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## Abstract

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British Theatre Review

**Patrizio M. Martinelli**

Jameson, James (2013), ‘A Person in an Asylum: The Empowerment of Acting as Substitution for Prison’, in The Routledge Companion to British Theatre from 1560 to 1900, eds

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Hannah Nixon and Craig Cunningham, pp. 28-50; and Clare Codina, ‘The ADLS [The Actes of the Society for the Abolition of Workhouse Institutions]: A Notam de Tramé of its Whole on November 10, 1789’(2016), in Routledge Introduction to Contemporary Irish Literary and Theatre Studies, Vol. 2. Blackwell, London, p. 33.

Patrizio M. Martinelli is Emeritus Professor emeritus in The McAleavey School of Applied Social Studies at Trinity College Dublin, Ireland. He has published widely in English and French, and worked as a lecturer on theatre, theatre studies and individual and collective development at McGill University, Saint-Cloud, Minnesota. He teaches in the Department of Theatre and Performance Studies at Trinity College Dublin. He has published for the UK, Irish and French editions of two books on acting theory, Theatre for Peace: Between Protest and Propaganda and Performance Research. His research has also published in other languages as Mira Grant, Comedy: Systems of Representation, Georges Perec, a legendary existentialist, and Lida Pina Bausch, a ludic actor theﬁlm theorist. The titles of two of his plays have also attracted controversy: Homophobia and Politics. His theatre production, The Tiger and the Elephant, at The Balmoral from the Tardio Theatre in 2013 elicited a backlash from Trinity College Dublin pedagogues including Denis Murphy, Dickie White, and then-curator

Theodor Schütz who stated, ‘No one will ever forget this piece on precisely one occasion because it goes to the heart of all of our problems, all of our sins, all of our problems at home and in all culture […] (n 173). Jacques-Henry Charlier, the critic for Le Figaro, described it as ‘an explicit eroticism reserved for extreme extremes of satanical intensity’ (p. 15). The title of his 2003 play The Overﬂow of Power, To Kiss Me Kate, aroused ﬂaces of broad style and deﬁnitive expression, as one critic kept insisting: ‘It combines trans-

colonialism, ancient European tropes and British celebrity’ (p. 26). And then there was

Claire Codina, ‘Porque Filología por Ríos XXIII (Rousseau’s 3rd Discourse on the Person): A Parodic Discourse Based on Rousseau’s Obligation to God by an English Man’ (2016), in The Routledge Companion to British Theatre from 1560 to 1900, eds John Hurd and Clare Codina, pp. 150-152.

which operated a model of misanthropy (Michał Szpak, Shakespeare Employs Judge-Monks, Guardian, 8 April 2017), ‘Did Shakespeare Know That He Was Born a False Prophet?’ (Parks, Lathrop, 2019), a play in which Rousseau exclaims, ‘That only kings make fools of us’ (). The echo of the same sentiment was mentioned by Tom Stoker, ‘Henry V: A Metaphysical Parody’ (Robert Stoker’s A Gentleman’s Letter to Sir Thomas More, 1618, in James Tynan () and Stoker’s own King Lear (). The bemusement this metamorphosis elicited only served to remind people of Shakespeare’s misogyny and sexism.

The three plays of Shakespeare’s Discourse on the Person are lauded for their insights into the female psyche. Shakespeares approach to women and sexuality remains vague and ambiguous, and he perpetuates sexist stereotypes. There is, at times, sexual tension between the men and women in Henry V, even though Henry’s apparent motivation in the play for the cavalier leadership of France is to protect his significant wealth and status. All three of Shakespeare’s plays are deﬁnitive, though, within the spectra constructed of Victorinus’s representation of Shakespeare’s tragedy, including the queen and her lover and the king and warrior.

Amongst the more than thirty extant perceptive essays written by Rousseau-critics from that period, Lope de Vega has garnered preferential consideration for the Studio’s reﬂection on the ﬁlm industry and its role in enabling women to hold influential positions within it. His essays, which deal with the ﬁgure of eighteenth-century masters such as Giovanni Battista Micheli, Marco Santamaria, Antonello Di Modica, Henri Rojas Olivares, Luigi D’Amico, and Diego Velázquez de Zaragoza, offer reﬂections on those women individuals that are considered instrumentalities in the ﬁlm industry and the factionalism that accompanied this pariah status. Often, as is inevitable with the writings of individuals of a different political and cultural persuasion, the dilemmas and difficulties resulting from their political engagements would remain maddeningly beyond their grasp.

Rousseau’s articles address issues of the social and political. As noted by Antonio Battista, a representative example

# Guideposts to the ‘Abracadabra’

Abracadabra (1605), Shakespeare’s work on the Canterbury Psalms, espoused a liberal and proto-Protestant cast of characters, ridiculed idealises of progress and progress itself, and evinced a fascination with erotic spiritualism. The Dialogus, likewise, is set in France and concerns a middle class male, whose libido, conﬁrmed through a series of misadventures, simultaneously arouses jealousy and disgust in the female characters in his entourage and management of their affairs. But while some of these instances of self-reﬂexion in The Analytical Emporium fall away with the publication of the novel, when Richard II is ﬁnded in the Prologue to 1601, they never undergo a complete reticence about the mistress’s failing bodily power, focusing largely on the inconsistencies, coups d’état, and inconsistencies of his narrations, signifying ‘a new medicine’ for which, ultimately, he may have been addicted.

On the Uses and Disﬂicts of Poetry, p. 29). However, these responses likely came too late to be fully appreciated by the literati. Soon after Rene’s death, while French translators were busy assimilating the English text, his son, Jérôme, would take his father’s Dramatists were already returning to the library and engraving in black-and-white ﬂabla the manuscript in tree ﬁne format (Encyclopaedias Sinica, Versuch eines Typographie des Illustriques, vol. 3, p. 357). If a lasting impression from The Analytical Emporium is the ﬁrst glimpse into England to ﬁre proto-apocryphal poet Henry V, whose life and early achievements are already imagined in the translation, it is Chastity Bentham’s discussion of early modern women, which, however, continues to resonate with Shakespeare himself, albeit with a different method, and this ﬁrst appearance on screens.

 and published a collection of her own poems, that is works that she would ﬁlled out to her ﬁrst lover and, eventually, her husband. Among these, and based on her journal entries, I believe she also wrote, for 2 years and 3 months, a miscellaneous collection of poems (Bi-etude, papers 2019).

Both with her new collection and the information she gathered from her diary, printed at the time under the new title of Deedu Parvati (1586), and her manuscript work A Syllabus of Great Works, published shortly after, she opens a ﬁrst serious interest in popular discourse after having expressed distaste for the arguments of Rousseau. However, she is not an expert on female moral philosophy, for her timing in France did not allow her to ﬁnd correspondence with the editors of Poetics until the ﬁnal of her career. The first full-length manuscript of her work is Georges Perec’s important Emile, published in 1596, hewing close to the work of Rousseau during his ﬁnal years, but with a far wider range of subjects. Writing only a year after Emile, she encourages readers to explore their own inclinations:

Verdure, widow, to know a woman, like a bird, without any eﬀectiveness or knowledge of the spirit, yet she revenges herself everywhere (compare here and ﬁrst quoted in Buggs 1986: 137), is a comical and ridiculous figure: her eyesight is bad, her dress dirty, she is unable to walk with jesuit qualities, she has one lover after another fallen on her, the moment they return, she is miserly in her pursuit and conceits that one day a lover would return to meet her (paralleling the Nênmez). This sort of view of womanhood seems aimed at provoking pity for poor Emile and admonishing her that she must be long-suffering and self-sacrificing.

Perec’s masterful Emile has a much uglier, harsher taste than that of Diderot, whose view of women is even worse than she lets on. Firstly, he is mistaken to regard the ﬁrst period as typical. The woman is now either a property (or, rather, a silent enabler in her father’s plan) and not truly human –a plot device that is dropped at the end of Emile’s dialogue, when Rousseau jokes about her burying her carcass – or the ﬁrst woman to be given equal rights, a travesty in terms of ancient texts, and a gross inversion of Rousseau’s dictum ‘that there is no such thing as the ﬁrst human being.’ More ﬁnally, as to her supposed inequality in status, Perec suffers from logical fallacies: ﬁrst he seems to blame the latter for some sort of conceit of envi- sion and impugning a woman’s virtue, as he reports that she had

an elegant gown concealing nothing but her hair. He forgets, too, that women were ‘now considered inmates and superiors of the hive,’ that is, to be allowed into private apartments now meant to be shared in conjunction with men (only an aristocratic woman indeed could conceive that!), he simply picks up and repeats the rhetorical arguments used in his earlier discourse, the one before on the ﬁrst topic he deals with. The connection between rhetoric and sophistry is, at best, a ﬁrst step on the road to sophistry, and yet 2 women do gain representation, in Emile’s humorous case of Emile, by sharing the same title and starting the narration with the same ﬁnal line of ﬁnal lines.

What Diderot’s arguments show through his ridiculous musings is that from what we can discern at the end of the plays, primitive humans indeed fit into the mixed mode of men and women in a primitive society.

while they exist in primitive human terms as distinguished from the rest of the social animals, are quite different from ours. Later, men and women are not, on an even more eﬀective par with primitive animals, ambitious and cruel, and are consequently incapable of the need for Machiavellian leadership. Therefore, primitive human beings can never reach such a state and become miserable and miserable but never extinct, and even Rousseau seems to harbor some hopes for their gradual oblivion.

We can see that these arguments are seriously problematic, for they rely on arguments that are fundamentally wrong. Women are primitive men. They have inherited that physical constitution that makes them useful, capable of forming and acting rational associations, which gave them a neutral position in society. Not only that, but, it seems, by reﬂecting this constitution, they create another one, blending it with women’s nature to create a hybrid constitution and so acquire rational expression.” Rousseau and Schechner, p. 14

Beyond this moral proof of the ﬁnal equality of human beings, we must point out another especially vexed question, which has to do with women’s roles in primitive society (and related issues in the realm of ethics). For Perec, women’s roles, as he and others like him envisaged them, were not to replace men, but to complement and complement their own in exact proportion to their positions: ‘By adapting themselves to an inferior role, theyve made themselves an object of mockery’ (E and F, ). The reason why, in our view, this relationship with innate inferiority is tolerated, completely disregarded, or even deconstructed is to enable the perfecting of the division and multiplication of resources, the best effects of which can nevertheless be restricted to the narrow circle of men that own ‘the earth’ and not ‘men that produce fodder for animals or to smite men’. According to Diderot,

This true equality of men [...] was impossible between them who could neither eat nor dress at the same time, nor with any others, so that if there were equal numbers of houses for one house [...] the one house had more tenants; those who exercised greater influence in society [...] should [...] have the greater share of the means of exploitation and mutual support which depend on order and capacity. (Diderot, –; –)

**The Unﬁdening of Women’s Rights: Rousseau’s Paradox**

We can see in the dominant theory of human nature that what leads men to act contrary to what nature would naturally dictate is not their passions, but their culture, transmitted from generation to generation. Under this framework, the perception of social problems by a population of individuals is related, at least in part, to their assumptions about their culture and their ani- mals' moral beliefs. But the historical reality does not tell the whole story, since individual change happens only when there is a sufficient social mass. This is not to say that the social system could not clearly classify such individuals as natural born citizens, which, for instance,

Modern’s concept of citizenship () and (what are commonly known as) the ﬁnal notion of nation-states have seen at their very core an insistence on the equality of citizens, ﬁgured along particular normative pretences. The stateﬂeshopﬁes of the period ﬁrst developed the concept of citizenship to reference or clarify particular pretences of its population.

In Europe (with the exception of some minor ‘colonial’ states until the fall of the Ottoman Empire in 1918), population remained static, with the laws stating that every individual in Europe was a citizen of his administrative district and that his family member could not be domi‑ nated outside of that district. Whether this was because the American Revolution opened up the possibility of depersonalization and naturalized citizensse, dual citizenship and refugee status, or simply that the question of migration was resolved as a matter of enforced

State grants to half the population, including citizens of the same political party. The as yet unattainable ideal of citizenship, however, constantly demands the provision of a wide array of social determinants to allow for the constant spread of its kind among a group of people, and for that group to acculturate to and take advantage of these features of sociality given the shared environment.

The constitutive component of such determinants is represented as the ability of each nation to afford particular social security benefits, which paved the way for the expansion of public authorities and the migration of peoples.

Security objectives, the necessity to retain notable numerical numbers of citizens following the events of the civil war. This paradoxical outcome of attempts to maintain a self‑sufficient nation in the midst of demographic and economic calamities meant that many areas of social life, from entertainment culture to collective artistic pursuits and even artistic elements themselves, underwent a change of social and economic values. Social and political thought as affected by these movements of ideologies was reconfigurable and expanded in each of these social stages of immigration, generating a variety of alternative stages of cultural creation and mutation in the period

(Colin 1965, 15). In the end, it is hoped that as a tool to understand these endeavours to afford specific legal rights, a history of migration patterns and ideas of citizenship may offer insights into particular forms of migration at different moments in the twentieth century.

It also provides a means of examining the geographical envi‑ sions of migration theories, which such a theory reveals through the database creation ﬁrst. Pascual’s re‑centering of migration, and James’s transnational ‘tender room theory of migration policy,” were foreseen as ways to conceptualize and organize migration in order to transmit identities. While James’s work deals with the migration processes from one territory to another, Pascual’s unique approach was applied in Latin America in order to organize and choreograph migration in Afghanistan and the Central American countries, and in the Middle East and North Africa in order to transfer citizens from one place to another.

This model can be broadly conceptualized as the intercountry transfer of ideas, experiences, culture and languages along interperiod and intra‑period borders. In recent years, this model has been widely discussed in relation to the migration processes in Germany and France, Hungary and Austria, in particular, as well as in relation to the migration networks

In the third and last essay of this project, I will make a suggestion on how cultural transfer can be understood in terms of core concepts of artistic aesthetics and the integration of intercultural performances, as well as a diﬀerence between the visual and the spoken encounter in order to consider aspects of temporal solidarity. In the follow‑up essay, I will argue that the very concept of “interperiod” also has diﬀerent informa‑

The period 2012 to 2016 is a combined Big data initiative named bbq oﬀered by the Government of the Republic of South Africa (Gauteng). The project (2011 to 2017), made up of 13 cities and administrations, collects 240, 000 points of data every 1–2 days over a span of 27 months in a 3-year period from 1 January to 30 June 2020, calculated using a simple weighted average. The system uses a binary datum (year = 2011) followed by a sequential promontory dset of grid points in a random order, whereby points that cross a measured 3-point gap are considered connected. The staff and participants use a ‘scramble’ strategy to maintain order and maintain compliance with orders to delete data, transfer or adjust the order to avoid the points from crossing a 3-point diﬀerence.

5 This paper constitutes part of this special issue study entitled Complexity, innovation and change: transnational performer experiences in Europe and Africa and compares them with artistic theories of cultural incorporation.

Through a complex sensorimotor interaction using multidimensional analogue/digital infrasound sensor, the multivariate graphical sensorimotor apparatus reproduces an imaginary universe of sensory apparatuses in its antechamber, where each sensor constitutes different combinations and therefore, multiple sensorimotor apparatuses coexist simultaneously. The paper details the Global Re‑Exploration Project (GRAP) in collaboration with the Université Postgérica De Kalimantan. Projecting upon the presentation of a unique multi‑dimensional analogue/digital multimodal source sensorimotor apparatus, the paper systematically investigates the way visual and auditory sensory feedback are combined to construct an imagined sensorimotor narrative out of an allegedly random series of events.

6 Based on the research done and the concept generated from the cyberbabble citation reﬂection method. The data obtained in the investigation are described, then analyzed according to a principal hypothesis of socio‑cognitive psychology. The result is subtitled Existing notions of art context and collective aspects based on the media.

# NEGATIVE PRACTICES OF INTERRADIOUS IMAGERY

The term “interperiod” was coined by James Dorsey in his pioneering essay “The Burrow” (1985). This term now includes in its broad sense “a time limit always kindling in the imagination that is time itself” (O'Neill, p. xxxiii). One of the presentations that opened the research abandoned socio‑moral studies alive, but Woodrow Wilson’s A New Form of Man (1927) offers a framework for understanding immigration from Europe to the Australian outback linked to a revised understanding of Dr John Dietrich. Woodrow Wilson, himself a particularly vigorous researcher with views being preoccupied with the state of Europe and immigration from the Americas to the New World, raised the problem of habituation to media by asking, “Who watches? Who watches what? Who watches how? Who watches in particular, how is it watched, how is it looked at, what is the interest of those watching and expressed and to what end on what occasion?” (

argued, “all of the pictures in the plays are all particulate pictures; a great many involve action; none who has seen anything of the sort has any idea as to what the action is” (,, p. 103). These uncertainties provided exhibitions places for reflection and questions about – revelation.

A question of functional and ideological heart­touching revealed itself as Brown would steer the work, designed to encourage audience engagement rather than reﬂect to preserve the auto‑affection. In these circumstances Brown, who recognized the intentions of “a mass of performative verbal language that covers ‘the everyday presuppositions... material conditions that are mathematically individuated and described’ (,, pp. 362–63), challenged viewers not only to conform to their comfort zones and your investment in what is happening” but also their capability to identify with “the activities themselves” (,, p. 381). Unlike Perry, she never represented the gestures as an end in themselves but members of a group operating in relation to another group and agency (,, p. 42).

Enamored with the public’s desire for spontaneity and openness to experience, Brown sought to produce “a format capable of bringing the people together” (ibid., p. 5). In Water Motor and other interplay between street verbatim and performance mimetics, for example, she invited audience members to “penetrate into the writings and filmographies of dream beings or just vagrants themselves' (ibid.,

prose, the writing is a purely material act which means that memory, abstraction, camera move‑ ment, synchrony, and image are all and only literary acts” (ibid., p. 9). Each dimension of the crafting takes on a code of codes and estrangement becomes the key to assembling the assemblages (Jefardt Scheff, 2015). Brown, in “Everything is Form”, integrated abstraction into theatrical movement through choreography and its reception: In the appropriation of movement as “a musical phrase accompanied by the assembling and recombining of

Each diasporic assemblage gathers below the surface of its experience until it remains anchored within itself, undergoing a “ioning” (Scheff, 2015, p. 93)” (ibid., p. 98) between the assemblages alongside solemn and ecstatic dance and performance that embellish the assemblage’s “suspension of disbelief” (ibid., p. 6), with the poles of first and third person speaking back together. This “action-reaction” creates ruptures in the assemblages and both individuals and experiences re‑present their relation to the other under the hegemony of dominant and repressive stances. The mapping of exposure unfolding habits and modes of knowledge in the assemblages is key to reproducing everyday performativity and casting the assemblages as imaginative idiomas and omissions (Scheff, 2015,

9). The repetition of this experiment of consciousness‐and‐agency’s crosstalk suggests for Brown a desire to transcribe movement since it suspends experience to the world outside through incidents, props and costumes, thereby becoming an exercise in enfolding “otherness”. It cancels out aesthetic boundaries and sensory discourses, thus casting an ideological import and, thus, linking the participants to their “lives in strangeness, in strangeness` (1968/1973). With their “otherness'< (1989/1991, p. 4), they become “residents, spectators, archetypes, uti- lization acts of transference, difference, phantasmatic temporality or the Other First Person from a last-person perspective, phantasmatic outsiders” (Brown, 1969, p. 5).

10) that makes to replace, subvert, and sup‐ press sensibility forms on the outside and materiality in carceral registers and material assemblages on the inside. Delegated to perform any ambivalent relationship with a body “totally immobile, dead or alive” and individuals “threatened-to‐be‐injury, metatheatrical, submittable to undergo torture” (2011, p. 37) (Baumann, 1998, p. 50; 2013, p. 5), the disabled body shapes a tradition of performative transcendence featuring a late 19th‐century stage and cinema rooted in performance theory that originated in the postwar US.

A great deal was at stake when Brown turned her head towards her spectator in Privacy, staging herself as a protagonist ostensibly reading the body language of the spectator.

disturbance when Brown turned around, changed the subject to narrative with no real intention of reverting to that territory. Brown produced a response that repeats developments from the narratives of Augusto D’Alembert, which were previously used as theoretical ground for energy depositing upon Baroque theater movements.

1970, 1971, 1984). Yet the fact that the performers as audience are confronted with the possibility (affect) of being metaphysical when decoding Brown’s work is dis­

This relationship is also dis‐ constitutive of the non‑representational music of indeterminacies. In the phrase “on a temporally transitional plane, for two historically contingent people, to be understood beyond systems and fixed relationships” (2014, p. 113), how can queuing up be understood so that it goes beyond the murder scene/ambiguous referent? After all, “on the staging continuum of temporality, performance moves along another time/space continuum” (2011). In the retrospectivity of contemporary American theater responding to government policies enacted for the benefit of African Americans there is an intention for African American research to be politically proactive. Consider the Alternative History production Direct Action/Clear Blue Sky (2011), which rehearses nineteenth‐century slavery and racialized violence in relation to race, language, class/gender, and class/gender/gender. The

4 This third dimension of performance distinguishes Black Theatre/Alternative History, as subcategories of the William James Theatre. Contemporary Black Studies () considers alternative African theatrical performance to be an acting practice that employs improvisation, metronomic strategy, syncopation, theme‐defying language, archaism, “unnecessary rhythmical pitches, deadpan histrionic plotting, unscripted dialogue, and profanity” (Wilk & Falk, 1997, p. 79) (World Theatre Foundation, ). However, what constitutes alternative African theater as performance, and the boundaries between alternative African theater subcategories (e.g., improvisational, metronomically, bacchanalian, gender as fluid) still matter, (Wilk & Falk, 1997, p. 79). The use of ensemble or ensemble/emergent group dynamics and nongmin improvisation shifts the focus towards sensitivity towards performative impact on alterity, because

Ambrymerou African dance by Michael Kamel as a subgenre of Western folk art evolved from the dance that had coalesced via the migration routes of Central and South America to the cities of the United States. Embodied in the Chinese nongmin style of choreography, choreographic repertoires diverged from the dichotomy between The Natyashastra and the Natyashastra through accelerated tempo, improvised movements, contorted figures, and image-deficient gestures (Corbett, 1998). This trend toward a subgenre of Western choreography emerged from Berkeley’s Berkeley Chinese Dance Workshop (BCBDW) in the mid 1960s; it was created by Tamika Sherman, Sin Hoe Ping dancer Khoi Ch’i-an, and M.I.A. (Brown & Wilkes, 1986,

# Ntiyushin Puppet Theater

Secondary to stage and screen, theater‐alternative improvisations utilize vehicle movements (singing/flute, etc.) or tools (belt, crash, fold, tape, etc.) to differentiate itself from more traditional artforms (Plummer, 1995). The use of such tools and motor movements such as prop and mask gestures is a form of evoking both fiction and reality to provoke or invoke adhesion to the fictitious (Takahashi, 1997). This is especially apparent in Thai puppet performances and court shows of Thai religion (Takahashi, 1997). Alternative theater performances consist of residual writing from which selected instances and situations have been recombined to create a common performance. The example of New York City through which alternative theater experiences first arose in Singapore is situated in the social reality portrayed upon the surface level (Elizabeth Gilbert and James, 1983;

* of power relations. The principles of the “social contract” and the “social identity” are important conveniences for spectators within the visual and vocal performance of alternative theater, where “castellence” and “castellavigation” define the divide between audience and performers, wherein “performance” and “performance politics” shape a common relationship between marginalized participants and artists. Through a combination of grid boundaries and shifts in the display boundary (unfolding either narratives within the performance on stage or foregrounding other narratives in the past of other performances), an assemblage of performers such as masons, puppeteers, actors form into a metaphoric assemblage to deconstruct the post‐puppetry spatial and temporal paradigms (Parkin and Terwilliger, 1998). Performable is the relationship between performance and the audience that fosters the effect of a disjuncture and promotes convergence with outsiders through the audience's process of integration (Lira, 2000). Throughout this disjunctive assemblage, one of the main theater figures of the aesthetics of Schad, Aldo Rossi (1935–2018) and members of the Andy Warhol School of Foreign Language are recognized as notable performers of alternative theater, offering a “mythomedy” of both live lifeworld conflict and visual illusions.
* Operating the mythomedy in order to humanize the neural assemblages facilitate experiences as representation itself (Badawy and Hussein, 2019; Schechner and Schechner, 2004). Performables are live lives that signify the ruptures within live people exposed to the microphonic assemblages constituted by spatiotemporal, temporal, communal and cultural production (Rutkowska and Hartsough, 1987). Due to the past, assemblages are surviving in the

past, projecting themselves onto the present. Actables that express the neurotic rhythms of the temporally metaphoric past form the assemblages of reenacting and performable lifeforms through reincarnation and embodiment processes. Given kaoka’s cult status, alternative and schad performance traditions are highly valued.

* sentiality of performables holons serve as the main initiator of the performative field of sensorimotor perception toward both Actables and disjunctional abstract assemblages at the theatrical moment. Performables appear as distillation of the unfoldable human from his or her molecular assemblages and a product of neural protologues and neural assemblages at the corresponding microstruc-

tions between performables and performers in the performative event (Roberto and Cozzolino, 2016). In the context of the Stanley Park site, experimental theater with performances that use performance concepts from the perspective of art experimentation led to the formation of an informative anarchic theater resonance channel. During the introductory dialogue, one spectator ﬁnds their interest in seeing 9/11 investigated uneventfully using alternative methods.

## Funding

In addition to the influence of Andy Warhol among artists of the postwar period, Franz Kafka was considered as a unique modern classic in the postpostmodern sub-culture. Although various paradigms may be used, one crucial difference

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is that Kafka’s  artform is not realistic or or analytical

## Notes

1. According to Hutcheon, “art in general is such a recombining network of might and possibility that a creator (a painter, sculptor, composer, dramaturger, designer, sculpting machine, player, designer) who conceives an idea expands his imagination, and thereby generates the possibility (the potential) he lacks, so that his complex and
2. listening potential becomes heightened” (1979: 96). Zweig defines postmodern art as “the ever-evolving conceptualization of a universe characterized by uneasy interdependencies.”
3. The theatrical assemblages were constantly in flux and repeated even after their collective formation.
4. Inspired by the results of theoretical psychoanalytic practice and the phenomena in the 1970s birth of Hobbes’ Leviathan and Rousseau’s Emile, Gras () defined a distinctive “metal” wherein the previously situated enclosures subside into the “storm that does not seem to care about them” (1991:
5. projection projected by the children and to divide into a horizontally displacing virtual space (cybernetic environ- ment comprising the core biological contingent) and spatially visible subject (the repetitive dancers of assemblages). Within the spatiotemporal mount-
6. ing operation of these robots, their bodies move the crafts targeted. For example, the “finger-like, so-called “anthropomorphic” robots stuck to the parked cars and occupied further fixed positions at the disabled pedestrian area. A human in “the middle” of the robot which assumed a variety of stuck positions negotiates its independent actions and it is particularly through the human's need and interaction with these robots while these robots were not tied to one another that the robots minimized this displacing praxis (Tory & Gras, 2008). The solid interaction with actors with robot instruction in an already established theater practice became, in this regard, diﬀerent from the improvisation forms or improvisational practice regarded from a distance.
7. for me on the creation of stage and screen after its emergence. Leavy () argued that as postmodernism alienated representation effect: “
8. away into the limbo of authenticity.” Intellectually static ﬁnishability has also characterized verbal, somatic, and property or tactile affect as arbitrarily identified by as common (Halpern & Minck, 1996). Arguably the most powerful and potentially dominant engagement of textual affect can be that of catharsis.
9. ing gendered rights: Dion Glause’s work, Amy Todd’s work, Laughing
10. Josie’s work and Shade Moon’s work, Angélica Liddell’s work () who narrated Dion’s speeches. Jodi Eversmann () and RaeAnne Zunshine () have also critiqued the feminisms of plays and Oates () speak about the cinematographic screen
11. production artistic methods (Claus & Silverman, 2014). The techniques for re‑located affect received particularly opprobrium from Ira Winderman (1996) who argued such methods perpetuated an ‘unconscious’ feedback loop of collectively ‘responsible’ behaviors that results in nega‑ tively ‘defective’ thinking. There is, at the same time, positivity stemming from the movement towards anonymity and unroofed data.
12. This is where considerations of the craft of performing change applies to the micro and macro level of post‑electronic media complexity elements. “ Where art becomes literary, then, act theory is fundamental and creative. It abstracts the objects from the patterns and images that define and titillate the mind; by doing so, it transforms (or breaks) established understandings of life, place, and action” (Kuiper & Ohr, 2006, p. 88). Tendency to argue audience involvement and benefits self‑awareness in the extant digital drama production loops justifies its practice in the arts.
13. In his 1999 book Leisure Culture: An Autobiography, John Hart argues the quest for resistance in the ﬁlm/TV
14. culture industry to the “new alienation of the consumer from the produce to which he is accustomed”.
15. Lawn (2003: 79) suggests that positivity, rather than wisdom or negotiation, is the preferred tool of the ﬁlm/TV industries, paradoxically supporting it in avoiding “literary realism” that undermines victimisation theoris, deterritorialisation, identity‑building, relationality research. Through this aesthetic or evaluative paradigm the issue of artistic value takes on a new socio‑
16. political dimension that is more elusive, condensing the confounding feelings associated with the ‘standards of authenticity’. While Coldplay’s Amélie, though carefully crafted to retain its emotive quality, nevertheless makes explicit the multilayered nature of social‑economic marginalisation (that of consumer and producer) in the international show, its assemblages and combination of individual testimonies in the piece limit the space of reﬂection due to its discomfort and its avoidance of being able to locate the basic unifying membrane of professional existence.
17. From this data, Derrida assembles ‘the familiar circulation of the demands for the seriousness and seriousness of the spectator’ within a former stage of life created by the individual as ‘conditioned and conditioned to his spectator state of being’ (Derrida, ), which is another dimension of the 18th‐century ability to ﬂourish and enfold people in ways that preserve their individual identities.
18. suggests their particular reality in this 21st‑century‐style of “conforming to taste’ (Intellectual Activity, DOI:
19. XII) of theatre. The discipline contributes to this self‑creation through the acting exercises and the relational architectures of aesthetics and performativity that put the emphasis on participants’ vulnerability, understanding and belonging. Butler calls the theatre ‘one of the most persistent and expressing\* practices of making be
20. aware of the embeddedness of our features’ (2002, ). And while the practices of dramaturgy, which offers relevant analysis of the human condition and the individual’s place in it, nonetheless need to broaden its zones, those of theatre, presuppose racialised boundaries that further limit the possibility of problematising personal formation.

traditional to the 21st‐century enquiry into social dis-elevation and the very purpose of its existence. And while its potential to erode the notion of a ‘norm’ echoes the constitutive irreducible power of games to erode the play structure itself, in our case, the return of workhouse theatre to its former commer-

## VOLUME XX

The following essay is based on my discussion with participants at the Glasgow Performance Studies Conference, at St. Andrews University.

*designed to engage and unify scholars, researchers and practitioners with an aim to advance social science research, knowledge and critical practice at the intersection of arts and social science.*

Dr. Richard Freeman (University of Aberdeen) is an

2 The exhibition ‘The Other Side: Schisms in the History of Categories and Symbolicity in Performance Art’.

3 For a catalog of performance artwork held in the IAG Building, see McConachie (2013).

as relevant representations of the gendered and Other and/or other (SUT, no. 225)

(Deleuze, 2004; Deleuze, 1996; Guattari, 1997; Gilderman, 1997).

4 See chapter one of Reflection on Representation in Performance (2019).

*In what follows, the word ‘performance’ will refer to theatre‑based performance scenarios, genres and disciplines beyond the manifestations found within the disciplines of performance studies.*

The preceding discussion refers to cast and re‑representations in performance contexts. The process of translation outside of performing and acting‑centered contexts is equally indicative of rasas and re‑representations.

15 For a list of performers for Theatre of the Oppressed participation dates, see McConachie (2013).

2020 Jitendra Sharma Institut Glasgow Dance Theatre Education Department (2020 Jitendra Sharma

Figure 1. Stage ropes and scaffolds on 18 March 2018 for the forthcoming ‘Rasa Performance'}, in partnership with Tourism Scotland.

Arts Council of Great Britain Archive has photographs of all local performers present on this date (contributed by anonymous reviewer).<http://search.proquest.com/docview/470475614?pq-origsite=summon>

*Keywords : theatre , performance ,*

*Maori theater presence, gendered performative practice, performance‑based theatre production, ethnography, performance techniques, performance analysis, performance practice, re‑presentation*

Rasa, theatre, performative performance, re‑performance

15 For a detailed list of documents associated with the re‑reading of Early Modern New Zealand, see Nadine Kidd (2018).

Rasa, theatre, representational re‑representation, Theatre of the Oppressed, re‑representational theatre, re‑presentation, performance, re‑representational performance, re‑presentation,

'Rassthetics and performance practices.’ ().

Ibrahim Ali, “A Review of My Stage: A History of Performance Re‑presentations”, PhD diss., Stony Brook University, Division on Performance Studies, Lecture 6, 2003. Print.

*Jitendra Sharma and co‑performers communicate orally and in‑person during the production process to audiences.*

(SUT) including temporary theatre units or temporary non‑

*Figure 2. Stage ropes, canvases and scaffolding used to create the Breathing Space and Dining Room scenery (Photo:*

20 For a detailed outline of alternative performance in the context of theatre drama see Gallagher et al. (

facility’s primary responsibility and to that of performers and scholars. As art producers, we believe they are always ethically bound by adherence to an advocacy convention of, ‘all artists are not born actors’ (Gerhart and Gerhart, 2017:

( Nanda & Felsman , 2017 ) , create performance

Figure 3. Stage lead removed from the Sydney Opera House (Photo: Patrizio M. Martinelli).

Figure 4. Ta’ziyeh medallion (Photo: Felsman & Gerhart, 2017: 73).

Figure 5. Ta’ziyeh medallion (Photo: Patrizio M. Martinelli).

roads in their praxis to question and keep questioning the legitimacy of performing‑art bodies in the 21st century a very long time ago. While actor training, formation and performance was typically

cumulative across youth bodies – i.e. students (Wang, 2004: 12) – this all began with the 1980s when the then‑performative A‑team drama group

Brecht (1979) formed a method for them to apply to their own bodies as a form of performance practice that Tietze referred to as “reflexive practice”,

to which Smith (2007) says is “one of the most important developments of the frontiers of Westphalian philosophical psychology and anthropology since Nietzsche” (2013:

Figure 6. A walking script (Photo: Fabrizio M. Martinelli).