

Theatre Research International

in association with the
International Federation
for Theatre Research



CAMBRIDGE
UNIVERSITY PRESS

Theatre Research International

Editorial Group

SENIOR EDITOR

Charlotte Canning

The University of Texas, Austin, USA
charlottecanning@mail.utexas.edu

ASSOCIATE EDITOR

Paul Rae

University of Melbourne
paul.rae@unimelb.edu.au

ASSISTANT EDITOR

Lydia Nelson

The University of Texas, Austin, USA

PAST EDITORS

K.R. Richards, J.F. Arnott, Claude Schumacher, Brian Singleton, Christopher Balme, Freddie Rokem, Elaine Aston

REVIEW EDITORS

Margherita Laera, University of Kent, UK (Europe)
m.laera@kent.ac.uk
Denise Varney, University of Melbourne, Australia
(Australasia)dvarney@unimelb.edu.au
Katherine Zien, McGill University, Canada,
(Americas)katherine.zien@mcgill.ca

CONTRIBUTING EDITORS

Awo Asiedu amasiedu@ug.edu.gh
Elaine Aston e.aston@lancaster.ac.uk
Peter Boenisch P.M.Boenisch@kent.ac.uk
Milena Grass mgrass@uc.cl
Eng Beng Lim eng-beng_lim@brown.edu
William Peterson will.peterson@monash.edu
Karen Shimakawa kshimakawa@nyu.edu
Fintan Walsh f.walsh@bbk.ac.uk
Ted Ziter ted.ziter@nyu.edu

Theatre Research International is published by Cambridge University Press for the International Federation for Theatre Research/ Fédération internationale pour la recherche théâtrale.

SUBSCRIPTIONS

Theatre Research International (ISSN 0307-8833) is published three times a year in March, July and October. Three parts form a volume. The subscription price which includes delivery by air where appropriate (but excluding VAT) of volume 40 is £202 (US \$336 in USA, Canada and Mexico) for institutions print and electronic, institutions electronic only £170/\$285; £42 (US \$74 in USA, Canada and Mexico) for individuals ordering direct from the publishers and certifying that the journal is for their personal use. Single parts are £72 net (US \$118 in USA, Canada and Mexico) plus postage. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133. Periodicals postage paid at New York, NY and at additional mailing offices.

COPYING

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may, therefore, copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$30.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0307-8833/12. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online journals service which can be found at <http://journals.cambridge.org>
For further information on other Press titles access <http://www.cambridge.org>

©International Federation for Theatre Research 2015
ISSN 0307-8833

Printed in the UK by Bell and Bain Ltd, Glasgow

Contents

Articles

- 231 Editorial: Farewell
CHARLOTTE M. CANNING
- 235 'What I Came to Say': Raymond Williams, the Sociology of Culture and the Politics of (Performance) Scholarship
JANELLE REINELT
- 250 Towards a Civic Contract of Performance: Pitfalls of Decolonizing the Exhibitionary Complex at Brett Bailey's *Exhibit B*
KATRIN SIEG
- 272 Theatre as Advocacy: Asking for It and the Audibility of Women in *Nirbhaya*, the Fearless One
MAGGIE INCHLEY
- 288 A More Humane Mikado: Re-envisioning the Nation through Occupation-Era Productions of *The Mikado* in Japan
TARA RODMAN
- 303 Torture and Disappearance in Chilean Theatre from Dictatorship to Transitional Justice
MILENA GRASS, ANDRÉS KALAWSKI AND NANCY NICHOLLS
- 314 Dispossession and Solidarity in Athol Fugard and Juan Radrigán
LOREN KRUGER

Book Reviews

- 332 RUSTOM BHARUCHA, *Terror and Performance* (Khalid Amine)
- 333 HANS-THIES LEHMANN, *Tragödie und dramatisches Theater* (Matthias Dreyer)
- 335 REBECCA SCHNEIDER, *Theatre & History* (Glenn Odom)
- 336 KATALIN TRENCSENYI AND BERNADETTE COCHRANE, eds., *New Dramaturgy: International Perspectives on Theory and Practice*.
- 336 MAGDA ROMANSKA, ed., *The Routledge Companion to Dramaturgy*
- 336 KATALIN TRENCSENYI, *Dramaturgy in the Making: A User's Guide for Theatre Practitioners* (Ann-Christine Simke)
- 339 ADRIAN KEAR, *Theatre and Event: Staging the European Century* (Clare Finburgh)
- 340 MILIJA GLUHOVIC, *Performing European Memories: Trauma, Ethics, Politics* (Marilena Zaroulia)
- 341 MAGDA ROMANSKA, *The Post-traumatic Theatre of Grotowski and Kantor: History and Holocaust in Akropolis and Dead Class*

- 341 KATARZYNA FAZAN, ANNA BURZYNSKA AND MARTA BRYNS, eds., *Tadeusz Kantor Today: Metamorphoses of Death, Memory and Presence*. Translated by ANDA MACBRIDE (Mischa Twitchin)
- 343 PATRICK PRIMAVESI AND JAN DECK, eds., *Stop Teaching! Neue Theaterformen mit Kindern und Jugendlichen* (Stop Teaching! New Theatre Forms with Children and Teenagers) (Alexandra Portmann)
- 344 ADRIAN CURTIN, *Avant-Garde Theatre Sound: Staging Sonic Modernity* (Susan Bennett)
- 345 KATHLEEN M. GOUGH, *Haptic Allegories: Kinship and Performance in the Black and Green Atlantic* (Amanda Clarke)
- 346 RAMÓN H. RIVERA-SERVERA, *Performing Queer Latinidad: Dance, Sexuality, Politics* (Patricia Herrera)
- 347 DOUGLAS A. JONES, *The Captive Stage: Performance and the Proslavery Imagination of the Antebellum North* (Marvin McAllister)
- 348 DANI SNYDER-YOUNG, *Theatre of Good Intentions: Challenges and Hopes for Theatre and Social Change* (Matt Omasta)
- 349 PAIGE MCGINLEY, *Staging the Blues: From Tent Shows to Tourism* (Shane Vogel)
- 351 **Books Received**