



# **THEATRE, MARGINS AND POLITICS**

**AN INTRODUCTION**

Edited by  
Arnab Ray and Sibendu Chakraborty

With a Foreword by GJV Prasad



## THEATRE, MARGINS AND POLITICS

This book interrogates the relationship of theatre and the dialectics of centre and the margins. It looks into the exciting world of performance to examine how theatre as an art form is perfectly placed to both perform and critique complex relations of power, politics, and culture.

The volume looks into how drama has historically served as a stage for expressing and showcasing prevalent social, historical, and cultural contexts from which it has emerged or intends to critique. Including a wide range of performative practices like Dalit Theatre, Australian Aboriginal theatre, Western realism, and Yoruba theatre, it explores varied lived experiences of people, and voices of subversion, subalternity, resistance, and transformation. The book scrutinises the strategies of representation enunciated through textuality, theatricality, and performance in these works and the politics they are inextricably linked with.

This book will be of interest and use to scholars, researchers, and students of theatre and performance studies, postcolonial studies, race and inequality studies, gender studies, and culture studies.

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An Introduction

*Edited by Arnab Ray and  
Sibendu Chakraborty*

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*TO OUR BELOVED DAUGHTERS  
RUSHATI RAY AND KAUSHIKI CHAKRABORTY*



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## FOREWORD

That theatre is always read politically, always as a commentary on contemporary society and its mores, is known to all practitioners and all scholars – authorities the world over have always looked at theatre and related arts with deep suspicion, and not without cause!

This book of chapters, *Theatre, Margins, and Politics: An Introduction*, edited by Dr. Arnab Ray and Dr. Sibendu Chakraborty, demonstrates this in 18 incisive chapters looking at theatre in India, North America and the Caribbean, Africa, and Australia. If at the end of reading this you would like to have read chapters on European or South American theatre, it would only testify to the strength of these chapters and the important intervention they make in the reading of the politics of theatre.

The book begins with the understandably weighted section on India, beginning with theatre in the colonial times. The magisterial chapter by Sanjukta Dasgupta on three plays by Rabindranath Tagore sets the tone for the book. Margins and the marginal are also a question of representation, the politics of representation. Political theatre may have an agenda, political plays could be about political events, and all plays could be about resistant/alternate/deviant readings of myths and legends and history. Plays that give voice to the marginal, the oppressed, are automatically political in everyone's eyes. Theatre that raises consciousness of the community it addresses is sharply political as well, as are plays about sexuality. The section on India establishes all this. These seven chapters are invaluable to anyone trying to appreciate modern theatre in India.

The second section of the book, which is on North America and the Caribbean, offers us equally rich readings on race, gender, and colonial oppression. Theatre allows for interesting and effective methods of representation, allowing the presentation of conflicts through the creative use of space and the movement of bodies through it and their relationships with each other. Theatrical devices add to this impact. Dramatic language and action have an impact beyond words on the page. This realisation runs through the chapters in this book.

## FOREWORD

The section on Africa has, quite understandably, two chapters on the plays of Wole Soyinka. Plays about dislocation, loss, resistance, and cultural and social resurgence are always intense, always moving, always calling for action, calling for understanding not just the immediate past or the present but also that is buried in the collective unconscious, ancient lessons, and ways of living.

This clash between the past and the present, between dignity and abjection, the salvaging and strengthening of that which gives a sense of identity is what makes the theatre of first nations so poignant. The short section on Australia showcases this.

This is a book that opens up different theatrical traditions to political readings, helping us to understand the close relationship between theatre, margins, and politics. This is meant to be an introductory reading and does its job perfectly.

**G.J.V. Prasad**

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# INTRODUCTION

The notion of staging an event through theatrical paraphernalia presupposes an alignment of expectations across the coordinates of time, performativity, and representations. These primary coordinates are interpellated into secondary and tertiary modifications in terms of race, class, caste, and gender. In other words, theatre as both a mimetic and iconoclastic medium caters to the significance of time and space in terms of its coordinated attempts to connect with the capillaries of “centres” and “margins” through shifting equations between class, caste, gender, sexuality, psychoanalysis, and languages. The issues of margin/s in theatre are primarily symptomatic of a metaphoric journey that encompasses the actors and the audience across the uncharted theatrical spaces, allocating discursive roles and contingent centres of power and agency at the cost of eliminating them at certain quarters. Such wilful or normative allocation of power and its simultaneous denial informs the inscriptions of margins in theatrical spaces. The origins of these margins are mostly geographical, political, and performative. The act of assigning the force of a statement<sup>1</sup> or pseudo-closure in an announcement is linguistically and semiotically incorporated in theatre. Power structures that operate through the binaries of “centre” and “margin” are complex, duplicitous, and multifaceted. The notion of marginality therefore acts as a pointer to a positionality that is pronounced by the subject’s limited access to power (Ashcroft et al. 121).

While critically engaging with the notion of “margin/s” in theatre studies and performance studies, we need to understand the connotative significance of the term concerning social and aesthetic significations. To attribute the epithet “margin” to any theatrical production or play, we, more often than not, run the risk of redefining or categorising specific characteristics of it against its own grain. These centre-margin dialectics operate at multiple layers of understanding as theatre can be about people living on the margins and can also be theatre created by people living on the margins. A form of theatre can be itself marginalised though it involves people (and may address people) who are not necessarily marginalised. Theatre historically has been a vital form of representation and has seen breaking and making

new forms over the years across the world. Thus, theatre can itself be at the margins of artistic expressions and be a form that expresses the agonies and aspirations of people who find themselves at the margins.

Owing to the growth and development of Performance Studies in the 1960s and 1970s in the United States and Europe, the radicalising of theatrical metaphors to include tropes and topographies in line to communicate through digital information, aberrant bodies, genomic transmissions, and posthuman agencies raised the questions regarding the limits of human interventions in drawing the margins between the mainstream and the margin. Linking theatre to the modes of performing the lived reality through a redefinition of the term “culture” as an active agent in bringing things to action rather than predicating actions/closures lies at the heart of performance studies.<sup>2</sup> By distancing performance studies from the ivory tower of framed theatricality into the crevices and experiences of lived day-to-day reality, the pedagogical coordinates give way to performative ramifications shifting the linear equations between the centre and margin to new patterns of appropriations. Jon Mckenzie in *Perform or Else* concedes, “performance must be understood as an emergent stratum of power and knowledge” (18). He based his understanding on the assumed role of performance in constructing “a new subject of knowledge” that is “onto-historical”<sup>3</sup> in nature due to the challenge that such engagements entail with a materialist reading of human displacements of being that destabilises our notion of history (*Perform or Else* 18). Since performance unfolds the deployment of a “polysemic” understanding of cultural productions, the messages produced through an array of redundancy are culturally altered, acted upon, and sometimes become oppositional/subversive at one level while simultaneously being not so at some other (Conquergood 189; Turner 24). The “performance paradigm,” according to Conquergood, is “an alternative to the atemporal, decontextualised, flattening approach of text-positivism” (189).

In his book *Theatre and Postcolonial Desires*, Awam Amkpa refuses to see modernity through a Eurocentric prism but situates theatre and performance as consequences of colonial encounters, historical descendants, and postcolonial conditions (Thiong’o xi). The pluralistic and multilayered notion of modernity is connected with the postcolonial condition in terms of the convergent influences of the global systems in bringing about its ramifications. Since the aftermath of colonialism across the globe did not appear without episodes of discontinuities and omissions owing to the myriad political, economic, and cultural factors that stretched across a few decades, the postcoloniality of India, the United States, Canada, West Indies, Australia, and Africa need to be mapped and studied in different directions with the issue of oppression acting as the underlying thread of connection. In other words, the cultural legacy of oppression and subjugation account for the kindred, though multifarious, nature of postcolonial conditions across the post-independent and settler colonies. However, the nature and degree

of oppressions range from the obvious social and economic exploitations (with a blatant disregard for fundamental human rights and dignity) to that of the more insidiously psychological. Crow and Banfield note:

A paradox, then, of the native experience of colonial (or, in the case of the black American, a sort of quasi-colonial) domination and oppression is that it was often not the poorest and most exploited but the more educated and relatively more privileged, those having closer contact with the agents of colonial domination, who felt most keenly the psychological and cultural impact of their subjugation. (3)

The psychological and cultural dimensions of subjugation hold the key to understanding and thereby forging a link between postcolonial theatre and the performance of “margin.” Margins are drawn with the avowed aim of attributing inferior status to one section of people who have supposedly failed to achieve the arbitrators’ imaginary standard of validation. Similarly, in another consideration, the minority status attributed to theatre has a greater significance in terms of its intended objective to project and argue its avowed role of bringing forth the deviations, supposed aberrations, and heterogeneities that pose a threat to its imagined marketable status. Madelina Gonzalez notes:

Perhaps it is because theatre itself is linked to the notions of centre and periphery, conformism and marginality, domination and subjugation, notions that minority theatre constantly examines by staging them, that it is so sensitive to the issues of troubled and conflicted identity and able to give them a universal resonance. (ix)

By offering alterity to the paradigms of hegemonic discourses of acceptance and homogeneities, minority theatre explores the issues that are contingent and temporary, and occupies a displaced and contested relation by virtue of its collaborative and cooperative stance. The performative aspect of such theatre thereby interpellates its adherents to reshape alterity into an “event”<sup>4</sup> with subversive potentialities.

This volume hopes to rise to the occasion of finding, locating, assessing, and refiguring the issues of minority theatre by touching and exploring different aspects of the margins in direct or tangential ways of calibrating the maps of alterity. By touching upon issues of class, caste, gender, identity, indigeneity, culture, language, and psychology, the chapters broadly look to foreground the role of performance while contextualising margins and centres as sites of contestations between the hegemonic and its counter-discourses. Postcolonial theatre being both a natural and politically and

culturally viable issue that cuts across the construction and dissipation of margins, it seeks to forge resistances against the colonisers' oppressions and marginalisation through performative "events" that seek to challenge the fixed European theatricalities by seeking to involve the audiences into an act of initiation. This ritual of initiation binds the physical and emotional adjuncts into new patterns of praxis, refashioning the significance of minorities in theatre through ever-changing performative negotiations. A great deal of theatrical endeavours

developed within nations formerly colonised by Western imperial powers, exhibits a strong urge to recuperate local histories and local performance traditions, not only as a means of cultural decolonisation but also as a challenge to the implicit representational biases of Western theatre.

(Gilbert 1)

Roping in the factors that constitute the postcoloniality of theatre worldwide, it often gets problematic to enumerate a checklist that formulates a ubiquitous paradigm. Rather than searching for the similarities in situations, occasions, and historicity that constitute the postcoloniality of performances across the globe, postcolonialism can be seen as essentially

a multi-local condition founded on and rooted in a system of differences, binaries, and multiple reconstructions. The effects of these binaries and constructs are pronounced, in constant flux, and manifest variously in cultural, social, economic, and epistemological terrains in formerly colonised societies.

(Ukaegbu 17)

The division of this volume into contributory sections, namely, *India, North America and the Caribbean, Africa, and Australia*, is an attempt to cover a large slice of the global theatre that confirms as well as contests the plays' claims to minority status. For example, the performance of margins in Tagore, Kusum Kumar, Gunasekaran, Poile Sengupta, and Saoli Mitra's theatre is adumbrated through the mapping of regulatory bodies/regimes that complicate the formation of postcolonial identities, be it through the construction of Dalit identity politics or that of humanitarian ideologies; fictional women emplacements or that of a subaltern narrativisation of grand narratives.

Again, while mapping the performances of class, caste, and gender in Dalit Theatre and in Tagore's plays, this volume escalates this discursive tension while seeking to give agency to the coloured girls in Shange's play, *For Colored Girls* or Draupadi in Mitra's play, *Five Lords Yet None A Protector*. The question of asserting space and identity through performance rings through

Hansberry's *A Raisin in the Sun* and Walcott's *Dream on Monkey Mountain*. The issue of apartheid and the politics of segregation (a veritable trope in the construction of margins) in Fugard's play, *My Children! My Africa!*, is performatively carried forward in David Milroy's treatment of the "reconciliation" issue in *Waltzing the Wilarra* and the politics of separation and monocultural assimilation enacted in Jack Davis's *No Sugar*. This volume toggles between different performative appropriations of margins ranging from Wole Soyinka's theatre concerning postcolonial resistance through the depiction of native culture to Thomson Highway's trick of foregrounding the trickster, Nanabush, in *The Rez Sisters*. The structural and psychological enactment of violence, alienation, displacements, oppressions, and corresponding patterns of theatrical recuperation through performances reinstates the significance of margin and centre in postcolonial theatre that often semiotises the minority theatre. Theatre of minority as a working corollary to Deleuze and Guattari's notion of "minor literature"<sup>5</sup> seeks to consider the uncertainties that lie in their performances while foregrounding dissent against the set values and characteristics that would inevitably aim at quelling its revolutionary spirit. In other words, the minority status can be profitably accrued against such theatrical productions that tend to perform their marginalities by resisting any definite categorisations that would delimit their potential to remain nascent, revolutionary, and forever in a state of flux.

*Theatre, Margins, and Politics: An Introduction* straddles a number of continents, regions, countries, and peoples to represent a wide range of theatres that express the varied lived experiences of peoples: the varied forms and causes of oppression and marginalisation that they experience; and the possible channels of representation, resistance, and transformation of unjust societies. Abrogating a Eurocentric vision of the world and life, along with its politics and theatrical models to a large extent, the eighteen chapters in this volume geographically circumvent the "global centre." Thus, we have structured the book on the basis of geographical locations: India, North America and the Caribbean, Africa, and Australia.

Playwrights, plays, and performances selected here range from the canonical Tagore, Walcott, and Soyinka (all Nobel laureates) to the relatively less known or less read Thomson Highway; plays, theatre, and performance practices concerning fourth world issues like Dalit Theatre to Australian Aboriginal theatre; and Western realism to Yoruba performance. Our endeavour has been to show how theatre operates politically to show the endemic nature of oppression and marginalisation, be it in the sophisticated urban Indian milieu as in Dattani's plays or in the global East–West relationship determined by the State in Hwang's. Colonial oppression is seen to have had a detrimental effect as much in the nineteenth-century India, as represented in Dinabandhu Mitra's play *The Indigo Planting Mirror*, as in the twentieth- and twenty-first-century Australia as is seen in the theatre practices of Aboriginal writers like Jack Davis and David Milroy.

The first section of this volume, *India*, has seven chapters. Sanjukta Dasgupta's chapter "When the Subaltern Speaks: Reading Three Plays of Rabindranath Tagore" is on three iconic plays of Tagore – *Muktadhara*, *Raktakarabi*, and *Chandaalika* (a dance drama). Dasgupta shows how the humanist writer Tagore critiques elitist historiography and represents subalternity to empower marginalised and oppressed people. She argues that in *Muktadhara* and *Raktakarabi*, Tagore has shown that the ruling elite pays scant attention to the people who belong to the lowest rung of society. The political economy of the state is the sole concern of the ruler/s for maximisation of the wealth of the State that results in exploitation of the masses. In *Chandaalika*, Dasgupta argues, Tagore shows the pernicious effects of casteism in India with the story derived from ancient times. Indrajit Mukherjee's chapter "'Where there is power, there is resistance': Negotiating Resistance and Representation in Dinabandhu Mitra's *The Indigo Planting Mirror*" is on a nineteenth-century play that created an uproar in colonial Bengal at the height of British atrocities perpetrated upon the poor farmers who were forced to plant indigo for the profit of the East India Company. Using Žižek and Fanon, Mukherjee shows how violence was used by the British to subjugate the agrarian population of Bengal. Anita Singh's chapter "*Budhan Bolta Hai: Social Mobilisation through Denotified and Nomadic Tribe's Community Theatre*" shows the transformative power of Budhan Theatre by dramatising events around the custodial deaths, abductions, and other consequences of criminalising tribal people. Seeking justice for the stigmatised community, Budhan Theatre's plays perform the mechanisms of social exclusions with a potential for protest, progress, and transformative experience. In her chapter "Embodying Dalit Resistance: *Listen Shefali!* and *The Scapegoats*" Aparna Singh analyses the politics of Dalit resistance enacted on stage as a counter-narrative to hegemonic cultural discourses. She has read the two plays – *Listen Shefali!* by Kusum Kumar and *The Scapegoats* by K.A. Gunasekaran – as evidences of foregrounding and privileging subalternity.

Averi Saha's chapter "Touching at Tangents: Narrativity, Representation, and Agency in Saoli Mitra's *Five Lords Yet None a Protector*" is on a play that is a feminist reading of the *Mahabharata*. Saha begins with a brief sketch of prominent female theatre personalities of Bengal, a tradition of women-centric theatre that she sees Mitra, the playwright and sole performer of the play, belonging to. Saha argues that *Five Lords* is a play that radically re-reads the epic and is performed from the site of double marginality that she identifies in the folk performance traditions of Bengal and Central India Mitra has used and in the foregrounding of Draupadi, the victim of patriarchal discourse.

Monami Nag's chapter "Performing Resistance: Revisiting the Myth of Shoorpanakha and Shakuni in Poile Sengupta's *Thus Spake Shoorpanakha, So Said Shakuni*" is on a play that uses the iconic epics of India,

the *Ramayana* and the *Mahabharata*, to bring Shoorpanakha and Shakuni, two characters marginalised as icons of evil in the epics, to the centre of literary discourse. Nag reads Sengupta's play as a reading of the epics that challenges established ideas of good and evil to unfix notions of centre and margin. She shows that in Sengupta's reading of the epics, peripheral (and demonised) characters are relegated to the margin as they resist the dominant discourse inscribed in the traditional renditions of the epics.

The last chapter in this section is Partha Sarathi Gupta's chapter "The Mimesis of Desire in Mahesh Dattani's Plays: Sexual Politics in Performance," which takes the reader to the late-twentieth-century urban India. Gupta reads two major plays of Dattani – *On a Muggy Night in Mumbai* and *Seven Steps Around the Fire* – in the light of the politics of desire. Gupta argues that in the two plays of Dattani, gender is revealed as the site of performance. Gupta shows that the playwright has used alternative/deviant sexualities and sexual identities like homosexuals and the *hijras* to dramatised the gendered body as the site of oppression. He has used the theoretical premises of Rene Girard, Jacques Lacan, and Judith Butler to show how heteronormativity engraves sexual politics upon the human body.

The second section of this volume, *North America and the Caribbean*, has five chapters. The section begins with the chapter "Cultural Resurgence and the Trickster in Tomson Highway's *The Rez Sisters*" by B. Poovilangothai. Poovilangothai, first, shows the emergence of Native drama in Canada in the late twentieth century as a resistance to the domination and suppression of the First Nations Indigenous peoples of Canada and the erasure of their culture. She highlights the importance of the Trickster figure in Native Canadian drama and uses Tomson Highway's play to show how the fluid nature of the Trickster figure resists Western (and Christian) notion of fixity, leading to the cultural resurgence of the Native peoples that, in itself, is a political act.

Three chapters on three renowned American plays follow. These are Raja Basu's "A Search for One's Own Place: Forms of Spatiality and Marginalisation in *A Raisin in the Sun* and Other Dalit Narratives," Arnab Ray's "Black Skin, Female Body: Oppression, Pathology of Suicide, and Subversive Recovery of Self in Ntozake Shange's *For Colored Girls Who Have Considered Suicide/ When the Rainbow Is Enuf*," and "The Body is a (New Materialist) State Apparatus: Agency and the Industrial Body in David Henry Hwang's *M. Butterfly*," by Subashish Bhattacharjee.

Basu has done an intertextual study of Hansberry's epoch-making play and Dalit narratives of India. Viewing the operation of space as a tool of discrimination in *A Raisin in the Sun* and Dalit narratives, Basu equates the marginalisation of Blacks and Dalits in America and India. He has analysed the oppression of the two subaltern communities in the two countries that work on the coordinates of class, race, caste, and religion. Ray's chapter on Shange's choreopoem studies her treatment of the themes of oppression of

coloured women in America. Ray shows Shange's anger at the racist and sexist attitudes of American society that objectifies coloured women that generate the pathological urge for suicide. He sees bell hooks's liberatory pronouncement of de-essentialising and countering monolithic narratives of victimisation for a more positive narration of coloured women's lives operating in Shange's play at the textual and performance levels. Bhattacharjee studies Hwang's play as a representative Asian American play that critiques essentialist identity. Bhattacharjee sees the play rooted in identitarian politics, and the performative nature of race and sexuality in which the sexualised body is used as an apparatus by the state, draining the subject's agency.

The final chapter in this section is Arnab Ray's "Fall and Redemption: Colonial Marginalisation and Postcolonial Resistance in Derek Walcott's *Dream on Monkey Mountain*." Ray examines Walcott's play as quintessentially postcolonial that highlights the plight of the Caribbean. Displaced from home as a result of colonisation, the West Indian finds himself in a place he is forced to call home and is yet not his home. Ray reads Walcott as presenting the problem as a result of fragmented identities that are torn between Eurocentrism and Nativism. As Ray shows, the play dramatises the journey of a Caribbean "everyman" who crosses the Atlantic (metaphorically) in search of one's glorious past and returns to the Caribbean with a unified and renewed sense of the self to call it his "home."

There are four chapters in the third section of this volume, *Africa*. "I am one of your children': Discordance and Transformation in Athol Fugard's *My Children! My Africa!*" by Srirupa Mahalanabis shows how Fugard exposes the baleful effects of apartheid as an official policy of racial segregation in South Africa. She argues that the play must be read to identify the socio-historical perspective that wrote Africa's personal and political injustices into the fabric of the nation of South Africa. This chapter also studies how Fugard interrogates issues of racism, ethnicity, and national identity formation – socially and institutionally – for Blacks in South Africa.

The next two chapters are on two plays by Wole Soyinka: "The Idea of the Margin and Its Vigorous Problematisation: A Discursive Study of Wole Soyinka's *A Dance of the Forests*" by Saranya Mukherjee and Sharada Chigurupati's "Power Through Performance: A Study of Wole Soyinka's *The Lion and the Jewel*." Mukherjee reads *A Dance of the Forests* as a play in which Soyinka has created a supernaturally "real" world that stands for the sociopolitical reality of post-independent Nigeria, marking the continuity of oppression from colonial times and belying the notion of an idyllic pre-colonial past. Drawing from Yoruba culture and cosmology, Mukherjee points out that Soyinka has written into the play the notions of violence, power politics, and corruption set in the postcolonial times. Sharada Chigurupati has shown Soyinka's use of Yoruba tradition of performance in *The Lion and the Jewel* to enlighten, educate, and empower the people of the newly independent nation-state of Nigeria. Chigurupati demonstrates

Soyinka's use of traditional performance in which he accommodates notions of power and resistance, patriarchy and female agency, and tradition and modernity. The fourth chapter, titled "Retelling Myth/Reconfiguring Subalternity: Gender Politics and History in Ama Ata Aidoo's *Anowa*" by Sudipta Chakraborty, explores the role of traditional narratives and storytelling in creating postcolonial resistance against the dominant discourses of colonialism, capitalism, and patriarchy. Aidoo's mythic re-visioning of the historical past compels her audience to critically engage with the contemporary sociopolitical perspectives and reconceptualise gender politics that demands a more inclusive and egalitarian imagining of the nation in the present.

The final section of this volume is *Australia*. It has two chapters: Michael R. Griffiths's "The Performative Politics of Reconciliation in David Milroy's *Waltzing the Wilarra*" and Sibendu Chakraborty's "Appropriating the Margin: Theatre and Aboriginality in Jack Davis's the *First Born* Trilogy." Griffiths's chapter on the Australian Aboriginal playwright David Milroy's play is on the issue of recognition and reconciliation of Australian Aboriginals marginalised by the Whites. Griffiths argues that, rather than making part of their culture public, Indigenous populations like the Aboriginals create a counter-public to counter their exclusion by the White monolithic culture. He explores this political act with reference to *Waltzing the Wilarra*. Thereby, he uses Milroy's play to show how performance creates Indigenous subjectivities. Chakraborty has studied three major plays of the influential Australian Aboriginal playwright Jack Davis – *The Dreamers*, *No Sugar*, and *Barungin* – collectively known as the "*First Born* Trilogy." Chakraborty has traced Aboriginal performativity to understand Jack Davis's work. Using the notion of "minor literature" of Gilles Deleuze and Felix Guattari, Chakraborty has interrogated the notions of Aboriginality, racism, oppression, and marginalisation of the Australian Aboriginals. He has studied the performance elements in the trilogy to show how Davis writes Aboriginal identity and transformation as a political act.

### Notes

- 1 J.L. Austin makes a distinction between "explicit performative utterances" and constatives (statements, predictions, and hypothesis). See J. L. Austin.
- 2 Performance Studies is an eclectic field of research and study that draws from the arts, theatre, sociology, anthropology, and culture studies while attempting to establish the pervasiveness of performance within and beyond the theatrical space. The growth and development of this interdisciplinary field of study has its intellectual root in the United States in the 1940s and 1950s when theatre was looked upon as a model for studying the language, societal issues, and anthropological lineages.
- 3 McKenzie in *Perform or Else* claims that based on his reading of performance theories by Butler, Marcuse, Lyotard, Foucault, Deleuze, and Guattari, the ontological formation of performance should reflect a dynamic between power and knowledge. See McKenzie.