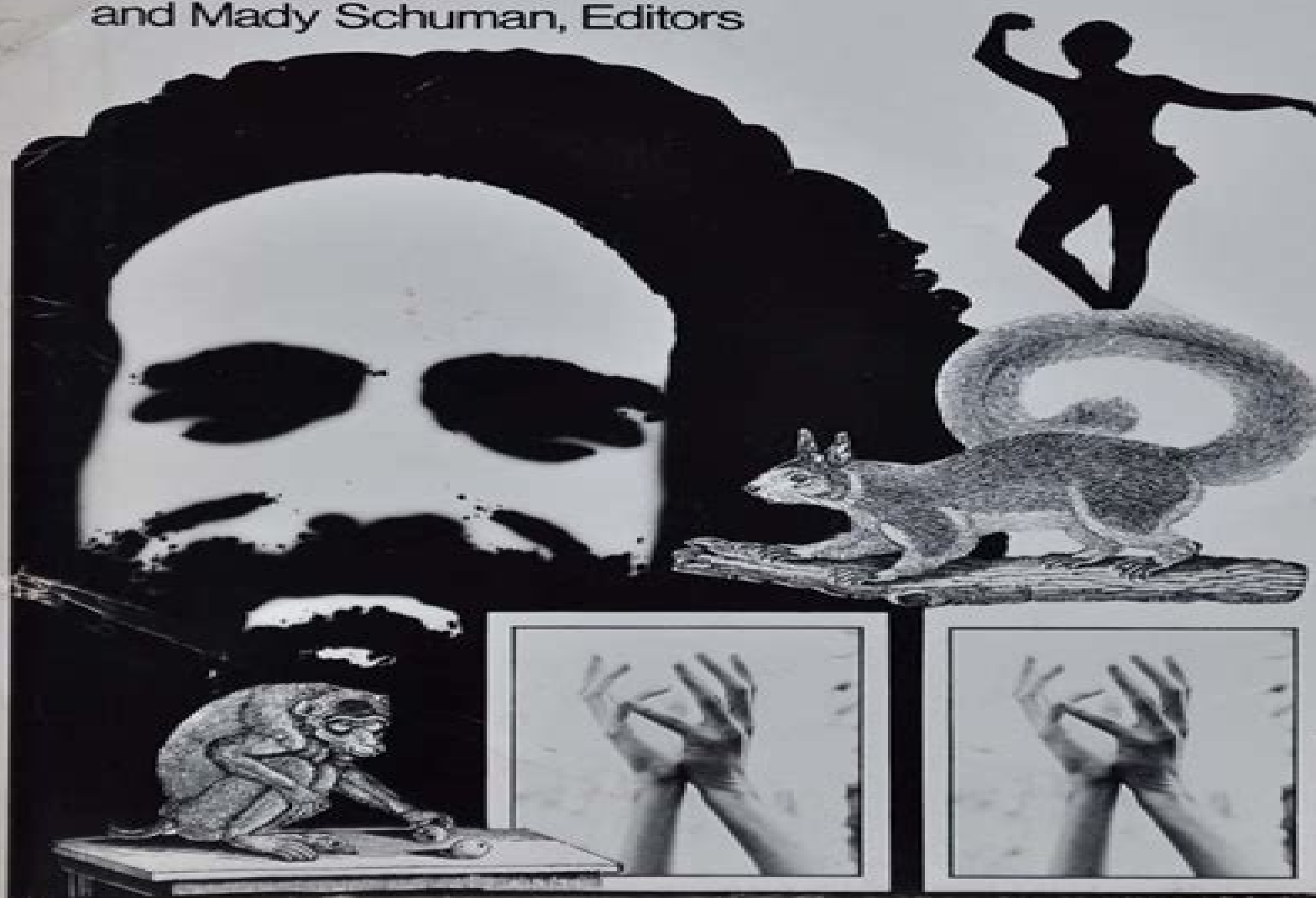


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Ritual, Play, and Performance

Readings in the Social Sciences/Theatre

Richard Schechner
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Ritual, Play, and Performance

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Ritual Play And Performance Readings In The Social Sciences Theatre

Jeffrey C. Alexander



Ritual Play And Performance Readings In The Social Sciences Theatre:

Ritual, Play, and Performance Richard Schechner, Mady Schuman, 1976 *Ritual, Play, and Performance* Richard Schechner, Mady Schuman, 1976-01-01 The Play of the Self Ronald Bogue, Mihai I. Spariosu, 1994-09-08 This interdisciplinary study explores the relationship between play and mimesis in the constitution and dissolution of the individual and social self. The volume is divided into three sections: the first of which focuses on the mimetic ludic foundations of mind, memory and desire; the second on the social and psychological self as agent of playful performance and product of cultural codes; and the third on the interplay of psyche, image and power in literary and artistic representations of the self. The subjects of the individual studies vary widely from the interrelation of power and play in Orlando Furioso to the ludic foundations of cognition to the concept of the self in Foucault and Deleuze. *Performing Religion* Gregory F. Barz, 2016-08-09. *Performing Religion* considers issues related to Tanzanian kwayas. KiSwahili choirs, musical communities most often affiliated with Christian churches, and the music they make known as nyimbo za kwaya, choir songs or muziki wa kwaya, choir music. The analytical approach adopted in this text, focusing on the communities of kwaya, is one frequently used in the fields of ethnomusicology, religious studies, culture studies and philosophy for understanding diversified social processes. Consciousness. By invoking consciousness, an attempt is made to represent the ways seemingly disparate traditions coexist, thrive and continue within contemporary kwaya performance. An East African kwaya is a community that gathers several times each week to define its spirituality musically. Members of kwayas come together to sing, to pray, to support individual members in times of need and to both learn and pass along new and inherited faith traditions. Kwayas negotiate between multiple musical traditions or just as often they reject an inherited musical system while others may continue to engage musical repertoires from both Europe and Africa. Contemporary kwayas comfortably coexist in the urban musical soundscape of coastal Dar es Salaam along with jazz dance bands, taarab ensembles, ngoma performance groups, Hindi film music, rap, reggae and the constant influx of recorded American and European popular musics. This ethnography calls into question terms frequently used to draw tight boundaries around the study of the arts in African expressive religious cultures. Such divisions of the arts present well defended boundaries and borders that are not sufficient for understanding the change, adaptation, preservation and integration that occur within a Tanzanian kwaya. Boundaries break down within the everyday performance of East African kwayas such as Kwaya ya Upendo. The Love Choir in Dar es Salaam as repertoires, traditions, histories and cultures interact within a performance of social identity. *Aesthetics of Sorrow* Tova Gamliel, 2014-04-21. Her interdisciplinary perspective and her focus on a uniquely female immigrant cultural practice will make this study a fascinating reading for scholars of anthropology, gender, folklore, psychology, performance, philosophy and sociology. **Pens, Swords, And the Springs of Art** Nadia G. Yaquub, 2007. Offering an analysis of oral poetry dueling performed at traditional Palestinian weddings, this book addresses poetry dueling as a performative and compositional device and explores the complex linkages

between this tradition and other genres of Arabic poetry **Roads to Dystopia, Sociological Essay on the Post Modern Condition (c)** Stanford M. Lyman, 2001 **The Bloomsbury Handbook of Religion, Gender and Sexuality** Sonya Sharma, Dawn Llewellyn, Sian Hawthorne, 2024-06-13 Bringing together disciplines across the arts humanities and social sciences this Handbook presents novel and lively examinations of the dynamic ways religion gender and sexuality operate Applying feminist intersectional and reflexive approaches the volume aims to loosen imperialist and exclusionary figurations that have underwritten and tethered religion gender and sexuality together While holding onto the field of inquiry the Handbook offers contributions that interrogate and untie it from the terms and conditions that have formed it The volume is organized into thematic sections Forces and Futures Activisms and Labors Agencies and Practices Relationships and Institutions Texts and Objects Chapters range across religious geographical historical political and social contexts and feature an array of case studies experiences and topics that exemplify the reflexive intention of the volume including explorations of race whiteness colonialism and the institutional intolerance of minority groups Contributors also advance new areas of research in religion including artificial intelligence farming migrant mothering child sexual abuse mediatization national security legal frameworks addiction and recovery decolonial hermeneutics creative arts sport sexual practices and academic friendship This is an essential contribution to the fields of religious studies and gender and sexuality studies

Philosophical Foundations of the African Humanities through Postcolonial Perspectives, 2019-03-19

Philosophical Foundations of the African Humanities through Postcolonial Perspectives critiques recent claims that the humanities especially in public universities in poor countries have lost their significance defining missions methods and standards due to the pressure to justify their existence The predominant responses to these claims have been that the humanities are relevant for creating a world culture to address the world's problems This book argues that behind such arguments lies a false neutrality constructed to deny the values intrinsic to marginalized cultures and peoples and to justify their perceived inferiority These essays by scholars in postcolonial studies critique these false claims about the humanities through critical analyses of alterity difference and how the Other is perceived defined and subdued Contributors Gordon S K Adika Kofi N Awoonor E John Collins Kari Dako Mary Esther Kropp Dakubu James Gibbs Helen Lauer Bernth Lindfors J H Kwabena Nketia Abena Oduro Gayatri Chakravorty Spivak Olufemi T. W. Alexis B. Tengan Kwasi Wiredu Francis Nii Yartey

Environment, Space, Place, Volume 7, Issue 1 (Spring 2015) C. Patrick Heidkamp, Troy Paddock, Christine

Petto, 2015-08-25 **Folklore, Public Sphere, and Civil Society** M. D. Muthukumaraswamy, Molly Kaushal, 2004 In the Indian context papers presented at a symposium held at New Delhi in 2002 **The Drama of Social Life** Jeffrey C. Alexander, 2017-06-05 In this book Jeffrey Alexander develops the view that cultural sociology and cultural pragmatics are vital for understanding the structural turbulence and political possibilities of contemporary social life Central to Alexander's approach is a new model of social performance that combines elements from both the theatrical avant garde

and modern social theory He uses this model to shed new light on a wide range of social actors movements and events demonstrating through striking empirical examples the drama of social life Producing successful dramas determines the outcome of social movements and provides the keys to political power Modernity has neither eliminated aura nor suppressed authenticity on the contrary they are available to social actors who can perform them in compelling ways This volume further consolidates Alexander s reputation as one of the most original social thinkers of our time It will be of great interest to students and scholars in sociology and cultural studies as well as throughout the social sciences and humanities **Matsuri:**

The Festivals of Japan Herbert Plutschow,2013-11-05 Contribution to Western understanding of the nature and manifestations of Shinto through the vast galaxy of historic festivals matsuri that are here categorized and analysed

Politics in Crisis? Jana Jonasova,Ekaterina Kolpinskaya,Marie Paxton,2015-09-18 Exploring and challenging the assumption that politics is in crisis this volume brings together a series of conference papers from the University of Nottingham Post Graduate Conference of April 2013 It includes fourteen research papers from contributors from universities around the world as well as an afterword written by Professor Michael Freeden of the University of Nottingham Speaking to the common theme of Politics in Crisis the papers draw on a range of different theoretical and methodological perspectives in order to critique the notion of politics as both a theoretical concept and political practice The volume brings together conference discussions centred around British Politics International Political Economy International Relations and Political Theory It is divided into three sections the first focuses predominantly on the crisis at the heart of political institutions the second considers crises in political action using several international cases and the third emphasises crises within political theorisation The afterword demonstrates the significance of each of these in questioning whether or not politics is in crisis This volume offers an engaging read for academics and practitioners alike as well as anyone interested in the dangers of democratic deficit the challenges to political transformation and the difficulties of developing systems of governance in Europe and beyond **Religious and Social Ritual** Michael Bjerknes Aune,Valerie M. DeMarinis,1996-01-01 Examines particular rituals social and religious as a special kind of cultural performance or interaction in a wide variety of traditions and locations

Performing the Pilgrims Stephen Eddy Snow,1993 A scholarly inquiry into how portrayals of the Pilgrims evolved from glorification to more accurate reconstruction of history through performance The various ways in which the Pilgrims have been represented over the past three hundred years reflect important changes in American culture This study of a phenomenon at Plimoth Plantation reveals a pattern created by progressive cultural forces in the United States to establish historical accuracy It traces the transformation in the styles of portraying the cultural history of one of America s earliest immigrant groups the Pilgrims of Plymouth Massachusetts In the nineteenth century the Pilgrim story was romanticized in poetry and paintings The purpose of such portrayals was glorification not historical accuracy After the fourth Thursday of every November was designated by President Lincoln as Thanksgiving Day the Pilgrim image became ubiquitous

in American popular culture Those simple hardworking settlers of one of America's first towns began to assume mythic proportions This study of how the Pilgrims have been represented in American cultural life mainly focuses on the development of the performances in the Living Museum of Seventeenth Century Plymouth at Plimoth Plantation After World War II a plan was devised to replicate the First Street of Plymouth By the late 1950s Pilgrim houses were reconstructed and mannequins depicted scenes of Pilgrim life Docents dressed in somewhat inauthentic period garb described the historical significance of the tableaux The cultural revolution of the 1960s brought also a revolution in the style of representing the Pilgrims In an attempt to define the real Pilgrims the idea of sainted ancestors was eradicated James Deetz an anthropologist from Harvard established a new approach to ethnohistorical research In portraying the Pilgrims in this era reenactors made no attempt to glorify but instead to give earnest assessment of all ethnographic data available and to re create an authentic Pilgrim Deetz and his colleagues established a living museum in which history was no longer described and discussed but rather reenacted This book documents and analyzes the momentous shift in the style of representing the history at Plimoth Plantation It closely examines the emergence of the first person role playing re creation that is based upon performing ethnography An important work in the field of performance studies it explores postmodern cultural forces at work in the late twentieth century Stephen Snow Ph D RDT BCT is Associate Professor and Chair of the Department of Creative Arts Therapies at Concordia University in Montreal Most recently he completed a three year project 2005-2008 in Performance Ethnography with adults with developmental disabilities at Concordia's Centre for the Arts in Human Development of which he is a Co Founder

The Culture of Copying in Japan Rupert Cox, 2007-09-12 This book challenges the perception of Japan as a copying culture through a series of detailed ethnographic and historical case studies It addresses a question about why the West has had such a fascination for the adeptness with which the Japanese apparently assimilate all things foreign and at the same time such a fear of their skill at artificially remaking and automating the world around them Countering the idea of a Japan that deviously or ingenuously copies others it elucidates the history of creative exchanges with the outside world and the particular myths philosophies and concepts which are emblematic of the origins and originality of copying in Japan The volume demonstrates the diversity and creativity of copying in the Japanese context through the translation of a series of otherwise loosely related ideas and concepts into objects images texts and practices of reproduction which include shamanic theatre puppetry tea utensils Kyoto town houses architectural models genres of painting calligraphy and poetry sample food displays and the fashion and car industries

The Performance Apparatus Branislav Jakovljevic, 2025-04-15 The publication of Louis Althusser's 1969 article Ideology and Ideological State Apparatuses made a deep impact on cultural studies and was instrumental in the formation of the apparatus theory in film studies While contemporaneous with the emergence of performance art this article and the questions of ideology and apparatus it raises barely registered in the field of performance studies which was then in its formative phase Jakovljevi takes this absence of Althusser's apparatus theory from

performance studies as an indicator of the ideological position of the field at the moment of its emergence arguing that while theories of ideology played no major role in early performance studies performance art itself offered a number of incisive critiques of ideology Jakovljevi looks at permutations of the apparatus by investigating the work of theorists such as Louis Althusser Michel Foucault Gilles Deleuze and Judith Butler and engagements with the apparatus by a number of artists such as Amiri Baraka Philippe Thomas New York Art Language Terry Fox Every house has a door Clive Robertson and Cassils Jakovljevi suggests that the centrality of behavior in early performance theory is important for the understanding of contemporary society which is dominated by surveillance capitalism If ideology is lodged in behaviors and if surveillance capitalism thrives on the monetization of the behavioral surplus then performance theory can make significant contributions to our understanding of the moment in which we live and the future we are facing The Performance Apparatus argues for the importance of continuing attention to the question of ideology in contemporary neoliberal order Shakespeare's Imagined Persons P. Murray, 1996-05-10 Challenging our understanding of ideas about psychology in Shakespeare's time Shakespeare's Imagined Persons proposes we should view his characters as imagined persons A new reading of B F Skinner's radical behaviourism brings out how contrary to the impression he created Skinner ascribes an important role in human behaviour to cognitive activity Using this analysis Peter Murray demonstrates the consistency of radical behaviourism with the psychology of character formation and acting in writers from Plato to Shakespeare an approach little explored in the current debates about subjectivity in Elizabethan culture Murray also shows that radical behaviourism can explain the phenomena observed in modern studies of acting and social role playing Drawing on these analyses of earlier and modern psychology Murray goes on to reveal the dynamics of Shakespeare's characterizations of Hamlet Prince Hal Rosalind and Perdita in a fascinating new light **In-Between Worlds** Sukanya Chakrabarti, 2022-11-25 This book examines the performance of Bauls folk performers from Bengal in the context of a rapidly globalizing Indian economy and against the backdrop of extreme nationalistic discourses Recognizing their scope beyond the musical and cultural realm Sukanya Chakrabarti engages in discussing the subversive and transformational potency of Bauls and their performances In Between Worlds argues that the Bauls through their musical spiritual and cultural performances offer joy and spirituality thus making space for what Dr Ambedkar in his famous 1942 speech had identified as reclamation of human personality Chakrabarti destabilizes the category of folk as a fixed classification or an origin point and fractures homogeneous historical representations of the Baul as a folk performer and a wandering mendicant exposing the complex heterogeneity that characterizes this group Establishing folk ness as a performance category and folk festivals as sites of performing folk ness contributing to a heritage industry that thrives on imagined and recreated nostalgia Chakrabarti examines different sites that produce varied performative identities of Bauls probing the limits of such categories while simultaneously advocating for polyvocality and multifocality While this project has grounded itself firmly in performance studies it has borrowed extensively from fields of

postcolonial studies and subaltern histories literature ethnography and ethnomusicology and cosmopolitan studies

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