

Emma Willis

Metatheatrical Dramaturgies of Violence

Staging the Role of Theatre

palgrave
macmillan

CONTENTS

1	Introduction: Staging the Role of Theatre	1
	<i>Preface</i>	1
	<i>Plays Aren't Real</i>	3
	<i>Scope of Study</i>	8
	<i>Contemporary Metadrama</i>	13
	<i>Problems of Staging Violence</i>	17
	<i>Metatheatricality and Violence</i>	29
	<i>Book Structure</i>	35
	<i>Lastly...</i>	39
	<i>References</i>	39
2	Performative Violence and Self-Reflexive Dramaturgy: A Study of Guillermo Calderón's <i>Kiss</i> and Other Works	45
	<i>Introduction</i>	45
	<i>"Shut-In, but Hearing the Gunshots"</i>	48
	<i>"Bombs Are Falling from the Sky. What Else Do You Need to Know?"</i>	56
	<i>Staging Performative Violence</i>	65
	<i>Conclusion</i>	71
	<i>References</i>	72

3	<p>“Touching Something Real”: The Critique of Historical and Theatrical Methodology in Jackie Sibblies Drury’s <i>We Are Proud to Present...</i></p> <p><i>Introduction</i></p> <p><i>“Doing Anything Other Than What’s Real”: Illuminating Historical Injustice</i></p> <p><i>“Where Are All the Africans?”: Exposing Theatrical Bias Something...</i></p> <p><i>Conclusion</i></p> <p><i>References</i></p>	<p>75</p> <p>75</p> <p>78</p> <p>86</p> <p>93</p> <p>100</p> <p>101</p>
4	<p>The Ethics of Imagining Others: The Limits of “Performative Witness” in Michael Redhill’s <i>Goodness</i> and Erik Ehn’s <i>Thistle</i></p> <p><i>Introduction</i></p> <p><i>Theatrical Witness and Authorship</i></p> <p><i>The Unhappy Performativity of Goodness in Rwanda</i></p> <p><i>Staring Down Genocide: “A Wonderful Feeling”</i></p> <p><i>Thistle: “All This I Saw”</i></p> <p><i>Conclusion</i></p> <p><i>References</i></p>	<p>105</p> <p>105</p> <p>108</p> <p>112</p> <p>120</p> <p>125</p> <p>132</p> <p>134</p>
5	<p>Staging Rage: A Feminist Perspective on Theatrical Self-Reflexivity in Ella Hickson’s <i>The Writer</i> and Tim Crouch’s <i>The Author</i></p> <p><i>Introduction</i></p> <p><i>The Author: Enraging the Spectator</i></p> <p><i>Dramaturging “Insufferable” Female Rage: Hickson’s Metatheatrical Counterfeit</i></p> <p><i>The Writer: An Outline</i></p> <p><i>A “Pure Shout of Rage”</i></p> <p><i>Conclusion: Changing the Subject Position</i></p> <p><i>References</i></p>	<p>137</p> <p>137</p> <p>143</p> <p>148</p> <p>150</p> <p>154</p> <p>161</p> <p>163</p>
6	<p>Metatheatrical Dramaturgies of Reception: Mirroring the Audience in Ontroerend Goed’s <i>Audience</i> and Jackie Sibblies Drury’s <i>Fairview</i></p> <p><i>Introduction</i></p> <p><i>Staging the Power of the Spectator</i></p> <p><i>Fairview</i></p>	<p>167</p> <p>167</p> <p>173</p> <p>183</p>

<i>Conclusion</i>	192
<i>References</i>	193
7 Conclusion	197
<i>Beyond the Death of Theatre</i>	197
<i>Bringing It Home... Racists Anonymous</i>	202
<i>Last Words</i>	206
<i>References</i>	206
References	209
Index	219