

Journal of Dramatic Theory and Criticism

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Because the *Journal* uses an anonymous peer review process, contributors are asked not to put their names on manuscripts; only the title should appear. To submit a manuscript, please email an electronic copy as a Word attachment (including a cover page with name, address, email, and phone number) to the managing editor. Alternately, submissions may be mailed as a Word document on a disk to the managing editor at the address below.

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paradigm . . . n . . . 1 *a)* a pattern, example, or model *b)* an overall concept accepted by most people in an intellectual community, as a science, because of its effectiveness in explaining a complex process, idea, or set of data **2** *Gram.* an example of a declension or conjugation, giving all the inflectional forms of a word--*SYN.* model.

praxis . . . n . . . 1 practice, as distinguished from theory, of an art, science, etc. **2** established practice, custom **3** [Now Rare] a set of examples or exercises, as in grammar

field . . . n . . . 1 a wide stretch of open land; plain; **2** a piece of cleared land, set off or enclosed . . . **6** a battlefield . . . **10** the background, as on a flag or coin . . . *-vt.* *Baseball, cricket a)* to stop or catch or to catch and throw (a ball) in play *b)* to put (a player) into a field position **2** [Colloq.] to answer (a question) extemporaneously.¹

Call for Papers

The *Journal of Dramatic Theory and Criticism* seeks articles of three types for future issues:

- (1) essays of 20-25 manuscript pages, exclusive of notes, addressing **paradigms** used in or potentially useful for dramatic theory and criticism, broadly conceived;
- (2) essays of 15-25 manuscript pages, exclusive of notes, investigating **praxis**, such as theatre practices that raise questions about the nature of theatre, drama, or performance;
- (3) shorter essays, interviews, or dialogues reflecting on **the field** by examining a body of work by an individual author or a recent theoretical or critical trend.

Submissions will be accepted on an ongoing basis. Inquiries may be directed to the managing editor at jdtc@ku.edu. To submit a manuscript, please send an electronic copy as a Word attachment (including a cover page with name, address, email, and phone number). Manuscripts may also be sent (with personal information indicated above on a separate page) by mail to:

The Journal of Dramatic Theory and Criticism
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Lawrence, KS 66045-3140

1. *Webster's New World Dictionary of American English*, 3rd edition.

Announcing

Cognitive Science, Theatre, and Performance: The State of the Field

A SPECIAL SECTION
IN THE SPRING 2011 ISSUE OF *JDTC*

Rhonda Blair and John Lutterbie, Guest Editors

New research in the cognitive sciences offers valuable perspectives on the interrelatedness of mind, body, and environment, which includes disability, social, political, ethnic, and economic contexts. Cognitive psychologists and neuroscientists, such as Antonio Damasio, V. S. Ramachandran, Paula Niedenthal, Gerald Edelman, Vittorio Gallese, Susan Goldin-Meadow, along with humanists and linguists, such as George Lakoff, Shawn Gallagher, Evan Thompson, Elizabeth Ann Wilson, Mark Johnson, and Jerome Feldman, are developing models of these concepts that can be fruitfully applied by scholars in theatre and performance.

The section will include essays by scholars who are working in the area that assess the state of the field, by looking at its values, limitations, and potentials. A short list of possible topics includes:

- Can the study of the cognitive sciences advance the study of theatre history?
- Do the cognitive sciences offer new approaches to the analysis of narrative and non-narrative plays?
- Are there models of how the embodied mind works that are useful in understanding acting, directing, playwriting, dramaturgy, and design?
- How can the cognitive sciences, which are based on concepts of normative ability and behavior, be useful to disability studies?
- What models of cognitive processes have the greatest potential for understanding audience response and behavior?
- How do theories developed in the cognitive sciences help us to better understand creativity, imagination, and technique?
- Are the cognitive sciences useful in assessing established concepts such as catharsis, empathy, plot, character, etc.?
- Can the cognitive sciences be useful in understanding concepts such as the “postmodern condition,” “the society of the spectacle,” and “performativity”?

Announcing

Affect, Performance, Politics

A SPECIAL SECTION
IN THE SPRING 2012 ISSUE OF *JDTC*

Erin Hurley and Sara Warner, Guest Editors

Theatre and performance have often been conceptualized (or damned) as engines of feeling. In the case of Addison and Steele, Joanne Baillie, or Victor Turner, theatrical emotion is mobilized for pedagogical or rhetorical ends, to instruct in right-feeling, or to communicate cultural values. Zeami, Artaud, and Josette Féral, despite their obvious differences, value affect for its potential to renew performance aesthetics, whereas Jill Dolan, José Esteban Muñoz, and Friedrich Schiller turn to affect to solidify—even occasion—sometimes unexpected political and social alliances. Indeed, feeling—here intended to gesture toward a range of affective response from sensation to emotion—runs like a red thread through the history of theatrical production and dramatic theory—east and west, north and south. Of late, and consonant with what has been called “the affective turn” in the humanities and social sciences, scholars have renewed theatre and performance’s historical attention to questions of sentiment, feeling, and mood with work on racialized affect in/as performance, utopian performatives, and theatre’s affective labor. This special section of the *Journal of Dramatic Theory and Criticism* will foreground performance’s intellectual genealogy of affect in ways that specify theatre’s relation to and use of emotion and to put theatrical performance back into the wider conversation on affect in order to enrich an already lively discussion.

A short list of possible topics includes:

- Where and how might we locate aesthetic and intellectual genealogies of the affective turn in (relation to) theatre and performance studies? What of the histories of feminist performance and criticism, for instance, or of theatre phenomenology?
- How do theatre and performance give rise to hegemonic and counterhegemonic “structures of feelings”?
- By what various means does theatre produce, disseminate, and transmit feeling, emotion, and affect? Are there kinds of theatre/performance that seems particularly affective, and why?
- How has theatrical affect participated in building or destabilizing collectives, communities, and nations?
- What are the best or most efficacious strategies for mapping, tracking, and/or marking affects and their resonances in and through performance?

- If affective labor, as Michael Hardt and others have noted, now constitutes the pinnacle of laboring forms, why do some forms of affective labor, namely theatre, continue to suffer rather than thrive?
- What can studies of specific affects, such as compassion, pity, or terror, tell us about postmodern feelings?

Editor's Note

I take the helm of the *Journal of Dramatic Theory and Criticism* with both pleasure in the work-at-hand and humbleness in the face of my forebears' legacy. This marks the first time in the twenty-five years of the journal's history that the editor has not occupied a spot on the University of Kansas faculty. While the situation of editing the journal from the "outside" was at first daunting, I have been fortunate to draw upon the wealth of experience of the journal's consulting editors: John Gronbeck-Tedesco, who cofounded the journal twenty-five years ago (and edited it for twenty-one of those years) and outgoing editor Iris Smith Fischer, who has generously shared her expertise and sage advice as she's shown me the ropes. I also thank *JDTTC*'s associate editors and John Staniunas, chair of the KU Department of Theatre, for all their help and guidance. Most of all, I owe a debt of gratitude to Jocelyn Buckner, our outgoing managing editor, who made my transition into the editor's seat smoother and more enjoyable than I could have imagined. Jocelyn has served the journal for four years, and now we wish her the best as she starts her postdoctoral fellowship at the University of Pittsburgh.

It is an honor to have been tapped as the outside editor for the job, and doubtless the next three years of articles will be informed by my own editorial sensibilities. But I consider the journal to be first and foremost a Kansas production. As such, my role as editor is to be, as my predecessors before me, a custodian of the best and most dynamic work in dramatic theory and criticism. When my term is done, if the time and circumstances are right, I will turn the editor's chair back over to its home in Lawrence—and, following the first rule of working in any theatrical space, I will do my best to leave it nicer than when I came in. As readers know, the landscape of scholarly publishing continues to be in flux with the proliferation of start-up journals, new ways of interfacing knowledge production with the latest web platforms and user-generated content, and the growing interdisciplinarity of our field. My charge, as I see it, is to keep one foot in the staunch history and traditions of the journal while necessarily navigating new courses through these choppy waters ahead.

Now, to business: I only started this past July, but my tenure as editor has already been busy and rewarding. While we regret having to say goodbye to Jocelyn, I am delighted to welcome incoming Managing Editor Patrick Phillips, a PhD candidate in English at KU. Pat previously served the journal as subscriptions assistant, and now ably takes on this new role. The success of this issue is due in a large part to his diligence, skill, and professionalism. We also welcome Scott Knowles, a first-year PhD student in the KU Theatre Program, who takes Pat's spot in the subscriptions assistant chair.

The journal has added a new administrative position, conceived by Iris Smith Fischer to handle oversight of resources and staff that I am not able to do from Bowling Green. It is a pleasure to welcome Associate Editor and KU Theatre

faculty member Mechele Leon, who has generously agreed to take on this new role for the journal.

In August, *JDTC* presented “Paradigm, Praxis, and Field,” two sessions at the Association for Theatre in Higher Education’s annual meeting in Los Angeles, sponsored by the ATHE Theory and Criticism Focus Group. Each session comprised a panel of three of our associate editors, every one a high-profile scholar in our discipline, whom I asked to address the shifting institutional, economic, and disciplinary contours of contemporary theatre discourse with their current research projects.

In the first of these two sessions, Rosemarie K. Bank presented “America’s Great Identifier and its Great Unfinished Business.” Beginning with the earliest maps on which America was coupled with the exotic images of the New World’s denizens, and through spectacles, anthropological displays, and depictions of Native peoples in drama (from Shakespeare to Dryden and Howard to Sor Juana Inés de la Cruz), Rose traced how definitions of the American have been informed by performances of and by Amerindians, vis-à-vis the “constructs” of Enlightenment. Henry Bial shared his essay “P. S. Can We Talk about Something Else?” which challenged the persistent notion of an irreconcilable binary opposition between theatre and performance studies by offering examples of recent scholarship that has handily combined the best of both approaches in organic and successful ways. Herbert Blau read from the preface to his new book, *Reality Principles: From the Absurd to the Virtual*, a discursive-cum-poetic traversal through significant moments in his (and now all of our) histories, from his friendship with Martin Esslin and his production of *Waiting for Godot* at San Quentin, to his recent work on liveness and “bots,” and back again.

In the second session, Michal Kobialka discussed “Representational Practices and Real Abstractions in Eighteenth-Century London,” positing that it was, in fact, the emergent merchant class in the eighteenth century that “established the standards of visibility” and, indeed, the “technologies for the objectification of cultural formations” that informed that time’s language of intelligibility. Michal directed our attention to sites at which these “real abstractions” were manifest, from a London merchants’ game of golf astride a West African slave factory, to the dialogue and stage directions of eighteenth-century sentimental drama. In “History Takes Time: Theatre Historiography in the Neoliberal University,” Patricia Ybarra pinpointed the dilemma whereby younger scholars vying to fulfill rising publishing expectations have been challenged by the corporatization of the institution and rising demands for scholars’ labor. Alice Rayner delivered “Shapes of Temporality,” musing that, perhaps, “historically speaking . . . the collective world is in a *now, then* moment,” both in terms of what Agamben calls “potentiality,” but also “quite literally in the sense of a repetition of the 1960s.” “Now, then” can also describe the fields of inquiry of performance studies and theatre history, in that order, but Alice drew her most poignant example from the work of Gillian Goslinga, describing her ethnographic project in South India as a co-existence between her work in a

“useful Western-style” women’s infertility clinic and her clients’ “persistent (though diminishing) belief” in the South Indian god Paandi.

The room was filled to capacity for each of the sessions, and the time for questions and answers was charged and rigorous, given some of the scholarly gauntlets thrown down (or holy cows gored, depending on your choice of metaphors), from Herb’s critique of Deleuze, to Patricia’s frank diagnosis of a crisis in the field stemming from a generational disparity. The lively discourse collegially continued at the bar downstairs, where the journal co-hosted a reception with the University of Kansas and Bowling Green State University in honor of the quarter-century of scholarship represented in *JDTC*.

Looking ahead, we’ve got two significant special sections forthcoming in the next issues of the journal, each of which will tap into important emerging conversations in dramatic theory and criticism. In the Spring 2010 issue, *JDTC* will feature a special section called, “Cognitive Science, Theatre and Performance: The State of the Field,” brought together by Associate Editors Rhonda Blair and John Lutterbie. In the spring of 2011, Erin Hurly and Sara Warner will bring us a special section called “Affect, Performance, Politics.” Please see the announcements for these special sections in the front pages of this issue.

It goes without saying that, throughout these bustling past months marked by exits and entrances of staff, we’ve been at work putting together the Fall 2010 issue. It’s not the custom for the editor to use this space to mediate or prescribe the reader’s navigation route through the essays, but we’ve roughly grouped them into the journal’s general categories, as defined by its mission: work on paradigms, praxis, and the field. In the paradigms section, Sarah Bay-Cheng and Amy Holzapfel interrogate the metaphors of the living body and its dying that have marked our definitions of theatre. William Daddario invites us to “think through theatre” as a mode of conception and engagement with the world, surprisingly modeled in a text by a seventeenth-century Jesuit priest. And Dean Wilcox uses his own background in criticism and practical theatre to offer a way of thinking about criticism as a creative act. In the praxis section, Peter Campbell turns Lehman’s notion of the postdramatic on Greek Tragedy, and Luc Gilleman investigates the way drama has treated pornography in two politically and culturally charged moments. In our section on the field, Bert Cardullo gives us another installment in his series of personal interviews with important figures in theatre and performance. In this issue, Bert has a conversation with Gordon Rogoff about theatre criticism. Readers will no doubt find connections between Bert’s interview and the last piece of the section, Yael Zarhy-Levo’s excellent tracking of the way Sarah Kane’s work has been received by critics throughout her brief career and in posthumous reappraisal.

I have greatly enjoyed working with each of these pieces and trust you will find them enjoyable and compelling.

Scott Magelssen
Bowling Green State University
Fall 2010