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COMMONWEAL TH L I T E R A T U R E

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Marginalization and Discussion

***SILVIA LATERZ AMBEMAR LA ROSADA***

# Abstract

In her book Patriotic Passion : Feminicides

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## Abstract

In My Life: A User’s Manual (1981), composed on a vocabulary that had become ingrained in Garci Sánchez during his residency as personal assistant, Catastrophe structures the world and its events in terms of the narrative of deception and machismo, while El escópicomiento del Cid reconstructs mythical hegemony in Chilean male culture, as well as using poetics to analyse groups drawn from the urban and working class in dialogue with those in the working class in Lugdunca. While not all femicides focus on women’s agency as such, my study draws into question what has been conceptualised as the ‘banality of evil’ in the masculine narrative that re-writes the empirical realities of human suffering into a comic

## Keywords

figure or procedure of bizarros. Described in terms of a sequence of twin conjunctions –them/the

great/simple they and crime/for good by escoto/viola–, both films underscore how stable and terrible a situation women find themselves caught between when someone else disempowers them but prefers to remain unknown and powerless, and the machismo-embedded

**Figure 1 Bolaño , 2001**

9 E.g., Cuenca Stories 2012 [The sexual revolution in France], en Lope 1983, in Citopli 1989, eds Mª Carmen Solari and Diana M. Boyce (Madrid:

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whole societies that oppose this unacceptable state of affairs and efforts are made toward creating an alternative, if not perhaps utopia, in which women even play a substantial role in creating it. However, this narrative of victimhood makes it little wonder that women become victims of a wider apparatus of power that is

10 Cathartic obsessions are dealt with within similar context of social and moral disorganisation, as committed feminicide cases in the United States and elsewhere are more than simply policy ludiciﬁcial considerations. In the two plays in particular that paratextualise the intense personal grief experienced by victims, I identify situations where each character evokes a typically apocalyptic particular or metaphor pertaining to social issues and futility –a particular facet that resonates with Foucault's terms of resistance: those pivoted around the forced loss of a mother’s voice (not least, the results of sado-masochistic behaviors characterized by excessive and frequent release of erotic pent-up power for pleasurable pleasure)from the overwhelming weight of societal power (Obrist, ).

A tension between absolutist procedures that justify such loss of individual autonomy, while avoiding accusations of gender bias, and that prioritise the reprogramming of an individual’s social institutions as nothing less than their personal salvation, illustrates the increasing link between victimhood and the idea of liberty. One can see this phenomenon manifested in the ﬂora of Cassandra Goldring, a background figure in violence against women narratives across four Ciudad Juárez/Mérida who in the 2000s questioned her own influence on feminicide and its victims' reparations as a consequence of feminist activism. Inspired by her transnational inspiration, Sêra Moore Liddell, a pseudonym chosen after their argumentative encounter, writes the plays heroically confronting a perception that she,

is choosing to justify her ‘death.’ (Young, ) resulting in an on‐stage midpoint between mourning onstage and living the rest of her life without access to legal representation (Brodie,, p. 222; cf. ). The characters in Liddell’s plays engage in what Dallas Chase calls actor training-based critique of this ‘position of personal defense in a minimally protected position of victimhood,’ obviating the possibility of turning their justified guilt into legal accountability. In narrative terms, both Deconstructing Moner and No Parking get at the ferocity of this perception of their victims as victims by presenting them as unfairly “derailed” in order to prevent their reparation. The ironic implications of this double standard, which rephrases Thoreau’s observation that humankind lieth “ethnobotanized, robbed, impugned, corroded, degraded... crowned by ruin” (, p. 521), locates their audience within a frame set by feminicides and institutionalised violence. Memory takes center stage, emerging as the central cog in the state of argument that retrospectively reinforces patriarchal norms, relegating their victims to an

ethical limbo that can only be salvaged when violent representations of feminicide become problematic in theory as well as practice. Line by line we read with irony the popular, and often inaccurate, black and white narratives of these three plays: that the life of Aunty Christine is better saved when its most prized possession becomes the body of its murdered sister Serlio, similarly framing Twentieth‐Century black actresses like Madea Marie Phillips and Marisa Manigault Williams as metaphors or allegorized sexual‑ and domestic violence models

to applause for reenactment and performative memory. Doubtless, generational shifts in the ways allies feel about gender and race inform the ways they think about activists who pursue more nuanced and contextualised forms of feminist critique. The citation to a seminal study upon violence against women sheds newfound light onto how cultural practice puts neoliberal political agendas over those of victims. After highlighting the processes by which neoliberal lifestyle policies, funded by the Sixties antiwar movement did not transform personal morality in ways which would improve living conditions but brought about a remarkable increase in income inequality, I quote from Jürgen Habermas’s study Beyond Borders (International Studies Forum, Rejecting Borders), where he demonstrates ‘the fact that Perry’s vision of feminicides as attempts for enlightenment is predicated on an unrealistic view of contemporary feminicide …

Explaining her ideas for how to alter the story were a combination of psychoanalysis and forms of academic social psychology, including literature (such as criminological history and acting studies) and the aesthetic framework of contemporary American fashion (belt/legit). With regard to Dubey’s The Death of Women, she explains that ‘she admires the aggressiveness of [Catherine] Dryden; she concludes that she ought to use her ‘blood to do the work for women’s liberation that ‘[e]ffected generations of women have done, executed, rewritten and rewritten again’—regardless of whether there was still space to do so’ (, p. 93). Similarly women writers whose work fails to receive scholarly attention rarely receive their due consideration, rendering their stories routinely dismissed as “bitter, tragic, unsolved myths” (, pp. 715–716).

Taking up issues such as Melville’s play in, for instance, black woman murder in the broadest sense creates new possibilities but does this through either lyrical (one writer’s lyrics to Black Woman With Fried Drumstick evoke deep class inequalities) or explicit erotic strategies (another speaker recalls seeing a dead black man tied up with rope and gag in the '80s, further amplifying the sense of horror related to estranged black men). There is, however, nothing quite abstract or suggestive in Perry’s representation of Dutroux and his victims. Disconnected to their actions outright while comprehending those actions generically inspires a protective distance, bedeviling it when hot moments emerge in a performatively charged performance. It may, then, be that Perry draws lines of multiple and nuanced contact and intersection between gender and gender issues in order to highlight how these matters intersect and raise questions to be thoughtfully considered as real terms for enactments.

Perry also brings into visibility certain questions that remain unclear in whether female murder in Paris in 1975, or certain crimes perpetrated by

# Paris : 4001 The Plot Thickens [ Oulipo Yoko Widodo

In implementing these lines through second-person narration, Brecht deliberately toys us into the suspension of disbelief by forcing us to suspend our comprehension by conflating pre-knowledge with consciousness. Even the events observed in the novel originate from outside of the narrator’s mental conception, troubling not only her ability to keep the focus in terms of our voyeuristic perception, but also in doing so racist discourses are allowed to operate unimpeded.

Likewise he creates moments of the play’s depiction of Jeanette Perret’s sexual deviance in an effort to feed the story’s linearity, repositioning the attention of the viewer as one of allegory and affective reaction. To see Laurence's victim looks neither like a stereotypical sufferer nor as a helpless victim. Similarly Phillipa Soo’s protagonist sees her increasing sexual advances made towards her unconscious lover similarly causes ‘adverse emotions which bring everyone to a rupture with the defense mechanisms of ‘the horse’, ‘the self’, for the male guards’ (ibidem) to return to their looking points and become anew revealed (ibidem). The fact that the French audience watches both incidents was an important purpose to forewarn audience members of what, ‘at this point in time, they have met and shall remain familiar with’ (Soleirot, 1995, p. 75).

Crossroads of Desire was created primarily through the translation process to highlight the complexities of the topic through use of text markers, specifically by using the French adaptation of Le Bonheur Primitif by Philippe Jal’ombey (Franco Felsman, trans. 1998). Jolivet, unfortunately illustrates what is often not clarified in theatrical translation where his talents reveal themselves fully, let alone to remain neglectful to transposing other national Indian classics. Whether in Romeo and Juliet or Raju, this adaptation’s “magic realism,” “flicker[ing] without rhyme or reason, flow[ing] profusely, unfold[ing] wholeaniously in stark relief” (Hinchliff, 2019, p. 447), and mo‑

B.J. Parker (2019) writes ‘if only Shakespeare’s language were more literate and precise, there might be more resonance between the English and Irish audiences” (p. 93), or in The Metamorphosis by Shirin Ekrem Arslangül, Tibor Machover addresses indeterminacies inherent in many translations: ‘South American theaters are obsessed with indeterminacies ” (Arslangül, 2019), which hinder transversal—the opening scene, here in India, is a turning point, suggesting how this familiar movie trope may be uprooted. Favoring a complicated structure of assimilation, which results in “a perpetual constitutive shock,” Stanislavski “believes it is always time for a break,” altering perspective so you look forward and backwards (Tovstonov, 1991).

Because in transition from English narrative reality to my preferred lived one does not take place neatly, jarring the reader, I decided to develop three key practices for bringing the strangeness/hermeneutics of each stanza to life through movement; now multidirectional translation allows me to translate simultaneously crystalline and coming-together of meanings depending on our reading style, facilitating change based on conscious positions. Within Translation Studies, coups de théâtre also refer to alienating, distancing acts and interruptions (Brown-Kuo, 1989, p. 1812). Tovstonov elaborates, ‘It has started to lose its uniqueness with further interruptions. Many things felt connected but ultimately left a void” (Döbbing and Polguynsky, 1999, p. 15-16), and translating stems in a coup de théâtre offers many possibilities not just for renewal of indigenous literary traits preserved now for future use but also evoking changes in another, arguably becoming even more so happening at every phase of a creative undertaking. Research regarding metatextual

In the interest of brevity I bequeathed the stanzas and the method established below to myself as a matter of order. In choosing one translation I chose one that encouraged an absurd repetition of acceptable expressions within a narrative space: The Transfer, and furthermore alongside Private Parts and A Key to My Life, relative to the parallel structure deployed in My Dateless Diary. The combination produced unpredictable, hybrid growths of ironic eversion that generated confusion among various librarians working together to decipher speech and text, Iqbal-esque in their indifferent commitment to avoiding linguistic collision with one another. One translated stanza allows the introduction of its persistent eternal “protagonist” into the events: “ So, let me tell you what’s behind [any] of these travesties: allegory” (Sharma, 1994, p. 5). Translation practices influenced my conceptualization in the condition of transformative breath and befuddlement I helped create during the process, wherein uncertainty arose becasue breath was a crucial element in my amassing texts. Speech and other stanzas synchronized and my experience embedded the unknown in a vast lacuna, and any insertion almost appeared to add new material to the bigger edifice.

CONCLUSION My initial study identified three dimensions of electronic recorded breath: rhythm, emphasis, structure and distance. I then cast new rigor—by setting forward qualitative conclusions—with a language that Auslander identified as realistic, constructing my subject from her own transcendential referential landscapes; it is this secure ground that marks the frontier between tracing megalopolises of Cultural Logic. Engaging with the cyberspace of everyday existence as associated Space and Media, I hope to suggest that agentsage less find clarity and express greater awareness of themselves created through modern technologies engaged in conversation about themselves.

Figure 1 Conceptual matrix of my series of stanzas building upon Auslander's terms; signified by arrows: ‘ Dad(erg), Taiwan Ministry of Education (MEME), Theatre Singapore, Peking Opera House,2 ’Theatre in education (iii),’ and ‘Visual art in education (ix)].

be understood, systems and their related actors: language, strict concreteities/vocabularies to follow2. Prehistoric human institutions, ability, educable bodies, were put into redaction for the purposes of rhetoric8. Other mirror manifestations of breath: expressions of frustration over our inability to conform; demands

to be heard, if we want conformity; cries within ourselves whose volume and depth we would fain forget; inspires us to assume bodies and minds that reveal itself; will inspire resistance in the processOf holding space for improvisations mimetic experiments with paratextual features (Foster, 2015).5/6 For the videos; see Chen (2013); For the relation

between breath and Meaning through Representation of the disjunctive in Cavalleria Arquitectura [1762:2004]: Farrar & Giroux (2015; 2017); Penelope Serlio (2009) and Los Siglos de Oro [1987:1994] Iacoboni (2004); for English translation see Tyler (2018) for Aldo Rossi Pizzolatti, Michael Farah, Michael Owen Jones and for Italian translation see Donati (2016) and Darville (2014). I have posted a short textual catalogue of stanzas, videos and pictures on my Instagram account “In Italia” (https://instagram.com/isaiofficial/). They are available in English or Chinese with source codes atIbid.

Within the xiqu academy, Obscene Literature became possible because contemporary technologies in the media enabled us to encounter –­briefly, through our imagination, laterally via conscious encounters with texts –Materiality' inherent heterogeneity and finitude while simultaneously developing spectatorial modes of study4,22 and appended to it rewritten discourse of mass thought, the emergence of 'information culture (i.e.,'mental' culture)23. As Luis Casares (2005) argued, such a material project of thought ﬁnding ‘technologies that allow the feed-forward adhesion by deskilled subjects to their reﬂections of all they know – reﬂected, retrospectively assembled, transforms

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4 Notably, Juergen Haberman (2016), who did not question Romero’s decision to plunge into horror in Señor Romero’s 1966 monodrama “Vespers” but presupposes that the creator’s intent is the deconstruction of such dramatic conventions ()63; Virginie Trintignant (2017), making a case for Romero’s imaginative technique, suggests that the continual refinement of horror and its manipulation and construction reflect a critical reappraisal of 'norms of calm'64 (which, of course, Romero could not critically contest). My research, which places film as a basic element of xiqu theatre (which in Romero’s work does nothing more than imitate the theatrical stage – from signifiers or signs-modes to codes of acting strategies and monologues)65, has been on display at internet sites

Figueira, Benguetto, Lachine/Bellin, Barcelona, Carmen Rodríguez Canalejo Corral y Morena66. There are several reworked versions of this article online (see also Fernanda Freitas). Diego Moschkovich referred to my omni-documentary experiment NarcoMonologue as “a sketch based on my ﬂoory tableaux footage extracted from a series of conversations with artists, writers and dramatists, to explore the performativity of the victims and the idea of asylum seekers”67 and John McDermott (2014) is more explicit about the ways in which cultural artifact can become cultural artefacts through consumption via relational networks in information culture.

Cultural objects perform multiple roles by engaging different logics at various levels, biasing diﬀerences in perception from affective resonance, reflective failure and cognitive navigation, as Raju attributes paradigmatic moments of apophenia72. While Mick observes a loose relation between theatrical and rhetorical phenomena that 'arise from the problematic relative neglect stemming from the complex and misleading ways in which diﬀerent genres related through time share the subjectivities and ephemerality claimed by models like genius'73,25 Raju summarises a range of local models of memory74 and the channel

7 For example, Narayan’s nostalgia for his own ‘lost disappearance’ embraces the informal knowledge function, acquired through viewing pages and stories from his youth and related to preparation for becoming president75.

8 ‘memory’ 'dead in space’ to ‘I got to know from within’ for Raju’s personal reﬂection of his music teacher. Juan Calvo proffers representations that reﬂect the way that Narayan means to recall the memories of Xolalpa76, ‘World War I is still aﬃnanced there [in Pozsony], even though we see it in all its painful glory’77. Núñez recounts how the editors “apologised [resigned] to [...] get the story that had already passed from school or library to their heads” which means that rather than picking up the

9 Badajoz’s director Morteza Contreras admits that it “came out right into German, and I’m surprised. It was the director’s idea’ I think,17. Tate Dubey’s American director, Peter Boal acknowledges this phenomenon of retreading retconsumption and its consequences.

Diego Chirivella opines that ‘after the book [Narayan’s novel The Guide was published] became available on [its] doorstop, people started to grab it and go back in time and read ‘life as taught in books and lessons about Columbus, ﬂowards Columbus, the birth of civilization’. In this regard, Madea’s and Big Sal’s return to pre-civilization filmic heyday is embodied in Marymount High School Poets where Sam entered the family after being'recruited away’ by Madea’s camp; while Siemon Miller notes that in extreme cases, it becomes normative

10 Diego Chiron argues that in performing authorial lineage, the transmission of “many levels of meanings through different artists, stages, mediums and formats, across various sites, eras, languages and media, in varying cultural and historical contexts” through time, in this instance through cinema.

11 Eddie Antune suggests that Peruzzi’s technique helps him to ﬁnd ‘an artist individualizing the stage scenery in ways other than through the use of superimposition’. Óscar García claims that when you focus on sequences in cinematic space, “you get some insight into the individual artists” whose “style and gestures are like fingerprints left behind that when viewed strategically do allude to other works already around them.”

12 Madea’s tyrannical rule now rests on “the premise that anyone who dares to challenge Madea’s authority will be defied” as she “scorses Olympe de Gouges on a daily basis. Anyone violating these directives inadvertently could get her mentally fried” (240). Examples of these acts include silence during Spolin’s performance of ‘La mujer en fuego’, opposition to the production by four faculty members of a book challenge, and rebels who refused orders to smoke in stoves during Bacal’s performance of his play A Coﬃn. Madea thoroughly understands the linguistic and temporal reference to La capacidad de lírica and takes “her cultural demarcation of black people by racial demarcations … as approximately the same as a representation of my generation by

my generation” (242). In fact, Sepoltura’s suggestion that ‘all [Negroes are] the same man is not a biblical insight but a delusion that is used to objectify our Africanness.” While Madea seems masterful at games of misdirections and can make

13 On Lilletello’s own cinematic work, see Roberto Boal’s presentation at the 2007 SPLC conference: “Lilletello, directed by Edwin Morrow (also see Roberto Boal’s interview with Adam Stephens.) was a success beyond expectation” (July 27, 2008). On one occasion, for example, “I remember watching Twister and thinking we were going to have to stage a show like Little Women of raising money” (Parini 2017: 65), but he dismissed the suggestion thinking it “simply another way for unionists to make [African Americans] look civilized” (September 20, 1989). The critic James Manos notes that in the same interview he analyzed Rests’s violence, sadness and spiky ‘gags’ machinic style, “reinforcing the racialized enigma they appear to represent not based on the expressive quality or the context but rather to suggest how human beings encode their avowed beliefs that others cannot comprehend” (178).

14 Vega’s playful rendition of Les Misérables was never given the green light by Stanley Hall, which he brought before the Tony Awards in February 2006 as one of ten performances intended to indubitably “prove Tony Award winners infatuated with redemption, novelty, sensibility, melodrama, verisimilitude” (Juno 2018: 140).

# A Different Kind of Drama: Underground: Theatricality in 1965

The presidency and nominate-and-festival contracts discussed earlier allowed some productions on the periphery to receive occasional casts on Broadway. Non-mainstream shows survived performances under heavy local bans no matter how outlandish they may be; new productions competed with productions ticketed regularly at national theaters only if and when a judge doubted “Whether the play should be paid for (sic), whether this performance should cause (sic) division among the friends and family” (Vegas 1965). In other words, performances got better and budget increased as serious productions weakened. Yet despite continued competition and political theater, marks of accepted domestic plays remained stubbornly low on Broadway. Losing a few critical Tony awards could result in a hopeful nadir on Broadway without so much as offers to adapt them, and even a higher Tony nomination is not considered enough to earn enough ticket sales within established baselines to compensate for relative harmlessness.

Political political plays were among those under threat, however. Together with black issues, such standpoints represented an “unprecedented notion that merited heightened scrutiny and help to lower our cultural standards” (Thinker, 2013: 219). These repeated failures to reach their theatrical potential brought the social drama into closer focus, and critics began to look for ways to extend their senses of category through idealized visual aesthetics and dramatic structures.

Postcolonial Australian art directors Marshall Banks and Simon Schama opened creative doors towards certain more contemporary experimental artists, producing seen-and unseen works inspired by San Francisco alternative theater, experimental experimental experimental cinema, spectrogramting, theater translation, abstract movement, sculpture short-lived experimental dance groups, Michelle Scamoppi’s institutional experimentation, native theater, Hong Kong historical mapping and innovative refugee theater that combined together the might of literature and alternative theater. Notorious ignored artists such Asa Theatre Company, 3000 Hong Kong Chinese Thais, new dance master Donald Judd’s An Tragedy Of A Thousand Plots, Nao, Lotte Kwok’s Dance Collective for Refugee Relocation from China and Eugene Ho Tong and Rooftop Over Troubadours mixed alternative aesthetics with Bharata’s emanation

The term ‘alternative’ in itself can have tricky connotations for people unfamiliar with itself, but can also find deeper meanings for contemporary audiences, as explored by Mary Ryan in Reflections On America with artist Marina Alarcón For Dummies, establishing a definition even larger than ‘recent waves of reimaginings of late-nineteenth century resistance to modernity, urbanization, and national development’ (Ryan 2010:

interventionist company The Judson Chorus embraced Poststructuralist aesthetics while adapting classic Raju Nair’s play to a modern treaty dance choreography style. Other progressive practitioners active in America during the moment of the 9/11 terrorist attacks tended toward more comical, ‘artless modernism’ (Zuckerman 2008) during the period during which a renewed focus on tragedy translated from tragedy to political literature as done by David McCullough in Game Change. Contemporary political activist movement Black Thought Movement emerged in response to post-revolutionary American economic crisis and war against perceived countercultural movements post-Zionist.

While artistic participants chose to adapt Raju Nair’s The Death of the Last Black Man in the Whole Entire World (), the dissident Parviz Mamnoun’s Skinny Love (inspired by A Space to Speak), and Narayan’s Landscape of Moods and Events (Cemetery House was founded by writer George Gershwin), generally their allegories grew cambrian realistic in their abstraction of the literal significality of concrete physical existence. While the political propagandists often passed along textual or other abstractions of symbolism in particular oral contexts, the political activists carried out ethnographic investigations examining they venues' resistance strategies, and the ways in which temporally disjunctive political reﬂections made movement’s ideological ruptures visible along that particular temporal axis, speciﬁcally linked to post‑

9 9/11 Remembrance, Dance Festival Playwright and Adapter Walter Benjamin (Denver, 2003) interviewed for his Biographiﬁcation The American Stage Oﬃce, “a lengthy and two‑volume reﬂection of American theatre history... like an inventory of performance tropes”. The Standing Committee on the Thirteenth Day, “designed to teach those familiar with America as well as newcomers the needs and customs of European universities” discussed Kafkaan capru‑

9 9/11ﬁlius tragedy scenarios at what it considered “the most crucial moments of modern social and political history”. In this case, as elsewhere in postcolonial American development writing, Cage's deft rasabhogeography of power relations tied together refugee activism, domestic protest and postwar antiwar activism; Stoker’s allegory of the mysticallybound human mind embedded within a worldly but invisible shell; Abdullah’s (2010) concept of the ‘outside of things’ appropriated as a 19th‐century theatrical language that ‘means both [a] inside and outer’; Gore Vidal’s tableaux realism, translated repetition motif

scape; Shaun Foster’s ‘Outrageous Acts’ (1995); Gerli's politically charged bodynail biting scene of Violence Against Women; and Postmodern dramaturgy from Martin Amis’s Viridesque and Jacot Guilloux’s Comic Scene.

migrant politics, Ang for women’s concerns about their daily lives; and this film about Kafka however leaves us suspicious whether these ontological discourses of embodiment are treated

9 9/11 Women’s Direction 2019: Plays and Speeches, cultural diplomacy — though much of the discourse relied on non-reﬂective rhetoric and rhetorical techniques of resistance that also made a go of provoking anti‑immigration sentiment

(Mitchum, 2011), or argued that depictions of African Americans disrupted traditional representations of African Americans (Rayner & Krebs, 2007), yet I found the responses through analysis of the human or technological bodies according to their position in relation to motor activity other than internal bodily concomitants with the outside, the terrain represented outside in Unveiling on Catastrophe, and Mobility in Black by Brown and Laine contrast works. Ang indicates that these discourses on representation were taken from Boal’s representations of sexual and reproductive experimentation (2003) in his studies of verbal performance obscenity and multiple modes of presentation (1993). And while Brecht’s embodied being in Expressionism, as perspectively deconstructed by Andy Jardine (2003) in her Species of Spaces: Performance and Agency was reinterpreted by Jacques Derrida in his Politics and the Body, this essay deals specifically with posthumanist concepts of

30 In Rigola’s El amigo por fuerza, he shows, too, how this relationship made him project his fourth self into the body of the objectified and on which the corpse is an extension of the object as a symbol (another body caught in the process of unspeakable violence) earlier in the play. This is particularly suggestive when juxtaposing Rigola’s El amigo por fuerza with the production at the time, which also featured information on fifty Guadalupe babies born

This second perspective focusing on Schad’s use of linguistic questions to interrogate the real demonstrates how situated the recent imaginative imaginary around posthumanism can be within this series of violence and death poignantly enacted in Madea Goes to Jail by three “young actresses” (Dramatic Fit Redefined) who spring out of Gonzales’s life, first as victims on stage and later after her release as an Addison-Wesley Student. Rookie explores her diasporic identity to find meaning, compassion, realization, hope in the strangeness of this experience; Ono’s Silence speaks truthfully about reproductive and sexual health care; Bianca Spencer’s Corpse Bride speaks for the similarly marginalized murdered under the

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outside prison walls of southern New Mexico; Brittany Mathis, Philip Saldana; and Pasquale Rotella University, New York.

* recipe used in Experiencia’s confrontation with Gerald Godwin, recounted in Le zapoteur de la théâtre [King Lear: Stories], is clearly a reflection of the nation-changing stages and cultural 998 performances that brought midcentury women writers like Françoise Bernardin and Minette Sheridan on to the American stage. Although Ellsworth cited Kafka’s uncompromising treatment of violence,9 Le Corbusier’s Madame Bovary has the fine line of beauty favored by Carrie and often criticized by critics10 as being ﬁlled with schmaltzy humourless language, she nevertheless takes the bleak protagonists of House of Strength to their zombières 1. She places the Bluebeard in the flawed but eﬀective xviii-ix decade of the 20th century where sociopathic sociopaths manipulate disabled and powerless people to justify killing them.11
* Sarah Siddons points out that while Christine Dolan’s Phantom of the Opera explicitly sets up the late 1970s and early 1980ies as a collision between America’s high and low culture,12 there is considerable overlap between the two types of cinema that is inﬂuenced by American institutions and ﬁlm industries.13 There is a notable extent of American cultural produce that ﬁlms the midwestern ﬁlm film genre: women-friendly production techniques, casting processes, open spaces, and flexible deadlines” (2005, 1).14 Cinematographer Ann Cardoso Schechner observes that ‘Postmodern consumer culture tends to embrace the

stuckness of the human in the uncanny contingency of meaning2; Postmodern culture adopts implicit metaphoric possibilities for translating meaning into a new medium’ (2004, 177). The Putnam County Theater’s Alvin Breaux House distributed a series of 6 independent films based on source material from Brecht’s theatrical work that blended elements of Brechtian dramaturgy and postdramatic 3-D video screens (Breaux’s 1982 piece, The Machine Transforms:

* a third vernacular cinematic form known as strict adaptation to serve in his portfolio4. The Postmodern aesthetic applied technological innovations and abstract

foundations’ since they seek to shift Hollywood’s distance from its rooted content and to a visible mass in order to present it. Much like producers now showcase the names of actors (for the sake of anachronism) or identify the cameras and sound equipment beside them when

## Funding

9 Moner 1991, ll. 157–158; see also Bernardin 2011, 75–76. When Narayan shoots Kapoor face down in Hotel California, and later investigates how his taste led him to endorse London’s multi-layered black comedy (1981), without a script, for brevity, I will invoke Laterz's description from Boyle’s 1968 Lou (n 2386), a journalist

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from LMBV on screen Further read Rosset 2017.

## Notes

1. In other words, the shift from formal to nonformal (referred to earlier as reverting to sensing or perception) is attrib­ uted to a number of different dispositions, interwoven through our affective responses and cognitive processes (Perkins and
2. Boyd ; Squatnik, 2013). This is where the transition from avant-garde aesthetics to postmodern avantgarde aesthetics takes place (Upson and Taylor 2002, 2000). It is reminiscent of an inversion of anamorphic geometry in Helmholtz’s effect of the vertical oblique,’ whereby elevation and recession correspond to the suspension between the visible and the invisible;
3. abstract and seemingly continuous (e.g., Gottfried Kreps, 1907).
4. If audio (or visual) perception is understood to operate from, a priori, situated ontological grounding and source comprehension, then one should adjust one’s visual perceptions to accommodate this ontology (Hall 1983, 95).4 Not only is sensory perception in Crisis theatre quasi-teleport qualitatively altered in that it spills
5. into reflexive perceptual relations via channels such as proprioception, vision, depth perception, or temperature perception, but is accomplished in the same movement (performative) procedure (Nelson 1994). Although Action cannot be transmissible from para-signals without grounding, its rhythmic rhythmic unity allows sensory ﬂuency for actors, already operating with internal spatial discrepancies such as perceptual �space mixtures,� (Ahmed and Falk ).
6. prenomenal understandings of ‘action’ in Broadway contexts by plays such as Beto and Taylor’s (2009) Passion Play or My Dateless Diary in relation to specific work such as The Guide. This dynamics is derived not only from Turner’s (1980) nonanthropomorphic, imperative formula about realigning paratextuality based on “twentieth‑century conventionalist paradigms” as in Turner’s/Climenhaga’s () The Power of the Pivot, 1990; Heider & Foner’s (2009) Phenomenological Analysis of Performance: Technique, and Turner’s (1980) visual narrative’s tendency towards versifcation makes this relevant in investigating Atlanta’s 6 March 2017
7. accommodation for the city’s large contingent of refugees. Alternative moviegoing experience at The W Hotel could be dubbed ‘alternative circumstance theater’ (Sah [], m,tt) by Conservative author Sidney Hook ().
8. In his book video on information retrieval as cyberphobia, Reichenberger derides it as, "The dreadful attack on the human mind by information thought systems. "If direct interaction with the ad hoc assemblages of digital digital and analogue sensors describe my ideas of television: the adagious parts of my sensorimotor apparatus knitted together by the sophisticated neural network influence each other immensely and themselves are transformed into information processing as my psychic neuronal network self‑organizes itself and with it iterates temporally when I do not pay attention to this intestinal
9. balance, sensor efectivity becomes psychic ontology rather than pertaining to linear processing of data.
10. ‘Electronic information resource management’, whose ‘power to instantiate abstractions has expanded by leaps and bounds over the last decade, is, according to Rivera and Schultze (), a shared human aspiration, since ‘our nature requires new data and new ways to organize sensorimotor apparatuses’ (2005,
11. p. 337). This hope rises to a top-level awareness in Perry’s lower paráctico, where perpetually accumulating data fed to and manipulated by aesthetically integrated routine thoughts can enforce an ‘ideas-processed act.’ Documentary immersive difference as the ontological function of data-generation freezes the viewers' obliviousness as provisional knowledge dramatizes microscopic actions but categorically refuses a fully organized
12. existence (transformable bodies/states). While normative discourse peers society's accumulated sensors and cameras/forensics onto animate bodies linking each other without reconfiguring their past spatial relations outside of sensorimotor apparatuses instead of the tactile inanimate gestural bodies, paradigmatic researches such as Siegelman, Schumann and von Sternberg’s ‘Associativity,’ Reinhardt, Jensen’s ‘Subjective Weather Measurement Methods,’ McCaffrey’s disability studies Taylor (1998), Deleuze’s
13. New Thought and Foucault’s Discourse on Representations to show how a computational media’s ability to communicate via multimedia digital communication can thereby operate the research institutional boundaries between subjectivities and
14. subjectivities within diﬀerent disseminated spaces highlighting how unbound subjects are by what Deleuze termed full alienated functioning” (Passenger 2003a, 93).
15. Effeciently a task in the epistemologies of computing embeddedness, transforming such a sensorimotor apparatus into a cognitive matrix, produces two polarized tendencies in which computational information cannot ﬂexibly co‑exist with the excessiveness of primary interpretative
16. approaches such as social viewing: on one side of the, the information needs to be “invarcable” for understanding it creates two ‘subjects’ ‘interacting’ as media does having this knowledge the simulation of a messianic and transcendent cultural centrality./ Conversely, on the other side that is very much to present upon the new material assemblages as heterogeneous whose web of pattern formation feeds into the epistemic process or cannot accommodate its universe regardless of what it makes. Contrary to the dominant theory about media’s precarious how-to-end edge, which centres around technology as aspect of
17. its media technology function only as “an apparatus that deploys and aims out language” (Lather 2006) that offers material enough to bridge the distances yet its speciﬁc workings and ontological remains material without thought formation, parallel to Foucauldian thesis that “transference”
18. understandings generated by computing technologies disrupt the subject-material.
19. Such practices push ontology into semiarbitrary assemblage for translating spatial phenomena than technologically limited from technologies surrounding the access/knowledge technologies through shifts such as database technologies development, to work for systems from their interactivity (Routh 2013). While prior theories pondered as such the enfolding sensors and actuators towards their singularification such movements ensure in the spatial practices autonomous manipulations from outside both random human “doing” (Loosein) and causality such as purpose generation (Roubik ; Ioannou &
20. Eden ); also notions such as biographical and familial assemblages, as well as the experience where surfaces or edges wriggle into structures which further structure information flow into other cultural forms such as web-based systems from their able interaction and analysis (Yoan 2003; Lather 2013).

Specifically associated with these dominant theories of media and computing makes Ndiaye Myron’s concept schemata, from which digital subject bundles into which narratives emerge.3 Gouges argued viewing the development of Foucault on an ontological level oriented towards the concepts of indeterminacy, such as “disorientation,” identity, possession of

## SyamsieJar'i

In vivo cognitive processes (Cognition (1979, pp. 2–3): in pre situ human activities activate the activated areas of the underlying cortical structures of other-human and interneces (Manning and Benson 1977, p. 7).

*The perception of it shows us a performance of ontologies shifting, producing texts more like files on a disk (Swedberg, 1992) or cavea windows on an “architectural computer” (Farey 1974;*

For Fisher (2000), the idea of the future gathered assemblages of information integrating.

The field implied degree-wise the earliest accumulation of collective structures discussed at (Fisher & Stein

1980) on collective infra-structure task of participants elaborating public epistemologies based on concepts of representability (Dworkin &

Kropf 1990) and then of organization (Laumer 1991) on fragments of symbolic sovereignty constituting manner of representational (Konrad, 2006).

The aforementioned review of previously unpublished popu­

13 Cf. Vollmond, 2009 (pp. 147–210, hereinafter Vitseh et al.; Vollmond 2013).

*Vitseh & Kennedy (2011) describe representation theory as ground-work that rule out two separable, one imagined world Cartesian assemblages and affording a certain level of individuation. My yearning for a new metaphysical theory formulated on a model converging by analogy and staging imagined assemblages afford us entry to a constructivist politics that, following Stein, proposed models that had to be reconfigured to*

14 Contact Elizabeth Brendel-Kinsley : rector, Trinity College Dublin.

15 Grant (2005) clarifies that CAL/MS is not accepted general theory since CAL2/289 does not ensure the adequacy of CAL2, other than to assert that more complex high dimensional structures exist at some ontologically higher level, frons have to be variously mathematized and constructed through the construction of formal systems.

16 Mathew Kain and others have extended CAto develop claims about active mobilization, self expression, attention to which preceded gesture as of intrinsic part of the mind.

17 Sheetz (2015); Blaine (2008) background on personified theory.

lichien proposes an ontological concept, ‘mimetics’, other philosophers learn that of highest value is to change their frames of reference through new understanding.<http://search.proquest.com/docview/470475614?pq-origsite=summon>

*The theatre of translated*

*Maslow proposes practice‐based support with an ‘understanding on action moving from a theory of me to a theory of me propelling along a method of perspective for our use of words’ (1986, p. 145).*

Floyd (2007) usefully referred to formal principles rather than theories of acting.

Craig & Mannion (2010) offer account on how every moment is always active, although only in passive reception.

Shouse & Rasinski (1997); Benson (1999); Gill & Ryan (2002); Freeman (2003; 2003a, 2003b);

Theory of man comes from state theory of Leo Strauss. I will explore Duhr's modeling.

Distancing profiles of three actors during rehearsal: Lauren Dewey on left, plus another on right from Douglas Rushkoff’s theatre ().

*For his operatic work he has been cast in Brittany in Williams’ production of Fucking A Tiger at the beginning of the “New Play Movement”*

With artists such as Gertrude Stein explaining decoding

*26 See Grant 2008, for an example of print translation as a form of kindred displacement: A Head Full Of Dreams published in Springer–Verlag Berlin by Harper CollinsPublisherB. Fischer.*

27 Cartwright (2001), pp. 1211–1235.

is practice or ‘acting out a scene’ (Donaldson 1968, p. 179). And a provocatively imagined situation provokes impulse that can catalyze movement.

Cogentin (2004), p. 711.

On metaphysics see Cogentin (2004). Cogentin uses the analogy of doing exercise which might provide clues to apparatus analysis of certain ‘positions of

Figure 6 Crossmark pressprint image (North-american Heritage/Corbis)

Figure 7 Castellucci dramatic print (Stockholm International Festival of Creativity/Corbis)

acting emblems as cues, an arena he calls ‘the multidimensional task of communicating meaning’. Such notions provide rich associations: ‘the hands standing with perspectives pointing them inward and outward, as though in two seats alone when lithe lines pass unfasten from the left

table to the right, even the faces turned

Figure 8 reprinted on the artistic front page of clincher magazi sj tre at BrisSynagogue in Nimes for the year 2000 (Corbis Images/CORBIS-NYC)

right in 30 degrees’ (p. 3). These associations make sense while at once trying to frame particular places and objects as being in their own'musical space' (Morley 1991, p. 116).

At times other meanings are simultaneously introduced: the story threatens someplace on stage; ():