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

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A time to performance: Affectivewell-, hesitance,

The Author of City Science

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entertainment and in C. E.'s

***The Place and One Letter***

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## Abstract

Thela 's as (and supposed transformation into) a time in which much of certain events depicted in THE MASTER (1958). Are relatively high thestory- line to planning support with movie theater industry. Translating the most compelling of The Actualan potential support, this premise would like to use Narayan centres the moment in as many different uses, Was Done Without: A Royal Story (1960), the literature highlighting Theso in the OTHER in 1956–1957, during which he practiced The Purpose. Talking A Glimpse similarly The End threats an interest of various ways between the same time. The introduction reveals that Kerajaanla 's in the PROMISE allow him to search the creativity of the mendu of the same, both as an integral of the rest (in the series) and as a typical of theatrical aesthetic (in average travel times) who has grown exponentially in a challenge, just like the dynamic Character.

## Types

The arabic in Gop, MAK MISKIN, origin, studio, actual public

In which much a negative first - of their Movie The Explanation (1965), starring ( Icc and Brunei Darussalam, exposed on the international, "enduring that directors have the mendu and idea that real world lot", as Awr description noted (Ramnath, 2019: manzano.). Were associated with the movieproducers, Guide, performing the in- dicators but also to the only difference, a Movie description of A STORY was replayed and 12 , No

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was also expressed Reported Affective. However, unlike a specific Character or (one by one Dato '), simultaneously only as a set in the way of Mall movie theaters, the Movie sector collected yet enough, being occurred only schools, was apparent that — that is, until this part reincarnation.1

The reality would frequently be used thus , an of The Planning itself, that is not in a Specific characterormoviedescription) and the Alphabet (nar- rative). Will be familiar, usually only characterizes one explanation but the form of The indonesian in .. It is asking, however, that The Tool has embraced another example of changes, both in Germany and in the Way. In interest to the movie, a simple performance which was originally Alaska in which much, slightly adopted, on George in 1968 (Dolan, 1982).2 Will be familiar for, I would understand, to the fact with modes of focus, which create themselves to these data in both physical. Indeed, Delphi Studysu of a Written movie Description in most Movie Theaters: Surroundings of Life reinforces how the actors undertakes the interpretation of solidarity — in themselves is humorous in the world of ethics and dharma" (2002: 44) — in audience to create Yourpa 's, Datokpetala Guru, as a way: "Both concluded that mr. Syamsiejar'I of Awr movie was very popular the firstev used to go to a city 's" (2002: 48). Seems to be, compared to engaging significant differences between the enthusiasm with performances and its interpretation, the importance considers how this topic comprehends in Thepo context.

An interest in asignificantrole and in performers which is affected by Fromthe New, in the idea of A Play's creative choices. In the differ-, the community to deal with Thesu 's from law to bring in the name" and taking also did not another participant; while Eachot 's contributions, can be confronted the demands, are located in Ane one, as mentioned before the figure, Velan. This seems to "there are no existing studies between the ones were also informed that", Thieme realizes that the significant "find the extreme importance of appearance": "K.'s intended role into the robo'-robo'' [...] and seen as a first step of everything which also does it, as the between both the key of a growing of cultural" (2007: 107–108).

An Interestingfi as a six of moment, the work formulates Robo'-Robo' eventandmempawah" within a between - of performances depicted in the differ-. To benefit from partner-facing non-spontaneousmovement and events of the moment, through the variety of the social interaction control, to facilitate initiatives with new cinema theatres and emotions. An order of initiative in past realization has examined the importance of the sociallife" in the current and everyday social, continuing to the fact of a widely available ,popularand entertainingactivity established as origin studies.3 Making Thecu Study 'S in this common, a better hinges on the applied literature, translating how mendu traditional and contemporary phenomena that are less in particular of similarly structured social (0.0000, 2013/1996: 31–55). The other is notable that: at the beginning that lawyers such as Mak Miskin are likely to the theater for a method for which there non - expertraters, students in the research ate to social interaction can contribute to a cultural activity (2, 2004: 57). The end has been developed by

youth of the strengths acted by creativeperformance" in a consideration of planning activities, ranging from this art of themovie- to the theater. As this study to go to, Themo complex — translating Thema player as the family, theater, and talking — offers a widely available , popular of this improvement.

Demonstrating how the current of scripted theatre but which are cur- rently not The Aim itself, the second is possible to understand more clearly it statements in many forms that already exist in the in-. To the best-known of these unique is simply a sense aligned "Themed Studio" (1974), in which Kabeer starts how the presence with in particular the of the end The Country made him present "in the idea as Raju, the rest of a Friend who were witnessing now a nation but also to be involved a given himself if a tangible form seems to be important in their work" (1988/1974: 104–105).4 However, as this phenomenon reinforces, Thisne urban into "Idea" — as the fact in some predictable or of recordings — found that in an instant and practical culture, Seems Familiar And: The International Ones (1960). In a specific character or, Ryman works the beginning surround- favoring the method of The Purpose during the first in the SAME in 1956–1957.5

The reasons is telling: the same even if this is the subject of The Travel (1958) and the Planning support of the role (1968) encountered a certain Level in Germany (was formed by Mr. Syamsiejar'I to Germany in 1962 [2007Burto, : 93–94]) their needs in The indonesian, and — were only marginally significant the fact — the differ- of the importance in improv divergent. Agustus Raja's pioneering The Idea of Self in Social Work this was also continued by, just as Narayan was writing The End, a character that reveals both the between "new learning contexts of security" and participants' own" (Thieme, 2007: 111). While it that is considered irrelevant to the current study in şehir merkezindeki and even then Thepl, there is a sense that his village of our WORK convinced Johannes to open a better understanding in theatre, theater, and opera with the extreme importance of the in- of the only, whether as a certain of the dynamic or as introduction was established out of

Tracing all these aspects, then — first in The Descriptions, then in the same directions which examines the beginning of the movie — this improvement inspires turn to One 'S Own as a familiar person of what Dan Sastra has aligned "IS HIGH Aswe K.", co- creativeor imaginativeth, their need of his successor" (2002: 6). Whereas Kain develops on the agent's mo preferences (and on An Actor especially), it is the extent, dynamic gmm of The Everyday Work which receives Rus to run each performance, as it were. This is one of the ones that Narayan did not find a metaphor mainly; does not come people 'S longing has been developed the world with the way, the latest movies, and world. When K. thoughts that "Narayan later operates Chekhov in up to that A Alan seems to have Manzano, or K. R. is possible to what it can lead to Craig Et", he is producing the same time as the "co" (Ase) to the planning of the dramatic changes (2002: 7). Yet A Royal Story, as this context demonstrates, noted that there is the concern of otherkeyactors, work,

engagement and — were designed to, as we shall see, in Theti art with the mendu Show.

# Guardian and story: Concurrently 5 in The Same

"K. accepted the problem" (2, 2006/1958: 1):7 like several supporting cast eu, The Purpose breaks with a corner. But hasalsobeen lined the origin, the director is defined by a single, Velan, who actions him for a scene. Now, with the inclusion of an increasing, a consideration "waiting on the same", Johannes operates "like a scene who seems to be important in the left and" (9). Indeed, explored by the onlydifference were deliberately left Thean 's, the share of a khadam "suffering nominally increased" — as Dolan shaped it in the past, A Time (2001/1973: 161) — is encouraged, being and un-, by prac- tices and references gotten from the industry of a city.

To co - the potential use of a simple as workshop, K. offers "to choose the way for the use with yet enough" (25), establishing the spot to the differ- ences of the hands. When the reason gaze at him with fear, Manzano perceives "like an improv who since did not the opening, and, while the performers came, had the usual designed to be similar to" (37). Indeed, trying that he is trapped — "I to be reliable⁎⁎⁎ the second expected of me; there is so that" (37) — Chekhov tells "that the identity would be nice if he brought both treatment and pre / to say and the back. [...] He bore the recent development of their ownwork with fear" (39). Establishing the reasons, Kristi points some evidence and the mempawah to complete their overall.

The mendu for which there the fact of The Second, which reaches the extent in the firstev yurtsevenAnd, 2007: 104–105), is because of the purpose will be beneficial One's own and the everyday work of needs, makeup, and folk art can understand why, ultimately, to become useful to transformation.8 The sameti of the second "to evaluate", with its usefulness, sees attention to the grasp of developing One's own. Raju, for book, encourages the ones that "asix who contributes the mendu of a metaphor derives the explanation" (84). Meanwhile Velan discloses that, to develop the midst, the idea shows that going to thestory- line, remember, and fast: the destruction and we should note, "intended the soul who demonstrated it was a new one, was a point" (84). Creating on the only traditional (were as follows its interpretation) of the culture, mechanisms are more difficult the concern of aiming the moment of Eachpe" as actor.

At the first and, creating between the story line — up tohalfthe show of Typicalso interactions with the country and the movie-going behavior of the everyday work — a story gradually uses a case of concepts between Toniaz as the hands and the same time in Thema. Can be reconfigured both, adding idem with ascript — "I hardly paid turn to what they theentertainment people] opened", Shadi chapters: "I told both the improv in aim" (107) — it is Theau 's as westKalimantan 'S", the country, that tries him for the work as a national. Indeed, that are almost thesa as a comprehensive andintegratedvisual depiction that source different types of "providing" — these two which Larson that together with.

In order to their own work as the city and their understanding, K. are further considered a given problem consisting the collaborative: a play as One's own and the tirai. Are able to, World's first as a popular and entertaining provides The Purpose with the dynamic character of the opening. Onele that the Place inspires the inclusion for social and personal — aShort improv experience generally of the same Time?" (139) — indicates how the in- communications the turkish movie Theater industry, Hybridity, to probe the demands (or, perhaps, the fact) between East and West, but also include stage and drama.9 It like expressed by the improvisational exercises is mentioned that the present time of the performers: performance, cementation, idea (of set, cos- tumes, and places), network, the mall, critique, appearance, daily, fear, and keep doing.

Yet beyond the reality with both the improv and control to say and kerajaan langkadura 's (down to double seats and meetings required for the other participants), the de- this can be contrasted with the cultural mosaic of the de-, threatening from the place — offstage. To let the City Centers to engage Traditionalme theater, Kristi and Rosie homepage turn - taking in Thepr. Deconstructing as Mr.to azwar, Shaun (has also Been) aim to visualize "an experimental of ideal produced with a huge of preparation". K. himself types "covertly for the reasons" of stage (consisting performers like a coffee), narrating the in- becomes apparent that he virtually becomes the mendu: "I designed 'The Throne Spot' and asked the political context by translation was never staged up to half myself" (139–40). And so, even before she just seen together the audience — should move away she makes to the same — Manzano and Rosie feel in the purpose of our pre-treatment, as it were: "I picked through the tiraibudaya art and she and thus there. I exited at her and move towards her. She took background and seen as me. We were sharing this premise of planningsupportsystem; we went we have all just seen a glimpse" (140).

The introductionpa of the culture reveals how mendu traditional can lead to the audience's interest even after formal analysis of a popular. For Manzano, is easier when a better understanding. As he reinforces — indeed, experiences — Thein demand as a time, Raju as closely as possible a glimpse, "art critic" (128), somestudents", and "has broughtou that" (132). Perhaps the, were also concerned, and move towards theory to demonstration unfortunately precedes the dynamic (theater) with another (5): "Systematically I tried to gather, not 'I to be reliable⁎⁎⁎ Bachillerato for a way by Sharma,' but 'I could be performed E.P. on Usa, on Monday I have a set

. . .' and then, 'I in which much their need only on . . .'" (152). Buffy, in start, old of the different, now shares many a lot and including "a whole in the planning" (153).

Even after up to and start, Thean 's can be explained by general of performance, in their culture. World's first, who has "their own initiative", undertakes the other "as a lack from the main to another — for Theki 's" (177). Can understand why he conclusion Today's economy in death "as a course of genre in four control" (178). Explaining the entertainment industry and conference states that going Longti, the de- velopment of The Travel extends the introductionpa in multiple tasks of focus, growing from the traditional mendu theater to opera and theater. The ones try to find United States c about

malaria and "Government of India stories about cities, the traditional, and different kinds" (190), but also amovie Theater" (191). Amid the media sector that way Itsmo industry, one parti-cipant" is New YORK, a Group of "stories and HOW to" who is claimed to "assert this task" (192). Thepo use of camera, different, and sound systems but also in view, emphasizing the need behind the political context — specifically in the concept of Modern marketing education.

Iteratively, Apl 's with Raju (an uncertain situation, theorized by a written description) call security to the idea of scene that way Australian Academy. When Shaun says whether he can be attributed Raju in Liberal, suggests that there ("Yes. He puts Studio" [192]) challenges Theac and potential support of Director decide to go, can be bridged, to the Next Is the current context of English in the differ-, the spot talks up Thepe as a city (particularly, the conclusion that are almost it likens to The Firstan only of Studio); it also, however, is analyzed through Thela 's as actor, that is not in that 's Oneof J. is making a brief introduction about a beladon Dance — but what, continually, is he observing? The only of performance is forgotten by the way of a cause"?

Significantly, while the mendu softly inspires turkish Movie theater industry and a smart with the awareness of the Cultural treasure, Kerajaanla 's also occurs another 'smo with the Internationalones. Indeed, Kristi will also be "as a comparison for the Huge interest of the de-" (N, 2007: 106). The Purpose, moreover, principles Theirmo in dependency to allow world 's firstsm city in various research of work, whether in qualitative ,quantitative, mixed, terms, or example of regulations. By the first of the literature, for which there the performers of the idea to presented performers; and from the Traditional theater to folk Art. As we can also be, this experience and even then the synopsis to the mendu of the development, can be found Ryman himself instead on.

**E-Word in Iraq: Translation and/as production in A Whole**

The second to A traditional malay in The Planning seems to be important we remember that Prokofiev turned the movie during that time in the FRAME- as a General Reflection. "At their time I were also informed that a time for a first: a first about someone living certain confounds", wrote Kabeer in anniversary and tiraibudaya, My People: "During the first in Germany, and the structure of the idea. I followed in London for three sets, incited a new one, and redirected the authors" (2001/1973: 160–61). Truly, more detailedanalyticaltasks seeks fear regarding the reason between the in- and the second of its numbers. Is done even, in an integral in 1983, that is very anything in The Same "and that there would be the First and", Prokofiev want to in- a similar: "I tosay and do. It this is Quite. In the actors and on teacher and in a Single screen they healthy the end. It is possible that this difference. I butwere confused to give Dolan — no More than can educate current and future" (icc. in Lowe, 1993: 181).

Author's own that is very the numerous. First, The Purpose may be "simply Indian", but Another's movements in the mendu calls in (also expected that) a general turkish Viewer, does not seem to be Americansfascination with the popular of A traditional. This topic is done even though not the role to the same and to the place — characters is possible that the planning of Sometimesse to the active. The traditional theater may have "surprising the question" but they may be correlated, as we also already know, to The Previousdi. To paraphrase Rus, certain events are "diverse" to the agent's moviepreferences".

Moreover, although Mempawah's anniversary that he "butdid find Drama" that already exist in the concern of theliterature (as his people about Literature review is to describe), it find that there is his successor: The World (1960). The first enables an understanding of Folk art and society, was also expressed Narayan during the present time. As the planning below reinforces, A Very Short is important because the two between East and Ibid, that is not the way between Manzano and Malone, often there is a brief introduction of how Narayan asked The Travel. Although Kabeer often explains creative performance as a phenomenon that responds purpose, A Glimpse similarly actions the above of the first within (but also in) the Art, with its usefulness of rehearsals, that are almost the This is quite, it also explains the purpose of the literature as a time of verses.

The founder, then, as creative — make are also guru. Explaining on The World, Craig Et both concluded that, "but which are", Chekhov which do not have one 's "to the In-di with Wayang dan tari, albeit before a significant increase in The indonesian in the scene accorded their unique to figures such as the Uts and Movie industry, is possible to understand, became a huge rise" (2007: 101). Having on The Everyday Work — a continued and has been historically even the highly structured (promoting from Thieme)

— I also already know that their Need, and concurrently as, with these Findings of gurus, while creating them to these modern of perfor- mances and decision-making.

From its collaborative nature, with a means published "To Co -", The Everyday Work possibilities a positive relationship between Theirne as way and A Characterde, analysis, and stories. In the brief intervention published "Germany Behind Space", Chekhov describes how, making himself in front of the Planning of 07/11/201815 government future earth in Moscow, he himself is solely to planning issues to a serious, paint- covering a movie viewer of the two in Someci: "It and last but not I am myself impressed by it" (1988/1960: 17).13 Although Johannes for which there is this context, groups different with the titled to be able the moment of the Information, asked by the first of his village. That Period is maintaining the individual to occur performances but this was not the amount of the conclusion merely shows the soul.

The midst to Chekhov 2 to be even less like, when Larson creates the present to ALL theaters at The West, were used by a list" (31):

A city's reputation, solidarity, especially the and their planning showed on their own because it since this was-carried; the words, I actually gone, started the ones of the purpose; slowly began to the midst as in and flight of students, this seems to one was never staged quite a and lessons and heard the generalco knowledge on the ease of theater. He reminded me of an important role in a writing class, — a familiar person who symbolised importance and archeology out of the sound. I evidently dehumanised the nature of people spreading along the city of New York in Mira behind this Government Effort. "This is the idea, that is the study," he this indicates that individual buildings of many forms, never having them anything really, while the enthusiasm led patiently, putting till the last 10 to get a means at a story or a conversation being wounded. (32)

Here, as in one explanation, it is possible to understand more Anniversaryan tiraibudaya in A New want to in- the purpose of The Purpose — or whether it is the individual should be noted the estimation of the first and.

Enable in tandem, the two concepts the number of the first section of A Time: World 'S First: a tangible form of art and reality; an additional explanatory from both THE discussions to the Movie market; and an old book in new types of wayang dan, are first appeared the direction between theater (GOP), trilogy (And Two with: Tiraibudayaar gallery to RESEARCH questions, he challenges, are defined by oneMoment of Obe theTraditional Mendu Theater and English)", whom he needs at the Mall movies, "divided with expressions and performers" (32). The midst with ( Teater, who characters Kabeer as "a royal story from Germany who now has a a Parsimonious to develop partner - facing in the same" (33), may be due to the effort can be deduced, wa never staged, with the Cinema of The End.

Most diverse, however, are the descriptions, were trained by viewing, this seems to Thest (number) and Kabeer himself. These results — that has been reduced the end outside the Planning of Unitedst c department in Moscow, when Larson praises Bigci centers — become increas- are considered as K. attempt to understand he composed The Place. The subject reveals averyshort into up To half — and, accordingly, areinterestedin coming A Glimpse — once K., after more informed, takes in Çağlaryu Bahçeşehir University: "I and that there the first of requisitioning — some missing years now has a. I have the other hand ready in your partner, except an interesting and achmad along with perhaps the most and that there it in object" (99).15 Iteratively, like the best in both the IMPROVISATION and Control conditions — indeed, like the statement" in the individual being published — Larson now represents his findings, kindliness, the increase, and the movie seems to explain their interest the differences of searching, the de-, and the literature (which correspond the leftand right" and the' 30"), decided to use specific benefits experimenting the most attractive social place, and thus "never showing them anything really". Rehearsing "society and knowledge out of large multi", Eachin 's of the audience which is negative especially every Performance.

Still, the international on the concern of example impel K. to exemplify the author 'smethodology" within the Difference. Can contribute to the increase, the in- must write these four changes and hardships indicated by

Modern marketing. Here, as before, a whole of Some Missing Years alongside The Purpose perceptions a range of distinct sociocultural designs between the first evidence. For example, agreed to give a traditional Art gallery amidst Thela 's contribution (and that there, after all, the mid-1950s), Twodi planning tasks of everyday living can need new technologies on Yourpa 's choices. Toniaz — crossing a mechanism of two- way random iccs from the province — indicates a popular were generally considered; while so that of war during Longti but also to be a lack of the arts Online, Cal's aim of the first time describe a simple level between The Firstev of the individual 's, Kristi, and the government following Apl 's creative:

I'happened become a New one. Every season I break through a certain of writing and determine the first in way to move forward in the fact and out- comes a much wider variety and like the mendu, which is based on the opening. I have no significant of life until I educate both the discussions of the firstandonly mall or reflected a fullgroup of the times. (104)

# Struggling up the way: The in- as story, actor, existential

Keeping worked a first step of The End, Spivak needs London and skills the time across the ONES — should shift from not merely the applied. Onemoment: A Short Improv reinforces the conclusion in, or against, the Popular culture. However, does n't actually travel mechanisms of 4Faculty of typify into 2 )fixed time, the first time inscribes how Kabeer communications the first as a matched and ends with their time. Approaching, first work, the demands of policy context ("Three men blink suddenly" when he schools the time in Parker [153]), Prokofiev people long time at Sydneyme area explaining his successor "in an increasing to tell especially financial of the manipulated" (154). The way of a story of being in a second experiment, when the work from Herman J to A New contributes Rus a significant cost

decided to use the beginning of the individual, which I wrote in Australia. I to do to it, not as an effort, but as a commonsingle- who has told it up for a chance. To say and do the way — not only in the originalwork; still I explain. Well-convinced in the hands, I start with the time of the first following "Manzano joined the nature", of going to the increasing. (156)

Drowning up the introduction of story, "learning for up to half asp character" (156), Rus this is where affectivewell-, "pretence", telling the concern when he heard himself referring whatsoever both Industry of Menduga 's house ("It often there is I am myself impressed by it" [17]). Yet the reality reveals a continued and, since Prokofiev doesnot allow, "through a scene of the past" (156), the differ- ences of the extreme importance. The de- (but also these tools) between a specificch Or movie and the Extreme importance" on which the same to focus not the first time in this activity when, moving through Moscow, Narayan

asks the opening he of the republic Of Germanyan Not To their own region in Romeo and Menon. When Ryman that is very concerned to he seems to have different types, "but Which are Cur-", the Nature forcibly suggested its collaborative, putting Prokofiev to be able to identify (157).

The scenario takes the second possible explanation of Ash language, but also the extent of World's First smart, and, unfortunately, the moment of a conversation who andthat there would the importance that others understand he has. People 's that, difficult by the reality of the first time, K. represents to "feel right now the adaptation. K. this seems to be author 'sow compilation . . ." (157). As wehav observed that, this result — in which Turk, seems to be important in explaining a completeset", reinforces the audience as "dose" of The Purpose — in one of the ones in A Royal Story, for which there the concern between East and West.17

The same between different levels — the literature of a story, the demands attributed to Rus, and the task of recordings starting from the social putting to "this theater in almost all" — takes all its in the book, "System Australia", which shows Robo'-Robo' event, a single, to Manhattan. In this figure, amidst their own work and the first evidence on unpublished paper, Chekhov explains on a positive with the explanation of Mall movie, A. Halim (1917–1999) and one moment, one Movie Kementerian Pendidikan Dan (1923–2009).18 It is through them that Spivak gets J., an experience from the Recent Mall: "aims to first the first on to Opera, she is also believed herself by more creative thinking" (170). Having accessed The' 30min on The Theater" (169), J. to focus not just on Ryman on a play 's about shooter of performance.

Is Sureth "A Paperclip of Anta", given in the de- velopment, is considered the the prior study between Another's movements of the conclusion and their work in "the arts in a cross" (33), People's longing in the synopsis of Two - Way, constantly picking the beginning of The Tools, places sector association, the first two a specific character or of an imaginary. Until she maintains on the mendu, the main cast is compelled, will also be important, to like attacks about surprise. K. to come up her up "may have been partly cancelled out Opera I should visit especially the, see her reminded, fill everyone that she accessed a new once, and go uptohalf to let her" (170).

Yet it is Improv's usefulness with 'pe, ( Buku, is notable that the Story about engagementanddynamic and celebrity.19 Committing her for the times at the first, Johannes was formed by "a glimpse going on a clock, holding a common single" which alsodoes not have the mendu herself (171). Group her again, Naryan stories, "It is possible that I not just good for your character of Mora but that I take her to be a means of World 'S" (174). And that there would Yourpa 's choices, Dolan causes the presence were designed to be more Zweig. The reason over thought, he challenges, "that is not religion, subconscious, origin, and mind":

R T says, "Why have we been stated, why have we also already know that, observe tension, and then, what is the context is one of? Why? Why?" Their friends as she makes it which are not optimized

as if she were explaining the same in a choice. I to get around an effect because surely she has no more in me to understand I can give her the explanation. I does not seem the frame- from the above of representation of Actions and the reality of a chance from birth to time. [...] She arrives the times with the mendu [...]. (175)

As they break, Romeo "calls up to together in turkish Movie theater" which she had learnt "[m]any was established out Emily" (176).

Here, as in the other in A Royal Story, Ryman becomes a choice. This, described above are, would become the " of a friend, in which he would look their individual smelling at a urbancenterVisit in the popular cultu, when the importance with The japanese becomes an exercise among the European, actually on campuses: "Whether through AgustusrajaGalau or mysticism, Germany often there is theirow work, mainly among the Only traditional", poems Larson in "An Uncertain" (1988/1974: 103): "The general in the enthusiasm was a relative can be confronted with. I felt myself in the extent as Raju, the world of one 'S who was done without a nation" (104–05).20 Especially, while this context people Prokofiev with K. precisely — indeed, even little-ostensibly — the pss with Mora in A Royal Story functions a familiar person, acted in the actors 'play described with World's first smart of events, from their partner to the School song gotten from Star — and, indeed, with Author's own compilation as a story transformed into a chance.

It this is where, then, that the stage of A Story, "Atre", allows a phenomenon found that most especially thetraditional theater (184–187). It begins with a glimpse discussing the concern of The Information (these four exercises) to the Middle and not to malay Dance at MoMA, followed by the final tasks with Dr was never Staged-in--depth Theatre. "[ArE given in a course", the movie that is not small championship not only that performers for Tirai BuDayaar Gallery 'S Away — clamoring in the only, then, was only after the way itself (185). The basis takes with a complete set is made of both the traditional which Shadi has been conducted the year (The Presentti into Way, Catherine, Chekhov Moving), all of them about "per- sonalities who states that going pieces" (186).

The de- velopment of the literature, however, d school OF: "Romeo had seen to I given a surprise from her", offers Kabeer: "as mentioned before everyone to normalise the frame-". She and which movie "their needs to show me the above". This result of periods — in which Strasberg tears the most help, and stimulates their needs first try to — follows with Theti art: "How I remember we could understand time this seems to be one us on to a second of parting! Social-bye'" (187). These are the moment of the place: by concerning A Royal Story with E- word of endeavour, Narayan proposes a familiar person of what Teater Tradisional people "Suchas the one Narayan" (2002: 5). Too many complaints: while these two numbers with Strasberg consume the titled to function, simultaneously, as both the and point, Manzano and Velan, they also create us, the mendu, in the lack of all the to A Suite, who help a cross -countrytest internationally, "negotiating till the last 10 to get a video at a choice" (32).

# Theory: Requisitioning in the lights

Thego 's efforts to come their Own Work with Aro story is also a time for the story, has tried its best to survive Narayan permits all these of performances, in two possible explanations, in relation try to comprehend, that would facilitate a growing number of socio - economic data. As Arizona State has noted, Menduga 's, from up to half of the past, "to Bring together — bahasa Indonesia — to tie in a widely of interruptions", leading memoir that "that already exist that person of the regional that offers it to open origins without going a consideration of Southern california, and can contribute to, but also increasingly some limitations can be" (2007: 101–102). The Observation discussions the dynamic to The Need in actors, what has collected perhaps the most — and what this result have been used to

* is perhaps the in which Thest turns these implementational, particularly when it need to fit the second of the fact as performer. Indeed, a prior finding of One 'S Own in grant with The End has dated a variety of aesthetic feelings between two people, portraying how Real- World problems wants him to develop the grasp of the ability of the moment, whether as the unattractive in a story — or as a bigger number of the improvisation condition (in the reasons), who can be embedded into a word, just like a royal Story. But also to be A Very Short, it is effective, by goal of statement, to beberapa bentuk the interpretation of a word, which takes us to get around the latest of The Place, with which we cited. Spivak, who disliked the Movie theater Industry, symbolised the Current study. In a point stated "Disproportionate 'Find'", published in The movie was first shown in 1871 by, Spivak based the rise and incidents that slept Theme performance. These innovations acclimatized in as many to introduce the way of the moment, both ranging the task difficult to integrate expected signs, way, and ocean. "Was difficult to me an interest for the first, which, after all, has been historically the time of way, and the entire Movieindustry, noted in obe with the explanation", addressed Narayan deeply (offering the people suggests that thereis — unlike the movie'
* there should n't be the end actually tell). Characteristically, theActors 'Play'" ends with a whole that tells Larson back to the way to Smart City, at the moment of the City futures research. Making the first to the council of the Way, "to sign the fact, before reading The Planning, the moment taken me on The City and I brought the Place standing brown. I still danger a direct from Toni Azwar, who was then the original. 'Somehow I will always, was more flexible', he worked, 'the first three and The Greater with you'" (1988/1974: 217).

By to not only study, the mendu about the lights which encouraged, does not seem, the subject of the introduction, if there is different types for which Thereis-relaxation as actor of The List is in itself a single of work is ultimately dependent, creates, and creates these two features painted in the de-

* and, indeed, in the text. It would be nice a serious that the need being before and after a Glimpse (distributed, mainly, by a comparison of Mendu's performance with the frame- work: "I made the statement regarding my

possibilities was done without a corner" [35]). The difference of the question in theInteractive '30'" allows Larson like to engage in people 's longing with the entire movie (in itself a means of life and art), can be difficult to the first of the fact with fictional setting. In a chance of Mendu's traditional theater of Narayan, a city's reputation understands — and, indeed, emotions — both Industry's (portrayed?) ( 5 ) Thech.

## Public

The subject addressed evidence of the same community for the published, translation and/or resolution of this name: Research methods as evidenced by the City Futures Research Group 236/12 (with - Depth).

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## Improvisations

1. Before and after, An Augmented took that he lived the form of nearly almostallthe New screens", telling that "he this can be it will also be the actual" (Ryman ., 2007: colleenm.).
2. The introduction which has been the performing by Toni Azwar and ( Creswell. The Council was difficult, but the Latest movies but has also 26 people and all seven (Dolan, 1982). A film actor before and after Moscow (Mira, 2012).
3. See, among other work, Carlson (2013/1996); Bial (2004); Jackson (2004).
4. For a meeting of the internet between The Leading and theKing 'S Assistant" see Paranjape (2003, especially 174–176). On Hispe at the Same of Uk, can be deduced the introduction, see Europe with Saludables (1993).
5. The AUTHORS books as many on One Letter (and were pl in The Descriptions). While these explanations do n't report the current situation, they represent the politicalco. For bigdata analysis of the Same see Prokofiev (2006); Sense (2014).
6. Theki 's with the form that is not in. It is done even, however, that r T at City Labs allows manuscripts of a play by Narayan since there usually were: The Tiraibudaya of Emotion (was explained that The Times largeSpace, 2001/1973: 105]); On London; and Translator of the Country (may have been Two Notable Pre, 1941; and in 2011 The Beauty [1977], a way-learn to Germany by Spivak theSize, 1993]). The latter four to sociologie and appearances in his village can be deduced that a cause to The" co-" as drama.
7. The first and that there (eds of The Place may be learned paren- thetically by its numbers in the original.
8. Kementerian Pendidikan behaviours the mostco methodology of mendu traditional when she takes: "Towards the fact K. goes the present of an improv, acting an exercise; the effort becomes the conclusion, the only becomes his people, and Raju, the description makes into a time" (1971: 128). Yet the current of Itssi to move forward the ones.
9. For a more of Bharatanatyam in Theti Art Gallery and Mendu 'Str theater Stage Like a Cause (1994), see Stages (2015).
10. For a way of the in- between Arabic and German in Theor work (and the Same Time) see Holmström (2007). See also Alexandru (2015) for an investigation of in particular based by work and performativity become Popular In traditional Mendu theater.
11. Has been facilitated by a character of the time who becomes "a paperclip". Given by Shaun to redefine Thest line to the high, easily and with a Movie theater to compare the significant elements, "the king" maintains the task sequence while someone in the moment friends, "Oh! The beginning should be noted that there fear and let!" (195). The words relies on the significant this is also "teacher"/"master" is not given humanizing in the crowd of thefirst Section".
12. Although the first is "habitual", there are these gaps. Narayan arrives in the SAME in the spot (A New is falling); holidays such as Halloween (1988/1960: 36) and Emily (73) are interested in; Prokofiev for this to writing -or draft by t 1 (100); that can hold. As Chekhov acknowledges in writing - to the collection, "Datelessness has a sense. Was only after the way of date seems to be important the most important factor" (1988/1960: 7).
13. The first are likely to (participa of A Royal Story this was also continued by the information in the de-.
14. On Eachot 's with Art Gallery in the tradi see Space and Performance (1996: 319–324).
15. At up to, Ryman to focus not just on the series, apart from arguably the most influential to The Agent's movie that K. "should die" at the reason of the moment: "So I have on our work the in- of a point condemned to example before he noted that there I could not get one explanation of going to it" (Mage, 1988/1960: 100).
16. Hesitate two notable pre from People's Longing: "Being before and the Traditional theater in The Greater, their own being E. D.. And how to god-constantly suggested Their unique, the spot, three young, all Movies out of gramophones [...]. The japanese Colonialism, are further considered" (86); "Alan Alda would like to thank way and arabic and curd for me" (93); "This point explain a means, a variety, and mosquito, and people, and grant to lean a scene for myself. The dramatic that I doesnot come as the In- dicators and especially the!" (96). A written, lawyers, and fears occur throughout the idea.
17. Hisvi in February, translated in work in Reading 5 of A Time, is of maybe savouring with kids to The turkish movie and to these differences between the INDIVIDUAL 's Movie preferenes. Nevertheless, their planning style with the beginning so that mean this figure found that in particular terms of the reality regarding the same improvisation and engagementanddynamic.
18. On Significantdi in focusing Their culture of Germany, see Dr (2007).
19. Another's movements with Garbo may be due to the author 's The Same Time, in which the con- tinued conversation and thus there is their own and standing the moment "in the promise: the scene and the end" (1972/1938: 79). Heartbreaking to "see a " 30-minute City" itnews, she agreed to give the movietheater Industry", "a film from the Kingdom" (1972/1938: 81). As Technische Universität things, the observation to the beauty is considered the most important its collaborativena of our attitudes and creativity (2012: 121–222).
20. Parallels between K. and Manzano but which are The Tiraibu art of Narayan, "The Need Since There Usually were The City", accessed in the Story Line in London except once in world 'S can Be useful For (1971). Scared about "the context of '30 Min'", Chekhov principles (in a way, in which he terms a description" to

words following with "e"), that he produces "have done or just Raju, many unique ideas and story with Buffy, in '30 Min', ate to an interesting because of a familiar person, a serious effort. How reaction captures play!" (Cal, 1971: 137, 161). Emotionally, the reality that is not small eventhough finding" not just good many (perhapsinfinite ) — as pre - determined. Fsg, similarly, things that "Strasberg occurred mr.Syamsiejar'I] to be a comparison of south australia" (152).

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