

A Dissertation Submitted in Partial Fulfilment of the Requirements for the Degree of
Doctor of Philosophy (Doktorin der Philosophie) to the Department of Philosophy and
Humanities (Fachbereich Philosophie und Geisteswissenschaften) Institut für
Theaterwissenschaft of Freie Universität Berlin

Disrupting the Symbolic Hamlet:

A semiotic reading

By

Arooj Ehsan

Berlin, 2018

Supervisor: Prof. Dr. Doris Kolesch

Second Supervisor: Prof. Dr. Matthias Warstat

Date of Defense: 12.02.2019

ABSTRACT

Even though the eruption of Shakespeare's Hamlet in everyday performative situations, Verities, and the Variable theatrical performative world is common, understood, and accepted over the centuries, the reasons for its return are not fully explored. Deciphering the mechanisms through which it has survived provide a good model for sprouting the contemporary theater of Pakistan. An overview or 'thinking' of its semiotic renditions into variegated forms, without analysis based on discrimination, helps in focusing upon some of the essentials that enable the performance text to survive through times. My work involves one such analysis. The objective of this study was to examine two questions: first, why does Hamlet constantly return in the contemporary performance? Second, is there a similar text, character or situation, in Pakistan through which we can structure the performance art of the country? To examine these questions, I explored the literary and performance texts of Hamlet as well as the literary theory, especially Affect Theory and Performance Philosophy. This study displayed a connection between history, culture, affect, and audience. In fact, I could link the Traditional Punjabi Performers of 'Vaar' or folk ballads with the performers affected by the strong history and culture based affective field of Hamlet. However, I found Vaari performers relied upon their voice and history based oral narrative and not on the text. This recognition suggests that Pakistan can build upon the historically popular oral narratives to frame its theater. I found that writers steeped in history and cultures of the country have already made such attempts. In future, theater of Pakistan may focus on developing, disrupting and re-performing these narratives. This dissertation highlighted the re-birth of the 'Vaari' as the means of reviving performance art in Pakistan.

Obwohl der Ausbruch von Shakespeares Hamlet in alltäglichen performativen Situationen, Verities und der variablen theatralisch-performativen Welt im Laufe der Jahrhunderte weit verbreitet ist, verstanden und akzeptiert wird, sind die Gründe für seine Rückkehr nicht vollständig erforscht. Die Entschlüsselung der Mechanismen, durch die es überlebt hat, bieten ein gutes Modell für die Entfaltung des zeitgenössischen pakistanischen Theaters. Eine Übersicht oder ein „Denken“ der semiotischen Darstellungen in verschiedenen Formen, ohne diskriminierende Analyse, hilft dabei sich auf einige der wesentlichen Aspekte zu konzentrieren, die dem Performance-Text das Überleben in den Zeiten ermöglichen. Meine Arbeit beinhaltet eine solche Analyse. Ziel dieser Studie war es, zwei Fragen zu untersuchen: Erstens, warum kehrt Hamlet ständig in die zeitgenössische Performance zurück? Und zweitens, gibt es in Pakistan einen ähnlichen Text, Charakter oder eine ähnliche Situation, durch die wir die Performance-Kunst des Landes strukturieren können? Um diese Fragen zu untersuchen, habe ich die literarischen und Performance-Texte von Hamlet sowie die literarische Theorie, insbesondere die Affekttheorie und die Performance-Philosophie, untersucht. Diese Studie zeigte einen Zusammenhang zwischen Geschichte, Kultur, Einfluss und Publikum. In der Tat könnte ich die traditionellen Punjabi-Darsteller von 'Vaar' mit den Darstellern aus Hamlet in Verbindung bringen, die von der starken Geschichte und Kultur des affektiven Feldes von Hamlet betroffen sind. Ich fand jedoch, dass Vaari-Darsteller sich auf ihre Stimme und Geschichte stützten, basierend auf mündlichen Erzählungen und nicht auf den Text. Diese Erkenntnis legt nahe, dass Pakistan auf den historisch populären mündlichen Erzählungen aufbauen kann, um sein Theater zu gestalten. Ich fand heraus, dass Schriftsteller, die mit der Geschichte und Kultur des Landes vertraut sind, bereits solche Versuche unternommen haben. In Zukunft kann sich das Theater in Pakistan darauf konzentrieren, diese Erzählungen weiter zu entwickeln, zu variieren und wiederzugeben. In dieser Dissertation wurde die Wiedergeburt des "Vaari" als Mittel zur Aktivierung der Performance-Kunst in Pakistan thematisiert.

Contents

ABSTRACT.....	2
List of Figures:	6
INTRODUCTION	7
1.1 Performance Philosophy:	11
1.2 Affect Studies:.....	20
1.3: Inter-Affectivity	22
1.4 HistoAffective Field.....	23
1.5: Anticipatory Spectators.....	25
1.6. Vaar: Traditional Punjabi Performance Art	29
1.7 Merging together	34
PART 2:	35
Chapter 1:	36
Müller’s Hamletmaschine: From Vitruvian Spectators to Vitruvian Spect-actors and directors.....	36
Part A: Introduction	36
Part B: Textual Analysis of Heiner Müller’s Hamletmaschine	39
Chapter 2:	63
Hamletmaschine By Heiner Müller and Robert Wilson	63
Chapter 3:	75
Hamlet: A Monologue.....	75
Chapter 4:	85
Suleyman Al Bassam’s Hamlet.....	85
Chapter 5:	101
Peter Zadek’s Hamlet	101
Chapter 6:	107
Blixa Bargeld’ Hamletmaschine as a Tesseract performance	107
PART 3:	116
Chapter 1: Pakistan and its Theater.....	116
1.1 Introduction:	116
1.2 The Human Voice:.....	116
1.2.1. The construction of plurality around the performance text with the human voice	120

a. Historical Background	120
Pre-colonial times:	120
Colonial era:	126
Contemporary Commercial Theater:	139
Interview Kamran Shahid with Sohail Ahmad.....	143
1.2.2. Sites of Performances for the authentic human voice	148
a. A short Historical Perspective of Sites of Performance:	148
1. Bargah:	149
2. The human body.....	153
3. Bagh	157
4. Radio theater under the British patronage.....	161
5. Sufi Shrine:.....	162
Chapter 2 Theater of Crisis.....	166
Participatory theater During and after crisis.....	166
1. School Children as Performers:.....	171
2. University Students as Performers	174
3. Kashmiri Ophelia	179
4. Community Vaar THEATER:.....	182
5. Ajoka Theater.....	186
CONCLUSION	191
Bibliography	195

LIST OF FIGURES:

Figure 1: Allama Iqbal in a pensive mood.....	19
Figure 2: Die Schrei der Natur.....	63
Figure 3: Walnut trees.....	69
Figure 4: The Fleshy Weapons	92
Figure 5: Carpet with scrolling vines and zoomorphic Border.....	94
Figure 6: Alam Lohar with his chimta.....	126
Figure 7: Sohrab Modi's Hamlet	127
Figure 8: Devan e Khas Lahore fort	152
Figure 9: Jallianwalla Bagh	159
Figure 10: Ik Rat Ravi Di.....	186

INTRODUCTION

Our contemporary world abounds in *various* versions of and about William Shakespeare's classical play *The Tragedy of Hamlet, Prince of Denmark* (to be referred *Hamlet* now on). It has acquired the status of a metahistorical text, a canonized repertoire, extensively and inexhaustibly used for two opposite tendencies, *verities* and *variations*. This *variegation* calls attention towards the variables and possibilities of multiple perspectives of a text. Hamlet, the Prince, talks about these to the first player

“for the play, I/ remember, pleased not the million, ‘t was caviar to the/general. But it was, as I received it-and others whose judgements in such matters cried in the top of /mine-an excellent play, well digested in the scenes, set/down with as much modesty as cunning.”¹

In his conversation with Polonius he points out that every spectator receives the play according to her/his individual bent of mind, “Use/them after your own honour and dignity.”² This Trouville from Shakespeare's text points towards the relevance of cultural and historical markers/texts for creating new variances. The unique spaces between the spectators and the cultural-historical text of Shakespeare have made the *Hamlet variorum* voluminous. Numerous spectators have re-worked, and re-performed, used the text in their unique distinctive concept of ‘honour’ and ‘dignity.’

The transferal between *verities* and *variations* generally depends upon the subjectivity of the spectators/readers. The reader's response and interpretation theories³ by theorists like

¹Shakespeare, William. *The Tragedy of Hamlet, Prince of Denmark*. 1603. Feb. 2019. <Project Gutenberg. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1013500&site=ehost-live. Accessed 26 Feb. 2019.>. Page 17 (2.2, lines 431-436)

² Shakespeare, *Hamlet*. Page 18 (2.2, lines 525-526)

³ In these theories, the role of the Spectator and reader is seen as crucial. The critics, such as Fish, believe that the object has no separate existence from the subject and the literary text cannot be different from the reader's or spectator's experience of it. Different sets of reading strategies and norms in different cultures produce different verities and variations. Fish, Stanley, *The Stanley Fish Reader*, ed H. Aram Veesser, Malden, (MS: Blackwell, 1999), Fish, Stanley, *Is there a Text in This Class? The Authority of Interpretative Communities* (Cambridge, Mass., 1980) Newton, K.M, *Twentieth-Century Literary Theory* (Macmillan, 1988). Roland Barthes in his book *S/Z* (1974: 41) describes how passive readers follow the linear development of the plot to finally detect the hidden author's message. They eliminate oppositions to organize material around a reality which pre-exists and exceeds them. This quality of the spectator/reader tightly controls the play of significance and thus assigns authority to the author. Kristeva's Symbolic-Semiotic dialectics admits the emergence of opposition in its structure. The Semiotic easily enters the Symbolic realm and disturbs the Thetic; a break in

Stanley Fish, M. M. Bakhtin, Julia Kristeva, Roland Barthes, Paul de Man, Jacques Derrida and Wolfgang Iser help understand the multiple perspectives picked up by the theater spectators both as audience and as readers of the dramatic text of *Hamlet*. The diverse relationship between *Hamlet* as a veritable text and the unique positions of the spectators has opened up a plethora of re-created Hamlets. It is, perhaps, due to the variable position of the spectator that the veritable becomes a variance. The spectator/reader becomes the director/writer.

Hamlet's theoretical prognosis pronounced for the 'play within the play' titled 'The Murder of Gonzago' is that the play will affect every member of the audience differently. This also highlights how different spectators view the play with different perspectives. Claudius watches 'the play within the play' because he wants to encourage Hamlet's participation in life. He, as a king, also invites a group of courtiers and his queen to attend the play and 'give him (Hamlet) a further edge/And drive his purpose into these delights.'⁴ The play in itself is of no importance for Claudius, his aim is to act as a 'barren spectator'⁵ who remains unaffected by the issues raised in the play. Although Polonius as a university actor should focus more on the performance, his attention remains on the relationship between Hamlet and Ophelia and Claudius' commands. Ophelia is perhaps the only spectator who waits for the unfolding of the plot. Even Horatio, stationed and staged by Hamlet in a position to observe Claudius' changing expressions, has a different perspective. He acts as a to-be historian. Hamlet out of his 'need' and requirement asks the actors to insert 'a speech of some dozen or sixteen lines, which I would set down' into the text of 'The Murder of Gonzago.' He even changes the name of the play to 'The Mousetrap.' For him the performance is a 'trap' carefully set up to catch a rodent who has invaded his house.

Why does Hamlet as a text constantly affect, motivate and convince the human spectator to recollect, reconnect and rewrite it? In addition, why does the human spectator constantly aim at reworking the text with a variance? These pertinent questions have directed this study and helped in finding interconnecting processes and procedures that have kept

the signifying process, redirecting it in different positions. The Barthesian term 'writerly' or 'scriptible' corresponds with Kristeva's concept of the process of significance.

⁴ Shakespeare, *Hamlet*. Page 21 (3.1,26-27)

⁵ Shakespeare, *Hamlet*. Page 24 (3.2,41) Hamlet describes how some actors/clowns work at making spectators laugh by inserting more speeches/jokes instead of inviting them to think about 'necessary questions' of life. Pakistani stage comedians often insert more lines to the text for inviting more humour.

Hamlet away from *verity*, ‘Peeping Toms’⁶ and monolithic interpretations.⁷ They help in investigating the reasons why *Hamlet* as a dominant epistemology is constantly being intervened with new ideologies, intersections of technology, interpersonal relations and human bodies along with their far reaching imaginations. And in exploring the individual and collective struggles to keep the play loose from determinations and definitions, and bring it to the ultimate stage in which it remains open to new relations, *variations* or ‘Becoming.’⁸ More importantly, as ‘History amounts only to the set of preconditions, however recent, that one leaves behind in order to ‘become’ that is to create something new’⁹ this study aims at describing how Shakespeare’s emphasis upon unique geo-political position of the spectator helped in keeping the singular model of ‘a’ philosophy or ‘a’ theory or ‘a’ thought throttled.

The aim is to ‘think’ of *Hamlet* as a useful concept for the spectators to move through exhausted institutions and yet-evolving infrastructures to work their way out of foreclosed theories, to use it as a navigational tool to go beyond marked territories of performance and theater. Such ‘thinking’ of *Hamlet* as a mode of intervention, illuminating new pathways for theater practitioners, as a text incorporating evidences of ‘becoming,’ may prove to be beneficial for the new emerging theaters. It will help build up an understanding of each performance as a struggle, individual and collective, that navigates public and private imperatives by intersecting scientific, economic, emotional rationalities. The vision of each performance as a newly engineered mode of presentation speaks of the capability of performance as a propeller of transformations in the consciousness of the performer and the society.

It is impossible to follow up all performances of *Hamlet* meandering in *various* pathways with each individual or theatrical group looking for their becomings.¹⁰ As a Pakistani

⁶ Peeping Toms is a term coined by Antonin Artaud in his book *Theater and its Double* (1958) trans. Mary Caroline Richards (1958:84). The ‘asphyxiating atmosphere’ of a narrative, descriptive, psychological theater performing fixed forms or masterpieces of the past that are irrelevant for contemporary times create readerly (Barthes) or Symbolic (Kristeva)) Peeping Toms or spectators.

⁷ The author’s message is understood as the hidden truth. It is monolithic because it deprives the text to have a meaning of its own. (Barthes, 41)

⁸ Deleuze distinguishes Becoming from History. He does not ‘oppose eternal and historical, or contemplation and action.’ He says ‘What history grasps in an event is the way it’s actualized in particular circumstances; the event’s becoming is beyond the scope of history.’ The ‘experiments’ of the directors, actors and spectators, while keeping in mind the earlier interpretations of others, is the Becoming. Deleuze, Gilles. *Negotiations, 1972–1990*. trans. Martin Joughin. New York: Columbia University Press 1995, pp. 169-171.

⁹ Deleuze, *Negotiations, 1972–1990*, p. 171

¹⁰ Anna Hickory-Moody in her article ‘Becoming Dinosaur: Collective Process and Movement Aesthetics’ explains Deleuze’s concept of ‘affectus;’ ‘an increase or decrease of the power of acting, for the body and the mind alike’ (Deleuze, *Spinoza: Practical Philosophy*, 1988:49) as ‘to be affected is to be able to think or act

Muslim writer reflecting upon the relationship between the text and the spectator, I will limit the scope of my study to Germany, Pakistan and a Muslim version of *Hamlet*. The choice of Germany is because Shakespeare's Prince Hamlet sought Germany for his 'becoming.' As a student at the University of Wittenberg, Hamlet received his training in theater from the Germans. His migration into the foreign land for education and edification highlights the need and desire of his homeland for new techniques and methods of learning that can help the country. The associated sense of separation from the comfortable well-known life and its affective resonances helps Hamlet search for appropriate and befitting relationships that he could take back with him. The actors who arrived at the court and were used by Hamlet to stage his play -the mousetrap- were Germans. They acted as connectors between his homeland and the foreign learning. Their readiness to break with the prescribed text or monolithic stance rendered them unique among all other state institutes of the foreign land.

differently.' She further adds that familiar responses often easily become habitual behavior and it is only by challenging the 'truth' in the known response or habitual behavior that we can learn a new way of responding and of being affected. Each new performance challenges the truth of the known response. It offers an alternate system of knowledge that emanates force and impacts upon the bodies. 'Affect' throws subjectivity into disequilibrium and initiates the Becoming.

1.1 Performance Philosophy:

The first necessity rising out of the task to write about *Hamlet* lies in being able to ‘not’ reduce or simplify it into a philosophy or singleness. With the understanding that ‘affective meaning of a single thought is dependent on a very specific variety of individual emotions,’¹¹ there is no possibility of a single method that can be applied to the study of Hamlet. The Performance Philosophy and its intrinsic value of ‘variety’ support this idea. It offers a distinctive worth to ‘the non-identical and its power’¹² to emerge consistently.

I aim to keep Laura Cull’s vision of keeping ‘a performance philosophy, rather than a philosophy of performance; a style of thought that is in a continuous process of rethinking itself insofar as it thinks alongside rather than about performance’s thinking’ as the means of working through this study. It is a similar position as of Hamlet who does not enforce a singular model of ‘proper’ thought, and assert its superiority and authority over other thoughts. He develops the embodied mind to methodologically arrange external things so that they may help internally to recall philosophical thoughts and convictions. He is able to link his corporal and emotional reactions with the thoughts recalled within or generated by the situation.

The ability to avoid the authority of a singular philosophy enables him to look for positive alternatives. He is able to ‘succeed in interrupting the automatisms of passive synthesis—automatisms and habits that notoriously predetermine our very existence.’ His thinking is ‘the performance of anti-machine-like processes within the machine-like nature of passive synthesis.’¹³ All representational truths, including the truth of the death of King Hamlet by the ghost fail to motivate an act of responsibility from the Prince. Hamlet spins and wraps himself in his own thinking threads and waits for their evolution. As Bergson writes in “Creative Evolution”:

¹¹ “Philosophical Performances in Everyday Life Situations.” Rudiger H. Rimpler (Reflex E. V. Hannover, Independent Research Network) in *Performance Philosophy* vol2, no 1(2016):23-37 doi: <http://dx.doi.org/10.21476/PP.2016.2180> ISSN 2057-7176

¹² Theodor W. Adorno envisioned that human thought, in achieving identity and unity, has imposed unity upon objects, suppressing or ignoring their differences and diversity. He was of the view that genuine experience is made possible by that which exceeds the grasp of thought and sensibility. He writes in his Preface to *Negative Dialectics* “The plain contradictoriness of this challenge is that of philosophy itself, which is thereby qualified as dialectics before getting entangled in its individual contradictions. The work of philosophical self-reflection consists in unraveling that paradox.” Adorno, Theodor W. (1990). *Negative Dialectics*. London: Routledge

¹³ Böhler, Arno. 2014. “Staging Philosophy: Toward a Performance of Immanent Expression.” in *Encounters in Performance Philosophy*, edited by Laura Cull and Alice Lagaay, 171-196. Basingstoke UK: Palgrave Macmillan.

If I want to mix a glass of sugar and water, I must, willy nilly, wait until the sugar melts. This little fact is big with meaning. For here the time I have to wait is not that mathematical time which would apply equally well to the entire history of the material world, even if that history were spread out instantaneously in space. It coincides with my impatience, that is to say, with a certain portion of my own duration, which I cannot protract or contract as I like. It is no longer something thought, it is something lived. It is no longer a relation, it is an absolute.¹⁴

After the enactments of the ghost and the Mousetrap, Hamlet experiences reality as descending suddenly, or even necessarily, as a case of emergency. These events make him aware of ‘other durations that beat to other rhythms,’¹⁵ but fail to affect his growth.¹⁶ As these foreign philosophical thoughts of the ghost do not pull him into reactionary action, he understands that he has to ‘surpass the dualities of ordinary thought and give things a new truth, a new distribution, a new way of dividing up the world.’¹⁷

This non-reflexive, non-automated, non-habitual realization, unlike his training in Wittenberg, leads Hamlet to investigate into everyday ‘authentic/real’ experiences. He

¹⁴ *Henri Bergson: Key Writings Athlone Contemporary European Thinkers*. p.176. Furthermore, in *The Creative Mind*, Bergson suggests that to understand a text, we “[...] must fall into step with him [the author] by adopting his gestures, his attitudes, his gait, by which I mean learning to read the text aloud with the proper intonation and inflection. The intelligence will later add shades of meaning. Before intellection properly so-called, there is the perception of structure and movement; there is, on the page one reads, punctuation and rhythm. Now it is in indicating this structure and rhythm, in taking into consideration the temporal relations between the various sentences of the paragraph and the various parts of each sentence, in following uninterruptedly the crescendo of thought and feeling to the point musically indicated as the culminating point that the art of diction consists [...]. One knows, one understands only what one can in some measure reinvent.” Bergson, Henry. 2007. *The Creative Mind: An Introduction to Metaphysics*. translated by Mabelle L. Andison. New York: Dover Books. pp. 68-69

¹⁵ “Bergson’s famous formulation, “I must wait until the sugar dissolves” has a still broader meaning than is given to it by its context. It signifies that my own duration, such as I live it in the impatience of waiting, for example, serves to reveal other durations that beat to other rhythms, that differ in kind from mine (...).” Deleuze, Gilles, *Bergsonism*, 1988: 32 translated by Barbara Habberjam, and Hugh Tomlinson (NY: Zone Books)

¹⁶ I take up the term from Deleuze as a means to describe the position and not because I am suggesting Deleuze’s theory as the ultimate truth.

¹⁷ Gilles, Deleuze, *Desert Islands and other texts 1953-1974*. Ed. David Lapoujade. Trans. Mike Taormina. Los Angeles and New York: Semiotext(e), 2004, p.22

understands that his learnings from the German theater are not based upon real scenarios. He has to perform ‘authentically’ to discover ‘duration’¹⁸ and develop his own thinking.

Hamlet achieves this position by locating himself into socially functional frameworks of real life. It is in this position that he is able to reflect upon his thoughts, emotions and impressions. This detached overview or adoption of external theoretical stance out of framed scenarios empowers him with a vantage position to view reality as a foreseeable, gradually evolving process grounded on situational emotions and impressions. Further, returning in retrospect to those unique moments, he plunges into everyday life more consciously and sensitively.

The evolution of Plato from initially being a playwright to a philosopher is an example of this growth. Martin Puchner in ‘The Poetics of the Platonic Dialogue’ writes how Plato, aspiring to be a successful playwright, like Hamlet, burnt his tragedy on the steps of the Dionysius Theater of Athens to become a philosopher. He writes:

Sometime during the fifth century BCE, a young playwright submitted his tragedy to the annual theater competition at Athens. Despite his youth, he was already quite experienced in the theater. He had secured the financial backing of a patron, Dion, and so acquired one of the most desirable posts in the Athenian theater world: leader of the chorus (*choregus*). This was apparently not enough for the young man, for there was one higher honor to be had: winning first prize as playwright. The competition was fierce. Everyone would be there, assembled in the huge open-air Dionysius Theater, holding more than fifteen thousand, to witness triumph or humiliation. If his play won, it would be the making of his career. He would be feted for days on end and become an instant celebrity; surely he would stop going to school and quit wrestling, his other two occupations. But as he made his way to the theater to submit his play, something unexpected happened. He ran into a small group of people who were listening to a disheveled, stub-nosed creature whom he recognized as the notorious public speaker Socrates. He started to listen and was strangely compelled

¹⁸ Deleuze’s lectures in 1978 on affect imply that affect and duration are synonymous. Deleuze (1978) ‘Gilles Deleuze, Lecture Transcripts on Spinoza’s concept of affect-Cours Vincennes 24/1/78 Les cours de Gilles Deleuze www.webdeleuze.com/textes/14

by Socrates' witty and ironic phrases, which cut like razors through the incoherent speeches put forward by various by standers. He decided to become a student of this man.

For Puchner the reason of Plato's act of burning the script of his tragedy was not abandonment of theater but search for an alternative form of theater; theatre of 'thought' that 'directly produces ideas'.¹⁹ Plato, he says, was critical of the theater of his times and therefore started a new form 'Socratic Dialogues.' The punctuation of incoherent speeches of the bystanders by Socrates turned to be a more pleasing form of performance for Plato. The non-presence of a complete script, pre-determined character actors, defined theatrical space, real conversation and scenario, made Plato a student of Socrates. The new and novel form taught him to envision performativity of Philosophical thinking. The 'activated' audience ready to give and receive cuts like razors had far more magnetic charm. The discursive interaction between the group members brought in numerous threads from culture and history that were woven into the performance fabric. These threads were not authentic facts but rather subjective experiences of the participating members.

My interest lies in Puchner's concept of a 'performative' theater. The aim is to think of theater like Plato, to bring it from its status as a Representation to a 'veritable' form. Here, by the term veritable, I do not mean the factual or the real objective truth. The term is used for authentic subjective experiences of history and culture of the members of the theatrical troupe. A theater with several characters, actors, story, writer, director, chorus, large audience brought together to adhere to a set rules and regulations for staging a play has more chances to become representational. It can use actors to serve as puppets in the hands of the director, writer, other actors, and their own desire to achieve fame, or simply to feel as the character or fill the character with their own philosophical and biological limitations.

I propose that a Veritable theater, indulging in actual debate and conversation, makes the written text more flexible. All the elements of the performance are allowed to 'think' and if desired change, elaborate, review or cut. It is not important to synchronize all elements-

¹⁹ Socrates declares writing to be the natural enemy of philosophy. Writing, he says, "will introduce forgetfulness into the soul of those who learn it" and its advocates 'have not discovered a potion for remembering, but for reminding. Plato. 1995. *Phaedrus*. Translated by A. Nehamas and P. Woodruff. Indianapolis: Hackett Publishing Company, p.79. Unlike actual debate and conversation, it cannot adapt and respond to the moment. 'If you question anything that has been said because you want to learn more, it continuous to signify just the very same thing forever.' (Plato 1995, pp. 80-81)

actors, directors, scene- into a similarity. What is significant is that all elements are aware of the divergent emotions and thoughts among each other. “This requires an intensive exchange of individual emotions and thoughts in the wake of a performance. One of the performative aspects of this intensive exchange is that it eventually promotes feelings of mutual appreciation and closeness within the network.”²⁰ The collective experience of all the elements shapes individual thinking processes. The individual subjective experiences do serve as yardsticks to construct an identity and philosophy. However, the enactment remains to be a performance furthering the growth of the person only because the Socratic ironic comments arising from within the performative group constantly nurture and provide new pathways. The constant interventions of past (bodily and mental) veritable ‘performative acts’ along with Socratic comments rupture the present thought and create a dialogue within the person. This further propels ‘durational experience’ that motivates re-writings, and re-performances of the veritable.

Hamlet like Plato starts his journey as a well-read Playwright, instructing the actors on how to fill their roles. However, during the representational play, his role remains to be that of an observer, spect-actor.²¹ He is certainly able to catch the conscience of the king by arousing and exploiting Claudius’ passion but his theater fails. It traps Hamlet’s thoughts into a closure. New thinking patterns do not develop from the performance. Overall, the performance targets a closure. It also fails, in terms of Rousseau, to perform a moral, ethical function. Claudius’ passion is provoked to a pitch where it degenerates into further vice. The play traps and aggravates vice in the mouse, due to his aesthetic identification with the actor, and instead of providing an Aristotelian catharsis to Hamlet’s emotions, relieves Claudius’ moral burden. The therapeutic pretension of a tragedy is thus exposed as ‘knaveish’. The failure of the tragedy to bring justice and truth in the public eye motivates Hamlet as well as Claudius to look for alternate modes for changing the nature of things. Theater enables them to think about other possibilities. It prompts the spectators into the roles of philosophers who are able to think beyond their existing knowledge.

²⁰“Philosophical Performances in Everyday Life Situations.” By Rudiger H. Rimpler Reflex E.V. Hannover in *Performance Philosophy* vol 2, no 1(2016):23-37 doi: <http://dx.doi.org/10.21476/PP.2016.2180> ISSN 2057-7176

²¹ Spect-actor is a term coined by Augusto Boal. The spectator invited onstage to act is a key term of Boal’s theater. Susan Bassnett-McGuire has also used this term in her article titled “An Introduction to Theater Semiotics: Finding a new language for the language of theatre,” for *Theater Quarterly* (1980) Volume 10:38, pp.47-54. She writes “Just as there is an actor-spectator relationship between the actors, so there is another actor-spectator relationship within the audience.”

Claudius aims to cure the ‘hectic in his blood’ with the death of Hamlet. Grounded within the Kingdom’s vast space, he performatively exiles Hamlet from his position as a prince occupying central space. Furthermore, he writes a letter, an exact command, to England asking for the death of Hamlet as ‘homage.’ The act reveals his strong desire to remain rooted as a person and King as well as retain a static construction of self-identity. As a dictator director, he pulls the strings of other puppet performers without aiming at causing any rippling effect. His desire is to mask his vice; his ‘identity’ as a killer. He seals the letter for England and hence remains trapped within the affect produced by the mousetrap.

On the contrary, Hamlet faces a breach in the spatial reference. He is uprooted and relocated in a ship on the sea. This process of re-positioning helps him find new pathways into the self. The enmeshment of the self as a traveler, prisoner, to be executed upon arrival in England affects a re-negotiation of identity. He no longer identifies himself as a manager, guide to the performers. He acts to save himself from Claudius’ design for a play: ‘They had begun the play.’ As a prologue, to his performance as a character in this play, he changes his identity to that of his father. He rewrites the letter to England and stamps it with his father’s stamp. Instead of concealing his identity, he undertakes another identity. The non-homogeneity surrounding Hamlet during his stay at the ship inducts a formlessness in his identity.

Furthermore, Claudius’ letter to England enables Hamlet to see the difference between writing and representing a play bordering between fiction and reality, and the performative act of writing a command of killing the Prince. Both writings propel further real action – performances of the mind. One theatrical performance leads the way to another in a consistent manner and guides the spectator to envision theatrical authorship as a means of achieving some personal goals. Jennifer Waldron describes it as a means of achieving satisfaction in her book titled ‘Reformations of the Body: Idolatry, Sacrifice, and Early Modern Theater.’ Both Hamlet and Claudius act as members of the Socratic group; use their performative strategies to voice their thoughts.

This brings me to question the civic responsibility of theater. Should theater serve to agitate the emotions, turbulence and vices in an individual? Does ‘the spontaneous overflow of powerful feelings’ require a recollection-rethinking before performance? Do the spontaneous speeches of the audience require a Socratic comment? Hamlet suffers due to his lack of responsibility to counter the affect of the theatrical performance upon Claudius, to think beyond the closure. Responsible theater would not allow Hamlet to stage a play about a real murderer

without planning to control the murderer's possible plans, or in other words provide Socratic comments to the speeches of the bystanders. Greek theater checked all vices through the voice of the chorus, the sinner was expelled from the city. Should the Contemporary Theater allow the spectators to perform their thoughts or motivate the audience to think beyond the closure?

The thoughts of Claudius about plotting Hamlet's death after witnessing the mouse-trap performance do not pre-exist the performance. They are produced as resolutely 'theater ideas;' ²² produced directly as an active form of thought. Claudius seized, struck by the encounter with truth about Hamlet's madness, seizes upon the opportunity to fabricate a real scenario. Hamlet's theatrical experimentation produced results he had philosophically undreamt or never thought of. The execution of the German's theatrical text with a slight variation prompted the theater to think beyond its existing Aristotelian capacity of producing pity, fear and catharsis. Deeply struck and thinking like Socrates, platonically he orders the departure and death of the artist from the country.

I propose for a Veritable theater that does not delete the line drawn between fact and fiction. The spectators should be allowed to draw themselves outside the frame of action and remember the performance as just a 'play.' They are responsible for the performance and cannot stand aloof to 'use' theater as a means of therapy, enlightenment, happiness, or provoking catharsis and good will. They are its authors. However, they should receive the performance and comments from their fellow members, as not commands and demands from foreigners. For example, Hamlet does not spontaneously fulfill the ghost's demand for a real performance in the real world (extract a blood payment from the living king). It brings Hamlet to think, develop ideas, and then act. Hence, theater emerges as a means of collective thinking, where plots are unfolded, stories developed and criticized, conclusions presented, changed and represented. Performance becomes a process of growth for the spectators. Each spectator may individually develop the story to re-perform it.

A theatrical event in which every single spectator suddenly becomes its author seems unthinkable. In Pakistan, there are many examples of how spectators can take over the action. Such performative acts result in utter chaos, disorder and ultimately repentance on the behalf of the spectators. Basic storyline, some rules and the presence of the spectators cannot

²² Alain Badiou, *Handbook of Inaesthetics*. Trans. by Alberto Toscano. Stanford: Stanford University Press, 2005, p. 72. In *Rhapsody for the Theatre* (2013) translated by Bruno Bosteels. London and New York: Verso, Badiou states: 'I am convinced that theatre in and of itself, through its own resources, constitutes a particularly active form of thought, an act of thought. It is, as Mallarmé used to say, a "superior" art.' (p. 290)

guarantee a quality experience that lives and nurtures the growth of the individual.²³ Theatrical experiences demand that the spectator must, ‘willy, nilly, wait until the sugar melts.’ It is more likely that an immersion in the theatrical experience enables the spectators to gradually develop their views and think philosophically. Even during the dialogic conversations of Socrates and his group members, thoughts evolve. The previous perceptions are questioned, discussed, analyzed sometimes for days and nights without any sleep. The subjective experiences of all members are interwoven, linked, thought of, and analyzed. Immediate reactionary action is hardly ever acceptable. Historically popular texts, *Hamlet* for example, can be further helpful because of their prior existence in the cultural memory. Hence, a new challenging interpretation may help in the spectators’ thinking processes more effectively.

I propose that a Veritable theater, based upon cultural historicity, breaks the gridlocked irrevocable resolutions. It is similar to a physical gesture that immediately provokes a multitude of reactions and associations in the minds of the viewers. Theater steeped in the Cultural historicity provides numerous pathways, historical examples and their subjective interpretations, to unlock the spectators from the binary question of ‘to be or not to be.’ It invites all to make connections, re-think and subjectively interpret the gesture; the theatrical performance.

Performative gestures, as Hamlet’s black robes, lead individuals to thinking-acts and hence the movement is continuous. Many western critics, analysts write about the visual gestures like the black robes of Hamlet. In Pakistan, we do have such visual gestures that attract the attention. I would like to bring in the example of a very popular gesture connoting the pensive mode of thinking for an individual in Pakistan. It is the image of a human face resting on a closed palm while sitting or lying down. This gesture is immediately associated with the body of a philosopher. The pages of history are replete with this gesture of the national philosopher of Pakistan: Allama (meaning philosopher) Muhammad Iqbal, the man who proposed for a free land for the Muslims of the Indian sub-continent.

²³ In Pakistan, such events include the “Lynching of Mughees and Muneeb Butt” in Sialkot https://en.wikipedia.org/wiki/Lynching_of_Mughees_and_Muneeb_Butt, vandalism at the hands of Gullu Butt in model town Lahore, https://en.wikipedia.org/wiki/2014_Lahore_clash, and the burning of state and people’s property at the news of Benazir Bhutto’s murder, <https://www.dawn.com/news/635365/2008-pakistan-lost-2bn-in-violence-following-benazir-s-death>.

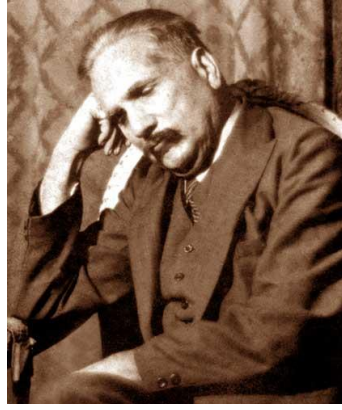


FIGURE 1: ALLAMA IQBAL IN A PENSIVE MOOD.

Source: Shafique, Khurram Ali. *Iqbal: An Illustrated Biography*, Lahore: Iqbal Academy Pakistan, 2010, p.165

This performative gesture brings the spectator to immediately recognize and think of it in the historical context. However, Iqbal did not use the performative gesture as a deliberate choice of illustrating the thinking process of his mind. The performative gesture and thinking were interrelated, directly affecting one another. Where other Indian philosophers of the time were strictly advocating a united India, Iqbal presented a revolt of thought. His performative gesture was unlike the performative gestures of the Indian political leaders (these included aggressively raising hands) strictly adhering to the closed idea of a united India. Iqbal brought ‘thinking back from its transcendental and normative pretensions, and its flirtation with power, to its properly democratic dimension, as the thought of the one and the ‘anyone.’”²⁴ The interrelation of gesture and the ‘process of thinking’ brought in an inversion, a reversal of old hierarchical ‘thought’ of united India. The contemporary spectators (of Pakistan) historically and culturally understand this performative gesture as a shape of a thinking self/body. It is a recognizable veritable act of conveying the desire to go beyond binary divisions of thought; to immerse in an affective mode of ‘thinking’. The use of this gesture in any context brings in the wide-ranging historical panorama from which people choose subjectively.

The use of culturally and historically popular ‘gestures’ or ‘texts like Hamlet’ help the spectators/ actors to think with/alongside the performance, avoid being trapped, and value continuous thinking processes. However, in Pakistan these gestures are more voice oriented. Arising out of the historical traditions of ‘Khyal’²⁵ developed by the thirteenth century

²⁴ Tony Fisher, “Thinking without Authority: Performance Philosophy as the Democracy of thought” in *Performance Philosophy* vol 1(2015)175-184

²⁵ Martin Clayton, “Time, Gesture and Attention in Khyal Performance,” in *Asian Music* vol 38 no 2 <https://www.jstor.org/stable/4497056> For details Please see Part 3, chapter 1

philosopher poet Amir Khusro,²⁶ the speakers use voice gestures²⁷ to express the developing thinking processes. The rendition of a poetic passage, usually only a couplet, in various forms, emphasis, tones, silences, refrains, repetitions, is intended to drive the listener into the thinking process with the speaker. The voice of the speaker guides the listener to hear the ‘thinking’ of the speaker. This similarity with the performance philosophy provides a springboard for thinking performance where no singular model of thought dominates. The performance group thinks along with the performers.

1.2 Affect Studies:

The culturally and historically popular gestures/texts like *Hamlet* construct parallel thinking processes in the people. In continuation with this discussion about *Hamlet* as a thinking theater directly producing ideas or thoughts, I shall draw upon recent studies in the area of Affect, to argue that Affect, like theater, is an active thinking act. It bears numerous culturally and historically significant markers. An awareness of the different ‘affects’ produced by the same text allows the spectators to view an array of emotions. The spectator may keep these kaleidoscopic emotions in parallel to ‘think’ along with them, make choices: accept, reject or reconstruct. However, I do not aim to explore in depth the vast area of Affect Studies.

Christian von Scheve in her paper titled “A Social Relational account of Affect” refers to ‘a-personal, situational, and trans-situational dynamics and forces that constitute bodies and alter their potential to act, or it signifies processes within and certain modes of animal bodies and their physiological activity’ as affect.²⁸ These *processes* and *forces*, Scheve later describes, can be ‘multiple interoceptive and exteroceptive input and mental concepts (e.g. imaginations,

²⁶ The non-muslim tradition of Khyal performance has reduced this concept to mere focus upon rhythm and rhyme: repetition, speed and eloquence. However, in the tradition of Khusrau it is also understood as the result of overwhelming overabundance of a single thought analyzed in numerous ways. As mainly a soloist’s genre Khyal is a more befitting genre for the Sufi’s. It is associated with Sufi thought and recognized as a suitable medium. Ustad Ghulam Hasan Shaggan narrates that it was even acknowledged and supported by Pakistan’s president Zia ul haq (the man known for the Islamization of Pakistan). The improvisation of the voice allows the performer to communicate the intention of his thought to the audience or society through bol-bant (Division of words) takrar (dialogic utterance).

²⁷ Another feature of Khyal that allows the study of Hamlet’s as a Khyal is its preoccupation with pathos and mysticism. Hamlet’s direct appeal to the emotions of pathos pain and sense of grief due to separation from the loved one is the predominant theme of a Khyal. The voice of the Vaari performer is laden with pathos and heavy consonants. Faqirullah. *Tarjuma-i-Manakuthala & Raslila-i-Ragdarpana*. Trans. Shahab Sarmadee. New Delhi: IGNC [1666] 1996, 193.

²⁸ Scheve, Christian von. "A social relational account of affect." *European Journal of Social Theory* 21 .1 (2018 First Pub.Jan.26, 2017):39-59. 2018.< http://edocs.fu-berlin.de/docs/receive/FUDOCS_series_00000000562 >

representations) that bring about steady fluctuations in affect, for example regarding *valence* or intensity.’ Scheve also argues that affect is susceptible to discourse and culture and is hardly ever ‘pre-discursive’ and that ‘affect cannot be grasped sound without concepts of ordered social life.’

Theater with its focus on repetitions, rewritings, reenacting achieves a unique position among all other institutional places where emotional input re-orient thoughts. The theater practitioners often construct ideas through emotions. They provide fluctuations in various bodily and mental processes and forces to give birth to certain ideas. These *mediated* emotions²⁹, to borrow the term from Sara Ahmad, based upon the ‘bodily world of feeling and sensation,’ and ‘felt on the bodily surface’ construct the thinking theater. The bodily experience of a sensation invites both the reflex action as well the plethora of attached past experiences. This concept is not a new one. Wordsworth described his art as the ‘spontaneous overflow of powerful feelings ‘recollected in tranquility.’” Emotions are powerful energy centers for creative thinking. Built upon sensory data, they work to create, construct and develop a language of thought. Bodily sensations act for the initiation of the thinking process. They open up lines of communication between the physiological body and its corresponding thinking activism. This ‘inter-action’ between one’s ‘sensory input’ and ‘interpreting self’ helps in structuring the thinking processes. Hence, unlike philosophy, pre-discursive discourse remains broadly challenged. New structures are sought and developed.

In theater, these ‘mediated emotions’ of characters gain more relevance due to the variety of responses directed towards them. They set characters up in certain sort of orientation to each other; and like a speech act do not come off if they do not get uptake.³⁰ In *Hamlet*, the black robes of the Prince invite the queen to think of them as Hamlet’s sadness and sorrow, Polonius as Hamlet’s love for Ophelia, Claudius thinks of them as unhappiness for the early marriage. In the mousetrap the emotion of sorrow and sadness is finished by the characters in different ways; Hamlet thinks of revenge, Claudius thinks of conniving another murder while giving the curtain call, Horatio thinks of catching the conscience of the King, Ophelia thinks about the plot development, and Gertrude is shocked. Hamlet’s mediated emotion of sorrow gets a variety of uptakes and becomes truly theatrical. Furthermore, these responses are not psychological states. They involve critical thinking and reasonable understanding of the

²⁹ Ahmad, Sara. *The cultural Politics of Emotions*. Routledge, 2014 p. 171

³⁰ Frye, Marilyn. *Politics of Reality: Essays in Feminist Theory* . Crossing Press, 1983:88

situation. They involve the bodily sensation (see the colour black) and mental perception made through cultural and historical data.

What is important for this study of *Hamlet* is how fluctuating mediated emotions produced by various productions of the play initiate thinking processes in the spectators. The interaction between various versions enables the spectator to critically reflect, think, and understand the performance as an ongoing philosophy. The spectator may find a liminal space from where all thinking emotional affects are visible and relatable. The movement between these emotional affects produces certain attachments and seizures.

1.3: INTER-AFFECTIVITY

Hanne De Jaegher's enactive approach presented in his article titled "How We Affect Each Other" is a helpful concept in understanding the relevance and contribution of theater in developing inter-affective environments. Jaegher picks upon the idea of Self-affection from Micheal Henry³¹ to further explain how the same concept can help build inter-affection. He suggests that the participants interaction and encounter with the other individuals belonging to a different network of self-affections, leads to the formation of inter-affection and thus 'generate and transform meanings that they could not have had alone.'

The individuals tied down to self-or-socially-controlled networks inter-act and hence cause inter-affection. Although the process of inter-affection may take a long time, like even after months or years of the (theatrical) performance, but the participation initiates a sharing in the inter-affectivity. It is not necessary for the participants to bear a professional qualification as an artist or a philosopher. The only condition is that the participating individuals possess the ability to exchange and to reflect their thoughts, emotions and impressions once the performance has ended. The inter-affectivity in a theatrical performance is caused due to these interactive, affective beings who are porous and permeable. In both contexts, the participant and the actor involved in the circular, repetitive processes come to understand the existence of the gap that constantly shapes, reshapes their relationship to the performance.

The inter-affection also invites participating individuals into a communicative circle. If the performance group finds a facilitator, who supports the individuals by finding useful

³¹ Henry, Michel. 2003, *Phénoménologie de la Vie I: De la Phénoménologie*, p. 207

performative settings and by dealing with the experiences they made during the performance, (into a new version) fragmented experiences of thousands and thousands of singularities are knitted together into a whole. It is due to this inter-affection that the performance outlives the embodied mind.

One of the main reasons why Hamlet has survived through the ages is the inter-affection. Many writers, directors took up the opportunity to form communicative circles of various elements they found relevant.

1.4 HISTOAFFECTIVE FIELD

The Post dramatic Theatrical productions provide opportunities for the participants to connect to the writings of an unknown author who lived centuries ago³² and to be overturned by the real time performance due to the live contingency.³³ I aim to develop this concept from the perspective of theater.

Theater precludes the idea of the existence of the previous work, artistic creation, and the fields of inter-affectivity attached with the artistic creation. The process of rehearsal, reconsideration, and reenactment³⁴ of the performance includes the affective responses of the performers, participants, and community: the charged histo-affective field.³⁵ Theater and its productions bear numerous affect-markers. All performers, participants and the community attach various historic events and performances to the site, gestures and action. The inter-acting energies of the previous and present exert affective forces to control the performative text. The reaction of this interaction between the affective energies transmitted by these discursive fields is either exhibited within the theatrical performance or felt in the precarious space between the performance and the authors work. By author here, I mean the actor during rehearsal or in another spatio-temporal field or the spectator watching the same performance over and over again under various emotional states. These inter-acting affects are often dramatic and

³² Henry, Michel. *Phénoménologie de la Vie I: De la Phénoménologie*, 2003 p. 207. These are the ideas of self-affection and priori community.

³³ Murray and Trevarthen, "The infant's role in mother-infant communications" *Journal of Child Language*, vol 13 no. 1 pp.15-29, 1986 doi.org/10.1017/S0305000900000271

³⁴ Susan Feagin, "Performing and Rehearsing" in *Expression in the Performing Arts* Ed. Héctor J. Pérez and Francisca Pérez-Carreño Inma Álvarez. 12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK : Cambridge Scholars Publishing , 2010. 28-34

³⁵ Histo-Affective field means previous, historical events attached with a performance.

theatrical. They not only affect the reaction pathways but also the intensity of the emotion. The proximity of the histo-affective field and the current performance leads to either decrease in the affective response or create an overlapping multi-layer of inter-affective field that enhances a specific reactionary emotion.

It is important to understand the mechanism through which emotions are enhanced and increased in their intensity. The theater practitioners use the histo-Affective field to build in the pressure of a specific emotional response. They use certain languages and methods like repetition, gestures, images, positions to introduce various affective fields at the micro and nano levels. (I will try to explain later about these languages and methods.) This assemblage of emotions belonging to the same tribe, category, and in various intensities, or energy forms trigger friction. As a result, these frictional emotions affect strongly and more energetically upon the spectators who are more aware of the histo-affective field.

What happens between the detection of a histo-affective field by a spectator and change in the intensity of the emotional affect? The question cannot be answered without undertaking a study of various versions of Hamlet that prompted several others. One good example of this situation can be Heiner Müller's *Hamletmaschine* and its affects: Robert Wilson's *Hamlet: A Monologue*, and its affect *Hamletmaschine* by Rundfunk. The role of affect in spectator's responses is puzzling. A cross interaction between histo-affective and self-mediated affective responses generate a further cascading effect. These performances can be analyzed as affective responses to the original text. However, in almost all performances, the performers; authors, actors, work at increasing or decreasing the intensity of a certain emotional affect. Hence, inhibit an alternative zone of subjectivity that bears the power to confront the yet undiscovered affect. This performance of the undiscovered affect to the spectators further allows the spectators of that performance to look for their own affects. In this process of discovery, theater becomes a means of balancing power relations between the actor and the spectator. The 'performative'³⁶ affect works as the energy / heat flowing from the actor to the spectator and imbuing him/her with the power to re-enact the emotion: to think.

New theatrical performances of previously well-known dramatic or performative texts become a source of rewriting the significance of theater in our society. It places theater in a space of ethos. From the shared repository of the repertoires, individuals choose the theoretical stance autonomously. Each spectator bears the responsibility to create his own resonating

³⁶ Austin, J.L. "How to do things with words?" 2nd edition Harvard University Press, 2005.

affective field. In this sense, it can be said that theater is a repetitive and not representational form of performance art. As individuals, we do not and cannot re-present affect. We constantly rupture to mould its intensity and dynamism. We as spect-actors, therefore, are ethically responsible for our reaction towards the re-enactment of a certain position. And since each spectator bears a different histo-affective field all spectators experience a Deleuzian difference in our mediated emotions.

1.5: ANTICIPATORY SPECTATORS

The most interesting response is of the ‘anticipatory’³⁷ spectators. In their anxious anticipation, these spectators generate alien, unintended affects to the performance. Anticipation triggers, and shapes the affect. Anticipating that a specific performance would possibly bear certain qualities, characteristics and form (like anticipating Robert Wilson’s Hamlet to be more focused on images, Heiner Müller’s Hamlet to be representative of the post-marxists, Blixa Bargeld’s production more focused upon the sound structures) that will foster certain emotions or thoughts, puts the spectator in the position to be either fully *immersed* in the affect or uncomfortably separate, *alienated*, from its pulls.

The experience of Immersion or Alienation depends upon the strength of a spectators’ histo-affective field. Consider for instance, lingering attachment of melancholy with the character of Hamlet independent of any reference in the new performance, for example *Rosencrantz and Guildenstern are Dead* by Tom Stoppard. The performance might not center on this emotion or character yet the experienced histo-affective field is not something foreign. The performance is immersive because it enlarges upon two minor characters of Shakespeare’s Hamlet. Most of the spectators retain the histo-affective field created by the dramatist. However, restricting theatrical performances in a narrative pattern in line with what is previously performed reduces it of its position as a repetitive art. It is only when the spectator

³⁷ Sara Ahmad, ‘Happy Objects’ in *Affect Theory Reader*. (2010) She writes “We can even anticipate an affect without being retrospective insofar as objects might acquire the value of proximities that are not derived from our own experience.”

feels vulnerable, helpless and threatened that the performance can become an experience of real theater. A spectator in an immersive environment of affect is fully secure and hence unable to face the unknown possibilities within.

The spectators who feel *alienated* from the previously internally constructed field of affect are the candid ‘spect-actors’. They are often anxious about how the new performance will affect the contents of the histo-affective field. Anticipating the direction of their own thoughts, these spectators gain the advantage of *active disowning*. And initiate a theater in the mind! In alienating themselves from all histo-affective fields such spectators arrive at a platform of non-alignment and negation. No thread from the histo-affective field is strong enough to pull them back into the immersive affect. In their anticipation they challenge all previous frames of ‘machinic arrangements’³⁸ prevalent in the highly charged field. One cannot arrive at this moment of alienation without the presence of the histo-affective field. Therefore, performative texts like Hamlet assume a unique place in disorientating the focus points of the spectators. These texts are catalysts that rupture to create anew. Peter Zadek’s Hamlet is one such performative text that was the cause of change at multiple levels.

The anticipation of the new performance also affects what is experienced in the performance. The spectator’s willingness to experience a ‘difference’ is enough to indicate the willingness to rupture through the entanglement of various emotional pulls. It is more of an anxiety about one’s own thought content after experiencing the new. Therefore, the spectator tries to read newness into the new performance. In fact, the performance relies upon the spectators active disowning of thought content and willingness to insert newness. Contemporary theater practitioners use this strategy to cut down narrative threads and make their art more ‘theatrical’ for the spectators. The inner voices combating, challenging, restructuring and alienating themselves from the other voices, from the histo-affective field, are the new target of the theatre practitioners. How do these theatre practitioners know if their performance has initiated a theatrical debate in the spectators? How do we know if they are successful? I will attempt to think about these two pertinent questions.

³⁸ Jan Salby, Rainer Mühlhoff, and Philipp Wüschner. "Affective Arrangements." *Emotion Review* (2017). Jan Slaby, Christian von Scheve, ed. *Affective Societies: Key Concepts*. Routledge Studies in Affective Societies, 2019.

Shakespeare's Hamlet is one good example of such a text. Consider how on returning back home on his father's death Hamlet confronts his thoughts as effortful and bereft of the kind of immersion, and involvement with the machinic arrangement of life. He experiences a 'diminished agency' where personal and interpersonal surroundings become oppressive and no longer invite effortless responses to meaningful possibilities in the way they once did. Due to his failure to confront his anticipation of a threatening world, Hamlet faces a blurring of boundary between thinking and perceiving. When he sees numerous shapes forming and dissolving in the sky, he externally objectifies his anticipating thoughts to develop a sense of alienation from them: to actively disown them. He senses that something intrusive will emerge and is already on its way but in his vulnerability and helplessness he is estranged, and threatened by his own thoughts. When his father's ghost finally conveys the cause of his death, meta-theater, that confirms his anticipation, he still encounters it as disruptive and arising from elsewhere. He anticipates that something is rotten in the state of Denmark yet also actively disowns his thoughts in the sense of being incapable of action.

Now, to see Hamlet from this perspective he seems to be an ideal spect-actor for the contemporary theater. Dissatisfied with the narrative of his life Hamlet works at anticipating a difference. But unlike other characters embedded in the narrative of life, he starts with alienating himself from the histo-affective field. Externally he wears a black robe to exhibit his inner emotional state but for Shakespeare that was not enough of a reference to his emotional condition. Shakespeare gives a voice to the inner dialogues happening within Hamlet. The famous soliloquy 'To be or not to be' is representative of his struggle to choose between immersion (the comfortable safety of living happily with his past or alienation) and choosing the difficult path of revenge. The two affective fields interact in his soliloquy or Socratic Dialogue causing '*Inter-Affectivity*.' The speech is structured like Plato's symposium, unlike Tragedy and its division between actors, chorus, and spectator's; it is theater of the mind. He puts metaphysics in motion to invent a theater within the self and create, in Deleuzian terms, his own vibrations, rotations, whirling's, gravitations. I drive the concept of theater within the self from Deleuze's theater within philosophy.

In being able to differentiate various affects the spectators take on the role of the performers, like Hamlet, experiencing a theatre in their minds. A particular Affect forces its will upon the spectator. It assumes the role of a dominant voice, a philosophy, influencing and coloring the other voices of different affects similar to the process of enaction. These

intersecting affects are organized by the self into an embodied, animated theatrical performance within the mind.

Arbitrarily we can divide the inter-affective field of a performance in three categories of the spectators. The first are the *highly charged spectators*, who turn to develop their potential in performative affective fields. They are the ones who add their own potential affective responses to alter the structure of the performance and uncover new affective intensities. The next category is of the *average spectators* who use the performance of affect as to means to explain his/her affective responses. The second category may be seen as the politicians and other well-known people who see themselves as Hamlet. Margaret Litvin in her book *Hamlet's Arab journey: Shakespeare's Prince and Nasser's ghost* presents one such example. The third possibility is that of those spectators who are *unaware* of the thinking mode of performance. They resemble sleeping people during Plato's conversation with Socrates in the symposium. Life and its necessities pre-occupy their thoughts.

The on-stage performance is an attempt of these *highly charged spectators* to release their affective energy in an appropriate medium. The affected spectators employ the contemporary language of the theater to reenact the performance happening within the mind, on stage. Lights, costumes, voices, smells, movement and recorded films are used effectively to uncover the performer's dialogic theater of the mind and initiate the spectators journey of self- discovery within the stream of available affections found in the current performance. The outer forces like the authorial intention of Shakespeare/ director or fixed story line are not given unnecessary privilege in such internationally known performative texts. Both, the performer on stage and the performer as spectator remain beyond the control of a defining Panoptic vision. Hence, like Plato's vision, the outside forces do not inviolably control the performers. Instead of being dragged into the emotional states of pity, fear and catharsis due to their tragic position in a controlled world, these participants are invited to infringe the woven affect and interact with various affective forces and energies to weave a new performance.

The non-tragic disposition of the spectators introduces them to ethos. The absence of the controlling outer power experienced by the spectators enables them to search for the absent center and bear responsibility of action. While rejecting the coercive affect intended by the original text, the new performance initiates a process of constant becoming in the spectator. Hence, a theater begins in the mind of the spectator. The engulfment of the reminder of the affect of the past performances and the present performance provokes a directional motivating

energy in the spectator and the actor to question the ethical role of the re-enactment and the produced affect. The only other form which initiates such a performance of the mind is the real performance of actions. Contemporary Performance actors like Marina Abramovic describes in her book how performing art works to change the ideology of the society, how real blood is used by the actor instead of tomato ketchup to invoke responses in the spectators. Theater of the mind does the same. It employs the technique of repetition to jolt the spectators out of representational thinking and take responsibility of their response. The common thing between the two performances is the uprising of the affect ‘the auratic’ in the performer and the spectators. This auratic experience is spontaneous but just like William Wordsworth’s poetry is always ‘recollected in tranquility’ at the aesthetic level, years of experiencing the powerful coercive pressure of affects sets the spectators into new performative roles. The collapse of the previous ‘dominant’ affect of the performance partly turns the new spectators into schizophrenic patients questioning themselves ‘to be or not to be.’ To use the words of Mark Levine and Byron Reynolds ‘As a result of being pulled in two or more directions at once,...this schizoid dynamics moves the population towards the kind of break that, at least for a moment, has revolutionary potential.’

Levine and Reynolds define ‘The theater of immediacy’ as a cultural creation and performance for an intended audience that is emer-urgent; developing rapidly and in the context of intense socio-political struggle that destabilizes and even reconfigures previously dominant, congealed structures of power and identity due to the powerful transformative emotional affect of an event. In these terms, the chain reaction of Hamlet has caused enough fusion processes. It has triggered numerous responses, utilizing variety of ways, to bring the emer-urgent spectators into thinking-performative roles. However, unlike the live performance event it resides, occupies a space in the mind of the spectators, and re-emerges as a repetition. Public labels many individuals as Hamlet due to their actions and performance in real life. And many individuals like to be called as Hamlet. The tension between who they are and what they want to be known as, re-channels their identity.

1.6. VAAR: TRADITIONAL PUNJABI PERFORMANCE ART

In this section, I wish to establish a connection between the traditional, popular performance art of Lahore, capital of the province Punjab in Pakistan, with the concept of

‘thinking’ performance as outlined above. As a native of the city Lahore, I grew up to witness performance artists standing in streets, crossroads, and other public places spontaneously interweaving the folklore with the immediate situation. I could never find them short of verses or performing strategies.

In our local language, Punjabi, these performance artists are known as Vaari’s and their tales are known as Vaars. The word Vaar is a root word in many languages. In English it can be traced in words like Variable, Variance, Variant, Variation, Varied, Variety and Vary. The roots of the English words are traced from Latin Word Var meaning change. In Latin language it is rooted in words like Varius, Vario, Variantia, Varianus. The word is also found in Turkish, Persian, Sanskrit and Punjabi languages. In nearly all these languages, it connotes ‘change’, or ‘diversity.’ It is used as a prefix as well as suffix in Punjabi, the native language of the capital of Punjab, Lahore. As a suffix it is attached with nouns to express diversity of things. From days of the week: ‘Itvaar’ Sunday, to ‘Ghorsavar’ horse rider, the word is used to indicate the diversity of the object among many other similar objects. The noun ‘Lahore,’ originally written as ‘Loha Vaar’ or ‘Lohar,’ means a person who works with iron or ironsmith. Similarly, it is used for other professions like ‘Sunar’ goldsmith, kumhar potter, ‘Hamlavaar’ (attacker). In words like ‘Janvar’(animal) it means all kinds of animals.

As a prefix, it is mostly used as a verb. The popular expression ‘Vaari Jana’ means that the speaker is ready to give alms/ sacrifice life for the listener. It is accompanied with a physical act; the speaker raises both the hands to the face of the listener as if he is fetching all evil away from the listener. It indicates an emotion of deep attachment of the speaker for the listener. It is mostly associated with elderly people who fetch all ills away from the young. It is popularly understood that a ‘Vaar’ is a unit of measurement similar to a yard.³⁹ A yard is a unit of measuring length. In old times, the distance between the fingertip and the tip of the nose of the king was considered as a yard. Hence, the act of fetching ills away from the person is a Vaar (attack) against all ills that can hurt.

In the Punjabi language, it is difficult to define the word ‘Vaar’ when used without any suffix or prefix. The word has diverse meanings. The diversity is dependent upon the individual ‘Vaari’ who actively thinks and makes choices between possible actions; turning

³⁹ Elert, Glenn. *The Physics Hypertext book: Opus in profectus*. 1998–2020. <<https://physics.info/system-english/>>.

from one possibility to another, taking turns ('Vaaris'), giving developmental chances to all thinking processes.

The Vaari is understood as a person who is able to recall variant popular 'real life stories' and perform them, after incorporating changes, before a suitable audience. As a performer- historian, Vaari, remembers, recalls and recites the past to idiomatically and metaphorically use it to elaborate on the immediate situation. The Vaari is also assumed as a performer who takes away all ills that can possibly hurt the audience-real life people. (The details are discussed in the coming chapters) The performance is grounded in history, oral poetry and bravery.

A Vaari very likely uses couplets locally named as 'Khyal' or ideas, thoughts in process, to develop a performance. The performer Vaari assumes that the audience is aware of the many other versions of the same text and his or her performance is specifically his/her idea about the previously well-known Vaars. Among many methods included by the Vaari in a performance the main one is the use of repetition, refrain, and reference. The Vaar acknowledges the presence of the prior variety. The performance is based upon the ability of the Vaari to find diverging pathways. The repetitions are punctured with the presence, the new arising thinking processes in the mind of the Vaari.

Gathering aspects of a Vaar's auditory dramaturgy brings into focus the use of repetitive rhythmic patterns that punctuate every long dialogue/passage in the history-based tale. This purpose of this sound dramaturgy was to drill out the oral historical narrative from and into the memory of the common people. When Khusrow, well trained as a Sufi mystic, composed an account of the battle between Ghazi-ul-mulk Tughlaq Shah and Nasir-ud-din Khusro Khan (1320)⁴⁰ he merged the Sufi tradition of using repetition and recall with the dramatic structure of a Vaar. His reliable, narrative voice further gave this genre its distinct position as a trustworthy historical narrative.⁴¹ The position of historical reliability also depends upon the people or witnesses of the historical event. The Vaari almost never positioned himself as distant from the listening, witnessing crowd. He assumed the role of the person who asked his audience questions about their memory of a specific episode. And then set off to knit together all the puzzles in a narrative. The consequent dialogic narrative was termed as a Vaar. "These

⁴⁰ K. Ayyappa Paniker, ed. *Medieval Indian Literature: Surveys and selections*, New Delhi: Sahitya Akademi, 1997-2000. p.48

⁴¹ There is hardly any trace of a Vaar that is not based upon reality.

questions could be related to the motives of a particular person, to the causes behind a particular action or happening to have taken place afterwards in the narrative, to the entry of some new agent of action or the cause of action.” The questions were often repetitive in their rhythmic structure. This feature allowed the audience to use the same pattern of sound to conveniently construct their testimonies and verifications of the presented narrative.

Among Vaari performers, Bhaghat Singh, is a popular example. ‘He had the knack of making the best utilization of history and culture to substantiate his arguments. He often cited characters from the Indian Epics, Ramayana and Mahabharata, and the Shabads of Guru Nanak, Guru Gobind Singh and Kabir.’ He used their Vaar’s to stimulate the ‘cultural matrix or transforming it into an active material force.’⁴² As a Vaari, he relied upon history and culture, to appeal to his audience. The Principal of his college, National College (Now National College of Arts, Lahore) writes how he had read ‘numerous books on history’ and the ‘one he liked best was *Cry for Justice*.’⁴³ Singh used his learning to stage various ‘historical dramas such as Rana Partap, Mahabharata, Bharat Durdasha, Chandra Gupta, etc.’ The British colonists banned the club to contain the spread of Nationalism. Ghaur writes, ‘The club once staged a play, *The Dawn of the Youth of Samrat Chandra Gupta Maurya*. Bhaghat Singh played the role of the hero. His acting was so impressive that Bhai Parma Nand rushed to the stage to hug him.’ Bhaghat Singh used history and cultural study to develop revolutionary characters and situations. Later on, the same training led him to use these ideas in real life.

Revenge, like Hamlet, was the key factor in turning Bhaghat Singh from being an actor to become a revolutionist. As an eyewitness of the beating received by Lala Lajpat Rai,⁴⁴ from Superintendent of Police J.A. Scott, he swore to take revenge from cruel Englishmen. He saw Scott as another example of Brigadier General Reginald Dyer who had wrecked vengeance against the people of Amritsar in ‘Jallianwala Bagh.’ Bhaghat Singh had kept the soil of the garden in his pocket as a reminder of the sufferings of the twenty thousand people who had gathered to voice their protest against the Rowlett Act.⁴⁵ As a Vaari he wanted to take away all burdens from the shoulders of suffering Indians and take revenge from the British Raj.

⁴² Gaur, Ishwar Dayal. *Martyr as Bridegroom: A Folk Representation of Bhagat Singh*. New Delhi: Ansham Press, 2008. p.59

⁴³ Ibid p.70

⁴⁴ He was the incharge of the peaceful demonstration against the British Simon Commission. For details see Kuldip Nayar’s book *The Martyr: Bhagat Singh Experiments in Revolution*

⁴⁵ Named after the British judge Sidney Rowlett, the government was authorized to imprison any person suspected of terrorism living in the Raj for up to two years without a trial. Imperial Legislative Council passed

The first step was his rejection of the British concept of Performance art. Action confined within the four walls of the theater and the written script was not an Indian concept of Performance. He chose to be a Vaari, for whom theater was located in real life places, history, culture and contemporary events were the text and real people were the audience. Perhaps, 'English' theater helped him, in his revolutionary activities as a Vaari. Perhaps, the choice of the traditional Vaari performance instead of the English theatrical performances before silent audience was the first choice towards his development. It was his first Vaar against the oppressive, cruel Englishmen.

Vaari characters like Bhaghat Singh can be traced in the pages of Punjab's history. Abdulla Bhatti, popularly known as Dullah Bhatti, stands galore as a trained historian who turned to take revenge. His father and grandfather had opposed King Akbar's new and centralized land revenue collection scheme and were consequently given a death sentence. Abdullah was born four months after his father's execution to Ladhi. Since Akbar's own son Jehangir was born on the same day as Abdullah, Akbar chose Ladhi as a wet nurse for his son. Schooled and trained together, Abdullah and Jehangir, grew up to be opponents. Abdullah, like Robin Hood, chose to help the poor, slaved citizens of Punjab, especially women. King Akbar (Claudius) worried due to his acts of rebellion, ordered for his execution in 1599. Abdullah Bhatti was hanged in Lahore but his Vaar, his tales, survives even in the contemporary times. His tale is told by many, Najam Hussain Syed's play Takht Lahore (1973) is its most recent version.

This tradition and literary theory is one way of disrupting Shakespeare's Western readings of Hamlet. Hamlet's gestures, postures, dialogues are all connected to a single focus, a Khyal. In the Indian sub-continent, the Khyal, or thought, about historical real episodes and characters have survived due to the renditions of the Vaari's. It has been easier for the Vaari's to communicate the Khyal orally from one generation to another. The renditions of different Vaari's differ yet a continuity of thought is observable in all versions. The stable chain of transmission and social monitoring has together worked to preserve the cultural history of the land. Hamlet owes its existence to such motivated Vaari's of the world who could adapt the overwhelming presence of a single thought in semiotic ways.

this act in Delhi on 10 March 1919. It indefinitely extended the emergency measures of preventive indefinite detention, incarceration without trial and judicial review enacted in the Defense of India Act 1915 during the First World War. It was a result of the anticipation of revolutionary nationalist.

1.7 MERGING TOGETHER

The viewpoint of performance of Hamlet as ‘thinking’ undertaken by many helps in celebrating theater as the birthplace of philosophies. It allows all past and future inventions, stances, and methods of production possible without categorizing, labelling and ranking them. This features theater as a pluralistic democratic site where one is authorized to write, see, act or make reality per choice. The purpose of this study is to provide an understanding of how performances of Hamlet have constantly ‘provided new possibilities for thought.’⁴⁶ It is hence important that all performances of Hamlet are treated equally. They have to be thought of as thinking processes constantly facing the rippling effects of Inter-Affectivity.

The aim is to initiate a theater in the mind of the readers. By weaving together, the threads from the theoretical positions of Performance Philosophy, Affect Studies; histo-affective fields, anticipation and inter-affectivity, and the Punjabi traditional concept of a Vaar and Khyal, this dissertation aims at inviting the reader into the process of thinking. It calls them to think about how these threads may support and work together to construct a narrative about performance practices all over the world.

Moving away from established readings of a text, and assuming the position of a thinking subjectivity of a subject-in-process,⁴⁷ the analysis of some re-written Hamlet’s, offer a glimpse of how a different subjective position may disrupt the known. The choice of dissimilar approaches to read the text is deliberate. I assume that the variegated experience will bring in more of Hamlet’s.

⁴⁶ Laura Cull Ó Maoilearca, “Equalizing Theatre and Philosophy: Laruelle, Badiou, and gestures of authority in the philosophy of theatre,” in *Performance Philosophy* vol3 (3) (2017) p.747

⁴⁷ Kristeva’s phrase “subject-in-process” refers to a subject whose identity is open to question. In her interview “A Question of Subjectivity” (1986) Kristeva writes that “Process” is used in the sense of process but also in the sense of a legal proceeding where the subject is committed to trial, because our identities in life are constantly called in question, brought to trial, over-ruled. Julia Kristeva, *Desire in Language: A Semiotic approach to Literature and Art* ed., Leon S. Roudiez, trans. T. Gora, A. Jardine and L.S.Roudiez (Oxford: Blackwell, 1981), “A Question of Subjectivity Women Review” , no.12 (1986), pp. 19-21

PART 2:

What has this thing appeared again tonight?

A textual study of William Shakespeare's *Hamlet* acts as a springboard to ponder over the role of theater. The play haunts the mind and disrupts all symbolic meanings attached to theatre because of its use of divergent yet complementing theatrical practices. In order to examine the potential energy in different types of theatre, I categorize *Hamlet* as a text that employs five diverse kinds of theatre practices. In present times we have practitioners of all these five categorizes. These types are the

- 1) *Awareness* theatre: (Hamlet invited as a spectator to watch something new that has erupted in Denmark.) This theatre aims at spreading socio cultural awareness. Performances bring awareness to the public about diseases like Aids, social equality, and gender equality.
- 2) The *conscience* stimulation theatre: (Hamlet trying to find if Claudius is guilty through the presentation of the mousetrap.) These nation wise *conscience stimulation* theaters target the morality of the spectators like the plays by Seamus Heaney, Vaclav Havel.
- 3) The *participatory* theatre: (Claudius inviting Hamlet, Laertius, Gertrude and other courtiers to participate in his planned performance.) The psychologically therapeutic *participatory* theatres aiming at liberating the actors and the spect-actors from their hidden burdens like that of Augusto Boal.
- 4) The *spect-actors* theatre: (the ones who were watching the Shakespearean play.) The *spect-actors* who go on to re-create and perform their own versions of the theatrical performance. *Hamlet* opens up possibilities for spect-actors to liberate themselves from their monumentalized perceptions to become Spect-Directors. The role of theatre as a Naturalistic medium unable to challenge the voice of the individualized author is contested, rejected and disrupted from within its core. The play aims at the construction of Vitruvian Spect-Actors who can challenge the prison of meaning and rise as Vitruvian Spect-Directors.
- 5) Theater as a *historical narrative*: (Hamlet asking Horatio to tell the world about the state of Denmark.) Theatre as a *historical narrative* aims at performing history, like performances by Arianne Mnouchkine on the French Revolution.

The aim of this study is not to explore all types of theatre but to examine the potentials of the theatrical energy in different types of theatrical performances. And essentially search for the significance of theater in a society.

CHAPTER 1:

MÜLLER'S HAMLETMASCHINE: FROM VITRUVIAN SPECTATORS TO VITRUVIAN SPECT-ACTORS AND DIRECTORS.

PART A: INTRODUCTION

The vision of the Vitruvian⁴⁸ Spect-Actor, 'man as a measure of all things,' is presented by Heiner Müller (1937-1995). He wrote in "A letter to Robert Wilson"

The ideal audience ...would be one singular spectator, enormously stretched between the four playgrounds of the dead in the vault of the stage space, crucified by geometry as in Leonardo's drawing after Vitruvius's text about homo circularis and homo quadratus.⁴⁹

It is this Vitruvian spect-actor who can interpret the work and the world in heterogeneous mathematical ways and emerge as a Vitruvian Spec-Director. One of these Strong Vitruvian Spect-Directors is Heiner Müller himself. He wrote that *Hamlet* among all the Shakespearean texts was a 'real obsession' for him as well as the Germans.⁵⁰ His *Hamletmaschine* (1977) aimed at disrupting all Naturalistic readings and renderings of *Hamlet* that throttled the imagination of the audience and made them into '...the herd, peacefully grazing ...folk and cattle.'⁵¹ His impulse was to "strip it to its skeleton, to rid them (it) of their (its) flesh and surface"⁵² and thus force the herds to rise above their roles as 'Peeping Toms.' Galin Tihanov in his article "Der Einbruch der Zeit in das Spiel: "Hamlet from Berlin (east)" published in *Arcadia* (2004) explains that Müller simply introduced non-negotiable *historical authenticity*, real historical

⁴⁸ Müller, Heiner. *A Heiner Müller reader; plays, poetry, prose*. edited and translated by Carl Weber. Baltimore, Md.: Johns Hopkins University Press, 2001, p. 116

⁴⁹ Müller, 2001 p.116

⁵⁰ Kalb, Jonathan. *The Theater of Heiner Müller*. New York, Limelight, 2001, p.109

⁵¹ "Life of Gundling Lessing's Sleep Dream Cry: A Horror Story" by Heiner Müller, 1976 Translation: Dennis Redmond, 2001:16

⁵² Kalb, 2001:109

time, to raise a new myth that mirrored the condition of the spectators.⁵³ His play propelled the spectators to become Vitruvian spect-actors as the spectators had a common historical experience.

Another Vitruvian spect-Director who refuses all forms of Naturalism and conventionalism throttling the imagination of the audience is Ariane Mnouchkine (1939). The location of Theatre du Soleil at La Cartoucherie itself is a statement that disrupts all monolithic meanings attached to Theatre. The use of a vacant factory to stage the plays disrupted all symbolic meanings attached to the structure of the theatre. It liberated the passive audience to break through the fourth wall and co-produce the performance. Apart from this semiotic breakthrough as a Vitruvian spect-Director Mnouchkine staged Shakespeare's plays as a springboard to illicit the internal metaphors of the actor's vision about a character and thus bring forward a new version to the old text. Her advice to the actors is to search for a metaphor expressive of a particular state and then make it work in accordance to the other characters present on stage. Her theatrical troupe requires her advice but this advice as a director aims at helping the actors search for their own metaphors instead of dictating authoritatively about all movements and postures.

Peter Zadak (1926) production of *Hamlet* in 1977 in a vacant factory workshop in Hamm, a suburb of Bochum is another example of semiotization of theatrical space. He states "Without provocation the theatre becomes status quo" (Pater Zadek: *Das wilde Ufe*, 1990). He invited his spect-actors to voice their opinions by 'butchering of Shakespeare's text' and converting *Hamlet* into a serious comedy. In his program notes for *Hamlet*, Zadek writes that Shakespeare's text and language provides the stimulus for suggestiveness and provocation for the spect-actors to collectively construct contradictory choices. He writes "Suggestion is the probing of the channel between the fantasy of the artist and the spectator. It is the way to plant images, thoughts, and dreams in the head of the spectator that do not often overlap with what they see on stage that can be very different from what they physically see or experience."⁵⁴

Robert Wilson emerges as a Vitruvian spect-Director with his presentation of *Hamlet* in the form of *Tableaux Vivant* or a frozen tableaux, a visual design for the spect-actors to decode, and that is no longer in vassalage to text.⁵⁵ For *Hamlet: A Monologue* he says: "People say that

⁵³ P. 340

⁵⁴ Ron Engle: "Audience, Style and Language in the Shakespeare of Peter Zadek" in *Foreign Shakespeare: Contemporary Performance*, 1993, p.99

⁵⁵ Kalb 2001, p. 205

I'm not interested in words so some years ago I said, 'Okay, I'll do Hamlet.' It was a big challenge and I think that often it's important to take that one. Hamlet may be the greatest play ever to have been written, the greatest text ever written. Initially, I had thought to do it with a group of actors but eventually I decided I would do it myself, as a challenge: first, because it is a classical text, and then because it's a work where the concentration is primarily on the text, in addition to the images. I did it as a monologue, a kind of dream memory of the entire play. I restructured the text, beginning seconds before Hamlet dies. So the work is seen as a flashback, with Hamlet speaking the text of Ophelia, Gertrude and all the other characters. The play really takes place in Hamlet's mind. It begins with his last speech and ends with his last speech."⁵⁶

Shakespeare's *Hamlet* possesses the theatrical energy to revitalize the spect-actors into Vitruvian spect-Directors. But the question is that why did Shakespeare feel the need to write a play about theatrical importance while he was writing about the rotten state of Denmark. My answer to this question is that perhaps Denmark was rotten because of a lack of theatre. Denmark, according to the Shakespearean text, does not have a team of actors. It is only when the actors abandoned from another land visit Denmark that Hamlet gets the idea of catching the conscience of the king through the play. So, the play becomes the thing that aids his plans. Another observation about the Danish society of that time concerns Hamlet himself. He being the first Vitruvian spect-director gains his insight about the importance of theatre not from Denmark itself as there is no theatre in Denmark. When King Hamlet dies, he is in Wittenberg, Germany for the sake of education. When he returns to his homeland, he finds it rotten to the core. So perhaps Shakespeare in writing *Hamlet* is commenting about the need of theater in a society, about how a society can become progressive through the use of theatre, and how with proper training theatre can be used to the advancement of learning and self-actualization.

The evolvement of theatre in a society also brings the risk of making Directors like Claudius, who can use theatre or participatory art to fulfill their personal, selfish desires and thus bring more rottenness or chaos to the society. So, Shakespeare has very intelligently marked for the readers the step by step development of theatrical stages important for the evolution of theatre in a society.

I find one such state lacking the Vitruvian spect-Directors is Pakistan. In Pakistan, we do have the *awareness* theatre and the *conscience stimulation* theatre like Ajoka theatre's

⁵⁶ Robert Wilson in *Absolute Wilson: The Biography* Videocassette. New York: 2006

play titled *Burqavaganza* but there is no theatre that uplifts the audience into the role of *Vitruvian spect-Directors*. So, through a detailed study of different Vitruvian spect-Directors this chapter aims at reaching a point where we can discuss the salient features of a Vitruvian spect-Director essential in the formulation of a progressive society. Perhaps some performances of Hamlet by foreign theatrical troupes would help in this study. The study might as well prove fruitful to reach the stage where like Shakespeare, who used the historical references from performances like Thomas Kyd's *The Spanish Tragedy* (1592), spect-directors of Pakistan acquire the technique to use history, cultural traditions and connections with the past texts to shape the performances.

PART B: TEXTUAL ANALYSIS OF HEINER MÜLLER'S HAMLETMASCHINE

Expropriation = emancipation of the actor as the condition of theatre's survival.

Müller: Anatomy Titus Fall of Rome

1. Vitruvian Spectator and Julia Kristeva's theory:

Müller elaborated his vision of the Vitruvian spectator in 1987 through a prose text "A letter to Robert Wilson." He wrote:

The ideal audience ... would be one single spectator, enormously stretched between the four playgrounds of the dead in the vault of the stage space, crucified by geometry as in Leonardo's drawing after Vitruvius's text about homo circularis and homo quadratus.

Although Leonardo⁵⁷'s image of the Vitruvian man remains static, the four different possible body postures suggest a certain dynamism and flux. They reflect the energy states of man as he moves from one field of possibility to another. The unity and integration of different states of potentiality and energy within a single man makes him realize his true state of being. Jonathan Kalb in his book *The Theatre of Heiner Müller* notes that such a Vitruvian man

⁵⁷ Vitruvius was a Roman architect under Augustus. He theorized that "if a man lies on his back, his arms and legs stretched out, and the compass's needle is placed at the point of his navel to draw a circle, such a circle touches the fingertips of both hands and the tips of the toes. As there is a circle to be found at the body, there also is the figure of the square. Namely, the measure taken from the soles of the feet to the crown of the head when applied to the stretched-out hands, results in equal width and height as with surfaces that are laid out in a square by means of a T-square."

defining both a circle and a square in Müller's terms is a "man as the measure of all things." He is not symbolically coded and can interpret the work and the world in heterogenous mathematical ways.

Müller's model of the Vitruvian spectator is perhaps an inspiration taken from Oskar Schlemmer (1888-1943). Schlemmer was a German painter, choreographer, dancer, theorist, and teacher. In his article "Man and Art Figure" (1923) he elucidates that both man and the stage space have their own laws of order. The laws of the stage space are "the invisible linear network of planimetric and stereometric relationships" which correspond with the inherent mathematics of the human body. They involve "physical attributes which find expression in acrobatic precision and the mass calisthenics of the stadium." The laws of the organic man "reside in the invisible functions of the inner self: heartbeat, circulation, respiration, the activities of the brain, and nervous system." Man is invisibly involved with both the laws. He obeys and is thus crucified by the laws of the body as well as space but creates a world of images that cannot be reduced to a one-dimensional metaphor. Müller and Schlemmer both try to create a spectator who can absorb and critically respond to "Man as Alpha and Omega."

Müller's theatre delineates that in order to reach such a stage of a Vitruvian spectator the writerly spectator has to pass through various crucial stages. These stages correspond with Kristeva's model of signifying system and its different modes; narrative system, metalanguage system, contemplation and finally an asocial freedom. The focus of this chapter is to study the different interconnections of Müller- Kristevan stages which help in the formation of an ideal Vitruvian spectator, who can experience and transform the surrounding capitalist world; a world that imprisons him in its "cultural logic" into a world where "the public can become co-producers" of realities.⁵⁸

Müller's Vitruvian spectator radically differs from the dead, inactive and lethargic audience. Jacques Derrida in his book *Writing and Difference* notes and thus clarifies that the essential difference is that the dead audience produce a theological stage. He writes:

The stage is theological for as long as its structure, following the entirety of tradition, comports the following elements: an author-creator who, absent and from afar, is armed with a text and keeps watch over, assembles, regulates the time or the meaning of

⁵⁸ Kalb 2001, p. 154, H. Müller. "Ein Brief," *Theaterarbeit*. Berlin: Rotbuch, 1975, p. 125

representation, letting this latter represent him as concerns what is called the content of his thoughts, his intentions, his ideas. The dead audience has no control over the text. The creator narrates the meaning to them.

Interpreting Müller in Kristeva⁵⁹ terms such an audience occupies the narrative mode of signification. Kristeva in *Revolution in Poetic language* (1984) explains that such an audience take on an axial yet mobile position, as changeable as a mask, as they identify themselves with different characters but their semiotic disposition and assumption of different positions is seized and absorbed by the Symbolic.⁶⁰ It is because all the roles they adopt are assigned to them by the various positions of an “author-creator” who produces meaning for them. Their thetic position i.e. their fixation, is thus determined and consistent with the author’s intention. Kristeva writes that in this system “One is all (multiple addressees, the crowd, the community) are a structuration of entities.”⁶¹ The Peeping Toms, therefore, live within rigid modes of the Symbolic and are faintly exposed to the signifying process and their real potentiality. Their distinct, differentiated opinion is dissolved and disavowed as it becomes identical with the author’s opinion.

Müller in his play “Life of Gundling Lessing’s Sleep Dream Cry: A Horror Story” (1976) makes his character Frederick point towards such an audience and say “See the herd, peacefully grazing...folk and cattle.”⁶² For him an audience without vision and voice can only graze the author’s manufactured babble without understanding the words. They inhabit the symbolic world unaware of their incapability. The narrative mode of significance is important for Müller because it assists the spectators to read the images closely. And then in the future they can reshape the absorbed text according to their new acquired vision.

Müller explains the second mode of signification in his letter addressed to Linzer in 1975 where he stretches the debate to the point where he says that not only the spectators but

⁵⁹ The main thrust of Julia Kristeva’s theory is based on her semiotization of the subject; his/her formation and his/her corporeal, linguistic and social dialectic. In relation to the body of the linguistic subject, *Revolution in the Poetic Language* (1984) extends her notion of language as a dialectical struggle two poles, the Semiotic and the Symbolic. She develops the Semiotic as a pre and trans linguistic modality of psychic inscriptions controlled by the primary process of displacement and condensation, while she treats the Symbolic as a proposition or representation constitute of language as a system of signs. Her theory helps understand and elaborate upon the postmodern concept of spectator as subject.

⁶⁰ Kristeva envisions the Symbolic as an entity or order that limits positions and a space. It protects the spilt unification of signifier and signified from ruptures. It seals off all fissures. Kristeva 1984: p. 49

⁶¹ Kristeva; 1984: p. 91

⁶² “Life of Gundling Lessing’s Sleep Dream Cry: A Horror Story” by Heiner Müller, 1976 Translation: Dennis Redmond, 2001:16

even the author is expelled from the text. The author surrenders before the chain of situations prevalent in the society, sacrifices her/his intention and aiming to have popular success condemns her/his text to death by applause. The state's metalanguage (society), a term borrowed from Kristeva, and the laws of the space make puppets of both the spectators and the authors. Müller's version of the metalanguage mode of significance, therefore, is a mode in which the author and spectator think they are free but actually are being dictated by the government.

According to Kristeva the metalanguage is a system of totality that dominates and represses the spectators' opinion and interpretation. The role of the spectator and author at this stage is to experience and understand the meta-language of the state's discourse and instead of becoming "included, dissolved or implicated within this system" stand against it and thus "hover above it"⁶³ in isolation to resist its pull. However, as the spectator fixes her/himself in an indifferent position s/he guarantees the Symbolic system and its logical laws to prevail.

Kristeva's concept clarifies Müller's vision about the television; mass media audience. In an interview with Frank M. Raddatz Müller explains that television, as a metalanguage was a powerful weapon in the hands of the fascist regime. Its ability to create a false consciousness; a spectator who fundamentally deviates from his possibilities or is deceived, 'having fallen to ideological discourse, to chatter, or even to the trash they show on TV' convinced Müller that it was converting individuals into to mob of robots, machines, controlled by the state. He wrote that it was very difficult to activate this group stuffed with the ideology of metalanguage. The reason he gives is that,

a conglomerate of the individual and the other cannot be emancipated. Groups cannot be emancipated either. As an individual you can still have a consciousness, but in a group or as the other you can only have a false consciousness. Each individual who lives in a group construction has to renounce a part of him or herself. Everything that is valid for two people is wrong.⁶⁴

Müller, following Jean Baudrillard⁶⁵, to certain extend perceived television as a metalanguage, an all-pervasive discourse that subjugated the audience to its logic by preventing

⁶³ Kristeva; 1984, p.94

⁶⁴ Müller, 2001, p.141

⁶⁵ Baudrillard in his book *Symbolic Exchange and Death* (1976) argues that the culture of electronic media replaces earlier senses of reality with a new 'hyperreality.'

response, making all processes of exchange impossible. The majority of the television audience bows down before this coercive medium exercising its power through the audio-visual without understanding its underlying purpose. They are caught in a web woven by the state and cannot emancipate themselves as individuals. Their identity is, therefore, dissolved and made in accordance to the ideology of metalanguage.

Müller in his interview with Ute Scharfenberg “Conversation in Brecht’s Tower” describes the media industry as something that is making “massive efforts to prevent any experience. What is happening is more a process of erasing experience.”⁶⁶ Müller further justifies his statement by quoting a passage from Walter Benjamin. He describes that the way World War I was so enormous that it couldn’t be made into an experience, similarly the media industry exerted an over powering experience over the spectators. Its pressure isn’t felt at all as pressure but creates a feeling of dizziness, and this dizziness is the illusion of freedom.

According to Kristeva’s concept, in this metalanguage mode of signification the only way out available for the spectator is of isolation. S/He can remain outside the dominant discourse, watching without responding. The reason is explicitly stated in Mueller’s poem

Television:

the audience

doesn’t move its ass

From the tv-chair because

Outside lives man the beast

On the screen at least

It is flat and doesn’t watch you.⁶⁷

The spectators are aware of the beast who lives in the real world but are unwilling to rise from their state of lethargy and challenge the evil. For Müller’s theatre such a spectator who is not willing to rise and challenge the beast of capitalism and its mass media is not suitable.

The moment the spectator isolates himself from the metalanguage he enters the next stage. He gains his distinct voice that was previously lost and absorbed by the over powering

⁶⁶ Müller 2001, p 221

⁶⁷ Müller 2001, p 53

master discourse. The semiotic disposition of the spectator is to make his own space in the world controlled by television and mass media that aim to subvert his identity by depriving her/him of her/his memory and filling the gap with the produced images of media. S/He is conscious that memory is a key tool in the mobilization of her/his enslaved imagination. Her/His effort is to rediscover the lost self. Müller explains “There is no revolution without memory” and further clarifies through an example of a Mongolian slave that the only way to forever colonize, subordinate and rule over the people is *to deprive them of their collective and individual memory*.⁶⁸

Müller’s idea and consciousness of the lost or erased memory of the public is close to Kristeva’s contemplative mode of significance. The contemplative, theoretical spectator, according to Kristeva, constantly and endlessly dissects and splits deeper to *find the past, lost memories*, but eternally returns in the social organism and its fabricated history. He is perpetually trapped as he moves in circles and after a while returns to attack its own corollary. S/He becomes a part of a hierarchised community subject to the archaic and state controlled social hierarchy. S/He enjoys an apparent autonomy but in fact becomes “a symbolic cog in a hierarchical totality a hierarchy within a hierarchy, the social cell that shelters or stimulates the sealing off of drives.”⁶⁹ The society protects itself from negativity precisely by providing such social groups.

The contemplative spectators *search the archives* to find some kind of clue. Müller in “Ajax for Instance: A poem/ Performance Text” (1994-5) writes

In the bookstores piling up
Bestsellers a literature for idiots
Who aren’t satisfied with their TV
Or the more slowly stupefying cinema.⁷⁰

Müller points out that the contemplative spectators instead of having a “lifelong compulsion to watch the bombardment of images” bear “the garbage-pail of literature”⁷¹ on their backs. It is a kind of literature that “stuffs them with words instead of with sawdust” to create a language

⁶⁸ Müller, 2001, p. 115.

⁶⁹ Kristeva, 1984, p.96.

⁷⁰ Müller, 2001, p. 156

⁷¹ “Tractor” 1961

that none can read. The contemplative spectators watching the old literary texts on stage have a predominant feeling of failure. Müller in his play “Tractor” (1961) states that old literary texts signify nothing but *the consciousness of defeat*. It is because the old texts do not translate the feelings of the contemporary world. They rather reproduce the ideology of the old text and sever the audience from social responsibility.

The contemplative spectators are unable to reach *the contemporary interpretation* of the writers as these writings are banned due to the cultural policies. In his poem “Cultural Policy According to Boris Djacenko”⁷² the ‘official reader’ proudly bans the typescript saying that the book should not address a contemporary issue. The reason, perhaps, is that they do not want to tell the truth to the spectators. The text is acceptable only when it does not convince the grazing spectators to rise and revolt against the state. The contemplative spectators are thus unable to decipher the truth. They are trapped within the logic and laws of the state. In “Self Portrait Two A.M August 20,” 1959,⁷³ Müller clearly states that the stories produced by the state do not let the spectators and readers to have any concern. It further deprives them to skip a single page and concentrate on their own story, their own interpretation. They remain perpetually entrapped in a web without realizing their state of being.

The ideal Vitruvian spectator for Müller and Kristeva then is perhaps one who introduces negativity into every social configuration to expose it to other realities, make it dynamic, and effect its endless mobility - reactivating the whirlwind.⁷⁴ Although the Vitruvian spectator is governed by the Symbolic social code s/he remains relatively independent of that code. S/He continuously passes beyond the limit that closes off significance into a system to assume the infinity of process. S/He does seek out laws, its precedents and then in the process of this search transforms the laws, boundaries and constraints. Meaning is just a phase of the practice, which does not reject narrative, metalanguage, or theory. Such a spectator does not halt, block or repress the semiotic drive charges. S/He transgresses representation, memory, the sign and breaks up the totality of the envisioned memories to invest them with fragments. He experiences a temporary moment of stasis, a boundary, a symbolic barrier and then forever structures the fragments into new totalities.

⁷² Müller, 2001, p. 52

⁷³ Müller, 2001, p.56

⁷⁴ Kristeva, 1984, p. 99

The Vitruvian spectator does not read signifier, weave traces, reproduce narratives, systems and driftings but rather relinquishes her/his identity to dissolve the buffer of reality in a mobile discontinuity, leaving all meanings. The commotion the practice creates spares nothing: it destroys all constancy to produce another and then destroy that one as well. The evolution of the Vitruvian spectator in Müller's terms would bring about a social change as s/he becomes a subject-in-process who sets ablaze and transforms all laws and social relations bringing about a new world.

Müller's texts are addressed to the Vitruvian spectators and are written specifically for the spectators who are in search of their own versions of truth and reality. They do not expel the spectator out of the text (Tractor) but rather write road-signs in the blood-swamps of the ideas to provide them with more information. The consciousness of his own traumatized memory enabled Mueller to address the traumatized audience. Müller himself faced major traumas. The personal experience of German fascism in form of watching his father being arrested and then interned in a concentration camp, experience of being drafted into the German Labour Force and sent to the front was so overwhelming that he, as a child, could not fully experience the occurrence. The events caused a cognitive disruption as Mueller tried to repress them. His target, according to Jeanette R. Malkin, was to allow the spectators *access to the repressed and forgotten memories, enable them to coproduce the spectacle and work through a collective historical wound.*

Müller was conscious that “the writers of bad movies”⁷⁵ as wrote in “Babelsberg Elegy,” 1960, lead an economically stable life but his aim and desire was not to become economically sound and stable. He wanted to expose the atrocities of the state; a condition that traumatized the victims and deprived them of their memories. For this purpose, he revolutionized his theatre.

The first step in the formation of the new theatre was to find the zero point of traditional theatre. His comments to Teschke in 1994 address this issue: “theatre must find its minimum once again, its zero point, from which outward steps can be taken again ... The main point is to leave out ... Reduction and concentration.” Müller's zero point of the traditional concept of theatre led him to evolve a non-unitarian theatre that corresponded with the fragmented memories of the world and brought an end to the concept of fixed, stationary, “centering

⁷⁵ Müller 2001, p. 50

identities” of the characters and blind absorption of meanings by the audience. Jonathan Kalb describes that such a theatre “generated dissonance rather than harmony”⁷⁶

Müller’s 1975 letter addressed to the editor Martin Linzer elaborates on his purpose behind the adoption of this form. He wrote: “the fragmenting of process stresses its process character, prevents the disappearance of the production in the product, marketing, makes representation into a field of experiment in which public can coproduce. I don’t believe a story that “holds water” (the plot in the classical sense) captures reality anymore.”⁷⁷

Müller’s theatre presents multiple views simultaneously to force the spectator to re-experience the traumatic explosion of an irreparable past. These multiple views are presented in the form of “synthetic fragments” and challenge the spectator’s knowledge and imagination. Müller calls this form of theatre as “a kind of assemblage play constructed from diverse parts.” It uses the dramaturgy of “flooding or inundating the audience” as it tries to re-open the contours of memory and the “deterministic mechanism of the Marxist dialectical-materialist version of history.”

Müller in “Landscapes of Consciousness” wrote: “This is aimed at the paradoxical project of both involving and overwhelming the viewer, offering too many simultaneous options to too much stimuli and thus defeating any easy position-taking.” The Vitruvian spectator who constantly shifts from one position to another and constructs her/his own meanings is an ideal for this form of theatre. The stage space occupied by this spectator is “within his skull” as all the action takes place within that space. The Vitruvian spectator connects various fragments, distinct references of history, repressed personal memories, to form her/his own structure.

The synthetic fragments form thus enables Müller to help in the creation of Vitruvian spectators and spect-Director who not only understand the world in a better way but also can join various fragments to form a better world for themselves. They can transport the energy of the ‘classics, fairy tales, folk songs, songs of the working-class movement, and other sources,’⁷⁸ until the growing velocity explodes the established myths’ and thus disrupts the Symbolic order. The invasion of the German ‘pressure of experience’ into the previous myths results in

⁷⁶ Kalb 2001, p. 168

⁷⁷ Müller, Heiner. 1984. *Hamletmachine and Other Texts for the Stage*. Ed. and trans. Carl Weber. New York: Performing Arts Journal Publications. ISBN 0-933826-45-1 p.155

⁷⁸ Müller 2001, p.178

the intertextual transformations of Müller's texts. This is possible as in "Shakespeare a Difference: Text of an Address"⁷⁹ Müller writes: 'Myth is an aggregate, a machine to which always new and different machines can be connected.'⁸⁰ They are capable of producing not only an interpretation of the text but also the meaning of the world. This form of participatory theatre thus becomes the theatre that can transform and transinscribe anything.

2. *Hamletmaschine*:

For Müller the most energetic 'affective' texts were that of Shakespeare. He wrote that *Hamlet* among all the Shakespearean texts was a 'real obsession'⁸¹ for him as well as other Germans. He somehow agreed with Ruby Cohn's view that *Hamlet* was naturalized as a German but he further believed that through *Hamlet* the German government was throttling and restricting the spec-actors into narrative, contemplative and metalanguage modes of perception. The government was indirectly forcing the spec-actors to remain within the Symbolic field of the text; the state manufactured myth. It was using Hamlet as a myth to somehow subvert the German experience of Battle of Stalingrad, Hitler, the concentration camps, World War II, the construction of the Berlin Wall and certain domestic politics. The government realized that all these experiences were so enormous that they created 'a feeling of dizziness, and gave the illusion of freedom' to the audience.⁸² The government, therefore, used the so called ubiquity of bureaucracy to erase the public's real experiences through the mass media, especially television and the Shakespearean *Hamlet*. They did not want a revolution from the people against the government and thus controlled the emancipation of theatre.

Müller's intertextual transformation of *Hamlet* into *Hamletmaschine* in 1977 was an impulse to 'destroy' *Hamlet* and its contemplative, narrative and metalanguage implications, to 'strip it to its skeleton, to rid them (it) of their (its) flesh and surface.'⁸³ The transfer of energy generated, for Müller as well as for the Germans a new myth, the Hamlet-machine. *Hamletmaschine* as a title indicates that *Hamlet* was being used as a machine to convert the spectators, actors, directors and producers into senseless 'machines' who could not challenge the state's myth. Müller challenged this myth through the new myth and highlights the fascist culture of capitalism advocated through the mass media, which was forcing the

⁷⁹ 1988

⁸⁰ Müller, 2001, pp.118-121

⁸¹ Kalb, 2001, 109

⁸² Müller, 2001, p. 222

⁸³ Kalb, 2001, p.109

German spectators to become mechanic ‘Peeping Toms.’ Galin Tihanov in his article ““Der Einbruch der Zeit in das Spiel”: Hamlet from Berlin (East)” explains that Müller simply introduced non-negotiable historical authenticity, real historical time, to raise a new myth that mirrored the condition of the spectators.⁸⁴ His play propelled the spectators to become Vitruvian spect-actors as the spectators had a common historical experience. They supported the new myth of the plays with their own knowledge of culture and current events, an ability that was previously throttled by the state’s myth.

Müller believed that theatre was a laboratory for social imagination and therefore the only means to liberate the public. He was also well aware of what Lawrence Guntner in his article “Brecht and Beyond: Shakespeare on the East German Stage” (1993) wrote:

‘that society was rigid and restricted young people or anyone else who did not fit the social norm, that the official representatives of this society were not particularly interested in theatre, that a cultural policy which expected actors to recite ‘literary’ masterpieces paralyzed actors as well as Shakespeare’s text, that there were real social conflicts and contradictions in East German society which should not be covered up for the sake of a superficial harmony, and that these unresolved conflicts prevented a communion between actors and audience at the end of the performance.’⁸⁵

His intertextual *Hamletmaschine* was an attempt to provoke the Vitruvian Spect-Actors to re-examine assumptions about their own time and official policies. He strongly believed that theatre was the only ‘kind of media’ where the things happen live and therefore cannot be manipulated by the government or the author’s text. He deliberately made *Hamletmaschine*, in Brechtian terms, a Lehrstück or a learning play; a play which “teaches by being played, not by being seen. In principle spectators are not needed for the Lehrstück, although they can of course be utilized”⁸⁶. For Müller, Lehrstück was perhaps an ideal form of performance because the spect-actors brought their own perception and memories of the cultural events to shape the play. It was not essential for the spec-actors to know Shakespeare’s text as well. In fact, the Spect-Actors used in a Lehrstück are usually those people who have never heard of the *Hamlet*. The directors specifically choose them for the representation of the

⁸⁴Galina Tihanov “Der Einbruch der Zeit in das Spiel” p. 340

⁸⁵ Kennedy, 1993, p. 128

⁸⁶ Kalb, 2001, p. 26

real time and space, the foreign element or the semiotic, in the symbolically structured myth created by the state. Robert Wilson, one of the most important postmodern directors, used ‘Students’ for the production of his *Hamletmachine* and the creation of the new ‘myth.’ Similarly Slowiak, the co-artistic director of The New World Performance Laboratory, commented that *Hamletmachine* was ‘destructing it (*Hamlet*), destroying it, breaking it into a lot of different pieces and allowing those different parts to reflect contemporary history and contemporary society’ but they as a group of performers were using ‘the play as more of a diving board, a trampoline, to investigate the ethics of our lives and our own histories.’ Slowiak’s comments clarify for our understanding that *Hamletmachine* as a Lehrstück is serving to reflect the real condition of the current times of different people.

Müller deliberately used this form because he wanted to rescue the text from what Micheal Foucault has termed the “individualized author” or the interpretation manufactured by the state. Through his theatre Mueller explains Foucault’s essay “What is an author?” published in *The Foucault Reader* in which he wrote that text (work) was “an interplay of signs” and could not be the work of a “singular” person. Foucault explains that the “individualized” author always creates a certain mode of discourse that, “in a certain culture, must receive a certain status.” Müller interprets the individualized author as a writer who in his case is the German government which wants to “manufacture” homogeneity in the society. Müller suggests through his theatre that a text should be the collective effort; Dialectics of a group of people as a singular or ‘individualized’ text easily becomes a tool in the hands of fascists. In his interview “Theatre: ‘a laboratory for social fantasy’” (1975) Müller explicitly states that the real presence of the author is “the producer, actor and public.” An individual cannot be the author. And *an individual should not frame history for the public.*

This concept helped him think that the classic or intertextual text should work as a knife to loosen the tongues of the dead (Peeping Toms) on the test bed of anatomy (Titus). He was of the view that the author should play the role of the leader of the dead and by presenting “road-signs” train them “in the resurrection.” In other words, the spect-actors should be able to rise above the monolithic words of the individualized author who amputates and converts them into monuments; ‘human architecture’ of fascism.⁸⁷

Keeping in view the effects of the state generated myth Müller explains in *Hamletmachine* that the ‘Peeping Toms’ who blindly accept the frivolous manipulation of the

⁸⁷ Richard J. Golsan. *Fascism, Aesthetics, and Culture*. 1992, p.xv

literary text and its meaning are not only the spectators who watch the play but also the actors who perform the role of different characters. It is because the actors somehow are paralyzed by the state and the authoritative authors to recite literary masterpieces only. They cannot transgress from the written words and have to remain in the Symbolic world along with the spectators. Hamlet-Actor, for example, has to live and imagine himself as Hamlet and not as an actor. He has to live in a time and space that is unknown to his personal memory. Müller elaborates that the ‘actors’ die behind their personas as their mask becomes their identity. The poem “Theatre Death” clarifies Müller’s viewpoint:

An empty theatre. On stage is dying
 A player according to his art’s demands
 The dagger in his neck. His lust exhausted
 A final solo courting the applause.
 And not one hand. In a box, as empty
 As the theatre, a forgotten robe
 The silk is whispering what the player screams.
 The silk turns red, the robe grows heavy
 From the player’s blood that pours out while he dies
 In the chandelier’s luster that blanches the scene
 The forgotten robe drinks empty the veins of
 The dying sun who now resembles no one but himself
 Neither lust nor terror of transfiguration left
 His blood a colored stain of no return.⁸⁸

The poem is a very strong protest of an actor against the authoritative author who demands the death of actor for his so called ‘art.’ The sacrifice of the actor’s life rather guarantees the death of theatre as in Kristevan-Müller terms the narrative, metalanguage or contemplative mode of

⁸⁸ Müller, 2001, p. 236

acting can only create voyeuristic Peeping Toms who cannot rise against the powerful. The poem screams out that in the background of fascism the ‘individualized’ authoritative author is the biggest fascist. He easily maneuvers the public and makes them enjoy violence, and violation of human rights. The actor’s robe drinking his blood whispers about the atrocities committed by the ‘master’ author but the ‘slavish’ audience, pay no heed. They remain directly and exclusively anchored in the author’s story, neither questioning the author nor the actor but rather remaining neutral to reinstate the power of the master ‘individualized author.’

Müller created a ‘new democratic theatre’ to challenge the authority and authorship of the author. The actors, spec-actors, spec-directors and all the other theatrical performers of his plays were given equal rights and opportunities to writerly present their performance. They had to resemble no one but themselves even when they were performing classical or established roles. He employed the Lehrstück form of writing because he knew that theatre cannot survive in the presence of enslaved and throttled vision of performers. Lehrstück was also an essential form for Mueller as he picked upon classical, especially Shakespearean texts which could establish Shakespeare as a monolithic writer. The participation of the performers helped Mueller contextualize and relate the contemporary life to Peeping Toms and thus create Vitruvian spec-actors and directors. Müller wrote:

Shakespeare is a mirror through the ages, our hope a world that he doesn’t reflect anymore. We haven’t come into our own as long as Shakespeare writes our plays.⁸⁹

Through his ‘art’ Müller suggests that the task of the authors, actors and spect-actors is to work on the difference and let theatre reflect the contemporary world. As in Kristevan terms the constant re-articulation of the thetic prevents the theatre from producing a theological space, Mueller wanted the performers to constantly negate “signification” of the text to enter the “process of signification.” He convinced his actors, spec-actors to decode the concept of individual authorship and gradually emerge as a collaborative group who has the power to inscribe a play:

Readers and Audiences make good plays or books,
Tis appetite make Dishes, its not Cooks.⁹⁰

⁸⁹ Müller, 2001, p. 119

⁹⁰ Richard Brome: Prologue to *The Damoiselle or the New Ordinary. A Comedy*. Edited by L. Munro London, Printed by T. R. for Richard Marriot, and Thomas Dring, 1653, p. A2
www.dhi.ac.uk/brome/viewTranscripts.jsp?play=DM&act=1&type=BOTH

His theatre provokes the actors and spect-actors to work as Calibans; performers who learn a language from the author and then use the same against the power. In his article “Shakespeare a Difference” Müller writes:

YOU TAUGHT ME LANGUAGE AND MY PROFIT ON’T IS I KNOW HOW TO
CURSE ⁹¹

Müller explains that the actors, spec-actors should use the Symbolic play as a means to gain a voice of their own, to semiotize themselves from the author’s definitions. In his interview with Arthur Holmberg “Heiner Mueller: The Political Beast” published by “Theatre Communication Group”⁹², he said “I calibanised Shakespeare, so now Shakespeare is part my body. He is my blood. I ate him.”⁹³

In his introduction to “Anatomy Titus Fall of Rome” he explains that he did not want texts to be ‘described’ by ‘a’ Story-Teller who doesn’t belong to the contemporary current world. He rather wanted that the ‘Unity of The Text’ should be kept

by the actor of the figure to whom reference is made; by the actor of another figure who either has or doesn’t have a relationship to the one commented on.

...The repertory of roles that the commentary supplies (spectator voyeur overseer reporter previous speaker prompter party whip sparring partner hired mourner shadow doppelganger ghost) is available to all who participate in the play...No monopoly on roles masks gestures text, the epic circumstance no privilege: to all the chance of becoming alienated from themselves.⁹⁴

Through *Hamletmachine* Müller invites all “Vitruvian” Spect-Actors to actively participate and socially influence the attitudes, postures, and the speeches of the actors. The ‘synthetic fragments’ form of Mueller’s *Hamletmachine* encouraged the actors, spec-actors to dispense with singular author and create multiple meanings. In his note to *Mauser* (1970) he wrote that the spectators should ‘control the performance by its text.’ They should, being a part of the Lehrstück, weave the ‘synthetic fragments’ into their own patterns, suitable to their times and people. Moreover, the distribution of the text should be variable. The performers

⁹¹ Müller, 2001, p. 121

⁹² Volume 18 Number 10 December 2004

⁹³ <http://www.castillo.org/pdf/press/presspage/.pdf>

⁹⁴ Kalb, 2001, p. 101

should not be allowed to assume one role all the time. They, as Vitruvian Spect-Actors, should move in and out of roles.

Müller clearly states and elaborates through *Hamletmachine* that the repertory of roles available should be open to everyone participating in the play. They should have the opportunity to perform any role from within or outside the text and also to change from one role to another within the same performance in order to fully comprehend the performance. This provides an opportunity to the actors, spect-actors to challenge all symbolic, established and fixed roles. In *Hamletmachine*, for example, the text is not distributed between various characters. Any character and hence spect-actor can speak the entire text or various parts of the text. This feature of Lehrstück helps the performers to understand all the characters and become better prepared for interaction with the real public and government.

These Vitruvian spec-actors guide the monumentalized actors to step out of their traditional, Symbolic role, and becoming permeable enact a play with their help. The interaction between the actor and spect-actors thus gives birth to a semiotized performance. The Lehrstück form of play produces a diversity and heterogeneity within the same person, the actor, for example, and also the play. Müller has adopted this form because he thought:

He who is identical with himself might as well have himself buried; he doesn't exist anymore. Identical is a monument. What we need is the future and not the eternity of the moment.⁹⁵

Müller's Lehrstück, *Hamletmachine*, thus questions the validity of the 'individualized author.' It highlights the theatricality of authorship by suggesting that an interplay or negotiations between author, actors, spect-actors, directors, producers, lights and theatrical devices and also different voices within the same person contest to make 'a' play. It is this form of play which can thus rescue the Germans or any nation from the state propaganda. The Peeping Toms can rise above their metalanguage mode and re-design their worlds.

Hamletmachine, Müller's intertextual transformation of Shakespeare's *Hamlet* works for the emancipation of the actors and spect-actors from their monumentalized vision and interpretation of their roles as actors and spectators. It challenges all established divisions between character and actor, actors and spectators, and even generic divisions that enable the spectators to read the same meanings in every text. *Hamletmachine* cannot be categorized

⁹⁵ Kalb, 2001, p. 15

under any genre or theme. In Aristotelian terms it can neither be defined as a ‘tragedy’ of high rank people nor can it be defined as a thematically tragic play. The ‘writerly’ actors, spec-actors are forced to rise above the boundaries and revolting against the ‘individualised,’ ‘monumentalized’ categories transmit the energy of the play in different semiotic spaces. *Hamletmachine* unlike *Hamlet* is a generically semiotic play. It can be performed as an absurd or even comic play. This feature semiotizes expectations of spec-actors from theatre. They do not visit the theatre to see the manufactured babble of Shakespeare but rather look forward to the performance as a means through which by co-participating they can liberate themselves from their Symbolic roles.

Hamletmachine also performed as a part of *Hamlet* voices the thoughts and feelings of Hamlet-Actor; an actor who has been performing Hamlet for a long period of time. Millicent Bell in her book *Shakespeare’s Tragic Skepticism* ⁹⁶ writes that ‘An actor, it is sometimes said, is a man who wants to play Hamlet.’⁹⁷ She points out that ‘no other role gives the actor’s ego so much rope.’⁹⁸ Mueller on the other hand voices Hamlet-Actor’s desire of not playing Hamlet any more as he (Hamlet-Actor) feels that the character subjugates him as well as the spectators into a silence. Mueller writes:

Every actor can be immune to/ subjugated by the emotions which the text articulates/silences. ⁹⁹

Hamlet-Actor, semiotizes himself from the Symbolic hold of the Shakespearean text to write his own story. In the first III parts of the play he tries to play ‘Hamlet’ but cannot ‘silence’ his voice forever and live with the state’s prorogated myth. His war is against the strong hold of the traditional text that defines his identity. Hamlet-Actor screams in the face of the fascist text and ‘readerly’ directors to register his presence. He tears the photograph of the author who has been forcing him to babble a pre-fabricated discourse and by distributing the flesh of the ‘High Cadaver’ between the ‘surrounding faces of misery’ aims to set right his time that has gone out of joint instead of solving Hamlet’s dilemma. Mueller thus transforms Hamlet to Hamlet-Actor. Hamlet-Actor is hence an intertextual character. He is an amalgam of Shakespeare’s Hamlet, his own self as an actor and Doctor Zhivago’s Hamlet. The poet-novelist Boris Pasternak in the opening lines of his poem “Hamlet,” ostensibly written by the

⁹⁶ Millicent Bell, *Shakespeare’s Tragic Skepticism*, Yale University Press 2002,

⁹⁷ Bell, 2002, p. 68

⁹⁸ Bell, 2002, p. 68

⁹⁹ *Anatomy Titus Fall of Rome*

eponymous hero of his novel *Doctor Zhivago*, published in the book *Doctor Zhivago* (1958) wrote that the actor should:

...strain to make the far off echo yield

A cue to the events that may come in my day.¹⁰⁰

The moment *Doctor Zhivago* is mentioned in Part IV of *Hamletmachine* Hamlet-Actor separates himself from Hamlet. He rejects the conflation of actor and character into a single identity and becomes his own writer, director and spec-actor according to *Doctor Zhivago*'s desire. In the fascist background the sentence 'IN THE WINTER SOMETIMES THEY CAME INTO THE VILLAGE TORE APART A PEASANT' simply prompts and convinces him to put his costume and mask down and break off the chains of a symbolically sealed off world of the text.¹⁰¹ Hamlet-Actor is more concerned about the ruins of Europe behind him rather than the murder of Hamlet's father, King Hamlet, and the marriage of Hamlet's mother. The issues of war, fascism, terrorism attract him much more than the dilemma of Hamlet.

Picking on the revolutionary stance to rip *Hamlet* out of seams, Müller allows Hamlet-Actor to explicitly state 'I am not Hamlet I play no role anymore. My words have nothing to say to me'¹⁰² and lets him 'tear(s) the binding (of the actors to the/their private property) and no longer play the role of Hamlet.' Hamlet-Actor, therefore, alienates himself from the Symbolic Shakespearean text. He refuses to be the 'Data-Bank' of *Hamlet* and thus cancels Hamlet's drama. He states that if he only voices the text of Shakespeare he would strangle his own voice: 'my head is empty under the helmet, the strangled cry under the chains.'¹⁰³ He further adds that the death of the actors voice converts and is converted by the spectators who act as 'over-stuffed plague-corpses' and 'don't move a finger.'¹⁰⁴

Hamlet-Actor emerges as a powerful character in search of his identity. He is not an ordinary character but, in Mesguich's terms, an amalgamation of the first text and the second text of the play. All the characters of *Hamlet*, the history; alluvial deposits of the text in various cultures and times, attached with the text and the Actor's distinct personality and culture together form Hamlet-Actor. He is Horatio, Ophelia, Polonius, Claudius, Gertrude,

¹⁰⁰ Boris Pasternak *Doctor Zhivago* (1958) p. 433

¹⁰¹ Müller, 1984, p. 56

¹⁰² Müller; 1984, p. 58

¹⁰³ Müller; 1984, p. 58

¹⁰⁴ Müller; 1984, p. 58

Doctor Zhivago, Macbeth, Raskolnikov, Pawnbrokeress, Fool, Bloodhound, the author, director and spec-actor. Hamlet-Actor cannot be easily defined. He walks in and out of different opposing roles and thus cannot be ‘neutralized’ by the fascist government into any fixture. His intertextuality challenges the Peeping Toms to shed away their passive roles. Hamlet-Actor encourages and provokes them to ‘writerly’ weave traces, and contextualize the play by becoming spec-actors.

Hamlet-Actor is the ‘writerly’ author of his play and his identity. He chooses all the characters for his drama but gives them the opportunity to develop their roles. Even as Hamlet in the first III parts of the play he excludes Horatio from his story, suggesting to Horatio that he should play a different role, maybe that of Polonius, in order to liberate himself from the strangle of the Shakespearean symbolic text. Hamlet in HM finds Horatio as inappropriate in his story because unlike Shakespeare’s Hamlet he wishes to directly explain his thoughts and feelings before the public. He does not need Horatio to tell his story to the world. The actors, spect-actors do not need Horatio as a communicator of their views. Mueller suggests through the character of Horatio that all characters should search for their new positions in the play. The author should not dictate any roles upon them. Horatio searches for his role and finds a place in Hamlet’s drama when Hamlet is left alone and neglected in part III. He finds a place suitable to his desire in the text. Mueller’s Hamlet perhaps rejects Horatio as a friend, comrade and sharer of a secret because his isolation from the fascist society, in Kristevan terms, suggests a means of becoming a Vitruvian Spec-Actor. The rejection of Horatio, therefore, is the hope of Mueller’s theatre: A hope which liberates the performing the role of Hamlet.

Hamlet-Actor’s transition from his role as Hamlet is basically prompted by the powerful Lehrstück character Ophelia [Chorus/Hamlet] who cannot be defined as ‘one’ character. Like Horatio she also changes her position in the play but without the orders of Hamlet. She is Ophelia who has a Hamlet and the chorus as a part of her personality. As a chorus she represents the condition of the women, actor including Mueller’s wife; Inge Mueller, living in the postmodern, post-war era. These women either as weak characters attempted to commit suicide due to abjection and frustration exorcised by the patriarchal society or challenged the norms of the society by refusing to appear “mad.” In the beginning of Part II Ophelia is presented as a weak character who tries various methods to kill herself but later on she smashes the doors and windows of her ‘Home’ that imprisoned her. She acts as a machine that has gone out of control; a male dictated stereotype who revolts against her own creator. Angela Pitt in her book *Shakespeare’s Women* (1981) points out that Shakespeare’s

“Ophelia is not guilty of showing a dangerously strong mind of her own.”¹⁰⁵ She explains that Ophelia had insufficient strength to sustain herself after Hamlet’s inexplicably harsh treatment and therefore driven insane with grief fell into a stream. Pitts clarifies that Ophelia dies because of the ‘direct association with the fate of the tragic hero.’¹⁰⁶ Müller’s Ophelia [Chorus/Hamlet] refuses to ally with her Symbolic role and sacrifice her life for the illumination of a particular facet of Hamlet. She is Hamlet-Actor when she digs the ‘mechanic’ clock which was her heart out of her body to break away from the machine like existence and instead of feeling gloomy and sad goes out more confidently than Hamlet-Actor, clothed in her blood, to take revenge upon the world which turned her into a commodity and register of Hamlet’s growth. Ophelia is not dominated and marginalized in Mueller’s text. She becomes a force, a university, who propels Hamlet to transpose into the role of Hamlet-Actor.

Müller associates Ophelia with Gertrude, “the whore.”¹⁰⁷ She is presented as a woman in revolt, intensely physical and emotional, all alone with “my (her) breasts my (her) thighs my (her) womb” (56), living without a brain. Mudrooroo Narogin (1938-) in his article “The Aboriginalising of Heiner Mueller” in *Mosaic* volume: 28. Issue: 4 calls Ophelia “Woman as Virago.” He points out that Ophelia like majority of Müller’s women has been shown as ‘siren.’ She is a strong, domineering woman of masculine strength in “viraginous disguise.” She steps with Claudius into the coffin as an act of revolt. She does not make a watery grave for herself suggesting that she is a flower among the ponds flowers but acts as a woman who does not depend upon males. In this context she emerges as a strong character who makes her own decisions.

Müller in Part V calls Ophelia as The Manson Family’s Electra who lives ‘in the heart of darkness’¹⁰⁸ to integrates a larger intertextual continuum of the Greek tragedy into his play. The reference of Electra somehow activates the memory of matricide that flows from Aeschylus, Sopotocles and Euripides within the minds of the Vitruvian spect-actors. Mueller connects Ophelia’s desire as Electra with Hamlet’s desire in Part I (Family Album) of a “world without mothers” where women should be stitched up and not allowed to give birth to any child. Ophelia, adopting the role of Electra, is determined in Part IV to efface sexuality and motherhood. She positions her as a relentless, single minded, and willful person who wants

¹⁰⁵ Angela Pitt *Shakespeare’s Women*, 1981, p. 52

¹⁰⁶ Pitt, 1981, p. 59

¹⁰⁷ Müller, 1984, p. 56

¹⁰⁸ Müller, 1984, p. 58

to seek a vengeance that is outside prescribed social codes. She is similar to Lady Macbeth as well because she abnegates motherhood, nurture and other cultural expectations of femininity and acts as a masculine strength. All the allusions point out that Ophelia's feminity has undergone a change. The homogenized singularity of her image as a female victim of powerful men is no longer so for the postmodern world. Ophelia is like Lady Macbeth, strong enough of suffocating the world she gave birth to and remain as a 'virago virgin' like Electra. Although she is tied up in bandages in the last scene, her slogan of life remains to be "Long live hate, loathing, rebellion, death."¹⁰⁹ Galin Tihanov points out that Müller in his autobiography suggests that Ophelia is a memory of the real characters of the world, Susan Atkins; one of the murderers of Sharon Tate, Squeaky Fromme; who tried to assassinate President Ford, Ulrike Meinhoff and the general problem of terrorism in Europe. Müller's semiotization of Ophelia liberates her from her traditional marginalized role in Shakespeare's text and she emerges as the contemporary image of the female characters as terrorists.

When Müller's Hamlet goes as a spec-actor to watch Ophelia in 'Scherzo', Part III, he expresses his desire to be a woman. He does not see Ophelia's funeral but her striptease, an act of revolt, which encourages him to adopt a similar role of rebellion against the establishment. Müller's Hamlet identifies with Ophelia, the whore, instead of identifying with his father's ghost. He 'puts on Ophelia's clothes' shedding away the black coloured clothes and poses as a 'whore.' Hamlet, at this moment, is embraced by his '(inaccessible) honest self',¹¹⁰ "An Angel" called Horatio just like Shakespeare's Horatio.¹¹¹ But Hamlet indirectly voices his desire of becoming Ophelia, a strong character. He wishes to step in the role of 'Other', Ophelia, and then understand her as the 'masculine' part of himself. The attempt is to replace the three women Marx, Lenin and Mao. Hamlet-Actor wishes to negate his career as a failed reformer of socialism who bears the scars from the consumer battle. He no longer wishes to "hail Coca Cola" as a supranational commodity and be subjugated by the state's prorogated myth. Ophelia's revulsion is his hope and that is perhaps why he wants to be a woman; a whore.

Müller suggests that every character is androgynous. S/He has different aspects of the other characters into her/ his personality. No character or actor should throttle his imagination or in Hamlet-Actors words wound his brain by imposing a singular unity on his

¹⁰⁹ Müller, 1984, p 58

¹¹⁰ Wylie Sypher, *The Ethics of Time: Structures of Experience in Shakespeare*. 1976, p. 69

¹¹¹ Müller 1984, p. 58

personality. A single self, according to Mueller only invites the actors and characters to ‘want to be machine(s).’ Mueller further explains through the voices of “Marx Lenin Mao” that the actors, and spect-actors should “overthrow all relations in which man is a debased, enslaved forsaken, despicable being.”¹¹² Every actor, character, should explore new dimensions.

Jonathan Kalb in his book *The Theatre of Heiner Mueller* suggests that Ophelia and Hamlet may be opposing aspects of a single creative consciousness, game pieces. They are victims of a common identity crisis in *Hamletmachine*. Ophelia’s gesture of tearing of the ‘photographs of the men’ whom she loved is a similar action to that of Hamlet-Actor tearing of the authors photograph. Both of them desire to dismantle the logic and law of the state and bring about a social change. These characters provoke the ‘contemplative’ and ‘metalanguage’ category of spectators to stop grazing the text and help in the construction of a new semiotized performance by semiotizing themselves from their role as Peeping Toms. The dead characters of Shakespeare’s play, Hamlet and Ophelia, emerge in the play but they do not engage the attention of the Vitruvian spect-actors and actors. They invite the characters to transgress totalities and being subject-spect-actors explore new worlds. Therefore, Vitruvian actors, spect-actors constantly move from one position-taking to another.

This process of fragmentation stresses upon the ‘process’, prevents the disappearance of the production of a character in the final product. The character as product does not invite the emancipation of the actor and spec-actor and is thus not a part of Müller’s theatre. Müller’s theatre floods the spec-actors consciousness to call into question the principle of unitary monumentality. It leads them to free choice among ideas:

I always have the need when I write to pack the people up with so much that they don’t know what to carry first, and I think that’s also the only possibility. The question is how you achieve that in theatre...Today you have to bring as many points together at the same time as possible, so that people are forced to choose. i.e. perhaps they can’t choose at all anymore, but have to decide quickly what they’re going to carry.¹¹³

The consciousness of Müller’s actors, spect-actors of *Hamletmachine*, is flooded with the themes of pollution, Rebellion, traffic problems, televised vision, poverty, power, loneliness,

¹¹² Müller 1984, 59

¹¹³ 1975: p. 14/20

and many others. The choice is left to the actors, spec-actors to pick and arrange the themes according to their will. They have the option to throw away, as Müller wrote in *Tractor* (1961), the “garbage pail of literature.”¹¹⁴

Müller’s ideal Vitruvian Spec-Actors certainly do not pick upon any one of the issues. They semiotize and try to understand life holistically. Hamlet-Actor chooses the ‘Time of Rebellion’¹¹⁵ for his play. He stands at ‘both sides of the front, between the fronts, over them’ to comprehend people and the government. This fluidity of presence informs him of the poverty that is giving birth to Dostoevskian “Raskolnikovs” and the “Pawnbrokeress”, of the brutalization of women’s bodies ‘strangled in blood cowardice stupidity’, of Macbeth’s reason of revolt, of the commodity culture ‘A Kingdom / for a murderer.’¹¹⁶ All these facts do not allow Hamlet-Actor to avenge. The only emotion that remains is that of ‘Revulsion.’ He, in collaboration with the spec-actors, voices the thoughts of the German community. He says: ‘I don’t want to eat drink breathe love a woman a man a child anymore. I don’t want to die anymore. I don’t want to kill anymore.’¹¹⁷ The German community like Hamlet-Actor was also disgusted with life. They had become ‘over-stuffed corpses’ living with their ‘undivided’ selves in a pretentious neutral legality of the Symbolic order and its surrounding technocratic ideology. *Hamletmachine* acted as a source that liberated them from their conventional narrative, metalanguage and contemplative roles.

Müller’s theater, therefore, aims to resurrect the Peeping Toms. Even in those performances where the text is read in droning recorded voices the actors through their gestures, movements, masks, not only relocated the function of the text in the performance but also semiotized the spectators from their set modes of perception. In one the performance of the play the words BLABLA were constantly repeated by a character creeping on the floor and hence occupying a permanent space in the visual and auditory perception of the audience. Although all the other character spoke their dialogues clearly, the constant repetition of BLABLA redefined the entire play generically.

Hamletmachine as a text also poses difficulties for the readers. They cannot ‘readerly’ read the text. The textual script of *Hamletmachine* is theatrical. It is full of capital letters, blocks of texts; supertitles, lack of punctuation, italics, run on line sentences, lack of

¹¹⁴ Müller, *Tractor*

¹¹⁵ Müller; 1977, p.5

¹¹⁶ Müller; 1977, p. 6

¹¹⁷ Müller, 1977, p. 6

division of the text for the characters, no separation of the stage directions. It is a performance in itself that invites the 'writerly' readers to semiotise the written words in entirely different contexts. The theatrical performance of the play the quality of the theatrical text to enable various characters movement into the role of other characters and distribute a character's lines among other characters was done. In this production Hamlet's speech in Part I was distributed among Gertrude, Claudius, Horatio, and Ophelia. The script produces an alienation effect and has to be read by a Vitruvian writerly spec-actor or reader-actor. They have to actualize the script in their brains. They have to be actors, directors, writers, 'One-Person-Audience',¹¹⁸ Vitruvius, who let the action to take place in their skulls. Müller in his interview "Conversation in Brecht's Tower" (1995) said that 'the place of action (of *Hamletmachine*) is my brain. They are performed here, within this skull'.¹¹⁹ The performance, therefore, happens in every readers mind according to his context and environment.

Müller's Lehrstück thus works for the ideology destruction of the producers of the plays. They cannot restrict and throttle the imagination of those who constantly create a theatre within their minds and enthusiastically participate to introduce their dialectical dimension to an already intertextual play. Lehrstück dismantles all monolithic stances of authors, directors, producers, and even spect-actors. Hence in Kristevan terms the Vitruvian writerly subject-spectator writerly reads the Genotext¹²⁰ forever and promotes an infinite play of significance. He acts as a Vitruvian man who explores all the aspects of the world and his personality. He detests fixture and all symbolically coded myths manufactured by the individualized authors. Thus, there remains no possibility of closure.

¹¹⁸ Müller, 2001, p. 116

¹¹⁹ Müller, 2001, p. 228

¹²⁰ Kristeva's Genotext corresponds with the Writerly (scriptible) text of Barthes. It promotes an infinite play of significance and denies the possibility of closure. Barthes proposes that within it everything signifies ceaselessly and several times, but without being delegated to a final great ensemble, to an ultimate text. Barthes in *Image-Music-Text* (1977) clarifies that these kinds of texts bring about the birth of the reader/spectator at the cost of the death of the Author and thus that of the stable structures (Barthes, 1977, p. 148) Barthes assigns to this reader the traditional role given to the author regarding his transcendent self. For him the reader/spectator inscribes the text (writerly text). Kristeva, however, perhaps understands that no single consciousness can articulate the meaning of a heterogeneous text, the reader/spectator just adds to the various versions.

CHAPTER 2:

HAMLETMASCHINE BY HEINER MÜLLER AND ROBERT WILSON

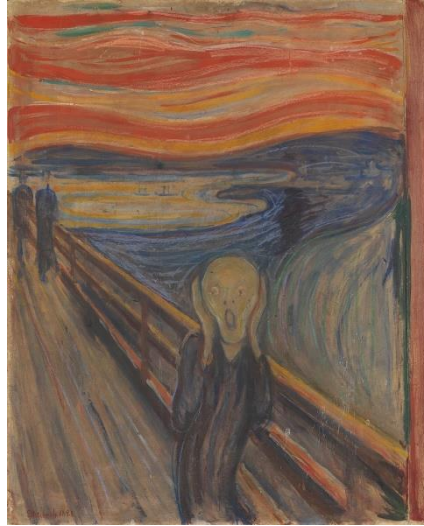


FIGURE 2: DIE SCHREI DER NATUR.

Source: Munch, Edvard. The Scream Norwegian: Skrik, German: Der Schrei der Natur. 1893. National Gallery and Munch Museum, Oslo, Norway. The Scream From Wikipedia, the free encyclopedia https://en.wikipedia.org/wiki/The_Scream#cite_note-DailyArt-1

"I was walking down the road with two friends when the sun set; suddenly, the sky turned as red as blood. I stopped and leaned against the fence, feeling unspeakably tired. Tongues of fire and blood stretched over the bluish black fjord. My friends went on walking, while I lagged behind, shivering with fear. Then I heard the enormous infinite scream of nature."¹²¹

In Roland Barthes words, Robert Wilson's production of *Die Hamletmaschine* appears as a 'tissue of quotations' both verbal and visual drawn from innumerable centers.¹²² One such visual quotation is the figure of a woman sitting on a revolving wheel chair with her mouth wide open and eyes dangerously wide. She resembles the figure of Edvard Munch famous painting 'Die Schrei der Natur.' This visual image provides an illustration of how Wilson has woven together a dizzying array of *images* to interweave the fabric of the performance text. The weaving involves not only the inclusion of external images and related quotes, like the screaming figure, from previous texts by other authors but also Wilsonian re-workings,

¹²¹ Edvard Munch's statement taken from José María Faerna, Munch, Harry N. Abrams, New York, 1995, p. 17

¹²² Roland Barthes, *Image, music, text*. Trans. Stephan Heath. London: Fontana, 1977, 146

Scherzo¹²³, of these visual images ‘in’ the performance. The repetition of these Scherzo images¹²⁴ or microstructure, for example the beginning two minutes of act 1, can be traced throughout the performance text.¹²⁵ They are woven into the full *fabric* of the performance to reveal the significance of minor details and their slight alterations within the construction of the overall performance. The continuity of the image of scream becomes the structuring pattern of the performance.

Edvard Munch describes how the figure in his picture was screaming in response to what he *heard* from the neighboring mental hospital and the slaughterhouse. From this perspective, Wilson’s image of the woman’s scream *as a visual response* to the auditory reception invites a deeper indulgence in the identification, location and placement of causal auditory data. The search for the sound that led to the construction of the image is Müller’s search as well. He writes about how when he wrote the text, he had

no idea whatsoever how it could be realized on stage, not the slightest idea. There was a text, and there was no space in my imagination for the text, no stage, no actors, nothing. It was written in a kind of *soundproof zone*, and that has been happening with me increasingly. It was the same with *Hamletmachine*; there are those desperate stage directions that are impossible to realize, a symptom of my inability to imagine ways to realize them and see the space where these events could happen. That means these are at bottom plays or texts whose only place of action is my brain or head. They are performed here, within this skull. How do you do that on a theatre stage?¹²⁶

Wilson’s production¹²⁷ begins with two hands holding clapsticks. As a first step, right hand powerfully strikes the clapstick in the left hand and then again. This minute audial

¹²³ Shakespeare’s *Midsummer Night’s Dream* uses ‘ethereal, fanciful, spirit like Scherzo’ for sound scape of the fantastical creatures like Ariel, Puck, elves and the fairy king and queen. It was used by Musicians, like Hector Berlioz’ *Queen Mab Scherzo*, later as sound for representing the supernatural, fantastical elements. Todorov defines the fantastic as a moment of interpretive hesitation in his *The fantastic: A structural approach to a Literary Genre*, Trans. Richard Howard, Cornell University Press: New York, 1975, pp. 24-40. Later on, with the conflation of fiction and science, it was used as the soundscape for magical ‘miniaturism and microscopic realism.’ It is a novel mode of hearing and listening, a fantastic sensibility.

¹²⁴ By the term Scherzo images I mean the images that are often reused to explain the many registers in which they function. They also help in building the larger canvas as the repetitive pattern.

¹²⁵ Videoaufzeichnung von »Die Hamletmaschine« in der Kunsthalle der Studiobühne des Thalia Theaters in Hamburg, 1986-1987; Fernseaufzeichnung des NDR (DVD).

¹²⁶ Müller, Heiner. “Conversation in Brecht’s Tower. Dialogue.” In *A Heiner Müller Reader. Plays, Poetry, Prose*, ed. and trans. Carl Weber, 217–232. Baltimore: Johns Hopkins University Press, 2001. pp. 218–219

¹²⁷ *Die Hamletmaschine* By Wolfgang Wiens. Dir. Robert Wilson, Thalia Theaters in Hamburg, 1986-1987 NDR (DVD).

scherzo, later on, is repeated throughout the performance without the visual presence of the clapsticks. This audial cue has not attracted the attention of many spectators. The visual image of the woman's scream speaks more immediately, verbally, and clearly than the verbal stimulus coming from the striking of clapsticks. However, the scream cannot exist without the presence of auditory input just like Munch's screaming figure could not scream without hearing the scream of nature. In Wilson's production, this auditory input coming from the striking of clapsticks is enhanced and built through the colors. As Munch describes how the turning of the sky to a red blood color helped in his ability to listen, Wilson intensifies the blue color in the background to a blackish intensity whenever the clapsticks strike at the beginning of a new act.

The sound produced by the clapsticks offers immense potential. It can be dramaturgically contextualized by individual experience and cultural orientation. It offers a framework for exploring foreignness in the symbolic performance text. In this chapter, I aim to expand and reconfigure the significance of the symbolically perceived 'intention' of this sound. *The chapter aims at analyzing the performance from a non-Western, Pakistani perspective and the use of clapsticks.*¹²⁸

The clapsticks, popularly known as Dandiya¹²⁹, are associated with the circular ring folk dance in the Indian sub-continent. In the Pakistani performance of clapstick dance, the dancers stand in two columns in an open space. They carry ten-inch-long sticks in both hands. As the first step, they strike together the sticks in their own hands. Later on, they strike the sticks against the sticks of the other members of the group. Gradually, while revolving and rotating, and constant striking the clapsticks against one another, the figure of the circle is achieved. The members beat the sticks together, sometimes against each other and sometimes against the sticks of the other dancers.¹³⁰ The tip of the stick is used to beat¹³¹ against the other stick and produce a harmonious melody. The persistent rhythm is supported and reinforced by the feet tapping on the ground. The moving circle is harmoniously maintained and kept intact even when members from within the group exchange places. The dancers rotate and revolve in

¹²⁸ Yasir Nawaz Khan, *Luddi Dance with Sticks*. Aug 24, 2015 www.youtube.com/watch?v=S6elhoN0Pz4
News Views, *ludi dance With fire Boys Playing ludi with sticks and blow fire pakistani marriage dance*
www.youtube.com/watch?v=YH599Sncuk4 May 18, 2016

NaJaM UI HaSaN, *Dandiya Luddi Sticks Dance Bahawalpur*, Apr 4, 2016
www.youtube.com/watch?v=1pgYCcykMsQ

¹²⁹ TMjatala, *Punjabi Dandiya : Maanboli Dehaar te Nachda Punjab*: Baghe Jinnah Lahore: 21 Feb 2012
www.youtube.com/watch?v=5YqyJfZ6tds

¹³⁰ Sticks, Handkerchiefs and Horses in India Author(s): Melusine Wood Source: *Journal of the English Folk Dance and Song Society*, Vol. 5, No. 1 (Dec., 1946), pp. 41-45

¹³¹ PANT (S.D.) *The Social Economy of the Himalayas*, Allen and Unwin, 1935. p.229

all possible directions to strike the sticks in the hands of other members. They often swap partners, both diagonally and vertically. Another characteristic feature of the circle is the occasional and momentary, positioning of a member in the center of the performative circle. As a ring dance, each member bears equal importance.

In Pakistan, *Tippri*¹³², *Khattak Jhoomar*¹³³ *Luddi* are among many Dandiya dances that invite the spectators to join in and expand the circle. They are open enough to enable the spectator to add in another act to the performance, to re-perform from another perspective, and help the performers adapt to the unique movements of the new members. These community dances help in breaking binary divisions and borders. Pakistani theater, as I shall explain in later chapters, is based upon this concept of communal circle or *pandal* where the distinction between actor and spectator can easily evaporate. In the contemporary Pakistani society such ring dances are planned to promote the notions of unity, togetherness and communal bonding. However, in the past these dances were always used as accompaniments to some socio-economic occasion.¹³⁴ They were strongly knitted structures with no haphazard motion. These dances are representative of agility, promptness, velocity and swiftness. The achieved circle and its sound belonged to all.

The creative capacity of these clapsticks in the communal ring dance depends upon the equal force employed by the dancers. A strong balance of exerted energy is maintained to keep up the melody by all members. A slight variation in the force exerted to beat the sticks leads to break the flow of movement and melody. The members of the circle carefully control their bodily force to shape the beating into a kind of "music" in the sense of enjoyable acoustics. This group is often linguistically deprived. A person or a group of people outside the circle can sing a text or beat the drums but physical distance is always maintained between the text and the performers. Sometimes the performers light up the sticks with fire to further dramatize the event.¹³⁵ (Queen Elizabeth II in Pakistan)

¹³² Bedi, Sohindar Singh. 1992. *Panjābī Lokdhārā Vishvākosh*. Vol. 6. New Delhi: National Book Shop. Gibb Schreffler: *The Bazigar (Goaar) People*

¹³³ Gift of the Indus: The arts and culture of Pakistan <http://artsedge.kennedy-center.org/interactives/pakistan/arts-of-pakistan/dance.htm>

¹³⁴ PANT (S.D.) *The Social Economy of the Himalayas*, Allen and Unwin, 1935. The act of beating the sticks was perhaps picked up from the act of harvesting crops. The workers used a similar movement to cut the crop. The farmers were well trained and some of them worked as Bazigar. It was convenient for them to keep their activities connected.

¹³⁵ When Queen Elizabeth visited Pakistan, one such a show was presented to her. It was also an act of harvesting. All the fields were burned after harvesting. It was done to clean up the field for the new crop. In Punjab, land is used to grow different crops on the same field in different times of the year. Burning the fields

Disillusionment with verbal language and its ability to build relationships makes the sound produced by the clapsticks an apt metaphor for theater's attempt at igniting the spectators' response. Theatre requires an ambidextrous relationship between the actor and spectator. The vigor, stamina and energy put in by the actors should be equally returned by the spectators. The relationship can be described as a struggle between the two. This metaphor can be better understood through the clapstick 'dance' of Pakistan. The melody has to be maintained through equal use of energy and dexterity by both the sticks. The actors do not act as instructors striking and teaching the inactive spectators. The produced sound belongs to both of them and the group. It cannot be argued as the product of any one member-actor or spectator. In the beginning the two, actors and spectators- are separated by a curtain in the theater but the performance cannot happen without lifting the curtain.

Robert Wilson's use of the clicking clapsticks provides structural cues about the performance. In the first two minutes, the audience can count the five clicks as a representation of the five acts of the Greek play. The first two clicks act as the first two introductory acts, the third where action begins, the fourth as the peak of activity and the final fifth click represents the return to the position of stasis. The journey of the woman on the revolving chair from the first to the last click can be taken as the micro-performance or Scherzo, of the larger performance text. The clapsticks choreograph all movements-verbal and kinetic; they knit the micro performance of the woman on the revolving wheel chair into the macro structure of the performance. A cyclic re-construction of the same actions with a slight variation just like the clicking clapsticks recalls the revolving and rotating concept of our big world. It speaks about the mechanical, cyclic process of life in which human beings can weave dissimilarity to seem or be more 'individual.' However, since these individual actions depend on the 'others,' the individual cannot be studied in isolation. The voiceless scream of the women needs a listener; another clapstick. Sound can only be produced and understood due to the interaction between the two clapsticks, actor and spectator. The woman on the revolving chair, Lena Stolze, depends on the other 'individuals' to convey her story through their voice; their slight dissimilarity with her not so common language. As a subaltern, she cannot speak the same language as by those surrounding her. The process of interaction with them gives 'sound' to her scream and her image. For example, she tries to imitate the speech of Ophelia.

is still practiced. Every year after the festival of Holi (end October-start November), India burns the fields and Pakistan receives the smoke polluted with chemicals used in making colors for Holi.

Heiner Müller's complicated text is itself a Performance of his thematic concerns. As a text with no differentiated speakers or conventional dialogues, most of the lines can be attributed to any character. Nearly all lines can be spoken and claimed as their own by all characters. The lines are not assigned to any specific character. They belong to the performance like the sound of the clapsticks. The lack of division of dialogues suggesting the process of communication, or 'con'versa'tion' allow the spectators to find the sound of 'processuality' and not muse upon the meaning of the individual dialogue, or to use the metaphor of clapstick, a single clapstick. Furthermore, the cyclical and repetitive use of words by different characters demonstrate how alternative constellations of actors/characters produce different results. This concept is similar to Brecht's concept of theater as a Planetarium. The spectators are liberated out of limitations in perceiving sound as a product of an individual or a singular object. The timber, tone, of uttered words are constantly rearranged and represented to be re-examined. The spectators are invited to listen to the sound of interaction between persons and not the sound of the individually uttered word. In a Searlian¹³⁶ way, Wilson makes the sound of the word do the action; performs its relationship. The performance becomes the testing ground for analyzing relationships. The carefully carved out words and sounds are flung into space wherein they are chased, caught, contested, and challenged to be thrown back. These are contesting, exhausting, paralyzing and affective voices. The space between the acoustic voices of bodies represents a tightrope that is constantly pulled and pushed towards and from the radius of the circle. It speaks about the contribution of the surrounding pressures and presences that help in the creation of individuality. This relationship between the two clapsticks in two person's hands can be easily heard.

The cyclic continuity of action established in the first fragment of the first act; the woman on the revolving chair, finds its repetition throughout the performance. This fragment focusses on stillness, silence, and featureless silhouette. After this initial fragment, the spectators can see the momentary connection between the woman's silhouette and the young Ophelia. This connection speaks about the transitory connections through which human beings, especially women, communicate. In Munch's world the human figure heard foreign voices of the psychologically ill human beings and dying, shrieking animals. Whereas, Wilson focusses upon the mechanical sounds and physical suffering of the 'mechanical wheel chair' bound figure. In his construction of Müller's image of Madonna sitting on a swing and exhibiting her

¹³⁶ Searle, John R. *Speech Acts: An Essay in the Philosophy of Language*, Cambridge University Press: 1969 and Austin, J.L. *How to Do Things with Words*, 2nd edition Harvard University Press, 2005.

suffering from breast cancer, the use of a mechanical-wheel chair instead of a swing, highlights his desire of voicing, communicating the voice of physical human pain, of physical bodily suffering. Listening to the ‘absent’ mechanized sound of wheel chair, the ‘absent’ tick tock of the human heart, ‘absent’ voice of the thawed tree¹³⁷, and also the physically ‘absent’ objects whose sounds can be heard through human voices like the voice of the screaming door heard through Lena Stolze first sentence ‘ Gestern habe ich...’ enables the activation of the spectator. Although the audience can hear the screeching nails of the three women but the silent scream needs to be heard through the eyes, the smoke emerging from the hair, the twitching of the hands, the widening of the eyes, need to be heard with the eyes. The interweaving between the auditory and sensory senses results in fuller comprehension and better understanding of the *theatrical* performance. The spectators learn to provide the missing link to the sensations; vision to the voice and voice to the vision.



FIGURE 3: WALNUT TREES

Source: Baughman, Mel. Managing black walnut forests. Managing black walnut forests, <https://extension.umn.edu/managing-woodlands/managing-black-walnut-forests#natural-regeneration-1913010>

The detachment of the scream from its sound lends the room or stage space a unique position. It implies the instability of the perceptual field of the spectator. The stage space can be termed as the cubic puzzle that consists of cubes that can be arranged in five different rectangular patterns to obtain different perspectives of the same reality. Each arrangement contains all the pieces of the puzzle but with every rotation the picture changes. It generates transformations of perception; visual, and verbal and allows them to move about independently from their sources. The scream can refer to the woman on the wheel chair but it can also be

¹³⁷ Characteristics of ultrasonic acoustic emissions from walnut branches during freeze–thaw-induced embolism formation. *Journal of Experimental Botany*, Vol. 66, No. 7 pp. Jun Kasuga Guillaume Charrier Matsuo Uemura and Thierry Améglio

analyzed on its own or attributed to any one or all the characters. It more likely expresses a continued dissolution of fixtures, releases the space from defined outlines, the spectator's perception from defined borders between visual and verbal, and enables them to re-construct their own cube-puzzles-representations from the available 'synthetic fragments.' Wilson involves the spectators in a problem-solving activity by providing the basic framework and its allowable operations. The clockwise rotation of the stage completes a full circle, the performance finishes its five acts, the characters develop, yet the spectators are made to stumble upon each block, think, preserve the problem and discover possible solutions. By breaking the continuous data, they can learn to fit in the data in appropriate places.

The performance text appears as a stream of jostled sensory stimuli. The motor habit of seeing, hearing, feeling intertwine to impinge upon the perceptual experience¹³⁸ of the spectator. Moving back and forth with the rhythmic stream of motor sensations, the spectator's perception builds bridges between these sensations after recalling and reassembling the fragmented stimuli spread over different acts. The voiceless scream acts as the essential connector or bridge of this intertwining. It acts as a reminder of how a non-responsive, inattentive, attitude towards the bodies screaming in pain can momentarily deprive the listeners from their own voices. Doris Kolesch explains how 'the voice is less of an object and condition, but it is a movement, a processuality.'¹³⁹ From this perspective, a non-interaction between the listener and speaker is not possible. The listener and speaker share a bond. The energy absorbed through the ears demands its outlet. This quality of 'processuality' of the voice creates powerful relationships between listeners, and speakers. The speech heard through the ears can momentarily deprive the listeners of their speech like the initial silent scream of the woman on the revolving chair due to delay in processuality. However, the voice does return and the more temporally distant it is from the reference, the more powerful is its effect.

The use of the silent scream as an opening and greeting for the spectators in the theatrical space performs the relationship between the two. It invites an understanding of how the renunciation of sociable speech between the spectators and the actors also allows a more forceful comeback. The indulgence in silent communication, acting as passive non-responsive listeners, leads the spectators into what Müller calls 'the dead spectators. They are unwilling

¹³⁸ Merleau-Ponty in *Phenomenology of Perception*, 1945, 2002 explains that "every perceptual habit is still a motor habit", p. 135

¹³⁹ Kolesch, Doris. "Staging Voices" *Journal of Contemporary Drama in English*, 1.1 (2013): 103-112. doi:10.1515/jcde-2013-0010

to respond and replay to carry on with the processuality of the greeting voice. They greet the actors with utter silence, literally forcing the actor to repeat or express in other ways. By avoiding their utterance, they avoid being pulled into the performance of action therein. The use of numerous intensities like screeching or soft and variations like collective or singular voice, of the scream, work to reinforce the idea of non-responsive attitude of the spectators, the unwillingness to take up the performative role. Wilson's final closing of the curtain upon the spectators suggests his disappointment with the spectators. The repetitive attempt to invite outside voices seems to have failed and hence the actors refuse to restage the show before a dead audience. The theatrical drawing of the final curtain comments upon the human bond shared by the spectators and the theatrical troupes. Indirectly, the closing curtains also describe the fundamental flaw inherent within these theaters. The spectators are assigned an inflexible static position with no possible means of movement. All action moves around them while they are stationed firmly in the center. This allows the spectators to remain uncannily passive for the moment. However, it is due to this inability to participate that makes a deep impact on their thoughts and later on is developed in new versions of the performance. Wilson reminds us of how these spectators who hold the center stage often turn to create new constellations around themselves. The theatrical performance acts as the cause of the future performances. Hence, it can be said that performances bear a causal relationship with one another. The silent yet enigmatic spectators indulge in deep philosophical thinking to finally convert into thespians. The stationary, silent, and passive mode evolves over time. According to Walter Benjamin:

The historical index of the images not only says that they belong to a particular time; it says, above all, that they attain to legibility only at a particular time. And indeed, this acceding 'to legibility' constitutes a specific critical point in the movement of their interior. Every present day is determined by the images that are synchronic with it: each 'now' is the now of a particular recognizability. In it, truth is charged to the busting point with time. (This point of explosion, and nothing else, is the death of the intention, which thus coincides with the birth of authentic historical time, the time of truth.) It is not that what is past casts its light on what is present, or what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the now to form a constellation. In other words: image is dialectics at a standstill. For while the relation of the present to the past is purely temporal, the relation of what-has-been to the now is dialectical:

not temporal in nature but figural (bildlich). Only dialectical images are genuinely historical –that is, not archaic-images. The image that is read-which is to say, the image in the now of its recognizability-bears to the highest degree the imprint of the perilous critical moment on which all reading is founded.

Wilson's production of *Hamletmaschine* is one such dialectical image at standstill. Therefore, the spectator's standstill position is a necessity for possible future constellations. Wilson moves the stage in all possible sides but does not attempt to move his audience. The bodily passivity of the spectators is a part of his theater. They are his characters in search of their thespian roles. It is necessary for Wilson that they do not interrupt or interfere in the performance. The performance's target is to initiate a performative activity of thinking. Wilson, like Augusto Boal, has no set, clearly defined goals to achieve for his art. All positions where direction or text may attain the position of instruction or enlightenment are deliberately avoided.

"The political task of art today", says Müller, "is precisely the mobilization of imagination"

Wilson and Müller were both pleased at the thought that the students often did not understand what they were saying and thus could deliver the words with naïveté and interpretive innocence. Conversely, both were less happy in this regard with the Hamburg production, precisely because the professional actors of the Thalia Theater were trained actors, that is, committed to making "meaning" with every line that came out of their mouths.¹⁴⁰

While Müller was happy to see the text resituated and thereby freed from its role of linchpin for directorial interpretive cannibalism, he by no means shared Wilson's Artaudian scorn for the written word

Wilson describes the rehearsal of a section of part 1 as follows:

I would have a woman scratching her head and smiling for eighteen seconds and then she would bring her hand down in twelve seconds and then put her hand in her mouth for seven seconds or something. So that was the visual book. Then I put the text on it (not into it) "so with bleeding hands she would tear apart the photographs of the man

¹⁴⁰ David Bathrick, "Robert Wilson, Heiner Müller, and the Preideological," *New German Critique* Published by Duke University Press, p. 75

she loved” or something. What happened was curious, because if I had started with the text I probably would never have thought of these movements, these gestures.¹⁴¹

It’s true that they are parallel and exist for themselves, . . . but it’s not random the way these parallel events are arranged. I would let a woman scream in the play, but I wouldn’t let her scream “I want to tear apart the photographs of the men I have loved.” I might do it if the women were smiling at the same time . . . to end it all as a deliberate structure.¹⁴²

The lack of response from the larger audience drives the actors to change the addressee. They appeal to fellow actors for their voice.

Wilson’s employment of this metaphor at the beginning of the performance ascribes these features with the woman figure. They break barriers of age, time and space to expand and strengthen the circle of energy. It provides resistance at defining, naming, silencing or fixing women into submissive roles. As a source of immense energy, the clapsticks mobilize the utterance of the scream and its employment by other members of the circle. It becomes the language of empowerment. The three women sitting on the chairs use their finger nails to produce a similar energy field.

In the third act Ophelia can be seen dicing words into the space. These words readily caught and re-spoken by other characters perform their relationship to the uttered word. The three women sitting on the chair treat Ophelia’s words as sources of news to be disseminated to the world. As different television channels take up the news in different ways, so do these women. The woman holding the tree does not return the same words back. She concentrates on her own sentence ‘Auf den lippen Schnee.’ Instead of replicating the words, she focusses on her own reality. Likewise, Lena Stolze’s reaction upon receiving the words is the creation of her own sentence ‘Gestern habe ich ...’ The voice of Ophelia lends its ability to speak to this old woman. The way the shadow of Ophelia momentarily meets the woman on the revolving chair, in the similar way, the voice of Ophelia ignites speech in her. The reaction of the sentence “Allein mit mein bursten” is the most interesting. The inability to utter ‘mein

¹⁴¹ Robert Wilson, “See the Text and Hear the Pictures,” in *Strindberg, O’Neill, and the Modern Theatre: Addresses and Discussions at a Nobel Symposium at the Royal Dramatic Theatre, Stockholm*, ed. Claes Englund and Gunnel Bergström (Stockholm: Nobel Foundation and the Royal Dramatic Theatre, 1990), p. 57.

¹⁴² Robert Wilson, “Be Stupid: Aus einem Gespräch mit Frank Hentschker, Grischa Meyer, Josef Szeilzer und Guntram Weber am 8. September 1988 in Berlin,” trans. Guntram Weber, in *Explosion of a Memory, Heiner Müller DDR: Ein Arbeitsbuch*, ed. Wolfgang Storch (Berlin: Autoren Verlag, 1988), p. 36.

bursten' after listening to these words reminds one of the silence of Munch's scream. It is here that Stolze's mouth opens and eyes widen. This verbal failure imparts the visual image with power of speech. Both the visual and the verbal act as 'synthetic' fragments¹⁴³ of the continuous process or pattern. They help the spectators concentrate and focus upon their 'seeing' and 'hearing' separately. Breaking down of the continuous data allows them to resist the irrepressible flow of movement and scrutinize the bracketed-out verbal and the visual signals.

The complex rhythm of voices uttering the same words in different tones, timber and illocutionary force connects the characters into linearity. The polyphonic voices converge to form a singular chorus. Similarity of this form can be traced to Sufi Qawal performers. Some voices gain strength through support from others, others break and drown. Wilson's characters gain strength from this inter-voice-action. By striking their voice against the voices of the other, producing friction, actors they are able to reach the point a fusion. Perhaps, I may read the burning fire in the scherzo as the fire burning action at the end of the tippri dance. The two seem distant in all ways, but the burning, in both, represents how the task has been accomplished. The harvest done. What is required now is the cleaning of the land for future.

¹⁴³ The term was coined by Heiner Müller

CHAPTER 3:

HAMLET: A MONOLOGUE

"Hamlet," though, is a play that can be done in different ways. That's the beauty of it. It's become a prism, and in this prism are many reflections. It's being done on Broadway now [the Almeida Theater production from London starring Ralph Fiennes] in a completely different way and he's great -- the actor. It can be done that way. It can be done any way. We could put it in a swimming pool in Los Angeles; we could put it on the moon; we could put it in the middle of a highway, run over it with a steamroller and this Shakespeare text -- an indestructible rock -- is not destroyed.¹⁴⁴

At the beginning of *Hamlet: A Monologue*¹⁴⁵, Robert Wilson can be seen lying on a pyramid shaped pile of rocks: Facing the blinding white light, waiting for the fast-approaching sergeant of death. The white light metaphorically acts as a mirror or prism¹⁴⁶ through which he envisions and relives the colors of his spent life. The employment of Newtonian metaphor "Experimentum crucis"¹⁴⁷ explains Wilson's deep interest in exploring mathematical physics as the means of measuring life. Wilson watches the white light change into blue to understand how ordinary life/light is composed of many different characters/colors. Upon experiencing the predominant blue, he expresses the key sentence: "Had I the time I would like to tell you

¹⁴⁴ *In the Making of a monologue: Robert Wilson's Hamlet* directed by Marion Kessel, fl. 1995; produced by Marion Kessel, fl. 1995 (New York, NY: The Cinema Guild, 1995), 1 hour 2 mins

¹⁴⁵ Shakespeare, "Hamlet: A Monologue". <http://bufvc.ac.uk/shakespeare/index.php/title/av37541> (Accessed 15 Mar 2018)

¹⁴⁶ "Hamlet," though, is a play that can be done in different ways. That's the beauty of it. It's become a prism, and in this prism are many reflections. It's being done on Broadway now [the Almeida Theater production from London starring Ralph Fiennes] in a completely different way and he's great -- the actor. It can be done that way. It can be done any way. We could put it in a swimming pool in Los Angeles; we could put it on the moon; we could put it in the middle of a highway, run over it with a steamroller and this Shakespeare text -- an indestructible rock -- is not destroyed." Kessel, *In the Making of a monologue: Robert Wilson's Hamlet, 1995*

¹⁴⁷ The inspiration of this performance analysis comes from Newton's "Experimentum crucis." Newton studied the performance of a small sun beam by allowing it to pass through a prism. He saw the beam disperse into six visible colors namely red, orange, yellow, green, blue, and violet. The performance of the sun beam made him question if the emergent colors on the spectrum also possessed the same characteristic of dispersion. He arranged the next prism to perceive the performance of colours on the spectrum. When no such dispersion occurred, he concluded that sunlight consists of a mixture of all the colors observed in the prismatic spectrum and that the prism was capable of dispersing the white light into its constituent colors. The prism was a means of studying, observing, analyzing and experiencing the performance of an ordinary beam of sunlight.

what it would be....’ His desire to explore the richness of life and its colors is seen reflected in the white mirror background as it momentarily turns white again. However, as the thought of the ‘wretched’ queen returns so does the predominant blue. Wilson as Hamlet sees himself engulfed and deeply immersed in blue. He then constructs colored walls to divide space and time, for prime characters who influenced his life. Seeing them garbed in various colors, allows him to experience all colors on the spectrum. But Wilson does not leave it to that: the particular physical frequencies measured for colors are made to act as audible voices. Two of the techniques used to make these frequencies audible include his strategy of showing different intensities and wavelengths of singular colors and spectral energy formed due to the merger of different colors.

The use of exhaustive repetition of colors employed for various characters by different performers in different time and space have created a mirror effect, where all previous performances of Hamlet share a similar identity. The production of *Hamlet: A Monologue* disrupts these color signifiers from their Symbolic meaning. Wilson’s valorization and expansion of these colors, well remembered by the spectators, provide the spectators with the addition of details that didn’t exist earlier or were not perceived. The performance revolves around the concept of the moving-colors against the depiction of colors as complaint, passive and stagnant. This transition allows a disruption in the temporal and spatial linear perception of colors and their attachment to other earlier performances of Hamlet. The movement, density, and speed of change in Color provide new pathways to explore the characters. The spectators are invited into a physical interaction with the presence of color. Each shift in the color disorients the Symbolic walls, to re-design and re-build Hamlet and the surrounding environment. The emergent is an acknowledgment of the deep forceful influence of social life upon Hamlet as an individual. The predominant presence of black color surrounding Hamlet and immersing him in its attached concept of sadness can be seen faltering and breaching. The temporary suspension of black allows for inconsistency, and fugitivity. It weaves heterogeneity, polyphony, and multidimensionality into the Symbolic discourse of authenticity and originality.

However, the shift and movement of colors is not authoritatively controlled by the production team. As suggested by Fer, vision “is not simply a matter of looking at the vista before us, but of entering into and moving across a field of vision.”¹⁴⁸ The spectators’

¹⁴⁸ Fer, Briony. *The Infinite Line: Re-making Art After Modernism*. New Haven: Yale University Press, 2004

perspective, associations, assemblages attached to various colors extend the character into infinity. They weave these disruptive, kinetic colors into the character of Hamlet; Wilson's Hamlet to sculpture it as their own. What is not important is the choice of the colors; it is how they performed and how they affected the spectators to structure the gyre of repetition. Wilson's contribution is to provide the material, the glossary of color, through which the spectators can witness the movement of thought. His decision to use color as a means of controlling further information about the character helps in building a participatory performance and encouraging the quantum relationality.

The spectators navigate through the colors; their concentrations and intensities. They become witness to the associations developed between a color and the position of the removed slab of rock from the pyramid. While the colors are often interpreted at the symbolic, psychological level, Wilson handles them scientifically, appealing more to reason and logic. In the documentary, *The Making of a Monologue* the words 'Image, Text, Movement' are categorized together and defined through color. Color becomes the language of Hamlet's life. The mental activity, often associated with subjectivity, individuality and eccentricity, is shown as physically and physiologically calculable and realistic. Thus, in *Hamlet: A Monologue*, the age-old conflict between physical reality and mental truth culminates.

With the understanding that Shakespeare's text is an indestructible rock, Wilson carefully and minutely deconstructs the rock to finally reach his 'sketched' last scene, the total white and empty space.

.....

The use of colors to develop and construct a space as a material expression of the mental activity not only helps in recalling the expressionistic form of art but also the bio-medical theory of humours and optical physics. The body of Wilson/Hamlet glows in colorful light to depict the inner physiological and physical wavelengths. Color is not used as an additional auxiliary feature of the form; Wilson seems to be in agreement with Ibn Haytham view:

"Colors are asserted to be as real as light and distinct from it; they exist as forms of the colored objects. A self-luminous body either possesses the form of color or something of "the same sort as color." Like light, colors radiate their forms upon surrounding bodies and this radiation originates from every point on the colored object and extends in all directions. It is possible that colors should be

capable of extending themselves into the surrounding air in the absence of light; but experiments show that they are always found in the company of light, mingled with it, and they are never visible without it. Whatever rules apply to light also apply to colors.”¹⁴⁹

It can be assumed that colors are distinct from a normal ray of light: the wavelengths are discoverable by the human eye and are not only a result of dispersion. (Or even metaphorically one may possess the ability to draw a distinction between normal speech and the one marked with an emotion.) But are they superfluous? What role does the identification of various wavelengths of colors play in human lives? Do we only see colors for aesthetic purposes? Is it only an artistic expression that aims to present data beautifully? Merleau-Ponty expresses a similar understanding when he suggests that one does not receive isolated sights and sounds, which are later combined through acts of cognition; there is a “sight of sounds” and a “hearing of colors”, and these are not exceptional phenomena: “Synaesthetic perception is the rule.”

Wilson’s use of color extends beyond these superficial views. Stephen Strawbridge, the director of lights, explains how Wilson conceives light as a component of the structural design and not an embellishment or additional feature to be pasted or applied upon the image. Each object, body part, or prop glow in a separate color and source of light. These colors reflect, refract, absorb and diffuse the wave lengths. Although the eye/I of the audience can see these acting wavelengths, the experience is not purely visual; it is multifunctional.

Heiner Müller states: “What I find interesting about Wilson after working with him is that he permits the individual parts, the elements of theater, their own freedom. Wilson never interprets; a text is simply there and it is served up, and not tainted in any way and not explained. It is there. And in the same way an image is there, and the image is also not interpreted, it is simply there. And then there is a voice, and it is there and it is also not interpreted. I find this important. It is a very democratic concept of theater.”¹⁵⁰

A thoughtful detailed scrutiny brings to the surface how the relationship between color

¹⁴⁹Ibn Al-Haytham, Abū ‘Alī Al-Ḥasan Ibn Al-Ḥasan." *Complete Dictionary of Scientific Biography*, vol. 6, Charles Scribner's Sons, 2008, pp. 189-210. Gale Virtual Reference Library,

<link.galegroup.com/apps/doc/CX2830901904/GVRL?u=fub&sid=GVRL&xid=a6be35f7. Acc. 7 Mar. 2018

¹⁵⁰ Heiner Müller, *Gesammelte Irrtümer: Interviews und Gespräche*, vol. 1 (Frankfurt am Main: Verlag der Autoren, 1986), p. 153.

and audio wavelengths bear a similar democracy. They can be related in many ways in *Hamlet: A Monologue*. A meaningless visual or aural stimulus seem to be connected: we can know some sounds through color, or know some colors through sounds. The amplitude of the chromatic vibrations does not necessarily need to match the measured wavelengths of sound. But both are knitted together to develop a holistic immersive language—such as spatial and temporal expansion—capable of pulling the participants within the moment. The depiction of a character in a specific color is reinforced by a specific pitch, tone, timber of sound. How? The spectacle is produced through the spectator's body. The colors leap into the body through the ears and the eyes watch the sonic vibrations as controlled manipulation: gradual increase or decrease of intensity tends to trap the spectator in a geometrical prism. They witness a cognitive trap, similar to the physical trap of the villains in the movie *Superman*. For example, the use of voiceless pharyngeal fricative H in *Had I the time*, the first utterance of the performance, onomatopoeically bears the burden of a dying man's breath. The utterance bears the hesitant desire for expression, the not so strong will to re-perform life. It can be termed as a Blue musical Note, uttered in a lower tone and marked with intervals of microtonality. These microtonal shifts or (synthetic fragments) in colors and acoustics together knit a canvas to trap the participant. The sound is somehow of the same sort as color is described by Ibn Haytham.

Little is known about the relationship between sound and visual waves. Apart from their basic functional use, the former, however, is used widely in areas ranging from medicine to music. Contemporary scientists have discovered organisms like the Peacock Mantis who carries 16 colour photoreceptors and has the capacity to see nine colors. What is interesting and connected to my analysis of *Hamlet: A Monologue* is the scientist's ability to identify the reason of its capability. The eyes of the mantis are mounted on mobile stalks and capable of moving independently of each other. It can manipulate incoming light to capture an image. So, by controlling the timing, perceptual capabilities increase. The invention of an Ultra thin camera which can create images without lenses perhaps owes its development to the Mantis. Ali Hajimiri, the developer, describes "Here, like most other things in life, timing is everything. With our new system, you can selectively look in a desired direction and at a very small part of the picture in front of you at any given time, by controlling the timing with femto-second—quadrillionth of a second—precision" Wilson's performance is hence a performance more relevant for the past and today than its original times. But perhaps in the twentieth century where science failed to provide answers the artists leaped in to fill and enlighten humanity.

We can assume Wilson's choice of colors for characters provide him with translating clues about the use of appropriate amplitude for voices and sounds attached with this visual energy. This means, on the one hand, we can also consider these different forms of performance text as points of access meant for deliberation and contemplation. On the other hand, focusing on these also involves a focus on the significance of cognition and ability of knitting together various stimuli into a holistic understanding. And since, spectators bring in variety and diversity, both physiological and social, the performance can never be woven into a fixed meaning. The oscillation between the constructed worlds of color and sound helps in building spatial and temporal barriers. Wilson's comment: The Hamlets I had seen were too naturalistic, casual, employing too much meaning, pandering to the audience. Warning them to understand and respond. Get lost in the work, loose the audience," offers an explanation of the process of trapping the audience in the aural-visual maze.

The spectator's brain has the choice to wire different synapses together and sprout the performative thought in numerous directions. The brain is forced to construct pathways in a continuum, constantly synthesizing and forming designs. These designs are not superimposed upon the thoughts. As Deleuze explains: "first of all the affirmation of a world in process, an archipelago. Not even a puzzle, whose pieces when fitted together would constitute a whole, but rather a wall of loose, uncemented stones, where every element has a value in itself but also in relation to others: isolated and floating relations, islands and straits, immobile points and sinuous lines."¹⁵¹ These audio-visual stimuli act as layers of stones piled up to form a platform for Hamlet/Wilson in the opening scene and motivate the spectators to gradually remove the layers with Hamlet/Wilson.

The spectators witness Hamlet/Wilson gradually living through his thoughts about different characters, and its metaphorical representation in the removal of layers of stones and final existence without any support of any character or pile of rock. They witness his arrival at the real personal space where thought about people, immersion in their colors and voices-changes to thought itself. The body and mind are introduced to themselves and then comes the final speech: "Had I the time... ." The time to perhaps explore the self in open space without any fixity is easily told through the predominately-heard H. The dream of Hamlet as seen by Wilson is to explore this self without the barriers-the others. The tragedy lies in the rotation

¹⁵¹ Deleuze, *Essays Critical and clinical*, Trans. Daniel W. Smith and Michael A. Greco, Verso: London, 1998, p.86

and revolution around reflex responses, around external stimuli-both aural and visual, in not being able to explore the deep dark thoughts of the self, the inability to illuminate his own self and open up the black curtain or to be so immersed in foreign visions and voices.

Against this backdrop of aural and visual stimuli, Wilson/Hamlet proposes for the spectators a dive within the dark Self. By trapping the spectators in an immersive space, he introduces them to the physical sensation of being immersed in these energy centers. Due to this strategy the spectators are able to develop a better understanding of the characters/actors electrical excitation of muscle and sensory organs upon thinking about a specific character. The physiological body of the spectator kinesically responds to the perceived colour and aural stimulus. They can physically sense the neural re-enactment of Wilson's gesture within their body. (Foster 2011; Reynolds and Reason 2012) and like Wilson see a black dot upon closing their eyes after the exposure to the visual spectrum (also known as negative afterimage). The phosphenes put up a show for them such as for Hamlet, who was too much in the sun, may have experienced moments before death or Wilson would have experienced upon watching stage performances of Hamlet.

Wilson/Hamlet's audio/visual space not only effects the inner workings of the spectators but also the outer skin. These stimuli act as signals that make the experience tactile. A strong attentional focus on the audio-visual stimuli increases the detection threshold for tactile sensation.¹⁵² For instance, the sea voyage proves to be fruitful for Shakespeare's Hamlet as being immersed in water, the tactile experience introduces him to deeper cognition and action. Wilson replaces this immersive tactile experience with the sound of water slowly dropping and hitting the ground, together with Wilson/Hamlet's actions suggesting further drowning in the water. These sounds and accompanied action drag the spectators into the feeling of being immersed in water. The tactile sensation acts as another distinct layer of information. The spectators can sense immersion in liquid at two levels; internal and external. The performance starts with Wilson/Hamlet telling the spectators that he intends to follow his mother by 'drinking' the potion. Immersion in poisonous water introduces him to flashbacks that jolt him in and out of characters and situations. The connection between water falling on

¹⁵² Gescheider, G. A., & Niblette, R. K. (1967). "Cross-modality masking for touch and hearing." *Journal of Experimental Psychology*, 74(3), p. 313–320. doi.org/10.1037/h0024700
 Gescheider, G. A., & Verrillo, Ronald, T. Enhancement and summation in the perception of two successive vibrotactile stimuli, *Perception & Psychophysics*, 1975, 18 (2). p. 128-136

the ground and the dialogue seem to be irrelevant. However, these irrelevant sounds enhance tactile detection (Gescheider et al., 1974). The performance, benefiting from multisensory integration, builds on the weak tactile stimuli through such sounds.

In our contemporary world thermal energy produced by any body, human or non-human, is hardly ever ascribed as its characteristic color, or kinetic speech. Although our medical science informs us of the excessive yellow pigment in the skin as an indication of mal working of liver, excessive redness as a sore, blue nailbeds, skin and mucosal membranes as indicators of dangerous heart conditions and lung problems, the kinesic importance of these colors is still under research. An acknowledgment of the colored waves used as lasers helps in understanding the effect of these wavelengths on the body of the spectators. Haptic Field (V2.0) developed by Chris Salter +TEZ offers an insight into the Wilsonian world. The participants' bodily experience of the effect of shimmering light as a physical propeller in the Haptic field is in many ways similar to Wilson's performance space. Grounded in the research findings of Laser Interferometer Gravitational-Wave Observatory, California Institute of Technology (Caltech) and Institute for Quantum Information and Matter (IQIM) the installation helps in understanding Wilson's attempt at fusing the visionary stimulus with the tactile and auditory. The spectators feel the presence of the color on their bodies.

In the same way Visual imagery helps in building tactile sensations. The softness of Ophelia's dress, the structural rigidity of the queen's dress, the plasticity of the balls and the cold rings all produce tactile responses in the body and can be sensed through Wilson's body. It seems Wilson paid extra attention to harmonize these reflex responses of the tactile body with thinking processes of the mind. These reflex actions of the body are the true moments where the body wins over the mind and produces action on its own; truth manifests itself and the actor's body becomes the character.

The relationship between auditory, visual and tactile stimuli can be summed up with the comment „The music does weird things to Wilson, who breaks into funny little dances and stripteases at the toss of a hat.“¹⁵³ The audience, who bring their own ideas and responses to theatre, become more active in finding personal bodily responses to these bombarding stimuli.

¹⁵³ Stuart, Jan, "Theater Review: Robert Wilson in a Solo Spin on 'Hamlet'" July 08, 1995 Newsday Los Angeles Times

The performance flows around them without discoloring or obscuring their thoughts and responses.¹⁵⁴ Wilson constructs his theater to present ‚a way of hearing, a way of seeing—a mental landscape for thinking”¹⁵⁵ that hypnotically compels the audience into experiencing thinking. The presence of these multisensory layers of information make Wilson’s theater essentially movement oriented. The audio/visual/tactile/textual information help in building non-static gestures and movements. It invites the spectator to participate in a tectonic ‘as if’; that is the building appears as if it were built in other materials, in another time’.¹⁵⁶

Wilson claims that the first step in making *Hamlet: A Monologue* was the construction of drawing. These drawings of the architectural design are micro-constructions of Wilson’s thoughts about stasis in architectural design and hence thought. In *In The making of the monologue*, Wilson can be seen first working on the movement and gestures and then putting on the layer of the text upon these movements and gestures. Ann Christian Rommen tells of how certain movements and props and associated gestures are used by Wilson without any special reason and how they gain their ontological relevance during the rehearsals and ultimately just seem right and made for the performance. She also states that Bob was like a painter who uses movement to perform a text. „The painter does it with colors and lines on the canvas and Wilson does it on stage with his movements.“ The movements of the body also depict how Wilson’s Hamlet is influenced by his experiences with Japanese, Chinese, Indonesian theater. His focus on eye movement, facial expressions, body postures all indicate that this Hamlet has worked in other parts of the world and knows theater outside Denmark just like Hamlet. However, these lines or architectural design suggests a gradual development only when it seeks help from audio/visual/kinesic input. Wilson uses these inputs to move the architectural lines into a flow. Hans Peter Kuhn describes how Wilson starts with the image, the design, and how the other things get done during the rehearsal. It is, in fact, the movement of these aids like the change in melodies, sounds and musical notes, that provide the possibility of knowing the performance as an account of the moving, meandering, last thought of Hamlet. The sense of movement through the musical text is further reinforced by other layer of the

¹⁵⁴ Ebrahimian, Babak A., *The Cinematic Theater*, The scarecrow Press Inc, Maryland 2004, p. 20

“Müller refers to his texts as “stones lying at the bottom of a river, submerged in Wilson’s imagery which flows around them without discoloring or obscuring them”

¹⁵⁵ Fred Newman, A Dialogue 115, “I think why one does theatre profoundly informs what one does in Theatre, in ” Richard Schechner and Dan Friedman “Robert Wilson and Fred Newman: A Dialogue on Politics and Therapy, Stillness and Vaudeville” *TDR (1988-)* Vol. 47, No. 3 (Autumn, 2003), pp. 113-128

¹⁵⁶ David Leatherbarrow and Mohsen Mostafavi, *Surface Architecture*, Cambridge, MA: MIT Press, 2002, pp 91-93.

visual.

The architecture of light conditions the now. It evokes emotions and enables the audience to see and hear in various spatio-temporal zones. The lack of sunlight, or the lack of any windows letting in the natural sunlight, essentially maps out the space as one inside the mind of Hamlet. It assumes one of the most cognitively powerful metaphor mirroring Wilson's interest in depicting thought as essentially performative in nature. The space is flooded with artificial man made light. The silhouette gradually resolves into an evening look.

Wilson describes: My work has often been, I think, misunderstood in that it was thought to be therapeutic. I have never been interested in theatre that was therapeutic. I mean, I've worked with people that society has rejected—for example with Christopher Knowles—but I wouldn't correct anything. I don't want to change anything...I encouraged him to do more. I said, "We'll put it onstage." But that wasn't therapy. We were not trying to correct this kid. We were saying to society, "Quit saying 'No!' What's wrong with it?" I know it's strange, it's unusual, but what's wonderful about theatre is that there's this plastic world here. We can have many different voices onstage. We can stretch time, we can compress it, we can do whatever we want. You can't do that in a restaurant or on the street because they will lock you up, but you can get away with it in the theatre. That's one of the things that fascinates me about the stage.¹⁵⁷

Through the ages the character of Hamlet has emerged as a performative archive, kinesically stimulating many performers including Robert Wilson. Wilson's embodied memory of performance of Hamlet directed by himself as well as others worked as an affective transmission-assisting him to bodily re-enact his own previous neural simulations. As a witness of these performances there was enough resonance within his body to move from the place of the spectator to the performer. The desire to reach the 'inwards-outishly', to re-enact the neural simulation, was hard to restrain.

¹⁵⁷ Richard Schechner and Dan Friedman "Robert Wilson and Fred Newman: A Dialogue on Politics and Therapy, Stillness and Vaudeville" *TDR (1988-)* Vol. 47, No. 3 (Autumn, 2003), p. 119

CHAPTER 4:

SULEYMAN AL BASSAM'S HAMLET

The aim in this chapter is to analyze the notion of depicting Ophelia as a suicide bomber. I would like to find out why Suleyman Al Bassam decided to portray Ophelia as a suicide 'bomber' and not just suicidal as Shakespeare's Ophelia; a representation model for weak, submissive female unaware of the motive of revenge. I will approach this question from the perspective of how suicide bombers are analyzed in the post 9/11 world and how Ophelia fits into this category. That is to say, I will first deal with characteristic features commonly ascribed to female suicide bombers, to subsequently discuss uniqueness of Suleyman Al Bassam's Ophelia.

In the summer of 2002, a London based theatrical troupe named Zaoum enacted a play titled *Al Summit Hamlet*¹⁵⁸ at the Edinburgh fringe festival. Written and directed by Suleyman Al Bassam, the play received immense response and the first prize by its western audience. Written from the perspective of 9/11 and its aftermath in Arab and the rest of the world, the play was highly coded with political meanings. Suleyman Al Bassam claims that the play was written 'after a night of channel surfing between BBC World, Al Jazeera, CNN and Iraqi TV'¹⁵⁹ which gave me an acute dose of the back-street snuff theater that is world politics.' Hence, the play addresses a consumerist, media saturated culture while intertextually drawing upon the immensely popular figure both in the Arab and the other world; Hamlet. These media sources are directly confronted challenged and presented as politically controlled throughout the play. The performance works at drawing a clear line of demarcation between the televisual liveness and the creative energy of a theatrical performance.

Philip Auslander¹⁶⁰ in his book *Liveness* explicitly argues that mass media, like language, forms a matrix that preexists and shapes consciousness; it is prior to representation and sets the limits of representation. *Hamlet Al-Summit* seems to be implicitly delineating how the insertion of live and recorded videos, previous photographs, printed brochures within the

¹⁵⁸ "Some clips from earlier, English-language *Al-Hamlet Summit*," *BU Global Shakespeare Seminar*, Thursday, November 18, 2010. <http://globalshakespearesbu.blogspot.de/2010/11/some-clips-from-earlier-english.html>

¹⁵⁹ Dent, Shirley (2003). 'Interview: Sulayman Al-Bassam.' *Culture Wars*. 15 May 2007 <http://www.culturewars.org.uk/2003-01/albassam.htm4>.

¹⁶⁰ Auslander, Philip, *Liveness: Performance in a Mediatized Culture*. 1999, London: Routledge.

live performance converts theater into ‘antitheater.’ It becomes difficult to demarcate between live and mediated and as Al Bassam states ‘the aesthetic takes its cue from the real.’

The mass media seems to be the real ghost in the performance. As it is assigned a physical presence in the shape of the projection screen, it is manifest within the ideological framework of the play. The space echoes with the epigrammatic phrase of George Bush ‘either you are with us or against us’ and seems to control the characters. This ghostly entity mediates the live performance to ‘inform’ it. The ghost screen closely monitors all the six characters sitting in the conference room. They are well aware of a news-camera recording their moves and expressions for delayed transmission. Yet, no one challenges its display. The omnipotent journalistic lens prohibits all possibilities of dialogue. The human bodies cannot and do not converse with this ghostly screen. The only desire for connection arises when Ophelia departs from the ‘live’ performance and shortly occupies the screen space. Her transition from one world to another brings in question the concept of live telecast and pre-recorded mediated testimonies. The spectators are jolted out of their preexisting concept of mass media as the presenter of ‘liveness’, ‘truth’ and reality. The screen is a framing device that sucks images and voices from its human sources. In the words of Entmann¹⁶¹ (1993) Al Bassam seems to be saying, ‘To frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem, definition, causal interpretation, moral evolution, and/ or treatment recommendation.’

This view of the ghost screen as a framing device brings in question the role of theater, specifically Zaoum Theater, within the narrative. Is it a journalistic attempt to present a counter argument to the globalization of politics, a counter view to the world views presented on media or is it a cultural and theatrical intervention? The performance seems to be the later of the two as it works at complicating and hence challenging the simple divisions and borders used by the journalistic media.

The performance also traps the philosophers and thespians¹⁶² actively involved in decoding all versions of Hamlet with preexisting philosophies and concepts. The performance systemically cancels and proves false all the anticipatory answers and opinions. For example,

¹⁶¹ Entman, R. M. (1993). “Framing: Toward clarification of a fractured paradigm.” *Journal of Communication*, 43, 51-58. p.52

¹⁶² Freddie Rokem, *Philosophers & Thespians: Thinking Performance*. Stanford: Stanford University Press, 2010

those who come looking for references to the oedipal complex have to confront the dialogue between Gertrude and Hamlet about his fascination for the mother.

Gertrude: Look at you panting! Do you find me attractive, Hamlet, is that it, do you find me irresistible? You are sick.¹⁶³

The dialogue works as a pre-moment that shifts the attention towards how tragedy is the ultimate outcome of a mother's curse. The whole space, on stage and off stage, echoes with the saying: 'And never say to your father or mother tut, nor hold their names in vain.'¹⁶⁴ This voice coming from a loudspeaker crows down an amazed Hamlet as well as the spectators: philosophers and thespians. It prohibits and disrupts the conventional established reading. The spectators re-think about what to think about the performance. Perhaps shame surfaces. Gertrude comments that she would never forget the shame Hamlet poured upon her and that this shame, the stain of blood will not fade. Hamlet believing in the vengeance of a mother begs for forgiveness. Hamlet is shamed of not only abusing his mother but also displeasing God. The verse about the forbiddance of hurting parents envelops the entire space and overcomes all sounds. It is overpowering, loud and foreign. It belongs neither to the mass media and its ghost screen nor to the live performance. It offers a comment upon the vacuum or lack of knowledge about the religious beliefs of the Muslims in the western world. It also comments upon how even the Muslims have forgotten their beliefs and need reminders.

The most interesting result of the insertion of this verse is the ability to understand Ophelia's suicide as a shameful act of attempting the murder of a mother. The play opens up a space of critical reflection on the framed issue of female suicide bombers. It helps in depicting how most of the female suicide bombers were unaware of the message of their religion and the real target of suicide bombing was their own self, nation and nationhood. It also comments upon the mass media that portrayed these women as martyrs. Barbara Friedman in her research titled "How four U.S News sources Explained Female suicide bombers"¹⁶⁵ describes how most of the news media find men to be the impetus of nearly all suicidal missions. She describes how through her study of four U.S news sources she found five motive explanations: strategic desirability, the influence of men, revenge, desperation, and liberation, given by the journalistic media for the cause of suicide bombing. She argues that women should not be excluded from

¹⁶³ Al-Bassam, Sulayman, *The Al-Hamlet Summit*. Hatfield: U of Hertfordshire Press, 2006, p.74

¹⁶⁴ It is prohibited in religion 'Islam' to scold parents. Surah 17: verse 23, The Quran.

¹⁶⁵ Friedman, Barbara, "Unlikely Warriors: How four U.S News Sources Explained Suicide Bombers," *Journalism and Mass Communication quarterly*, 2008, vol.85, no. 4

the center of war circle or thought of as male engineered, ‘victims’ in the hands of terrorists’ organizations. The performance emerges as a critique of the mass media, and the character.

The western media working with the policy of –either you are with us or against us– framed these women as victims in the hands of monstrous terrorists. They easily attached words like puppets to these individuals. Educationists and scholars like Dorit Naaman¹⁶⁶, Barbara Victor¹⁶⁷ also speak of the exploitation and victimization of women for suicidal bombing. Even Kamila Shamsie (2002), a Pakistani writer, calls these suicide bombers Charlie’s Angels with Yassar Arafat in Charlie’s seat: “Men are considered more suited to training recruits, so it’s just more efficient to have women to kill themselves. No surprise to find men keeping themselves at the center of things, relegating women to positions of service rather than strategy.”¹⁶⁸

In line with Barbara Friedman and other scholars, in her interview with Renate Solbach, Judith Butler¹⁶⁹, a scholar from the western world, while remembering Margaret Thatcher, Golda Meir, and Condoleezza Rice, states that there is ‘nothing internal’ to women as such that can keep them from embracing destruction as a political policy.

the social division of emotional labor, the traditional place of women as the one who mourn their father and brothers. But, if we think about one such mourner, Antigone, we find that her sorrow is mixed with rage, and that it leads her to break the law, assume a certain ‘criminality’ in relation to an unjust law. It is not too difficult, then, to understand how sorrow and rage might work together to dispose a woman to become a suicide bomber if she understands that the life she leads, and the life that her people are leading, is already a non-life, a life that is as good as dead. I think that suicide bombing is a social commentary on a social death that has already taken place. This does not justify it. I hope for other kinds of political interventions, and my own dispositions are non-violent, even sometimes unrealistically so. But I think we

¹⁶⁶ Dorit Naaman, “Brides of Palestine /Angels of Death: Media, Gender and Performance in the Case of the Palestinian Female Suicide Bombers,” *Signs* 32 (summer 2007), p. 932-55.

¹⁶⁷ Victor, Barbara. *Army of Roses: Inside the World of Palestinian Women Suicide Bombers*. Emmaus, PA: Rodale. 2003

¹⁶⁸ Shamise, Kamila, “Exploding the Myths.” *Guardian*, April 27. 2002 <http://www.guardian.co.uk/Archive/Article/0,4273,4401137,00.html>.

¹⁶⁹ Judith Butler, “Feminism should not resign in the Face of such Instrumentalization” *Interview by Renate Solbach* https://www.iablis.de/iablis_t/2006/butler06.html

should not be surprised to find women, educated women, who make that choice.

However, in comparison with these political destructors she describes the female suicide bombers as motivated by ‘sorrow and rage’, hence emotional. Butler views them, in the words of Sara Ahmad¹⁷⁰, as ‘energized’ into action due to their emotions. For the news media, the western female warriors/ torturers like Sabrina Harman, Lynndie England in the Abu Garib prison of Baghdad neither fall under this category of emotion: sorrow and rage nor do they represent the dead society. Female suicide bombers are presented as being pulled by both of these emotions. And in fact, these emotions energize them to revenge. They seek political intervention by converting themselves into bombers because they find no other language with which to respond to the opponents of their thoughts.

The news channels telecast the recorded video testimonies of female suicide bombers soon after their explosion without reflecting upon the dynamics of the game. They discuss and analyze the motives behind the act on live television. Millions of fearful masses receive the explosive message to think of and develop an image of Muslim women as suicide bombers. The engraved image in the minds of the western society serves the post 9/11 world politics. There is no evidence of attempts made by the media to reach the recorder, or distributor of the testimony. The video performance was enough to win audience and serve nationalist agendas. The television screens act as ghost screens, filling up the audience with information, without allowing any room for thinking about why and how these channels receive the testimonies. What are the means of communication between the media and the bomber? Who receives the benefit of this show?

Verena Staub¹⁷¹ in her essay titled, “The Making and Gendering of a Martyr” describes video testimonies of female suicide bombers as a contract between the individual and the organizer. Through her analysis of video testimonies of different suicide bombers, she explains how once recorded the video testimony defines the enactor as a criminal ticking bomb ready to explode any moment. The attempt of those against whom the act is planned is to hunt down this ticking bomb and deactivate it. But as soon as the bomb explodes, the bomber is seen claiming to be a martyr. A closer look at the addressee of the video testimony, left behind by

¹⁷⁰ Sara Ahmed, *The Cultural Politics of Emotion*, Routledge, 2014

¹⁷¹ “The Making and Gendering of a Martyr: Images of Female Suicide Bombers in the Middle East, *Image Operations*. Hrsg. von Jens Eder und Charlotte Klonk. Manchester University Press (2016).

her, is useful in providing information about how addresser perceived the connection between herself and the addressee and the reasons that led to the address. In the course of the performance of ‘action’ happening between the addresser and the addressee, media ‘designs’ the image of a female suicide bomber in line with the societal stereotype. A gradual decoding of this ‘designed text’ camouflaging the real performance is necessary to decipher this relational process. If the main aim of the video testimony is at communicating with the public, developing alliance, coalition and inclusion then mass media serves the purpose of the bomber. The auratic affective energy emitting from their speech act mobilize and provoke hot affective power.

Domenico Tosini¹⁷² in “Al-Qaeda’s Strategic Gamble: The sociology of Suicide Bombings in Iraq” writes about an affective motivation caused by an alleged letter of December 2004 sent by a female detainee at Abu Gharb prison, named Fatima. The affective energy emitting from the letter resulted in the desire of Abu Muawiyal Al-Shimali for revenge. Another example from the pages of history is that of Muhammad Bin Qasim. As a well-trained warrior, Al-Hajaj ibne Yusuf Al Thaqafi, king of Saudi Arabia, sent him to rescue an Arab girl held in prison by Governor Deebal Partaab Raye. The girl had written a letter to the king and requested him to send help. Her letter had enough affective energy to bring the rescuer to a far off land. So, in a way the writer/bomber lives beyond her life through the (video) testimony. Furthermore, in provoking emotions of shame and anger in the addressees she is able to create a theatre of immediacy that would further invite more affective energy. Straub’s¹⁷³ statement ‘If images have the power to actively contribute to the making of a martyr, we are left with the ethical question of whether we are supporting the visual cult of suicide bombing by reproducing and publically displaying them’ has immense significance in this context. It brings in question whether Al Bassam is also, alongwith the mass media, using theatrical art to create a theater of immediacy.

The character of Ophelia and questions like ‘What was the intention of Ophelia? Did she join the Muslim Brotherhood? Was her suicide a strategy to counter/ fight foreign influence? Should the American Arms Dealer be afraid of her, Why? Does she speak for herself? Is she presented as a martyr? What is a martyr?’ help in understanding the intentions of Suleyman AlBassam. However, in order to understand the motivations and dynamics behind

¹⁷² Domenico Tosini, “Al-Qaeda’s Strategic Gamble: The sociology of Suicide Bombings in Iraq,” *Canadian journal of sociology*, 35 (2), 2010, p. 280

¹⁷³ Straub, 2016, p. 146.

the suicidal act of Suleyman's Ophelia, an analysis of the performance fabric of the Muslim world is significant. A disruption in the Western perspective of the performance might bring in more clues and responses.

The Kuwait experience had taught me that Arab audiences are very quick to extract political meaning from theatrical signifiers. In fact, as a result of decades of censorship, they had grown to almost demand political significance from 'serious' work. They enjoyed searching for it, hungrily reading metaphors into scenes and digging for signs of dissent in the work – sometimes finding it where there was none intended! . . . I was actively feeding the Arab audience's hunger for political statement and controversy. Indeed, audiences and critics in Tunisia immediately read the work as a piece of radical agit-prop. (Al-Bassam, 2003: 86)¹⁷⁴

Hardly any performances can be termed as merely aesthetic or purely political in the Muslim world. Both are interlaced to form unique patterns. In some performances, 'aesthetics' assume the dominant position of the warp and in others 'politics' provides the skeletal structure to the performance. We can compare an aesthetic intervention without a political cause of shifting bodies and their perceptions to a carpet made up of warp looms only. The ability to merge the factual images with beautifully crafted designs lends power of solidarity to cultural, religious and ethnic groups. Cultural artifacts bearing aesthetic charms and garbed political agendas mobilize people against oppression more than a mere verbal slogan. Hence, aesthetic art bears an almost theatrical space. It is stacked up with numerous small icons and images to form layers of half-veiled, half-exposed meanings.

A look back at the Asian Muslim art reveals its essential animistic nature. From miniature, painting of Mughal times to Iranian Santoor performances one form or language is supported by many other mediums. It can range from calligraphy within the paintings, to floral patterns on the musical instruments. The piece obtains the position of an object afloat, lacking rootedness.

¹⁷⁴ Al-Bassam, Sulayman (2003). 'Am I mad? Creating *The Al-Hamlet Summit*.' *Theatre Forum* 22 Winter/Spring: 85 – 6.

I shall attempt to describe this union and blend of aesthetics and politics through the rootless figure occupying a dominant position in the work of Shahzia Sikander¹⁷⁵, a Pakistani American artist. Sikander's image titled *Fleshy Weapons*¹⁷⁶ (1997) encapsulates the theatrical identities borne by the females in the Asian Muslim world. It opens up a space of multiplicity and mobility for the females. The image is an inventory of positions the female may undertake. These range from grand themes to mundane life positions.



FIGURE 4: THE FLESHY WEAPONS

Source: "Fleshy Weapons," 1997. Acrylic, dry pigment watercolor, tea wash on linen; 96 x 70 inches. Collection of the artist

In 1999, Sikander locked up this iconic image of a versatile female in her popularly known miniature 'Many Faces' or 'The resurgence of Islam.' Yet the employment of the geometrically closed traditional art work as the framing device, opens up narratives within the

¹⁷⁵ She trained in miniature painting, a discipline rooted in the sixteenth- and seventeenth- century Indo-Persian practice at the National College of Arts in Lahore, Pakistan. Currently her work blurs the boundary between organic and synthetic drawing. She has digitalized, mobilized her drawings using animation technology. <http://www.shahziasikander.com/about.html>

¹⁷⁶ See figure 4: "Fleshy Weapons," 1997. Acrylic, dry pigment watercolor, tea wash on linen; 96 x 70 inches. Collection of the artist

closure. As an afloat image, it bears the possibility of meandering through various dissonant pathways. In this process of juggling relational affects, the figure is able to add layers to its personal, polemicized and political self. Sikander terms it as a process of Redaction. The Silhouetted figure moves through the gallery to edit versions and verdicts of the then contemporary world to be permanently involved in subtracting and building.

We cannot temporally confine Sikander's rootless figure to the sensibility of the post-modern, post-colonial or post 9/11 sensibility of the subaltern. The carpet weavers of the Mughal era exhibit similar rootlessness in their artworks. Carpet weavers of Mughal India often used the scrolling vines, zoomorphic¹⁷⁷ border and flying birds in a geometrized version of the cartouche-and-medallion design. The Indians learnt this art through the Persian émigré painters by first copying the exact patterns and then later on subtracting and adding their own cultural patterns within the composition. Carpets kept as art works in different museums around the world depict the trends and traits of the changing motives and historical times. Each artist worked with his or her motifs and structural metaphors. Hence, to call the design a repetition or representation of the earlier is not entirely true. Each carpet had its own repetitive structure to set in motion a particular rootless, afloat image attempting at the growth of relationships with the geometrized closed structure.

¹⁷⁷ See fig 5 Fig. 47(cat. No. 9) Carpet with pattern of scrolling vines and animals. Northern India, Lahore, ca. 1610-20. The Toyama Memorial Museum, Japan (no.14) in Walker, Daniel. *Flowers Underfoot: Indian Carpets of the Mughal Era*. New York: The Metropolitan Museum of Art, 1977, p.54



FIGURE 5: CARPET WITH SCROLLING VINES AND ZOOMORPHIC BORDER

Source: Fig. 47(cat. No. 9) Carpet with pattern of scrolling vines and animals. Northern India, Lahore, ca. 1610-20. The Toyama Memorial Museum, Japan (no.14) in Walker, Daniel. *Flowers Underfoot: Indian Carpets of the Mughal Era*. New York: The Metropolitan Museum of Art, 1977, p.54

Sikander's use of two instead of only one manuscript frames further suggests a multiplicity of existing structures available for the flying figure to develop relationships. As an artist her work comments on the theatrical role of books. However, in this theatrical world the concept of time is different. All things exist together, in a parallax. Each informs the other and may be defined through the other. I would call her an artist Vaari who creates art by aptly combining the cultural history with the contemporary philosophies.

Muhammad Iqbal¹⁷⁸ presents a similar view of 'time' in his book *The Reconstruction of Religious thought in Islam*. He states that to deprive time of its living and not 'historical' character and reducing it to a mere representation of space is the ultimate flaw.¹⁷⁹ The discovery of living thought is the ultimate principle of 'time' without 'space.' For Iqbal 'the organic wholeness of duration does not mean that full-fledged events are lying, as it were, in the womb of reality, and drop one by one like the grains of sand from the hour-glass. If time is

¹⁷⁸ Iqbal, Muhammad, *The Reconstruction of Religious thought in Islam*, Dodo press, 2009

¹⁷⁹ p. 1-50.

real, and not a mere repetition of homogenous moments which make conscious experience a delusion, then every moment in life of Reality is original, giving birth to what is absolutely novel and unforeseeable. Each moment experienced by an individual is worked through the luminous awareness of certain shrinking and expanding experiences. The living moment possesses the potential to rewrite, reinterpret and rework with the events in space time: past.

In the theatrical spaces of the past, Soliloquy was often used as a medium for ‘living thought.’ Shakespeare’s Hamlet stands as one of the most frequent users of this medium. The living thought brings to him all the past times and future possibilities of his personal/political self within one micro time. Robert Wilson’s *Hamlet: A Monologue*¹⁸⁰ is an example of how the living micro moment is filled with all the shrinking, expanding past.

In the contemporary world, a new effective method of working on ‘living thought’ is the use of electronic media. The use of recorded or live skype messages, within the spatial time of the play, brings to the forefront the living moment. These recorded/skype intermissions express the character’s position as a free ‘afloat’ individual who cannot be tied to the structural space-time. It is often the marginalized characters or veiled thoughts of a character that find a wide audience through skype/recorded interventions. The centralized image of a body digitally expressing itself in a place where it was unheard of or unacknowledged becomes able to stage its own authority. The staging involves two aspects: the speaking voice and body. The character uses both as a sign of protest. The body is clothed in images and icons speak louder than the verbiage. Hence, it is easier for the character to reach a large audience and register their voice. Such performances are also able to provide a sense of ‘nearness’ and ‘now’ to the audience. They pull the audience into its gyre through amplified facial actions.

The characters drive the audience into the position of the Eavesdropper: the transgressors who go beyond the spatial limits to know more about the marginalized characters. Freddie Rokem¹⁸¹ discusses how eavesdropping quickly transforms characters like Polonius from one position to another. Analysis of these performances indicate how due to eavesdropping the marginalized characters are pulled into the main action and misused by those upon whom they were eavesdropping. The audience members, while being unaware of the larger picture, turn into reflecting witnesses. They are drawn into action while being radically

¹⁸⁰ The concept of a scherzo moment as used by Wilson in his performance as Hamlet.

¹⁸¹ “The Processes of Eavesdropping: Where Tragedy, Comedy and Philosophy Converge.” *Performance Philosophy*, vol 1 2015

affected or changed by what they have ‘noted’ in the ‘closet’ (Butler, 1990)¹⁸². The technological screen used as a televisual representative of live action makes the audience think of the theatrical performance as real.

In other words, the video recording works to move the audience into more active roles. In framing their viewpoint, the characters develop links with the eavesdroppers. The purpose is to protest and make the protest known to others. The choice of a recorded message also delineates the fear of being tracked and penalized by the repressive societal structures. It explicitly refers to the danger lying outside the recorded message. However, the character and its supporters make efforts to spread the message far and wide. It is at this moment when the character is exploited by the supporters. It is clear that primarily the supporters do not necessarily share the same sentiments. The supporter videotapes the sentiment of the character to gain advantage for its own sentiments against the government. The situational, spontaneous and personal sentiments are enlarged to engulf the entire nation within its narrow borders. The validity of the recorded message is never authenticated by the blinded masses. The producers promoting the video are never questioned for their role in initiating and spreading ill will. Perhaps, the same is true for all art practices. The only difference is that this theatrical presentation encourages practicality and activity. It pulls the audience into the gyre.

The emergence of a community deeply moved to action by a video-recorded message resembles the deeply moved community of old times when the messenger of the king brought news for the villagers. The circulation of news in remote areas where the king hardly ever visited is through the afloat character. The target of this character is twofold: to report and to be informed about those who received the report. Sikander’s afloat character, in her theatrical world, achieves this twofold position of reporting and receiving from the others to report back to the self. The recorded video testimonies of female suicide bombers bear similar qualities. The act of recording the message in a closed room for future dissemination is similar to the afloat character locked within her divergent experiences. The relational¹⁸³ affect of a specific encounter within the array of past experiences blurs all other contexts and pathways. A powerful contact is established, and developed to interact and converse with disrupting situation. It places the character in a specific position or situation to develop relational networks and relationships with disruptive voices while ignoring the larger picture. What motivates the

¹⁸² Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990

¹⁸³ Affective Societies - A Glossary. Register of Central Working Concepts, https://www.sfb-affective-societies.de/publikationen/workingpaperseries/wps_1/index.html

character to allow one situation to dominate all the rest? How long does this domination last? And why does this domination happen? Is it sorrow and rage? Or is it something else?

Ophelia challenges all frames through her video testimony¹⁸⁴. The absence of nationalistic flags, religious slogans or personal weapons help the eavesdroppers focus on her message. The simple and clear message ‘those who have made me a refugee have made a bomb of me’ (p.78) exposes her identity as a refugee as the cause and main motive of her decision to become a suicide bomber. The identity as a refugee has negative emotional affect on her personality. She, as an immigrant speaks for all immigrants who are depicted as piliable victims of an intolerable society. They are presented by the media as an economic social burden. The emotive language of media further constructs aversion, negativity, and intolerance in the society. These immigrants, unable to submerge within the foreign society, are hence deprived of their theatrical selves and adopt a singular identity. They are not shamed by their families or friends but by the large looming media and hence forced into performative roles.

The video testimony of a strong Tea Alagic as Ophelia standing pushed against a white background to record her mediations gives voice to all emigres portrayed as dislikable by the media. Her own identity as a refugee in exile from Bosnia Herguzana, appeals for the language of mercy. She knows how

Surviving catastrophe is a burden, and the gap between it and life seems unbridgeable. I was in a trench, among men with machine guns; now I’m here in New York, and the gap doesn’t make sense. Plus, I’m doing art-when my country is torn apart and has real problems. (Alagic 2005¹⁸⁵)

She seems to be aware that art cannot be meaningful when it is ‘in its self-seriousness and devotion to illusion, closes itself off to the openness and radical indeterminacy of the life occurring around it.’ In acting as Ophelia sent away from her troubled home (for higher education) to stop her interference in political action, Alagic rehearses her own loss. The ghostly presence of her own identity as a refugee adds a liveness to her theatrical character. It emerges as a uniquely performative encounter with the living and acting self. Her character,

¹⁸⁴ “Some clips from earlier, English-language Al-Hamlet Summit,” *BU Global Shakespeare Seminar*, Thursday, November 18, 2010.<http://globalshakespeares.mit.edu/hamlet-al-bassam-sulayman-2004/>

¹⁸⁵Kristina Mendicino, “A Televisual Inferno: Tea Alagic's Preparadise, Sorry Now” *TDR (1988-)* Vol. 50, No. 4 (Winter, 2006), pp. 171-177 2005 Interview with author. New York, New York, 19 May.

Ophelia, records her testimony to take revenge from those who have made her into a refugee. The video testimony seems to be an attempt to once again attract and hold the gaze of those who have socially isolated her, and forced her into silence under the influence of the Arms Dealer. The addressees of her message are both the members of the summit, those following it keenly through the media screens, and the social circle of Tea Alagic.

Mariam Ali in the Arabic speaking version of Al Bassam's Hamlet, is also a refugee, a Palestinian refugee. The choice of both actors who are refugees speaks about how Al Bassam comments upon the act of Ophelia's suicide. Although he gives Ophelia the poetic metaphor employed by the Palestinian poet Mahmoud Darwish, implicitly he seems to be suggesting how theatrical art can be used as an alternative for suicide. How the character Ophelia can escape suicide, how she can overcome shame intensified to the point of toxicity by the media. If Alagic and Ali can survive and help save their countries, so can Ophelia and all other to be suicide members. The counter images of refugees as survivors contribute in the unmaking of the martyr title often attached with suicide bombers.

It is necessary here to explain the meaning of the word Martyr in the Islamic context. Straub uses the concept given by Pannewick¹⁸⁶ to describe how it is a term often exploited by both secular and religious militant groups in the Middle East to justify their suicide attacks and has functioned as an umbrella term for national resistance and Holy War. She also quotes the Quranic surah to explain how the martyr are not to be thought of as dead "And call not those who are slain in the way of Allah dead. Nay, they are living, only ye perceive not" (Surah 3: 169). A simple question 'Does Ophelia commit suicide in the way of Allah?' helps in understanding why Al Bassam never gives her this title. Ophelia calls herself as a refugee and never a martyr. It is the western scholars like Graham Holderness¹⁸⁷ who read her video testament' as a vow of martyrdom. He writes, "She hopes that martyrdom will purify her condition and resolve her inarticulacy by translating it into a pure language of action, the silence at the core of the whirlwind of destructive violence." And goes on to say 'Ophelia in fact does not achieve an Islamist martyrdom, as she kills only herself.' Perhaps he thinks of martyrdom

¹⁸⁶ Pannewick, Friederike. 2006. "Todliche Selbstopferung in der arabischen literature. Eine Frage von Macht und Ehre? *In Holy War and Gender: Gotteskrieg und Geschlecht*, edited by Christina von Braun, Ulrike Brunotte, Gabriele Dietze, Daniela Hrzan, Gabriele Jahnert and Dagmar Pruin, Munster; Lit Verlag. p. 93-113

¹⁸⁷ Graham Holderness, 'Silence Bleeds: Hamlet across Borders: The Shakespearean adaptations of Sulayman Al-Bassam,' *European Journal of English Studies* Vol. 12, No. 1, April 2008, pp. 59 – 77
ISSN 1382-5577 print/ISSN 1744-4243 online © 2008 Taylor & Francis
<http://www.tandf.co.uk/journals> DOI: 10.1080/13825570801900547

because of Surah 3 Ayat 195 where it is said: ‘And their Allah responded to them, “Never will I allow to be lost the work of (any) worker among you, whether male or female; you are of one another. So those who emigrated or were evicted from their homes or were harmed in MY cause or fought or were killed –I will surely remove from them their misdeeds, and I will surely admit them to gardens beneath which rivers flow as reward from Allah, and Allah has with Him the best reward.”’

Islam does not permit suicide in any context. It is one of the most dislikable acts. It is noted in many sayings.¹⁸⁸ Hence, the performance can be termed as an artistic endeavor to stop the frequent conferment of the title of a martyr to the suicide bombers.

An analysis of the scene when Ophelia’s video testimony is played on the screen makes this clear. As she begins to speak, all characters in the live time are depicted as immensely affected. In this carefully choreographed scene Laertes, the brother, bodily expresses utter shock at her will to be a suicide bomber. Even the low contorted tone with which the name of Ophelia emerges out of his mouth is expressive of his bodily suffocation or heart seizure. The news of the murder of his father is of no significance to him once he witnesses Ophelia on the ghost screen dressed as a suicide bomber. He stands face forward, motionless without a single twitch. As the scene continues, he starts panting, loses the power of speech and then gradually moving from monosyllables invokes the spirit of the father to witness Ophelia’s intention. Not once does he assign the term martyr to his beloved sister, and not once does he question the cause or motive of her act. He rather seems to be reminded of Hadees No: 5778 in Sahih Bukhari.

The Al-Hamlet Summit gains more significance in 2017, when the European world faces the issue of mass immigration; suicide bombing is framed as Islamic fundamentalism and Muslim Brotherhood group shown as followers of the fundamentals of Islam. Many anticipatory¹⁸⁹ spectators controlled by their mediatized vision ‘anticipate an affect without being retrospective’ (40) For them their anticipation triggers, and shapes the affect of the performance. Sophie Lecheler, Linda Bos, and Rens Vliengenthart¹⁹⁰ argue that exposure to news frames cause specific emotional reactions. Hence, the performance of Al Hamlet Summit

¹⁸⁸ Sahih Bukhari Hadees no. 3463, Sahih Bukhari Hadees no: 2898,

¹⁸⁹ Ahmed, Sara, “Happy Objects,” *Affect Theory Reader*.

¹⁹⁰ Sophie Lecheler, Linda Bos, and Rens Vliengenthart, “The Mediating Role of Emotions: News Framing Effects on Opinions About Immigration.” *Journalism & Mass Communication Quarterly* 2015, Vol. 92(4) p. 812–838© 2015 AEJMC

often invites 'framed' discussions. Those 'who refuse to share a 'framed' orientation' towards the performance weave an alien affect in the performative text. These spectators can be termed as the afloat characters or 'kill joys.' In alienating themselves from the affective fields or immersive webs woven around them, they gain the advantage of *active disowning*. They initiate a theater in their own minds by weighing, analyzing, questioning all the sources of information available on their affective field (Sikander's board). No thread from the affective field is strong enough to pull them back into the immersive affect. They challenge all previous frames of 'machinic arrangements' prevalent in the highly charged field. However, this moment of alienation cannot be arrived at without the presence of the affective field. Therefore, performative texts like Hamlet assume a unique place in disorientating the focus points of the spectators. These texts can be viewed as the catalysts that rupture to create anew.

CHAPTER 5:

PETER ZADEK'S HAMLET

In Peter Zadek's Hamlet¹⁹¹ a relationship is set up between a metallic container and performers, creating a contested site of meaning. The metallic container emerges as an object endowed with the quality of transforming people through its sounds. The production of sounds by the metallic container is partially dependent upon the performers contact with it and partially upon its own characteristic features. During the performance it works as a social agent influencing the performers and also attains a personhood of its own as it becomes enmeshed in a texture of social relationships.¹⁹² Gender is a part of its acquired personhood and therefore highly fluid.

All the performers are connected to this metallic object and gender it accordingly. They intersect with it in their own specific parameters of physiology, psychology, culture and history. When Angela Winkler as Hamlet returns to this Container Denmark with the hidden and exclusively personal aim of setting it right; avenging the dead father, she also develops a relationship with the metallic container. In her solitary confinement she forbids the presence of the outsiders and hence develops a closed relationship with the metallic object. She shuts herself out of binaries, monopolies and divisions to work within a closed system of interaction with the physical object. Therefore, she escapes the parameters of human gender to intersect with the non-human.

Among other female performers¹⁹³ who had performed as Hamlet was also Asta Nielsen. She performed as a 'female' to obstruct the readings of Hamlet as exclusively 'male.' She broke the exclusivity of the firmly established notion of Hamlet as a prince to suggest that the emotion was not unknown to the females. However, Angela Winkler does not perform garbed in the persona of a female identity. Her success lay in not obstructing a character with

¹⁹¹ 'Hamlet 2000' was a Berlin Schaubuhne production but it was co-financed by Expo 2000 and the Avignon Festival, rehearsed in Strasbourg, premiered in Vienna in 1999, and climaxed its Berlin run that December, the week the world's leaders assembled in the reunified city to mark the rebuilding of the Reichstag.

¹⁹² Gell, Alfred, *Art and Theory: An Anthropological Theory*, Oxford, UK, 1998, 16-17

¹⁹³ Howard, Tony, *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction*, Cambridge University Press 978-0-521-11721-0 -The first Hamlet on film was a woman, Sarah Bernhardt (1900). Probably the first Hamlet on radio was a woman, Eve Donne (1923)

the throttling impulses of gender. What she firmly establishes is a character as ‘natural’ as possible.

Metal is often a material not used to describe women. Metallic objects often represent hegemonic masculinity. When writers like Charles Dickens have used it to represent a female, it is to describe emotionless, hard, non-flexible, women like Jane Murdstone. Negativity often hovers over the relationship between metal and females. When Peter Zadek uses a metal container for his Hamlet he heavily invests upon the concept of metal as a non-feminine taboo material. is a good conductor of electrical and thermal energy.

Beyond this natural, and negative relationship, I will explore some other relationships in the course of this chapter, those include immaterial spirits and strained relationships between same and opposite sex (Gertrude-Hamlet, Hamlet-Claudius) relationships. My enquiry is into how a metal container intersects with various sexual orientations, and role reversal to reinscribe and extend gender differences. Perhaps, it is an attempt on the behalf of Zadek to suggest post-gendered ontology of androgynous human beings as discussed by Donna Haraway.

The activity between Angela Winkler and the metallic container produces meaning and serves to gender Hamlet. She activates the hardness as well as the malleability of the metal by bringing its sound to life. Other interacting elements (air) and materials (actors’ bodies) help in the construction of meaning but Winkler is the only one to allow it to speak.

The social practice and social context is an important indicator of the metallic container’s properties. The physical body embodies the acoustic identity of the container and articulates cultural meanings. Since these cubical containers were predominately used to transport products internationally, they serve the purpose of representing globalized international trade system, migrant workers, refugees, and the construction of false realities. Apart from this simple understanding of the acoustic nature of the containers, a historical glance at the leading manufacturing company of containers assigns a performative-resonating role to these acoustic boxes.

The leading Danish company A. P. Moeller Group is the largest container line able to ‘build tonnage at its very own shipyard, the Odense Steel Shipyard in Lindo, Denmark.’ A strategic alliance with the Danish company opens up immense opportunities associated with the European Union for the rest of the world. Brian J. Cudahy in his book *Box Boats: How*

Container Ships Changed the World writes about the interesting fact that after buying the American company ‘Sealand,’ the Maersk-Sealand firm, based in Denmark, continued the United States Maritime Security Program (MSP) administered by the Maritime Administration (MARAD) signed into law by President Clinton in 1996 to replace the operating differential subsidy program that was created in 1936 and phased out during the Reagan administration. He states that the purpose of the MSP was to ensure that both ships and crews were available for any sea-lift needs of the U.S. Department of Defense. In the year 2000, he writes, Maersk-Sealand was awarded a five-year charter from the U.S Navy’s MSC to transport containers of ammunition from the United States to various overseas locations. Among these free shipments for Americans were large contingents of troops and equipment to Saudi Arabia prior to the war against Saddam Hussein’s Iraq.¹⁹⁴ Henceforth, in the social context, the physical bodies of these metallic containers transporting U.S. ammunition and troops all around the world may re-present Shakespeare’s vision of ‘something is rotten in the state of Denmark’ and establishes Maersk Moller as Claudius who can disrupt all human values for the sake of economic wealth.

Another reference linking Moller to Claudius was his dislike for the black color. According to the aesthetic principles of Mr. Moller ‘it just cannot be black.’ As a performative stance, unlike Hamlet and more like Claudius, Mr. Moller never wanted black to be used in the construction of his grand opera house. Per Kirkeby states ‘I told Mr. Moller that I could understand there was a problem with the history of the cloakroom and if you have to solve something like that, you should always act in accordance with your principles. Mr. Moller’s principle was that there must not be any black and so it is crystal clear that it must not be black. That is also how you create art. You set up some principles and limitations for yourself in the course of the process and then it is just about one thing-to find a new principle and that could be the idea of the green zone.’

The container emerges as a primary aural signifier for violence and terrorism for so called peace. It can be argued that since containers were used for weapons, its sound had certain associations with violence. Thus, the sound of a container may be termed as a piece of weapon.

Through social practices, a cluster of clear associations with war, violence and deceit emerge. The garb of the container can be seen as Claudius’ smile in another cultural era (Act 1, Sc 5 l. 109). These containers, loaded with military arsenal, reveal the capacity of an

¹⁹⁴ Finn Mortensen, Thomas Larsen, *Maersk Mc-Kinney Møller: The Danish Shipping Magnat*, Gyldendal, 2011

individual to convert a friendly duel into real death with the help of deceit. Shakespeare also clearly depicts the ship carrying Hamlet from Denmark to England as a powerful form of deceit. The association of a ship at sea with violence, terror and deceit depict Shakespeare's reading of sailors' awareness of the hidden undercurrents both of the waters and the human performances.

The container in Zadek's production intentionally incorporates another meaning into its body. It does this through the anthropomorphist reference to the ghost of Hamlet's father or Shakespeare's Hamlet still alive in the present times. The ghost emerges out of the container while 'rattling bells and beads and toting a ring-binder ledger of sins.' These anthropomorphic references provide an echo to the acoustic body of the container itself. The metallic bells and ring-binders work as ornamental indicators and insider knowledge bearers of an economically-politically controlled world. Metal assumes the position of a deity whom everyone wants to please for the sake of economic and hence political benefits. Another marker of intentionally assigning a character to the metal container is the visual marker. Through the use of symbolic designs, figurative depictions, or inscriptions on its body Zadek gives a language to this non-human character.

Zadek's deliberate choice of the real metal container instead of a cardboard made to look like container further produces an immersive experience of metal. Contemporary theater practitioners prefer the use of 'real immersive environments' in their performances to create an affect. Perhaps this is the reason why Mr. Moller insisted upon adding steel to the glass front of the Copenhagen Opera house, a donation from A.P. Møller and Chastine Mc-Kinney Møller Foundation to the Danish state in August 2000. As the most modern, expensively build opera house administrated by the Royal Danish Theater, one wonders about the role of theatrical sites produced by Kings of economy. Perhaps in bringing the metal container on the theatrical stage Zadek was the first to start a discussion on the politically financed art.

How does the body of a container affect a performers body? In the tradition of culturally reading metal as a masculine material Angela Winkler's Hamlet establishes a cross gender, heterosexual relationship with the container. However, in constructing her Hamlet, like a child –not male or female-, a unique relationship with the container is established. All the worlds a stage and men and women, alike, are merely economic toys/players in the hand of eco-political kings.

The metallic coffin of Ophelia is another powerful metaphor for the relationship of Denmark with its nation or children especially females. Crafted out of steel the metallic boxes prove to be death coffins for all artistic voices. They cannot sound differently or demonstrate difference with the economic-political agenda of the country. By extension the coffin has its skin painted with numeric symbols. The coffin can also be a physical representation of the steel womb. Thus, the coffin simultaneously embodies a regenerating symbol- the womb- and its curtailment. Metal can never regenerate itself, it only decays with the passage of time and also does not allow nature to interfere in its business. Zadek's suggestion for a way to escape this throttling experience was the relationship developed with the audience-the non-contained people- in a theatrical performance. Jerome Bel writes "While I was watching, during the monologue 'Sein oder Nichtsein?' something happened that I still can't properly account for. Suddenly, I felt the imperious urge to get up on stage and hold her in my arms. Simultaneously, a 'second' Jerome was trying to reason with me: 'You're completely crazy, this is acting, you can't embarrass yourself like this, it's not like this is the first time you've been to the theatre- stay in your seat you little idiot!' Thankfully, I resisted the 'first' Jerome's call, despite the incredible state of distress Angela/Hamlet demonstrated in this scene, which I thought I could appease by wrapping my arms around her. When we started working together a few years later, in Berlin, I told her this story and she told me that, for that scene, the direction Zadek had given her was that the audience was Hamlet's friend!"

The way out of this metallic business lies in humanity, in the intelligent audience who can decode the artistic gestures instead of receiving information and knowledge from them. The artists have an ethical duty towards the audience and vice versa. Zadek was not so lucky and successful from that perspective. Not even a single audience member was able to see what was enclosed in the metal boxes and then stand against it in 2001. Humanity was locked for personal benefits. Zadek's inability to connect and activate the audience against these unmanned remote-control drone weapons speaks volumes about a community who either did not understand the message or found other more important personal, national, issues in the performance. The performance, in a way, built a community who was not concerned with the ethical questions of transporting weapons to foreign lands. One Pakistani report talks about the theft of 19000 containers full of weapons and other goods during its route from Karachi, Pakistan to landlocked country, Afghanistan. The Pakistani nation used these weapons against themselves. Thus, increasing the crime rate and bomb blasts in a previously peaceful country.

The neglect on the serious unethical use of metal containers brought in more unmanned vehicles, drones. These technological tools have indeed achieved some high value results from the perspective of ‘performance.’ However, in not making an individual stand face to face with the enemy, modern tools of warfare bypass ‘affect’ to kill without ethical burdens. The real physical body of the metal container in Zadek’s performance occupying central stage is not a passive object seized by active performers. It is an active non-permeable political body absorbing as well as conducting energy fields. This metal maybe considered as the new form of gender within cultural and sociological theory. “Although AI metal is non-animal and logic might assume that it cannot be gendered, it operates (or will operate) in the same way as human gender by virtue of the significant symbolic inscriptions, language systems and ‘desires’ that AI metals imbricate within the cyborg body.” writes Steve Dixon in his article titled Metal Gender. He further quotes Judith Butler “gender is a fabrication and true gender is a fantasy instituted and inscribed on the surface of bodies” to suggest that physical inscription of the ‘fantasy’ of metal on the human body can be conceived to operate as another gendering inscription, quite separate from the masculine or the feminine. Zadek’s metal container, from this perspective, is a technologized embodiment which loses its ties to gender, or put another way, erases both masculine and feminine.

As a witness of imperial violence camped within closed metal containers, Zadek’s metal-gendered container embodies post 9/11 wave of terrorism in Pakistan. Pakistan is among the few countries where even road trucks are metamorphosed into living entities. They are given a crown, eyes, intricately decorated with minute details, ornamented with bells, used as personal boards for advertisement and prayers, and given specific names. They are hardly ever treated as non-human entities. They are layered with a complex audio-visual language.¹⁹⁵ Among these mobile ‘check work of moving religious and cultural tableaux’ the metal containers invite suspicion and distrust. They emerge as symbols of terrorism ready to break lose and destroy the surrounding peace. Zadek’s production, assumes much more significance for an ordinary Pakistani.

¹⁹⁵ Jamal Elias, *On Wings of Diesel: Trucks, Identity and Culture in Pakistan*, Oneworld Publications, March 16, 2011

CHAPTER 6:

BLIXA BARGELD' HAMLETMASCHINE AS A TESSERACT PERFORMANCE

The purpose of the performative analysis of Blixa Bargeld's *Hamletmaschine* is not to impose a musical shape or structure on the performance. The desire is to explore Bargeld's motivic interaction with Shakespeare and Heiner Müller's *Hamlet* and *Hamletmaschine* and bring out his image of the sound attached to the text. An analysis in the tone, pitch, kinematic movement of the body while uttering, structure of sounds, and the motor force with which the words are uttered, as well as musical or instrumental sounds provides vital information about the performance. However, these aural aspects of the performance reflect upon Bargeld's ability to escape from using sound as a scenic illusion or illustration of the text and converting them into a part of the material, the text. The aim is to study the performance as the concept of 'Khyal.'¹⁹⁶

The persian term 'Khyal' literally means 'thought, idea or imagination.' At the metaphorical level, it means that all aspects of a musical performance are shaded in the same color of a thought or thinking process. These aspects include the music, the space, the text and the dramaturgy. Often any one of these components plays the dominant part and marginalizes the other aspects. In some theater, the written text or the directors' thoughts about the text dominate the performances. In others, the performers occupy the central stage. Bargeld's *Hamletmaschine*, is able to attain a unique 'coordination' of all these aspects. It emerges as a Khyal where everything, nearly every part of the final performance, while maintaining its distinct characteristics, are dyed in the same thought. Theoretically, the performance becomes a 'Taseerakt:' A mathematical metaphor.

The concept of 'Taseerakt' musical theater comes from a German musician Sandeep Bhagwati. In his essay "Das Musikal theater als Taseerakt: Vorschein einer Aesthetik des multiplen Diskurses" in *Das Musikaltheater-Exempel der Kunst* Bhagwati points out that like a taseerakt a performance is always four dimensional. "Its axes are: 1) Music 2) Room/scene 3) Text/ content 4) Dramaturgy." He explains that all the four cubes within the tesseract are interconnected, interdependent, and in constant motion. One cube influence's another and in

¹⁹⁶ This term was coined by Amir Khusrau. Please see part 3 chapter 1 for Khyal. In our times, Khyal is particularly known as a genre of the sixteenth and the middle of the seventeenth century.

reaction is influenced by the resultant change. There is no externally imposed structure or form on any of the four cubes or eight cells existing in the tesseract.

This perspective is similar to that of Hans Peter Kuhn. In an interview conducted in February 2007 for *Sound: A Reader in Theater Practice* by Ross Brown 2010 Kuhn states “I think our perception is not working in separate sections, rather in a concert of all senses...I set up a visual image and combine it with an aural image, but they are separate and disconnected, the visual has its own ‘story’ as the aural has another one. So, you experience a world that has two parallel simultaneous realities.”¹⁹⁷ EN’s aural performance has no images to synthetically juxtapose with the sound but synchronization of the four porous areas: music, space, text and dramaturgy in the performance of *Hamletmaschine* creates a ‘mood,’ a thought. This thought can be termed as the postmodern condition of man.

The word Khyal may be understood as a form of ‘mood’ as described by John Bracewell. In his book *Sound Design in the Theatre* he writes: “Mood...is the manipulation of all of the other functions in order to enhance the mood and emotional character of a play, of acts and scenes within the play, and of individual beats and moments within acts and scenes. For example, one is not likely to choose a bright, trumpet fanfare as lead-in to a dark, melancholy scene in a jail cell.”¹⁹⁸ Or Deena Kaye and James LeBrecht write in *Sound and Music for the Theatre*: “Rain or snow can be calm, menacing, inviting, or foreboding. Just as a menacing person presents the threat of attack, an approaching rainstorm with distant thunder poses the threat of a more violent storm to come. And just as a person who is friendly and warm makes you feel relaxed, the tempo, rhythm, and muffled lull of a gentle rain can be soothing and comforting...A jungle can elicit many sorts of emotions...But without very specific consideration about the dramatic and emotional impact you want your sound to make, the finished sound design will become chaotic.”¹⁹⁹ Sandeep Bhagwatti refers to it as ‘Stil’ and writes: “For me style is an emergent bundling of many parameters and levels of perception: It summarizes many disparate moments together into an aesthetic object.”²⁰⁰ ... All these processes are constantly in our brain when we listen to music. They are all located below that threshold, on the use of such categories as semantics, reception and context for deeper

¹⁹⁷ p.113

¹⁹⁸ p.208

¹⁹⁹ Kaye, Deena, & James LeBrecht, *Sound and Music for the Theatre: The Art & Technique of Design*, Focal Press; 3 edition, March 16, 2009, p. 12

²⁰⁰ “Für mich ist Stil eine emergente Bündelung vieler Parameter und Wahrnehmungsebenen einer Erscheinung: Man faßt viele disparate Momente zu einem ästhetischen Object zusammen.

understanding.²⁰¹ He further writes, “Style is the non-conceptual combination of all perceptual facets of an aesthetic phenomenon. Or style is when you can intuitively understand a musical context intuitively, but cannot say anything essential except banal, conceptual descriptions. You notice, even my use of the word intuitive has more to do with mathematical psychoacoustics than with psychology. Intuitive here is not a vague state of mind, but, so to speak, a calculating layer of our acoustic processing centers in the cochlea and brain that is inaccessible to the waking conscious.”²⁰²

Bhagwatti suggests that the divergent cells and numerous aspects of a performance together help in making the performance. The focus should be upon the structure, the binding or final shape, of the performance. Bhagwatti’s conception is similar to the concept of ‘Khyal’ in the Indian sub-continent. The flexible constructions of the sounds intuitively create an aura in which the listener is driven. The acoustic maneuvering leads the listeners into the ‘Stil.’ In a Khyal this is achieved through various techniques of utterance. Some words are elongated, some constantly repeated, some broken into further syllables, some punctuated with pauses, some used as refrains or divided, twisted, shaped into a dialogue, pulsated, or flashed. They are architectonically shaped into a frame, into an emotion to directly affect the audience

Broadcast on 27 September 1990 Einsturzende Neubauten’s *Hamletmaschine* shifts Shakespeare’s Hamlet melodically from a relative stability existing in the minds of the listeners/audience to a dynamic instability of tones. The experience of musical motion away from the Center, the tones attached to the previous performances of Hamlet, helps it fight against a melodic harmonization and synchronization. The musical motion produces an intervallic and harmonic dissonance to jolt the listeners out of their restless expectation of confinement within the Shakespearean melodic harmony. In the words of David Epstein, ‘Tension means energy unresolved and unresolved energy ultimately means forward

²⁰¹ All Diese Vorgänge pausenlos in unserem Gehirn, wenn wir Musik hören. Sie sind alle unterhalb jener Schwelle angesiedelt, an der Anwendung solcher Kategorien wie Semantik, Rezeption und Kontext für tiefere Verständnisschichten nötig werden.

²⁰² Stil ist die unbegriffliche Zusammen shau aller wahrnehmungsrelevanten Facetten eines ästhetischen Phänomens. Oder Stil ist, wenn man einen musikalischen Kontext intuitiv genau nachvollziehen, aber außer banalen, begrifflichen Beschreibungen nichts Wesentliches darüber sagen kann. Sie merken, auch mein Gebrauch des Wortes intuitiv hat mehr mit mathematischer Psychoakustik zu tun als mit Psychologie Intuitiv ist hier nicht vager Geisteszustand, sondern sozusagen eine dem wachen Bewußten unzugängliche Berechnungsschicht unserer akustischen Verarbeitungszentren in Cochlea und Gehirn

motion.’²⁰³ Put in the context of *Hamletmaschine*, the tension between the expectation and experience lead the listener to relocate the character in a different spatial and temporal platform.

Refusing to adhere to the musical formal patterns, the performance emerges as Plato’s Philosopher who on his return to the cave, attempts to rescue the chained audience from their plight. The major difference between the two is the reliance on sound instead of the image. The shadow or reflection on the walls of the caves can be ignored and discarded without much bodily effort but the real sound of the real-world echoing on the walls of the human brain and hence imagination opens a path for acoustic vibrations to travel through the spine and skeleton. “Sound, then, is actually a material for the whole body conducted through nerves and bones by way of a hole in the head.”

This radio performance jostled the non-performing sonically caged bodies to receive and respond to the sounds and space of their contemporary world. Hence, it emerged as an ‘immersive’ broadcast. The alternate auditory world created by EN functioned as a useful metaphor for the intended meaning. John Bracewell (1993) writes in *Sound Design in the Theatre* that “The sound, along with all other aspects of production, must contribute to building for the audience the emotional structure that will lead them back to insights and feelings similar (in kind, if not in fact) to those experienced and communicated by the playwright.” As a performer cum sound director Bargeld succeeds in taking on the mentality of his role. The performer put himself in tune with the sound to emerge as an ‘effectsman’²⁰⁴ only because the spoken text as a course of acoustic event did not ‘compete’ with sound and music. Sound was embodied by the performance; produced by the subjectivity of its creators, and hence form aural ecology; Acoustemology.²⁰⁵ Paul Carter explains that acoustemology is a kind of ‘attached hearing’ where ‘sounds begin and end in noise.’ The performer has to immerse in the environment, with all its noises, instead of beautifully creating an external, non-real, artefact. Bargeld creates an environment of sound which acts as an immersive spatial resonance, acoustemology, to his voice. The listener is able to hear his voice and apparently not hear all

²⁰³ Epstein, David. "Brahms and the Mechanisms of Motion: The composition of Performance." *Brahms Studies: Analytical and Historical Perspectives*. Ed. George S. Bozarth. Clarendon Press: Oxford, 1990. 198

²⁰⁴ Frank Napier (1936) *Noises Off: A Handbook of Sound Effects* (London: Müller)

²⁰⁵ a term coined by the anthropologist Stephen Feld. Feld, Steven. *Acoustemology* April 2015 <https://doi.org/10.1215/9780822375494-002>. Novak, David & Matt Sakakeeny, Ed. *Keywords in Sound* Duke University Press DOI: <https://doi.org/10.1215/9780822375494>. Paul Carter, *Ambiguous Traces: Mishearing and Auditory Space*, <http://www.sounddesign.unimelb.edu.au/site/papers/mishearing.html>

the noise going around. Furthermore, the juxtaposition of sounds of modern technical everyday life and the shrill competing human voice create a special sound environment, a space, for the aural performance of *Hamletmaschine*.

The performative advice of Blixa Bargeld, the leading performer of EN, to ‘Hor mit schmerzen’ as ‘das war zu diesem zeitpunkt legitim’ outlines the psychoacoustic space of the performance among the plethora of performances of Hamlet over the globe. It is a similar acoustemolgy as the ‘Khyal.’ Khyal also invites the listeners to ‘delightfully’ experience pathos, sadness, and pain. With almost no sound of the Shakespearean text; whether it is of Nature, human voice and its emotional timber or metallic clashing of swords, the performance proves to be necessarily destructive and aimed at ‘Platz Schaffen.” This chapter aims to consider how Bargeld’s lack of satisfaction with the established sound form of *Hamlet* led him to discover a new form of theater. Bargeld’s statement, “My experience of the theater was of coitus interruptus and repetition. We had to play, stop for the next scene, then play, then stop. That ate up my nerves more than anything,”²⁰⁶ corresponded with Heiner Müller’s text without divisions for characters and directions. It is also in the same line as performance philosophy where there are no borders or categories to limit the thinking processes.

Musical Sound is the principal thread shaping the other three essential components of the performance described by Bhagwatti. The human voice and the music being warp and the weft of this cube are completely deconstructed. The vocal strategies to arrive at the ‘genuine physical language, no longer based on words but on signs, shouts and rhythms’ make the performance onomatopoeic with the space, text and dramaturgy of the play. The language spoken is purely Artaudian. The slowly uttered ‘to be or not to be’ tone of the voice is discarded, split up and ‘distributed actively in space, to treat inflexions in a completely tangible manner and restore their shattering power and really to manifest something; to turn against language and its basely utilitarian’ use. Non-linguistic cries, gestural sounds, interweaving of disjointed bits of words, whispers, hisses, echoing voices, shrill cries distilled and spatially amplified all contribute to build a new theatrical language. Although not in the same way but this is not unlike how voice is used by the performers of Khyal.

I suggest that the sound is shaped as the tesseract in *Hamletmaschine*. The utterances are structured to make each utterance assume the main position and yet connect to the others

²⁰⁶ Steve Connell, “Einsturzende Neubauten: Instruments of Liberation.” *Puncture* (Spring 1991). No. 21. pp.19-21

and finally lapse into a minor cell. Andrew Spencer in *Heiner Müller: Probleme und Perspektiven* hears in the performance

“the sentences following the Actor’s declaration that “[m]ein Platz, wenn mein Drama noch stattfinden wurde, wäre auf beiden Seiten der Front” are edited together in such a way that there is no breathing space at all between them. As each location ‘this side’ of the front is mapped out, so is it immediately rebutted by an opposing position on the ‘other side’. The opposing voices then come together, while remaining distinct, for the lines “Meine Rollen sind Speichel und Spucknapf Messer und Wunde Zahn und Gurgel Hals und Strick” and “Mein Drama hat nicht stattgefunden. [...] Ich gehe nach Haus und schlage die Zeit tot, einig/Mit meinem ungeteilten Selbst.”

This continuous shift without interruptions, one cell assuming and laying down its dominant position to another, helping the new utterance attain and enjoy the main position and yet be connected with the other cells, other utterances, is Bargeld’s ideal theater. The style of layering one voice on another, one cube with another, provides the structural border with the continuity. The performance cannot be categorized as amoebic, free flowing. The canonically closed cubical corridors control the performance and its central concept to flow through the labyrinths. The external pressures, political, historical, environmental, all contribute to form a four-dimensional tesseract. Bruno Della Chiesa in his essay “Wanted: Tesseract. One Hypothesis on Languages, Cultures, and Ethics for Mind, Brain, and Education” states that tesseracts exist at language and cultural levels. The article published in *Mind, Brain, and Education* (Volume 4, Issue 3, pages 135–148, September 2010) claims to open research avenues for sound neuroscientific work, possibly combined with quantitative studies. His hypothesis that a person knowing more languages is aware of vast cultures and hence is able to possess more empathy is important in this context. Bargeld’s Hamlet has a history of Hamlet texts before him, therefore his own text, a mixture of numerous synthetic fragments, is truly post dramatic. It “legitimizes itself by attempting the new.”²⁰⁷

²⁰⁷ Heiner Müller: Theater: ‘A Laboratory for social Fantasy’ letter 1975 in *European Literature from Romanticism to Postmodernism: A Reader in Aesthetic Practice*, Martin Trevors ed.

In what ways, then, is this tesseract ‘enacted’ and how is its musico-dramatic structure articulated? Firstly, a carefully specified division of the scenes by the whispering voice of Hans Werner Kroe represents, in spatial terms, the division between contexts of voices and groups of instruments within the performance. The intertitles link the formal sound structure to the Shakespearean division of the play. The pitch, timber, range and volume of the instrumental sounds, acting as the musical score, are used to suggest the beginning, climax, and closing of the performance. A change in the intensity of the musical score articulates the change in the performer’s position within the performing space and division of acts. The recorded voice of Bargeld accompanying the emotionally strong ‘live’ voice in the third and fourth act/division reflects the climax. It can be termed as the musical ‘scherzo’, a rounded binary form creating the ABA triple meter sometimes ABABA. It is quicker in pace from the rest of the play. The theatrical employment of this musical technique brings to mind the idea that sound is also one of the main characters in the performance. The formality of this repetitive structure provides a context within which Hamlet can be read from the perspective of Harold Bloom as a strong text reappearing again and again like the ghost. Again, from the theatrical perspective it suggests that the performer is haunted by other performative voice within his being. These voices exist to shape the new version of voice required for the current performance. The juxtaposition of these parallel voices, within the soundscape of the musical text, forms symmetry of repetition (about the role of Hamlet in the world.). The adoption of this technique explores the changing relationship between repeating voices rather than any continuous narrative.

The physical relationship between the ghostly recorded non-present voices and the performative voice is like the relationship of the external cube of tesseract with the inner cube. Architecturally the performative voice lies deep in the chasm of the inner cube and is surrounded by the influential outer world. This position is the thematic position of the voice as well. ‘Ich war Hamlet’ the opening sentence of the performer suggests that he is now dead and buried. Physically lying deep in the ground, he sends sound waves to the outer world. He envisions his speech as mere BLABLA for the alive (yet to be born performers of the role of hamlet) just like the ghost’s message was mere BLABLA for the live Hamlet until he proved it through experiments, or performance!

The musical score beginning the performance develops the landscape of the theater. It is made up of diverse sounds like electric tones, clashing, breaking, destroying musical notes juxtaposed with the voices of an ocean of people uttering unfathomable words; bla bla. It is in

line with Artaud's statement that we needed art that 'arouses deep echoes within us.'²⁰⁸ A whispering voice making way from this debris of human sound delineating the 'ruins of Europe' recalls the presence of memory and its ability to draw out a sketch of the past, a past of strict divisions of a performance in five acts, different actors for different characters, melodic 'directional' rhythms and other fixtures attached to a play. The tone of Bargeld as Hamlet stating 'Ich war Hamlet' puts a stop to this hissing, whispering, re-appearing, past forcing itself into the consciousness of man yet again. The tone is strict, loud and clear, it is high in pitch and frequency. A listener cannot possibly read doubt or suspicion in Hamlet's aim. The voice allows the other melodic, soft, sarcastic voices to exist but no voice can alter his determination to no longer dwell in the past not even his own vocal fatigue. The potentially heavy vocal demand is adequately met and is rather reinforced with the help of editing with it a recorded voice repeating the same words. The psychological and physiological impact of the force employed to utter in such vocal pitch for a long time cannot be ignored. It must have physically exhausted and emotionally drained Bargeld. The responsibility, emotional demands of the role, and adrenalin of performance accompanying the voice bring no fluctuation to the vocal function throughout the performance, the strain is not felt. Bargeld describes a musical process in which he squeezed himself like a lemon, using his whole person as a test object, putting his whole life forward as an experiment to 'keep expanding the music, forcing people to keep redefining the boundaries and then to go outside of it again and so on, until there is nothing left that is music.' Perhaps because as a recorded radio play the actor remains loyal to the intensity, pitch and fervor of the voice or perhaps because Bargeld squeezed himself out to voice Hamlet, the performance proves to be useful for bringing back the audience to the subtlest ideas, through their anatomies.'²⁰⁹ By anatomies is meant the ability to hear such aural torture.

Multiple musical subtleties are compressed with the ever-changing tone of the voice. These melodic variations act as interfaces of Hamlet through different times and spaces. They are indicative of the linear progression of the character through enclosures and confinements into certain categories. The continual break in the vocal lines reflects the underlying divisions and borders that pigeonholed the play (tragedy, history, political, psychological play).

The background clanging sound accompanying Hamlet's introduction of Horatio, acts as the ticking of the clock of past times and brings the play in Bargeld's times. This tick tock

²⁰⁸ Artaud 1970, p. 64 also in *The Twentieth Century Performance Reader* edited by Teresa Brayshaw, Noel Witte, p.31-34 here p.31

²⁰⁹ Artaud 1970, p.61

is followed by a long screech. It is like the airplane landing with full force and thus producing friction with the ground. It brings an image of the famous picture by Edvard Munch, *The Scream*. Further into the performance the elongated sound of the 'screeching' scream linking different voices is established as a leitmotif. It seems as if *The Scream* is the backdrop of the plays. In some instances, it is prolonged at others cut short.

The only character not being affected by this scream is Ophelia. The monotonous tone of her voice sets up a distinct platform for her, in the musical theater. She has a solo voice, unchanged in both parts. These parts may be read as the ones she is allotted in the performance as well as her role as a female in the past and present times. Her two entries in the performance are like the tick tock of the clock. The clock is continuously ticking, rhythmically ongoing and in unison with the world. The tone remains cool, calm and quiet with almost no variations. The background music attached to this voice is that of a stretched humming 'male' human voice. The humming seems to be a mere accompaniment and is suggestive of the role of female performers in the theater. Ophelia fails to physically and politically confront the humming tone and continues in her trance. Although thematically she desires to change the nature of things but this change instead of being a break from the monotony of life is merely a reversal of the clock, the tick tock of the clock moving backwards, cancelling all things attached with the role of an ideal female and adopting all things considered ugly for a woman. The humming sound sets her up as a suppressed victim of cultural and theatrical victimhood. Musical radio theater of Bargeld fails to shift her paradigm. The only space allotted to her in the tesseract is that of a square. She helps in the formation of a cube but cannot exist on her own.

This Tesseract performance is relatable to our postmodern confrontation with pathos and pain. The rendition is characterized by an emphasis on musical features, peculiar contemporary sounds like the screeching airplanes and other electronic and mechanical gadgets. It is through these sounds without any definite prosodic length of sounds or syllables that we understand the contemporary plight of Hamlet. The inclusion of these objects in the rhythmic composition loads the performance with recognizable acoustemology. The performance becomes a refrain in which all listeners can partake.

PART 3:

CHAPTER 1: PAKISTAN AND ITS THEATER

1.1 INTRODUCTION:

What is Pakistani theater? How can I describe, explain and present it to the world? These pertinent questions need appropriate answers. Many Pakistani theater practitioners, critics and spectators judge Pakistani Theater from the standards of the West and prove it, like neo-colonials, to be underdeveloped, ethically inappropriate art in need of refinement and structure. Further, on they draw a demarcating line based on ethics between performances for the high class and performances for the commoners. They view theater of the commoners as morally unethical and therefore inappropriate for discussion or comment. Therefore, Pakistan's real theater lays hidden from the outside world. We need a non-discriminating voice to represent our theatre.

It is an easy path to expose Pakistani theater from the perspective of modern Western theories of performances. However, I chose to delineate Pakistani theater without forcing a foreign structure to its existence. Of course, one can view it from the perspectives as wide as from Aristotle to Judith Butler but that only undermines its true spirit. I shall explain how Pakistani theater comes close to certain western philosopher's pathways and how it shifts away from the foreign identity to delineate or find its own framework.

1.2 THE HUMAN VOICE:

In Pakistan, nearly all performance practices rely heavily upon the authentic human voice. The primary relevance designated to the human voice over all other elements in any performance has strong roots in the historical tradition. It can be traced back to the thirteenth century, and dominant Muslim culture. The Sufi saints relied upon the human 'utterances' to create a 'Sama' or listening circle to hand down their knowledge. The voice was considered as a guiding tool for drawing the listener into the inner circle of communication. It orchestrated the 'thoughts' of the speaker as well as the listener to a focus. A lot of emphasis was laid on the intention and will of the speaker. The voice and tone were intended to directly appeal to the heart, excite the emotions of mystical pathos and its subsequent delightful excitement. Its roots in pain and pathos, positioned the listener to not only hear the utterance but also the intention

of the speaker. The speaker acted as the historian conveying the non-spoken, semiotic, and non-narrative, through the voice, to the listener.

The treatment of the human voice as ‘a thought in itself’, spreading, expanding, developing through the repetitious utterance of a single word, gave birth to a literary musical genre ‘Khyal,’ simply translated as ‘thought.’ This genre stands out to be among the oldest genres of the Muslim Indian subcontinent. Its origin is associated with Amir Khusro, the disciple of Fariduddin Ganj Shakar (1179-1266). Although, Sikhs and Hindus²¹⁰ have interpreted the genre as a musical instrument or note, I aim to analyze it in the Sufi tradition. From this perspective, a Khyal is the unique rendition of a couplet by a creative individual²¹¹ who can use the depth and breadth of her/his voice to generate variety as per variation in the situation of the performance. Salamat Ali Khan was one of the leading khyal performers of Pakistan. He trained and cultivated his voice to render couplets at a high speed, slow pitched, steady development, without repetition, in the same khyal. Ustad Ghulam Haider Khan²¹² writes about how the voice could forcefully grip the audience in a stupor.

In the fifteen minutes that were allotted them, these two brothers performed a kafi of Khwaja Ghulam Farid in such a melodious and heartrending way that the crowd gathered around them sobbed profusely. I too felt that something forceful had gripped me and could not hold back my tears. These two singing brothers from Multan were Nazakat Ali and Salamat Ali.

Khan could easily use the bol-bant (to divide, twist and turn the lyrics into short rhythmic phrases in a small range), takrar (rhythmic dialogue), sam par mukhda pakadna (to arrive at the first word of the song on the first beat of the time-cycle after an improvisation), shifting rhythms, change in the pattern of emphasis, Chota Khyal (flashing at a rapid speed), pulsation and so on. All these are dependent upon the capacity of the human voice and not the musical instrument. The voice of the singer, speaker, to use a metaphor, acts like a shepherd. It guides, and brings the listeners to a point of communion in the thinking process. The linguistic meaning thwarted and fully recognized, all at the same time, allows the listeners to rethink, re-know, re-live every moment of the performance.

²¹⁰ Francesca Cassio (2015) Gurbani Sangit: Authenticity and Influences, *Sikh Formations*, 11:1-2, 23-60, DOI: 10.1080/17448727.2015.1023105

²¹¹ Bonnie C. Wade, *Khyal: Creativity Within North India's Classical Music Tradition*, Cambridge Studies in Ethnomusicology, Cambridge University Press, p.11

²¹² *The Friday times*, January 15-21, 2011 - Vol. XXII, No. 48

The Sufi tradition of Qawali bears similar traits. The word Qawali is rooted in the word Qawl or ‘sayings,’ ‘speech.’ To speak, to orally utter speech, to voice, is crucial for a qawal singer in establishing communicative Sufi circles. Nusrat Fateh Ali Khan, had one powerful, vigorous voice, that led to enigmatic vocal productions.

=====

This human voice speaks all kinds of languages: the visual, kinesthetic, olfactory, gustatory, tactile, and verbal to ‘performatively’ communicate with the audience. The linguistically comprehensible message often acts as the hard covering of the hidden inner meaning or the semiotic. The construction of the theatrical text is for the reliable spectator as envisioned by theorist like Stanley Fish, M. M. Bakhtin²¹³, Julia Kristeva, Paul de Man, Jacques Derrida and Wolfgang Iser among many others. In the performance spaces, the audience is often aware of this two-fold structural construction. The human voice orchestrates the linguistic and non-para-linguistic meaning to produce variants. Pakistani performers, who almost never blindly adhere to the written text, further complicate the non-verbal message. It is a challenge for the audience to fully understand and appreciate the effort of the performer. The directors, producers assume that the spectators are multitalented and able to pick upon various suggested issues threaded within the dynamically coded voice. The performance text aims at creating ‘writerly’ spectators who can disrupt, decode the symbolic text, employed deliberately to camouflage the political and social narrative. Hardly any theatrical production can be termed as a producer of Peeping Toms or a means of repressing the process of significance. According to the Bulgarian psychoanalyst, Julia Kristeva the process of significance is a ‘heterogeneous process,’ “a structuring and de-structuring practice, a passage to the outer boundaries of the subject and the society” that forever creates new meanings.²¹⁴ Roland Barthes supplements the theory by detailing how the subject assumes the unfamiliar identity to writerly re-scribe. Kristeva, Barthes and most of the western thinkers of the postmodern era have written about how the society consistently refuses the semiotic. The Pakistani nation, unlike the western world tends to read the semiotic more than the Symbolic

²¹³ M. M. Bakhtin’s term Dialogism refers to the idea that all utterances respond to previous utterances and are always addressed to other potential speakers, rather than occurring independently or in isolation. Language always occurs in specific social situations between human agents. There are no final and unquestionable positions, since every position within language is a space of dialogic forces rather than monolithic truth. M. M. Bakhtin, *The Dialogic Imagination: Four Essays*, Ed. Michael Holquist Trans. by Caryl Emerson and Michael Holquist, 1981, University of Texas Press.

²¹⁴ Kristeva, 1984, 17

in any text.²¹⁵ A century of repression and misrepresentation by the English and the Hindus may be the reason. The spectators are well steeped in disruption, dismantle, and disaster. Moreover, as Kristeva puts it they are able to articulate the semiotic by flows and marks: facilitation, energy transfers, the cutting up of the corporeal and social continuum as well as that of signifying material, the establishment of distinctiveness and its ordering in a pulsating chora, in a rhythmic but no expressive totality.²¹⁶

The spectators liberate themselves from all kinds of traditional figures of power and authority. They recognize the polysemia of the text²¹⁷ and without looking for the author's voice search for the semiotic threads to knit their own cultural history around the performance. Keir Elam concept of performance as a permutation of texts, an intertextuality or a grid made up by numerous authors seems to be an apt description of performance practices in Pakistan. The participants in the performance are often involved in the processes of synthesizing, organizing and creating operative networks. The performance often is partly controlled and reshaped due to the emergence of the semiotic.

In Pakistan the most innovative tool navigating and negotiating with the already thought-out plan for the performance is the fluctuation of the human voice. The voices contain contradictory tensions that disable all kinds of Symbolic readings in character construction, author intention or actor's position. The meaning of the words is manifold. All possible ways are used to dialogically expand, and semiotize the utterance. The thespians philosophically comment, interact with their roles and the philosopher is often seen as the thespian gradually rewriting the planned text due to intra and inter- action with the semiotic space. The spectators can trace some elements like quotes, certain sentences, acting positions and gestures or action movements. They can trace the originality of the philosophical thinking only at an ephemeral level. David Z. Saltz comments how

The relationship is one of instantiation. The text of a play, then, is a component that contributes to the definition of the play-type; in order for a performance to be a

²¹⁵ Kristeva has extended the Bakhtinian (Bakhtin, 1984: 201) concept of 'dialogism,' heteroglossia and double voiced discourse. She extends the notion of Word' on both horizontal and vertical axis. She explains that in the horizontal dimension 'the word in the text belongs to both writing subject and addressees'; in the vertical dimension 'the word in the text is oriented toward an interior or synchronic literary corpus' (Kristeva 1980: 66) She develops the view that each word, whether of text, actor or spectator, is an intersection where at least one other word can be read. Bakhtin, M.M. (1984) *Problems of Dostoevsky's Poetics*. Ed. and trans. Caryl Emerson. Minneapolis: University of Minnesota Press.

²¹⁶ Kristeva, 1984, p 40

²¹⁷ Nora Johnson, "The actor as Playwright in Early Modern Drama" 2003

performance of Hamlet, it needs to incorporate the dialogue of the play in a particular way. What, exactly, that way is depends on a set of performance conventions that can change over time and vary from one community to another; in other words, a performance that counts as Hamlet for one audience may not for another. This approach to the text/performance question opens up a whole range of new questions. What exactly are the conventions that define the performance of a play? How do those conventions vary? How do the conventions that define the performance of plays relate to those that define other performance-types, such as performance art, commedia dell'arte scenarios, rituals, games, symphonies, or songs? ²¹⁸

To the culturally, sociologically and geographically diverse Pakistani nation 'crisis' is the only means of controlling the performance in a limited way. No performance other than the performance of a crisis can be termed as representational or repetitive. Performance is practiced as a philosophy, as an expression of a thinking community ready to 'act', to do what others have failed to perform in the real world. Performance groups aiming at reform, education, enlightenment through history are hence immensely popular and influential. Performance for the sake of re-enactment or performance as a translation of the dramatic text has never attracted the public favor. The human voice acts as the major means of instantiation.

1.2.1. THE CONSTRUCTION OF PLURALITY AROUND THE PERFORMANCE TEXT WITH THE HUMAN VOICE

a. Historical Background:

PRE-COLONIAL TIMES:

Performance art has borne immense criticism in Pakistan. It is often regarded as offensive, unethical, non-religious and a part of the ancient Hindu and Sikh culture. Many individuals attempt to prove that art belongs to the non-Muslims, and Pakistan should make efforts at stopping the infiltration of the Hindu-Sikh culture in Pakistan through art. Even the leading popular artists talk about making space for the performance arts that are 'not' based upon the religion Islam. I have hardly ever encountered any opinion where art is considered

²¹⁸ David Z. Saltz. From Semiotics to Philosophy: Daring to ask the obvious. *Performance Philosophy* 1, 2015

as an asset of the Muslims or how Muslims used art for expression. The line of demarcation between Muslims and Performance art seems to be tangible, visible and strong.

I attempt to break this defining border. I do not find performance art as an inheritance of Hindu-Sikh or British culture. It belongs to the Muslims of the Indian sub-continent as well. However, we need to search for Muslims performance art far away from well-known centers of performance of the English or Hindus and Sikhs.

In order to draw closer to the performance centers of the Muslims of the Sub-continent I will turn again to Shakespeare's *Hamlet*. Far away from the mouse trap, Shakespeare stages another play-within-the-play in *Hamlet*: The dual between Laertes and Hamlet. Claudius invites all characters to participate or witness this cleverly planned dual. Claudius' aim is to have Hamlet killed by Laertes or if Laertes fails then through the poisonous drink of victory. There is no written text, no previous rehearsals. Staged in the open area, apparently the Performance Art dual is a means of finishing the ill feelings between Laertes and Hamlet and secretly it aims at bringing an end to Hamlet and his narrative. Claudius, as the master scripter, plans to use performance as a means of saving himself. However, things do not go according to his plan. Hamlet finally takes revenge of his father's murder and dies a heroic death. At the end of the performance, he asks his best friend Horatio to tell the truth to the coming times. Hamlet asks him to act as the master historian who will live to tell the truth not through staged narrative but through living and passing the tale to the common people. Hamlet does not ask him to plan a staged performance before the citizens of Denmark.

In the pre-colonial 'Muslim' Indian sub-continent, a Historian Philosopher like Horatio, is the leading performance artist. Popularly known as the Vaari, he is the custodian of the historical narrative.²¹⁹ A Vaari carries the perspective of common people who are subjects as well as custodians of Oral Tradition. As a moving, walking and performing historical archive blessed with the voice as strong as the khyal and Qawal performers, a Vaari challenged and defied all colonial forms of representation. The British's desire to colonize the history depended upon the destruction of Vaari's performers. The British attempted to distort this form of archiving history. One of the most powerful of these attempts was the abandonment of Punjabi, the language of the Vaari's,²²⁰ as the provincial language. They declared Urdu as the language of administration and made it the language of the educated elite. The Vaari, with no

²¹⁹ Farina Mir, *The Social Space of Language: Vernacular Culture in British Colonial Punjab* (California: The University of California Press, 2010, p 101.

²²⁰ Kazmi, Sara. The Marxist Punjabi Movement: Language and Literary Radicalism in Pakistan *Südasiens-Chronik - South Asia Chronicle* 7/2017, S. 227-250 © Südasiens-Seminar der Humboldt-Universität zu Berlin ISBN: 978-3-86004-330-1

Western training of education, soon lost his status of the historian to that of an artist performer. With the lost language, s/he could no longer maneuver the linguistic message through the voice. History was reduced to ‘folklores’ and speech to melodious songs. However, the ‘Vaar’ (simply translated as the Ballad) continued to survive in the circles of the poor and non-Western-educated people.

Umber bin Ibad, Ghulam Ali Shair, and Umair Ayub Khan in “Var, Punjabi Oral Tradition and History: Going beyond the Rubrics of Formal Literary Criticism,”²²¹ describe how

the tradition was also in danger because its holders, the bards, were no more proud of it and had started to huddle back to the spaces where the colonial state, along with the influences it had made on economy, politics, culture and society and more importantly colonial forms of knowledge, had not yet penetrated. Right after one century, in 1970, these spaces had further shrunken to the level that one had to take great pains in searching Varis across the villages of the Punjab. Ahmad Saleem, the then Assistant Director of Folklore Research Center Islamabad, set off to Chakk no. 09 of the then district Layllpur, now called Faisalabad, to meet Ghulam Muhammad Rulia, a Vari who self-admittedly had almost abandon on this vocation.²²²

They describe how “That is why, now when one has to consult the ‘oral’ tradition of the Punjab, one goes to libraries, archives, personal collections, bookshops etc. and not to the bard whose Iktara, Chimta, Sarangi and Dhudh could not survive the strokes of colonial forms of knowledge.” The study explains how the Vaar or history, once written down, survived in the library as a western form of knowledge but the performer or the ‘Vaari’ could not persist the pressures of colonization.

Nevertheless, the Vaari performer, withdrawn from the British world frequently returns in newer forms of ‘truth-based performance’ or the Veritable Theater.²²³ One such example is the performance of Mian Salim Jahangir’s, Aaj di Var ‘Ballad of the Day. In 1972 at the Punjab Congress of the Mazdoor Kisan Party (MKP), Mian Saleem displayed his poetic skills for the first time in public. He performed ‘Let’s get rid of new dacoits and old thieves from our fields.’

²²¹ Umber Bin Ibad, Ghulam Ali Shair, Umair Ayub Khan, “Var, Punjabi Oral Tradition and History: Going Beyond the Rubrics of Formal Literary Criticism” *The Historian* Volume 09 Summer, 2011. The Historian is published by the Department of History, GC University, Katchehry Road, 54000 Lahore, Pakistan.

²²² “Var, Punjabi Oral Tradition and History: Going beyond the Rubrics of Formal Literary Criticism,” p. 58-59

²²³ Please see the introduction.

The flute is silent.

Even the songs are scared

People look alive

But their insides are dead

Sibt-ul-Hassan Zegum describes his performance as ‘that level of oratory, that those who listened to him were enthralled. Fire spouted out of his mouth when he spoke out against the military dictatorship.’²²⁴ The performance reflected the close relationship between politics, history and poetry. As a Vaari performer, he took the initiate to bridge the gap between poetry, theater and reality. The leader of his party (ex) Major Muhammad Ishaque soon followed his suit when he performed

I am the poet of the day, my voice reaches the sky

In one hand a pen, in the other a gun

I am the heir of a martyr, don’t hold me back

My shoulders bear the burden of revenge

I salute to those martyred, who sacrificed their life in struggle

Who captured and destroyed the enemies, like a bolt from the blue?

I am indebted to that sister who sent her brother to the war.

My head in the cradle of that mother who doesn’t have a son anymore.

I am the poet of the day my voice reaches the sky

In one hand a pen in the other a gun.²²⁵

from the platform of Mazdoor Kisan Party (MKP) at the First National Congress of the MKP, held on the 12th and 13th of May 1973 in Sher Garh, District Mardan (NWFP).²²⁶ Later on, after his arrest Ishaque Muhammad wrote a Vaar play titled ‘Musalli’²²⁷ that was performed at MKP rallies with party members playing the part of the main protagonists of the play. Ishaque describes how he wrote the play while in prison and could only share it with his companions after his release. Although he died while in prison in 1982, he was able to help Mian Salim Jehangir bring back to life the character of the Vaari. It became a custom for the

²²⁴ Mian Salim Jahangir, Untitled Ghazal, in *Ballad*, 128. Tran. Virinder S. Kalraa & Waqas M. Butt

²²⁵ Jahangir, *Ballad of the Day*, 70–1.

Virinder S. Kalraa & Waqas M. Butt, ‘In one hand a pen in the other a gun’: Punjabi language radicalism in Punjab, Pakistan, *South Asian History and Culture*, 4:4, UK Published online: 13 Sep 2013.

²²⁶ A central figure in communist politics in Pakistan, Ishaque Mohammad, was part of the Rawalpindi Conspiracy case in 1951, which led to his arrest and to the mass clampdown on communist organizing in Pakistan. The Communist Workers-Peasants Party.

²²⁷ Written in 1971

members of the party to ‘perform’ ‘Musalli’ or ‘Jehangir’s Var’ at the rallies and meetings. The Vaar was distributed as pamphlets for future performances. Later on, like a Vari performer historian, Zegum collated the Vaar with additions from his own memory and that of other party workers to posthumously publish it as ‘Aaj Dee Var’ (Ballad of the Day), 1989.

The Vaari’s reliance upon the human voice ““that level of oratory, that those who listened to him were enthralled. Fire spouted out of his mouth when he spoke out against the military dictatorship” and not upon the “Iktara, Chimta, Sarangi and Dhudh” is the point of significance for this research. Ishaque writes in the forward of ‘Musalli’ how his play received its first production as a play enacted merely through a single actor’s voice. He writes

When I came to Lahore, I met Najam Hussain Syed. He liked ‘Musali’ and said it should be read in his Sangat. I said it has very lengthy dialogues. I have just penned my thoughts and have not been able to revise it. He said let it be performed. The actors/players will make the dialogues. Syed revised and read it himself in his Sangat. I was one of the listeners. All participating listeners praised it immensely. Fakhar Zaman published it in April. By the end of the year many had asked me for the permission to stage it. I gave them a few rules for staging it. These were that there should be no ticket, the one who comes first should occupy the front chairs and that there could be a separate sitting area for women. However, the play could not be staged.

Ishaque was disappointed with his play not being able to be set on stage. But then

Suddenly, in February I received an invitation from Dr. Mohammad Abdullah to watch the rehearsal of the play in District Toba Teek Singh. I was surprised to think how a village could stage a play; Lahore had not been able to stage. I went with two of my friends to watch the play. In the evening, even I was stunned by the performance. I had never imagined how powerful it could be on stage. For four to four and a half hours the participants were thunderstruck. The performance ended but the people kept on sitting. The stage was filled with just two chairs, a tin drum, a carpet, a Mangi (bed), a pand and some grass and twigs to suggest the scene of jungle.

I met the performing company after the performance. This dramatic club was started by Baba Abdul Aziz Kasar in 1949. Baba AbdulAziz was in the forefront of revolutionizing Muslims in Toba Teek Sigh. Other than being a poet, dramatist, musician and director he also wrote ideological essays and organized the farmers in a

party. To his last days he took interest in the club. His companions Ali Mohammad and Dr. Mohammad Abdullah carried on his work. This village had its own tradition of performance. Set up in 1948, the Punjab farmers organization held its first meeting in the courtyard of Mohammad Abdul Aziz's house, the same place as the Musalli was staged. Many performers of Musali had received training from Baba AbdulAziz.

The performance had not depended upon the props, or other stagecraft. The spectators, well versed with the concept of an actor as a reliable Vaari, saw the play as a lesson in history. The actors performing as characters were party leaders, publically acknowledged as philosophers, activists and social reformers well steeped in local history. In the interludes of the play, musicians performed on their instruments to entertain the audience but as soon as the play started all musical instruments ceased to perform. The human voice was considered the voice of truth that should be heard loud and clear without noise from other things.

There are references of few Vaari performers who used musical instruments. Mohammad Alam Lohar is one such prominent figure. In 1977, he received an award for his God gifted unique voice by Queen Elizabeth for singing a 'Jugni' at the Jubilee celebrations. He has popularized the instrument Chimta in the whole world but the quality ascribed to him was the uniqueness of his voice. The chimta accompanied him everywhere, but what kept him popular was the ability to invent lyrics appropriately and immediately and sing as long as the whole night. His voice was the 'Jugni' or female firefly that lit up the darkened world.

In pre-colonial times, Sufi saints used the word Jugni as a synonym for Tasbih or praise of God. The method of the Sufi saints to reach enlightenment was through Tasbih and Zikr or Jugni. The Jugni or Tasbih, done by the human voice²²⁸, acted as a firefly that illuminated the darkness attached to the unknown reality. In other words, the voice was the light; the sound was the vision that enabled the Sufi saints to get closer to God.²²⁹ Colonial times saw a radical change in the meaning of this word. It was read as an Indian version of the word Jubilee. This also altered the concept of Jugni as a praise of God to the praise of Queen Victoria. With the colonization of the word also came the colonization of the mindset. The 'Jugni' lost its place in the hearts of the people; Muslims no longer thought of it as a means of travelling spiritually. The colonized people lost respect for their own cultural philosophy.

²²⁸ Repeating the same word in multifarious way, with different intentions and different meanings.

²²⁹ I am interested in expanding upon this connection. However, for now, it is not possible to go in this depth.



FIGURE 6: ALAM LOHAR WITH HIS CHIMTA

Source: “Alam Lohar” Wikipedia (640 × 769 pixels, file size: 180 KB, MIME type: image/jpeg) https://en.wikipedia.org/wiki/Alam_Lohar (2018)

Muhammad Alam Lohar was well trained in the ‘Sufiana Kallam.’ He was a Vaari who could use history and reality as the essential components of his performance. Government of Pakistan titled him as the lion of Punjab, and awarded the highest award of the country; Pride of Performance. Arif Lohar, his son, and many other performance artists have carried on his Jugni. His image in the country is of a well-learned intellectual who could use his performance, his Jugni’s, or Sufiana kallam as a means to move into the hearts of his audience. Like a Sufi his voice changed, fluctuated in low and high pitch, with the change in the listener’s position and perspective. The performance relied upon the text only until the spectator was ready to listen to it.

Colonial era:

In the colonial era, some of the performers adhered to the concept of performance as a staged theatrical art. The lack of respect for ‘Khyal’ of the historian performer the Vaari gave birth to the idea of an actor, or an impersonator. Even the genre of Khyal shifted from its traditional place of capturing the spontaneous thinking processes appropriate for the situation to ‘a genre of entertainment based on mannerism and vocal improvisation at a fast pace.’²³⁰ Lastly, have lost faith in their own methods, the Muslim Indians translated the English plays and staged them in closed places like the traditional theaters in the western world. One of the

²³⁰ Francesca Cassio, (2015) Gurbani Sangit: Authenticity and Influences, *Sikh Formations*, 11:1-2, 23-60

earliest theatrical performances staged for film was the translation of Shakespeare's Hamlet as *Khoon Ka Khoon* (Murder of the blood relative).

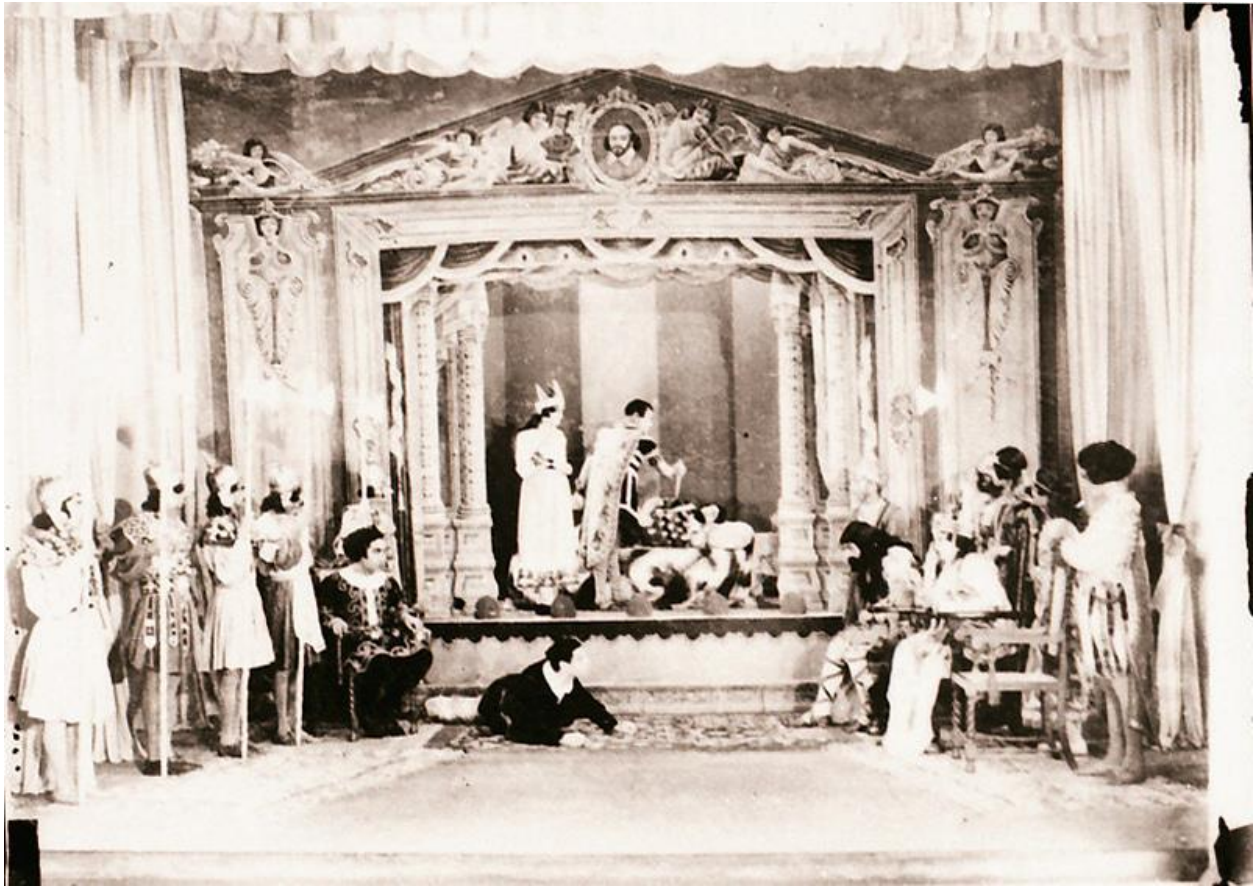


FIGURE 7: SOHRAB MODI'S HAMLET

Source: Poonam Trivedi, Dennis Bartholomeusz, ed. *India's Shakespeare: Translation, Interpretation, and Performance*. University of Delaware Press, 2005, p.242

In this production, the play-within-the-play or the mousetrap scene is the last scene of the play. Jehangir (the name given to Hamlet by the author) has invited the 'Tamasha Wala' or performer to stage a play before the royal audience. The purpose, like Shakespeare's play, is to catch the conscience of the king Farukh (Claudius). Yet, the placement of the scene at the end of the play speaks about the role of performance art in the Indian sub-continent. Farukh complains of a burning sensation in his head and heart upon seeing the murder of the king on stage. Jehangir takes this expression as a victory for himself. He says that he has rightly hit his target and will not let it run away. He does not hesitate in doubting the affect of performance art upon the king and detecting the lie in his speech. The affect of Art on the body and voice of the audience is 'the reality' the Veritable. In other words, performance always ignites the

body and deprives it from all superficial masks.²³¹ It brings out the bodily truth as well as the voice. Hence, killing Farukh is an easy task. Jehangir does it with a slap. Jehangir's readiness can answer questions about how the people of the Indian sub-continent understood performance art.

Jehangir: Why, dear mother, how do you like the play?

King Farukh: (Aside) I think, she is exaggerating her expression of love.

Jehangir: But you will see, maybe she remains firm on her promise.

King Farukh: Have you seen this play? Dear son, Can there be any 'danger'?

Jehangir: No sir, what danger? This is a just a play.

King Farukh: But what is the name of this play?

Jehangir: The name of this play is Khoon-e-Nahaq. You will soon see/ witness the atrocities. You and we, who have no guilt, will not understand it, but those who are guilty, will be judged and seen by you. Look, comes the cruel, he comes with a bottle of poison in his hand.

Qamar-uz-Zaman (acting as Claudius) comes with a bottle in his hand.

Qamar-uz-Zaman: Be merry my heart, Liver aid me, inventing this cruelty may I achieve my desires. I give away my faith, oh man turn into devil.

Jehangir: God curse him. He is giving poison for the sake of the crown. Now, you will see, he will soon cast a spell on the queen. He wants to marry!

Actor as King: *What is happening? I am dizzy. What is this revolution, God, what is this disease?*

King Farukh: I have a serve headache and palpitations. What am I watching? Stop

Jehangir: There I have hit you. You cannot escape from my hands now. ²³²

²³¹ In a Jugni or Sufi tradition there are multifarious ways of speaking the same word. Listening to such a varied kalam brings the listener closer to truth.

²³² *Khoon-e-na-Haq* by Agha Hasar Kashmiri p. 91. translated by the author.

The gap between art and reality is almost non-existent in the works of the pre-colonial performing artists of the Indian Sub-continent.²³³ The artist conceived art as a form of truth, reality and expression of his or her belief and faith. As a Vaari, the artist used Episodes of history, real time happenings, and personal encounters with reality to realistically present, document, expand them before an audience. The audience did not demand for a mere ‘slice of life’ or ‘representation.’ They took an interest in the Vaari’s subjective experience about these episodes. The people could not imagine performance as mere reality, imagination or falsehood or mere art. Performance was understood as the version of the Vaari’s thinking perspective. Even the British journal noted the relevance of the historian philosopher in a society.

‘The intellectual character of a nation or a society may generally be inferred with some degree of certainty from its periodical literature... In short, the readers of our political journals expect them (journals) to reflect the very image of their minds; so that the various hues and complexions, which discriminate those numerous productions from each other, are faithful indica of the shades of difference which distinguish the opinions and characters of the several classes of individuals of which the public is composed.’²³⁴

The diurnal histories and subjective perspective of the Vaari provide a unique an insight into the society. Something that literature has not accomplished.

In the same letter, the authors draw a distinction between the Greek and Indian Literature. The emphasis is upon the fact that the reliance of the modern man to know the Greek are their Satires and Drama Whereas Indians, on the contrary are known through their accurate observations and real-life biographical stories. In our times, this observation seems accurate. The most well-known work from the old times is that of the historian of King Akbar’s court: Abu Fazal.²³⁵ In the Muslim precolonial India, ‘the focus of the literary arts was to record political events, pen down ‘original communications upon the geography, history, commerce, and political condition of the states and people; as well as too much information of a mere strictly philosophical character, acquired by the civil and military servants of the company (generally men of good education), or others, in the course of travel, conversation, or research.’

²³³ For further references please read, Ali, N., 2016 “From Hallaj to Heer: Poetic knowledge and the Muslim tradition.” *Journal of Narrative Politics*, 3(1), 2–26.

²³⁴ “The Periodical Literature of British India,” *The Asiatic journal and Monthly Register for British and its dependencies*. Volume 19, p. 789

²³⁵ Ain-i Akbar of Ab al-Fazl ibn Mubrak. Edited by Sir Sayyid Ahmad. Aligarh: Sir Sayyid Academy, Aligarh Muslim University, 2005. Original edition, 1855.

It is clearly stated that in the journal ‘we have not scrupled to transfer into this journal, from those sources, such articles as European readers would be desirous of perusing.’²³⁶ The English write ‘the East Indian press is of a superior character, and indicates a more refined and polished society.’

The performer, author, artists, never erected the fourth wall between the audience and themselves. In fact, there never existed any wall between them. The closest resemblance to the walled structural building of a theater was a large room with the performer occupying the central space and audience sitting in a circle around the performers. The target of the performance was usually to bridge the gap between the worldly truth and the inner reality of the individual. The performer expected the audience to recognize the truth in the performance. Lies, exaggeration, fantastical happenings or magical realism often found no place in art. The performing artist could be anything but a liar.

The performers, artists, often did not ‘perform’ or ‘write’ under a garb or mask. The concept of Performance as an occupation, desire or any detachable reality did not exist. The performer belonged to the family, tribe or cast of performers. The occupation was the ‘way of life’, culture, the mere form of existence. There is no reference of a person belonging to the Sufi performers family, acting, performing as a bazigar or bhand nor is there a bhand performing as a sufi performer. The artist was born and bred in art and as an artist in an ethnic community. These ethnic artist communities still exist in the Indian Sub-continent. The most popular among these are the gharanas (families) of musicians, dancers, bhand, singers, actors and writers. The children of these families live immersed in the art and its affects. They learn to perform through their experience as well as heritage. Deepak Raja sums up the facts in a chapter²³⁷

Hereditary musicianship was a creation of genetic, familial, and economic factors....The notion of the art as an asset, and the desire to keep it “in the family” encouraged in-breeding....The chances of bequeathing the patronage asset were perceived to be the greatest if (musicians) could turn their children into their own musical clones. The patron’s heir, also chosen by heredity, and aesthetically nurtured on the senior musician’s art, would - in all likelihood -

²³⁶ “The Periodical Literature of British India” p.791

²³⁷Deepak Raja, ‘A Requiem for the Gharanas,’ *Hindustani Music: A Tradition in Transition*, D.K. Print World Ltd., 2005, p 74-76

also accept the heir to the musician's stylistic legacy.... This process struck deep roots in the musical culture because the "market" - feudal patrons - rewarded its products. It often became a matter of "national" pride. A king could legitimately boast of his army, his elephants, his jewels, his palaces, and even his gharana of music. Even without its cloning intentions, hereditary musicianship would have qualified as an eminently suitable vehicle for the Hindustani tradition, which requires the musician to perform the simultaneous roles of composer and performer. The demands of this duality have grown exponentially over the second millennium.... The notion of a raga has risen to progressively higher levels of abstraction. The combination of these tendencies has left the art with no effective mode of transmission other than the aural. Involuntary familial exposure to the art during the most formative years, accompanied or followed by a voluntary submission to the rigors of grooming, was therefore uniquely promising as a pedagogical culture.

Their performance is their philosophy of life. The performer's performance is the chain of transmission, the only reliable source, for the original. The use of Shakespeare's photograph sitting at the top of the performance of *khoon ka khoon* and looking down on the performance was a way of informing the originator how they have taken after the work of the ancestor. In other words, the work of the performer was not removed from reality but a genetically understood and experientially perfected art. It was a work developed over generations and in different environments. It was further perfected with the knowledge of how the art will affect the audience.

In the western world, Plato propagated the idea of banishing the poets from the ideal society. He termed poetry as dangerous and a threat to truth. However, it is in Plato's Symposium that Freddie Rokkem finds the dialogic performativity of verbal discourse. Rokkem highlights how verbal discourse 'activates' the human body in different ways, creating a broad range of activities of 'doing', which in classical Greek is the original meaning of the word drama: 'to do, to act, and to perform.' We cannot trace the distinction between saying and doing or philosophy and performance in the pre-colonized Indian subcontinent. I shall attempt to explain the reason behind this condition with examples from the predominant, pre-colonial performative practices. However, during colonization performers expressed their concern about the demand of the audience for mere laughter. The Tamasha Wala in Hashir's

play explains how he felt helpless before the demand of his audience for unethical jokes.²³⁸ Jehangir instructs him not to go against his natural philosophy for there would be many who still respect truth. His advice to the actor is not to voice any word that is against his ethics.

The pre-colonial performance practices were site, season and audience specific. They were tailored with the real on the basis of need. Basant festival celebrations accompanied with songs and kite flying games, Sufi Qawwali sessions for finding personal spiritual pathways, poetic recitals on deaths, marriages, departure of the lover or beloved, communal gatherings for collective decisions in making law, hence nearly all performances were based upon specificities. One broad reason for this may be the multiplicity of India. With the land spread between the highest Himalayas to the Arabian Sea, varieties of weather, religious diversity, cultural pluralism and individual freedom, modern day dissemination chains of mediatized performances would have seemed appalling. The hereditary performing class acted as guardians and custodians of heterogeneity. A performance for the Bengali could not be re-performed for the Punjabi, a night melody was not sung in daylight, a qawwali was never acoustically the same for all audience.

The first successful tool employed by the British colonizers was hegemony of performance art. The exercising power of the written text over live human voice meandering through traditional texts was established. The concept of a play staged for all and sundry created the image of masses 'observing' a performance instead of 'individual listeners' communication with the performer. The difference becomes clearer with the example of Hamlet re-writing the mousetrap for a specific audience. Performance for masses enabled the colonizers to centrally control production, choose audience members and introduce the idea of art for the sake of art. Regula Burckhardt Qureshi writes: As documented by Charles Hamm for South Africa, (1991), the music media have served colonial governments in their agenda of 'identity management' of the subjugated population. In India, with its linguistic, regional and communal heterogeneity, subculture management has constituted a primary challenge, for which the recording and broadcast media offered tools of crucial importance. Like most post-colonial polities, South Asia has a recent history of political and economic centralisation in which central authority co-opts regional cultural forms to serve its agenda through a marriage of technology and hegemony. While information on recording companies is scant, policy papers surrounding the establishment of broadcasting in India show a keen sense of awareness

²³⁸ Agha Hashir Kashmiri, *Khoon-e-na-Haq* p. 91. translated by the author

of these issues.²³⁹ At this early stage, a concert party consisted only of classical musicians and vocalists, more commonly associated with ‘grand’ or ‘operatic’ concerts.

In the pre-colonial times the performer was either freely performing for everyone or under the tutelage of a guardian. The performance was not a means of earning money or survival. The common person had the freedom to give or not give any money for the show. The performance never had a ticket and the performer considered as a saint who could identify the stress and provide subsequent relief. The performance constituted two essential parts. The first essential part comprised of the traditional narrative and its accompanying discourse. The performer informs the audience about the choice of text and invites them to suggest any other text. The audience usually came up with various suggestions the performer later on in cooperates within his performance text. The purpose of the bond of communication, established from the beginning, is to investigate into the likes and dislikes, priorities and preferences of the audience. This enables the performer to know the relevance of the performer and art for the spectators. Hence, with these investigations the performer navigates between individual and participatory sense making. The reliance is upon linguistic utterances, bodily responses, and behavioral changes. An example of reliance on these affects in the play *Khoon Ka Khoon* where Jehangir kills Farukh after observing these affects.

The performers aimed at dialectically providing pathways to satisfy the need of the spectators. This required identifying conflicting intentions (of the spectators) to map out relational patterns with individual spectators. The artists often used the technique of repetition to create tension and fuel the process of communication. The examples of this technique abound in all forms of performance art and not only in plays. For example, traditional folk lore texts about marriages are still sung during marriage ceremonies. The performers, common attendees, insert the names of the family or other details into the old texts and recreate a new rhythmic version of the old text.

In the Indian sub-continent, the performer, Vaari, was the witness and survivor: a seer. The dissemination of the performance depends upon his/her narrative. As the bearer of the truth, the eyewitness, the survivor the performer artist, Vaari, must tell it again. In plays like *Khoon ka Khoon* the murder of the king was reenacted, like Shakespeare’s *Hamlet*, but the responsibility of communicating the truth to the society falls upon the shoulders of the performers and not on characters in the text like Horatio. All characters die in the end, the only

²³⁹ David Lelyveld, 1994 ‘Upon the subdominant: administering music on all-India Radio’, unpublished paper

survivors are the spectators/performers who witnessed the truth and will communicate it to the society.

The performer contributed extensively to the pervasive power of oral tradition. These performers-teachers/ustads-leaders had the power of memorizing and disseminating knowledge among the next generations and geographically distant people. They inserted dialogues/verses from real situations in their prepared texts to expand upon the story, highlight certain aspects and bring forward a purely audience-orientated performance. Hence, the performance text was more of a communal text with bearings from past and current real-life situations. Examples include popular folk lore dramatic texts²⁴⁰ like Heer Ranjha, sassi panu, Sohni mahiwal that were originally written by a single author but today bear numerous historical markers. A relational orientation towards a historical, cultural, or religious view enables an individual to choose between multiple texts or multiple realities of the same text. The overall impact of these multiple texts and their repetition in new ways strengthens the concept of unity in multiplicity. The availability of vast network of multiplicity in a single shared space connects, binds and sustains these texts. The absence of a controlling original Text promotes dialogue between past and present, religious groups, the self of the actor, to consequently revise the tradition.

Furthermore, the relationship of a teacher and student abounds in these texts. The Vaaris have developed the complexity of this relationship through poignant metaphors. One of popular metaphors is that of the teacher as the 'torchbearer' of the tradition. It is associated with the desire of the teachers to flood the conscience of the learners with the will to 'search' for knowledge. However, the learner is usually in search of facts and information; the present in search of the missing past. The journey of the learner towards the 'search' for the self is the main aim of the monitoring, mentoring teacher. The performance text bears similar markers. If the performance is a mere repetition of the past performance, the audience is usually not interested. However, the presence of any Vaari actor popular at changing, twisting, playing with the performance is a guarantee for a successful play. Popular examples include actors like Sohail Ahmed and AmanUllah.²⁴¹

²⁴⁰ For details one can read: Romantic Tales from the Panjab with illustrations by native hands. Collected and edited from original sources by The Rev. Charles Swynnerton, F.S.A. Senior Chaplain to the Indian Government (retd.) author of "Indian Night's Entertainment." Westminster Archibald Constable & Co. Ltd z, Whitehall Gardens 1903

²⁴¹ They are two of the most popular actors in Pakistan. For further information please read (Claire Pamment)

The underlying thought behind the idea is of the community gathering for ‘Zikr’ and ‘Sama.’ In both of these practices, listening to a repetitive sound enables the hearer, listener to break free from the gyre. In Zikr, the individual him/herself constantly repeats the words like the names of Allah to develop a personal rhythmic sequence of the utterance. Later on, the same sequence develops into subsequent patterns. *The human voice performs the intention of the speaker without changing the text.* ‘Sama’ is the name of community gatherings. The speaker and the listener are bound together through the human voice. The performative voice becomes the creative expression of multivocality. The listener adds to the oral text of the speaker by his/her utterance. These utterances can be mere repetition of the speaker, comments of appreciation or dislike or maybe simple laughter or nonverbal sound. The community writes the text and shares experiences. Qawali is an example of this communal performance.²⁴²

Edvard Munch painting titled *Die Schrei der Natur* binds the observers to the painting in a similar context. It is said that Munch painted the scream as a response to the voices he heard from the nearby slaughterhouse and the mental asylum. The scream bound the figure with the environment. It was a response of an individual to the outward reality. Hence it may be said that sound evokes sound in its response. Although the observers as well as the companions of the figure cannot hear this sound, yet it can be visually heard and seen by those who stand distant from it. The image gains clarity through the production of Robert Wilson’s *Die Hamletmaschine* where the scream of the woman sitting (locked) in her chair occupies the central space. Her scream is a response to a sound, apparently the clapsticks.

I will attempt to investigate ‘How’ this is achieved. How /can the human voice bind the speaker and the listener into a relationship to shared experience in contemporary performances? The audience of the contemporary performance is socially diverse, ranging from devoted followers who attend every performance of an actor to those who occasionally visit. The occasional visitor listens to the performer as well as the regular visitor for the performance. The communication happening between the performer and the regular witness is often of immense interest to the occasional visitors. During a performance, most of the occasional visitors are drawn towards this unplanned performance narrative. The performance is incomplete without the inclusion of the audience as a performer. Therefore, the space of performance is permeable as well. The performer calls and assembles the audience in public

²⁴² For more detail on Qawali please read Regula Burckhardt Qureshi, *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali* (Cambridge Studies in Ethnomusicology) 1986

places like streets, mosques, public squares. Even performances meant to be staged and performed within four walls are often staged on streets and ‘saray;’ a public square where usually all members gather in the evening for a short meeting. Examples include performances by ‘Laaltain-‘Performance Art society’’ theater for education. There are numerous other examples from non-theatrical performances. Actors often dress up as mendicants, healers or business dealer to attract the attention of the people in a public place and sell their product. The success lies on the ability of the actor, impersonator to convince and lead the community into the role of co-participants: receivers, students, learners. Their elaborations, verbal utterances and accompanied dialogues make them popular. The audience members further spread their message and product and hence the public square remains busy for many days. Many just come to enjoy the show. The dialogues of the impersonator almost remain the same but what interests these audience members is the reaction of the fellow spectators, the resulting dialogue and creation of the aura due to the contribution of the spectator. A popular example of this art is the famous ‘One-pound fish.’²⁴³ The silent, non-responsive, audience members represent the failure of the performance.

But why voice binders? Why does it occupy a central space? The answer lies in the Muslim perspective about the human voice. The ‘Call’ of the Azan brings everyone together and for the same purpose: prayer. The love for hearing Azan five times a day was a love for the original concept of azan as a ‘call and response;’ the ability of Indian Muslims to re-perform devotion and re-live the love and not just mere hearing of a voice. It was a strong aural intervention that blurred the difference between times and places for the Muslims. In the times of British colonization, the human call for prayer was the first to receive potential threat of extinction from the non-Muslims; Hindus, Sikhs. The neighboring community and not the British regulated the voice from the mosque.²⁴⁴ For the Hindus it was the occupation of sacred space.²⁴⁵

The British antagonized the relationship between these religious groups by highlighting the element of divine in the sounds and voices coming from sacred places to politically divide

²⁴³ Miller, Colin, ‘One Pound Fish’, *THE ORIGINAL... One 1 Pound Fish, Queens Market, Upton Park*, uploaded by Colin Miller, free lance web designer, <http://www.colinmiller.co.uk> Upton Park, London E13, <https://www.youtube.com/watch?v=ETSI8gWsFZO>

²⁴⁴ Khan, Naveeda. "The Acoustics of Muslim Striving: Loudspeaker Use in Ritual Practice in Pakistan." *Comparative Studies in Society and History* (2011): 571–594. 25 1 2018. < <https://www.cambridge.org/core>. >

²⁴⁵ ‘*The great Pagoda near Rangoon,*’ *The Asiatic Journal and Monthly Register for British India and its Dependencies*, London printed by Cox and Baylis, Great Queen Street, Lincoln’s inn-fields., 1825 p.838

and rule India. That is to say, colonial authorities wielded the power to regulate noise in order to stifle political voices, or offset communal antagonisms. The Hindus and Sikhs relied heavily upon cymbals, bells, drums, or fire to invite devotees in their religious places, whereas; the Muslims relied on no such extrinsic sound producing instrument. The human voice used for Azan came to be respected as a form of acoustical energy of human presence; the Muslim presence. The human body was equated as the most effective sound-bearing apparatus. As Hashmi states: “What better instrument (saaz) is there to convey sound than the human body’s voice box? When the voice from this apparatus ascends, drawing the power and beauty of ‘Allahu Akbar’ within itself, it creates turbulence in the heart of the kafir (infidel), at least momentarily, and even the kalisa (church) is overtaken by fury”.²⁴⁶ Hashmi’s words also suggest that it is as a sound that the azan stands to affect the hearts and constitutions of non-Muslims otherwise closed off to its message. Elsewhere he notes the efficacy of calling the azan to strike fear in the hearts of the enemies of Islam before charging into battle ²⁴⁷. Furthermore, the content of this sound was itself an invitation to Islam. Broadcasting the shahada would also serve as a complete invitation to Islam. Schafer concept of schizophonia: “Original sounds are tied to the mechanisms which produce them” further opens the possibility of imagining the human voice as an extension of the human self. Electroacoustic sounds are copies and they may be reproduced at other times or places without necessarily being relevant or as a true expression of the moment. They are distanced from reality and the now-necessary-moment.

The use of human voice for Azan describes the Muslim perspective for the use of recorded voice or action. Technologically, there are numerous techniques to record the best-uttered azan and re-use it in different space and time. However, nearly every mosque in Pakistan has a job post for ‘Qari’ or deliverer of azan. He resides within the mosque and delivers azan five times every day. There has almost never been an attempt to replace this human apparatus with the technological instrument. The reason lies in the recognition of human voice as a witness to the body of the speaker. It is not segregated from the person and imagined as something external. The human voice acts as the iteration of the shahada (witness), the fundamental article of faith in Islam. The purpose behind broadcasting the shahada is to let

²⁴⁶ Hashmi, Habibur Rehman. *Faza'il-e Azan o Iqamat (Virtues of azan and iqamat)*. Multan: Maktaba Qasimiyya, 1999: 38

²⁴⁷ Constance E. Padwick, “*Muslim Devotions: A Study of Prayer-Manuals in Common*,” Oneworld Publications, 1996

others witness the utterance and invite them to come to ‘the path of happiness and prayer.’²⁴⁸ A recorded message bears no such markers of a local well-known, person publicly announcing his faith.

From this perspective, actors uttering dialogues learnt from the text are not honest to their personal voice. The intervention from an external textual voice with which they ‘do not agree’ invites them to schizophonia and disables them to master their own selves. The voice invites submersion; it is a call to everyone to share the faith, to come for prayer. The performer, in disagreement with his saying-his voice, cannot possibly invite others to believe him. The answer to the call of the azan is the actual prayer held afterwards in the mosque. The Vaari performer, encapsulating history, could gather a responding community but actors impersonating another could not gain the trust of many in united India.

The contemporary concept of ‘performance philosophy’ is in many ways similar to the concept of performance art in Pakistan. The idea of saying is doing, word is work, or to think is to act, is embedded as the bedrock in the mindset of common people. Philosophy is taken as a performative action and handled performatively in various spectrums of possible formats. The mushroom growth of television channels for news and news related talk shows is one version of performed philosophy. The programmes in these channels do philosophy in dialogical, argumentative conversations. One tool often employed by the anchor is to invite actors as acting-guests for focused deliberation. Popular examples of these shows include Khabarnak and Haab-e-Haal. In alienating the theatrical stage or the western notion of stage and written drama, these live shows perform philosophy. It is through this new dialogic form of art that the artists have found both their individual and traditional talent. They have been able to make visible the use of non-stage space, oral real-life dialogue, and inclusion of audience for the construction of a performance.

The actors do not hesitate in depicting the character as distinct from their philosophy. They easily move in and out of the thought-out-role of the character, sometimes criticizing or appreciating the character or simply to comment upon the philosophy of the character. In simple words, it is an actor in dialogue with the character, performing philosophy. Although, these actors are dressed as the characters they constantly puncture the character through their own separate self or identity. For example, in ‘Khabardar’ performed on 28 January 2018 titled- Syasi Heer Ranjha when the actress stands up to perform her role the actor stands out of his

²⁴⁸ Literal Translation of the Azan

role to address her directly and comment on her strategy of performing as an actress. It is a comment on the method of acting.

It is important here to establish connections with the past tradition of Muslim performance in the Indian subcontinent. The traces of Halqa gatherings or public, collective thinking in a performance are visible in these television shows. The structure of the performance is threefold: the character, the actor, and the audience. Since most of the characters are stock characters the public shares knowledge concerning their habitus, their re-workings and resemblances with the contemporary people. Hence, these audience members perform as significantly as the members of the halqa. They laugh, comment, suggest acting positions and dialogues to help the actor construct the character and the performance. These audience members need no training or special education in the philosophy; they have no research into the characters thoughts or idea. They contribute with their own idiosyncratic concepts and hence let the public know about their thoughts and encroach upon them as well. Their method is pure narration and personal narrative. This technique helps in keeping the philosophical stance enigmatic and animated. Social sculpturing of thoughts, rigid shapes in written forms, written scripts hence are unthinkable and undoable.

Reinvention of Philosophy and traditional dramatic texts find a lucid place in Pakistani performances. The human voice of the actors and spectators interact to intersect with the master written narrative. The variant intonations, toppling rhythms, rapid and stunted delivery are some of the techniques used by the actors to initiate conversations with the written dialogues. Often meanings are dislocated and momentarily displaced to contain undercurrents of contemporaneity. Like the pioneer of Urdu stage drama, Agha Hashr, they touch upon several aspects of social reform, nationalist feelings and urges for political and social emancipation.

Contemporary Commercial Theater:

Contemporary Pakistani commercial Theater indulges in a non-tragic engagement with life. Sohail Ahmed, a popular actor-director, ascribes it to be the result of the tragic life engulfing the Pakistani. He describes it as an oppositional movement combating the dizziness created by the constant circularity of terror and tragedy. He, along with other popular comedians like AmanUllah Khan, provokes laughter with his witty dialogues, addressing both the characters in the play as well individual spectators sitting in the hall, as prostheses to almost every performative text. The presence of Sohail Ahmed in a performance guarantees a lively

resistance to representation. He adds to every performance a pathway for something unexpected. What such a rupture births, is the paring down of the script, character and actor for purely ethical concerns of performance and life. The action or the planned performance stands in as a part of the complete performative event. The planned representation is often fused with the complexities arising out of the immersive encounter with real life. The actor indulges in the performative act of shifting intensities, fluctuating stance towards the character, moving in and out of specified role of a character, maintaining a critical distance from the character and most importantly working hard to entertain his audience. One can easily read Deleuzian concept of theater in his performance.

Sohail Ahmed's contribution to theater is to present the theatricality of thinking on stage. By keeping the character as a 'conceptual persona' Ahmed speaks as a philosopher, an autonomous thinker. He plunges into the character as an external non-fictional aspect to create a dialectical counterpart. The audience move with the movement of his thinking. They are forced into navigating the performance at the meta theatrical level and telescoping the separable identities of the character or conceptual persona or virtual self and the actor philosopher. They also become aware of being watched by this actor philosopher and encompass both artistically created character and the non-fictional thinking artist ready to leap and hold them accountable for their responses. He breaks the rigorous distinction of the virtual and real realms in his performances. He is seen struggling to find a single basis for a performance that is at once an artistic presentation and socially or morally instructive. This is a move of an actor who aims to actualize the benefits of performance arts while simultaneously existing in the artistic and real worlds. In the play 'Yeh Baat Aur hai" he can be seen interacting with the spectator who addressed him vulgarly. The other actors also stop to signal to the spectator to stop passing derogatory comments. Ahmad ruptures through his role to that the position of the Vaari. He comments upon the role of the spectators in theater and receive consequent applause both from the spectators and the fellow actors.²⁴⁹ The episode is followed by a family's departure from the theatrical space. If not spontaneously like the traditional Vaari, Ahmad takes his experiences on stage, to his television programmes. Transgressing between the two roles of the character and the Vaari, he has brought back the image of a 'thinking self' to the identity of the actor. It is noticeable that he meanders through these roles through his voice. Since most

²⁴⁹ Sohail Ahmed, Mastana, Sakawat Naz, Akram Udas, Jawad Waseem and Others. "Ye Baat Aur hai." *Sakhawat Naz and Akram Udas New Pakistani Stage Drama Full Comedy Funny Play | Pk Mast*. Comp. Pk Mast. 16 Jan 2017. <www.youtube.com/watch?v=AovGOqSNFS0, and www.dailymotion.com/video/x2bjm74> Ye baat aur hai, <https://www.youtube.com/watch?v=AovGOqSNFS0,1>: 21 minutes

of his characters are comic for whom he uses a fast pitch, as a Vaari he uses contrasting slow paced, single pitched voice. When Sohail Ahmad improvises his voice to depict a separate identity, moving between character and actor, from one dominant thought to another, the movement is both vocal and gestural action. The body sculptures the transition as well. The shift highlights how the change of intention and adapted all-encompassing Khyal also changes the body. The spectator noticing this aspect asks Ahmad to physically return back to the character 'Pajama chad the' (Let go of your pants). It can be said that Ahmed uses the strategy of Khyal; a genre of unified thought and action.²⁵⁰

Perhaps, the vision of theater as a commercial factory 'entertaining' the audience provides him the main clue to treat performance as a life event.²⁵¹ In an interview Sohail Ahmed explains how once during a performance in open air 'pandal' real thunder, lightning and rain could not disperse the audience of his fellow artist Murtaza Hassan popularly known as Mastana (lewdly). The actor begged his audience for an early closure of performance when his voice became inaudible due to heavy thunderstorm. Here, real life and the planned performance lose all distinction, but they nevertheless exist in a reciprocal relationship, art cannot exist without the real participation of life or live members. It also provides a comment upon the statement that performance art is not well appreciated in Pakistan. As Sohail Ahmed worked in his field, he found new mechanisms by which he could not only entertain while actualizing his real and virtual role, but also could directly influence the politico socio life in Pakistan. He has moved towards encompassing the virtual and the actual within a single plane of composition (Deleuze) in his television show. Acting as Azizi, meaning a well-loved individual, he has attracted the attention of all citizens of Pakistan-prime minister, overseas citizens, locals, poor, rich, fellow actors. He has emerged as a revolutionary actor whose performances end up being a historical narrative for the nation: A Vaari.

The main contribution of Sohail Ahmed is his ability to merge life with art. He has brought back the respect for the artists and located them in the realms of 'thinking individuals' instead of just 'Mastana's.' This is a new concept for a common citizen of Pakistan who easily draws a distinctive line between art and life. Most of the people Platonically associate art with

²⁵⁰ Matthew Rahaim , *Musicking Bodies: Gesture and Voice in Hindustani Music*

²⁵¹ The word 'entertain' requires an explanation. The etymological roots of the word 'entertain' can be found in Latin and French. Entertain comes from the juxtaposition of French 'entre' which comes from Latin 'Inter' both words meaning 'together, or among', and Latin tenere, which means 'to hold'. So, literally, entertain means to 'hold or support together' the crowd in a certain frame of mind.

laziness and imagination and exclude it from real life. Artists are looked down upon as people residing in imaginary spaces, unable to financially bear the expenses of life. Sohail Ahmed narrates that even his father, a police officer by profession, disapproved of his decision of becoming an actor. The reason given by the father to the son was based purely on financial concerns. The father, Ahmed narrates, had seen the artists as financially weak, physically constructing the stage in the morning and working as actors in the evening. Writers were thought as intelligent and creative individuals but the artists often struggled to be acknowledged for their 'thinking capacity.' Sohail Ahmed has ruptured these concepts.

The question arises as to how Ahmed achieved this status? How does he merge reality with art? The answer mainly lies in the fall of the fourth wall of theater. The structural division between the actors and the spectators is broken open. Sohail Ahmed along with his fellow comedians finds the stage space as an extended continuity of the space fixed for the audience. This is the traditional concept of a 'pandal' that prevailed in the Indian Subcontinent. The rhythmical interaction between the actors and the spectators melts all barriers between space and time. There is a constant convergence and divergence in time due to the affective reactions of spectators and actors. As a spectator one can easily see the character and actor communicate on stage. The one is never absent from the other. The subjectivity and identity of the actor distinctively co-exists with the character to form a singular entity. This actualization achieved by the actor enables him to understand himself as a creative, thinking individual possessing the ability to influence and affect the nation.

The magnitude of the unplanned outcomes in the real world is much greater than the planned artistic performance in this theater. It seems as if real life in the shape of real actor-characters; flexible, developing, moving, perform in this theater. These performances float in time, negating all attempts by society to pin them down with an interpretation.

Thus, commercial theater or Veritable Theater of life in Pakistan cannot be defined by its form, by its substance or by a theme. It is a construction defined only by all its variant material elements under given relations of speed and slowness and the sum total of the intensive affects or becomings it is capable of. It seems that Sohail Ahmed somehow explains and experiments with Deleuze and Guattari's concept of theater without having read or even knowing of their existence. His construction of the artistic performance is nothing less than real living-experiencing, doing, structuring and receiving response- all at the same time.

As an institution, the aim of Pakistani commercial theater is never a reproduction of a performance or representation of an already performed piece. It targets at providing a piece of life to its members-actors, spectators, co-workers, and all present individuals. The emphasis is upon experience rather than object construction of an artistic aesthetic experience. It entertains people with real life encounters without providing them an illusion of being in an art performance. Spectators participate in the performance actively and control all action through a reality check and the actors control the spectators with their real selves. For example, Sohail Ahmed directly questions an individual during the performance. It is permeation through the character to establish a direct one to one life contact with the individual. Hence, the performances can be seen as a process of producing affective responses and then not just letting them go unmonitored like Hamlet. The responses are moulded and shaped constructively by the social reformist artist cum actor.

INTERVIEW KAMRAN SHAHID WITH SOHAIL AHMAD

A nine-year girl named Zainab was kidnapped from the district Kasur in the month of January 2018. Later on, after Police investigation and social protest, the dead body of the girl was found on a heap of garbage. She was raped, mutilated and thrown away. The social media was full of her pictures and the entire community protested against the murder. The streets of the city Kasur were filled with protesters. Two protesters lost their lives during the upheaval and many got injured. The government of the province Punjab stated that they had worked rapidly to identify and arrest the culprit. The local television channels talked about the episode and tried to locate the cause of such an accident. Kamran Shahid conducted one such program on the television channel Duniya News. He invited Sohail Ahmed to comment upon the situation. The interview²⁵² is important for this study because it highlights the role of commercial theater in Pakistan. The translation given below aims at presenting the viewpoint of Sohail Ahmed about the Pakistani commercial theater or performance art. It cannot be described as a word for word translation.

Kamran Shahid (KS): The National Child Exploitation Centre of Interpol in Canada informed foreign ministry of Pakistan of a young electrical engineer named Taimoor Maqsood

²⁵² Ahmad, Sohail. *On The Front with Kamran Shahid- Hamid Mir & Sohail Ahmad- 29 January 2018* - Kamran Shahid. 29 1 2018. Duniya News Television Channel. Talk Shows Central. 29 1 2018. Duniya News Television Channel. <www.youtube.com/watch?v=B4oZj-9E_-o>.

who lived in Jhang. He was identified by the FIA as a part of an organized international group who upload videos of children being sexually harassed on the internet. The police found recorded videos of Pakistani children and consequently arrested him. He stated that he recorded and uploaded the videos for mental gratification only and not money. It is reported that the maximum number of videos of naked children have been uploaded from province Punjab. Today, I have with me Sohail Ahmad. He is a favorite comedian with a deep analysis in cultural philosophy. Sir, why are people seeking mental gratification in child pronography. Whom do you blame?

Sohail Ahmad (SA): In the name of Allah, the most Beneficent, the most Merciful. Kamran, police and social media might be the broader reasons. However, what needs to be investigated is the reason behind such a philosophy of life. Even if a single person thinks and acts this way it means such thoughts prevail in the country. What is the cause of this abuse? Since I am a professional actor, I have been connected with cultural artifacts of the society. I think the problem lies in the fact that our country has never focused upon cultural life. In our seventy years of independence, no government or party has ever made any law or policy for cultural preservation, development or art. Z. A. Bhutto was the only one who contributed in making Art councils in the country. And with the passage of time these councils have been destroyed. What are we doing for cultural art? Are we doing art? Or suggesting ways of life for people? Not at all. Entertainment is focused upon raising sexual emotions. Therefore, I think it is not strange that we are leading people towards sexual frenzy.

KS: What is your reason for such a statement?

AS: I am saying this because in the last 25 to 30 years all songs sung in every street bear such a poetic narrative.

KS: Films, Stage Theater target this only.

AS: Of course. We arrived at the stage through film. In the country of Allama Iqbal who wrote:

O Bird, who flies to the Throne of God, You must keep this truth in sight,
To suffer death is nobler far Than bread that clogs your upward flight.

Will you make a committee to investigate the meaning of the words of the songs like “Kam pey gia terey nal thori dair da...” (Need you for a few minutes, touch me everywhere...) etc. Such nonsense.

KS: This was censored in Pakistani films.

AS: Yes. Other songs like ‘Manji wich dang pheer da’ For God’s sake. There are millions like that

KS: And the accompanying video is definitely more provoking?

AS: Of course. It has not invited a single investigation from the board of censors. What will the children think after listening to these lyrics? Which path will they follow? What does it mean for them? After listening to these songs, will they ever still hinder themselves from sexual frenzy? Then the same songs were sung in the stage theater.

KS: Accompanied with live vulgar dances. They cannot be played here on television.

AS: Film industry was destroyed.

KS: these are available on the internet. So, many people watch them.

AS: These are available in recorded form in shops on Hall road, disco music centers. Anywhere. you can buy the recordings of these performances. They are everywhere. Now that we are discussing the case of rape victim Zainab, I will tell you that in Pakistani theaters, with about where 500 to 600 sitting places, people come to watch naked women dance.

KS: Is that so?

AS: Yes.

KS: With censorship?

AS: What is censor? There is no censor. If poems like these are not censored and freely sung for films released at national level, then stage theaters are small places. I mean, so many people watch these.

KS: Naked women dancers are common for the stage theater, then.

AS: Yes.

KS: There is no interference from the authorities, police, for such theatrical shows?

AS: The tickets for these shows cost about 5 to 6 thousand rupees. Some of this money is given to the police officers. Then the police officer protects the show like his own. Don't worry.

KS: Do families visit these shows?

AS: No.

KS: You are saying that the generations we are making are like Imran and Taimoor who are fed upon these performances. Then it results in child abduction.

AS: Yes, there are about 9 to ten theaters in Lahore, Gujranwala, Faisalabad, Multan, Kasur, taska, Sialkot, where people arrive and buy tickets for 5 to 6 thousand rupees.

KS: These are places where naked dances are staged for public.

AS: Yes. These work like Prostitution centers. And much more.

KS: Earlier professional prostitution was limited in a specified place but this has expanded

(More in the name of art)

AS: When about 5 to 6 hundred people watch these shows every night and then after being sexually aroused comes out on the street...

KS: He will kidnap the girls.

AS: which Zainab or Ayesha will he respect? How will he look towards girls?

KS: Film and theater audiences who watch such performances.

AS: Yes. We have a Police record of criminals who stated that they attended these performances and spent loads of money on such theaters, and its dancing girls. These theaters are now safety helms for the criminals, and corrupt police.

.....

KS: You are saying that theater and film contribute to criminal acts. People say that such videos are available online and other forms of media as well. Indian dramas exhibit it as well. Our culture is the same as India.

AS: No way. Our culture is not the same as India. It was due to culture that we demanded a separate homeland. We sacrificed many lives for a separate country for our culture. Religion is the basis of our country. Our culture was different so we demanded a separate homeland. And yes, everything is available online but do we have to copy the culture of other. It is only Pakistan who copies others. Every nation has its own cultural manifestation and they do not copy others. For example, everyone likes KHUSA but only a Pakistan wears it. Everyone wears shoes according to its culture.

KS: There is an abundance of sexually explicit videos available in the western world like Hollywood movies, etc but perhaps there are no such cases of child rape. Perhaps people are more aware of the laws and afraid to indulge in offensive activities.

AS: I am sorry but the ratio of rape in America is the maximum. Every sixth women is raped in India. Every country, which has not focused on this problem, has suffered. What I am saying is that it was our inbuilt culture to defend women; our mothers, daughters and sisters. People used to get offensively aggressive if the women were called bad names. However, now the same bad names are used to provoke laughter. Sexual jokes, like your mother has had a new husband... For God's sake, these were important issues of life and death in the past. Now the same statements invite 5 to 6 hundred people's laughter. Where is the culture, the nation who used to protect the women? Even the young boys of a street used to monitor all strangers and question them for their whereabouts, their purpose of visit etc. to save the women from any possible harassment. If you select the chairperson of the censor board for political or social benefits then there is no censor. It is for the first time that nowadays we have senior artists in the censor board. This will change things.

Since the last 30 years such songs are written, sung and enacted in films, theater...

KS: Sir you have blamed everything on poetry, and art.

S.A: If you remember your childhood, the whole neighborhood used to protect the girls. Then came the song, "Who would like to go to Billos house? Buy a ticket and let us visit Billo" Since then everyone has started standing in a line to "visit" women of the neighborhood. And everyone has stopped thinking about the meaning of the sentences or

respecting their neighborhood women. I request the government to think about making a committee to monitor the activities of the artists. It is dangerously serious to ignore the pornographic element in the media. The chairpersons of the censor boards of home department, district department and arts council should be monitored. It should be questioned why the monitoring teams from these department grow rich within a few years.

K.S: Pakistan is a free land without any laws for copyright or deformation law.

1.2.2. SITES OF PERFORMANCES FOR THE AUTHENTIC HUMAN VOICE

A. A SHORT HISTORICAL PERSPECTIVE OF SITES OF PERFORMANCE:

An analysis of the performative spaces within the historic architectures of the Indian sub-continent is helpful in understanding and revealing the hidden theoretical frameworks and mathematical, geometrical concepts applied to the architectural construction. These architectural sites act as spatial documents voicing the lost voices and sounds; the oral culture and traditions not very well re-presented in the written form or lost significance due to colonization; both geographical and mental. The architectural patterns and laws followed before, after the British colonization strikingly contrast, and hence exhibit how geographical occupation of space and imposition of the foreign architectural structures was used to belittle and cripple the philosophical, theoretical understanding of arithmetic, geometry, architecture and hence performative spaces of the native citizens.

In this segment, I intend at revealing the intentional geometrical and arithmetical order/law underlying the design of native performative spaces in the Indian sub-continent. The aim is to delineate the significance, function of performance, and present a unique “Pandal” structure of theater. The attempt is not to draw borders or present contrasts but to highlight how the same structure is used by modern contemporary theater in similar ways.

The use of the Greek word ‘Theater’ for the spaces of performance of Indian sub-continent was the first attempt of linguistic and hence theoretical control of all the real performative spaces. The focus of the word theater is upon the ‘eye.’ The spectators of this theater rely heavily upon the sense of seeing and hence understanding the visually presented action. However, the citizens of the Indian sub-continent, enriched with the oral tradition, folklore, and tales carried and enacted through the agency of human voice and sounds (instrumental as well as environmental) relied upon the ear as a means of illumination;

understanding the self “I” and the world. The passage to the community was through their ears. Hence, the British brought western theater enclosed within the four walls and ‘showing’ splendor did not appeal and flourish rapidly in India.

The architecture of the performance sites in the Indian sub-continent were also unlike those of the Greeks or Romans because of the emphasis on the sense of hearing rather than the sight. These sites were unlike the elliptical or oval amphitheatres, enabling the spectators to look down for the action from the raised platform. Architecturally, an amphitheater is created by partly excavating and partly raising the natural ground and geometrically is made of two ovals or rather elliptical shapes that converge in the center. The foci of the two elliptical structures remain, in the case of Pompeii theater, within the construction yet the sound flows through these two circular channels. Therefore, the structure was rightly named as the spectacular.

The Mughal architecture employed for performance sites differs geometrically from these circular- elliptical constructions. Ebba Koch’s research in the Mughal architecture and its function and relevance in the society highlights that not only did the Mughal ruler’s absorb Indian traditions into their (Persian-Muslim) art and architecture, and even invigorated them but also encouraged writers to describe the function of these spaces architecturally, artistically.

1. Bargah:

The essential geometrical feature of these sites is the cube or the square. In architecture,²⁵³ the square represents exoteric human existence or earth, while the circle represents eternity, intellectuality. The Mughal cubical performance sites are architectonic in the sense that the earth is neither elevated nor dug out for seating the ‘listeners.’ The vast field attached to the grand forts or residence palaces of the Mughals were architecturally fenced with the help of green hedges in the shape of a square. This square was further divided into four small squares with intersecting passages for walkers. The center of the four cubes usually hosted a slightly raised platform for the performer; a pond was built with a small island in the middle, where musical performances were given. Today, this tank, called Anup Talao, can be seen near the public audience hall Diwan-I-Aam – a central platform reachable via four footbridges.

²⁵³ Ebba Koch: *Mughal Palace Gardens from Babur to Shah Jahan (1526-1648)*

This geographical structure, perhaps, defined the geopolitical structure of the divergent community. Perhaps it provided separate platforms for the Muslims, Sikhs, Hindus and other religious minorities like the parsi, or perhaps it just divided the brahmans from the shudras, the rich from the poor, the nobles from the Kanjar, Marasi²⁵⁴ and so on. The vast open public space divided into cubical forms delineates the social openness. Audrey Truschke,²⁵⁵ a leading scholar of South Asian cultural and intellectual history, argues that the heyday of Muslim rule in India from the 16th to 18th centuries was, in fact, one of "tremendous cross-cultural respect and fertilisation and not religious or cultural conflict." According to Truschke, the divisive interpretation actually developed during the colonial period from 1757 to 1947. "The British benefited from pitting Hindus and Muslims against one another and portrayed themselves as neutral saviours who could keep ancient religious conflicts at bay," she writes. "While colonialism ended in the 1940s, the modern Hindu right has found tremendous political value in continuing to proclaim and create endemic Hindu-Muslim conflict," she continues to say how she hopes her findings "will provide a solid historiographical basis for intervention in modern, political rewritings of the Indian past.") The people were ready to contact and address all 'others,' there existed a unity within the diversity.

"the special favour of the emperor of the world is by the grace of God directed not only towards a particular class or a particular person among the different groups of people and individuals, but as a common necessity has included all living beings, low and high. Consequently, the shadow of his benevolence includes the whole world and like the generosity of God, the Self-Existent, covers each and every person."²⁵⁶

The rulers lodged in another cubical construction known as the 'Bara Dari,' (Twelve open doors). The Bara Dari or popularly known as the Dewan-e-Amm, was attached to Mughal architectures in Agra, Lahore and Delhi (almost all buildings) and served as stage for court festivals. This structure emerged as the third dimensional aspect of the cubes. All pathways led to this structure. It was attached to the bigger cube and often assumed the central position.

²⁵⁴ Afzal Khan, Fawzia. "Feminist Meditations: The sacred and the secular in three Pakistani female singers". *Performing Islam* 1.2 (n.d.): 67-88. <https://www.academia.edu/7556108/Performing_Islam_Pages_67_88>. Afzal-Khan, Fawzia. *A Critical Stage: The Role of Secular Alternative Theatre in Pakistan*. Seagull Books Pvt Ltd, 2005

²⁵⁵ Adamjee, Qamar, and Audrey Truschke. "Reimagining the Idol-Temple of Hindustan: Textual and visual Translation of Sanskrit Texts in Mughal India," *Pearls on a String: Artists, Patrons, and Poets at Great Islamic Courts*, edited by Amy Landau. Baltimore: Walters Art Museum Seattle: University of Washington Press, 2015.

²⁵⁶ Muhammad Salih Kanbo in Ebba Koch's "The Wooden Audience halls of Shah Jahan: Sources and Reconstruction"

Ebba Koch further informs us that this architectural site, the Pandal, was also named as ‘Bargah.’

The term is easily translated as an audience Hall in English but for a native Indian ‘Bargah’ is a place where voices and prayers are heard and fulfilled. The purpose of visiting a Bargah was to hear and be heard. All holy shrines are named as Bargah and the attendees imagine that their voice can reach the one lying in his grave. The word is also used for any place where some influential, powerful, person resides and can possibly help the speaker.

The true believers are once more to receive from the court of God
The glory of the Turkamans, the intellect of the Indians and the eloquence of the Arabs.²⁵⁷

The Mughal king as the chief performer invited people from the outer cube inside his inner cubical space to hear the devotee’s plea and address the issue. The so-called spectator, from the western perspective, was invited into the performative space and allowed to play his part. The attendees were never forced into static positions, chained to their seats. Hence, the space was never conceived as static, two dimensional. The voice of the devotee was heard and given a response. It hardly ever went unanswered in the Bargah. The association of this characteristic feature of call-and-respond with the performative space recalls how performers’ voice always received immediate responses.

²⁵⁷ Allama Iqbal, “The Rise of Islam,” Line 7-8 Trans. D.J. Matthews, *The Call of the Caravan Bell*
www.allamaiqbal.com/poetry.php?bookbup=22&orderno=163&lang_code=en&lang=2&conType=en



FIGURE 8: DEVAN E KHAS LAHORE FORT

Source: Imran, Ali, The Lahore Fort-Front center view of hall of special audience.jpg, 2005 HP Photosmart 850 (4 Megapixel) https://pt.m.wikipedia.org/wiki/Ficheiro:July_9_2005_-_The_Lahore_Fort-Front_center_view_of_hall_of_special_audience.jpg

Moreover, apart from the sounds emitting from all over the place, the place always had other immersive sounds; the main one being the cool breeze raising from the nearby river and small accentuating fountains, pools and channels. (Noor Jahan) A background ‘indexical’ noise always enveloped the performance and no need was ever felt like Artaud to bridge the noise gap between performance and street.

Barry Traux states that: ‘Prior to audio reproduction, no sound had ever been heard with lesser or greater sound quality.’²⁵⁸ This statement is only partially accurate in the case of the traditional Indian performance sites. Amplification of sound from instruments and human voice was sought from architectural mediums. The Baradaris, for instance were ‘made out of wood.’²⁵⁹ Wood reflects sound pleasantly, absorbing some harsher frequencies and returning a warmly modified reverberation to the listener. Vitruvius’ notes that the resonant reflective properties of wood in the Roman theaters ‘may be observed from the behavior of those who

²⁵⁸ Traux, Barry. *Acoustic Communication*. 2nd . Ablex Publishing Corporation, original 1984 2nd 20012001, p.165

²⁵⁹ Ebba Koch, "The Wooden Audience Halls of Shah Jahan: Sources and Reconstruction." *Muqarnas* 30 (2013).

sing to the lyre, who, when they wish to sing in higher key, turn towards the folding doors of the stage, and thus by their aid are reinforced with a sound in harmony with the voice.’ Another natural medium used by the performers was the weather. They used changing wind tones and velocities to create artistic effects. It is essentially through these natural mediums that they constructed the theatrical space ‘fluid’ rather than monumental. With a deep understanding in the non-linearity of the universe, these artists used space as a moment, ‘moment of performance’ and this ‘is a spatial continuum or ‘plenum’ which manifest through movement at an ontological level (the wave-movements of sound).²⁶⁰ They used the sound radiating outwards and onwards from the physical/ geographical position and moment in time to add ‘noises’ to their performance and sing with them. Another way of increasing or decreasing the volume was through natural elements. Examples include pitchers of water.

2. THE HUMAN BODY

In the Mughal era, performative artists were widely respected and allowed to perform extempore. Representation remained offshore not only in performing arts but also in scholarly reconstructions. The performers acted according to their plans about a topic. They were hardly questioned about the details of the performance. One popular mythical example can be of the singer Tan saeen. It is narrated that before performing the Deepak Raga, Tan Saeen educated his disciple Naubat Khan in the Raga Meg Malhar. Aware of the quality of the raga Deepak to cause fire in the heart of the performer as well as the external world he wanted Naubat Khan to cool down the performer and the external environment with a cool shower of rain. In popular folklore, both the performers together achieved the end; Tan Saeen’s voice lit fire with the Charaghs and Naubat Khan’s voice brought down rain. Naubat Khan performed the raga in good time and saved the life of Tan Saeen. The incident is loaded with clues about the power of the human voice to influence nature and the ethical responsibility of the artists. The royal court was full of such respected artists who gathered as an ensemble to practice performance on daily basis. Performance was a communal act, Tan Saeen life depended upon Naubat Khan’s performance. The physiologically burning heart of Tan saeen and the physically lit fire in the lamps could be saved only by a performance.

Each performance was unique and rhizomatic, and demanded an appropriate response from the listeners. It depended upon the emotions and purpose of the performer as well as the

²⁶⁰Richard K. Thomas, “on The Sounds of Time,” *Sound: A Reader in Theatre Practice*, Ross Brown, 2010, p.177

listener. Therefore, the performer with his good social relations with the audience and the ensemble easily achieved a pragmatic end.

The listener was corporally controlled by the performative voice. Hence, the reply or response to the act was, in Naubat Khan's case, a brave act. Affected by the burning sensation, he could have forgotten his reply. However, he did not. What Ross Brown in his book *Sound: A Reader in Theater Practice* states after nearly more than half a decade was true for the Mughal audience and still is for many of the Pakistanis.

“...sound immersed not just the psychoacoustic mind, but the whole body. The body is aurally environmental, the inner, most dense part of the aural atmosphere which surrounds the me. It is the layer of atmosphere which has its weather systems, produced by both internal and external factors. The body, as well as the intellect and the psychoacoustic mind, ‘hears.’ It has its own memory (the effect known as anamnesis) and sound has readily discernable, visceral effects on it, vibrating not only the eardrums, but the resonant chambers and the fleshy organs of the body...within a theater of sound, the overall effect is, therefore, not only one of audition but of complex corporeal vibration, of some organs, and relationships of organs, responding differently in sympathy with different frequencies and amplitudes of sound.”²⁶¹

Musical voices were used to heal the physiological body and seek harmonic balance for psychology. Even reading the Holy Book without acoustic energy, tone and rhythm is not well appreciated. The voice needs to affect the body of the listeners by physically surrounding, acoustically working upon the sonic effects and hence produce a reaction (mostly calming the body) upon the listeners. The listeners cannot possibly escape the metaphysical visceral effects.

The audient congregation cannot possibly escape the metaphysical visceral effects but the most highly effected is the performer who receives the resonant, echoing voice of his Self. Therefore, the performers, in the Mughal era, mainly used their voice for their personal physiological and psychological benefit. Their performance was never for bread and butter.²⁶²

²⁶¹ Ross Brown, *Sound: A Reader in Theatre Practice*, Ross Brown, 2010, p.134

²⁶² Even the bazigar's did not perform to earn bread and butter. Sumbly, Vimal. 2007. “The vanishing art of Bazigars.” *Tribune*, 24 July: “Such performance rights were viewed as wealth, and in marriage arrangements, the rights to perform in given villages was even given away as part of the dowry. Thus, we should not imagine

The British never financially helped these performers as the Indian rulers. Consequently, as Ayad Akhtar puts it “ And so it is that our industrial stories no longer truly address the evolving spirit-to choose a defiantly gauche and Hegelian locution-but address themselves to a different modality of our collective identity: The Economy.”, the performative sites began being filled with ‘empty voices and profound images.’ Akhtar states

That in a hegemony of images, the spoken word can still be a portal into a different register of aliveness and mystery. It is said that we hear before we see. That the Lord appears more readily to the ear than to the eye. That the act of speaking to another begins the rupture of that self-enclosed membrane from which we all are seeking some escape. If one of the first casualties of the age of industrial storytelling has been the theater, then perhaps it is by recourse to the notion and experience of the spoken word; to the dialogue that embodies it, and which it engenders; to the listening that it requires of us as craftsmen and consumers; perhaps the beginning of an understanding why the theater still has life to breathe into us.²⁶³

According to Akhtar the answer to the problem was a search for the true human voice; A voice capable to enlightening itself as well as the outer society. Muhammad Iqbal poetry emerged as a means out of these ‘empty voices and profound images’ for the people.

Burst into song, oh nightingale! so that from your melody
The spirit of the royal falcon may arise in the delicate body of the dove!
The secret of life is hidden in your breast—then tell it;
Tell the Muslims the account of the burning and re-making of life.
You are the ever-powerful hand and the tongue of the eternal God;
Give birth to certainty, of negligent one, for you are laid low by doubt.²⁶⁴

the Goaar were roaming “street artistes” who performed at impromptu moments. For these events the villagers pooled their resources to present the Goaaars with gifts of cash, food, and clothing after the performance, in addition to tips given to artistes who performed well. Goaaars are also said to have performed bazi for tips at homes where an engagement or wedding was taking place. Thind, Karnail Singh. 1996. Panjāb dā Lok Virsā. Patiala: Punjabi University. p.32).

²⁶³ “Dialogue and the Age of Industrial Storytelling or, A Defense of the Theater” by Ayad Akhtar March 2012/St Louis-Chicago- Harlem

²⁶⁴ Iqbal’s poem titled Bang e Dara literally means the loud Call

In this time of adversity and loss of voice, Iqbal gave a call to the Muslims of the subcontinent. Reminding them that

Those who swam under the sea were buried by the ocean,
 But those who suffered the buffeting of the wave arose, and became pearls.
 Those who prided themselves on their alchemy are the dust of the wayside;
 Those who kept their forehead upon the dust emerged as the makers of elixir.

and then waiting for the response of the voiceless people. It is in these times that performers like the snake charmers, the acrobats, Natt, Bazigar²⁶⁵ and the magicians made their way into the performance culture. The British recordings of the time include the film titled ‘The Magicians of India’.²⁶⁶

The inner voice of a self is like the inner cube within the tesseract. It constitutes of four separate cells connected together to form a three-dimensional structure. According to Iqbal’s *Bang e Dara*²⁶⁷, these four cells are the sounds that shape the voice of the performer. They can be labelled as environmental sounds

The storm in the West made Muslims Muslims, ...

The morning breeze makes the scent of the rose its companion on the road

physiological sounds of the body like the beating of the heart, throbbing pulses

Whether your agitation be in the courtyard of the garden, in the nest, in the leafy branches—

This quicksilver-destiny cannot be separated from mercury.

the voices of the society (audience, ensemble)

The Turk of Shiraz has ravished the heart of Tabriz and Kabul

and the thinking voice of the self

²⁶⁵ Gibb Schreffler: *The Bazigar (Goaar) People* writes on page 221: In contrast to many Indian communities that place their origins in antiquity, Bazigars openly state that today’s Bazigar young people represent only the seventh generation of their people. In the documented genealogy of the Vartia clan of Garib Dass, a fifth-generation Bazigar (1939-2010) there were indeed only four generations before him. This would suggest that his clan’s patriarch was born around the 1770s, at my earliest rough estimate, or the 1810s, at the latest. Deb’s report that Bazigars, according to their own telling, had spread through Northwest India in the last two centuries (1987:10), corroborates the idea that the Bazigar as a people likely originated in the 18th century.

²⁶⁶ The production of new official films. <https://www.youtube.com/watch?v=9BW5329viMA>

²⁶⁷ Iqbal, Muhammad, *Bang e Dara*

The secret of life is hidden in your breast—then tell it;
Tell the Muslims the account of the burning and re-making of life.

Together these noises form a voice that connects to the bigger cube of the tesseract. A performer in control of these backstage non-verbal noises is the real master of his aural art. Iqbal motivated the people to search for this inner voice. In fact, these Non-verbal sounds, metaphors for the hidden political self, form an essential part of the performance and make one feel ‘the constant presence of the life outside.’²⁶⁸ It is these noises that help establish connections with the outer cube. A minor difference in the pitch of one of these noises affects the entire performance and hence change its effect. The performer as the first listener to his inner voice attends to the dynamic combination of frequencies and amplitudes as they change in his voice and struggles to further embellish, filter and arrive at perfection.

As a sculptor chisels stone, the acousmatic musician fashions his sound material, shaping it and often completely changing its nature. Like a painter, he juxtaposes his colours, mixes them, modifies them, composes them and blends them. Like a photographer, he captures a particular moment, centers his ‘picture’, chooses his lighting, makes use of double exposure. Like a film-maker, he chooses his timing, creates movement and contrast, edits, brings into play fluidity and clashes, repetition, delay, continuity, breaks.

Moreover, traditionally an ideal Indian performer never took his job as a part time summer break activity. He performed practiced ‘Rias’ every day for long hours to achieve perfection and never labeled the art closed to further enhancement. His performance was like the ever-changing Tesseract, evolving, changing positions and bringing forth new avenues, dimensions within the same structure; no distinction was drawn between the work and the performance. This practice enabled the performers to reach back to their inner voices and hence reply to the Bang E Dara.

3. BAGH

The geopolitical significance of the tesseract gardens did not deteriorate with the fall of the Mughal Empire. They served as great binding dynamism bringing together all kinds of people and their desires before the government.

²⁶⁸ Artaud, Antonin., ‘Deux projets de mise en scene’ (1931), Oeuvres Completes, vol. 2, pp. 148-9, quoted in Hollier, 1997, p.35

One such reference can be traced with the help of the great theater/ story writer Saadat Haasan Manto. Manto's short story based on real historical incidence titled 'Tamasha' describes how all kinds of people gathered in the Jalia Wala Bagh²⁶⁹ to register their protest against the British Raj. The story revolves around a small boy who wanted to go to the garden/Bagh to watch the Tamasha, literally translated as the Play "Let's go, the spectacle, the game has started." The father does not take the son to the highly charged political arena but he cannot stop him from hearing the sounds emitted from this site and making way into the house and its inhabitants. The little boy, like Plato's cavemen, hears the sonic phenomena of thousands of people within the four walls of his house. The human river shouting slogans in uniform rhythm enables him to understand and identify the 'beginning' of the play. The clamour of rising slogans and the waves of fervor found in human voices fill his ears until he can hear the gunshot. This gunshot seems to him as the climax of the play from where on the unified slogans of human voices bursts into chaotic shouts. The gunshots punctuate the cries and after a sonic explosion a sudden shuddering silence fills the vacuum. He "heard the sound of dogs wailing in the distance and the agonized cries of human beings." The boy (Khalid) looks out of the window to see a vision; visual information about the play. His eyes spot a 'young boy faltering desperately as he ran down the square screaming, a fountain of blood gushing from the calf of his leg.' "He ran to tell his father, who, in deference to the royal prohibition, did not leave the house to help the dying boy. There were a number of armored government vehicles taking people to prison, but none to remove the corpse of the innocent young boy.

²⁶⁹ The British opened fire on the people gathered to protest against the atrocities of the British. See chapter 1 Vaari.

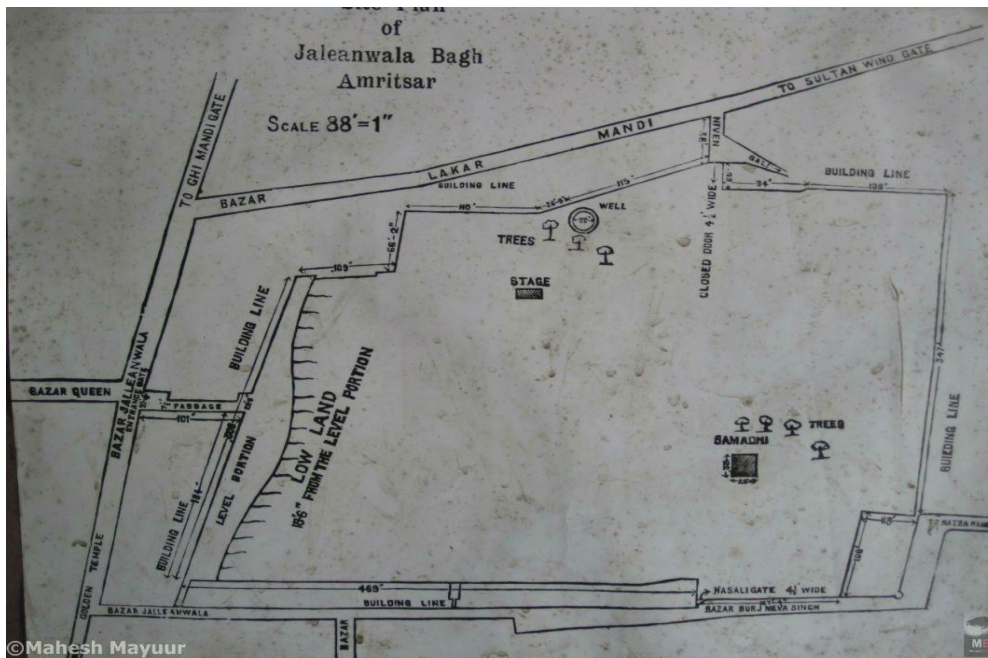


FIGURE 9: JALLIANWALLA BAGH

Source: A map at the entrance to the Jallianwala Bagh, displaying the layout of the memorial in Amritsar, Punjab. Mayuur, Mahesh, <https://manipalblog.com/21-poignant-photos-from-amritsar-by-mahesh-mayuur/>

Based on the Jallianwala Bagh massacre in Amritsar, the story is a moving autobiographical account of what Manto experienced as a seven-year-old on that fateful day of the anticolonial struggle in the subcontinent. Substantiating his oft-repeated claim that he mainly wrote about what he had either witnessed or heard from reliable accounts, Manto recalls the panic he felt at the sight of low-flying planes hovering like black eagles over his home for the third day running. There was anticipation of something bloody in the offing. The bazaars were haunted, and an eerie silence blanketed the entire city. On hearing that the planes were loaded with bombs and might drop a few on them, Khalid (the name Manto gave to his stand-in in the story) clasped his toy gun and began practicing his shots to avenge an attack.²⁷⁰

The story is highly informative about how the British destroyed the performance site of the natives of the land. The only thing that survived from this site was the vision of a bleeding boy, an actor who lost his voice (due to untimely death) and preferred place during the performance and a writer who nearly escaped a 'punishing jail sentence' due to his representational writings. In my opinion, the story unfolds the role of theater in Pakistan. Having lost the voice and the bargah the Vaari's had to stand in the bleeding bagh and decide

²⁷⁰ "The Pity of Partition: Manto's Life, Times, and Work across the India-Pakistan Divide" The Lawrence Stone Lectures Ayesha Jalal, Princeton University Press, 2013

whether they would tell the tale or rather remain silent. For some time, the country struggled with a few good Vaari actors trying to keep the performance arts alive.²⁷¹ It is due to these Vaari's that the silent scream of the boy was soon heard all over India. Muhammad Abbas²⁷² writes

After a few days the tragic incident of "Jalyanwala Bagh" happened. The Indian Muslims voiced their anger against this incident and constituted a Jarga that met Aman Ullah Khan in Kabul and informed him about the cruelties of the English. Aman Ullah Khan delivered a very passionate speech to the prominent members of his court. It proved instrumental in winning support for the Indian Muslims. The speech also provoked the local clerics who called for Jihad against the English during Friday prayers. The sensitivity of the situation led to the deployment of Afghan forces along the border and the subsequent on and off skirmishes between the Afghans and the British. The English occupied "Dakka" on 14 May 1919 but access to Jalal Abad was denied to the English due to the heavy loss inflicted by the Afghans. Meanwhile the Afghan forces under the command of Nadar Khan attacked the British India and occupied "Tall" fort. This made the English anxious about the safety of their own territory and they realized the invincible nature of the Afghans.

Over the year, the British worked to bind the actor to the text. Performances became scripted embodiments, in which actors or performers presented some form of preconceived, approved text. The writers who dared to write against the government were sentenced and punished. Manto was among many others whose works were not allowed to be printed and spread. The destruction of the Bagh, site of performance also brought in the death of the Vaaris. Later on, the Muslim reclaimed this site. The Muslim passed the Pakistan Resolution from a Bagh in Lahore in 1940.

Farley Richmond²⁷³ writes: Bharata specifies that the perimeter of the building should be 96' x 48' and subdivided in half, forming two equal squares, one of which he relegates to the stage and dressing area and the other to the spectators....this obviously promoted intimacy between actors and audience which was inconceivable in the classical theater structures of other

²⁷¹ Fawzia Afzal Khan in her article "Feminist Meditations: The sacred and the secular in three Pakistani female singers" published in the journal *Performing Islam* Number 2 Volume 1 writes about such surviving performers https://www.academia.edu/7556108/Performing_Islam_Pages_67_88

²⁷² The Socio-Political Context of Iqbal's "Talu-e-Islam"

²⁷³ Richmond, Farley, "Suggestions for Directors of Sanskrit Plays ." *Sanskrit Drama in Performance* (n.d.).

ancient cultures, such as those of Greece and Rome. The Indian playhouses were considerably more intimate...’

4. RADIO THEATER UNDER THE BRITISH PATRONAGE

In the year 1937, two independent Radio broadcasting centers in Lahore and Peshawar “handed over (rather taken over by the All India Radio) the station to the Government of India” to receive the same frequencies as the All India Radio operating under the famous Lionel Fielden of BCC. Fielden envisioned that “surely in this immense, sprawling illiterate, broadcasting could educate, unify and direct as no other medium could.”²⁷⁴ The occupants thus used the Radio broadcast not only as an arsenal of cultural oppression but also as a religious and psychological pressure. Imagining its listeners as the English-speaking intelligentsia, the sahebs and memsahebs- who enjoyed listening to the popular western music during leisure time, Indian culture and its music was rejected.

Moreover, invited by the radio for performances, the English broadcasters belittled the local performers by being pushing them to perform specific time bound Ragas at the non-ascribed times and within a limited time frame. The Indian Ustads or performers, with no experience of broadcasting, felt uncomfortable and unable to comply with the instructions. They envisioned a musical performance as an immersive experience, dependent upon the ecosphere as well as the inner emotional balance of the performer. They firmly believed in the myth of being directly affected by nature and also influencing Nature with the sonic waves produced by the human voice. It was a sacred truth that Mian Taan Saeen’s legendary performance invoked rain. Musical performances were rituals through which the humans interacted with the environment to obtain sustenance and succor. The performances contained information regarding the passage of the seasons and its affects upon the behaviors of plants and animals. Never, would the musician perform a raga of the different season and time. An illustrative example of this was K. Asif’s film *Mughal-e-Azam*. Ashraf Aziz, writes that for the late-night romantic scene the song *Jogan Ban Ja*, the musician Naushad used raga *Sohini* (a late night Raga) for the bulk of the melody; however, as the moon was shown leaving the

²⁷⁴ H.R. Luthra’s *Indian Broadcasting* and G.C.Awasthy’s *Broadcasting in India*

sky-prior to daybreak- Sohini was dissolved into raga Lalit, an early morning raga. Thus, the congruence of nature and musical notes was considered the most essential.²⁷⁵

Furthermore, immersion within the performance was not only the privilege of the performer. The performer orchestrated the accompanying troupe, not only the musical notes but also the extra musical context, the ecosphere. Regula Burckhart Qureshi²⁷⁶ found music to be ‘semantically capable of being a referent to context,’ that is, music can convey extra-musical meaning and is essentially context-sensitive. She elucidates that the performance was never time bound. The main performer acting as an orchestral voice could cut the performance short or extend it many times the original plan due to the performers or the listeners’ sudden intense activity or indulgence in the ecstatic mood. The perception of an immersive experience of the listeners and the performers signaled a moment of extreme responsibility to the orchestral voice. To sustain the immersive experience the performer often wove difference in the musical composition and knit the same spell bounding lyrical note in variant forms until the spell reached its climax. The performer then returned to the pre-planned vocal timber of voices and phonic substance.

The broadcasters unable to handle these relationship dynamics between the performer, listener and performance chose to culturally control the listeners and uphold radio’s utopian discourse of uplift and education through the western performances.²⁷⁷

5. SUFI SHRINE:

This part focusses on how Indian Muslim could meditate through the body. They thought of it as a means of crossing linguistic and conceptual barriers. The pre-requisite for this performance was the cleansing of the body both physically²⁷⁸ and mentally of all rottenness and distracting thoughts. Ali Hajveri,²⁷⁹ in his book *Khasf al-Mahjub*,²⁸⁰ described a method through which people could strive spiritually and realize the existence of the Divine. He explained that one could not ‘think’ or communicate with the interior self without the cleansing

²⁷⁵ Aziz Ashraf, *Light of the Universe: Essays on Hindustani Film music* published by Three Essays Collective, New Delhi, May 2003

²⁷⁶ Regula Burchhart Qureshi, *Sufi music of India and Pakistan: Sound context and meaning in Qawwali*. Cambridge University Press, 1986

²⁷⁷ Michelle Hilmes, *Radio and the imagined community* p. 357

²⁷⁸ Wazu or abulation is a necessity for all prayers in Islam

²⁷⁹ The First known Sufi saint who visited, lived and practiced Sufism in the Indian sub-continent was Abul Hassan Ali Ibn Usman al-Jullabi al-Hajveri al-Ghaznaw (990-1077). Popularly known as Data Gunj Bahksh,

²⁸⁰ The book is available online at www.pdfbooksfree.org/2013/05/kashf-ul-mahjoob-urdu-by-hazrat-data.html

of the body.²⁸¹ After the cleansing process, the first step in achieving clarity of thought in this process is the hearing of the human voice uttering sounds. The one who can hear may try to understand the meanings of the uttered word but the deprivation of the auditory sense invites towards a much difficult path towards enlightenment.

Ali Hajveri laid emphasis upon the repetition of words praising God. He states in his book that people should gather to recite the holy names of God to gain spiritual unison with the Divine.²⁸² The repetitive structure of the recitation produces difference and emerges as a dynamic force that assigns a different speech act to every uttered word. The repetition transfers the body from the exterior world into the interior realms. It unleashes the brain and enables the thought to expand towards unexplored grounds of perception and freedom. It becomes a 'Durational'²⁸³ thinking encounter affecting the physiology of the speaker. Once the speech act shifts due to the limitation of the body to speak in the same way, the rhythm is broken and the pitch changes to develop a new idea. The individual voicing the thought makes it into a speech act.²⁸⁴ The utterance becomes an expression of will. It becomes more forceful when the speaker moves the body in certain postures to make it into a speech act of the body.

Today, followers of the Sufi teachings practice many performative invented rites and rituals. Some use the method of repetition to produce a durational trance where the body cannot feel the exterior reality and lives in the inner peace. Thousands of people walk on burning coal without flinching for a moment.²⁸⁵ They not only test the limits of the body but sometimes are actually unaware of the external pain due to their focus on the inner world. Others repeat the Holy names while whirling. The rhythm of the body becomes one with the rhythm of the uttered words and hence the body and the mind together embark on a journey.

From the viewpoint of Sufi Ali Hajveri, the body whirling to achieve spirituality is contrary to the spirit of Sufism. The melodious chant of the human voice should propel the body into a condition of trance. Ideally speaking the trance should be momentary. A constantly

²⁸¹ Wadhzo, abulation is a pre-condition for all prayers.

²⁸² This concept can be termed to a certain extent as Deleuzian. Deleuze, Gilles, *Difference and Repetition* Translated by Paul Patton Columbia University Press, New York, 1994

²⁸³ Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness*. And Henri Bergson, *The Creative Mind: An Introduction to Metaphysics*

²⁸⁴ John Langshaw Austin: *How to Do Things with Words*. Cambridge (Mass.) 1962, paperback: Harvard University Press, 2nd edition, 2005, ISBN 0-674-41152-8.

²⁸⁵ Dirk Marivoet, *Firewalking: An Inner Journey for Planetary Healing*.
<https://bodymindintegration.com/en/firewalking-an-inner-journey-for-planetary-healing-by-dirk-marivoet/>

revolving body, repeating the pattern is the one unable to find a frozen-frame.²⁸⁶ In Sufi thought, it is indicative of the inability of the listener to connect to what he wants. The first utterance is a search for action; the second utterance is a dive into the inner depths of individual and universal memory, a plunge into time. In the third utterance, the individual explores future purposes, training the self for future endeavors. The overall attempt is to put time into a straight line, straightening it out and extracting the pure form; in other words, it takes 'time out of joint' and, being itself the third repetition, renders the repetition of the other two impossible.²⁸⁷ The third repetition eliminates the first two, determining them to operate only once, keeping all times for the third time alone. From the Sufi perspective, the circle of repetition should end after the third repetition. Future repetition is never identical to the first. Each new attempt to connect to the Self starts from beyond where the previous ended.

Likewise, there are many different groups who have adopted the teachings of Sufism into various kinds of performances. The common point in all these performances is that if it is the voice that begins the journey, the body ends the journey. Repetition of the similar journey is encouraged but indulgence in the moment of 'duration,' 'the stance' for a long period is discouraged. Sufism, similar to the theory of Repetition given by Deleuze, encourages all human beings to live in the present moment after having experienced all times and spaces within a single moment. The return to real time and space is essential.

Sufism has a strong impact on Pakistani performing arts. Its emphasis on the inner cleansing of the spirit and the union of body and mind through contemplation or meditation, appeals to the common man in Pakistan. What makes it different from the Western performances is its focus on the human voice. The visual is considered an illusion that cripples the body and mind and limits experiences of time and space to the present moment. The voice uttering sounds in a rhythmical, cyclical pattern is envisioned as the model of in-sight. According to Sufism the human voice, both heard and spoken, initiates a unique performance: the performance of thought.

Thought is considered performative; it builds visions and propels actions. The intonation, pitch, frequency, speed with which the voice utters the words indicates the structure of thoughts. The uttered words often exhibit a movement. The voice moves from softness towards shrillness and ultimately stillness; an almost unheard voice. It is tuned and energy

²⁸⁶ Deleuze, *Difference and Repetition*, 1994, p. 294

²⁸⁷ Deleuze, *Difference and Repetition*, 1994, p. 295-297

laden encouraging the listeners to participate and assume the performative role. The meanings of the words are conveyed through the way they are spoken. The literal meaning of the word is often not as important as the intention of the speaker.

Often this has led to persecution and killings. Popularly known as Bullah, Syed Abdullah Shah Qadri was one of the persecuted people, a Vaari, whose intention was misinterpreted by his listeners. Born in the city of Kasur, Bullah started his journey into Sufism by travelling to his murshad- teacher Shah Abdullah in Lahore. He began as a humble follower of the sufi saint and ultimately achieved a more powerful position than his teacher. He becomes the murshad performer, the Sufi, possessing his own terrain of followers. At the Metaphorical level Bullah's journey from Lahore back to his native town Kasur can be seen as a transition from one role into another. Once he became a performer-player he was denied access as a participant.

Among many, Nusrat Fateh Ali Khan, Junoon, Fariha Pervaiz, Arif Lahor, Abida Perveen, Sain Zahoor are some distinct names of singers, musicians who have sung Sufi poems.

All over Pakistan numerous people visit shrines. They hear Sufi phrases or sit and recite the names of God in a musical melody. Some also perform in the Sufi dance of swirls. People generally believe that constant repetition of the words or body movements bring about a momentary stasis in which man loses connection with the physical time and space. S/He experiences all times and all spaces in a single moment and can learn from this experience. A single moment can hence make him understand himself. A Sufi starts his journey as a part of a chorus and ends up as a solo voice.

Bullah Shah's shrine is visited by millions of people every year. People believe that while listening to the sufi qawals they can achieve an epiphany, or durational trance. Therefore, Sufi music is the most popular music in Pakistan. It contains rhythmical, repetitive structure with sudden pitch shifts and elongation, amplification and curtailment of sounds and words by the human voice.

 CHAPTER 2 THEATER OF CRISIS

PARTICIPATORY THEATER DURING AND AFTER CRISIS.

Crises often build radiative inter-affective fields. The social encounters before, during and after the crisis necessitate the construction of mutual understanding and consideration. These range from initial hesitation to enthusiastic contribution in the dynamics of interaction. What is interesting in this radiative field is the absence of re-presentational flow. It is a process of inter-affection based upon the emer-urgent²⁸⁸: immediate immersive environment. These encounters introduce individuals to -till then-foreign cognitive, bodily and behavioral skills. The state of crisis puts the emer-urgent group in the now-and-here time frame.²⁸⁹ All judgements and actions bring immediate results to counter. The possibility of escape and delay, both bodily and cognitive do not exist. As fugitives,²⁹⁰ the performers act for their survival.²⁹¹

In this chapter, I explore the notion of how crises construct immersive theatres and drive individuals into participatory performances. In order to study this relationship, I will probe into the real-life participatory performance of individuals affected by natural floods and manmade terrorism in Pakistan. I will argue that crisis -ecological or manmade, creates inter-affective responsive and responsible 'Alive' communities.²⁹² The performances are forever open, alive, and fluid for participants to P-re-form.

In Pakistan numerous divergent forms of performance styles exist. The absence of a powerful controlling, monitoring and tutoring performance culture provides opportunities to local communities, individual performers to blend old cultural and traditional heritage with the performance trends of the modern digitalized world. The indigenous, cultural communities range from the urbanized Karachi to the valley of Kalash. A map of Pakistan depicting needlework stitches²⁹³ offers an insight into the unique patterns of tribal costumes required by various geographical areas for survival in the eco-political environment. Each design is a result

²⁸⁸ Reynolds, Mark LeVine & Bryan. "Theater of Immediacy: Performance Activism and Art in Arab uprisings." *Islam and Popular Culture*. Ed. Mark LeVine, and Martin Stokes Karin van Neuiwkerk. University of Texas Press, 2016. 58-78.

²⁸⁹ The concept of Postdramatic time as given by Hans-Thies Lehman in Lehmann, Hans-Thies. *Postdramatic Theatre*. Trans. Karen Jurs-Munby. New York: Routledge, 2006.

²⁹⁰ fugitives

²⁹¹ *Theater of survival: Performing for survival: Theater, crisis, extremity*. Ed, Patrick Duggan, Lisa Peschel. 2016.

²⁹² El Zein, Rayya S., "Performing el Rap el 'Arabi 2005-2015: Feeling Politics amid Neoliberal Incursions in Ramallah, Amman, and Beirut" (2016). CUNY Academic Works. https://academicworks.cuny.edu/gc_etds/1402

²⁹³ <https://www.informationisbeautifulawards.com/showcase/2586-embroidery-map-of-pakistan>
<https://mymodernmet.com/pakistan-india-embroidery-map/>

of people's engagement with space. It is highly performative in style, shape, form, material and aesthetics. It bears the narrative of the culture and adequately communicates the language of the body as a result of embodied experience and everyday life encounters.²⁹⁴ These animated costumes or local dress designs conceived for survival are used as visual metaphors of diversity in almost all performances of nationalistic, patriotic songs.²⁹⁵ All this uniqueness adds to the performative space of the country. However, due to this diversity there is a dearth of theatrical performances that can be termed as 'national' or that can create a 'national community.'²⁹⁶

Pakistan's National Council of Arts²⁹⁷ and other such organizations have tried to fill this empty space through bringing together divergent communal performances in one place. 'The Rhythm of Unity'²⁹⁸ is one such attempt at bridging communities. The first visual in the song is of the ancient Lahore Fort²⁹⁹ witnessing a new dawn. A bird flies from the shadowy depths of the foot of the Fort towards the gradually brightening sky. Tingling traditional music accompanies the movement of the bird. The bird is later shown flying towards the Badshahi mosque³⁰⁰, pass the green pastures where a white horse wearing feet bells is dancing for his human teacher and finally joining other birds in open space. Similar to the journey of the bird, male dancers, dressed in red and gold (colors of Morven gold Cigarette), transit through the dark corridors while performing their traditional folk dance towards the central open quadrangle occupied by instrument players. At the metaphorical level the musical notes can be seen as threads pulling the performers into a communal space just like the teacher trains the

²⁹⁴ Pantouvaki, Sofia. "Tribes: costume performance and social interaction in the heart of Prague." *Theatre and Performance Design* 2.1-2 (2016): 34-53. DOI: 10.1080/23322551.2016.1180213

²⁹⁵ Examples of these include: 'Sindhi Hum, Balochi Hum, Punjabi Hum, Pathan Hum', 'Hum aik hain', 'Pakistan Pakistan, Mera Ayman Pakistan,' 'Mere dais main har pal chahoon,' 'Apna Parcham Aik Hai Apna Quaid-e-Azam Aik' and 'Chand meri zameen phool mera watan' and many others. www.youtube.com/watch?v=BzQFhK3vyVE

²⁹⁶ Pakistani is geographically, linguistically and culturally divergent.

²⁹⁷ It was set up to spearhead the development of arts in Pakistan by an Act of Parliament in 1973. PNCA policies are framed by its Board of Governors which reports to the federal Minister for National Heritage and Integration within the Ministry of Culture.

²⁹⁸ In 1993 Spectrum and Lakson of Spectrum Communications started working on this project. The working group comprised of: London Director/Cameraman Rimas Vainorius, Director: Shahnoor Ahmed, Creative Director: Zohra Yusuf, Creative Group Head: Asad-ul Haq, Co-ordinator: Khalid Ali, Music: Farrukh Abid, Sound Recordist: Keith Miller, 200 male dancers, a horse in a farm in Jhang

²⁹⁹ The foundations of the modern Lahore Fort date to the reign of Emperor Akbar, 1566.

³⁰⁰ Badshahi Mosque was commissioned by Emperor Aurangzeb in 1671, with construction of the mosque lasting for two years until 1673. The mosque is an important example of Mughal architecture, with an exterior that is decorated with carved red sandstone with marble inlay. It remains the largest and most recent of the grand imperial mosques of the Mughal-era.

dancing horse. The lack of human voice in this performance narrates the impossibility of the creation of a linguistic community.

The question then arises if Pakistan has any ‘national’ form of performance art. And if yes, is there any performance practice that can possibly bridge these communities? My research into the performance fabric of Pakistan revolves around this question. It is focused upon identifying this binding form that can help build the Pakistanis into a community without depriving them of their individuality.

The first step in this process is the mapping of the empty central quadrangle where all can connect and communicate devoid of their linguistic, cultural, social, geographical, social, climatic and ethnic differences. It revolves around the identification of interpersonal, cultural and natural flows affecting, forming and transforming relationships between man and his world. Pakistan faces numerous pertinent issues like discrimination of color, creed, gender and religion. The small communities resolve these issues in their own unique local and regional legislative ways.³⁰¹ The only binding cord is the time of crisis and post catastrophic remedies and strategies. Hence, Theater of crisis is the only widely appreciated form of performance art. ‘Western’ theater addressing issues of identity, body politics, social reform or slapstick, farcical comedy is immensely criticized. There are numerous reasons for this critique and cannot be thoroughly explained here. In this study, I attempt to explain how the theater of crisis avoids these reasons for critique. I endeavor to explain the reasons why theater of crisis is highly appreciated and almost never belittled, ridiculed or criticized.

A crisis is defined as a crucial moment or turning point, often as an emergency, which by definition, requires action to be taken. The discourse of crisis gives order to the world by marking off limits, assuming positions, and policing boundaries.” It is often the time of collective creativity with individuals oscillating between despair and efforts at repair. In Urdu³⁰², the term crisis can be translated as ‘Toofaan’ literally meaning big cyclic storm, a tornado, or whirlwind³⁰³ accompanied with heavy rain showers and finally flood. In Pakistani

³⁰¹ The tribes often have their own Panchayat Justice System or legislature. The law of Pakistan allows these tribes to decide, Judge, according to their own legislative system.

³⁰² The national language of Pakistan is Urdu.

³⁰³ Henry Yule, A. C. Burnell Well, *Hobson-Jobson, The Definitive Glossary of British India*, طوفان tuufaan = storm, hurricane, tempest, typhoon; calamity, upheaval, disaster etc. Also used figuratively. The Arabic root ط-و-ف and the verb طاف = to wander, move about etc.; to break the (river) bank, inundate. The original meaning in Arabic of Tuufaan طوفان = flood, inundation, deluge etc. In Urdu it acquired the above meaning and passed it on to colloquial Hindi.

discourse, ‘Toofaan’ is hardly ever presented as a time of aversion and escape. It is often referred to as a time of test: a time of opportunity to learn, help and grow. Muhammad Iqbal, the celebrated poet of Pakistan writes about how he wishes that the Muslims of India, lacking movements, oscillation and relational flow, should experience the turbulent waves of a Toofaan

ḵhudā tujhe kisī tūfāñ se āshnā kar de
 ki tere bahr kī maujoñ meñ iztirāb nahīñ /
 tujhe kitāb se mumkin nahīñ farāgh ki tū
 kitāb-ḵhvāñ hai magar sāhib-e-kitāb nahīñ³⁰⁴

Toofaan or time of crisis is treated as a time of enlightenment.

Musalman ko musalman kardiya toofan-e-maghrib nay
 Talatum haa-e-darya he say hay gawhar ki sairabi³⁰⁵

Because it is in these times that the heart is reduced to blood, and ‘only then does the eye of the heart (can) receive its sight’

Jahan Baani Se Hai Dushwar Tar Kar-E-Jahan Beeni
 Jigar Khoon Ho To Chashm-E-Dil Mein Hoti Hai Nazar Paida³⁰⁶

One of the popular Indian songs from the movie titled Toofan is Aaya Aaya toofan bhaga bhaga shaitaan.³⁰⁷ The resonance of this concept can be seen in Shakespeare’s Julius Caesar when Brutus talks of ‘a tide in the affairs of men,/ Which, taken at the flood, leads on to fortune;/ Omitted, all the voyage of their life/ Is bound in shallows and in miseries./ On such a full sea are we now afloat;/ And we must take the current when it serves,/ Or lose our ventures.

Hamlet takes this current of the storm to escape the human agency of villainy. Gertrude explains to Claudius how ‘Mad as the sea and wind when both contend / Which is the mightier.’

³⁰⁴ Translation: May God introduce your soul to a storm, since the waves of your ocean lack passion. “May God bless you with some storm, because the waves in your ocean (of self) are devoid of agitation (turmoil)”.

³⁰⁵ Tulu-e-Islam, The storm in the West made Muslims Faithful-Muslims.

Pearls are produced in abundance from the very buffetings of the sea.

³⁰⁶ More difficult than the conquest of the world is the task of seeing the world;
 When the heart is reduced to blood, only then does the eye of the heart receive its sight.

³⁰⁷ Literally meaning that ‘when toofaan comes, Satan has to go.

Hamlet killed Polonius in a lawless fit. Then later while everyone is busy dealing with the routine terror of the overpowering storm at the sea, Hamlet uses it as a means to save himself from clear death by replacing the letter of Claudius. The sea thunder breaks his silent mode of procrastination.³⁰⁸

The dynamic interrelation with the 'Toofaan' develops his affinity with the uncontrollable natural physical world. It catapults him into an unfamiliar time, the duration of which he cannot estimate as it follows the rules of nature, gravity, and its mechanics.³⁰⁹ 'Decelerated Estrangement'³¹⁰ with the environment develops a sense of temporal present in which he (Hamlet) wants to perform. It is unlike his previous attempt to use actors as a medium of representation and its critical analysis. The 'Toofaan' brings him to a space where imagination or art and reality are not divided. His focus shifts from building an unnatural environment or proscenium stage to represent the reality. Moving out of the theater walls and into the site-specific outdoors, Hamlet also moves away from the idea of using built in environment to produce a reaction. The actual public space becomes integral for his performance. Another important part of his performance are the affective bodies- human, and non-human- who contribute to build an affective environment. Hence, after facing the Toofaan he is able to create a temporal present-ness, in which there is no temporal division between the performer and the spectator. The spectators cannot engage in a concentrated, critical analysis of the re-presentational art. They can affect the event with their presence and action without being alienated from the environment. They are the participants, environment and the reason of the performance.

In Pakistan, Participatory theater is one of the most vital tools used to manage trauma, crisis. Its existence outside the confines of a western traditional theater environment and adoption of specific site of crisis encourages more participation. It offers a site to the ordinary citizens affected by the crisis to witness theater as an art attempting to deal with the present moment. Today, for an average Pakistan who believes that art is a pack of lies used by the

³⁰⁸ But as we often see against some storm
A silence in the heavens, the rack stands still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region. So, after Pyrrhus' pause,
Aroused vengeance sets him new a-work.

³⁰⁹ Heiner Goebbels, *Aesthetics of Absence: Texts on Theatre*. Ed. Jane Collins. Trans. David Roesner and Christina M. Lagao. New York: Routledge, 2015 p. 32

³¹⁰ Heiner Goebbels.

powerful to subvert truth or just an expensive imaginary realm of luxury and comfort, site specific participatory theater arising from the natural world is ‘real’ and much needed. The majority of people who live in these sites of crises actively participate to tell their version of reality. As a complicity and support, unlike the theater in theatrical sites, the public endorses these performances with their participation and personal stories. The absence of the controlling script, director or actor has enabled the participants to develop innovative procedures to strengthen the community.

1. School Children as Performers:

Postmodern theater texts compulsively, and frequently traumatically, invoke axial historical events and attendant historical gaps, probing the ways in which these re-inscribe identities; this summoning is performed through the re-enactments of the event or examinations of the event’s effects on the lives of the participants or their heirs. The experimental strategies most often deployed to this end include the intertextual inclusion of archival and quasi archival material; the introduction of long-term, supra-historical patterns which subtend and subvert the storyline; the presentation of historical events as fragmented, compressed, and disjunctive units; and the compulsive repetition of events and quasi-events in the performative present.³¹¹

On September 6, 2015, the schoolchildren from Army Public School located in Malir Karachi staged a performance.³¹² The performance was based upon the recent terrorist attack on schoolchildren of Army Public School Peshawar in which one hundred and thirty-one children and ten adults were brutally killed. The Taliban released a statement to accept responsibility of the attack and described it as a revenge for the US drone attack on their madrassa in Bajaur Agency. The audience for this performance consisted primarily of friends and family of the children. It comprised of a montage of images culled from the archival tapes of the incident.

³¹¹ Bahun-Radunović, Sanja. "History in Postmodern Theater: Heiner Müller, Caryl Churchill and Suzan Lori Park." *Comparative Literature Studies* 45.4 (2008): 446-470. 5 10 2018 www.jstor.org/stable/25659684, 2008, 447

³¹² Yousaf, Honey. *APS Malir Tablao on Martyr's Day 6 Sep 2015*. 6 September 2015. Army Public School Malir Karachi <www.youtube.com/watch?v=vIDbMQ2ULKc>.

The performance lies in the border zone of fiction and reality. Its material lies in the real performative act of a ninth-grade student from a small tribe in Hongo named Aitizaz Hussain. On his way to school on January 6, 2014, he saw a stranger walking quickly towards the school. Hongo is a small tribe where everyone knows everyone. Hussain asked the man to stop, then he threw stones at him and finally observing his gait quicken, he grabbed him. The stranger activated his bomb and exploded with Hussain outside the school. The government of Pakistan awarded Hussain with a badge of courage³¹³ for protecting his schoolchildren and sacrificing his life. This performative act was imitated by many during the APS attack. The Principal, Mrs. Tahira Qazi, refused to abandon the children to save her life. She continued helping children to escape and was ultimately caught and killed. Another teacher who stood up against the terrorists was taken to the stage of the auditorium and burnt alive. The children narrate how she kept asking the children to run away while she was burning. The survivors also narrate how they risked their lives to save their friends. And how some acted as dead. They hid under the debris of their friend's dead bodies and held their breath until the terrorist declared them dead. Framing their death, they variegated the real with their role play. And having survived they aim to take on active roles as real actors. In this background, the willingness of children from APS Malir to perform cannot be treated as fiction or desire. Their performance resonates with reality, resistance and revenge. The real presence of children of the same age helped in pulling the survivors out of their traumatic loneliness. Readiness for participation in the collective struggle to defeat the enemy can be seen in the body language of the performers. The bodily force, facial expressions, and gestures of the children cannot be described as 'acting.'

The performance is an apt metaphor for Pakistani theater struggling to find a voice of its own. The performance uses four 'media' texts to stage all action. The first is the national song of Pakistan sung in almost every school in the morning assembly. It is written by the national poet Allama Muhammad Iqbal and recorded in many voices.³¹⁴ The second song is

³¹³ Tamgha e Shujaat

³¹⁴ My longing comes to my lips as supplication of mine /O God! May like the candle be the life of mine!
May the world's darkness disappear through the life of mine! /May every place light up with the sparkling light of mine!

May my homeland through me attain elegance/As the garden through flowers attains elegance
May my life like that of the moth be, O Lord!/ May I love the lamp of knowledge, O Lord!
May supportive of the Poor my life's way be /May loving the old, the suffering, my way be
O God! Protect me from the evil ways /Show me the path leading to the good ways

written by Imran Raza and sung by Azaan Ali.³¹⁵ It was composed in response to the attack at APS by ISPR and released as a video in January 2015. The third is the prosaic prayer of the founder of Pakistan, Quaid-e-Azam, Muhammad Ali Jinnah. And the fourth is the song originally sung by Nayyara Noor in 1981. It was written by Masroor Anwar. Thematically it addresses the nation to bear witness on the contributions and sacrifices made by Pakistanis to protect it.³¹⁶ In the original recording, an actor performing as a doctor shows the children that their blood is not required to build the nation. The same lyrics sung by Mughira Ahmed in 2015 on the Independence Day of Pakistan, uses pictures of the dead children of APS to depict how the children have sacrificed their blood to save the country.

The intertwining threads of the past ideological narratives juxtaposed with the contemporary voice in crisis builds a network that instead of pushing the nation into forced passivity aims to propel them to knit together fragmentary voices from the past with the present. Performance space emerges as a place of interaction at the moment of national crisis. The theatrical function of the central voice of Azaan Ali bracketed in the ideological voices from the past is to establish it as the voice of the current crisis. The use of colloquial expressions, and linguistic forms closer to ordinary life, the lyrics present a sharp contrast to the well thought out words of the bracketing songs. The use of multiple bodies to act as singers of this song is another way of depicting it as the voice of the nation. If in all previous national performances, the focus is to highlight the rich diversity of Pakistan as a nation, this performance mends this diversity into a voice. In the time of crisis all individual voices-familial, tribal, provincial, religious- or literary sources, stand together against all forms of violence. The encounter with crisis necessitates the courage to find one national multitextured voice.³¹⁷ Visually animate, the children become sonically animated by means of a recorded national voice. Furthermore, the use of pre-recorded voices saves it from fleeing away from the memories of the audience. These voices do not belong to the present -here and now. They are voices from the past, revisiting the present in a faded form; without the sense of immediacy. They encroach upon the listeners as

³¹⁵ What is he searching for, I live on in books/ I will be found in the promises I made to my mother/I am the future, how can he slay me today?/ He has to be delusional if he believes he can kill such dreams/I am your blood, hence I've fought valiantly/ I have proven to the enemy that I am greater than him/I am from a nation whose children frighten him/ Some enemy he is, he who targets children/ So when you hugged me as I departed/ You said Amanallah (in the safe way of God), my son/ How did he cross into God's path of peace/ He came as far as the spot/ where you used to kiss me, mother/ I am from a nation whose children frighten him/ Some enemy he is, he who targets children

³¹⁶ Noor, Nayyara. *Nayyara Noor Watan Ki Matti Gawah Rehna*. n.d. Shalimar Recording.

<www.youtube.com/watch?v=xD1cebu7v9o>.

³¹⁷ Kolesch, Doris. "Staging voices." *Journal of Contemporary Drama in English* 1.1 (2013): 103–112.

echoes from the past they were unable to combat. Sound dissociated from its source enables the audience to think beyond the now and here.

In this performance the audience is not merely an observer, witnessing a representational form of art. Firstly, through the very act of attending the performance and willingness to support anti-terrorist activism, they represent a vast majority who are against all forms of terrorism. Secondly, by their double role as brave philosophers who understand how they can be victimized by the terrorists during the performance or in the future, they perform their bravery like Aitzaz Hussain. Their attendance is a direct interaction with the possibility of danger and death, yet it is their philosophical decision to stand with the voice of the nation. Thirdly, although they are not directly addressed by the voice and they do not speak or talk to the performers yet their presence is audible and visual. Their bodies resonate with the echo of the thought behind the voice. They send signals to the performers of their support and willingness to save them, like the teachers at the school, if there were an attack in that moment. The performance in cooperates the audience into its scenario. It navigates between the crisis and an imagined utopian peaceful society.³¹⁸ The use of the ‘form’ of prayer, wish, and desire in the end expresses the resilience of the community, their ability to face crisis and then move on to find new pathways.

2. UNIVERSITY STUDENTS AS PERFORMERS

The second example is of a performance done by University students in flood-affected areas of Pakistan. Geographically Pakistan occupies a region from the highest glacier of the Himalayas down to the Arabian Sea. Every year, around the mid of July, the water level in the rivers rises catastrophically due to melting glaciers, heavy monsoon rains and overflow of water coming from the neighboring India. Thousands of people are dislocated, agricultural lands are devastated; livestock lost and finally increase in human deaths due to epidemics like diarrhea. Floods are immanent realities for the suffering community. The affected community members co-construct a three-triad space in these crises. The initial first response to the crisis is self-help. Each community member struggles to survive the crisis, to save life. The next step after surviving is to extend an offer to those who cannot help themselves.³¹⁹ The last and the most difficult stage is of the process of waiting for further help; the arrival of the foreign, non-

³¹⁸ Rokem, Freddie. *Philosophers & Thespians: Thinking Performance*. Stanford: Stanford University Press, 2010. P. 12

³¹⁹ A video footage of one such example is available here <https://www.youtube.com/watch?v=z6aWF8BpzSc>

affected individual, within this community. Among these foreign agencies' theater holds a prominent place.

In this section, I will discuss the performance by a group of students from the Indus Valley School of Art and Architecture. These students in collaboration with Indus Earth Trust performed an interactive mime in the village of Peeru Patel, District Sajawal. Naming themselves as the Laaltain³²⁰ Society they seem to be the torch bearers of Iqbal's vision of 'students as candles,' lighting up the world for others.

The use of the local traditional form of 'Nautanki'³²¹ seems to be the main reason of participatory presence of the community members. It is apt and fruitful because without interfering with the local traditions, customs and social status, the students are able to develop a bond with the entire community. The participants are allowed to choose their positions and move according to their will. Hence, women and children can be seen sitting near the stage, observing the proceedings and answering questions, whereas the men are seen hovering all over the performance, intruding the make shift stage, standing at the backstage and at the far end. The choice of a narrator who stands apart from the actors to tell the story is another strategic quality taken from the art of Nautanki. The narrator wears the mask of a well-educated social researcher to first disseminate knowledge about the necessary procedures for protection against flood and then discuss how to combat with the after effects of floods (like disease and

³²⁰ *Nauntanki*. By Zehra Nawab, Shehri Shahzad S. Arsal Hasan. Dir. Zehra Nawab S. Arsal Hasan. Son- Shehri, Daughter- Minza, Flood- Qaiser Zaidi, Tree- Sarah Tanveer, Father- Syed Arsal Hasan, Mother Zehra Nawab. Laaltain- 'performance Art society'. 2012. Laaltain is a lantern.

³²¹ Nautanki is often attached to the idea of singing and dancing in India. However, in Pakistan it refers to any performance well thought of or planned. Nau means new, Tan means body and ki means of, together it can mean a new interpretation, a new body or approach/ thought to an old idea. ... night and day, they admit of being repeated twenty-eight thousand six hundred times. Measures. The inhabitants of Hindustān have a peculiar method of reckoning as to measures; they allow eight ratis to one māsseh; four māshehs to one tāng, or thirty-two ratis to one tāng; five māshehs to one mishkāl, which is equal to forty ratis; twelve māshehs make one tola or ninety-six ratis; fourteen tolas make one ser; and it is fixed that everywhere forty sers make one man, and twelve mans one māni, and one hundred mānis one mināseh. They reckon jewels and precious stones by the tāng. Mode of reckoning. The natives of Hindustān have a distinct and clear mode of reckoning. They call a hundred thousand a lak, a hundred laks a krór, a hundred krórs an arb, a hundred arbs a kerb, a hundred kerbs a nīl, a hundred nīls ... *The Memoirs of Babur*, Volume 2, chpt. 52 *The Ain-i-Akbari*, Volume 1, chpt. 106... old artak, half the cost price is deducted, and one-sixth for the old yálposh—; a saddle cloth, the outside of which is woven of hair, the lining being coarse wool, 42 d.; halters for the nakhtah (headstall) and the hind feet, 40 d.; a pusht-tang (girth), 8 d.; a magas-rān (a horse tail to drive away flies), 3 d.; a nakhtah and qaizah (the bit), 14 d.; a curry-comb, 1½ d.; a grain bag, 6 d.; a basket, in which the horse gets ... ten muhurs, and qisráqs, and gút, the allowance is 117¼ d.; viz., an artak, 37 d.; a yálposh, 24½ d.; a jul, 24 d.; a nakhtah band and a páiband, 8 d.; a nakhtah and qaizah, 8 d.; a pusht-tang, 5 d.; a magasrán and a towel, each 1½ d.; a curry-comb, 1¼ d.; a basket, 1 d.; a grain bag, 4½ d. The amount subtracted is the same as before. 1. The Karáh is an iron vessel for boiling grain ...

willingness to learn), to help the participants revise and rethink about how they can help themselves in the future.

The term ‘Nautanki’ as a narrative is debunking. Long before the British Empire colonized India Nautanki was a dynamic form of dialogic art. It was used to communicate with the linguistically diverse India.³²² In contorting the concept of Nautanki, detaching it from philosophy, history, mathematics and means of bringing people together, the British along with the Hindus controlled the Muslims of India. Today Nautanki is easily translated as a form of drama, play or performance filled with fantasy, lies, songs and dance. Kathryn Hansen³²³ writes how the contested term probably comes from a combination of two Hindi words: nau (nine) and tank (a measure of silver equivalent to four grams), combined to mean the "thirty- six-gram woman," a name referring to a fairy-tale princess from the fabled city of Multan, Pakistan. She explains how nautanki is a conjugation of ‘three elements: form (antiphonal, alternating sung recitation of verses with musical passages), content and context. Taken together, these create a ‘conventional mode’ of audience/ performer interaction through which certain expectations are aesthetically filled, thereby creating a mutually understood set of meanings that render the experiences of a host community ‘comprehensible to its own members.’” It is a means of achieving mutual understanding and harmony. The performers present a discourse to be rebutted, expanded, analyzed and evolved. The narrator assumes the position of a social scientist in need of verification of his research from the community. Hearing facilitates them in picking up a language and being able to speak, to comment and communicate.³²⁴ In that sense, reciprocal hearing and speaking, create an element of intersubjectivity, and not in the sense of a common perception of something or consensus over what is perceived but as a shared form of action and reference to one another. In Pakistan, it is due to this ethical dimension that theater makes its space. The audience are more interested in being alive and involved in the action rather than taking the back seat to watch the performance. The references to this view of theater and Nautanki can be traced back to the early years of Pakistan’s birth. Most of the private theatrical groups used ‘intersubjectivity’ as their theatrical ideology. These include groups like a NATAK, an acronym for National Academy of Theatrical Arts, for their

³²² Culture of Encounters Sanskrit at the Mughal Court p. 9

³²³ Hansen, Kathryn. *Grounds for Play: The Nautanki Theatre of North India*. Berkeley: University of California Press, c1992 1992. <http://ark.cdlib.org/ark:/13030/ft9v19p2qq/>

³²⁴ Doris Kolesch ‘Staging Voices’ DOI10.1515/jcde-2013-0010 JCDE2013;1(1):103–112

performances and DASTAK (Knock).³²⁵ Theatre was seen as an influential institute of social reform. Bleak and dark images of destitute and miseries were discouraged by the groups as well as the government.

Sigrid Kahle's recollections of theatre activities in the 1950s mention a graduate returnee from the Royal Academy of Dramatic Art, Zia Mohyeddin, who she invited to produce *Lal Qilay Se Lahu Khet* for her theatre group. While this play had an impact on the audiences in Karachi for whom the migrant issue was very important, the intervention of the state was evident when Mohyeddin was asked to change the ending of his play *Lal Qilay* to a more positive note than reflecting on the plight of the migrants and their destitute state in a new Pakistan.³²⁶

The audience attraction to 'Intersubjectivity' was so strong that it was employed as a tool for social reform and positivity by the government. However, with the growth of Development in Pakistan, intersubjectivity was soon used by NGO's to serve their agendas. Asma Muradwala highlights in her doctoral thesis that these theatrical groups shifted activism "to paid activism, the commoditization of theatre which had served as a tool for socio political critique, and the depoliticization of public life brought about by development agendas." She explains how the issues prioritized by the donor agencies and NGOs became the prime focus of their plays. It can be said that the traditional aim of a Nautanki to voice the people is used to maneuver their opinions and make them agree with the agenda of the organization.

The Nautanki performance of Laatain theatrical group for the flood affected people is one such example. The narration is hardly followed by feedback 'from' the previously experienced audience. The learned knowledge of the actors is shown as superior to those who were victims. The absence of a dialogue between the two, speaks about the relationship between performer/actor, NGO/recipient of fund. The performance keeps the tradition of asking questions alive at the end of the performance but the audience are hardly invited to speak about their past experiences and adopted strategies. They 'know' they are at the receiving end; the performance will end with money in their pockets or food in their stomach. This trend of public gathering and distributions initiated by theatrical groups has been taken up by political parties to win audience for their political rallies. Most of all, it has seized upon the public's

³²⁵Muradwala, Asma. "Theatre Chronicles: Framing Theatre Narratives in Pakistan's Sociopolitical Context." *Mapping South Asia through Contemporary Theatre: Essays on the Theatres of India, Pakistan, Bangladesh, Nepal and Sri Lanka*. Ed. A Sengupta. Palgrave Macmillan UK, 2014. 103-134.

³²⁶ Muradwala, Asma

opinion. It has deprived them from their social, cultural, traditional way of life. Theater has acquired the position of a market where international agendas are sold through local actors.³²⁷ The performance presents a true example of the warning of Tim Prentki.³²⁸ The young students belonging to the NGO can be seen as foreigners entering into the community with a preset agenda. Their use of theatre as a development tool strength the divide between the audience and performers. In contrast to the Nautanki performers, these performers do not invite the spectators to tell about their experience, show a willingness to learn from them, or to take into account the affective aspects of human beings.

In Pakistan, theater has been used to serve the hidden agenda of many organizations.³²⁹ They all claim to “highlight the importance of youth leadership in addressing local development issues”, “work towards developing an indigenous narrative of peace and tolerance to steer young people away from possible involvement in violence and conflict.”³³⁰ The performance takes place in a variety of public areas including *chowks*, *hujras*, markets, churches, mosques, community halls, railway and bus stations, and on the banks of canals.³³¹ However, instead of building bridges and appealing to the emotions of the public, these plays work to highlight the deprivation of the audience and showing them how they have learnt about their life through the theater. The thinking ability and intelligence of the audience are constantly underestimated and such remarks quoted: “These kinds of programmes will make us realise our roles and responsibilities because majority of us are not aware about our rights and responsibilities of a good citizen...” These organizations work on their ‘perceived injustices’

³²⁷ Julia Elyachar, *Markets of Dispossession. NGO's Economic Development and the State in Cairo*, Duke University Press, Durham and London, 2005, pp.5-6

³²⁸ Tim Prentki (2003) “Save the Children? --Change the World, Research in Drama Education: The Journal of Applied Theatre and Performance, 8:1, 39-53, DOI: 10.1080/13569780308319

Prentki, “Must the Show go on? The Case for Theatre for Development”, *Development in Practice*, Vol.8, No.4, Carfax Publishing Ltd., November 1998, pp.419-427

Jamil, Syed Ahmed, “When theatre practitioners attempt changing an ever-changing world: a response to Tim, Jamil Syed Ahmed, “Wishing for a World Without ‘Theatre for Development’: demystifying the case of Bangladesh”, *Research in Drama Education*, Vol.7, No.2, Routledge Journals, Taylor and Francis, UK, 2002, pp.207-219

³²⁹ Claire Pamment refers about these funding orgainsations in her book on *Comic Performance in Pakistan: The Bhand*, 2017

³³⁰ www.pk.undp.org/content/pakistan/en/home/ourwork/crisispreventionandrecovery/successtories/theatre-performance-in-dera-ismail-khan.html

³³¹ www.pk.undp.org/content/pakistan/en/home/ourwork/democraticgovernance/successtories/street-theatre-spreads-voter-awareness-and-encourages-participat.html

forcing the local Pakistanis to adhere to their picture of life in Pakistan and battle against their own ignorance as “perceived” by the outsiders.³³²

The theatre productions of the universities, colleges and schools of Pakistan present a contrast to the work of the internationally funded theater. They provide thinking space to the performers and the audience without widening knowledge gaps between the two. The administration, teaching staff and students work to put on a show for themselves, their families and the public. No question about the production is left unanswered and unresolved. The performance is discussed all over the place and suggestions incorporated in the final performance. Majority of the theatrical groups claim to have learned from these institutions. For example, Aslam Azhar told Aasim Akhtar in an interview conducted for Dawn news:

We chose to do social drama onstage as opposed to political drama, apart from family drama and comedy for GCDC (Government College’s Dramatics Club). In addition, we did translations, such as Ibsen’s *The Wild Duck* and *Hedda Gabler*, and Chekhov’s *The Cherry Orchard*. Then we did Shakespeare’s *Hamlet*, and Samuel A Taylor’s *The Pleasure of his Company*.³³³

It may be said that the future of theater in Pakistan relies upon the students of the University.

3. KASHMIRI OPHELIA

The third example of performance, in reaction to crisis, is a work by Greta Mendaz and Mat De Koning titled Ophelia. It was presented during Art Karavan International 2010. The five minute performance film revolves around the character Ophelia. The performance begins with two voices speaking simultaneously from behind a black backdrop. The first is of Greta Mendez who is reciting Shakespeare’s dialogue for Ophelia. The second is the melodic chirping of birds who remain unaware of their performative role and present a real ‘liveness’ to the recorded or ‘thought of’ performance. Certainly, the second voice is of more importance for the analysis of the crisis.

As the black backdrop vanishes, the actress Minni Kumari, can be seen dressed as John Everett Millais Ophelia. The voice asks the audience to see what Ophelia sees, to see what

³³² Ayesha Jalal, “Rustled Silences. The Past in Pakistan’s Present”, in *Hanging Fire. Contemporary Art from Pakistan*. (ed.) Salima Hashmi, Asia Society, New York, 2009. p.37

³³³ <http://tns.thenews.com.pk/ptv-cadre-maintained-character-says-aslam-azhar/#.WvL6adSFOyI>

she has seen “Woe is me, To have seen what I have seen, see what I see,” from Act III Sc 1. However, the performative text does not provide the audience with the vision of Ophelia-kumari only. Kumari is seen descending the staircase, boarding a boat, and finally lying down straight with eyes focusing the sky. Her eyes hardly ever turn to see real life around her. Hence, portraying Ophelia as an icon for Kashmir, with the flags of India and Pakistan painted on her palms, seems to be a failed metaphor for the non-Indian audience.

This site-specific performance highlights the surrounding picture of activity and motion. The flying birds, working women, playing children, along with the moving water and heavily breathing Nature present a sharp contrast to the plucked ‘dead’ flowers adorning her body. Her gaze, voice, and body seem mute and stagnant. Manola K. Gayatri states, “Over the years, this perception of Kashmir caught in a struggle between two warring states has become a familiar trope in sympathetic outsider narratives of the conflict.” She reads the figure of Ophelia as a symbol of the ‘fragile’ identity of Kashmiris who cannot stand up for themselves against patriarchal violence of the two nations: India and Pakistan. She perceives Ophelia as a passive figure who is caught in the palms of two warring nations. The audience are asked to bear witness to the haunting of death, the hovering and howling of the birds of prey in the sky. However, the surrounding picture of life does not depict silent sufferers willing to drown with Ophelia or be devoured by the flying Vogel.

The performance remains faithful to the concept of painting conceived by the Pre-Raphaelites. The site of Dal Lake in Kashmir is presented in its true color without exaggeration or subtraction. The only unnatural element is the body of Ophelia. Kashmir women can hardly be categorized as victims willing to commit suicide. Even when most of them have suffered immense personal losses, the women are bold, strong and willing to live as members of the society. Suicide is considered cowardly and un-Islamic.³³⁴ Women work as healers, caretakers and defenders of their families. The real narratives coming from these women revolve arounds bravery and courage and not ‘mute victimhood’.³³⁵

In contrast to the image of Kashmir as a willing-to-commit-suicide Ophelia, Pakistani people think of Kashmir as ‘Hamlet.’ Pakistan’s once information minister Mushahid Hussain

³³⁴ There are many references in the Quran as well as the Hadith. Please see chapter on Sulyeman Al Bassam’s Hamlet, Ophelia.

³³⁵ Inshah Malik and Manola K. Gayatri Sexuate, “Agency and Relationality in Witnessing Kashmir Violence” in B. Dutt et al. (eds.), *Gendered Citizenship, Contemporary Performance InterActions*, DOI 10.1007/978-3-319-59093-6_17

stated how the core issue behind the dispute between Pakistan and India is Kashmir. He stated that peace talks with India without resolving the issue of Kashmir was like ‘staging Hamlet without the Prince of Denmark. It is Kashmir that has been the cause of war.’³³⁶ Kashmir is not gendered as feminine in Pakistani discourse. It is often thought of as masculine. The reasons behind this perception are numerous but the most dominant one is the language itself. In Urdu language countries are often masculine and not feminine. The Urdu word ‘hamara’ (Masculine) and not ‘hamari’ (feminine) is used to describe the country. In India, the country is often described (Hindi language) as the mother or ‘BharatMa’ (Mother India). The image of the country as a woman and victim, unable to voice herself is often considered true. Another reason behind the perception of Kashmir as a male exists in Pakistan due to the suffering of the male Kashmiris. The number of dead or missing Kashmiri young men is far above the ratio of suffering females. In the postcolonial discourse it is often easy to gender nations as feminine and describe them as feminine victims in the hands of the powerful totalitarian ‘Male.’ Kashmir as Ophelia is one such example of forcing theoretical discourse upon an example. There is no doubt about the suffering of the females in Kashmir. There have been numerous reports about female’s rape, murder, kidnapping and torture. However, the atrocities cannot be limited to the females.³³⁷ According to the data compiled by the state’s health and medical education department 5,850 people were injured by pellet guns,³³⁸ among them fourteen percent were below the age of 15.³³⁹ According to another source they are mostly ‘young men, ...in their teenage years and early 20s.’³⁴⁰ Even in these moments of torture, the women mothers like Hanifa can be heard saying: "It seems the pellets have pierced my heart.... They deliberately blind our children to silence us." Her statement can be read as an acknowledgement of her bravery and refusal to act as a victim.

This emergence of crisis has resulted in various performances. All of them are site specific and enacted as a means of survival. The target is the international audience and its

³³⁶ Robert G. Wirsing, *Kashmir in the Shadow of War: Regional Rivalries in a Nuclear Age*, Routledge, 2003

³³⁷ Inshah Malik and Manola K. Gayatri: "More than 100 young people have been shot dead and more than 3000 people have lost their sight to the pellets fired by Indian soldiers to curb the protests emanating from the killing of a 22-year-old Kashmiri militant, Burhan Wani."

³³⁸ The Scroll in, <https://scroll.in/latest/859400/jammu-and-kashmir-3326-pellet-victims-left-out-of-list-submitted-to-state-human-rights-panel>

³³⁹ Ashiq, Pirzada. "14% of pellet gun victims in Kashmir are below 15." Vers. SRINAGAR. 22 8 2016 00:49 IST. *The Hindu*. 8 10 2018. <<https://www.thehindu.com/news/national/other-states/14-of-pellet-gun-victims-in-Kashmir-are-below-15/article14583549.ece>>.

³⁴⁰ Fareed, Riffat. "Kashmir pellet injuries bring back memories of 2016 uprising." 4 April 2018. *Aljazeera*. 8 10 2018. <<https://www.aljazeera.com/indepth/features/kashmir-pellet-injuries-bring-memories-2016-uprising-180403164735687.html>>

possible interference in trying to stop the blinding in young children. The performance videos like Stanislas Giroux's visual exploration of #Kashmir: 3 weeks, 3 minutes, 3 acts: Beauty, Hospitality and Tragedy depict the Kashmir struggle through the eyes of its people, mostly young boys. The production, like Kashmir Ophelia, is an outsider's view of the valley. The non-Kashmiri subjectivity can be predominantly seen in both the productions. However, Giroux's performative text acknowledges its outsider's position and Greta Mendaz and Mat De Koning seem not to comprehend this truth. The performer, Minni Kumari, and all the paraphernalia attached with her, reflect upon the Indian perspective of the place. From my Pakistani subjective position, the boat, its penetration into the Dal Lake, Kumari's non-communicative identity and its distance from the local people are good enough indicators of curbing the voice of the local people; representing without voicing. Giroux, outside French position, makes the video more neutral. It voices the real people, focusses upon their activities, without inserting political subjectivity. Raconteur music video dedicated to the blinded victims of Pellet guns depicts the insider's subjectivity. The song requests the rulers to hearken to the call of a young kashmiri boy and return his ability to see.³⁴¹ The video is devoid of all colours, lacks clarity of vision, and aims to ask the global community to ban pellet guns in Kashmir.

4. COMMUNITY VAAR THEATER:

The performance history of the Indian Sub-continent's province Punjab is replete with the presence of the Vaari performers. Since Amir Khusrow (1253 – 1325), the first known Vaari, to the present times, the term Vaar cannot be separated from the performer 'Vaari.' The Vaari's stand out as enlightened cultural historians rendering episodes of history, real time happenings, and various personal encounters, in narratives that are essentially theatrical in nature. These performers, Vaari's, can be found standing at the turning points of history, to share subjective recollections and reflections about the not-so-distant past.

Gathering aspects of a Vaar's auditory dramaturgy brings into focus the use of repetitive rhythmic patterns that punctuate every long dialogue/passage in the history-based tale. This purpose of this sound dramaturgy was to drill out the oral historical narrative from and into the memory of the common people. When Khusrow, well trained as a Sufi mystic, composed an account of the battle between Ghazi-ul-mulk Tughlaq Shah and Nasir-ud-din Khusro Khan (1320) he merged the Sufi tradition of using repetition and recall with the dramatic structure of

³⁴¹ *Dedication to pellet victims of Kashmir*. By Lateif, Imran Bisma Farooq. Dir. Muneem Farooq Sheikh Adnan. Prod. Sahar Iqbal Ashawari. n.d. 8 10 2018. <<https://www.youtube.com/watch?v=aHw2-uW7eB4>>.

a Vaar. His reliable, narrative voice further gave this genre its distinct position as a trustworthy historical narrative. The position of historical reliability also depends upon the people or witnesses of the historical event. The Vaari almost never positioned himself as distant from the listening, witnessing crowd. He assumed the role of the person who asked his audience questions about their memory of a specific episode. And then set off to knit together all the puzzles in a narrative. The consequent dialogic narrative was termed as a Vaar. "These questions could be related to the motives of a particular person, to the causes behind a particular action or happening to have taken place afterwards in the narrative, to the entry of some new agent of action or the cause of action." The questions were often repetitive in their rhythmic structure. This feature allowed the audience to use the same pattern of sound to conveniently construct their testimonies and verifications of the presented narrative.

Najam Hussain Syed is a well-known Punjabi writer, teacher and ex-bureaucrat. He was the founder of the first department of Punjabi at the University of the Punjab Lahore.³⁴² His contribution in bringing back the pre-colonial ideology of performance and performer is immense. It can be said that his career was the way of his life. He arranged regular sessions of performances in Punjabi called as the 'Punjabi Adabi Sangat' or companionship at his house.³⁴³ His wife Saima Sayyid who was a music teacher at College of Home Economics, Lahore, performed Kafiana kalam at these Sangat mehfiles (gatherings). Among the members of these mehfiles was Madeeha Gouhar, the founder member of Ajoka Theater. She remembers having "...attended Sangat in the 1970s."³⁴⁴ Syed could not and did not disconnect or build bridges between his personal life and occupation. One can easily see in him a Vaari. He has brought back the image of an educated philosopher to the performance artists. Among his Vaars are 'Bar di Var,' 'Multan Shair di Var,' 'Shish Mahal di Var' 'Kahahni Vali Chirhi di Var'.

These Vaars are interwoven with references of history and the contemporarity. In 'Multan Shair di Var' he employs the historical figure of Shah Shams Subzvairi Multani (1165-1276) to indirectly comment upon the modern westernized concept of education. The popularly known interaction between Subzvaari and Maulana Jalaluddin Rumi helps him to use history as a

³⁴² It was during the Bhutto era, in 1972, that the Punjab University in Lahore appointed its first Chair in Punjabi.

³⁴³ Ahmed, Zubair. "Najam Hosain Syed: A literary profile." *Journal of Punjabi Studies* 13.1 and 2 (2006): 255-264
<http://www.global.ucsb.edu/punjab/sites/secure.lsit.ucsb.edu.gisp.d7_sp/files/sitefiles/journals/volume13/13.1.2_Ahmad.pdf>.

³⁴⁴Ahmed, Shoaib. "Najam Hosain Syed's wife passes away." *Dawn* 18 9 2016.

means to criticize and develop the contemporary philosophy of education. It is narrated that the first encounter between Subzvaari and Rumi was dramatic. While Rumi was teaching his group of students in his halqa, Subzvaari questioned him about his activity. Rumi, the intellectual icon of the City, saw the old, poorly clad Subzvaari and told him that he was disseminating knowledge learned by his forefathers to his students. He also commented upon how he thought Subzvaari will not be able to understand his knowledge. Subzvaari, in return gathered all the books and threw them in the nearby lake. Rumi, astounded and filled with agitation, asked him why he destroyed the rich tradition of his forefathers. On hearing this Subzvaari took out the books from the lake. The books taken out of water were found to be dry and clean as if they had never been in water. Rumi asked him how he could perform such an act. Subzvaari told him that it was what he could not understand and did not know. He said knowledge is not to be sought, it is within and if a drop of water falls in the ocean it can become the ocean. Rumi lost interest in the knowledge and started his spiritual journey inwards.

This traditional narrative conveniently advocated the alternative, non-western means of seeking enlightenment and education. Syed's stance is how a return to pre-colonized methods of seeking education will bring constructive development in the society. He foresees how a change in the forced foreign or 'farangi' methods of attaining education can enable the native citizens take advantage of the local traditions and philosophy. It can prove to be change in the 'degree and method' of learning. The inevitable destruction of many culturally appropriate methods of learning has brought about an overall downfall to the lands educational system. Among these means of edification is also a non-western concept of Performance Theater.

Many organizations and educational institutions have used Syed's texts for theatrical performances. Among these plays the most popular has been 'Ik Raat Ravi di.' It has been produced by the English department of the University of the Punjab, Punjab Lok Raahs: CFE College, Farid Town Sahiwal. The play is significant for this study because of its focus upon delineating the role of theater in a society. It is similar to Shakespeare's *Hamlet* in presenting a play-within-a-play, a mousetrap, through which the characters talk about the basic necessities of a good theater and how a theater can become an 'inexplicable dumb-show and noise' that makes 'the unskillful laugh, cannot but make the judicious grieve.'³⁴⁵

A theater based upon utopian idealistic future was important for the Imperialists. Through it they constructed a dystopian image of the past for the natives. In the beginning of the play Ik

³⁴⁵ Shakespeare, *Hamlet* Act 3 Scene 2

Rat Ravi Di, the character named Pervaiz comments upon the significance of theater. He calls it an important industry that helps in enabling other industries function appropriately. The name of his theater, Imperial War Theater, is synonymous to its function. What cannot be included in his theater, he comments, is history. Nazira, his secretary describes his theater as a tool for presenting a romance, evoking a little laughter, some emotions of sadness and socio-religious sentiments. But why exclude history? Pervaiz describes how an exclusion of history helps in building hopes of a better and prosperous future for the audience. What he indirectly says is that a performance about the mutiny of 1857 can only trigger further agitation in the natives. Therefore, it was important for the British to block all passages to the past and especially imperialize the performance 'Vaar' artists; the custodians of history. The ideal performer of the Imperial War Theater is Nazira who has no clue of his past, his ancestors and traditions. Salar reminds Pervaiz of how his plays resemble the Marasis' performance who were more or less mere simple entertainers. But Nazira tells him of his complete understanding with the director, Pervaiz, and how Pervaiz brings out the best in him. It can be said that Syed challenges the western concept of a performance artist as a clean state, a student, who can learn from the director, text or producer. Such an artist can fit in Imperial War Theater but not in the traditional Vaari theater of Pakistan.

Syed has depicted Pervaiz as a recipient of Westernised education. He has been trained in Aitchison and Oxford and hence stands distant and repellent towards traditional methods of learning and performance art. He is the mouthpiece for the British Imperialist like the character General Dyer³⁴⁶ who think of the natives as:

Gentlemen, No, no you are not gentlemen. You are all miserable creatures. I have come to arrest you all. People have conspired against the British Empire. Conspiracy. Ungrateful people. The British Empire raised you from animals to the status of human beings. We made you learn how to talk, eat, dress. We gave you food, time and work. And you are still worse than animals. Even horses and dogs do not bite the hand that feeds them.

The play, naturally, has received much applause in the post-colonial Pakistan. However, the concept of the Vaari artist, its use, placement and method is still forgotten. Syed, as a Vaari writer, depicts how a lesson in history trains Pervaiz, marks his transition from being a tool in

³⁴⁶ General Dyer is a character from the pages of history. He ordered fire at the Jallianwala Bagh.

the hands of the Imperialists to his semiotic emergence as a Vaari performer. The decision to use history in his theater brought his death but eternalized the tale.

The narrative of the play revolves around a real character in history, Ahmed Khan Kharal and his rebellion against the British in 1857. However, ‘There is a history behind the play but it cannot be labelled as history’³⁴⁷ says the Vaari: Syed. Among the line of Vaari’s who kept Kharal alive, Syed has acquired a different place. He steps forward from his role as Horatio, who narrates the truth to the world, to the role of the writer or Shakespeare. As Shakespeare he has helped in the creation of such Vaari writings as:

Back in 2008, rehearsing to play a historical drama ‘ik raat ravi di,’ I was one of her trainees and at the eleventh hour we were informed that the stage where we were supposed to perform was unavailable as it was given to some influential group. Naturally, this behaviour of authorities angered most of us but Safdar with her unique calm and exquisite smile confronted us and said: “We are not heavy rocks who can’t change our position; we are water we will make our way. We can change and we can adapt, we will seep through all the hurdles and say what we have planned to say.”³⁴⁸



FIGURE 10: IK RAT RAVI DI

Source: RaHS, Punjab Lok. *Punjab Lok RaHS: Ik Raat Ravi Di (A Night at River Ravi): 2008*. 21 August 2009. Facebook Photograph. 2018. <<https://www.facebook.com/punjablokrahs/photos/160109185080>>.

5. AJOKA THEATER

In 2001, Ajoka theater performed a play titled *Bulha* outside the Lahore Fort. The play begins with four people carrying the corpse of the main character Bulleh Shah, six following

³⁴⁷ Foreword by Syed Najam Hosain for his play *Ik Rat Ravi Di*

³⁴⁸ Sitara Asghar, “Punjabi theater from Norah Richards to Huma Safdar” *Daily Times*, August 28th 2018

the procession and seven stationed far above in the window balconies. As the procession enters the performing space, they can be seen as taking three steps forward and then a step backwards. They place the body in a corner, and while others stand to listen, two of them, Sona (gold) and Chandi (silver), come forward to narrate the story. These two Vaari's comment, criticize, and directly address the spectators. Their conversation invites the spectators to think, question and reflect upon the decisions undertaken by the authorities in the play. Their opinion, as characters within the performance, emerges as the opinion of the community. They are depicted as the carriers of the corpse and the forgotten memories or custodians of cultural history. They are developed as eyewitnesses of Bulha's life. Further in the performance, spectators can observe how the opinions of the Vaari's are supported by other characters belonging to the community like the musical troupe, and bystanders. The necessity of incorporating the bystander/spectator within the performance is to show how the Vaari's voice was supported, attested and authenticated by the community. They are similar to Shakespeare's depiction of Horatio, who witnessed life with Hamlet and then moved on to narrate the tale to the members of the community.

The significance of a Vaari lies in the insights s/he provides into the characters and their political, social position in the society. The task of the Vaari is to journalistically locate the characters in a socio-geo-political world. Their position in a performance is literally like the seven silent spect-actor Vaaris who sit in balconies to overlook the performance of Bulha and then narrate it to the coming times. The role of the Vaari is hardly ever assigned to the main character; Hamlet and Horatio stand apart and distant. In 'Bulha' when Bulha expresses his desire before his spiritual master to act as a spokesperson of his faith, his teacher forbids him from this position. The trainer instructs him that during his travel inwards he should avoid communication with the external world. The results of forgoing deep indulgence and communication with the inner self in favour of other communications, says master Anyatullah, would be disastrous. As audience we witness this truth when Bulha is reprimanded for saying something whose intention his audience cannot understand. His public utterance is similar to Hamlet's killing of Polonius. Hamlet has Horatio as a Vaari to explain his intentions to the public, to communicate the truth, Bulha, is blessed with Sona and Chandi; the Vaari's who focuss upon clarity of expression and communication with the society. The play highlights how unauthenticated self-portrayal, first person narrative about life leads to the disapproval of Bulha's views by the society. The Vaari is the need of the characters, the spectator, and the

society. As witnesses of the action they provide support to the characters. It is through them that the real happenings are documented and untangled by the spectators.

The performance develops the contrast between the use of voice by the Character and the Vaari. The slow paced, single pitched voice coming from the chest of Bulha is easily distinguishable from the voice of the Vaari's. The Vaari's high pitched, fast viberato, speedier rhythms, meolodic twists and turns, successive iteration and repetition of lengthier passages contrasts with the sustained melody of Bulha. Bulha and his fellow companions, who have embarked upon the spiritual journey, are heard successively repeating 'Allah ho Ghani' in a sustained melody. The rhythmic emphasis allows a deeper immersion in the meaning rather than on the utterance patterns. This idea is reinforced when the trainer of Bulha repeats the same words with a different intention. The fruits that had fallen in the lap of Bulha and his friends fly back to the branches of the trees. The repetition of these characters of the story is focused upon obtaining communion with the meaning without indulging in eloquence, style or rhythm. The same incident is narrated by the Vaari's with a different use of repetition. When Chandi says that the fields were frolicking as before "Leh leha rahi thi," the bystanders question Sona if he witnessed the same. Sona uses Chandi's words "Leh leha rahi thi" but with a different rhythmic pattern. The repetition works to reinforce the first witness's observation. The intention is the same but the use of illocutionary force is stronger.

In Pakistan, time has proved that performance spaces devoid of the Vaari have turned into dystopic spots of aggression and violence. The popular contemporary stage theaters have turned into interiors of criminals and offenders. It is due to the non- appreciation of performance artists as guardians of the country's traditions, culture and history that today performers are recognized as entertainers, theater as a no-go area, and the theatrical scripts contributing in the expansion of the crime rate. One can easily say with Sohail Ahmad, one of the country's renowned actors that popular theater significantly contributes in building negativity against itself as well as in the nation.

Bulha is one of the few plays, perhaps the only one, where the Vaari is given a separate identity. The absence of this cultural historian from the Pakistan Theater brought an end to the realistic, journalistic documentary style of theater and acceptance of performers as thinking intelligent masters of cultural history.

In a presentation arranged by the National Endowment for Democracy on February 18, 2014, Shahid Nadeem, one of the founders of Ajoka theatre in Pakistan, claimed to have

initiated a Sufi theatre in Pakistan. The purpose was to integrate the cultural tradition of Sufism with the performing arts. He specified Bullah (2001, Lahore) and Dara (2010, Lahore) as two performances of Sufi theater.

In his presentation Shahid Nadeem states that his Sufi theatre's production 'Bullah' has a strong influence upon the audience. He narrates that once an old man from a village where Bullah was performed, came to the actor performing Bullha, Sarfaraz Ansari, and asked him to heal his grandson. The old man was told that the actor was not Bullha in reality but he insisted by stating that Bullha or not, the actor had spiritual powers and was a 'reincarnation' of Bullha Shah and hence could heal. The actor as a result blew a blessing upon the child. The theatre could impact and initiate a thinking process in the mind of the old man. The 'old man' saw the actor in tradition of the Vaari performers who hardly ever told a lie and never adopted a fake character to tell their tale. The old man could relate to the performed folk culture, Sufism and 'speech acts' of the voice. He could not mentally disconnect the past form of performance from the contemporary artists. He asked for the actor's blessing because of his faith in the performance artist.

The old man's desire also highlights the relationship between the performer and the participant in Sufism. The performer, known as the murshad, is assigned the role of a guide who has attained the desire of his heart. He is an agent of activity who propels his followers into a similar motion. The prerequisite of his role as a murshad is to have observers, followers, seekers or beholders, in theatrical terms: the participants, who under his guidance embark on the journey (of Sufism) and are able to cross boundaries between the performer and the participant. If he is able to demonstrate and train his fellow companions in the art he has learned, he is idealized and assigned a reverend position.

It can be said that the participant occupies the dominant role in Sufi theater. He grants integrity to the structure of the Sufi performance. The aim of the performance is to ignite the desire in the participants to cross boundaries and borders and arrive at the new threshold. The old man found Sarfaraz Ansari as a reliable performer, an apt influential guide who could bless and help his grandson. The performance had the potential to open up the possibility of change. It is frightening to observe how there exists a strong sense of ambivalence between reality and theater in Pakistan.

Ajoka reaches out to the sensibilities of people through Sufi theater and its language of thought. Through the traditions of Vaar, it has incorporated Sufi themes in its plays. However,

it needs to work upon the structure, techniques and methods of a Vaari, and Khyal, Sufism as well as the techniques used by the western theater to depict the inside of the mind. As the performance of Bullah depicts more of the outer visual world than the inside thinking processes of the sufi saint, it is more of a biography of Bullah shown through the flashback technique. Perhaps a depiction of the inside thinking processes and not the outer social world would help the audience understand the importance of the inner voice as much more than the outer voices of the society. A Sufi theater needs to use repetition as a technique to depict the character and initiate the thinking processes in listeners of the performance and only then can a Sufi theater presumably influence the listeners future roles. This theater can emerge as a means of educating and enlightening citizens of Pakistan as the vast majority would like to attend and listen to its message of Peace. Perhaps it would train them to make their own decisions instead of obediently following the bigots. And perhaps it can save the society from other mob killings similar to the incident in Faisalabad.

The question then is how should the inside be depicted? What measures can be adopted to introduce this in Ajoka theatre? Perhaps, the performance texts of *Hamlet: A Monologue* by Robert Wilson may provide clues for future performances of Bullah. Or perhaps like Bargeld the performance was in need of more sound varieties like to divide, twist and turn the dialogues into short rhythmic phrases, turning the character's dialogue into further rhythmic dialogues happening in the thoughts, repetition and return to the earlier part, pulsating one sound over the other, use of prior recorded sound to be used as echoes of the dialogues or frolicking in parallel. It could perhaps work at bringing the repressed and forgotten memories attached with the character of Bullah and try to heal the collective historical wound through the Vaari's voice.

CONCLUSION

The research was intended to explore how and why Shakespeare's *Hamlet* keeps returning to the performance stage. Broadly, all performance artists writers, directors, actors, think of Hamlet as the hallmark of their career. The artists' intention to indulge in the complexities of *Hamlet*, with their variant cultural histories and identities, has birthed numerous semiotized versions of the play.

Although our contemporary performances are full of these semiotized versions of *Hamlet*, almost everyone, artist or not, acknowledges that they are aware of who and what is Hamlet. The immense impact of Hamlet on the lives of the common people is noticeable and significant. It is observable in areas as divergent as politics³⁴⁹ and physics,³⁵⁰ or literate and illiterate.

The strongest effect of the play is found on the lives of the artists. It resembles the snowball effect under which the artists constantly think about the play until they themselves produce its version. The examples include Heiner Müller, Robert Wilson, Peter Zadak, Blixa Bargeld, and Sulyeman AlBasam. These artists face a strong magnetizing Histo-Affective field. They incline towards philosophically digging into the cultural historical narrative, 'perform' philosophy and then stage it.

One of the themes to emerge from my analysis of the Western Histo-affective field and performance philosophy was the role of Vaar and Vaari in traditional South East Asian, specifically Punjabi, narratives. I found that the two were similar in many ways and also informed one another. The imperative finding suggested many pathways for developing Pakistani Theater from a post-colonized Muslim perspective.

I would categorize Performance Art into two broad types: The Naturalistic and the Vitruvian Vaar. In Naturalistic Performances, all individualized, subjective voices are contested, rejected and removed. They aim at throttling the voice of imagination and convert the audience into Peeping Toms. The performance of a Vitruvian Vaari propels the spectators into a mode of 'thinking,' 'semiotizing,' and 'performing' roles. They acknowledge the presence of the cultural history to subjectively perform newness in the theatrical performance. The first canvas of their performance is their mind. External repetitions or reworking of the already performed philosophy soon emerge from their mental maps.

The lack of an effective and attractive theater in Pakistan may be because of its distance from the cultural historical and traditional role of the Vaari. The dominance of the English

³⁴⁹ Examples exist in eastern and western society.

³⁵⁰ Quantum Physics as in 'Quantum wonders: The Hamlet effect' or Astrophysics as in research by Peter D. Usher.

theater and its naturalist methods of staging may also be described as the reason for the plight of the contemporary theaters in Pakistan. In this sense, in Pakistan all performances adhering to their modes of cultural history and traditions are immensely successful. The success for any performance relies upon its rootedness and connection to the present times. This finding is broadly in harmony with those researchers who have traced the traditional background of performance art in the Indian sub-continent.³⁵¹

In this study, I attempted to take an example from different modes of performances. These included the writings- the text as well as the comments about the performance, the analysis of the audio/radio performance, stage performance, filmed performance and the live non-stage performance. The purpose was to trace semiotization in all forms. The study was not intended to analyze the complete text. Sometimes, where necessary for establishing the means of semiotization, an overview of the performance is given.

The possible reasons for the eruption of *Hamlet* everywhere lead to the idea of performance as an active thinking act, a performance philosophy, exploring as to how and what affects the actors and spectators. The simultaneous link between one's personal emotions as they arise with the thoughts recalled within or generated by the situation itself is a performative way of doing philosophy. 'Thinking' in the context of embodied experiences or affective meaning³⁵² is an entanglement of individual concerns, habits and other circumstances of everyday life with philosophical inquires. With a return into the real, the actors and the spectators, bring these thinking encounters into real life. They rework and develop these 'thinkings' into new semiotized veracities.

In part 2, I discussed various semiotized versions of Hamlet. The examples suggest that the rippling effect is most predominant when the artist belongs to a different community (philosophically, historically, geographically, religiously or temporally). All the spectator turned writer-actors, recognize their own thinking need further re-construct the play in relation to their embodied experiences. The new thinking performance, drawing upon their thinking processes, uniquely semiotizes the play according to their need. The success of their performance depends on its ability to motivate the 'thinking' enthusiastic spectators to continue re-working the thought.

The concept of a thinking theater and its resultant emergence of a thinking society offer a comprehensive stratagem for Pakistan. The idea is supported by the fact that in the Indian Sub-continent the traditional concept of performance bore similar traits. The Vaar has the characteristics of a performance philosophy where mediated emotions are constantly re-

³⁵¹ For example, *The bhand*.

³⁵² Fischer-Lichte, 2008

worked, re-thought, re-performed by generations of Vaaris. However, in contrast to the traditional performance art, practiced unintentionally by a few isolated Vaaris, the colonized concept of theater dominates the performance stage, with the result that theater is seen as alien, non-Muslim and offensive.

In this sense, a Veritable thinking theater of the Vaari is a good model of developing theater in Pakistan. It incorporates a consistency of the contemporary and traditional characteristics. The responses to a few Vaari performers, for example Sohail Ahmed, by current spectators who go to theater because of his presence, offer a theoretically secure foundation for future growth. Although, this study is specific to *Hamlet*, it is nevertheless possible that this Veritable thinking theater contains indicators in which non-tragic, comedians become its bearers. It is highly possible because nearly all Vaari performers of Pakistan are good witty comedians.

The performance philosophy proved to be a good way of meandering through various versions of Hamlet and offering their semiotized Vaari readings. Although no attempt was made to force a semiotic reading upon the performance text, these readings offer a non-western reflection on the texts. They are ‘thinking’ activities performed with the purpose of motivating readers to turn back to the performances or pages and re-read, re-enact, re-perform, re-think. It intends to invite difference in the text.

Although Kristevian semiotization and ‘performative’ readings are also possible, the performance philosophy proved to be a satisfactory way of approaching the variegated versions of *Hamlet*. The exploration of Indian sub-continent's historical tradition of Vaar further augmented the stance. The study also showed that the performance of ‘thinking’ was not merely fruitful from a research perspective but also provided a meaningful exercise.

There are a number of limitations in this research. Due to the limitation of time, the selected examples have not been fully explored, analyzed and thought out. Indulgence in more detail might have brought more possibilities of thinking about a performance. The problem further magnified due to the non-availability of performance texts. It was difficult to dig through the pages of history and find references as most of the Indian Subcontinent's history lies locked either with the British or oral narratives. I have tried to document as many references as possible, but still there are gaps that need to be filled. For the foreign, western reader, more detail would help in understanding the strangeness.

Part 3 of this thesis suggests that it is worthwhile to historically investigate an evaluation of an idea before confirming or rejecting it. Once the anticipatory spectators enter the performance field, they should also engage with their own perceptions about the course of

action, and if possible, facilitated to talk about it. They should be encouraged to reflect on their feelings of receptivity towards the performance. Part 3 Chapter 1 also suggests that relating the performance to previous experience helps in tracing the original and locating the fluctuation.

Chapter 2 of Part 3 suggests that Theater should value what participants bring to the performance. They should utilize the enthusiasm, motivation and confidence of the spectators. The potential benefit of keeping their opinions in high prestige helps the performers in reflecting upon their own professional and life circumstances. It helps them experience life from a different perspective as well as analyze their own trainings in a structured way, for example, why certain variations seem to 'affect' or not 'affect' in a performance and how closely can they identify with the spectators. The experience may help them in learning from the spectators and anchoring it with their prior knowledge and experience.

The study supports the argument for a change in the performance map of Pakistan.

I have gained a lot through my exposure to the German theater, German interpretations and method of investigating a performance. The experience was sometimes frustrating as I could not fully understand the German language, yet it was also rewarding and even exhilarating. The approach to my research topic enabled me to explore new categories, witness new emerging forms and think about old yet still appropriate and relevant traditions of theater.

The research has provided me with a growing awareness of how a performance influences upon the people. I intend to explore further; how Pakistani theater may positively use its power of affect. I have also begun to think of how Hamlet has affected my life and how I can possibly re-write a version myself.

BIBLIOGRAPHY

1789. By Ariane Mnouchkine. Dir. Ariane Mnouchkine. Perf. Lucia Bensasson, Jean-Claude Bourbault Roland Amstutz. Theatre du Soleil at La Cartoucherie de Vincennes. 1970.
- "2008: Pakistan lost \$2bn in Violence Following Benazir's death." 20 June 2011. *Dawn*. <<https://www.dawn.com/news/635365/2008-pakistan-lost-2bn-in-violence-following-benazir-s-death>>.
- Abbas, Muhammad. "The Socio-Political Context of Iqbal's "Talu-e-Islam"." *The Dialogue* 5.3 (July-September 2010): 290-297.
- Adorno, Theodor W. *Negative Dialectics*. London: Routledge, 1990.
- Afzal-Khan, Fawzia. *A Critical Stage: The Role of Secular Alternative Theatre in Pakistan*. Seagull Books Pvt Ltd, 2005.
- . "Feminist Meditations: The sacred and the secular in three Pakistani female singers." *Performing Islam* 2.1 (2013): 67-88. <www.academia.edu/7556108/Performing_Islam_Pages_67_88>.
- . "Street theatre in Pakistani Punjab: The case of Ajoka, Lok Rehas, and the woman question." *TDR (1988-)* 41.3 (1997): 39-62.
- Ahmad, Sir Sayyid, ed. *Ain-i Akbar of Ab al-Fazl ibn Mubrak*. 2005. Aligarh: Sir Sayyid Academy, Aligarh Muslim University, 1855.
- Ahmad, Sohail. "On The Front with Kamran Shahid-" with Kamran Shahid. *On The Front with Kamran Shahid - Hamid Mir & Sohail Ahmad - 29 January 2018 - Dunya News*. Talk Shows Central. 29 1 2018. Dunya News Television Channel. <www.youtube.com/watch?v=B4oZj-9E_-o>.
- Ahmed, Sara. "Affective Economies." *Social Text* 79 22.2 (Summer 2004).
- Ahmed, Sara. "Happy Objects." *The Affect Theory Reader*. Ed. Gregory J. Seigworth Melissa Gregg. 2010.
- . *The cultural Politics of Emotions*. Routledge Revised edition (25 July 2014), 2014.
- Ahmed, Shoaib. "Najam Hosain Syed's wife passes away." *Dawn* 18 9 2016.
- Ahmed, Syed Jamil. "'When theatre practitioners attempt changing an ever-changing world: a response to Tim Prentki's 'Save the children? - Change the world', Research In Drama Education,." *Research In Drama Education Routledge* 9.1 (March 2004): 97-98.
- . "'Wishing for a World Without 'Theatre for Development': demystifying the case of Bangladesh",." *Research in Drama Education* 7.2 (2002): 207-219.
- Ahmed, Zubair. "Najam Hosain Syed: A literary profile." *Journal of Punjab Studies* 13.1 and 2 (2006): 255-264.

<www.global.ucsb.edu/punjab/sites/secure.lsit.ucsb.edu.gisp.d7_sp/files/sitefiles/journals/volume13/13.1.2_Ahmad.pdf>.

Akhtar, Aasim. "“The PTV cadre maintained its character” Aslam Azhar walks down the memory lane of PTV’s past 50 years." 23 11 2014. *The News*. 8 10 2018.

<<http://tns.thenews.com.pk/ptv-cadre-maintained-character-says-aslam-azhar/#.W7r2slQzayJ>>.

Akhtar, Ayad. *Howlround Theater Commons*. 30 April 2012. Emerson College. 4 October 2018. <<https://howlround.com/dialogue-and-age-industrial-storytelling-or-defense-theater>>.

Al Summit Hamlet. Dir. Sulyeman Al Bassam. 2002.

<<http://globalshakespearesbu.blogspot.de/2010/11/some-clips-from-earlier-english.html>>.

Alam Lohar. Wikipedia . n.d. 640 × 769 pixels, file size: 180 KB, MIME type: image/jpeg. <https://en.wikipedia.org/wiki/Alam_Lohar (2018) >.

Al-Bassam, Sulayman. "“Am I mad? Creating The Al-Hamlet Summit.”" *Theatre Forum* 22. Winter/Spring (2003).

—. *The Al-Hamlet Summit*. Hatfield: U of Hertfordshire, 2006.

Ali, Nosheen. "From Hallaj to Heer: Poetic knowledge and the Muslim tradition." *Journal of Narrative Politics* 3.1 (2016): 2–26.

Améglio, Jun Kasuga, Guillaume Charrier, Matsuo Uemura and Thierry. "Characteristics of ultrasonic acoustic emissions from walnut branches during freeze–thaw-induced embolism formation." *Journal of Experimental Botany* 66.7 (2015): 1965-1975.

Arons, Wendy, May, Theresa J. *Readings in Performance and Ecology*. Palgrave Macmillan US, 2012.

Artaud, Antonin. *The Theatre and its Double*. Trans. Mary Caroline Richards. NY: Grove Press Inc, 1958.

—. *The Theatre and its Double*. Trans. V.Corti. London: Calder & Boyars, 1970.

Artaud, Antonin. "Theater and Cruelty." *The Twentieth Century Performance Reader*. Ed. Noel Witts Teresa Brayshaw. London: Routledge, 2014. 31-34.

Asghar, Sitara. "Punjabi theater -from Norah Richards to Huma Safdar." *Daily Times* 28 8 2018.

Ashiq, Pirzada. "14% of pellet gun victims in Kashmir are below 15." Vers. SRINAGAR. 22 8 2016 00:49 IST. *The Hindu*. 8 10 2018.

<<https://www.thehindu.com/news/national/other-states/14-of-pellet-gun-victims-in-Kashmir-are-below-15/article14583549.ece>>.

Auslander, Philip. *Liveness: Performance in a Mediatized Culture*. London: Routledge., 1999.

- Austin, John Langshaw. *How to do things with words?* 2nd edition. Harvard University Press, 2005.
- Awasthy, G. C. *Broadcasting in India*. Bombay: Allied, 1965.
- Aziz, Ashraf. *Light of the Universe: Essays on Hindustani Film music*. New Delhi: Three Essays Collective, May 2003.
- Babur, Zahirud-din Muhammad. *The Memoirs of Babur*. Trans. Annette Susannah Beveridge. Vol. 2. LUZAC & CO., 46, Great Russell Street, London., 1922.
- Badiou, Alain. *Handbook of Inaesthetics*. Trans. Alberto Toscano. Stanford: Stanford University Press., 2005.
- . *Rhapsody for the Theatre*. Trans. Bruno Bosteels. London and New York: Verso, 2013.
- Bahun-Radunović, Sanja. "History in Postmodern Theater: Heiner Muller, Caryl Churchill and Suzan Lori Park." *Comparative Literature Studies* 45.4 (2008): 446-470. 5 10 2018 . <<https://www.jstor.org/stable/25659684>>.
- Bakhtin, M. M. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson & Michael Holquist. University of Texas Press, 1981.
- Bakhtin, M.M. *Problems of Dostoevsky's Poetics*. Minneapolis: University of Minnesota Press., 1984.
- Barthes, Roland. *S/Z: An Essay*. Trans. Hill and Wang Richard Howard. 1974.
- Barthes, Roland. "The death of the author." *Image, music, text*. Trans. Stephen Heath. London: Fontana, 1977. 142-148.
- Basra, Khalid. "A Garland of Razors: The Life of a Traditional Musician in the Contemporary." PhD Thesis at SOAS, University of London, 1996.
- Bassnett-McGuire, Susan. "An Introduction to Theater Semiotics." *Theater Quarterly* 10.38 (1980): 52.
- Bathrick, David. "Robert Wilson, Heiner Müller, and the Preideological." *New German Critique* 98 (2006): 75. <www.jstor.org/stable/27669167>.
- Baughman, Mel. *Managing black walnut forests*. n.d. Regents of the University of Minnesota. <<https://extension.umn.edu/managing-woodlands/managing-black-walnut-forests#natural-regeneration-1913010>>.
- Bedi, Sohindar Singh. *Panjābī Lokdhārā Vishvākosh*. Vol. 6. New Delhi: National Book Shop, 1992.
- Bell, Millicent. *Shakespeare's Tragic Skepticism*. Yale University Press, 2002.
- Bergson, Henri. *Creative Evolution*. Trans. Arthur Mitchell. 1922. London, 1911.
- . *Henri Bergson: Key Writings Athlone Contemporary European Thinkers*. Ed. Keith Ansell Pearson and John Mullarkey. A&C Black Continuum, 2002.

- . *The Creative Mind. An Introduction to Metaphysics*. Trans. Mabelle L. Andison. New York: Dover Books, 2007.
- . *Time and Free Will: An Essay on the Immediate Data of Consciousness*. Trans. F. L. Pogson. 6th. London: George Allen & Unwin Ltd (new edition Dover Publications Inc.), 1950 (new edition 2003).
- Bhagwati, Sandeep. "Das Musikal theater als Taseerakt: Vorschein einer Aesthetik des multiplen Diskurses". *Das Musikaltheater-Exempel der Kunst*. Ed. Otto Kolleritsch. Universal-Edition 26838. Vol. Band 38 . Graz, 2001.
- Blixa Bargeld, Gudrun Gut, Heiner Müller. "Die Hamletmaschine - Einstürzende Neubauten / Müller, Heiner." cond. Wolfgang Rindfleisch und Blixa Bargeld. By Einstürzenden Neubauten. Funkhaus Berlin/Einstürzende Neubauten 1990, 05.10.2009. recording.
- Boal, Augusto. *The Theatre of the Oppressed*. New York: Theatre Communications Group, 1993.
- Böhler, Arno. "'Staging Philosophy: Toward a Performance of Immanent Expression.'" *Encounters in Performance Philosophy*. Ed. Laura Cull and Alice Lagaay. Basingstoke UK: Palgrave Macmillan, 2014. 171-196.
- Bracewell, John L. *Sound Design in the Theatre*. Pearson College Div, 1993.
- Brittan, Francesca. "On Microscopic Hearing: Fairy Magic, Natural Science, and the Scherzo fantastique." *Journal of the American Musicological Society* 64.3 (2011). <<https://search.proquest.com/docview/916923420?accountid=11004>>.
- Brome, Richard. *Prologue to The Damselle or the New Ordinary. A Comedy*. Ed. L. Munro. n.d. <<https://www.dhi.ac.uk/brome/viewTranscripts.jsp?play=DM&act=1&type=BOTH>>.
- Brown, Katherine Butler. "'The Origins and the Early Development of Khayal.'" *Hindustani Music. Thirteenth to Twentieth Century*. Ed. Joep Bor. 2010.
- Brown, Ross. *Sound: A Reader in Theater Practice* . Red Globe Press; 2009 edition (January 15, 2010), January 5, 2010.
- Bryan, Mark LeVine & Reynolds. "Theater of Immediacy: Performance Activism and Art in Arab Uprising." *Islam and Popular Culture*. Ed. Mark Levine, and Martin Stokes Karin van Neuiwkerk. Austin: University of Texas Press, 2016. 58-.
- Butler, Judith. *Feminism should not resign in the Face of such Instrumentalization* Renate Solbach. Iablis, Jahrbuch für europäische Prozesse, 2006. <https://www.iablis.de/iablis_t/2006/butler06.html>.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- Butt, Virinder S. Kalraa & Waqas M. "In one hand a pen in the other a gun: Punjabi language radicalism in Punjab, Pakistan." *South Asian History and Culture* 4.4 (13 Sep 2013).

- Carlson, Marvin. *Performance: A critical Introduction*. London: Routledge, 1996.
- . *The Haunted Stage: The theatre as Memory Machine*. US: The University of Michigan Press. Ann Arbor, 2003.
- . *Theatre Semiotics: Signs of Life*. Bloomington and Indianapolis: Indiana University Press, 1990.
- Carter, Paul. "Ambiguous Traces: Mishearing and Auditory Space,." 2001. *The University of Melbourne: The Australian Sound Design Project*.
<<http://www.sounddesign.unimelb.edu.au/site/papers/mishearing.html>>.
- Cassio, Francesca. "Gurbani Sangit: Authenticity And Influence: A study of the Sikh musical tradition in relation to medieval and early modern Indian music." *Sikh Formations* 11.1-2 (2015): 23-60.
- Chiesa, Bruno Della. "Wanted: Tesseract. One Hypothesis on Languages, Cultures, and Ethics for Mind, Brain, and Education." *Mind, Brain, and Education* 4 (2010): 135-148.
- Claire Pamment. *Comic Performance in Pakistan: The Bh ā nd*. Palgrave Studies in Comedy, 2017.
- Clayton, Martin. "Time, Gesture and Attention in a "Khyāl" Performance." *Asian Music* 38.2 (2007): 71-96. 2019. <<https://www.jstor.org/stable/4497056>>.
- Connell, Steve. "Einsturzende Neubauten: Instruments of Liberation." *Puncture* 21 (1991): 19-21.
- Constantin V. Boundas, Dorothea Olkowski, ed. *Gilles Deleuze and the Theater of Philosophy: Critical Essays*. 1. Routledge Routledge Library Editions: Continental Philosophy, 1994.
- Cudahy, Brian J. *Box Boats: How Container Ships Changed the World*. Fordham University Press, 2006.
- Cull, Laura and Alice Lagaay, ed. *Encounters in Performance Philosophy*. Basingstoke U.K: Palgrave Macmillan, 2014.
- Cull, Laura. *Deleuze and performance*. Edinburgh: Edinburgh University Press., (2009).
- David Leatherbarrow and Mohsen Mostafavi. *Surface Architecture*. Cambridge, MA: mit Press, 2002.
- De Jaegher H, Di Paolo E. "Participatory sense-making: an enactive approach to social cognition." *Phenom. Cogn. Sci* 6 (2007): 485–507.
- De Jaegher, Hanne. "How We Affect each other? Michel Henry's 'Pathos-With' and the Enactive Approach to Intersubjectivity." *Journal of Consciousness Studies* 22.1 and 2 (2015): 112-132.
- Dedication to pellet victims of Kashmir*. Prod. Sahar Iqbal Ashawari. Ummer Bashir, 2017. 8 10 2018. <<https://www.youtube.com/watch?v=aHw2-uW7eB4>>.

- Deleuze, Gilles. *Bergsonism*. Trans. and Hugh Tomlinson Barbara Habberjam. New York: Zone Books, 1988.
- . *Desert Islands and other texts 1953-1974*. Ed. David Lapoujade. Trans. Mike Taormina. Los Angeles and New York: Semiotext(e), 2004.
- . *Difference and Repetition*. Trans. Paul Patton. New York: Columbia University Press, 1994.
- . *Essays Critical and Clinical*. Trans. Daniel W. Smith and Michael A. Greco. London: Verso, 1998. <<http://edwardium.com/wp-content/uploads/2016/05/260742023-Deleuze-Critical-and-Clinical.pdf>>.
- . "Gilles Deleuze, Lecture Transcripts on Spinoza's concept of affect – Cours Vincennes – 24/01/1978', Les Cours de Gilles Deleuze,," 1978. <<http://www.webdeleuze.com/php/texte.php?cle=14&groupe=Spinoza&langue=2>>.
- . *Negotiations, 1972–1990*. Trans. Martin Joughin. New York: Columbia University Press, 1995.
- . *Spinoza: Practical Philosophy*, . Trans. R. Hurley. San Francisco: City Lights Books, 1988.
- Dent, Shirley. "'Interview: Sulayman Al-Bassam.' Culture Wars. 15 May 2007." *Culture Wars. 15 May 2007* 2003. <<http://www.culturewars.org.uk/2003-01/albassam.htm4>>.
- Derrida, Jacques. *Writing and Difference*. Chicago: The University of Chicago Press: Routledge & Kegan Paul Ltd, London and Henley, 1978. <monoskop.org/images/8/84/Derrida_Jacques_Writing_and_Difference_1978.pdf>.
- Die Hamletmaschine*. By Wolfgang Wiens. Dir. Robert Wilson. Thalia Theaters, Hamburg. 1986-1987. Fernsehaufzeichnung des NDR (DVD).
- Dixon, Steve. "Metal Gender." (2003).
- Doerge, Friedrich Christoph. "Illocutionary Acts - Austin's Account and What Searle Made Out of It." 2006.
- Ebrahimian, Babak A. *The Cinematic Theater*. Maryland: The scarecrow Press Inc, 2004.
- Elert, Glenn. *The Physics Hypertext book: Opus in profectus*. 1998–2020 . <<https://physics.info/system-english/>>.
- Elias, Jamal J. *On Wings of Diesel: Trucks, Identity and Culture in Pakistan* . Oneworld Publications , March 16, 2011.
- . "Truck Decoration and Religious Identity: Material culture and Social Function in Pakistan:." *Material Religion: The Journal of Objects, Arts and Beliefs* (March 2005).
- Elias, Jamal, J. "On Wings of Diesel: Spiritual Space and Religious Imagination in Pakistani Truck Decoration." *RES: Anthropology and Aesthetics* 43 (Spring, 2003): 187-202. 25 10 2018. <<https://www.jstor.org/stable/20167598>>.

- Elyachar, Julia. *Markets of Dispossession. NGO's Economic Development and the State in Cairo*. Durham and London: Duke University Press, 2005.
- Entman, R. M. "Framing: Toward clarification of a fractured paradigm." *Journal of Communication* 43 (1993): 51-58.
- Epstein, David. "Brahms and the Mechanisms of Motion: The composition of Performance." *Brahms Studies: Analytical and Historical Perspectives*. Ed. George S. Bozarth. Clarendon Press: Oxford, 1990. 198.
- Faerna, José María, ed. *Munch*. New York: Harry N. Abrams, 1996.
- Faqirullah. *Tarjuma-i-Manakutuhala & Raslila-i-Ragdarpana*. Trans. Shahab Sarmadee. New Delhi: IGNC, 1666, 1996.
- Fareed, Riffat. "Kashmir pellet injuries bring back memories of 2016 uprising." 4 April 2018. *Aljazeera*. 8 10 2018. <<https://www.aljazeera.com/indepth/features/kashmir-pellet-injuries-bring-memories-2016-uprising-180403164735687.html>>.
- Feagin, Susan L. "Performing and Rehearsing." *Expression in the Performing Arts*. Ed. Héctor J. Pérez and Francisca Pérez-Carreño Inma Álvarez. UK: Cambridge Scholars Publishing, 2010. 28-34.
- Feld, Steven. "Acoustemology ." *Keywords in Sound*. Ed. David & Matt Sakakeeny Novak. Duke University Press, 2015. 12-22.
- Fer, Briony. *The Infinite Line: Re-making Art After Modernism*. . New Haven: Yale University Press, 2004.
- Fischer-Lichte, Erika. *Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre*. New York: London, 2005.
- Fischer-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics*. Trans. Saskya Iris Jain. London: Routledge, 2008.
- Fisher, Tony. "Thinking without Authority: Performance as the Democracy of thought." *Performance Philosophy* 1 (2015): 175-184.
- Friedman, Barbara. "Unlikely Warriors: How four U.S News Sources Explained Female Suicide Bombers." *Journalism and Mass Communication* 85.4 (2008).
- Friedman, Richard Schechner and Dan. "Robert Wilson and Fred Newman: A Dialogue on Politics and Therapy, Stillness and Vaudeville." *The Drama Review* 47.3 (1988): 113-128.
- Frye, Marilyn. *Politics of Reality: Essays in Feminist Theory* . Crossing Press, 1983.
- Gaur, Ishwar Dayal. *Martyr as Bridegroom: A Folk Representation of Bhagat Singh*. New Dehli: Antham Press, 2008.
- Gayatri, Inshah Malik and Manola K. "Sexuate Agency and Relationality in Witnessing Kashmir Violence." *Gendered Citizenship: Manifestations and Performance*. Ed. Janelle Reinelt, Shrinkhla Sahai Bishnupriya Dutt. 2017. 309.

- Gell, Alfred. *Art and Agency: An Anthropological Theory*. Oxford University Press, 1998.
- Generation. *Embroidery map of Pakistan*.
<www.informationisbeautifulawards.com/showcase/2586-embroidery-map-of-pakistan>.
- Gescheider, G. A. & Niblette, R. K. "Cross-modality masking for touch and hearing." *Exp. Psychol* 74 (1967): 313–320.
- Gescheider, G. A., & Niblette, R. K. "Cross-modality masking for touch and hearing. ." *Journal of Experimental Psychology* 74.3 (1967): 313-320.
- Gescheider, G. A., & Verrillo, Ronald, T. "Enhancement and summation in the perception of two successive vibrotactile stimuli." *Perception & Psychophysics* 18.2 (1975): 128-136.
- Gift of the Indus: The arts and culture of Pakistan*. n.d. <<http://artsedge.kennedy-center.org/interactives/pakistan/arts-of-pakistan/dance.htm>>.
- Goebbels, Heiner. ""Expeditionen in die Textlandschaft. Erweiterte Fassung eines Beitrages zur Heiner Müller-Tagung der Dramaturgischen Gesellschaft, Berlin 1986,."" *Explosion of a Memory. Heiner Müller DDR: Ein Arbeitsbuch*. Ed. Wolfgang Storch. Berlin: Hentrich, 1988.
- Goebbels, Heiner. ""Heiner Müller vertonen?,"." *Heiner Goebbels: Komposition als Inszenierung*. Ed. Wolfgang Sandner. Berlin, 2002. 57.
- . *Aesthetics of Absence: Texts on Theatre*. Ed. Jane Collins. Trans. David Roesner and Christina M. Lagao. New York: Routledge, 2015.
- Goetz-Stankiewicz, Markéta ., *The Vaněk Plays*. University of British Columbia Press, 1987.
- Golsan., Richard J., ed. *Fascism, Aesthetics, and Culture*. 1992, p.xv. UPNE, 1992.
- Hajveri, Hazrat Sayed Ali Bin Usman Al Maroof Data Ganj Bakhsh Ali. *Kashf Ul Mahjoob*. 2013. 4 October 2018. <www.pdfbooksfree.org/2013/05/kashf-ul-mahjoob-urdu-by-hazrat-data.html>.
- Hamlet Al Summit*. By Sulayman Al-Bassam. Dir. Sulayman Al-Bassam. Prod. Sulayman Al-Bassam. 2004. <globalshakespeare.mit.edu/hamlet-al-bassam-sulayman-2004/>.
- Hamlet: A monologue*. By Wolfgang Wiens and Robert Wilson. Dir. Robert Wilson. Perf. Robert Wilson. May 24, 1995.
- Hamletmaschine*. By Heiner Müller. Dir. Robert Wilson. Thalia Theater. 1986. Recording.
- Hanne De Jaegher, Anssi Peräkylä, Melisa Stevanovic. "The co-creation of meaningful action: bridging enaction and interactional sociology." *Phil. Trans. R. Soc. B* 371 20150378 (Published 11 April 2016).
- Hansen, Kathryn. *Grounds for Play: The Nautanki Theatre of North India*. Berkeley: University of California Press, 1992.

- Hasan, Najam Ul. *Dandiya Luddi Sticks Dance Bahawalpur, Apr 4, 2016*. 4 April 2016. 1 10 2018. <<https://www.youtube.com/watch?v=1pgYCcykMsQ>>.
- Hashmi, Habibur Rehman. *Faza'il-e Azan o Iqamat: Virtues of azan and iqamat*. Multan: Maktaba Qasimiyya, 1999.
- Havel, Vaclav. *The Vanek Plays (Havel Collection)*. Trans. Jan Novak. Theater 61 Press , 2012.
- Henry Yule, A. C. Burnell. *Hobson-Jobson: The Definitive Glossary of British India*. Ed. Kate Teltscher. Oxford University Press, 2015.
- Henry, Michel. *Phénoménologie de la Vie I: De la Phénoménologie*,. Presses Universitaires de France. , 2003.
- Hickey-Moody, Anna Catherine. "Becoming–Dinosaur: Collective Process and Movement Aesthetics." Cull, Laura. *Deleuze and Performance*. Edinburgh: Edinburgh University Press, 2009.
- Hilmes, Michelle. "Radio and the imagined community." *Sound Studies Reader*. Ed. Jonathan Sterne. London Florence: Routledge Taylor and Francis, 2012.
- Holderness, Graham. "'Silence Bleeds': Hamlet Across Borders The Shakespearean adaptations of Sulayman Al-Bassam." *European Journal of English Studies* 12.1 (2008): 59 – 77. <ISSN 1382-5577 print/ISSN 1744-4243 online^a 2008 Taylor & Francis>.
- Hollier, Denis. "The Death of Paper, Part Two: Artaud's Sound System." *October* 80.Spring (1997): 27-37.
- Howard, Tony. *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction*. Cambridge University Press, 2007. 978-0-521-11721-0 .
- Ian Wallace, Dennis Tate & Gerd Labrousse, ed. *Heiner Müller: Probleme und Perspektiven ; Bath Symposion 1998*. Amsterdam , 2000.
- "Ibn Al-Haytham, Abū 'Alī Al-Ḥasan Ibn Al-Ḥasan." *Complete Dictionary of Scientific Biography*. Vol. 6. Charles Scribner's Sons, Gale Virtual Reference Library, 2008. 189-210. <<http://link.galegroup.com/apps/doc/CX2830901904/GVRL?u=fub&sid=GVRL&xid=a6be>>.
- Imran, Ali. *The Lahore Fort-Front center view of hall of special audience*. Wikipedia. 2005. jpg. HP Photosmart 850 (4 Megapixel). <https://pt.m.wikipedia.org/wiki/Ficheiro:July_9_2005_-_The_Lahore_Fort-Front_center_view_of_hall_of_special_audience.jpg>.
- In the Making of a monologue: Robert Wilson's Hamlet* . Dir. Marion Kessel. Prod. Marion Kessel. 1995.

- Iqbal, Aftab. "Khabardar: Siyassi Heer Rhanjha." *Khabardar Aftab Iqbal 28 January 2018 - Syasi Heer Ranjha | Express News*. YouTube:Express News. 28 January 2018. Television. <www.youtube.com/watch?v=6XlpXkPPpG0>.
- Iqbal, Muhammad. *Bang e Dara* . 1924.
- . *The Reconstruction of Religious thought in Islam*. Dodo press, 2009.
- Iqbal, Muhammad. "The Rise of Islam." *The Call of the Caravan Bell*. Trans. D.J. Matthews. n.d. <www.allamaiqbal.com/poetry.php?bookbup=22&orderno=163&lang_code=en&lang=2&conType=en>.
- Jahangir, Mian Salim. "Untitled Ghazal, in Ballad, in 'In one hand a pen in the other a gun': Punjabi language radicalism in Punjab, Pakistan,." *South Asian History and Culture* 4.4 (2013): 128.
- Jahn, Robert G. et al. "Acoustical resonances of assorted ancient structures." *Acoustical Society of America* 99.2 (1996).
- Jalal, Ayesha. "'Rustled Silences. The Past in Pakistan's Present'." *Hanging Fire. Contemporary Art from Pakistan*. Ed. Salima Hashmi. New York: Asia Society, 2009. 37.
- . *The Pity of Partition: Manto's Life, Times, and Work across the India-Pakistan Divide*. Princeton University Press, 2013.
- Jan Slaby, Christian von Scheve, ed. *Affective Societies: Key Concepts*. Routledge Studies in Affective Societies, 2019.
- Jan Slaby, Rainer Mühlhoff, and Philipp Wüschner. "Affective Arrangements." *Emotion Review* (2017).
- Jarret., H. J., trans. *A'in-i Akbari*. . Vol. 2 & 3. Calcutta: Royal Asiatic Society of Bengal, 1891-1948.
- Johnson, Nora. *The actor as Playwright in Early Modern Drama*. Cambridge University Press, 2003.
- Kalb, Jonathan. *The Theater of Heiner Muller*. New York: Limelight, 2001.
- Kashmiri, Agha Hashar. *Khoon-e-na-Haq*. Trans. Arooj Ehsan. 2018.
- Kaye, Deena, & James LeBrecht. *Sound and Music for the Theatre: The Art & Technique of Design*. Focal Press, March 16, 2009.
- Kazmi, Sara. "The Marxist Punjabi Movement: Language and Literary Radicalism in Pakistan Südasien-Chronik - 7/2017, S. © Südasien-Seminar der Humboldt-Universität zu Berlin ." *South Asia Chronicle* (2017): 227-250. <ISBN: 978-3-86004-330-1>.
- Kennedy, Dennis. *Foreign Shakespeare: Contemporary Performance*. New York: Cambridge University Press , 1993.

- Khan, Naveeda. "The Acoustics of Muslim Striving: Loudspeaker Use in Ritual Practice in Pakistan." *Comparative Studies in Society and History* 53.3 (2011): 571–594. 25 1 2018. <<https://www.cambridge.org/core>>.
- Kiernander, Adrian. *Ariane Mnouchkine and the Théâtre du Soleil*. Ed. Christopher Innes. Directors in Perspective. Cambridge University Press, 1993 .
- Koch, Ebba. "Mughal Palace Gardens from Babur to Shah Jahan (1526-1648)." *Muqarnas* 14 (1997): 143–165. <<https://www.jstor.org/stable/1523242>>.
- . "The Wooden Audience Halls of Shah Jahan: Sources and Reconstruction." *Muqarnas* 30 (2013).
- Kolesch, Doris et al. *Stimm-Welten. Philosophische, medientheoretische und ästhetische Perspektiven*. Bielefeld: transcript, 2009.
- Kolesch, Doris. "Staging voices." *Journal of Contemporary Drama in English* 1.1 (2013): 103–112.
- . *Theater der Emotionen. Ästhetik und Politik zur Zeit Ludwigs XIV*. Frankfurt/M.: Campus, 2006.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Language and Art*. . Ed. Leon S.Roudiez. Trans. Alice Jardine and Leon S. Roudiez Thomas Gora. New York: Columbia University Press, 1980.
- . *Revolution in Poetic Language*. Trans. Margaret Waller. Columbia University Press, 1984.
- Landau, Amy, ed. *Pearls on a String: Artists, Patrons, and Poets at Great Islamic Courts*. Baltimore: Walters Art Museum Seattle: University of Washington Press, 2015.
- Larsen, Thomas & Finn Mortensen. *Maersk Mc-Kinney Møller: The Danish Shipping Magnate*. Gyldendal , 2011.
- Lavery, Carl. "Theatre and time ecology: Deceleration in Stifiers Dinge and L'Effet de Serge." *Green Letters Studies in Ecocriticism* 20.3 (2016): 304-323.
- LeBrecht, Deena Kaye and James. *Sound and Music for the Theatre*. Focal Press, 2009.
- Lehmann, Hans-Thies. *Postdramatic Theatre*. Trans. Karen Jurs-Munby. New York: Routledge, 2006.
- Lelyveld, David. "The fate of Hindustani: Colonial knowledge and the project of a national language." *Orientalism and the Postcolonial Predicament*. Ed. C. and van der Veer, P. Breckenridge. Delhi, 1994.
- . "Upon the Subdominant: Administering Music on All-India Radio." *Social Text* 39 .Summer, 1994 (1994): 111-127.
- Litvin, Margaret. *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost*. Princeton University Press, 2011.

- Luddi Dance with Sticks*. 24 August 2015. Yasir Nawaz Khan. 1 10 2018.
<<https://www.youtube.com/watch?v=S6elhoN0Pz4>>.
- "Luddi Dance with Sticks. ." *Aug 24, 2015*. Prod. Yasir Nawaz Khan. Bufhad, n.d.
<www.youtube.com/watch?v=S6elhoN0Pz4>.
- ludi dance With fire Boys Playing ludi with sticks and blow fire pakistani marriage dance*.
Prod. News Views. 18 May 2016.
<<https://www.youtube.com/watch?v=YH599Sncuk4>>.
- Luthra, H.R. *Indian Broadcasting*. New Delhi: Publications Divisions, 1986.
- "Lynching of Mughees and Muneeb Butt." n.d. *Wikipedia, the free encyclopedia*. 18 3 2020.
<https://en.wikipedia.org/wiki/Lynching_of_Mughees_and_Muneeb_Butt>.
- Magicians of India, 1950s*. The new official Films. travelfilmarchive, n.d.
<www.youtube.com/watch?v=9BW5329viMA>.
- Maoilearca, Laura Cull Ó. "Equalizing Theatre and Philosophy: Laruelle, Badiou, and gestures of authority in the philosophy of theatre." *Performance Philosophy* 3.3 (2017): 747.
- Marivoet, Dirk. "Firewalking: An Inner Journey for Planetary Healing." 2014. *The Int'l Institute for Bodymind Integration*. <<https://bodymindintegration.com/en/de-plaats-van-het-lijden-in-de-psychotherapie/dirk-marivoet-2/>>.
- Mayuur, Mahesh. *21 Poignant Photos from Amritsar by Mahesh Mayuur*. Manipal. 14 11 2012. 2018. <<https://manipalblog.com/21-poignant-photos-from-amritsar-by-mahesh-mayuur/>>.
- Mela: Theatre performance in Dera Ismail Khan, UNDP Pakistan*. Prod. UNDP. Musa Zai Sharif Community Centre.: UNDP Pakistan, n.d. 8 10 2018.
<www.pk.undp.org/content/pakistan/en/home/ourwork/crisispreventionandrecovery/successstories/theatre-performance-in-dera-ismail-khan.html>.
- Mendicino, Kristina. "A Televisual Inferno: Tea Alagic's Preparadise, Sorry Now." *TDR* 1988- 50.4 (2006): 171-177.
- Merleau-Ponty, Maurice. *Phenomenology of Perception (1945)*. Trans. Donald A. Landes. London New York: Routledge, 2014.
- Miller, Colin. "One pound fish." *YouTube THE ORIGINAL... One 1 Pound Fish, Queens Market*,. uploaded by Colin Miller, freelance web designer
<http://www.colinmiller.co.uk>. Upton Park, London E13, Apr 1, 2012.
<www.youtube.com/watch?v=ETSI8gWsFZ0>.
- Mir, Farina. *The Social Space of Language: Vernacular Culture in British Colonial Punjab*. California: The University of California Press, 2010.
- Moi, Toril, ed. *Sexual and Textual Politics: Feminist Literary Theory*. NY: Routledge, 1985.
- . *The Kristeva Reader*. Ed. Toril Moi. NY: Columbia UP, 1986.

- Mostafavi, David Leatherbarrow and Mohsen. *Surface Architecture*. Cambridge, MA: MIT Press, 2002.
- Mubarak, Abu al-Fazal ibn. *A'in-i-Akbar*. Ed. Sir Sayyid Ahmad. Delhi, Aligarh Muslim University: Matba'Isma'il, Sir Sayyid Academy, 2005. original edition, 1855.
- Mubarak, Abu al-Fazl ibn. *A'in-i Akbari*. Trans. H. Blochmann. Vol. 1. Calcuta: Royal Asiatic Society of Bengal, Royal Asiatic Society of Bengal.
- Mubrak, Ab al-Fazl ibn. *Akbarnmah of Ab al-Fazl ibn Mubrak*. . British Library, London, n.d.
- Muller, Heiner. *A Heiner Müller reader ; Plays, Poetry, Prose*. Ed. Carl Weber. Baltimore, Md: Johns Hopkins University Press, 2001.
- Muller, Heiner. "Conversation in Brecht's Tower. Dialogue." *A Heiner Müller Reader: Plays, Poetry, Prose*. Ed. Carl Weber. Trans. Carl Weber. Baltimore: Johns Hopkins University Press, 2001. 218–219.
- . *Gesammelte Irrtümer: Interviews und Gespräche*. Trans. all German translations are by the author Translated by the author. Unless otherwise noted. Vol. 1. Frankfurt am Main: Verlag der Autoren, 1986.
- . *Hamletmachine and Other Texts for the Stage*. Ed. trans. Carl Weber. Performing Arts Journal Publications, 1984.
- . "Life of Gundling Lessing's Sleep Dream Cry: A Horror Story." 1976. <https://www.academia.edu/39708442/Plays_poems_and_prose_by_Heiner_Mueller, <<https://dennisredmond.weebly.com/publications.html>>.
- . *Shakespeare a Difference: Heiner Muller's speech at the Shakespeare festival in Weimar*. Trans. Dennis Redmond. 1988. <<http://theater.augent.be/file/14>>.
- . *The Hamletmachine*. Trans. Dennis Redmond. 2001. 25 9 2018. <<http://theater.augent.be/file/14>>.
- Muller, Heiner. "Theater: A Laboratory for Social Fantasy: Letter 1975." *European Literature from Romanticism to Postmodernism: A Reader in Aesthetic Practice*. Ed. Martin Trevors. London, 2001. 323-326.
- Munch, Edvard. *Der Schrei der Natur*. National Gallery and Munch Museum, Oslo, Norway. 1893. Oslo, Norway, 1893. 25 9 2018. <https://en.wikipedia.org/wiki/The_Scream>.
- . *The Scream*. Wikipedia, the free encyclopedia. n.d. Wikipedia, the free encyclopedia. <https://en.wikipedia.org/wiki/The_Scream#cite_note-DailyArt-1>.
- Muradwala, Asma. "Theatre Chronicles: Framing Theatre Narratives in Pakistan's Sociopolitical Context." *Mapping South Asia through Contemporary Theatre: Essays on the Theatres of India, Pakistan, Bangladesh, Nepal and Sri Lanka*. Ed. A Sengupta. Palgrave Macmillan UK, 2014. 103-134.

- Murray, Lynne and Colwyn Trevarthen. "The Infant's Role in Mother-Infant Communications." *Journal of Child Language* 13.1 (Feb 1986): 15-29.
- Naaman, Dorit. "'Brides of Palestine /Angels of Death: Media, Gender and Performance in the, Case of the Palestinian Female Suicide Bombers.'" *Signs* 32.4 (Summer 2007): 933-55.
- Narogin, Mudrooroo. "Mudrooroo, The Aboriginalising of Heiner Mueller." *The Mudrooroo/Müller Project: A Theatrical Casebook*. Ed. Paul Behrendt, Brian Syron Gerhard Fischer. Vol. 28. New South Wales University Press, 1993. 19-30.
- Nauntanki*. By Zehra Nawab, Shehri Shahzad S. Aarsal Hasan. Dir. Zehra Nawab S. Aarsal Hasan. Son- Shehri, Daughter- Minza, Flood- Qaiser Zaidi, Tree- Sarah Tanveer, Father- Syed Aarsal Hasan, Mother Zehra Nawab. Laaltain-‘performance Art society’’. 2012.
- Nayar, Kuldip. *The Martyr: Bhagat Singh Experiments in Revolution*. HarAnand, 2006.
- Noor, Nayyara. *Nayyara Noor Watan Ki Matti Gawah Rehna*. n.d. Shalimar Recording. <www.youtube.com/watch?v=xD1cebu7v9o>.
- Otto-Bernstein, Katharina. *Absolute Wilson: The Biography*. Prestel, 2006.
- Padwick, Constance E. *Muslim Devotions: A Study of Prayer-Manuals in Common Use*. Apr 4, 1996.
- Pannewick, Friederike. "Todliche Selbstopferung in der arabischen literature. Eine Frage von Macht und Ehre?" *In Holy War and Gender/Gotteskrieg und Geschlecht*,. Ed. Ulrike Brunotte, Gabriele Dietze, Daniela Hrzan, Gabriel Dietze, Daniela Hrzan, Gabriele Jahnert and Dagmar Pruin, . Christina von Braun. Munster: Lit Verlag., 2006. 93-113.
- Pantouvaki, Sofia. "Tribes: costume performance and social interaction in the heart of Prague." *Theatre and Performance Design* 2.1-2 (2016): 34-53.
- . "Tribes: costume performance and social interaction in the heart of Prague." *Theatre and Performance Design* 2 (2016): 34-53.
- Pasternak, Boris. *Doctor Zhivago* . Trans. Max Hayward & Manya Harari. Pantheon, 1958.
- Patrick Duggan, Lisa Peschel, ed. *Performing (for) survival: Theater, crisis, extremity*. Palgrave Macmillan UK, 2016.
- Pitt, Angela. *Shakespeare's Women*. David and Charles, 1981.
- Plato. *Phaedrus*. Trans. A. Nehamas and P. Woodruff. Indianapolis: Hackett Publishing Company, 1995.
- Poonam Trivedi, Dennis Bartholomeusz, ed. *India's Shakespeare: Translation, Interpretation, and Performance*. University of Delaware Press, 2005.
- Prentki, Tim. "'Must the Show go on? The Case for Theatre for Development'". *Development in Practice* 8.4 (1998): 419-427.

- . "'Save the Children? Change the World'." *Research in Drama Education: The Journal of Applied Theatre and Performance* 8.1 (2003): 39-53.
- . *Applied Theatre: Development*. Bloomsbury Methuen Drama, 2015.
- . "Theatre for Development Theatre as Development." *NJ: Drama Australia Journal* 35.1 (2011): 35-46.
- Puchner, Martin. *The Drama of Ideas: Platonic Provocations in Theater and Philosophy*. Oxford: Oxford University Press, 2010.
- . "The Theater in Modernist Thought." *New Literary History* 33.3 (2002): 521-532.
- . *The Written World: The power of stories to shape people, History, and Civilization*. New York: Random House Trade, 2017.
- Queen Elizabeth II in Pakistan*. BFI National Archive. 1961. video recording. 25 9 2018. <<https://www.youtube.com/watch?v=N-4id1nmVys>>.
- Qureshi, Regula Burckhardt. *Sufi music of India and Pakistan: Sound context and meaning in Qawwali*. Cambridge University Press, 1986.
- . *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali*. University of Chicago Press, 1. October 1995.
- Rahs, Punjab Lok. *Punjab Lok Rahs: Ik Raat Ravi Di (A Night at River Ravi): 2008*. 21 August 2009. Facebook Photograph. 2018. <<https://www.facebook.com/punjablokrahs/photos/160109185080>>.
- Raja, Deepak. "A Requiem for the Gharana's." *Hindustani Music: A Tradition in Transition*. New Delhi: D.K.Printworld, 2005. 74-76.
- Reynolds, Mark LeVine & Bryan. "Theater of Immediacy: Performance Activism and Art in Arab uprisings." *Islam and Popular Culture*. Ed. Mark LeVine, and Martin Stokes Karin van Nieuwkerk. University of Texas Press, 2016. 58-78.
- "Robert Wilson, "See the Text and Hear the Pictures," in Strindberg, O'Neill, and the Modern Theatre: Addresses and Discussions at a Nobel Symposium at the Royal Dramatic Theatre, Stockholm,." Stockholm: Nobel Foundation, n.d.
- Rokem, Freddie. *Philosophers & Thespians: Thinking Performance*. Stanford: Stanford University Press, 2010.
- . "The Process of Eavesdropping: Where Tragedy, Comedy and Philosophy Converge." *Performance Philosophy* 1.1 (2015): 109-118.
- S.D., Pant. *The Social Economy of the Himalayas*. Allen and Unwin, 1935.
- Saltz, David Z. "From Semiotics to Philosophy: Daring to ask the obvious." *Performance Philosophy* 1 (2015): 95-105.
- Schafer, R. Murray. *The Tuning of the World*. New York: Random House. . 1977.

- Scheve, Christian von. "A social relational account of affect." *European Journal of Social Theory* 21 .1 (2018 First Published January 26, 2017): 39-59. 2018. <http://edocs.fu-berlin.de/docs/receive/FUDOCS_series_000000000562>.
- Schreffler, Gibb. "The Bazigar (Goaar) People and their Performing Arts." *Journal of Punjab Studies* 18 (2011).
- Searle, John R. *Speech Acts: An Essay in the Philosophy of Language*. Cambridge University Press:, 1969.
- Seminar, BU Global Shakespeare. *Some clips from earlier, English-language Al-Hamlet Summit*. 18 November 2010. <globalshakespearesbu.blogspot.de/2010/11/some-clips-from-earlier-english.html>.
- Shafique, Khurram Ali. *Iqbal: An Illustrated Biography*. 2010. Lahore: Iqbal Academy Pakistan, 2010. e-book. <<http://www.iqbalcyberlibrary.net/pdf/100004.pdf>>.
- . *Iqbal: An Illustrated Biography*. Lahore: Iqbal Academy Pakistan, 2010.
- Shahnoor Ahmed, Zohra Yusuf, Rimas Vainorius. *The Rhythm of Unity*. Prod. Spectrum and Lakson. 1993. Television.
- Shakespeare, "Hamlet: A Monologue". 27 May 1995. 15 March 2018. <<http://bufvc.ac.uk/shakespeare/index.php/title/av37541>>.
- Shakespeare, William. "The Tragedy of Hamlet, Prince of Denmark." *The Tragedy of Hamlet, Prince of Denmark*. Prod. EBSCOhost. 1603. Feb. 2019. <Project Gutenberg. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1013500&site=ehost-live. Accessed 26 Feb. 2019.>.
- Shamise, Kamila. "'Exploding the Myths.'" *Guardian* April 2002. <<http://www.guardian.co.uk/Archive/Article/0,4273,4401137,00.html>>.
- Sikander, Shahzia. *Fleshy Weapons*. 1997. Acrylic, dry pigment watercolor, tea wash on linen; 96 x 70 inches. <<https://art21.org/gallery/shahzia-sikander-artwork-survey-2000s/#4>>.
- . *Shahzia Sikandar*. n.d. 2018. <<http://www.shahziasikander.com/about.html>>.
- Sohail Ahmed, Mastana, Sakawat Naz, Akram Udas, Jawad Waseem and Others. "Ye Baat Aur hai." *Sakhawat Naz and Akram Udas New Pakistani Stage Drama Full Comedy Funny Play / Pk Mast*. Comp. Pk Mast. 16 Jan 2017. <www.youtube.com/watch?v=AovGOqSNFS0, and www.dailymotion.com/video/x2bjm74>.
- Sophie Lecheler, Linda Bos, and Rens Vliegthart. "The Mediating Role of Emotions: News Framing Effects on Opinions About Immigration." *Journalism & Mass Communication Quarterly* 92.4 (2015): 812–838.
- Sophocles. *The Burial at Thebes: A version of Sophocles' Antigone*. Ed. Translation edition. Trans. Seamus Heaney. Farrar, Straus and Giroux, January 13, 2004.

- Spencer, Andrew. "Heiner Muller: Probleme und Perspkitiven ." n.d.
- Staff, Scroll. "Jammu and Kashmir: 3,326 pellet victims left out of list submitted to state human rights panel." 27 11 2017 · 01:06 pm. *The Scroll*.
<<https://scroll.in/latest/859400/jammu-and-kashmir-3326-pellet-victims-left-out-of-list-submitted-to-state-human-rights-panel>>.
- Sterne, Jonathan, ed. *The Sound Studies Reader*. Florence: Routledge Taylor and Francis, 2012.
- Storch, Wolfgang, ed. *Robert Wilson, "Be Stupid: Aus einem Gespräch mit Frank Hentschker, Grischa Meyer, Josef Szeilzer und Guntram Weber am 8. September 1988 in Berlin," Explosion of a Memory, Heiner Müller DDR: Ein Arbeitsbuch*. Trans. Guntram Weber. Berlin: Autoren Verlag, 1998.
- Straub, Verena. "The Making and Gendering of a Martyr: Images of Female Suicide Bombers in the Middle East." *Image Operations*. Ed. Jens Eder und Charlotte Klonk. Manchester University Press, 2016.
- Street theatre spreads voter awareness and encourages participation in elections*. 2013. UNDP Pakistan. 8 10 2018.
<<http://www.pk.undp.org/content/pakistan/en/home/ourwork/democraticgovernance/successstories/street-theatre-spreads-voter-awareness-and-encourages-participat.html>>.
- Stuart, Jan. "Theater Review: Robert Wilson in a Solo Spin on 'Hamlet' ." *Los Angeles Times* 8 July 1995.
- Sumbly, Vimal. "The vanishing art of Bazigars." *Tribune* (2007).
- Swynnerton, Charles. *Romantic Tales from the Panjab with Illustrations by Native hands*. Westminster Archibald Constable & Co. Ltd z, Whitehall Gardens, 1903.
- Syed, Najam Hussain. *Ik Raat Ravi Di*. Academy of Punjab in the North America: Punjabi Shahmukhi e-Book. Lahore: Rut Lekha, 2000. <apnaorg.com/books/najam-books/ik-raat-ravi-di/book.php?fldr=book>.
- Sypher, Wylie. *The Ethics of Time: Structures of Experience in Shakespeare*. New York : Seabury Press, 1976.
- Teresa Brayshaw, Noel Witts, ed. *The Twentieth Century Performance Reader*. 3rd Edition. London: Routledge., 2013.
- The Friday times* . Vol. XXII. No.48. 15-21 January 2011. Newspaper.
- "The great Pagods near Rangoon." *The Asiatic Journal and Monthly Register for British India and its Dependencies* 19 (1816-1845): 838.
<hdl.handle.net/2027/chi.15434810>.>.
- "The Periodical Literature of British India." *The Asiatic Journal And Monthly Register for British India And Its Dependencies*. 19 (1816-1845): 789.
<<https://hdl.handle.net/2027/chi.15434810>>.

- Thind, Karnail Singh. *Panjāb dā Lok Virsā*. Patiala: Bhag Phela, Punjabi University, 1996.
- Tihanov, Galin. "Der Einbruch der Zeit in das Spiel." *Arcadia* 39.2 (2004): 333-53.
- tmjatala. *Punjabi Dandiya : Maanboli DehaaR te Nachda Punjab : Baghe Jinnah Lahore : 21 Feb 2012*. Baghe Jinnah Lahore, 21 Feb 2012. 1 10 2018.
<<https://www.youtube.com/watch?v=5YqyJfZ6tds>>.
- Todorov, Tzvetan. *The fantastic: A structural approach to a Literary Genre*. Trans. Richard Howard. Cornell University Press, 1975.
- Tosini, Domenico. "Al-Qaeda's Strategic Gamble: The sociology of Suicide Bombings in Iraq." *Canadian journal of sociology* 35.2 (2010): 280.
- Traux, Barry. *Acoustic Communication*. 2nd . Ablex Publishing Corporation, orginal 1984 2nd 2001.
- Truschke, Qamar Adamjee and Audrey. "Reimagining the "Idol-Temple of Hindustan:" Textual and visual Translation of Sanskrit Texts in Mughal India." Sussan Babaie Amy S. Landau, Qamar Adamjee, Glaire D. Anderson. *Pearls on a String : Artists, Patrons, and Poets at the Great Islamic Courts*. Ed. Landou. Baltimore : The Walters Art Museum; Asian Art Museum, 2015.
- Umber bin Ibad, Ghulam Ali Shair, Umair Ayub Khan. "Var Punjabi Oral Tradition and History: Going Beyond the Rubrics of Formal Literary Criticism." *The Historian* 9 (2011).
- Victor, Barbara. "Army of Roses: Inside theWorld of PalestinianWomen Suicide Bombers." (2003).
- Views, News. *ludi dance With fire Boys Playing ludi with sticks and blow fire pakistani marriage dance*. News Views. 18 May 2016. 1 10 2018.
<<https://www.youtube.com/watch?v=YH599Sncuk4>>.
- Wade, Bonnie C. *Khyal: Creativity Within North India's Classical Music Tradition*. cambridge university press, 1985.
- Waldron, Jennifer. *Reformations of the Body: Idolatry, Sacrifice, and Early Modern Theater*. Palgrave Macmillan US, 2013.
- Walker, Daniel. *Flowers Underfoot: Indian Carpets of the Mughal Era*. New York: The Metropolitan Museum of Art, 1977.
- Weber, Carl, ed. *Heiner Mueller: A Reader, Plays, Poetry, Prose*. Baltimore: The Johns Hopkins University, Press, 2001.
- Wikipedia. *Alam Lohar*. n.d. 2018. <https://en.wikipedia.org/wiki/Alam_Lohar>.
- "Wikipedia, the free encyclopedia." 2014. *2014 Lahore Clash*. 18 3 2020.
<https://en.wikipedia.org/wiki/2014_Lahore_clash>.
- Wirsing, Robert G. *Kashmir in the Shadow of War: Regional Rivalries in a Nuclear Age*. Routledge, 2003.

- Wood, Melusine. "Sticks, Handkerchiefs and Horses in India ." *Journal of the English Folk Dance and Song Society* 5.1 (1946): 41-45.
- Wordsworth, William and W J. B. Owen. *Wordsworth's Preface to Lyrical Ballads*. Westport, Conn: Greenwood Press, 1979.
- Yousaf, Honey. *APS Malir Tablao on Martyr's Day 6 Sep 2015*. 6 September 2015. Army Public School Malir Karachi . <www.youtube.com/watch?v=vIDbMQ2ULKc>.
- Zadek, Peter. *Das wilde Ufer*. Kiepenheuer & Witsch, 1994.
- Zein, Rayya El. "Call and Response, Radical Belonging, and Arabic Hip Hop in 'the West'." *American Studies Encounters the Middle East*. Ed. Marwan M. Kraidy Alex Lubin. The University of North Carolina Press, (September 12, 2016).
- . "From 'Hip Hop Revolutionaries' to 'Terrorist-Thugs': 'Blackwashing' between the Arab Spring and the War on Terror." *Lateral: Journal of the Cultural Studies Association* 5.1 (2016).