

Journal of Dramatic Theory and Criticism

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Irit Degani-Raz

*Call For Papers***GLOCAL DRAMATIC THEORIES**
A SPECIAL SECTION
IN THE SPRING 2009 ISSUE OF *JDTC*

The field of performance studies, with its receptivity to non-Western practices and general inclination towards experimental forms, has now inspired several generations of scholarship on how performance practices travel across cultural and political borders. However, the global migration of theatre and performance is also evident within the reception and production of theory itself. One need only think of the extraordinary travels of Aristotle's *Poetics* through ancient and early modern Europe and Arabia and of the Sanskrit *Natyasastra* through pre-modern Asia to recognize the role syncretism (synthesis of disparate cultural elements) and "glocality" (interpenetration of global and local) has played in the history of dramatic theory. While some recent anthologizers (e.g. Sidnell, Brandt) still present dramatic theory as a strictly European discourse, others (e.g. Gerould, Bial) modestly hint at global or glocal frameworks. A handful of major theories (Soyinka, Thiong'o, Boal) have circulated widely, and a growing body of studies (e.g. Balme, Fei, Dharwadker) recognizes theory itself as a fundamental site of glocal negotiation.

For this special section of the *Journal of Dramatic Theory and Criticism*, we invite essays of 20-25 manuscript pages, exclusive of notes, examining writings produced within glocal or syncretic contexts outside Europe and the United States. These theories may be recent or historical, and need not necessarily be produced within an explicitly theoretical discourse (e.g., theoretical formulations produced within religious, literary, philosophical, or other discourses). They may have been shaped through reception of Euro-American dramatic theory, e.g., local versions of Western dramatic aesthetics. They may attempt to recover or modernize pre-colonial aesthetics, or make radical statements seeking to move beyond both Western and local traditions. We seek articulations and treatments of articulations that take the form of theory, rather than of performance, whose intent is to lay out paths for future practice or new understandings of prior models.

Areas of possible concern might include:

- how difference is articulated, and how locality is framed within theory
- the form and desirability of a new “national” drama vis-à-vis other identity claims
- articulation of sub-national particularities through drama
- claims to universality, globality, or sameness as distinct from locality
- relation to (local or imported) notions of historicity, periodicity, and aesthetic or cultural development
- attempts to reconcile contradictory signifying frameworks.

Inquiries may be directed to guest editor Evan Winet at evanwinet@gmail.com. To submit a manuscript, please send an electronic copy as a Word attachment (including mailing address, email, and phone number in cover message). Manuscripts may also be sent (with personal information indicated above) by mail to:

Evan Darwin Winet, Guest Editor
c/o Journal of Dramatic Theory and Criticism
Department of English
The University of Kansas
Wescoe Hall, Room 3107
1445 Jayhawk Blvd.
Lawrence, KS 66045
Email: evanwinet@gmail.com

All manuscripts must be received by **October 15, 2008** to receive full consideration.

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

General 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 are 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, e-mail, and phone number). Manuscripts may also be sent (with personal information indicated above on a separate page) by mail to:

Iris Smith Fischer, Editor
The Journal of Dramatic Theory and Criticism
 University of Kansas
 Department of English
 1445 Jayhawk Boulevard, Room 3001
 Lawrence, Kansas 66045

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

