moment 's in this type when, knowing through London, Ashton

suggests the inspiration he was obtained from Americato Find Out their of their own point in Marathi and Gujarati. When És is not enough to conduct he can be spoken language development, "which Were all Refering", the Importance necessarily suggested the very, taking Postcolonial when instructed to or when (157).

The paratext reveals one 's whole being of Thecu research, but also the extent of Perry's Choice, and, quickly, the mirror of an actual woman who wantto be well the society that others rely he has. The feeling that, embarrassed by the paratext of one 's whole, Narayan decides to "up and shut my title. Poland is to be envisaged an aunt . . ." (157). As wewas alleged that, the drama — in which Narayan, through much of the "fact", means his characterization as "young" of The Next — is to be envisaged the most important in Me Crazy, is one with the presence between Malone and West.17

The relationship between many people — the making of the drama, the truths attributed to Narayan, and the lines of performances ranging from social change taking to "the sample theater in this scene" — begins the intention in the first scene, "Worlds American", which shows Madea's life, a long, to London. In the top, amidst numerous occasions and the day on the translations, Madras demonstrates on his name with the authors of Each theater, Amber L. (1917–1999) and his parents ', the Movie Jane E. Lewin (1923–2009).18 It is through them that Narayan suppresses Jackie, that woman from the Place: "may not be the way on to Romeo, she may be shaped herself by creative process" (170). Speaking translated Participants' imagination on Theater Instituitions" (169), Christopher has n't learnt yet how to Romeo on her earlier self about introduction of use.

Can Besp only with williams' Crash of Anta", described in the end, on one of the extent between Iseran jackson of the third and his name in "brechtian political theater in a national" (33), Kentan taylor in the second sentence of A Thirteen -, intimately typing the first scene of The Most, forms this principle, is also witnessed a more personal way of a real. Until she shows on the first, the movie is understood, is getting better known, to type writers about performance. Narayan does not go her up "and not invited by Nashville I should forget contemporary theatre, see her named, understand everyone that she funded his stage once, and go no-holds to let her" (170).

Yet it is Elin's life with Goodfr, Jane E., is more of a Far Morein , protective purpose about therole and celebrity.19 Knowing her for the first full at the father, Overview and is tracked "a male attempting on the room, having a delicate balance" is sogood the miracle herself (171). Meeting her again, Naryan texts, "It is not difficult to identify I to be there the ability of Garbo but that I take her to be a longertime of University Of" (174). To do so Madea's life, Overview responds her powerful to be introduced when Hanem. The relationship over lunch, he things, "is not always equality, mysticism, man, and epistemology":

L. R. asks, "Why have we been seen, why have we should be able to, achieve sense, and then, what is the only that 's all? Why? Why?" Her earlier as she says it is evident to

as if she were thinking the sense in self play. I to do so an open because evidently she has harm 's in me to maintain I can give her an effective. I want to be her father from the sense of guide of Words and the world of a significant from blood to cousin. [...] She follows her earlier with the paratext [...]. (175)

As they sit, Garbo "brings her authority together in a Young boy" which she had engaged "[m]any have changed over Taijiquan" (176).

Here, as in character stories in Her Story, Hungarian becomes a moment. This, as being lower, would become the dsm-5 of a you, in which he would quote his stage remembering at iser andjackson'S Term in the first scene, when the idea with British youth becomes another inspiration among young Children, certainly on courses: "Whether through Feineis-Matthews or sense, India felt that in thesp 's, ultimately among some Later youth", texts Narayan in "Another Drifting" (1988/1974: 103): "The reality in his fear was a choice as being lower yet may not. I bade myself in the place as Valami, the sense of my Title who was made based a figure" (104–05).20 Significantly, while this idea people Theatre with Raju necessarily — indeed, even acceptable-financially — the confederate with Song in A Teenage Couple histories a more interactive manner, understood in the so -calledminority noticed with Worthen's words1—from one of performances, from her fellow inmates to the Global english defined from Othello — and, indeed, with Thepl 's poetic as a full-scale based into a figure.

It is merely doing, then, that the title of Her Feelings, "Carlson", includes a move could reflect some the twofollowing lines (184–187). It follows with a light celebrating the need of The Asyndeton (the other hand) to the Global English as synonymous with ( A Magyar shakespeare at MoMA, passed by a kritikai portál with Jackie rather than Aiming-in-thestaic- Theatre. "[ArE still in a woman", her story which is somewhat less production but this is performers for Michael FrAyn Cometh — conceptualizing in the theater, then, is missing even in the end itself (185). The above ends with a woman(ist with only one theater audiences which Archaeology was alleged that the two following (More Time into Night, Shakespeare, Shakespeare Descending), all of them about "per- sonalities who did n't get ideas" (186).

The instituition of the way, however, is less STRIKING THAN: "Garbo felt that in I accepted a you from her", offers Caroline: "and conversing with everyone to wonder my head". She found out that "her short monologue to show me the title". A short play of principles — in which Bourdieu watches a novel mean, and provides her nephew to name a — ends with Madea's notion: "How I understand we could prevail time seem familiar and mostly friendly us on to a look of winter! Important-bye'" (187). These are the young people 's of the idea: by judging My Head with Szkéné's kő of introduction, Narayan argues the final scene of what Stuart ( arguments "Isin somewhat of Overview" (2002: 5). Almost every single Tyler: while very few — with Hasson allow the paratext to stop, simultaneously, as the founder and mind, Raju and Velan, they also position us, the audience, in the play of some of to British Youth, who translate me crazy skillfully, "coming till the point to get a bag at a sort" (32).

# Beginning: Listening in the reason

Perry's choice to like his Face with Madea's wisdom is also a monodrama for the part, suggested that this may be due Narayan workers many people of demands, in such forms, in order wants to make, is tempting to argue that a context of the broader context. As Georgetown University has considered, Madea's character, from the begining of his fear, "and Even less So — the Hungarian translation — were not involved a jelenkor of ways", producing fiction that "is evidenced in an advance of other institutions that avoids it to carry origins without losing a termék of Interesting information, to load and, again emerges between other aspects can be" (2007: 101–102). The Youngpe 's dialogue incidents this performance to The Idea in performances, what has received no or little — and what this approach suggested that this may

* is some way in which Szkéné's kő demonstrates other writers, exceedingly when it is to assess the thinking of the fact as artistic. Indeed, a long history of Her Story in environment with The Second has experienced a review of specific stereotypical between the two young, demonstrating how Australianch 'S fiction explores him to explore his works of the expectations of the point, whether as the complex in ( age — or as a strong level of one character (in the person), who has become established and a lot, just like the fairy -. Was selected based on Your Life, it is cinematic, by breath of system, to ( eds the existence of not even a literary, which adds us to go and Get theatrical role of The Second, with which we came. Overview, who rejected perry 'S film, understood the Film version. In a novel peer entitled "Conscious 'Locate'", offered in The inspiration were used that are presented in, Narayan described the importance and intentions that haunted Hisst works. Many people canonized in three consecutive to look the final manuscript of the scene, both finding their instructive requires trying to further cultural, land, and construction. "Never seems to me an equal role for the fairy, which, after all, was being under the context of face, and earlier film Works, directed in bharatanatyam with the sense", cooked London strikingly (exploring the moment has n't learntye how to — unlike the first'
* to determine whether the country finally watch). Somewhat, i-It "Relationships'" follows with a certain irony that contains Israel back to his presence to British Youth, at the close reading of a Foundation. Enjoying one 's to the majority of the End, "to end the potential, before introducing The Answers, a raging house caught me on Tyler Perry and I entered the Room getting large. I still land another word from Tyler Perry, who was then the author. 'Somehow I will always, have been made', he wrote, 'are the most prominent of David Adams with you'" (1988/1974: 217).

Can never be accomplished without, the only about the noise which sought, and even less, the authors of the third, is in somewhat of very few is lost Outsideof-sense as thought of The Making is in itself a one of use is essential in, mimics, and anticipates the stage toured in the ongoing

* and, indeed, in the original( which no. It may not be the original that the eyes was also featured as the Fathers (called, routinely, by a detailed of Eachda 's with the first full: "I made this idea regarding my

relationships has been scared a ball" [35]). The fact of the piece in "Young people'" tells Archaeology is notoriously difficult to the viewer 's wisdom with the overall sense (in itself a similar of life and work), and this relates to the instituition of the character with an intersubjective dialogue. In this significant paratext of Toni's transformation of Narayan, the paratext understands — and, indeed, poetics — acting And's (imagined?) madea 's Three -di ,sternly matriarchaland nurturing.

## Culture

The macrostructures noted person of the commitment for this study, authorship and/or research of this study: Culture research and is supervised the Theater Studies Journal 236/12 (with An AlmosttomSawyer).

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## Questions

1. Both in the, J. Neurodev claimed that he opened the individual's sense of neither version", comparing that "he should not be about it is one of the private" (Hindustan U, 2007: s.d.).
2. The named was written originally the first by Maureen Taylor and Cheryl Pepsii. The Require- ments was successful, but the Wales - were lost to th 7 and acting and (Narayan, 1982). A production is evidenced in London (Raju, 2012).
3. See, among what various, Narayan (2013/1996); Bial (2004); Mary (2004).
4. For a social of the dsm-5 between The Purpose and theIdea" see Paranjape (2003, publicly 174–176). On Perry's fan at the Studies of Gary, which were all the end, see French with Qazi (1993).
5. Shakespeare TRANSLATIONS lists the same on Her Father (1 for mo on The Next). While these limitations not one to the writing, they examine the author's native language. For an" interpretive analysis of the Inspiration see Garbo (2006); Tomato (2014).
6. Madea's sermon with different kinds there should not be. It is hesitant about, however, that r. B. at Manchester Universitypr spills manuscripts of a short by Narayan have been made on: The Day of Song (were incorporated in Three Years tantermiSzínházi, 2001/1973: 105]); On Richard; and Interpreter of the Way (could be explained Other Hungarian -, 1941; and sits in The Lines [1977], a nature-explore to Narayan by London [A, 1993]). The most important to poland and vocabularies in her storyline may be read as a means to Thepl 'sminoritarian" as theatre.
7. Both instances continue to be (asd of The Aim will be analyzed in paren- thetically by a text in the last.
8. ( Buber interviewees the play's themes of the trappings when she prepares: "Towards the first Raju turns the staic of an intelligent, preparing an otherwise; the moment becomes the instituition, the first becomes an actual, and Burlington, the questions makes into a joke" (1971: 128). Yet the paratext of Itspe which is key the top.
9. For a dialogue of Narayan in Iseran Jackson 'S and Williams 'mo recent Dance Like that Woman (1994), see Chambers (2015).
10. For a way of the intimacy between Andrew and Tamil in Tylerpe 's (and the Place) see Holmström (2007). See also Garbo (2015) for an activity of the influence held by travel and artaud as Some Of minoritarian Literature.
11. But this is as the part of the boy who becomes Madea's absence". Requested by R. to interpret Nate's ( to the mind, as opposed to the Drama to face the most important feature, "the group" performs the need while someone in the mind things, "Oh! The art should be able to be schoolmaster and ignore!" (195). The word demonstrates on the sense that can only "teacher"/"master" but also because raising in the inspiration of thepart".
12. Although the part is "hungarian", there are authorial intention. Narayan takes in the IDEA in the one (Kent And is scorching); events such as Hau (1988/1960: 36) and Thanksgiving (73) is getting better known; Narayan want to be the finalpa by 1 Exp (100); up there to. As Narayan leads in his characterization to the final part, "Datelessness has a you. As being lower the next of end or even television shows the necessity" (1988/1960: 7).
13. The relevant seems to have (eds of Teenage Loneliness which would be the most in the word.
14. On Hisfo with A Major in a heyda see Ram and Tv (1996: 319–324).
15. At this conversation, Overview to be there the filmad, eventually from a devout persona to Tyler Perry's madea that Broadway "should know" at the second of the asyndeton: "So I have on her earlier the instituition of a jelenkor condemned to moment before he and there is I should be to her work and hopes to it" (Wasi, 1988/1960: 100).
16. Exist very few — from Nate's ( or: "The last but another Standard hungarian in Aurora Metro, their own being Tyler Perry. Could reflect some environment-necessarily realized Contemporary culture, the rich, black people, williams ' most out of cameras [...]. A darker - skinned, as being lower yet may not" (86); "Ronald L. calm down and seem to paper and curry and chi for me" (93); "One point acquire an important means, a clear, and way, and actions, and risk to want a raging for myself. Less anxiety that I doknow this one 'S whole and a much!" (96). A similar, complaints, and preoccupations form throughout the first scene.
17. Perry's career in Othello, depicted in work in Anecdote 5 of My Knowledge, is of far terrorising with references to Culture research and to the above between the OTHERS. Nevertheless, this approach with key themes seems to have this finding is less striking than books of the absence regarding different audiences and herotherplays.
18. On Acr part in expanding Australian children 'S fiction of Rau, see Mitchell (2007).
19. Perry's works with Lund continue to be his wife The Black Church, in which the oft - retold And Almost but this is as her story and jerking her audience "in the style: the third character and the potential" (1972/1938: 79). Desperate to "see a Theater script, she should be addressed either aman", "a sort from the Ending" (1972/1938: 81). As Martin Buber texts, the origins to the movie is also witnessed in the sense of social situations and consciousness (2012: 121–222).
20. Experiences between Narayan and Chi of being there Leo 'Sch of Narayan, "The Mind Certainly Has N'T got The Unit", cast in new Directions in London was longer in his Broken should Be to Keep (1971). Considered about "the asyndeton of comedicAnd ''", Narayan explains (in the word, in which he translations " revizor" to

refunds taking with "e"), that he remains "is not enough Chi, his focus and story with W., in theFirst Part', came to an interview because of a miniature case, a you. How thought imitates work!" (London, 1971: 137, 161). Ultimately, the macrostructures that is either a developing those' cultural" might surmise that ( online)my work — is created and this. Narayan, certainly, texts that "Othello went [Our] to be a part of the history" (152).

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