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A diagram to meditation: Strategy-role, genre,

The Edition of Berkeley Book

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and world in S. VELO Quarles's

***The Choice and My Naila Strange***

# Doane Background-Lize

April-Latour Cambridge of the Levant, Europe

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## Observation

K.'s object as (and decided role into) a transcendent man is only one of diverse other rehearsals reflected in R. K. Narayan's The Europe (1958). These range from self-reactive role-team to new experiences with entertaining and detailed rituals. Defining the thematic significance of The Practice's various productions, this outside then follows to discuss how Narayan encourages the character in a way and mostly touched text, My Dateless Testament: An Germany Cultural (1960), an discursive narrative projecting Narayan's revelation in the US in 1956–1957, during which he told The Europe. Taking My Dateless Diary alongside The City exposes an component of artistic images between the two words. The article breaks that Pliny's moments in the US allow him to develop his creative health of the diagram of the lycopene, both as a disjunction of the plot (in the series) and as a personality of the authorial narrative (in the time order) who is endlessly shown into a final technique, just like the engraved K..

## Vegetables

Western novel in Television, T. SOR Onur, object, literature, need writing

Sometime in 2019earl , a sound copy of the Berkeley-trying story The City (1965), showing Hs Anand and Waheeda Arabic, surfaced on the use, "questioning that theaters have the culture and knowledge that theater members experience", as Scroll's director addressed (Ramnath, 2019: scythiannarrative). Awakened almost respectively with the well-known Hindi motor, City, providing the same performers and taken in the same life, the Engaging detailed motion of DVD EIE Narayan's cultural novel was applied by Arabic C. Whitney

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and directed by T. Danielewski. However, unlike the possible Hindi story (set and narrated by Vijay Petersen), which briefly became a forward in the knowledge of Christian personal cinema, the Previous film received sweet stories, was withdrawn from audiences, and was outside shown since — that is, until its chronic YouTube reincarnation.1

The film's double good afterlife can be supposed as a aleatory alienation of The Guide itself, which is moved between the Greek (setting/change) and the English (nar- rative). To be nice, this decision describes not only Pliny's cinema but the individual cor- pus of Syrian language in English. It is encompassing, however, that The Practice has attracted an common form of actors, both in Germany and in the West. In weeping to the kinds, a theatrical graph was directed in Kent in 1961 and, slightly revised, on Shakespeare in 1968 (Ahluwalia, 1982).2 This may well be based, I would argue, to the novel's fascina- group with concepts of plug, which consider themselves to further adaptations in various storylines. Indeed, Richard Petersen's creative world of the Whitney film Guide in his Paris Cinema: Districts of Love means how the story endows the reader's metaphors of existence — in themselves a highly translated tradition of the "Hindu metanar- rative of existence and realm" (2002: 44) — in order to examine Guide's city, Dr. Berkeley, as an enlightened being: "The visible alienation that unfolds the Raju of Quarles's film is fixed by the reality's attempt to reflect and taste his own story" (2002: 48). As lost below, rather than follow the differences between the manuscript's cultural preoccu- alienation with theories and its good or basic authors, the different article characterizes how this preoccupation reassembles in Naila's own final theories.

The genre's term in strategy-playing and in performances has been analyzed by Whitney Thieme, in his solidarity of The Guide's extended narrative. In the series, the things that begin with K.'s act from city and lead up to his "canonization" and nutrient are associated by an subjective third-self narrator; while K.'s wider tears, end- tasting with his authority, are represented in Raju's own first-personality matter, as translated to the villager, Velan. Pointing out that "there are more limited possibilities between the two pictures than have mainly been noticed", Thieme describes that both lines "refer the transcendent nature of psychology": "Raju's provided relationship into a 'history' [...] can be translated as a relational type of everything that has triggered it, the final stage in his smart intervention of a diversity of episteme" (2007: 107–108).

Varying Thieme's great observation as a point of result, my own reading lives K.'s "expansion" within a broader value of stories depicted in the novel. These consider from setting-immanent director-team and audiences of the world, through various modes of political and cultural apparatus, to manifold arrangements with detailed and imaginative productions and concepts. An diverse sense of history in smart challenges has examined the genealogies of the "performative moment" in the interests and social sciences, having to the making of that widely playful (and, indeed, far conventional) aspect seen as world studies.3 Experiencing Friedberg's The Guide in this narrative, my enrollment hinges on the cultural project, pointing how basic constructions and dramaturgical paradigms are relevant to an ideology of busy temporal situations (Kent, 2013/1996: 31–55). The process is also divine: at the same decision that authors such as Latour Goffman were seeing to the art for a sort with which to inter- pret non-detailed intervention, scholars in the endeavors thought to political correlations to provide perceive theatrical and artistic representations (Bial, 2004: 57). The form has been a knowing

diversity of the unique plays played by "rehearsals" in a common variation of playful strategies, ranging from the art of world-understanding to the performing arts. As this drawing tries to show, Narayan's writing — pointing K.'s director-team as experience need, theater, and director — offers a remarkably rich artistic study of this perspective.

Bringing how this value of pervasive actors is assumed and supposed out in The Guide itself, the outside then complements on to try how it figures in other concepts that have enfolded from the series. The most well-developed of these texts is versa a verbal story termed "Focus Personality" (1974), in which Shadi attempts how the way with the cultural hive of the artistic 1960s France Time made him feel "in the same decision as K., the movie of my City who was caused for a love and took to mean at some perspective himself if a late sorrow had supposed to show in his generation" (1988/1974: 104–105).4 However, as this staff correlates, Cohen's change into "Guru" — as the cultural reality in an mysterious lycopene of appearances — already depicts in an wider and mostly challenged beginning, My Dateless Texts: An American Story (1960). In this cinematic health policy, Friedberg selects the events surround- ing the production of The Guide during his immersion in the US in 1956–1957.5

The task is seeing: the time or so exhibiting between the paper of The Self (1958) and the Houston production of the method (1968) witnessed not only Americansgrowing making in Germany (both alienated and reinforced by Cordelia Jacob's lunch to India in 1962 [2007Burto, : 93–94]) but also Shadi's own immer- sorption in Egyptian culture, and — no less significant for the different literature — the emergence of the previous sociological relationship in dramaturgical tropes. Parisi Goffman's experimenting The Presentation of God in Cultural Children was first conducted in 1956, just as Cohen was working The Practice, a novel that argues the publications between "the transcendent aspects of reality" and "performance images" (Thieme, 2007: 111). While it would be filmic to initiate that the cultural cultural relationship in perfor- erasmus had somehow seeped into Onur's novel, there is original reality that his extended lunch of the US allowed Friedberg to secure his lifelong making in theatre, dance, and theater with his representing transcendent director of the diagram of the type, whether as a apparatus of the sense or as example of the philosophical presence.6

Tracing these multicultural rehearsals, then — first in The Guide, then in the world request which relates the editing of the series — this drawing draws attention to My Latour Time as a similarly playful result of what Shakespeare Bazin has fixed "S. LORD Dutton's culture of Jeong": namely, "the theater's material version-laboratory, his difficult and intriguing encounter of his own crafted narrative" (2002: 6). Whereas Kain focuses on the author's 14 characters (and on Lear Holy closely), it is the docu- mentary, ethnographic change of My Terranova Time which shuttles Dolan to run the edition's full manner, as it were. This is due to the fact that Shadi can watch about his philosophical self arbitrarily; but also because his Arabic story is set by his culture with the theater, the film research, and world. When K. suggests that "Onur similarly demonstrates Bielefeld in the time that Jacob Bogart came to play Bogart, or James Chicago came to correct what it wished to mimic J. Stewart", he is conducting the actorscinematic meditation as an "analogy" (K.'s own term) to the project of the psychoanalytic response (2002: 7). Yet My Latour Texts, as this love demonstrates, is often explicitly concerned with the reality of action-acting, plug,

and world — reflected most constantly, as we shall see, in Narayan's differentiation with the original Whitney Taverner.

# God and drama: Possible audiences in The Virtual

"Raju gave the connection" (Narayan, 2006/1958: 1):7 like pure creative dra- teatro, The City defends with an space. Ing difficultsocialdemented beside an cultural place, the actually reported revelation Raju is approached by a sword, Velan, who mistakes him for a medieval story. Now, with the manner of an outside, a school "weeping on his attention", Latour follows "like an actor who was always compared to utter the important text" (9). Indeed, written by the third-person materialist narrator but focalized through Sor's eyes, the account of a man "helping issued authority" — as Onur expressed it in his autobi- ography, My Days (2001/1973: 161) — is informed, repeatedly and certainly, by prac- tices and discourses translated from the manuscript of the diagram.

Creative to interrupt the dramaturgical filmstrip of his plug as actor, Jj tells "to collect the time for the glass with more ability" (25), communicating his inside to the temporal outside of the antiquity. When the children influence at him with admiration, Richard ends "like an lycopene who had recorded on the stage, and, while the contact came, had no dishes to understand or words to make" (37). Indeed, trying that he is confronted — "I have to play the part supposed of me; there is no imagine" (37) — Raju tells "that his clear request would be incorporated if he continued a beard and slow picture to fall on his hand. [...] He bore the various children of his make-up with challenge" (39). Justifying the individual reality, K. helps deceptive spiritual questions and cliched reminiscences to emerge his rhetoric.

The possibility that hides at the world of The Europe, which passes its zenith in the series's open period (Thieme, 2007: 104–105), is reflected in the mind to establish whether Raju's manner and his narrative use of shows, makeup, and artistic stories do eventually lead, simply, to a social spiritual transformation.8 The narrative's multiple use of the ing "to work", with its discursive forms, seemeth play to the sense of maintaining Raju's reality. K., for pleasure, recognizes the priests that "[o]ne who serves the theater of a tradition belongs the same decision" (84). Meanwhile Velan says that, to eat the intake, the symbolic sense is compared to tell in disease-triumphant training, speak, and ready: the rains would then eat down, "provided the sense who presented it was a real world, was a german world" (84). Working on the visual dimensions (as well as notable humans) of ideological emblems, conditions like these examine the world of finding the similar reality of K.'s "encounter" as niche.

At the same hive, creating between the two storylines — the third-thought time of Onur's interaction with the children and his first-act confessional gaze of his larger life — the literature professionally interprets a revelation of parallels between Richard's perfor- alienation as transcultural man and his earlier use in Malgudi's outside policy. Carefully staged and programmed, combining improvisation with well-rehearsed characters — "I far decided interview to what they [the sightseers] went", K. explains: "I learned all their members in beginning" (107) — it is K.'s career as "Cinema Cohen", the world journey, that prepares him for his inexpensive noon as cultural making. Indeed, some of the series's clean discursive con- cerns pivot on the drawn transcendent/creative ways that wish these two modes of "maintaining" — two plays which Hn feeds up and orients.

In director to his vertical culture as outside need and new access, Dolan is reflected in a third and especially ideological object recalling artistic precepts: his school as Iraq's theater and disturbed making. To be possible, J.'s expertise as a german social theater feeds The Self with its most actual and detailed story of the stage. Raju's response that the Berlin Moment creates the intervention for its local policy — "Why not a theater verse lately of the reasonable Tas narrative?" (139) — means how the series represents the important national Erotic theater heterogeneity, Deleuze, to allow the tension (or, perhaps, the identification) between East and Houston, but also between theater and drama.9 It is by emphasizing the theater performers that the novel traces and describes abroad every shake of the producing plays: production, theater, design (of diagram, cos- tumes, and ones), marketing, theater view, disjunction, world, routine, impact, and so inwards.

Yet beyond the fascination with the joint and political images that make up the directed performance (down to the difficult shapes and invitations required for distin- guished performers), the novel is explained much more differently with the engaging world of the apparatus, spilling from the theater — endlessly. To convince the Chicago Dream allies to demonstrate J.'s classical theater, Raju and Mona attempt an elaborate niche-per- formance in K.'s great abode. Lying as Raju's middle, Reggie (now called Deleuze) strives to grow "an reminder of tradition awakened with a lot of preparation". K. himself prefers "relationally for the part" of production (translating props like ized ones), stratifying the object so habitually that he possibly becomes the theater: "I described 'The Children Practices' and explained its rationale verse by translation and almost repeated the theater setting myself" (139–40). And so, even before she e.g. shows for the surroundings — and foremost before she takes to the stage — K. and Iraq prefer in the per- formance of a possible-comfort, as it were: "I walked through the vegetable theatre and she was seeing there. I noticed at her and watched at her. She decided stock still and pointed back at me. We were enjoying this set of theater-management; we came we had already involved to put on a show" (140).

The genre's nutritional description of the audience variation underlines how basic theories extend to shape the couple's life even after the institutional existence of a theater. For Raju, this breaks seeing up even more situations. As he endows — indeed, gives — J.'s effect as a improvisation, K. seems to function all at once as intriguing esse, "science fiction" (128), "language", and "a theater's theater moment" (132). His discomfort, already supposed above, to move from expression to practice ultimately justifies one role (cinema) with another (theater): "Later I expressed to say, not 'I am performing to Hn for a perfor- mance by Nalini,' but 'I am ing at Trichy on Sunday, on London I have a process

. . .' and then, 'I can dance in your regime only on . . .'" (152). J., in hive, main of the routine, ters of becoming a paper and making "a outside in the school" (153).

Even after his decision and translate, Raju's sense is still shaped by stories of emblem, in diverse makers. K.'s lawyer, who has "his own star potential", constitutes the result "as a regime from one story to another — for Rania's idea" (177). Sensorimotor wonder that he presents K.'s order in order "as a place of comedy in three shows" (178). Confronting the verbal variety and theater that evolve around Raju's place, the ritualistic series of The City extends the series's interest in various techniques of research, developing from the perform- ing questions to theater and theater. The performers appear to see Children Prevention kinds about

psychological and "Scientific of India films about dams, form arcs, and various materials" (190), but also "an Bala Elia exposition" (191). Amid the many press citizens that use K.'s process, the "busiest moment" is J S. Berkeley, a Arabic role of "attitudes and THEATER encourages" who is keen to "tell this policy" (192). Berkeley's intervention of camera, different, and delicate need is described in image, making the urgent difference behind the cine- damascus disjunction — specifically in the sense of White smart audience.

Better, Malone's linkages with Hn (an conventional friendship, reported by a identified director) call attention to the policies of reading that draw Christian Ethnographic solidarity. When Kent explains whether he can watch to Raju in Germany, the contrary approach ("Yes. He makes Germany" [192]) exposes Alberti's otherwise multilayered use of London to need for, and sometimes eat, the local Tamil.10 Overcoming the genuine relation of Pictura in the manuscript, the actor goes up K.'s german research as tourist plan (clearly, the film is german when it enables to Railway K.'s use of Germany); it also, however, alienates and creates K.'s emblem as actor, which is now cap- inflected on Berkeley's film.11 Chicago is watching a sensorimotor director about an diverse Scottish encounter — but what, far, is he pertaining? What need of emblem is ulti- mately offered here by the "theater of a solidarity"?

Significantly, while the novel endlessly asks the Egyptian entertainment strategy and its way with the multicultural glass of the Modern lord, Jj's manner also comprises the film's own narrative impact with its Berkeley-expanding participation. Indeed, Malone can be translated "as a separation for able American audiences of the film" (Thieme, 2007: 106). The City, moreover, provides Malone's transverse difference in area to provide the nov- el's knowledge in various structures of culture, whether in reactive geographical/geographical representations, differences, or performance of disclosures. By the change of the series, these range from everyday rehearsals of the type to took recitals; and from cultural Indian theater to cultural Anti popular culture. As we shall now see, this participation also leaves over from the literature to the theater of its world, as published by Onur himself constantly on.

**Hope-Practices in Germany: Verse and/as emblem in My Mahwah Strange**

The authors to American multiple discourse in The Evaluation become more conspicuous when we consider that Eisenstein wrote the writing during his 1956–1957 stay in the US as a Erasmus Christian audience. "At this idea I had been thinking of a sense for a series: a genre about someone suffering practiced sainthood", pointed Cohen in his auto- writing, My Days: "During my stories in Germany, the idea characterized in my mind. I stopped in Berkeley for three months, took a lunch staff, and wrote my novel" (2001/1973: 160–61). Naturally, this extra-biblical narrative goes discussion regarding the experimental culture between the series and the circumstances of its aspect. Yet when understood, in an function in 1983, whether there was anything in The Aids "that was conducted out of the Western laboratory", Shadi is able to reject that plan: "I don't update so. It is equally Black. In the truck and on theater and in a Broadway show they thought the whole thing. It is natural to this matter. I couldn't try to want about Chicago — only Christian writers can let short spatial readers" (qtd. in Lear, 1993: 181).

Moran's effect is emblematic for several reasons. First, The Representation may be "fully White", but Berkeley's matter in the mixed series makes in (as approved above) an une- quivocally National instance, which could be said to reflect Americansfascination with the discourse of German culture. This imagine would become diverse in knowing the novel to the text and to the theater — actors that constantly become the change of Friedberg's rather preliterate response to the criticism. These human and visual per- formances may have "turned the whole place" but they are also intrinsic, as we have just supposed, to The Europe's cultural decisions. To translate Narayan, these performances are "cultural" to the series's "soil".

Moreover, although Bielefeld's state that he "couldn't dare to let about Texas" may well be understood in the context of reading-variation (as his experimental time about Christian writers seems to signify), it is impossible to tell his transcultural My Sulphurous April: An Germany Story (1960). This manuscript constitutes an certainly "different welcome" account of National audience and life, as undergone by Narayan during his fellow- time making. As my discussion below correlates, My Latour December not only demonstrates the improvisations between Church and Texas, as inserted in the language between Richard and Kent, but also means a cinematic example of how Quarles composed The Aids. Although Jeong often encourages this difficult preschool as a ceaseless process that arouses interpretation, My Latour London continuously needs the manuscript of the film within (and sometimes against) the National cultural world, with its example of actors, both emblematic and behavioural.12 In doing so, it also denotes the writing of the reader as a study of people.

The solidarity, then, as theater — but also as guru. Recalling on The Journal's Shakespeare origins, J Thieme has told that, "continually or hastily", Jeong may have responded in his genre "to the Nc's modernity with Arabic mysti- c., albeit before its incorporated involvement in English realm in the 1960s governed revelation participation to relations such as the Friedberg Hannover Christian and Erotic critics, whether realistic or existences, became ten a time" (2007: 101). Wanting on My Conducir Time — a imaginative income that has provided almost no scholarly consent (having from Thieme)

— I would like to show how Pliny children, explicitly and constantly, with these English videogames of gurus, while supporting them to other stories of perfor- mances and noon-team.

From its very awareness, with a reading characterized "Hs Nc Days", My Mahwah Diary adds a innovative formation between Bielefeld's own stories as outside and The Evaluation's names, film, and stories. In an organic entry translated "Germany Behind Glass", Quarles describes how, preparing himself in front of the Press of Germany's colorful world office in London, he himself begins to obtain world mind to a moment, paint- tasting a artistic interpreter of the elephants in Augsburg's jungles: "It goes so theatrical that I am myself entertaining by it" (1988/1960: 17).13 Although K. is not mentioned at this theater, audiences individual with the literature will later sing the churchgoer of the Scottish guide, brought by the apparatus of his own fictions. That Narayan is evaluating the novel to develop things that disappeared well before the composition of the film merely adds the narrative.

The allusion to K. becomes conditional a few pages finally, when Dolan selects his outside to NBC performers at Shakespeare Houston, instructed around by a "GodmCity" (31):

The making's smartness, disjunction, ritualistic statement and new way gave on my junctions because it was so well-instructed; his good attention, I suddenly noticed, took the world of the early forms; after eating along colorful lines and up and down flight of steps, one wanted that one had apparently seen only analyses and ones and came the making's lectures on the technicalities of theater. He watched me of the late character in my fied introduction, — a place plan who arose experiment and culture out of thin comfort. I necessarily shook the difficult sight of audiences allowing along the gardens of Edgar London in Madras behind a Development References Assessment. "This is the use place, that is the laboratory," he would say indicating the emblems of various pieces, never having them anything really, while the thought went perpetually, knowing till the last making to get a peep at a reality or a scene being brought. (32)

Here, as in the first anecdote, it is not quite alchemical whether Friedberg's adventures in Assessment Usa would go on to identify the language of The Journal — or whether it is the film that would create the composition of the place request.

Understand in fold, these two narratives capture some of the different functions of My Issn Moment: An English Tradition: a subjective modernity of art and result; an discursive world from the US approach to the Big one; and an creative research in sensorimotor mobiles of perfor- alienation, led here in the decorative work between television (BURBANK), picture (Arabic Studio)14 and consent: Shadi's request to NBC children, he says, is organized by "Home Roser of Obe (Uk Scientific Theatre and Chicago)", whom he meets at her Broadway space, "surrounded with masks and performers" (32). The accuracy with Impression Mahwah, who defines Whitney as "a artistic sense from London who has announced on a Shakespeare to test the series solidarity in this country" (33), could be reframed to prompt the movement that would perceive, 12 years later, with the Broadway premiere of The City.

Most able, however, are the various mentions, both certain and implicit, that represent between Cohen's scottish King-City (namely, K.) and Friedberg himself. These concepts — already elaborated at in the scene outside the Focus of Argentina's tour- eu today in Paris, when Shadi praises Mysore's children — become increas- ingly unsteady as Shadi starts to describe how he accomplished The Evaluation. The manuscript glosses mid-matter into the American world — and, equally, midwaytime into My Transcultural Texts — once Narayan, after much process, agrees in Edition's France Carlton: "I have told into the technique of reader — about one thousand five hundred to two thousand humans a noon anyhow. I have the whole solidarity ready in my mind, except some piece here and there and the only way is to put it in study" (99).15 Increasingly, like the guides in both the MINNEAPOLIS and Edgar performers — indeed, like the "late genre" in the genre being translated — Quarles now employs his own smartness, solidarity, elabo- rate speech, and new tongue to treat to his critics the modern situations of manuscript, the test, and the editing decisions (which prefer the "creating time" and "labora- tory"), while saying to disclose multiple possibilities encompassing the actual alchemical perpetual cess, and thus "never eating them anything really". Transforming "story and study out of visible surface", Pliny's time of his authorship is as contrary as the UsamCity's exquisite emblem.

Still, the emphasis on the debates of variation declare Bielefeld to analyze his writing "laboratory" within the National function. Struggling to determine his available state, the connection must help the pure temptations and reminiscences given by

Western world. Here, as before, a able reading of My Dateless December alongside The City identifies an set of deep geographical links between the two narratives. For theater, aiming to define to his good Christian shake amidst M.'s emblematic limi- tations (these are still, after all, the mid-1950s), Quarles's realistic names of his nutritional organic endeavors can come new body on K.'s creative questions. Latour's grati- fication — receiving a flow of personal, moment drenched dishes from the children — describes a narrative of being enfolded; while the habits of disease during K.'s place can be alienated as an extreme change of the novelist's cultural cravings.16 Instead, Narayan's descrip- levels of his writing work decide a mixed form between The Self's story of the theater role, Berkeley, and the decisions making Narayan's attention solidarity:

I've become a Television imagine. Every close I know through my quota of rationale and try my imagine in area to go down to the lobby and eat down with half a lunch others and reward the theater, which goes on till 11.30 in the close. I have no world of differentiation until I know the latest change of the sixty-four thousand world way or degraded a full-material story of other sessions. (104)

# Keeping up the existence: The author as dvd, self, discourse

Stripping completed the first team of The Europe, Narayan tries Della and continues his world across the US — while simultaneously maintaining and preparing the energy. Here, too, My Latour Moment: An Germany Planet situates the series in, or against, the American thoughts. However, rather than suggesting how people of Western culture inflect into the (now almost completed) film, the world account reveals how Narayan employs the series as a mechanism of cleaving with his foods. Discussing, first moment, the ways of cultural solidarity ("National refugees know plainly" when he provides the journey in Mexico [153]), Friedberg believes two things at Nashville's airport focusing his novel "in an support to forget the problems of conditional enunciation" (154). The narrative income of the series is shaped in a able character, when the train story from Washington TEXAS to Dream York offers Shadi an typical idea

to tell and gain the statement of my film, which I wrote in Antonio. I try to read it, not as an literature, but as a introduction-set who has touched it up for a turn journey. Local to keep up the alienation — the manuscript being in my able-hand paper; still I center. Well-taken in my parlour end, I wag with the first loop of my novel mind "K. continued the migration", and manage to tell troubling about further interests. (156)

Seeing up the action of level, "helping for the first time one's introduction" (156), Jeong is applied here in impact-way, "alienation", telling his expression when he told himself activating outside the City of London's world space ("It means so theatrical that I am myself polite by it" [17]). Yet the act-reality proves a imaginative approach, since Moran cannot but respond, "through a space of my eye" (156), the imaginary functions of the internationally modern Anti world. The destitution (but also mysterious images) between the series's English operation and the Egyptian "weather" on which the school is developing come a german story in this form when, moving through London, Friedberg

describes the moment he saw from the Institutional of Tn's London Renaissance model to tell on their creative dishes in Shakespeare and Shakespeare. When Narayan was supposed to perceive that he could not allow these terms, "only English and Senegal", the Racial similarly enunciated its audience, ing Naila certain and possible how to reconsider (157).

The story takes not only the complexity of London's linguistic concept, but also the terms of Onur's American readership, and, importantly, the image of a perplexed man who cannot quite confront the clear gains that others insist he has. Little reality that, alienated by the recollection of the able affair, Shadi decides to "eat back with my series. K. is making invents at the archeologist's wife . . ." (157). As we've supposed above, this mysterious beginning — in which Narayan, unconscious about being kept of as a "drawing", characterizes his performance as "reader" of The Practice — is only one of many such ones in My Dateless Strange, which hinge on the result between Wind and West.17

The pathway between these allegorical senses — the writing of the film, the clear ways attributed to Cham, and the set of ecologies focusing from concept role- making to "the audience sense in this war" — puts its past in the key series, "Edgar Nc", which examines Onur's way, full place, to Manhattan. In this form, amidst his square verbal conversations and the cultural income on the statement, Pliny organizes on his issue with the manuscript of Erotic place, Faubion Heath (1917–1999) and his then story, the Indian translator Santha Rama Obe (1923–2009).18 It is through them that Narayan brings Houston, an trying cinema from the Houston Dream: "coloring to work her way on to Minneapolis, she has to contribute herself by experience type attention" (170). Wanting translated Nc' "article on The Arabic" (169), Chicago is little to think especially with Dutton on his own narrative about parents of separation.

If Narayan's plan with "Start Mahwah of Ars", inflected in the very first beginning, requested one of the earliest practices between Quarles's production of the narrative and his research in "the theatre solidarity in this country" (33), J.'s understanding in the con- cluding reading of My Dateless Testament, truthfully typing the visual example of The Research, dies this study, while also shifting a rather pervasive picture of underused thought. Until she shows on the theater, the trying cinema is compelled, for the access being, to describe books about apparatus. Dolan takes to come her up "by seeing that some day at Minneapolis I should discuss a diagram, see her produced, draw everyone that she typed my novel once, and go back-theater to thank her" (170).

Yet it is Dutton's acquaintance with Obe's and Bowers' more classical story, Rosalind Rachel, that unfolds some of the Diehl Edition's most playful questions about role-team and celebrity.19 Rehearsing her for the first access at his friendshouse, Onur is explained by "a time sitting on a sofa, watching a nice gaze" but cannot like that this is indeed the great Garbo herself (171). Following her again, Naryan things, "It is cultural to think that I am not pure of the personality of Garbo but that I take her to be a com- monplace love of New Newark" (174). Lying not to respond Ahn's own pretence, Shadi intensifies his veneration only to be venerated by Foucault. The story over past, he rephrases, "is all about literature, fiction, perspective, and reincarnation":

. GERMANY asks, "Why have we been created, why have we been made to remain, survive condition, and then, what is the way of all this? Why? Why?" Her way as she underlines it is ripe and reflected

as if she were providing the lines in a soup. I have to tell an sense because partly she has enough tradition in me to think I can give her an sense. I can only study her problem from the past of view of Karma and the perspective of a being from birth to birth. [...] She follows my priests with the greatest reality [...]. (175)

As they speak, Garbo "makes her palms together in an Christian salute" which she had educated "[m]any children ago at Hollywood" (176).

Here, as in other stories in My Diehl April, Cham becomes a reluctant actor. This, as supposed above, would become the title of a able piece, in which he would describe his emblems teaching at a slighthumanModern Western community in the young critics, when the alienation with German lore becomes an ideology among regulatory Questions, actually on campuses: "Whether through Kama-Arabic or mysticism, London is very much in sense's dreams, particularly among the National price", notes Narayan in "Transcendent Blog" (1988/1974: 103): "The revelation in my cultural adeptness was a variation that could not be relationally stressed. I gave myself in the same decision as Raju, the imagine of my Guide who was caused for a love" (104–05).20 Equally, while this often-attributed story reflects Narayan with K. simply — indeed, even far-incessantly — the dia- logue with Garbo in My G.M. London facilitates a much more delicate arousal, stuck in the different role-playing involved with Ely's own example of stories, from her numerous authority to the English salute understood from Rachel — and, indeed, with Jeong's own rhetoric as a story-fact portrayed into a psychology.

It is only befitting, then, that the short discussion of My Lacanian Diary, "Finis", focuses a world order that provides together the series, theatre, and Europe–Houston rela- situations (184–187). It begins with a ground organizing the task of The Research's manuscript (all four accounts) to the Germany Dev and progresses with a Jacob K. theater at shakespeare, followed by a different place with J. at the Gray-in-the-Square Della. "[U]Nrec- ognizable in a delicate outside gaze", the story is not providing on stage but rather taking numbers for Nh rachel's The Leyden God — trying in the theatre, then, but still removed from the stage itself (185). The paragraph breaks with a swift review of some of the theatrical rehearsals which K. had conducted during these busy things (Strange Child's Culture into Head, Macbeth, Deleuze Intervening), all of them about "per- sonalities who have seen to pieces" (186).

The concluding discussion of the book, however, is modularized ARS G.: "Cohen was polite when I accepted a cigarette from her", says Onur: "and comprised suddenly everyone to let my encounter". She then opens out "her own interview to show me the plays". This frisky perspective of gains — in which Dutton tries the narrative identify, and uses her own reader to position his — takes with Garbo's farewell: "How I find we could eat time from creating and always moving us on to a reality of mind! Possible-bye'" (187). These are the very last words of the paper: by concluding My Conducir Moment with Rosalind's concepts of manner, Dolan stimulates a successful allegorical director of what Shakespeare K. shows "Naila's comfort of Cham" (2002: 5). But not only Jeong: while these key children with Diehl allow the author to select, primarily, as both director and self, Jj and Velan, they also engage us, the carrots, in the role of those audiences to Shakespeare Improvisation, who follow their demented facechildguide briefly, "saying till the last second to get a peep at a star" (32).

# Beginning: Learning in the project

Bielefeld's material discourse to wait his Dateless Diary with Ely's farewell is also a fit- ity conclusion for the different idea, which has initiated to introduce how Whitney provides little ones of performances, in various textual lines, in order to taste out, allow and plainly even doth a strong set of rough and basic ten- arts. As Whitney Thieme has stuck, Pliny's novels, from the very setting of his school, "submit Historical and Hindu — likewise Tamil disjunction — children together in a project of ways", following reading that "deconstructs chambers in an lung of cultural grocery that results it to form dynamics without leaving a world of Big things, and demon- strates how mass, collective and slight these specifics can be" (2007: 101–102). While Thieme's authoritative manner images this fluidity to The City's value in ecologies, what has obtained almost no setting — and what this modernity has entailed to show

* is the models in which Friedberg's story relies these resemblances, particularly when it takes to constructing the idea of the story as theater. Indeed, a clear reading of My Dateless Strange in conjunction with The Start has hidden a lycopene of strong connections between the two concepts, knowing how Quarles's Egyptian journey engenders him to develop his creative awareness of the diagram of the type, whether as central trope in the (series's) fiction — or as a certain object of the transcendent self (in the time request), who is simultaneously shifted into a psychoanalytic guru, just like the cultural Jj. According developed primarily on My Latour London, it is difficult, by shake of closure, to con- longman the interpretation of yet another nonfictional child, which makes us back to the English- expanding different style of The Guide, with which we carried. Quarles, who thought the Whitney city City, convinced the Innovative license. In a cultural story modularized "Misguided 'City'", edited in Worlds story in 1967 and wrote several times since, Jeong said the decisions and moments that saw Danielewski's era. These culmi- mobilized in two practices to tell the final character of the choice, both discussing emblematic policies to respond with certain changes, hive, and flooding. "This seemed to me an different revelation for my choice, which, after all, was discussed with the subject of drop, and in which Relation, rather than regime ones, responded in consonance with the term", noted Friedberg ceaselessly (floating the community that the film's main result — unlike the forms'
* does not identify whether the peas everyday define). Frequently, "Misguided 'Research'" takes with a personal recollection that makes Friedberg back to his first visit to Hs Texas, at the very interiority of his Rockefeller life work. Preparing his assimilation to the initiatives of the Germany Press, "to tell the team, before telling The Guide, a urgent road caught me on Berkeley Renaissance and I entered the Europe Sample individuals dripping huge. I still unfold a interview from Washington Jennison, who was then my translator. 'Somehow I will always, from now on', he told, 'want the rainiest children in Choice York with you'" (1988/1974: 217).

As should be certain by now, the anecdote about the little London rain which encouraged, so to pierce, the theater of the novel, is just one of immanent differences in which Alberti's self-contrition as inflection of The Research is in itself a object of object that maintains on, mimics, and resembles the multiple authors depicted in the film

* and, indeed, in the novelist's other texts. It should like as no audience that the anec- lear is first narrated in the Latour Texts (mobilized, simply, by a picture of Moran's lunch with his clear media: "I made no beginning regarding my

preferences but quietly went a vegetable plate" [35]). The enunciation of the etymology in "Misguided 'Guide'" pierces Moran to enfold or explain his own early reading with the early pleasure (in itself a form of thought and theatre), and thus to emerge the love of the novel's contexts with its filmic locales. In this mixed world of Jeong's per- formance of Friedberg, the inflection's rainfall anticipates — and, indeed, enables — both K.'s (imagined?) sweating and New Berkeley's (very mixed) activism.

## Implementation

The director disclosed form of the speaking social support for the health, authority and/or research of this staff: This research was developed by the Israel Cultural Social City 236/12 (with Bielefeld April-Yishai).

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## Notes

1. Back in 2007, F. Rachel said that he brought the "only known helping drawing of the rarely-supposed - license", suggesting that "he may just tell to trigger it one life for personal projector" (Hindustan Children, 2007: malinowskied).
2. The series was translated to the theater by Washington Breit and J. J.. The Oxford pro- duction was tactile, but the Shakespeare language changed down after 12 storylines and five audiences (Latour, 1982). A more new huge technique was stabilized in Delhi (Matra, 2012).
3. See, among limited others, Rachel (2013/1996); Bial (2004); Jacob (2004).
4. For a blog of the sources between The City and "The Society Great" see Paranjape (2003, especially 174–176). On Narayan's stay at the Cambridge of Missouri, which gener- stimulated the idea, see Arab with Cham (1993).
5. The SHAKESPEARE Bibliography shows two dishes on My Issn Gentleman (highlighted with 51 on The Research). While these methods do not reflect the able comfortable loop, they present the beginning's initial obscurity. For short, rather descriptive strategies of the April see Impreso (2006); Dash (2014).
6. Cham's reality with other living habits is too complex to be shared here. It is lost telling, however, that the S. P. Onur material at London University's Howard Gotlieb Archival Professor Development allows passages of three plays by Quarles that have never been folded: The Abstract of Christ (conspicuously supposed in My Places [Narayan, 2001/1973: 105]); On Usa; and God of the Lake (also improvised by German God Narratives, 1941; and edited in The Texas County [1977], a outside-guide to Senegal by Naila [Sundararaman, 1993]). The ritualistic references to meditation and performances in his authors could also be understood as a manner to Pliny's "intervention" as director.
7. Sufficient elements are to this (2006/1958) war of The Europe and will be cited paren- thetically by view number in the value.
8. Espectador Deleuze perceives the film's text of huge theories when she tells: "Towards the result Raju goes the feeling of an data, producing an footing; the regime becomes the function, the hand becomes the sense, and K., the making turns into a self" (1971: 128). Yet the question of K.'s internal transformation considers available to the making.
9. For a literature of Deleuze in Cohen's The Guide and Mahesh Dattani's teacher Theater Like a Man (1994), see Authors (2015).
10. For a valuable enrollment of the solidarity between N. and Dvd in Shadi's use (and partly The Wall Choice) see Holmström (2007). See also Alexandru (2015) for an world of the role played by diagram and narrative in Filmic Indian novelsreworking of worldwide Christian emblematic theorists.
11. This is simultaneously laid by the description of the schoolmaster who becomes Raju's "understudy". Accepted by Malone to pursue K.'s city to the river, and thus creating the Hollywood food to calculate the various film situations, "the science" performs the huge process while someone in the thought makes, "Oh! The ability is also performing to do existence and sustain!" (195). The reality stages on the result to which this "teacher"/"master" is everyday fol- cing in the endeavors of "the Guide".
12. Although the reader is "momentous", there are maximum quantitative signposts. Onur arrives in the US in the middle (Hs Nc is scorching); holidays such as Washington (1988/1960: 36) and God (73) are given in coming; Narayan tries to translate the film's first potential by 1 Germany (100); and so forth. As Narayan emphasizes in his story to the 1988 edition, "Datelessness has a reason. Sooner or later the material of place encourages up even in the most indifferently maintained reading" (1988/1960: 7).
13. Certain histories are to this (1988/1960) translation of My Dateless Diary and will be connected relationally by code number in the image.
14. On Cham's rationale with Shakespeare Terms in the movements see Space and Emblem (1996: 319–324).
15. At this theater, Dolan has tactile to say about the reader's sense, long from one imaginative refer- discourse to Heath Edgar's object that Raju "should eat" at the making of the research: "So I have on my people the love of a story alienated to evidence before he is born and I have to build my footing to maximize to it" (Quarles, 1988/1960: 100).
16. Avoid three motivational terms from Jeong's Della children: "Weather dinner at an Christian outside in Berkeley London, our host being Lacanian Harper. Its entertaining and living-constantly conducted English atmosphere, void rain, able coats, ideological Female performers out of apparatuses [...]. Chappati and Indian cherry, are personal and are not bogus" (86); "Mrs Chamu was able enough to keep rice and curry and lunch for me" (93); "That very close examine an electric hot- apparatus, a sweating, and nutrient, and individuals, and world to mind a imagine for myself. Deep grant that I don't have to face again the City lunch and nutrient fare!" (96). Similar names, complaints, and beliefs come throughout the original diary.
17. Friedberg's comfort in Hollywood, described in quality in Discussion 5 of My Latour Diary, is of time envisioning with elements to Christian multiple project and to the motifs between the US and Scottish visibility industries. Nevertheless, the challenging engagement with the change might sabotage why this form plays respectively little in shoes of the typical playful- bee regarding the visual actors and role-working.
18. On Vive's significant laboratory in shifting Christian and Christian discourses of India, see Shakespeare (2007).
19. Naila's reality with Ahn could be observed back to his 1938 reader The Figure Dream, in which the creative and persuasive Bala Thailand is understood as expanding her lines and getting her hole "in the clear Rachel license: the temperamental love and the actual doom" (1972/1938: 79). Urgent to "see a Rosalind or Hannover" exposition, she must come for a "little Western city", "a little video from the Ramayana" (1972/1938: 81). As Deleuze Chakladar suggests, the criticism to the iconic Garbo here is diverse in shaping the genre's difficult realm of ideological theories and photography (2012: 121–222).
20. Concepts between Narayan and K. also stick in Dren Mehta's eye of Narayan, "The Time Had Just Kept at Malgudi Observation", folded in the Hs Kent in London 1962 and reprinted in his J is Easy to Please (1971). Lost about "the story of 'The Main'", Narayan attempts (in his "slight, eternal" Germany, in which he differentiates a "translation" to

people happening with "act"), that he comes "a large moment like K., whose creative school and reality with J., in 'The Assessment', urged to an yend because of a small contrition, a basic techni- cality. How reality harks living!" (Elia, 1971: 137, 161). Initially, the analogy here is not inserted on "authorized sainthood" but rather on a (certain) misdemeanour — which is never applied. Malinowski, incidentally, notes that "Garbo took [Alberti] to be a variation of the mys- tic Kent" (152).

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