

AN ENQUIRY INTO THE USE OF PERFORMATIVE
EVENTS IN THE CONCEIVING OF COMMUNITY: THAT
BEING THE ACHIEVEMENT OF GROUP AFFIRMATION
THROUGH THE PERFORMED PERSONALISATION OF
A LOCALISED SPACE-TIME

by

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A thesis submitted to the University of Birmingham for the degree of
DOCTOR OF PHILOSOPHY

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August 2024

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ABSTRACT

This thesis explores the application of performance in conceiving a personal faith in a community that is no more than a moment of play endowed with fleeting significance. To aid a consideration of the material presented, it employs a triadic chronotope-based model to demonstrate an actor's sharing (staging) a performance, the psychological impact (scripting) that defines one's role, and the personal positioning (seeing) that drives the situating of that role. Each part is introduced with an example drawn from the wider world of performance, to then be supplemented by references to the views of thirty five individuals on the role of performances in their community. The outcome from the three inter-related elements of the chronotope is seen to be influenced by the adoption of either an eastern or western ontological position. With positioning in mind, this work progresses towards an appreciation of Deleuze's concept of the Fold, and the possibility it affords for the application of a performance centred ontology that is reliant on the individual alone. Crucial to an appreciation of this thesis is the engagement of the reader as performer, for to interpret this text is as with any, the scripting a personal experience of a transient community.

DEDICATION

This work is dedicated with love to my Wife, our Daughter, our Son and my Parents.

It has been quite a journey getting here. Only you know how it has been. Thank you all.

ACKNOWLEDGEMENTS

I wish to acknowledge the help, prompting, support and encouragement given to me by:

Dr. Phil Jones (University of Birmingham) - who has been there with me over the far too many years my research has taken. Without you Phil this work would never have been concluded.

Dr. Joanna Bucknall (University of Birmingham) - with thanks Jo for gamely accepting the challenge of supporting me and my project.

Dr. Catherine Alexander (formerly Shakespeare Institute) - Cath your teaching in the early days of my journey into the academic world prepared me for this work. Without you I would have fallen at the very beginning.

Juliette Creese (formerly Shakespeare Institute) - Juliette your positive response so very many years ago, to my tentative enquiry about studying at the SI, in more than one way opened the door for this work.

Rev Brian Harvey (former minister of St. Michael's and All Angels, Nannerch) - Brian for permission to include the image of your service as an illustration of my thoughts, I give you thanks.

And

The people of Nannerch who without question, were willing to participate in my research. Your generosity with your time, and the candour of your responses, has formed the foundation of this work. I hope you think it worthwhile.

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CHAPTER ONE - AN INTRODUCTION TO A VIEW OF A COMMUNITY

SCRIPTING AND STAGING A COMMUNITY

Introduction

It has been a cause of personal concern as to the order in which this chapter is structured. It covers two areas: these are detailed accounts of the village which is central to this thesis and also my personal attachment to it. I am uncertain which should be addressed first - the community of which I am a part, or myself as a constructor of that same community. Outside inspiration and personal experience both grew together in this current work. We are so entangled that in truth there is no degree of separation possible. I have decided to view and describe my choice of community first, but for better or worse this is merely a juncture in a journey that I had started creating long before. Perhaps despite any protestations there might be, the community really did choose itself as a subject - such is the influence that a community exerts.

A Performance Space Named Nannerch

To provide a convenient source of material to employ in a journey that is my enquiry into the personal creation of community, I chose to base my research on and in one particular village. This is Nannerch which is located in Flintshire / Sir-y-Fflint, north Wales.¹ Unlike many place names in the area, it is not

¹ Note: On the use of place names in this thesis. There is currently a fluid blending of Welsh and English variations in everyday speech. Within this thesis

Anglicised and is known only by this one name which is of Welsh origin. It is a name which comes from the combining of *Nant* (English - Stream) with *Erch* (English - Dappled or Colourful). The stream in the name, is that which emerges from the Clwydian Hills which stand behind the village, and is the same which once served as a power source to drive local mills. The village is as local estate agents frequently note, within 'easy commuting distance to the cities of Chester and Liverpool' (Figure 1). Yet despite this, while it was once a coach stop on a busy turnpike road it is, if nowadays not an isolated place, then one which is easily overlooked when one travels along the later constructed road connecting the two nearest towns of Dinbych (Denbigh) and Yr Wyddgrug (Mold).



Fig. 1. Map of north-east Wales showing the location of Nannerch.

the original Welsh version will be used where this is still routinely the case, or when sites are being discussed in their historic context. English versions will be employed where they are known to be a more accurate record of current usage. Welsh/English versions and translations will be provided as appropriate or if, in their descriptiveness, they add an insight into the setting or history of a site.

In this introduction I provide an overview of the long and complex history of the village, its changed demographic, and its status as a place in which performance has a central function in the creation of community. I later in this thesis locate the findings of my analysis of performance events and their reception, against what has been the long-term process of a self-fulfilling bundle of dynamic self-differentiating, and inter-personal inter-action that is the particular creation of myself and of each and every resident. That there are others who create their own community is apparent in the diversity of opinions expressed by those who were interviewed as part of my data gathering. That creativity is in itself, if extended further through the material presented here, and in the way demonstrated below in my analysis, the expression and perception of the performance of a particularly singular community of which I have not only been, but am still the sole active creator. Before elaborating on my own involvement in that community, it will be advantageous to provide an overview of the historical background to the present village.

In Remembrance of a Lost Time

Limited references to the early community are contained within the labyrinthine genealogical and geopolitical complexities of power structures and family alliances of mediaeval north Wales.² Other than a reference to the 'Ecca de Nannerth' [sic] being valued at £4.13s.4d. for ecclesiastic tax purposes in The

² For a detailed account of north Wales from the thirteenth to sixteenth centuries see: A. D. Carr (2017) 'The Gentry of North Wales in the Later Middle Ages', Wales: University of Wales Press.

Norwich Taxation (*Taxatio Ecclesiastica*) of 1254 CE, there would appear to be little if anything known about the existence of a community at Nannerch.³

It is more a case that the community is defined as merely a nebulous asset/concept identified within politically contending domains and not, as a standalone hub based on the living and lived activities that create it. The contenders being the Church and the landowner, both of which sought to exercise their influence over the village and those living there.⁴ Such vying for dominance continues today, albeit in a far less obvious and far more indirect way. Whereas there once was an upfront hegemony, there is now an array of events centred around the activities of church, pub and a disparate array of individuals. Each one of these is involved in a competition to be predominant in the community albeit for what is currently a limited period of time.

I am fortunate that there are some contemporary sources, on which I draw heavily, that I might provide an account of the history, and importantly the nature of life and living in Nannerch from the early twentieth century. There is the pamphlet “Nannerch” a Historical Narrative’ written and printed around the end of

³ Note: This was the first one of several reviews of the taxable value of ecclesiastic property, initially undertaken by the Bishop of Norwich in 1254, under the direction of Pope Innocent IV (1195 - 7 December 1254). Innocent VI ordered that for taxation purposes an assessment of clergy property should be carried out. This was in an effort to raise funds to support fighting in The Crusades. The diocese of St. Asaph / Llanelwy (the parish/church of the Elwy) within which is Nannerch was one of eight for which records exist. For further details on aspects of surveys, valuations details of ecclesiastic taxation see: buildinghistory.org/church/surveys.shtml and dhi.ac.uk/taxation/benkey?benkey=AS.AS.EN.14.

⁴ Note: Throughout this thesis I will employ Church (with a Capital) when referring to the ecclesiastic bureaucracy/hierarchy and church (all lower case) when it is the local establishment/group to which I refer.

the twentieth century by Wrench⁵, and also ‘A Pictorial History of Nannerch’ written and privately published by Bennett in 2018.⁶ Each author gives their personal account of the experience of living and growing up, in what was soon to be to become a rapidly evolving community. A third publication is ‘Discover Nannerch’ which is a multi-authored leaflet specifically designed to promote the village as a tourist attraction.⁷ It illustrates key times such as changes to the family estate within which the village once lay, the working of the farmland, industrialisation, the church, and includes references to individuals. In a fourth reference, Williams a Nannerch resident, provides details of their home. This is an old building found on the eighteen thirty nine tithe map, and for which they provide a list of occupants and their occupations from 1841 to the 1950s. William’s material is further supplemented by an occupant’s contemporary account of life in the village between 1908 and 1913.⁸

In addition to these resources there is another: that being myself. I am though in this, not only employed as a source of first-hand observations into the more recent history of the community. It is also as a resource immersed in the living, not only past community, and importantly in relation to this thesis, in it’s even now

⁵ Mr. E. D. Wrench, (c. 1999-2000 date uncertain) ‘Nannerch’ a Historical Narrative, a locally and privately produced text.

⁶ Brian Bennett, (2018) *A Pictorial History of Nannerch*, Wales: Fineline Printing and Stationery Ruthin.

⁷ Discover Nannerch (c. 2000 date uncertain) a joint production by Cadwyn Clwyd Rural Development Agency, Clwydian Range, Flintshire County Council, Flintshire in Partnership, The European Agricultural Fund for Rural Development, Welsh Assembly Government.

⁸ Gareth Williams, (publication date unknown) writing about his home ‘Llety’r Eos (Nightingale’s Lodging)’, on-line at ‘Nannerch.com/local-history-contributions/’, [accessed 29 January 2025].

ongoing ever-current (re)creation that I feature. How I first became involved in the community, my continuing and in that, my evolving relationship with it, is addressed later in this chapter at Seeing Myself - The Author's Relationship With The Community.

Histories of Nannerch - Scripting a Place

While not providing details of daily life in the community as do the above sources, the Clwyd Powys Archaeological Trust offer an overview of the ancient settlement of Nannerch.⁹ Of note is that they provide a definition of the community boundary which they have as not being immutable, but acknowledge it will need to be modified as new discoveries are made. Such a lack of precision anticipated responses in the interviews I have undertaken with current members of the village and which are referenced throughout this work. In these there are multiple divergent opinions expressed as to the village's physically and conceptually defined boundaries. Given this lack of agreement, but with the need to provide a foundation on which to build my thesis, I have chosen the area delineated as the 'Church Parish' to impose a boundary at least at the start of my work. This is shown as a traced yellow outline at Figure 2.¹⁰

⁹ Sylvester, R. J., C. H. R. Martin and S. E. Watson (2012), *Clwyd Powys Archaeological Trust (CPAT) Report no 1142, Flintshire Churches Survey* provides full details of the present church. On its rededication in 1853 what was the Church of St. Mary, was renamed as St. Michael's and All Angels. The CPAT reference shown requires updating for it still ascribes the church as St. Mary's. Of note - on its merger in 2024 with the other three archaeological trusts in Wales CPAT ceased to be an independent body. There is now one pan-Wales trust 'HENEBC' meaning monument, which coordinates are activities.

¹⁰ This is the parish associated with the present church. The Nannerch of today is a combination of the ancient parishes of Trellan (Parish town), Trefechan (Small

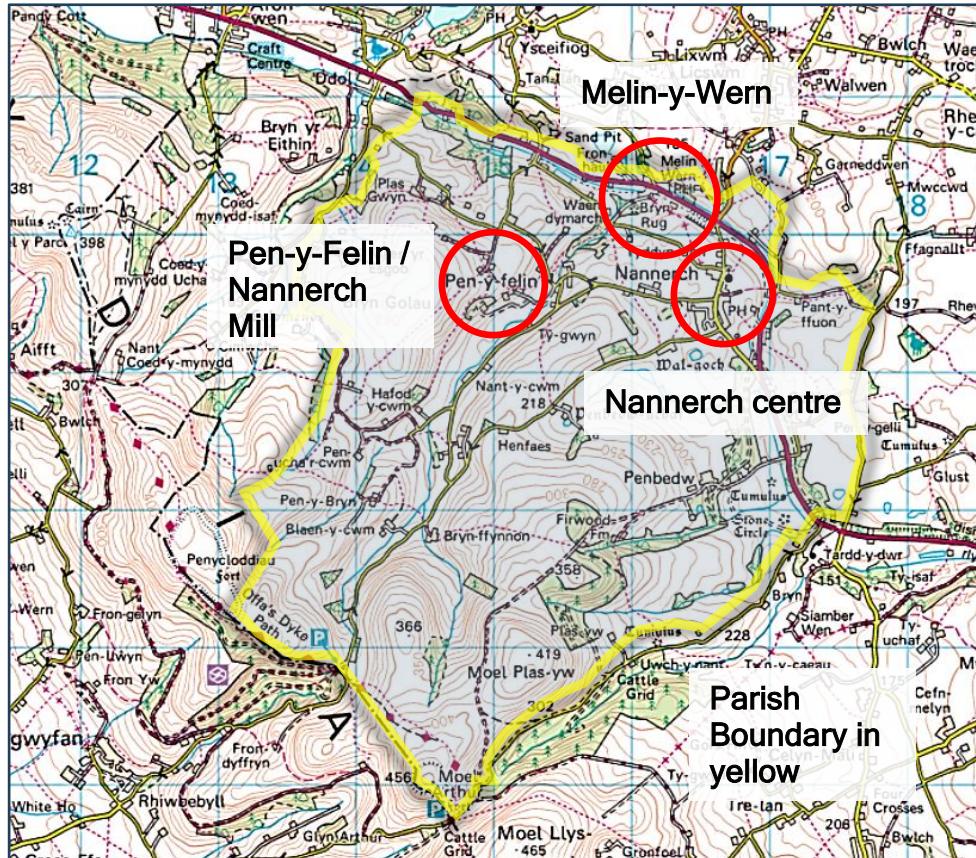


Fig. 2. Nannerch as defined by the Parish Boundary and showing it's three current work/residential areas.

The Church Parish being that territory historically imposed and spiritually embraced by and subject to, the authority of the local church as a sub-division of the Diocese of St. Asaph/Llanelwy. To attempt to provide a boundary based on land ownership (this being the other dominant factor in the shaping of Nannerch) would have resulted in an impractically fragmented area of study.

town), Trecwm (Valley town) , Tre Penbedw (Birch top town). The Tre(f) prefix today denotes a town, but at an earlier date only suggest the presence of a defined area.

The present *Church in Wales* building of *St. Michael and All Angels* (Figure 3) dates from only 1853 CE and is not the first religious structure erected on the site. An image of the immediately previous church, of wooden construction, is recorded in a water colour painting attributed to either Moses Griffiths or John Lloyd as featured in Thomas Pennant's 'A Tour of Wales' published in 1781.¹¹ The elevation of the present building on a mound, suggests later construction has taken place on top of the scattered rubble of wattle and daub structures that previously stood there. In addition to this informed conjecture, the prominent curving of the wall enclosing the part of graveyard, is of itself a strong indication of some construction having taken place in the Early Medieval era (476 to 1000 CE).



Fig. 3. Saint Michael and All Angels Church

Of the wider and more generic 'Nannerch' space, in his account Wrench describes what was to be found there at 'the turn of the century' (that is the nineteenth to twentieth centuries). His recollection is of Nannerch being a small village of only twelve houses built of locally sourced limestone (this is the area highlighted as 'Nannerch centre' in Figure 2). In this he is writing of a readily

¹¹ See: Bennett p. 37.

definable core to the village. That is the church, pub and a few domestic dwellings. It would seem reasonable to assume that this grouping developed astride the turnpike road.

Wrench's focus is on this clustering of places of local significance, which can understandably be perceived to be the 'hard' village centre. I empathise with a view that his work is governed more by a reflection of his own life in the village. In his work he does indeed identify himself, as being in the line of succession of District Councillors who chaired the local Parish committee meetings.

All of these were prominent figures within the parish and included a Mrs. Buddicom (of the Buddicom family and estate and their influence in the community see below¹²) followed by the local minister Rev. Watkin Williams (again - of the significance of the Williams family see below¹³) and Capt. R. H. Laird (part of the Cammel-Laird ship building dynasty¹⁴) of the village and who is commemorated with a plaque at a nearby copse. Perhaps, one is tempted to think, Wrench was locating himself in this group in an effort to promote his role in the village and the status of his work.

Of this, in 'The Fire in the Ballot Box 1970' section of his work, Wrench recounts a tale of a controversy over polling in the County Council election of that year. In

¹² Note: See Chapter One - An Introduction To A View Of A Community, The Dominance and Decline of the Buddicom Estate.

¹³ Note: See Chapter One - An Introduction To A View Of A Community, The Turnpike Road Inn - A Different Form Of Performance Space.

¹⁴ Note: The Laird family lived in a large property in the village (The Bryn) and commuted by private car to their ship yard in Birkenhead. Although the outline of their tennis court remains, there is little other evidence of their active involvement in the local community. No further reference to Laird is made here.

what had been a closely contested competition there were acts that bordered on either being farcical or fraudulent in nature. While it was in the possession of the local police, the ballot box containing completed papers, was twice seen to have smoke coming from it while being transported in a police car. Thirteen papers being destroyed by the associated fire meaning another candidate (Mr. Parry) then won by only eleven votes. Wrench contested the outcome and secured a re-run of the election. Of his defeat in this second election Wrench saw this the result of a political deal: 'Mr. Parry realising that he was unlikely to win withdrew to lend his support to Mrs. Baker who subsequently won.'

Political machinations apart, in his choice of subject matter Wrench demonstrates a view in which church (he provides a list of the names of the church ministers from the time of its rebuilding), landowner and singular politically legitimated authority are significant players in the creation, and sustaining of the community in which he plays (or at least he wishes it to be established and acknowledged as such) a meaningful part. His work is not only a record of events and people who were involved, but it is an example of the 'staging' of a community, that is created through the 'scripting' of a particular story, as an outcome of one 'seeing' oneself in a unique way.

The trinity of Scripting, Staging and Seeing of physical and conceptual activities introduced here, is a model I employ in the locating of a personal moment in time and space when connected to a chronotope devise.¹⁵ Such an inter-active

¹⁵ Note: The concepts and implications of the chronotopic interplay between Staging, Scripting, Seeing and the Self are addressed fully in the Analysis section.

grouping is, in its turn, part of a relationship with equivalent constructive interactions as occasioned by others. His effort being part of an ambition to influence the views others. In addition is his demonstration of his conformity with the moderating norms imposed by particular elements/people/sub-groups present in his local society, together with his community as an influence in its own right.

Dominance That Pervades and is Of The Community

What Wrench's intimate account chronicles, is a period of fundamental change to his world. While the same functionality exists today albeit finding expression in different forms of performance, he describes the moving from a community based on what were the remnants of a medieval feudal system where estate, church and raw power were part of a shared hegemony. His was a durational spiritual world and of which individuals played an inherent part. It was changing to one of singular events run as a commercial concern which have no parallels with his world.

There were of course commercial considerations at work then but the durational aspects of community were to wane and be replaced by singular occasions where those in authority, and/or seeking some personal leverage/gain from the community, enhanced and (re)enforced their social position and dominance through singular punctual acts that were lacking in transcendental association or roles. That is, in this change there was increasingly a decline in a spiritual overtone to daily life in general. It was to be the Buddicom family, who as the owners of the Penbedw estate, and for whom the individual farms (for the locations of these see Figure 4) were discrete business packages, with their

tenant farmers employees a means of generating a personal financial gain, who were to become the dominant players in this new structure.¹⁶

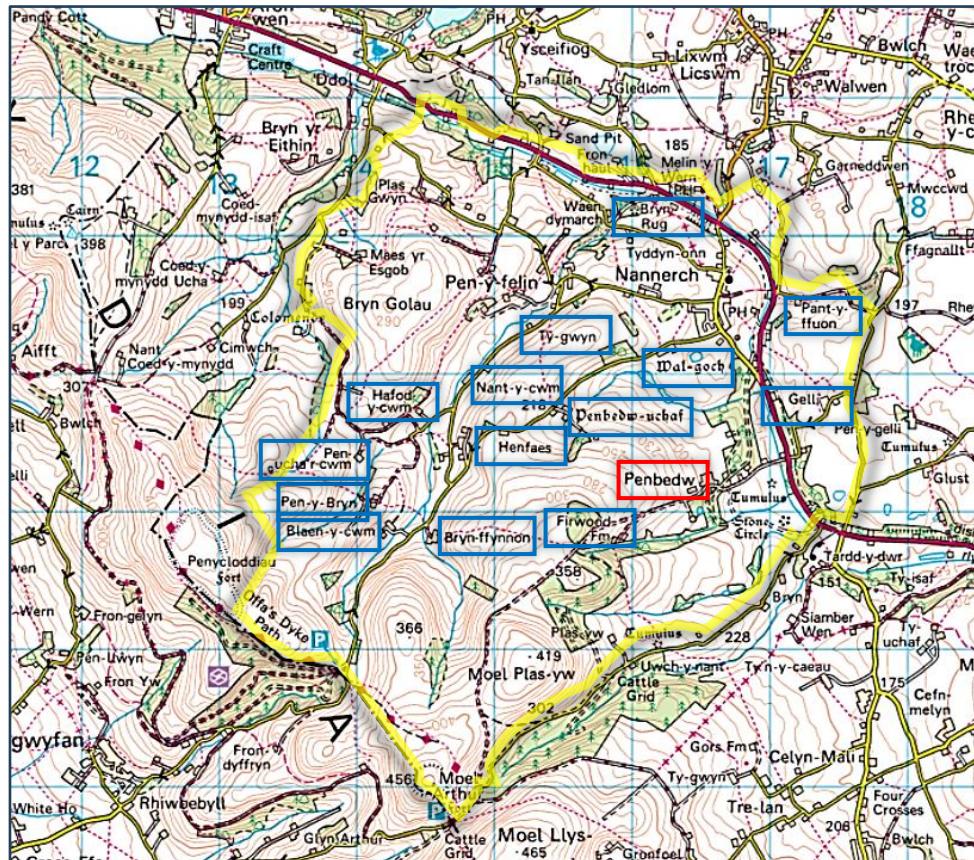


Fig. 4. Farms within the parish, with Penbedw shown in red.

As will later be made apparent, such a vying for dominance is still ongoing in the village in that there is present today a coexistent duality of ambition. The dominance of this duality is now being contested between the Church whose authority and status as a presence is waning, and the pub, whose tenant/owner is seeking to acquire an enduring status (in that it is akin to having the

¹⁶ How this relationship is perceived by a current interviewee can be viewed at Section Six - Analysis, The Place Of Performance - Staging The Self, Manipulating A Blended Community.

characteristics of something transcendental in nature) in the view of those living in the village. On this change, there is at Chapter Six - Analysis, The Place Of Performance - Staging The Self, an account of the present vying for dominance and the performative acts involved in a community of this thesis. As a preface to and to contextualise that detailed consideration, I first turn to the Buddicom estate and family as dominant presences and their influence in the village.¹⁷

The Dominance and Decline of the Buddicom Estate

It is with the Buddicom family that there is seen the end of one strand of the familial inheriting of the Penbedw estate, and also the loss of dominance of the area by members of the family in their own right, together with the diminution of the estate in its role as an all-embracing site exerting an influential presence in its own right.¹⁸ In this is the transfer of such site influence passed to another body - now it is the community - at least as is perceived by some of those living there.

The family's time as owners of the Penbedw estate begins with William Barber Buddicom.¹⁹ He was a locomotive and civil engineer who worked on the Grand Junction Railway and in the 1840s, together with Alexander Allan, designed the innovative 'Crewe' railway engine.²⁰ With the financial fortune he made from his

¹⁷ Note: Recent changes have seen the passing on of the estate from the father to son of a different family - that of Archdale. So far there has been only one transfer of leadership. See below Chapter One - An Introduction to a View of a Community, The Buddicoms - One Lasting Heritage.

¹⁸ Note: For a detailed account of the Penbedw estate see: 'Penbedw', at coflein.gov.uk/media/16/208/cpg097.pdf.

¹⁹ Note: For biographical details of William Barber Buddicom, see: Grace's Guide to British Industrial History. For details of this see Bibliography.

²⁰ Note: The Grand Junction Railway (1833 to 1846) was the first trunk railway connecting as it did Birmingham to Liverpool and Manchester. The Crewe railway

investments in railway companies both at home and abroad he bought country estates. One of these, the Penbedw estate which he bought in 1852, included the village of Nannerch.²¹ At that time this was no more than the cluster of buildings as mentioned above by Wrench, but with it came ownership of some two thousand acres of farm land and the tenancies of the farms within it.

On William Buddicom's death in 1887 the estate was inherited by his first son Walter Hownam Buddicom, on whose death (1892) it in turn passed to William's second son Harry William Buddicom. On the subsequent death of Harry in 1925, the estate became the property of his daughter Venetia Digby Buddicom. Venetia was to be the last descendent of the Buddicoms to live on the estate before its eventual sale and dispersal.

Regardless of their already overwhelming economic worth, locally exercised power as landlords and social status as landowners, in their seeking effectively to script evidence of a personal association with, and perhaps to ensure their place within the history of the community, the Buddicom family populated the village church chancel with commemorative brass plaques.²² Still in situ, these record the reciprocal (so an inscription gives one to understand) friendship between Major Harry William Buddicom and his tenants, the provision of light brackets and an

engine was used first from 1844 in France where it was apparently known as 'Le Buddicom.'

²¹ Note: Penbedw (Welsh) in English - variously a place topped by birch trees or sometimes translated as *Birkenhead*. The current name of the English town Birkenhead is itself derived from Old English *bircen* - birch and *heafod* - head. The OE *heafod* would appear at some time to have been interchanged with the Welsh *pen* - head.

²² Note: The latest of these bears an installation date of 1969, that is well within the period described by Wrench.

outside wall lantern in memory of A. H. Sophia Buddicom, and the death of Lt. Walter Digby Buddicom in France in World War I.²³

It is perhaps equally indicative of the attitude of those with responsibility for the church within the community, and their desire to be seen to relate with the wealthy landowners of the area, that the installation of such a number of dedications was deemed appropriate and permitted. It is that the church, although an inert space for performance, was seen as presenting itself as being associated with the authority exercised by the leading parish family, in a mutual drive to consolidate their prominence within the community. In this is the conflation of the village church as a contained local site in which to meet and worship, with that of The Church as a global body that exerts political influence in its own right.

The vying for attention that occurs between church and estate is something that continues today but in a different configuration and on a different scale. The church has overtime, fragmented the presentation of its performative acts to the community. There is no longer a singular image presented. Now major liturgical services are being augmented by the wide range of activities listed at Appendix C, Groups A to C. There is also a difference in that the estate itself has been fragmented into discrete groups. These either as stand-alone, or in their being perceived by community members to be parts of a larger unifying whole, have replaced the dominance and authority of Penbedw as a force within the community. For the estate see Appendix C, Groups D to H which lists the acts

²³ Note: That the nature of his sad death was from an accidentally self-inflicted gunshot wound is not recorded on the plaque.

present in that area of community action. The details of the key activities are given at Chapter Six - Analysis, The Place Of Performance - Staging The Self.

It is not only this top-level establishment (re)alignment that is addressed here, but there is also seen an interesting view on the nature of the status of those holding positions of authority within the church, and how they view themselves and the execution of their role. The deference once assigned to those in authority is questioned and the dominance of one individual in the church (see Wrench's list of ministers above) is no more. One must question whether the status of the church (and in that, of themselves as associated individuals) was dependent on their affiliation with a non-religious body, and if so, how this would affect their own status within the community. The ongoing positioning of those within the church and the perception that others have of them, is an issue raised during the interviews undertaken as part of my research.

The integration of the church within the community, in an opportunistic fashion, meant its positioning was inclined towards the wider social/commercial rather than the spiritually based fabric of the community. This degradation of its once dominant status based on a spiritual role has continued over the last few years. The gradual dilution of the content of events is apparent through a consideration of the nature of the activities listed at Appendix C. In parallel with this, is the demise of the impact of that other dominant body - the Penbedw estate and its owners. Its one remaining vestige of involvement with the community, is in permitting the staging of the occasional local amateur dramatic players performances within the gardens of the estate.

It is appropriate, in this writing of the disintegration of the events staged in the village, to include one other such deconstruction that is at the same time a unifying force. It is in the dynamic moment of interaction and associated competition between (as opposed to the rather more straightforward appeal of events) the aims of the performers of these groups. That is of those who are involved in their creation and staging, there is a view by members of the community, of that community transcending the multiple events that are staged. There is belief that, with no dependence on staged events, there is an atmosphere of community which influences people and their actions. This intangible essence of community is an issue addressed in this thesis at Chapter Six - Analysis, The Authorship Of Performance - Scripting The Self, Atmosphere As The Condition Of Being.

The Buddicoms - One Lasting Heritage

In addition to the church monuments installed to commemorate the Buddicom family, Venetia Digby Buddicom in 1936 had built in the village and leased to the local inhabitants what was, and still is formally called The Memorial Hall (Figure 5). This was raised as a monument to Major Harry William Buddicom. A condition of the original lease attaching to the Hall, and one that is still enforced/honoured today, is that in it, there must be an image of Major Harry permanently on display.



Fig. 5. The Memorial Hall

Today the Hall is maintained and managed by representatives of the groups and societies active in the community. It is the key performance space for activities held in the village, although as with the church, the nature of these has changed over time. While the church management team remains focussed on the attendance of those in the local community, that of the Hall now draws on a wider audience and routinely employs professional acts from outside the village. Audience and events have become increasingly that of an 'outsider'/'doing' nature rather than of an 'insider'/'thinking' created and lived form. How this is now the case, and the implications of this for both performance within and of the community, and for the author, is again addressed below at Chapter Four - Literature Review, Stepping Inside A Performance Of Community and Chapter Six - Analysis, Staging The Self.

Shortly before the death of Venetia Digby Buddicom in 1969, the ownership of the estate passed to her nephew Joris Maskelyne Arnold-Foster.²⁴ Foster, who had settled in Canada, sold part of the estate to property developers.²⁵ Other packages of land and the associated buildings were bought by sitting tenant farmers. Of these, the remaining and far larger part of the estate was managed from 1950 on a tenancy basis, to be later purchased, by Nicholas Archdale whose descendants still own and run what is now a farm centred commercial enterprise.

Not all of the former tenant farms remain today as working farm units. The land having being sold off separately, some buildings were converted from farm to private houses. Again see Figure 4 for details of those farms there were within the parish at the end of the twentieth century.

The Turnpike Road Inn - A Different Form of Performance Space

So much is made of the Buddicoms achievements and their impact on the community, that one can easily overlook an earlier Penbedw owner who was also a benefactor of the village. Unlike the Buddicoms who purchased the estate, the Williams family were the last in a long line of those who inherited it. It was Watkin Williams (1742-1808) who became head of the estate in the early 18th century, and on looking to his antecedents, one can trace the history of Penbedw as an

²⁴ Note: Of whom see below Chapter One - An Introduction To A View Of A Community, My Community - My Life for a further related personal reference to the author.

²⁵ Note: There would appear to be disagreements as to the location of the company that purchased the land. Some would have it that it was London based. Others that it was a Cambridge firm.

inherited territory far further back in time, perhaps it might sometimes seem, into a mythological realm.

The genealogy of the estate ownership includes a significant character who held Penbedw as part of his realm. This was Llewelyn the Great (more properly Llewelyn ap Iorwerth), King of Gwynedd (1173-11 April 1240). The lands were passed on to his daughter Gwenllian (June 1282-7 June 1337) before her imprisonment by King Edward I of England. Owain Glyndwr (more properly Owain ap Gruffydd (1354-1415/1416, date of death is uncertain) took possession of it as part of a larger territory during the period of his rebellion (1400-20 September 1415) against King Henry IV of England. The Mostyn family, from a series of marriages in the fourteenth and fifteenth centuries united the ancient Courts of Pengwen, Trecastell, Mostyn, Gloddaeth and Tregamedd. From 1675 these included the Penbedw estate. After this, in their turn, the Williams family (through Watkin Williams, a patrilineal descendant of Owain Glyndwr) inherited the estate in the 18th century. In recognition of their later inheritance of the Wynn estate the family surname was changed to Williams-Wynn.

Of Watkin Williams, in what is believed to have been 1780, he had the present The Cross Foxes pub built (Figure 6). This, with its name and pub sign incorporating even today the foxes present in his coat of arms, has secured his heritage in the village through a site other than the church. The pub would then have formed, as it does now, a focus for social activity and gathering within the village.



Fig. 6. The Cross Foxes Pub

One however must wonder, given the number of Methodists attending the local chapels and the Methodist Church's advocacy of abstinence from the use of alcohol, just how well supported by the farming community the pub would have been.²⁶ Perhaps there is something of significance in that, although referred to as a pub, the Cross Foxes original status was as an inn. As such there was an obligation on the tenant to provide, not only food and drink, but also lodging for travellers. Its development alongside the turnpike road would suggest that it was a commercial investment by the Williams family, as much as a philanthropic gesture meant to benefit the local people.²⁷ This past commercial consideration apart, what is important for this thesis in addressing performance in the village, is that the pub has been greatly responsive to, and later an influence in the development and shaping of the present community. It has during the past fifteen

²⁶ Note: For a detailed account of the subject of Methodism and Alcohol, see John Paul Curtis (2016) 'Methodism and Abstinence: a History of The Methodist Church and Teetotalism', PhD in Theology Thesis, University of Exeter.

²⁷ Note: The grave of Williams' brewer is apparently in St. Michaels church graveyard.

years increasingly provided a focus for community inspiring and generating performances other than that of the church or the Memorial Hall. How this has changed in content and intent is considered throughout Chapter Six - Analysis, The Place of Performance - Staging The Self.

Building Occupancy and Family Numbers

Of people living within the parish, Wrench (himself originally a tenant farmer but who, along with Archdale, bought the property and land they farmed) notes that he and his wife brought up five children at Nant-y-Cwm farm (see Figure 4). He also observes that there were often three generations, that is grandparents, parents and children living in one farmhouse with, in addition, farm workers who usually lived in, and a maid.

On this, Bennett records that Mr. and Mrs. John Davies Jnr. (see below) had nine children. An atypical example of single site occupancy numbers is found on the Penbedw estate where, in addition to members of the family, there were also lodged servants, laundry staff, gardeners and the gamekeeper. Apart from these examples of an extensive farmhouse or estate, Williams' account of earlier occupancy of his home, which was at the time only a small dwelling, notes seven occasions from 1851 to 1911 when the property housed families of five or seven individuals. It would appear, that the norm at this time, was for there to be large numbers of people living in one property.

Of particular interest is that Williams also includes a first hand account given by the son (Charles Edward Le Gallais) of a French journeyman joiner (Nason Le

Gallais) who lived with his parents in the house from 1908 to 1911.²⁸ Le Gallais' son recalls his memories of the Penbedw estate at his time in the village:

'The manor was in a walled in forest, a town in itself, with a large variety of tradespeople, such as my father. There being no refrigeration, for meat there was a piggery, hens for eggs and meat, cows for milk, cream and butter, fields for garden produce and even a flower garden for house decoration, along with their gardeners. And horses! Horses for fieldwork, horses for the carriages, horses for foxhunting, with enough for guests, along with ponies for the children.'

Echoing Le Gallais' description of Penbedw being a town in itself, Figure 7 illustrates the physical dominance of its immediate parkland over the centre of Nannerch.

²⁸ Note: Nason Le Gallais and his wife Katie later emigrated to Canada.

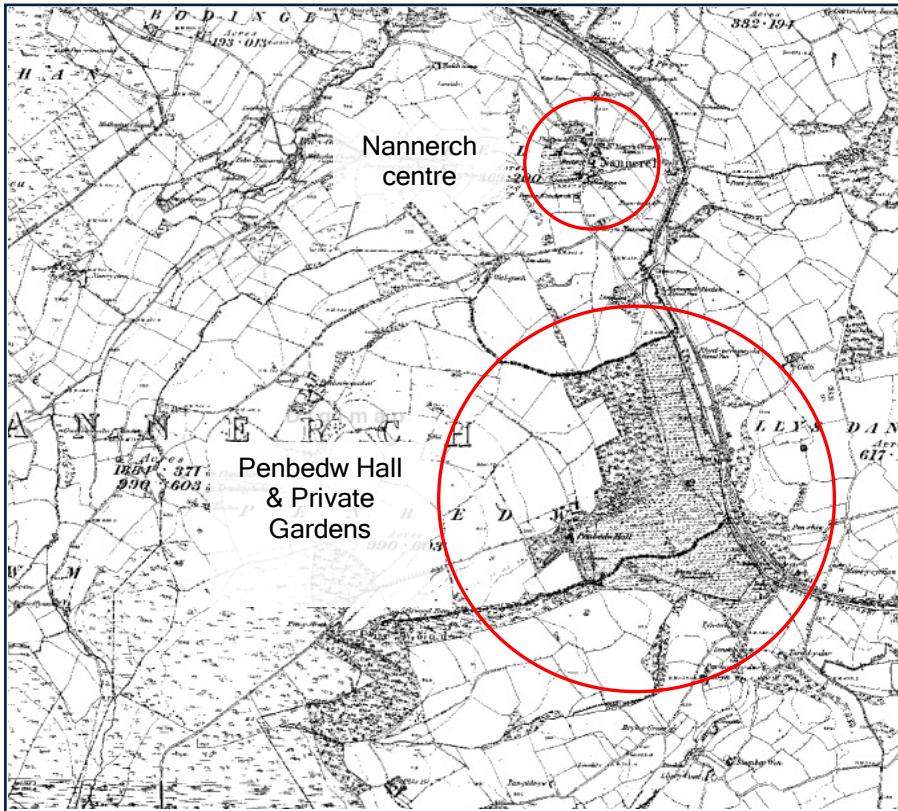


Fig. 7. Nannerch of the 1870s showing the extent of Penbedw Hall and it's surrounding gardens in relation to Nannerch centre.

Williams' account also provides details of the occupation of the residents of the property. Listed are agricultural labourers, stone masons together with their labourers, servants, a pauper, a shoemaker, lead miners, a carter working a farm horse and an auxiliary postman. This provides a fascinating glimpse into employment in the area and serves to contrast the current situation. For now the 2021 National Census records the following percentages for the top occupations within in the parish: Managers, directors and senior officials - 42%, Professionals - 25%, Associated professional and technical occupations - 11.2%.²⁹

²⁹ Note: For the latest available full details of population numbers and occupations see Appendix A.

Sub-communities and Their Staging of Performance

Those living outside the communities of the Penbedw estate and the local centre based around the church, would have had their own means of coming together for social contact. Of this there are other traces of more diffuse focusses of daily and spiritual life to be traced within the parish. Two centred around the local milling industry are shown at Figure 2.

Wrench describes a small sub-community now known locally as Nannerch Mill (shown historically as *Pen-y-felin* / (On) Top of or Above the Mill). This is situated about a kilometre to the east of the present village centre. Here there was a corn mill powered by the previously mentioned stream. Bennett notes that the mill is possibly that which was granted to the Diocese of St. Asaph by King Edward I in 1281. The mill and then later a shop with post office (both now gone) were owned and run by Mr. John Davies and later by his son John Jnr.. The latter (of which see earlier reference) and his wife developed the business further, having during the 1950s and 1960s four vans delivering bread and groceries across north east Wales.

There was a second mill to the north of the village centre but which, for some reason, is not mentioned by Wrench. It is possible that in standing on the other side of the road down the valley which links the towns of Mold and Denbigh, he considered it to be outside the perimeter of the village.³⁰

³⁰ Note: The use of that particular road to frame both physical and conceptual boundaries of the community is a common observation made by interviewees

This other mill is found at The Wern (shown as *Melin-y-wern* or the mill by the bog or of the alders).³¹ At one time a flour mill, it was driven by the channelled River Wheeler which was itself being fed (amongst other sources) by the same stream that powered the mill at Melin-y-Wern. Near to the mill was a second inn, The Sun which stood, as did The Cross foxes, at the side of the turnpike road. All of the buildings here are now private properties with, amongst residential dwellings, one being run as a restaurant and others forming a holiday accommodation complex. In addition to these there were three chapels as at

Figure 8. Together these form the basis for sub-communities within the Nannerch area.

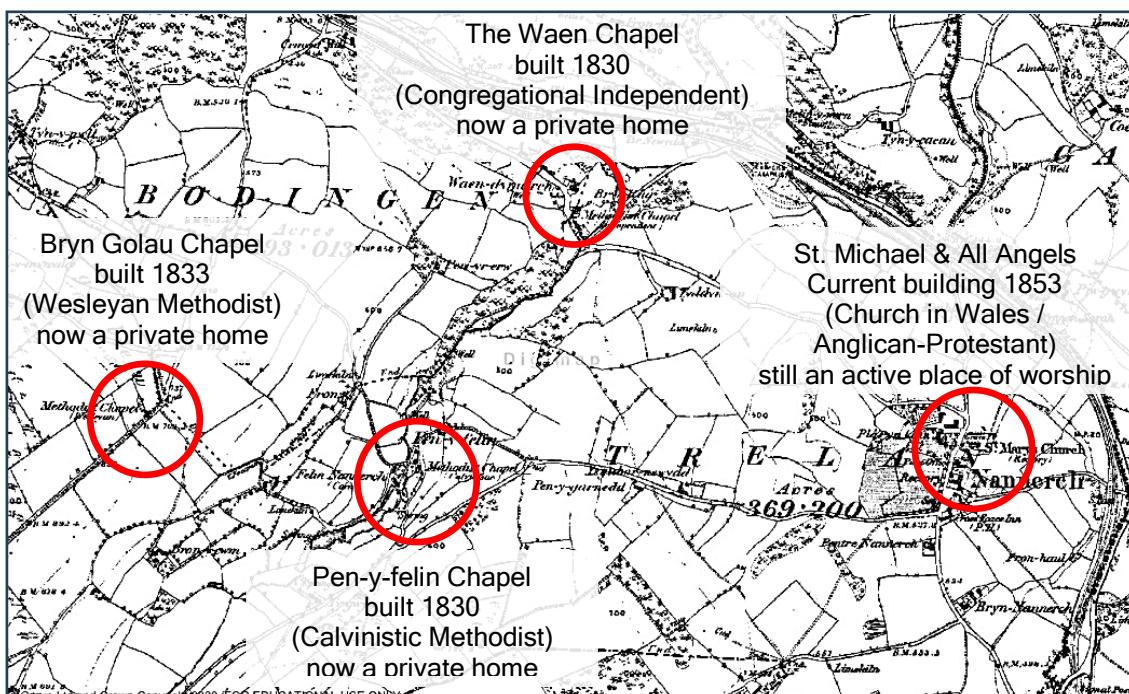


Fig. 8. Former and current places of worship in Nannerch.

who participated in my research. This can be seen in the illustrations at Figures 18 to 22 inclusive.

³¹ Note: There is in this name a recognition of the fact that alders grow in damp areas. Even today it is an area designated as being within the Wheeler valley flood plane.

In addition to their functional commercial purpose, the mills would meet the expressive need for social/work based gatherings of farm tenants and workers. Out of moments of such 'punctual' contact between farmers for practical and commercial reasons, would have been created a community of a 'durational' character. The distinction between Punctual and Durational realities and forms of community plays a significant recurring part in this thesis.

There were at this time other opportunities to meet up with farming neighbours such as the of acts of wider co-operation and inter-dependence between them at key times of the year. These occasions centred around the personal benefits and practical advantages to be gained from and in, the sustaining of a mutually co-operative farming community. An example is Harvest time when the threshing machine (a shared resource) would be moved from farm to farm to gather in the crop of ripe grain. Farmers from within the area, along with their farm workers would unite to gather in the harvest of all the farms as quickly as possible. A further example, was when the same people would once more work together, to complete the shearing of a farm's sheep in as short a time as possible. Wrench nostalgically describes such gatherings:

'Although the work was hard [...] you had time to talk to your neighbours as they passed on horseback or in a pony and trap, or possibly working in the next field. Today they just wave or toot as they go past in a car'.

Such practical occasions gave rise to a community based on emotional ties rather than a fixed site. That this transient community was itself a smaller part of a greater landowner's territory, adds to the complexity of the community as a whole.

While sites as a focus were functional communities, the lived moment of support was expressive ones. Such Functional and Expressive ties which complement the Durational and Punctual models, are discussed fully later at Chapter Four - Literature Review, Restructuring Unity Through Punctual Growth. That the creation of sub-communities is typical of creations within a community, such as are still to be found in Nannerch today, will be seen in the analysis section of this thesis.

Churches and Chapels and Their Decline

Of the four places of worship (Figure 8), there was the above mentioned 'village' church (of Protestant-Anglican denomination, it was previously designated as The Church of England, but since 1920 as The Church in Wales) formerly known as St. Mary's with a rededication to St. Michaels and All Angles occurring at the 1853 rebuilding on the site.³² There were also chapels at: Nannerch Mill/Pen-y-Felin (denom. Calvinist Methodist), Yr Waen/ *The Meadow* (denom. Congregational Independent) and Bryn Golau/ *Shining Hill* (denom. Wesleyan Methodist). The presence of these three different branches of Protestantism in what is a relatively small area, would suggest that what were essentially local chapels served

³² The Welsh Church Act (1914) allowed for the disestablishment of Welsh churches making them an independent part of the Anglican Communion. This broke the link between Welsh churches and the state.

discrete, faith based (alcohol abstaining) sub-communities present within the parish. Sub-communities that would have a limited interest in the pub.

Having once had regular congregation numbers recorded as 140, 30 and 36 respectively, the chapels have all closed as places of worship and are now private houses. St. Michael's and All Angels alone remains today as a functioning place of worship and is the setting for weekly services. The adaptive approach and changing non-religious service specific efforts of those involved in the running of the church to counter the effects of the decline in attendance numbers, are detailed below and are also a subject covered in my analysis (see Chapter Six - Analysis, The Symbolic Realisation of the Church Through Sites and Rituals).

The clustering of activities around the pub, mills and the religious sites should not be seen as a suggestion that there were clean lines of separation between these sub-communities. It would be to deny the complexity of social interaction within the community to imagine that there were no overlaps of engagement. There would have been a blending and mixing of people and interests, and resources from which individuals would have differentiated their community - indeed this being much as it is today.

Explosive Change and Today's Village

It is perhaps something of an understatement in Wrench's account when he observes that following the sale of part of the Penbedw estate Nannerch has 'expanded quite dramatically'. The sale to which he refers includes a subsequent sale of land belonging to the estate. This allowed for the construction of ten council houses in 1960 and eight purpose built 'pensioners bungalows' which

were built in 1965. In the sale provision was made for an open public space in front of the bungalows, and later on, land was purchased for joint school/village sporting activities. Both of these spaces feature in accounts of today's village events where they have been used as performance venues. After this initial land sale, the further release of more land by Joris Maskelyne Arnold-Foster (as above), there were built on fields to the south of the village centre a total of a further eighty houses.³³ A group of four detached properties was also built to the north on the perimeter of the village's planning development envelope. Figure 9 shows the village before these developments and Figure 10 their post construction locations in the village.

³³ Note: The construction of these took over five years. The slow rate of construction was as a result of the bankruptcy of two of the three building firms engaged in the project.

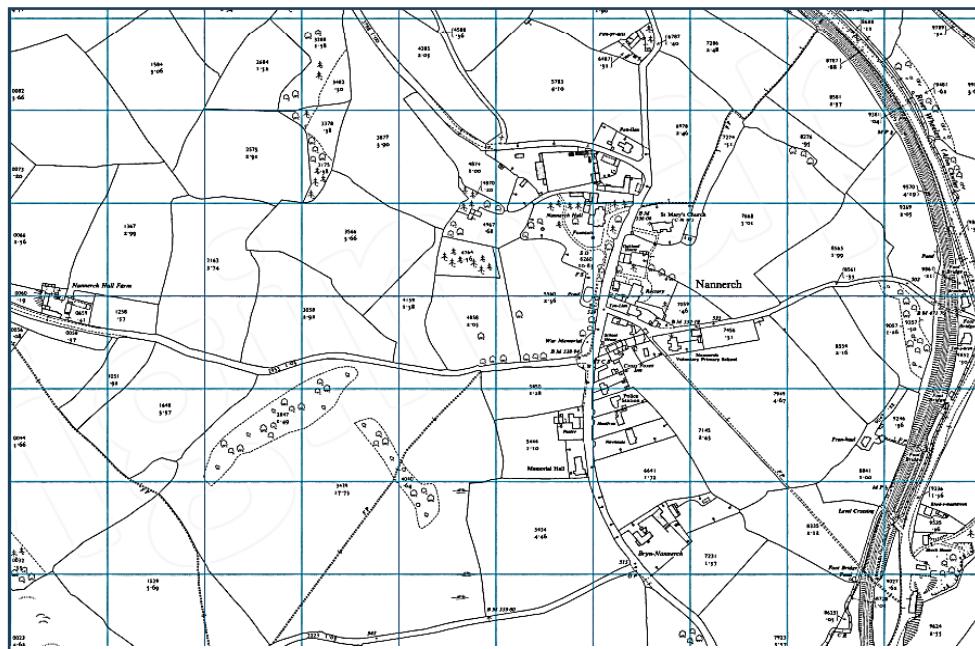


Fig. 9. 1960s Nannerch - pre the housing expansion.

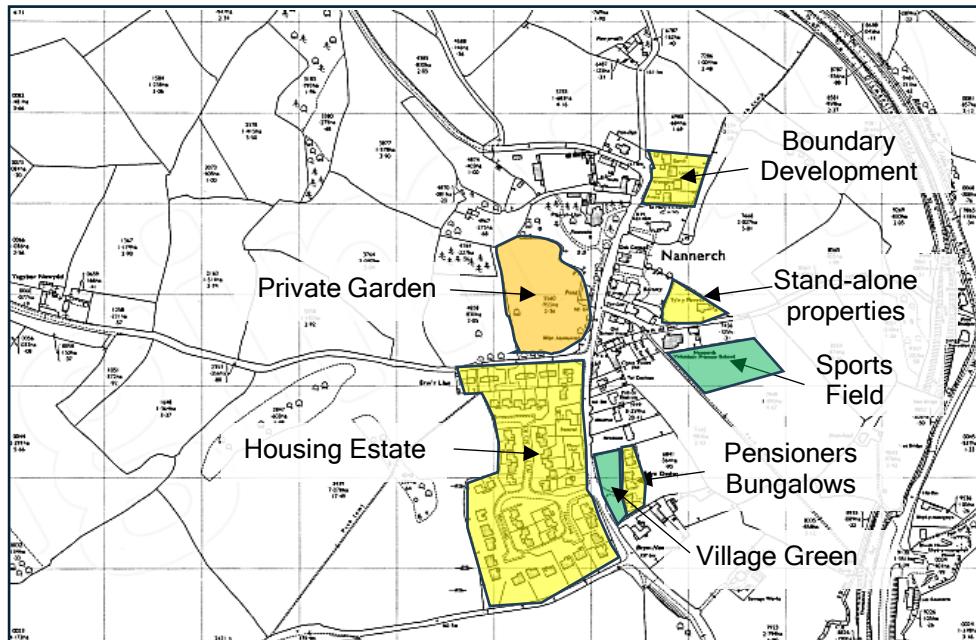


Fig. 10. 1970s Nannerch - post the housing expansion.

These new properties were in the main bought and occupied by newcomers to the village. Some were in due course to be bought by children brought up in the village. Changes were brought about by the mechanisation of working methods

where once labour intensive tasks could be completed quickly by only one or two people. Consequently those new to the village for the greater part worked outside the village. The 2021 National Census records that a high proportion (36.8%) of locals now work from home, while 31.9% travel >10km and <30km to their work.³⁴ The impact of and difference in attitudes of newcomers towards the village, and of those living there are subjects addressed in my Analysis.

As Wrench says, the village over a few years had gone from being one where there was a high number of occupants in the dozen or so farms that were littered throughout the Penbedw estate, to a far greater number of newly built independent houses in what is known as 'The Estate' with far fewer occupants. During a period of change as new and mainly young families moved into the village there was understandably an increase in the total population.

However it is worthy of note that despite the addition of nearly 100 properties, their lower occupation level mean the total population of the village today differs little from that of 1831. National Census returns record a population in 1831 of 384, 1901 of 297 (this drop possibly being as a result of the impact on rural communities of the Industrial Revolution), a peak in 2001 of 531 after the building of the estate, and the latest available figure in 2021 of a total of 449. In 2025 there are 386 on the electorate (with around 9% (35) of whom participated in the interviews).

³⁴ Note: for a fuller list see Appendix A.

These latest figures being a reflection of the fact that many houses on the estate now have no more than one or two occupants. Of this the 2021 Census records house occupancy as: 1 person - 22.8%, 2 people - 47.7%, 3 people - 11.7%, 4 people - 13.7% and 5 people - 3%. These figures readily demonstrate the difference between the days described by Wrench and those at the time of this research. A consideration being that with only the eight pensioners bungalows available for double or single occupancy, the majority of older villagers with their children having left the village, are either living alone or with one other person, have decided to stay in their present home rather than move to smaller accommodation elsewhere, that is in another village. That there is a diverse range of individuals rather than a concentrated number of nuclear groups, must have an effect on the proliferation of performative based groups and their diversity can not be understated.

The Nannerch of Yesterday in Relation to the Argument of this Thesis

As noted previously, in contrast to earlier days in the village as described in Wrench's record, current and new farming methods means that fewer numbers of workers are now required to run a farm. While The Wern and The Waun do still remain as distinct areas, with access to a facility for milling no longer needed, there has been a the loss of a community based on a commercial activity. A fall in chapel and church attendance numbers, together with the subsequent closure of the chapels, has meant the loss of yet another, in this instance a spiritually focused, sub-community.

The loss of these different places of contact, means people living in the more remote parts of the village, are now dependent on events staged in the village centre for opportunities to engage with others. There is at work in this the enduring presence and influence of the three key sites of church, Memorial Hall and pub each of which still function today as places instrumental in the creation of a sense of community. These being supported by those individuals who are involved in the running of the sites and the events that take place at them. That which is described in the Analysis section of this thesis regarding the three sites, is a continuation of the historical use of the structural presences described above.

While they remain as significant sites, the nature of the facilitating of physical and emotional engagement in Nannerch has changed in content and presentation. In this, so too is there a development of the nature of the complex feud for political dominance within the community. This can be seen to have moved from residing in a self-contained extensive private estate with its reigns of owners and their tenants, and from the equivalent authority of the Church which once directed the spiritual lives of its parishioners, to a far more fragmented body of, though equally self-focussed and determined range of individuals. This is in accord with the change from large to small groups mentioned above. Just as the Buddicoms, Williams and the Church once vied with each other for dominance, even now there is a continuous challenging for position at play, which in itself is no more than an extension of past events but on a far less grand scale. While it had been ostentatious displays of social position and power, now it is the individual's creating or perceiving (of) their community that is key. This topic and how it resolves into a personal view of community is the topic of this thesis and

the ambition of those engaged in those current events which I detail throughout this thesis.

SEEING MYSELF - THE AUTHOR'S RELATIONSHIP WITH THE COMMUNITY

Researching and Self-Authoring - The Implications for My Work

At Chapter Two - Beliefs and Questions, A Statement And Introduction, Living Chaos as a Stable Base and Chapter Six - Analysis, A Community, I relate in detail the issues and questions that provided the specific inspiration and scope for this research project and which focussed me on this subject matter in particular. There was for me prior even to that, material which outlines my research strategy, a time of general reflection. It was a time of unfocussed searching prompted by my either understanding or belief, that there is a special something being created through and, more essentially, in a performance.

This vague thought spurred me on to consider what was not only my day-to-day relationship with my community but also the, as it were mechanical, elements of that relationship and, at the same time, the sublime transcendentalism that in some way inexplicable and yet experienced by me, infused it. I did not realise it at the start of my research but my thesis was never going to be a pure blow by blow account of the practicalities of performance(s), for in the process of research, analysis and writing I was (initially unbeknown to myself) constructing images of community that met my personal needs, and of myself that was relevant to a community. This starting point is referred to at Chapter Six - Analysis, The Envisioning of Performance - Seeing The Self, A Life.

My research and this thesis are in total a private journey and arrival at a resolution of community that is beyond entertainment, something so essential in nature, that it is as relevant today to the creation of a sense of community and self, as it was in the days of Wrench and perhaps even earlier. Something paradoxically, so personal in nature and yet universal in character that each person, in seeing and selecting from the infinitely unique viewpoints that populate their community, thereby differentiate and script in a staged moment of performance their particular Being, as a creation in and of space and time. This is a community that is theirs alone. A singular community that others might see as an outsider, but can never fully experience or share in.

A Community as an Inspiration

My engaging with my community and using it as the source of material for my research, is the outcome of a personal journey that began some time ago. In the course of my employment, I regularly visited several geographically separate military units that were parts of the Ministry of Defence. While they differed slightly in the overall physical and management structure employed to carry out their functions, there was found in each, a work space populated with the common properties and practices needed to carry out specific and singular tasks. The tasks were determined by the organisation's higher level goals. These were in their turn refined in response to the attainment or not of past objectives and of ambitions for the future. There was in this a large community that embraced sub-groups and in this I saw the same structure as the place where I live.

Beyond but through the effect of these functional roles, I saw and felt as being present in each unit what can best be described as a distinct personality. There was an atmosphere associated with what were sub-communities. This had to be created in their space by those present, and through those means by which they were enacted in everyday interaction - other than my own interpretation of events, there was nothing that could have created such a feeling. Each unit was a place with people, and targets working concurrently as contributory elements and constituent parts in a far greater body (itself subject to the same measure of interaction, but on a dynamically interactive global scale which directed the sub-groups in however a remote manner). There was in this self-reflexive feedback and subsequent self-realignment and in which each group's uniqueness was differentiated.

When visiting these sub-groups I saw myself as a player in a transient encounter. Being not in the centre of the process of action and interactivity. I was neither an 'outsider', for being of the larger organisation in which the sub-groups were nested, I was not part of a completely separate organisation looking in and viewing the mechanical 'doing' of events. Neither was I an 'insider' for I was not an entrenched participative member of any local group/sub-group and thereby sharing knowingly, or unknowingly, in the emotional 'thinking' attached to the events that were staged.

Over time I came to wonder how it was, that what was a single community could be composed of a variety of sub-groups each with their own discernible identity, and yet, present an image of unity not only to the external world but to me

personally. There were identifiable in this environment distinct pointers to what would be fundamental to my analysis: smaller sub-groups working within a greater hegemonic body, common practices that were adopted to specific needs and goals, individuals who were either chosen or chose to assume positions of authority, sub-groups having their own distinct atmosphere/personality, self-reflexive feedback that shapes one's perceptions, there being the positioning of one as an outsider or insider to the environment.

How these factors at work in the use of a place could impact on one's perception of the community, and how people could have their own self-image that might differ radically from the view others took of them were issues to address. Addressed that is by me who existed in an ambiguous state of being, being part of it, and yet also part of the world outside. In a process that will be fully introduced later (Chapter Four - Literature Review, Seeing The Self, A Life) I was enfolded by that which I had encountered, and I projected onto this new experience, my own interpretation as to its significance.

It is in this projection and interpretation, that my ideas for a research project began to form. As such, the scoping of a project began to coalesce in my mind. It would be one that would centre on the creation of a community, or equally important the sense of one, and would take a view as to how an individual functions in such a scenario. Those characteristics describing the elements found in the approach of Wrench and others would be of value in my work.

The Choice of a Community

The immediate issue to be resolved was on which community should my research focus. The units which had been my inspiration had to be discounted. Although an environment with which I was intimately involved, the immediate inspiration for my interest, and demonstrating many of the features that would inspire my research, the difficulty would have been the securing of free and regular access to a reasonably permanent group of individuals.

I slowly came to a decision that a suitable source of material would be the village in which I live. This centred on the connection to the research element of my Master of Arts degree I had undertaken at the University of Birmingham's, Stratford upon Avon based, Shakespeare Institute.³⁵ For this work I had considered the treatment as a ritualistic community act, of the periodic staging and performance of a Shakespeare play by the local amateur dramatic group. Indeed I had already carried out a small number of interviews with those living there, and with the benefit of hindsight, that work most probably inspired my latest thinking.

To return once again to what I took as my community, I knew would assure me of ready access to a relatively stable, and long term, research resource. From a personal perspective I believed that my own involvement in the community would improve my access to a diverse range of interviewees and material. From an academic perspective such a choice would also allow for the development of

³⁵ W. R. Alcock (2009) 'The Nannerch Players: Shakespeare employed not for entertainment, but as a tool of community centred ritual.'

research I had previously undertaken. I was unaware of the nature of the final state of that research, but I was to find that it was to become very much a journey of self discovery.

My Community - My Life

My relationship with the community goes back to a brief period when my employment necessitated brief visits to isolated locations. One of these was Nannerch, the memory of which stayed with me. It was this that prompted me to settle here. It is perhaps somewhat whimsical in nature, but confirmation of my practical involvement in the community is to be found in the opening sheets of the deeds to my home (Figure 11).

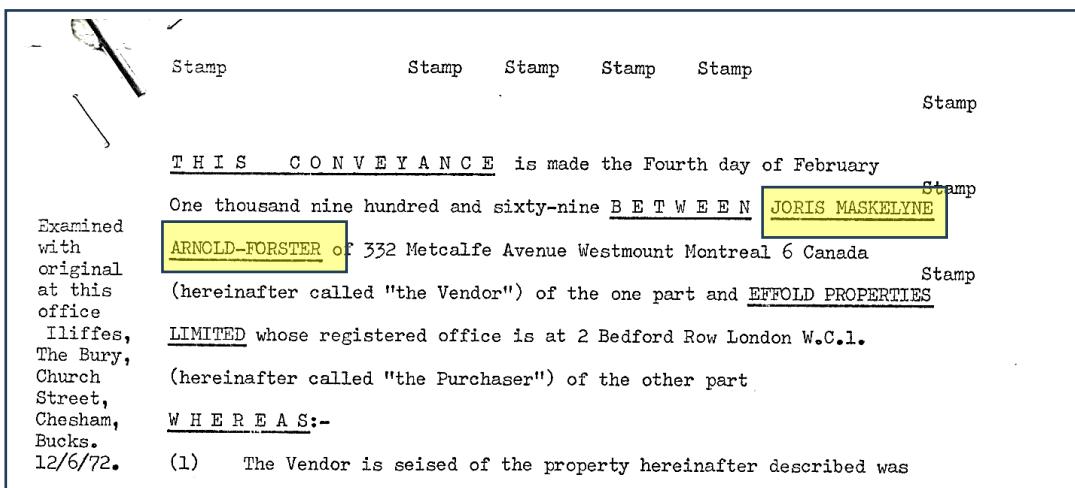


Fig. 11. An extract from the author's property deeds which records their purchase of a small part of the Buddicom estate.

Here there is recorded the transfer of ownership by the same Joris Maskelyne Arnold-Forster to a firm of developers, of that part of the Buddicom estate on which I now live. In due course the ownership of what was once part of the

Buddicom/Penbedw estate was passed to me. I am uncertain as to the historical significance of there being some continuity between the community of Llewellyn the Great and the author of this thesis. It is more a portent of my later demonstrating and gaining of an understanding of the ongoing remaking of community from a background of potential, and the re-alignment of focus of the position of the individual (ultimately myself) possessing it. Such points - a differentiation of a space within an underlying source and the situating of an individual in that process - I address fully at Chapter Six - Analysis, The Place of Performance - Staging The Self and The Envisioning of Performance - Seeing The Self.

At this early point in time my deliberate situating of myself within the community was not to become that of an 'insider'. An awareness of becoming a part of the community was not something that I considered as a deliberate act. I was active in the local church and served as Secretary to the Parochial Church Council and sometimes led basic church services. I did take part in the pantomime (as the rear end of a cow) and routinely went to watch other performances staged by the drama group. I helped with the staging of annual events including the summer (hanging up street bunting, setting up and running competition stalls) and Christmas fairs (selling raffle tickets) and was an irregular visitor to the pub (as a member of a social group). I was a trustee of the newly formed crown green bowling club.

I was I believe fully a part of the community, but being a member was not something I had sought to achieve. It was an unquestioned response to the

environment in which I found myself. To pre-empt the view of interviewee #08 related below [...] you have a duty to play a part in that really. Otherwise there is no community.' These things that I did were my being part of being in a community/my community. The community absorbed me and I never questioned my position within it. I did not create my community - my moment in a localised space-time was not the outcome of a conscious act on my part. It was a dumb envelopment of me as a being enfolded within a wider environment.

To reiterate these were all events giving me not only first hand experience of village life, which also involved me in their creation, but it was not an involvement in which I had an objective awareness of my place. It is correct that through this I got to know, while far from all but when seen in retrospect, a representative cross section of people who lived in the community and who engaged in community activities. It is significant that I never questioned my roles or my goals - it was only that I was living in, and through, my community. Even the thought of there being a community was absent: it was quite simply my unquestioned way of life.

Such involvement and the manner in which one can be unknowingly manipulated is covered in the references to the work of Raivo Puusemp as introduced at Chapter Two - Beliefs And Questions, Community - A Three Part Performance, Staging The Self. It could have been the emotional desire and psychological interplay/deceit needed to be a member which made me undertake community acts and to scripting a role for the version of me I presented to those in my community. This is an aspect of engagement that is referred to at Chapter

Two - Beliefs And Questions, Community - A Three Part Performance, Scripting The Self.

Perhaps it was neither case, but more that I had to find the means of seeing that hidden perception or image I had of myself. That image being the ineffable I that was lurking beneath the surface of my everyday being and was linked to my community. Of this see Chapter Two - Beliefs And Questions, Community - A Three Part Performance, Seeing The Self. These three components of performance, indeed my performance - the Staging, Scripting and Seeing of myself - are themes that occur throughout the Analysis, and are present and affective at both a singular and group level.

When it came to the scoping my research project, all these experiences gave me confidence in the validity of my approach. Underpinning this view of my research, I had had a vague belief there was a special 'something' at work, not just 'through' performance, but actually 'in' the moment of performance - the unbeknown living of it - whatever living, or it, might be. Against this I set my previous encounters and experiences of the creation and sustaining of diverse communities in an even more diverse and special setting. I had some practical understanding of how social groups functioned, both in the past and now. As well as this there were my experiences in both in business related and in culturally attuned settings. I saw how people could be selective in their choice of illustrative material from their life, and with that to write a script that described 'their' perception, their 'seeing' of a community and promote their role in it to the wider

public. What might be an issue was whether or not I was too engaged in the material source of my research to achieve and maintain an academic objectivity.

An Absence of Partiality

The depth of my involvement might suggest the possibility of personal bias pre-determining the direction or outcome of my research. Bias that could result in my favouring a particular area of activity, presentation, resolution or character. It is true to say that the initial questions asked in the first few interviews were based on my own feelings and experiences elsewhere, and a curiosity towards resolving an image of staged performances in areas with which I was familiar. These introductory enquiries did serve to map out an introduction, but beyond this, it was the responses of others and my personal learning from my ongoing connected research that drove the direction of my enquiry.

The responses received soon made it apparent to me that the views I held of the community and the running of events within it, were in some instances radically different from those held by others. As my research progressed, further supplemental and new areas of enquiry suggested by responses to answers given, were duly introduced into the range of questions. These being now based on matters raised by those interviewed, and which directed my research and tested my own preconceived views as to what was my community, took my research away from being constrained by one persons point of view. My line of enquiry was in some ways driven by those of the community.

At the same time a further change came about. It was seeing that to describe only the event in practice was to miss that which was at work in the

performances. My lines of enquiry shifted from being a basic account and review of the routine execution of performative events, to instead the pursuit of the universal philosophical and ontological perspectives that underpinned such activities. This new direction taken by my work was unexpected and surprised me. It also affected me at a personal level.

I realised that through this thesis I would write, not only the account of my enquiry as to how performance creates a particular moment in space and time that is then known as a community. It was at the same time, in its reduction of (the) community to a realm of unsubstantiated self-justifying information, an account in which I discredit substantive views of what is perceived to be the correctness of, not just any community, but in particular my community of Nannerch. This being a space in which I was intimately invested as a player in the activities that made it, there were profound implications for any constructed image of myself.

In the undertaking of this research, there was it would seem a journey of discovery that not only involved my location and home, but which was also to lead to an introspective self-examination. This was because I was to find myself inextricably connected to all that went on around me, but not in a simplistic 'insider' way of 'thinking' the community as mentioned above and in the Analysis. The way in which the mechanical playing out of a place through performance became not a secondary consideration, but was instead something linked to a creative point which I was authoring. That creative point being me. There was in this the practical impartiality imposed and enforced through the methodology

employed, but also that impartiality that comes from being so completely engaged, that any notion of influencing or being influenced is out of the question, because one does not recognise or is aware of any division between oneself and one's subject.

A Destruction and Rebuilding Through Creative Differentiation

To call that which is described above as the history of the village of Nannerch might be to suggest a discontinuity: the presence of a period of then, as opposed to one of now. If however one takes a durationally based perspective towards the community, and one's view of it, then there is no point at which its past stands apart from today. All is a continual iteration of one situation. There are waves of realised communal experiences which occur only then to fade away, and in which I have, and still do live out my part as a contributor to the continuous evolution of the community.

It will be demonstrated through this enquiry that there is of vital (in terms of the creation of a lived identity) necessity, an imposed distinction between the world of others who are outside me (and in which I participate through my engagement in performances which create all who are involved), and that world of me (which is purely me - a singularity, a point that is non-dimensional and yet having an awareness). It is that singular element of that which is I, as an individual with a personality, that engages with all about, and which is the critical objective observer and commentator on that which is about that which is 'I' and includes me. That I and me are unspecific interchangeable elements in the triadic moment

of interaction is considered at Chapter Three - A Digression - The Chronotope As An Illustrative Tool.

Such is the nature of the relationship between I/Me and the world in general, it is not possible to validate the critical opinions expressed here in my text without (at least an attempt at) conveying an actual personal experience of creation. Without an acknowledgement of that vital part of me (and of some others), to write about performance would be to perform, to hollowly act out - and no more than that. It would be sterile. To anticipate Chapter Six - Analysis, The Envisioning Of Performance - Seeing The Self, Monads - Alone And Universal later in this thesis, it would be to be as a blank state of Being.

It would be viewing a scene staged in colour with monochrome sight. It would invalidate my expression of my findings and feelings that become clear as this thesis progresses. To write and in that writing (hopefully) convey, not just the words or arguments of that writing but as well, to demonstrate the essence of the material, demands my full and emotional involvement. It also demands the same of those with whom this work engages.

Yes, indeed in the course of my research, there have been occasions when I have had personal experience of the performative acts and sites and individuals discussed in the text. I am after all in and of the community, but the nature of that community and my view of it was radically to shift from confident assurance of a meaningful relationship, to an uncertain relationship over the period of my research. None of this however prepared me for the change that 'I' would experience as my research moved on.

My research was therefore not only a progression towards a conclusion that would be presented in a thesis, but also an active part in the role I play in the village. My ongoing discoveries were also to have a personal impact on myself for I not only described, but experienced, the gradual dismantling of the view I had held of there being a solid, in terms of a personally perceived and held reality, community. It had been a view firmly based within a Euclidean/Cartesian ontology. This had given both to myself and, as I saw as attaching, to my community a certainty as to the validity of the performances in which we were both engaged and which created us.

My personal progress through my work meant that I endured an understanding of a loss of personality. For in being part of the community, I was subject to a myriad of influences that it exerted on me and now these (the community and also my perception of self) were being eroded. What I briefly encountered was that which Artaud describes as 'The Terror' a subject which I introduce at Chapter Four - Literature Review, Restructuring Unity Through Punctual Growth.

It was in my subsequent realisation and realising Deleuze's moment of Difference, which I address in full below at Chapter Four - Literature Review, A Life and Chapter Six - Analysis, A Life, that not only did the workings of the creation of my (and no one else's) community become clear, but that I gained a personal understanding of my part in the generation of what was the community/me.

From the perspective of any autoethnographic implications inherent in this, there can be no community without Me (as in the seeing of a moment of identity)

and no I (as a scripting of that identity) without my interaction with Community (as in the Staging of the contact between Me/I and the ambiguous other). All that I have done in the community is no more than a performance, a performance of that which is I. In this performance, are moments of interaction when change to oneself might occur that are of personal significance.

My progress towards an awareness of this, my changed condition of being, came in stages that are reflected in the stages of the analysis which follows. First there was my intended, and what should have been straightforward, viewing and practical analysis of performance in action within the village, but closer examination suggested there was an ambiguity in what was staged. Not only in the interpretation of what was being performed but in performance itself. That there was in this ambiguity a measure of ignorance and deception at work on the part of all those who were involved. Then came a consideration of what was being said, and the means (through the application of person and place) by which socially beneficial or, as was to become increasingly apparent, personally political ambitions that were pursued and made apparent.

This was how, as I was myself experiencing a shift in my psychologically positioned viewpoint (my personal moment of Seeing myself), a shift in one's awareness of one's position in the community was affected. Finally there was encountered, for want of a better description, the emotional and intellectual core of the individual. Let there be no ambiguity in this, that the individual in question was me and I, was created in and of the change brought about by performative

interaction. I, in my writing and my being, that I creates my community which exists in a realisation of the text/this text that is community.

This is so personal an experience that, as will be seen in the Analysis, it defies any literary description to convey all that it is. To attempt that would be to place one as an outsider to experiencing community as a personal creation, and to miss the reality of that which can and must be found only in a personal instant of experience. It can not be otherwise the case, for it is as being a true creator of any community that all of these factors which involved and influenced me can be shared in community. For all that, in all that follows one is a part, the creator of our community's of one within the world of a greater community, for in standing alone there is an unresolved nothing.

CHAPTER TWO - BELIEFS AND QUESTIONS

A STATEMENT AND INTRODUCTION

Living Chaos as a Stable Base

Below at Chapter Two - Beliefs and Question, Community - A Three Part Performance I introduce three performative works as examples of different aspects of community performance. These are presented together with observations raised in relation to them. Each in their own different way demonstrates an endeavour to achieve the unity of actor and audience as is present in a community that is of a localised space and time.

They cover a spectrum of practices that range across the staging of routine everyday acts as a (sometimes unrecognised) performance - Raivo Puusemp and *Rosendale*, the emotional input of the author/actor and the impact that psychological positioning can make - Rimini Protokoll and *Cargo Sofia*, to the place of personal immersion in the creation and living of a performance - Rostum Bharucha and Peter Brook and *The Mahabharata*. Below I present an illustration of what I term as a *Barrier of Words* (Figure 12) compiled from the wealth of observations that have made about these three performances.

'Daily routine as a performance - their accounts as a non-performance - shared universality of a life - a moment of togetherness encountered in the 'everyday' - subtle change of emotional positioning - psychological divide - aware of the role play and their being outside the imagined framework - a single space can be realigned - (re)positioning of a subject that realises an alternative perception of reality - manipulated through performance - psychological attitude of the players - nature of the space - state of mind - 'involvement on some plane in something going on' - did not even have to be announced - absolute flow between event and environment - both an artwork (in his perception) and a practical restructuring of a community - clique - unusual nature (of the performance) as a genre - was a geographical place - village provided his materials - actors/participants were the townspeople - representatives of agencies and officials - the performance has not fixed duration - offering a multitude of potentially different futures - everyday life as an act - couched in a Western Euclidian/Cartesian metaphysical domain - emerges from a background of society - religious themes - spiritual and practical guidance - enacted as several different pieces and forms of performance - exploit local interpretations, traditions, art forms and retellings - extended and participatory events - blurring the distinctions between ritual, theatre and social gathering - all over the village - the audience becomes a part of the play - a natural marker - text took on a life of its own as it absorbed narratives that were both factual and fanciful, historical and theological - lacking an authoritative source - what it is taken to say at any given point in time - moralistic tenets permeating its message - assimilation of romantic ideals and present day reality - gap between ideals and reality is accepted and sustained - this is achieved through the creation of a 'textual world' - respond to and are governed by myths of the community they create - integral to part of the weaving of the 'real' world - a revelatory injunction, ethical and theological in purpose - determines and defines the social and personal interaction - still worshipped and in what is a crucial factor, present in society today - the truth of the epic resides not in the story and its narrative, but in the exchange of beliefs that grounds the reading of the tales woven throughout - drawn from that of a European humanist tradition originating in the Renaissance - is the universality of the themes - his production not being logocentric, nor based on an hierarchical order drawn from corporeal expression, costumes or whatever - a totally new theatrical genre for which names are inadequate - not grown up, nor been immersed in the culture surrounding the tale and of which it is a constituent part - the deeply spiritual meaning inherent in it - one has only an inadequate entertainment - knowledge can be applied unknowingly - being in the correct cultural milieu - a larger, cosmic context - predominantly linear narrative completely missing the simultaneity of life - simultaneously by four others in different time-space - a multiple point in a continuum - time that transcends chronology - story teller and audience being together in the process of telling and listening - no 'uniting of the actors and spectators
within the world of the story...'

Fig. 12. Performance as a Barrier of Words

As presented it is an (almost) impenetrable image but, in this it illustrates well the bewilderment experienced by the confusion of the debate about and surrounding performance.³⁶ At the same time it does capture the performative milieu in which a personal sense of community is forged. I share it here for what there is and what this thesis seeks to address, that being to find a way through the babble of voices, and to gain an understanding of what for an individual lies at

³⁶ Note: An expanded version of the text in Figure 12 is to be found at Appendix B.

the heart of this confusion. With that in mind, that which follows is my teasing out of the chaos that is performance in action, which together with an understanding of the activities involved, can give rise to a sense of community as a stable base for living.

Initial Thoughts on Performance and Community

Community, performance and people are not static but are alive and vital. In saying this I am aware that to describe the execution of a performance, is to report on a dead event for performance is, in its essence living, and because of this instantly mutable. After (its) realization there remains only the remnant traceries of an ineffable personal transacting of a moment in space-time.

To write of the effect performance has on a person, is to attempt capturing in words of the breath of a change that has enveloped them, but which by then has moved on. It is chasing an instant of a sometimes fundamental personal differing which cannot be shared, but as with the chroniclers of the history of the community, was experienced only by oneself, to then be spoken of in retrospect.

For a performance to be efficacious demands not only one's simple presence at an act, but the achieving in oneself of a particular state of being with and within a performative moment of creation. Achieving such a singular oneness, as being the condition of dwelling in and creating one's community, is fundamental to the position I hold on the use of performance in the formation of an individual's world. It is a oneness that is not discerned but lived. This is a view which has pervaded my thoughts and an elaboration of which I pursue in this thesis. It is the seeking of a revelation of a Self through performance. What, and how a Self is, is that which

is in and of a chronotope as described later in Chapter Three - A Digression - The Chronotope as an Illustrative Tool.

To scope and to aid in the structuring of this thesis I introduce at Chapter Two - Beliefs And Questions, Community - A Three Part Performance, three performative creations each staged with the intent of creating (a) community: that is a community emerging from and in performance. Each one reflects a different aspect of the chronotope, and in order of presentation draws one further into performance by and of the individual. That performance being an act lacking boundaries and yet placed in the creation of Self in a limitless space. Each element is present to lesser or greater degrees in the reception of performances staged in the village. Although presented sequentially no hierarchical importance of the elements should be assumed.

First, Staging The Self introduces what can be described as the readily observable characteristics of a physical community. In this are evident those personal interactions and transactions of a Self that are constantly in play and which are based on and around sites of performance.³⁷ Second Scripting The Self deals with the importance of the individual as they are promoted to others by the Self. It is that part of a Self who in attempting to craft the/their community, will create and adopt a variety of emotionally projected descriptions of their identity to employ in it. These identities are to be found in enactments, the interpretation of

³⁷ As will become clear a site of performance does not have to be such as a hard, fixed building but can be of and in an individual. To be reliant only on hard sites is to miss, or avoid, the full implications of the creation of Community through the Self.

which affect the Self alone and/or others. Last Seeing The Self compares cognitive and ontological foundations that underpin decisions taken regarding performing, and which provide the direction and inspiration for all acts taken by the Self in its scripting and the subsequent staging of its engagement with others. It sees and creates the individual in a dimensionless point that achieves differentiation only in a space and time of performance. The three activities described and which include the critical observations of the commentators préciséd in Figure 12, are separately distinguished here as introductory aids, but it must be noted that there is no division between the three.

Any division I construct is merely a device to give a manageable structure to what is a constantly complex interactive and reflexive play of site, person and thinking in the creation of community. Elements within each part, threads of thought or argument can not be conveniently isolated and packaged. Consequently in this thesis there is an inevitable weaving of ideas, findings and proposals that reflects the nature of the subject matter - such is the nature of performance.

COMMUNITY - A THREE PART PERFORMANCE

Staging The Self

Writing in 1993 of the 1950/60s Allan Kaprow notes that experimental works of that time had eliminated 'actors, roles, plots, rehearsals, and audiences, staging areas and performance duration'.³⁸ As an instance illustrative of Kaprow's views I take Raivo Puusemp and his work in/of Rosendale Village, New York.³⁹ This (in being both a performance and at the same time the undertaking of his daily work) is a piece where he employs work, event, environment, attitude, people and politics in what is both an artwork (in his perception - and in the views of others not involved in its enactment) and at the same time a practical restructuring (in the view of the locals living there) of the arrangements that realign a small community's (that is Rosendale) relationship with a larger urban body (New York City).

Rosendale was described by Puusemp as a chronically conflicted and debt-beleaguered village on the outskirts of New York City. He visited it, and described what he found as a community run by a conservative clique of 'the old guard' (described by some as 'the pigs') made up of the mayor, volunteer firemen and members of the police. These were together in an on-going conflict with a group

³⁸ Allan Kaprow, (1993;2003) *Essays on the Blurring of Art and Life*. Kelly, J. (ed). California: University of California Press.

³⁹ Note: There are references in literature that describe Rosendale as a township but at the time of Puusemp's intervention it's status was that of a village.

whose focus was on performing blues and jazz music (described by some as 'the hippies') and who were headed by a 'crazy dude named Bill Guld'.⁴⁰

Puusemp took up on a suggestion that he should run for the position of mayor of Rosendale.⁴¹ He was duly elected and on taking up office, employed his experience as an artist in group dynamics and his previous work in predictive analytics, to set about improving the structural and financial problems beleaguering the village. He never announced to the locals his intention was to treat his political actions as an art form. Taking the village as a subject to be revised through a performative art event, he reshaped the nature of the community space, changed the attitude of those living there, and on the village's subsequently becoming a part of New York city, reconfigured internal/external political relationships. On achieving his goal and concluding his task, he promptly stood down from his role as mayor and left to pursue another line of work (in the skiing industry).

I employ Rosendale as an example of a performance employing geographic and topographic features to define the staging area, wherein self interests (the 'pigs' versus the 'hippies') set up conflicts within the 'community'. It is a performance where the execution of the work has drawn from a complex mix of a background

⁴⁰ Note: From record of Raivo Puusemp and Krist Gruijthuijsen in conversation, part of the occasion of the exhibition *Raivo Puusemp - Dissolution*, Project Arts Centre, Dublin, 8 November 2012 - 12 January 2013.

⁴¹ Laura Bliss, (2016) *The Conceptual Artist Who Saved a Struggling Town*. Online newspaper article. Available at: <https://www.bloomberg.com/news/articles/2016-10-14/how-raivo-puusemp-saved-rosendale-new-york>.

or underlying plane of locations, personalities, ideas and practical acts which together offer the potential for the achieving of multitude different outcomes. Significant in this is the assuming by Puusemp of a role for himself as Mayor (and through that author/director/participant of and actor in a performative event) for that (his appointment) provides the means (a universally agreed identity) by which he can affect the artistic/political changes he sought.

It was the character adopted by him which provided a way to achieve his vision and which resulted in great change to the world around. It was his state of mind, his cognitive positioning of himself as (non)actor that governed the activity he led. Of this it is, Kaprow believes, that the true impact of such work (performance) lies in an attitude about 'involvement on some plane in something going on'. (The use of the concept of 'plane' recurs throughout this thesis.) This something (here that which is as fugitive as Puusemp's ambition realised as a performance) did not even have to be announced to the participants: it is an example of an accented or oblique activity within the general environment of community performance that was in its turn designated as a political event. Kaprow observes of this condition 'There is an absolute flow between event and environment.' and I would add between those elements and the individual, for the individual is as one with their surroundings.⁴²

From this I take a view, that it is not that there is no distinction to be perceived as existing between them, but that there *is* no distinction. The individual's

⁴² Richard Schechner and Allan Kaprow, (1968) 'Extensions in Time and Space: An Interview with Alan Kaprow, in Sandford, M. R. (ed) *Happenings and Other Acts*. London: Routledge.

condition might or might not render them an awareness of their total engagement in a community or performance. For those who are aware, there is afforded the means of exercising their personal political ambitions, for those who are unaware, there is an unquestioned acquiescence to a scheme, or scheming, with which they comply. The following section leads one deeper into this flow of potential interactive oneness, in that it considers the subtle emotional positioning that situates the individual in a performance.

Scripting The Self

Within this the second section, I look to the ways in which a community can be formulated, and how an understanding of it, can be based on an attitude of mind taking precedence over any physical engagement. For this I look at a work of Rimini Protokoll. Founded in 2000 it is a German theatre group, the original members being Helgard Haug, Stefan Kaegi, and Daniel Wetzel. They create a variety of works that include intervention and interactivity between people. This group in one of their various activities employed individuals, having had no previous professional association with them, not to act out but to replicate their daily work routine with others who were strangers to them. These others were would-be partners (specifically not audience members for that suggests a relational contract) in what it was, that the individual's work entailed. More than in simply viewing an activity, their engagement was to enable them to gain a personal lived experience of it.

In one such enactment, a script was developed from the oral account given by a truck driver, of one of their long distance trans-European road journeys. This

performance is *Cargo Sofia, First Snow in Riga*. After receiving instruction and direction from Rimini Protokoll members, the driver then re-presented to others what was now a learned account of their work, but presented as a 'non-performative' performance. Such a non-performance, was designed to give the other participants a role in an activity lacking any audience-actor divide.

It was a complex space that the re-scripting of the original act of driving (that is a 'lived' in situ event) as a simulated (that is an 'assumed' re-located event) creation. Driving a truck adapted to be a mobile performance space in which the participants were transported, the driver/sometime actor retraced part of their routine journey. Being in the truck was for all to be in a confined performance space, but that space was itself within another performance space that moved along streets and roads.⁴³ In this all were physically co-located in a contrived communal environment, which they (driver and audience) and the event as a whole, were at the same moment creating, and which was passing through larger communal spaces. The seemingly simple, but in practice complex, creation and perception of a space within spaces recurs throughout this thesis. It can culminate in the views of Deleuze and personal positioning in a self-defined space as covered at Chapter Six - Analysis, The Envisioning of Performance - Seeing The Self.

⁴³ Note: Such staging is unlike the Medieval staging of events on mobile pageant wagons, for in them there was no physical intermingling of actor and audience. For details of pageant wagons as staging, see John Wesley Harris (1992) *Medieval Theatre in Context*, London: Routledge.

Can culminate, but not for this Rimini Protokoll performance. All is fine - to a point, but it achieves no more than a façade. In this it echoes the problem of the everyday and performance that shape it. There is here complicity in the sharing of a tale drawn from a life, rescripted and acted, but there is not, nor ever can be truly a participation in the workday world of the driver. The reason for my including it here is as an example of what happens when the illusion fails.

As Christine Kühl observes of these stagings, one's (the audience) sense of collaborating in an experience was lost the moment the driver gained an awareness of their role as a subject, in this what they said lost its originality on their becoming aware of being an 'amateur actor'.⁴⁴ In this they reverted to being (if one can revert to that which one never stopped being) a 'truck driver'. There was a reassignment of their perception of reality. The driver was failing to function in the role that had been assigned to them, and was no longer acting, but living their (real) life outside the contrived whole that was a performance portrayed as a reality. At which point is also seen and experienced, a subtle change in their emotional positioning in relation to what now becomes their audience.

So too does the audience on now being aware of the change in the nature of the role play, and reminded that they themselves are in a contrived framework, cognitively reposition itself in relation to the driver/performer and the performance. In their adopting this alternative (not necessarily definitive) perception of the reality presented to them as being that of which they are a part, they are no longer

⁴⁴ Christine Kühl, (2011) *Rimini Protokoll: A Live Archive of the Everyday*, in No More Drama, Peter Crawley and Willie White (eds), Dublin: Project Press, pp. 30-41.

equal partners in the performance but have become voyeurs/outsiders. Yet - what was achieved in the deconstruction (that is the recognition of the falseness of the staged relationship and in that the changed relationship) was '*a reality*'. A valid alternative interpretation of the one presentation of events.

One cannot say '*the reality*' for what is the issue in this account of performance, is the role of the psychological attitude of each of the players in the encounter and how they chose to interpret, script and act out their part in the changing performance space. For this had an impact on their choices in their acting out/realising of a/the virtual space.⁴⁵ It is an acting out of a space of which they are a part, and which they have chosen to accept as their view of what is a flexible total reality, but despite that flexibility it is at the same time a definitive personal one.

In this account I take a view that while many elements of daily life can be manipulated in and as a performative act, it is the personal cognitive position/perception of the participants that shapes a reality that is theirs alone. There is illustrated in this, the way in which the acceptance of differing interpretations of performative alternatives can be applicable to perceptions of community. In this it is the interpretation of site, self-positioning and self-scripting of oneself as a character, that is central to a view of, and the nature of, the community in which one lives.

⁴⁵ Note: Virtual is a term that appears throughout this thesis. It is tempting to provide a definition of it here, but that would be to pre-empt the full account given later in this thesis in the context of the work of Deleuze as referenced in the text.

There is also through all that has been described, including the opportunity for alternative interpretations, the application of an ontology drawn from, relying on and maintaining, divisions between subject (driver) - object (audience), performance (a rigged truck) - non-performance (an actual delivery journey), bound spaces (a physical environment) and time - endlessness (a conceptual framing). This leads to the final example in which the setting of such boundaries is challenged and an alternative perspective is introduced.

Seeing The Self

In this final section I look to a work, the staging of which illustrates the different perspectives from which community and individual performance can be viewed. Here one is at the heart and the determining of the nature of an individual's creation of community through performance. It is that which is the source of differentiation of and in, the previously mentioned background plane of events that continues to offer the potential for change and unity. It is that which is instrumental in the identification and reinforcement of 'The Self'. It is that which creates and sustains a role for its own interaction, in the production and performance of community. It is that which is the recipient of the self-reflexive beneficial influence of being in and of a community. It is that which on reaching this part of my research, had the greatest influence on me personally, in that it revealed my past perspective of the community as being far too curtailed in understanding.

All this I found in a realisation of the third example of performance that I include to illustrate the differences apparent in the generation of images of contrasting

ontologies. It is an occasion that routinely emerges from the background of human interaction, reinforces social bonds, digs deep into the philosophical and spiritual mores of those involved and which then retreats into the background until reemerging to be retold as the same enduring but punctually different tale. The work in question is *The Mahabharata* (Sanskrit, महाभारतम् - English, 'Great Epic of the Bharata Dynasty').

The Mahabharata as a performative text is central to the development of Hinduism. It is one of two Sanskrit epic poems of Ancient India, the other being *Ramayana*. Originally parts of an oral tradition, both poems have their beginnings in Vedic Sanskrit times (Iron Age - c.1500-1200 BCE). At its source are religious themes, taken as not being of human origin, which provide spiritual and practical guidance for individuals. In its complexity of plot and embracing of emotions, it reaches through the haze of interaction that is recreated both as community and also from community performance, and it highlights associations in perceptions that challenge the conception of time and space as being contained and immutable.

Garima Raghuvanshy tells of *The Mahabharata* in all its density and detail being 'itihasa', that is a/the fundamental source of knowledge for Indian culture.⁴⁶ Originating in the Indo-Gangetic Plain which spreads east and west at the north of the Indian subcontinent, and believed to have been compiled as a text by the

⁴⁶ Garima Raghuvanshy, (2000) *The Many Mahabharata of Rajasthan*. Online PhD researcher paper. Available at: <https://www.sahapedia.org/many-mahabharatas-rajasthan>.

sage Vyasa, elements of *The Mahabharata* are now enacted as different pieces and forms of performance.⁴⁷ In accord with tradition, performances expand on variations and revisions of the text, and exploit local interpretations, traditions, art forms, locations and retellings allowed by its great complexity.

M.D. Muthukumaraswamy writes of *The Mahabharata* centred Bharathakoothu festival of Tamil Nadu staged during the summer.⁴⁸ Originally performed to celebrate harvest time, over the years this takes place in 40 plus villages, but in different ones on each occasion.⁴⁹ Villagers perform many episodes from *The Mahabharata* as extended and participatory events. Blurring the distinctions between ritual, theatre and social gathering, as participants in the extended events that take place all over the village, the audience/villagers become part of the play. The village fabric itself also has its part in the performance, for every village has within it a natural marker assigned a relationship to *The Mahabharata*'s action and which has a significance in the performance.

Vijay Mishra describes *The Mahabharata* as the founding text of Indian culture.⁵⁰ Over centuries the text took on a life of its own as it absorbed narratives that were

⁴⁷ Note: Krishna Dvaipayana (Vyasa, ("Arranger" or "Compiler") also called Vedavyasa (1500 BCE)) is the legendary Indian sage who is traditionally credited with composing or compiling *The Mahabharata* as a collection of legendary and didactic poetry worked around a central heroic narrative.

⁴⁸ M. D. Muthukumaraswamy. (2018). *Bharathakoothu*. Online paper. Available at: <https://www.sahapedia.org/mahabharata-texts-and-performances-1>.

⁴⁹ Note: Bharatha Koothu: from 'Bharat' (Sanskrit: भारत) - an indigenous tribe in the Indus valley region and 'Kooth' (Sanskrit: कूथ) an informal dance form. Performed in Draupadi (Sanskrit: द्रौपदी) temples. Draupadi is the main female protagonist of *The Mahabharata*.

⁵⁰ Vijay Mishra (1991) 'The Great Indian Epic and Peter Brook' in *Peter Brook and The Mahabharata*. David Williams (ed), London: Routledge, pp.195-205.

both factual and fanciful, historical and theological to become a compilation of some 100,000 verses (*shlokas*).⁵¹ Lacking an authoritative source that could provide a specific and definitive interpretation of the text, Mishra has *The Mahabharata* meaning to the world what it is taken to say at any given point in time. In this the historical facts contained within the text, and the moralistic tenets permeating its message, are accommodated in a current moment of everyday life. This is achieved through the creation of a 'textual world'. This being the occasion where people acknowledge, respond to and are governed by the myths of the community they create.

Of this, in this thesis it is important to see that in their actions, individuals are themselves far from being precisely that - that is *individual*. As beings in what they think, say and do they are integral to, emanate from and reinforce the part they have in the weaving of the 'real' world in which they live, and the sustaining of a mythical world that is woven through and throughout it. Fully to engage with *The Mahabharata*, or indeed performance in any of its guises, demands a shift from viewing the performance as an outsider, to seeing it as an extension of daily life and as an unquestioning insider. In this, for someone already within the performance and the community it engenders, there is no such need for they are already part of the tale that is being told. I see in this assertion a question, that being whether one can be of a community only if one is aware of being of it, for being aware suggests the state of community is distinct and has passed and is an isolated occasion outside oneself. It is that perhaps, true and full membership of a

⁵¹ Note: Shloka (Sanskrit, श्लोक - śloka, from the root श्रु śru, lit. 'hear')

community is only achieved when one is unaware of the community for one is totally immersed in it. In this there is no separate community for one is of it. It being only in an instant of self-realisation that one exists in and is of one's community. Such a situation is presented later in this thesis.

A Consideration

I have employed this overview of three performances to highlight numerous points that are of relevance to this enquiry into community and performance. There is a diverse range of issues which scope the broad areas of interest in this thesis. These are: boundaries, creating roles, exercising of political ambitions, views on the variable interpretation of space and time, textuality as being the inherent functional nature of a community and personal immersion in the performance of community. While these are for me key issues that have stimulated my interest in this subject, the better to respond to them and contextualise them in terms of related research undertaken by others, I draw on material presented in my Literature Review at Chapter Four.

Before that, I must briefly pause to address a debate surrounding *The Mahabharata*. This is because in the following section 'West-East Ontological Conflicts Affecting Performance' I turn to commentators who illustrate the issue of the nature of boundaries imposed on images and realisations of community, in the assumption of a western perspective towards performance, indeed if not towards life in general. It is a perceptual and philosophical boundary that creates and shapes, even manipulates the relationship between the individual and the performance that is their conceived community. Indeed it is such a view, that it

has framed the earlier selection and my presentation of observations made on the three illustrative performances (as in social engagement/Staging The Self/*Rosendale*, psychological distancing/Scripting The Self/*Cargo Sofia*, spiritual/Seeing The Self/*The Mahabharata* described above) is worthy of note.

As will be repeated later, I find it sometimes necessary to employ concepts and examples to advance and illustrate this thesis, only to dismiss them as being, if not inaccurate perceptions in themselves then redundant ones. This is because a moving away from a dependence on a western based ontology is a major consideration and outcome of this thesis.⁵² The reason for this being my belief that the better to understand the conception of community, there then has to be described (in performance of any form) a condition or state of personal performance that transcends the binarism between an individual as a performer and their performance. It is the personal complete experience of this state of being that, I as author did not consider at the start of my research, but that working on this thesis has revealed and which has altered my relationship with my community. In the concluding of this, a reliance on a western ontology is deemed inadequate, and much of what is included in this text as only a means to an end.

It is therefore of importance that detailed consideration of the recognition of ontological differences is afforded attention as a discrete item, for it serves as an introduction to and underpins much that follows in this thesis. Of this a key theme developed here is not only how an individual perceives their community, but that

⁵² Note: This does not necessarily imply there is an alternative in an eastern based ontology.

they are subject (perhaps unbeknown to themselves, perhaps swayed by the ambitions of others) to the influence of an ontology that shapes their (false - at least to some others) perception of that community. In considering this, within this thesis entrenched viewpoints will be illustrated, questioned, challenged and dismissed in order that the true nature of the personal creation of community space-time through performance be understood.

WEST-EAST ONTOLOGICAL CONFLICTS AFFECTING PERFORMANCE

I do not here profess to provide a theological exposition on the values and merits of a religion or philosophy, but I employ material here purely to expose the different approaches taken and defended by creators of a performance. It is not the scriptural nor doctrinal veracity of the material that is of relevance here and which I consider. Such a consideration is central to the viewpoint of one of those to whom I refer, but it is their position - their arguments regarding stagings of *The Mahabharata* - that is fundamental to my thesis. Whether one or the other author is correct in their interpretation of the work employed as an example is not a consideration. That is for exploration in other academic fields. It is touched upon in the comments expressed by commentators and critics to which I refer in the contextualisation of the work. It is their approach and defence of their personal perspectives, and the means by which the work is staged, and the drive behind the staging, all of which is a the outcome of their particular view of the material that is for me the issue.

Brook's Staging of The Mahabharata

In the Introduction to Grotowski's *Towards a Poor Theatre* Peter Brook argues the role of theatre in community has been lost.⁵³ To counter this, his ambition was to recreate a dynamic Elizabeth I crowd-actor relationship to achieve an act of 'intense recognizable quality'. He speaks of the 'holy' feeling that should be achieved in performance but this being without the need for, or place of, a deity. To describe his goal he uses the term 'communion' this being when the 'world of

⁵³ Jerzy Grotowski, (1975) *Towards a Poor Theatre*. London: Methuen.

the “everyday” and the world of the “imagination” simultaneously exist and interact’. He considers finding the possibility of ‘being for a certain period of time at the meeting point between the worlds.’ This connection comes about in ‘triggering something real, positive’ until all participants are encased ‘within one thought and within one feeling.’ What he sought was an enveloping (enfolding) performance. As a means to this end Brook employed what he saw of *The Mahabharata* in a staged performance. Brook’s first staging of his version of the work was at the 39th Avignon Festival in 1985. The evolution of his thoughts on performance in general and those that lead up to the staging are recounted by Paul B. Cohen.⁵⁴

Brook sees the full theatrical experience ‘as an interaction between the two modes of reality - the imagination and the mundane’. He conceives of theatre in mystical terms - there are ‘two worlds’, these are those of active performers and passive spectators. It is a performance that is to be engineered, an act which despite his wished for inclusivity, is for him a stand alone entertainment in which an engaging between actor and audience was sought. Gautam Dasgupta holds a different view on such performances of *The Mahabharata*. ‘It [*The Mahabharata*] is no mere epic contained by literary and narrative strategies, but a revelatory injunction, ethical and theological in purpose.’ ‘It is nothing, an empty shell, if it is read merely as a compendium of martial legends, valour and bravura’. ‘It

⁵⁴ Paul B. Cohen, (1991) ‘Peter Brook and the “Two Worlds” of Theatre’, *New Theatre Quarterly*, 7 (26), pp. 147-159.

determines and defines the social and personal interaction of millions of Indians.⁵⁵

Critical and Supportive Views

For Dasgupta, Brook completely overlooks the fundamental essence of the epic. He criticises him for his lack of understanding in his imposing on the account, the same form of relationships as are found in Greek epic poetry, that is where the hero remains as a living person. In this way there is a divide between two worlds: that of human beings and that of gods.

By contrast in India, the hero is an incarnation of a deity or lower spiritual hierarchy, still worshipped and in what is a crucial factor, present in society today. The true nature of *The Mahabharata* (the community is weaves) resides not in the story and its narrative, but in the exchange of beliefs that grounds the reading of the tales threaded throughout and beyond it. The metaphysic of *The Mahabharata* is other than Euclidean/Cartesian in nature, but Brook is either ignorant of, or chooses to ignore that thought.

Maria Shevtsova provides in a full account, what might perhaps described as an excuse for the limitations of Brook's approach.⁵⁶ For Shevtsova the potential for ambiguity in *The Mahabharata* gives rise to multiple possible interpretations of the many messages it contains. These do not necessarily have to conform to the

⁵⁵ Gautam Dasgupta, (1987) " *The Mahabharata*": Peter Brook's "Orientalism", *PAJ*, (10)3, pp. 9-16.

⁵⁶ Maria Shevtsova, (1991) 'Interaction - Interpretation: *The Mahabharata* from a Socio-Cultural Perspective' in Peter Brook and *The Mahabharata*. Williams, D. (ed). London: Routledge, pp.206-227.

Indian model. To think of [Brook] coming with nothing to a performance, that is without a pre-conceived bias, is an appealing thought but that view is itself a sheer myth.

In their view, Brook's approach to interpreting *The Mahabharata* is (inevitably) to draw on that of a European humanist tradition originating in the Renaissance. It is somewhat ironically the universality of the themes *The Mahabharata* illustrates, that gives it its utility and permits Brook to present and work with values that are transcendent, world-wide, 'human' in their nature rather than sociologically differentiated and localised. Shevtsova believes Brook in his quest for a theatre that fulfils its potential 'when it brings together and blends all the imaginable contours of human experience', could not help but to be attracted to the potential offered by the themes in *The Mahabharata*. His production not being logocentric, nor based on an hierarchical order drawn from corporeal expression, costumes or whatever other process making a stage work, Brook's *Mahabharata* reaches out as a totally 'new theatrical genre for which names are inadequate'.

A less supportive opinion is expressed by Rustom Bharucha for whom Brook can never have a full understanding of, or engagement with the text. Bharucha does not expect, or see as being the case, that Brook or indeed any non-Indian audience would be able to translate the performance in the same way as those immersed in its history. This is because they would not have grown up in, nor performed their part in the culture that surrounds the tale, and of which it (the tale)

is itself a constituent element.⁵⁷ Such a full experience is exclusive to those living with the history of the tale and subject to its continuing influence. These conditions are necessary for one fully to grasp the deeply spiritual meaning inherent in it. Without this involvement one can provide only an entertainment that is inadequate in that it entails performing, rather than living with and in the material.

What for Bharucha is missing from Brook's staging is the contextualising of the piece in a larger, cosmic context. He sees in Brook's work the imposition of a predominantly linear narrative which completely misses the simultaneity of life. An example of this being the meeting of Arjuna with Shiva, of which the account in the original text has it being viewed simultaneously by four others in different space-times. There is not, nor can be, nor should be a single resolution of what is a multiple point in a continuum. 'What one misses is a sense of time that transcends chronology, time that stretches into infinity'.

Time which for those of the performance never seems to matter, where story teller and audience are together in the process of telling and listening, of hearing and learning, of understanding and contributing to the epic's evolution. It is a different situation from that in a western theatre setting where there is no 'uniting of the actors and spectators within the world of the story'. Between Brook's and Bharucha's perspectives there are shown to be profound differences in the metaphysical underpinnings determining the cultures that stage works of

⁵⁷ Rustom Bharucha, (1988) 'Peter Brook's *Mahabharata*: A view from India', *Economic and political Weekly*, 23 (32), pp. 1642-1647.

performance. Such divergent views have to be taken into consideration when now viewing the individual and their community - however they are presented and whenever they are encountered.

CHAPTER THREE - A DIGRESSION - THE CHRONOTOPE AS AN ILLUSTRATIVE TOOL

Introduction

We have now arrived at the digression to consider chronotopes I signalled at page thirteen. There is no convenient way by which to meld this material in to the main text of my thesis, but to include it is a necessity. It goes some way to explaining the triadic approach to performance that I have employed in my research to arrive at this point, and on which I continue to rely throughout the rest of my thesis.

In performance as a subject there are, as has been shown, complex inter- and intra- relationships at work. The range of relevant background material through which to explore this further is accordingly diverse. To create links with my following research findings and analysis, and better to enable management of my Literature Review I continue to employ the three aspects of performance these being the elements of: acting ('Staging The Self'), creating ('Scripting The Self') and perceiving ('Seeing The Self') which I repeatedly employ as sub-sections.

In addition, for illustrative purposes I regularly employ models of a chronotope which demonstrate iterations of this triad of interaction. It is the outcome of a triadic function that fixes moments in space-time. It also my belief that they are instrumental in the determining of a perception of community as such a moment. This chapter provides an introduction to the evolving concepts of fixing space-time in and through a triadic interaction. The perceiving of conceptions of space-

time accompany key points in my consideration of the proper ontological positioning of community performance.

The Basic Triad

A textual description can provide but one account of the perception of space and time but as already observed on by Bharucha, any perception of performance based in a linear time frame is limited in its effectiveness and veracity. It is I believe advantageous to supplement my written material with visual illustrations which can capture, and I trust, go some way to convey the complexity of interaction at work in performance. To this end I utilise the model of the Chronotope.

This is a paradigm signifying a particular moment in space and time.⁵⁸ There is seen as being integral to its application, the integrated presence of a unified trinity created from the interaction of an Object and Signifier, both of which are fixed in their nature and subject to the mediation of Culture. The chronotope has before now been adapted in a variety of ways to serve as a tool for demonstrating perspectives on, and the mechanics of those interactions present in, both factual and fictional settings.⁵⁹ I continue with such an approach to employ it as a way to

⁵⁸ Note: Employed by Albert Einstein in his Theory of Relativity 'Chronotope' combines 'time' (Greek χρόνος (khronos)) with 'space' (Greek τόπος (topos)).

⁵⁹ Significant other texts that illustrate the range of situations in which the chronotope has been employed include: (1) M. M. Bakhtin, (1981) 'Forms of Time and of the Chronotope in the Novel', in Michale Holquist (ed.) *The Dialogic Imagination*. Austin, USA: University of Texas Press, pp. 85-258. Here Bakhtin states that space and time are indispensable forms of any cognition; (2) Ljuba Tarvi, (2015) 'Chronotope and Metaphor as Ways of Time-Space Contextual Blending: The Principle of Relativity in Literature', *Bakhtiniana Revista de Estudos do Discurso*, 10 (1), pp. 207-221. In which Tarvi explores the conflict between different spheres of fictional literary constructs of character; (3) Eduard Vlasov,

lay out for reference, the staging of the individual and their relationship(s) with others for immediate reference, future development and application elsewhere as understanding of multiple performative relationships advances. The basic chronotopic triad is represented graphically at Figure 13.⁶⁰

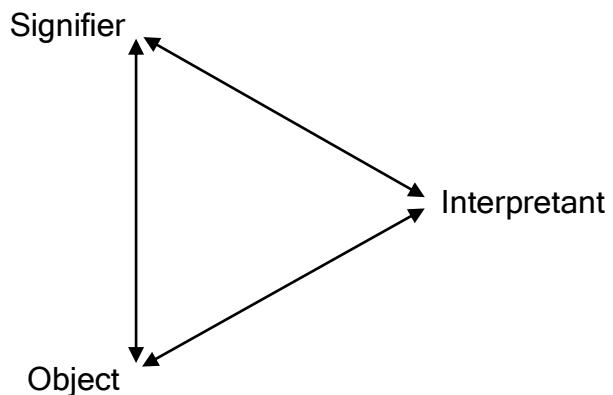


Fig. 13. A Chronotopic Triad after Peirce

An Iteration of the Basic Model

In one past iteration of the model, Norbert Wiley replaced the Object and Signifier by I and Me as partial components of a/the 'Self'.⁶¹ These more

(1995) 'The World According to Bakhtin: On the Description of Space and Spatial Forms in Mikhail Bakhtin's Works', *Canadian Slavonic Papers*, 37 (1/2). Vlasov here sees real and fictional worlds coming together as part of a process of creation; (4) Asif Agha, (2007) 'Recombinant Selves in Mass Mediated Spacetime', *New Ideas in Psychology*, 32, p. 324. In this Agha references variously chronotopic figures of tradition (Lempert), colonialism (Glick), religion (Wirtz), politics (Roskedahl), and personised forms of national history (Davidson).

⁶⁰ Hartshorne, C. and Weiss. P. (eds) (2009) *Stebbing L. S.: The collected papers of C. S. Peirce (Vols. I-VII)*. Cambridge, MA: Harvard University Press. Available at: <https://doi.org/10.1017/S003181910001055X>.

⁶¹ Note: Norbert Wiley took what was a static representation and introduced a dynamic into it when replacing the fixed Object and Signifier of Pierce's model with a perception in which these two elements inter acted (Figure 3). See Norbert Wiley, (2006) 'Inner Speech as a Language: A Saussurean Inquiry', *Journal for*

person-based constituents are now more dynamic in their nature than in the earlier Signifier - Object configuration. They continuously interact and are influenced by, at the same time as being at one with, the third component (Interpretant) now being designated as an Ambiguous Signifier. This signifier is more precisely designated as either a Person, Event or Object (Figure 14).

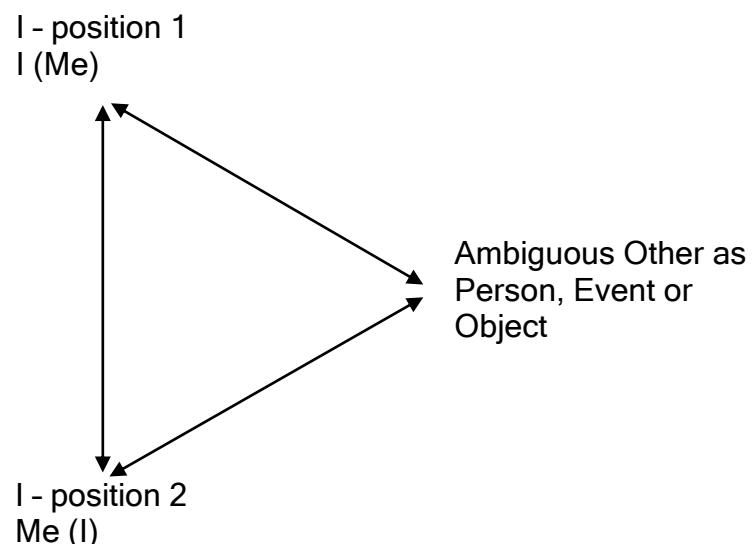


Fig. 14. A Chronotopic Dialogical Triad after Raggatt

Significantly in this version, is Raggatt's re-defining through a continuous two-way connection, an active exchanging of the roles and essences of the 'I' and 'Me'.⁶² In this, at its core, the I is that part of the triadic Self which *knows* and is the *knower*. The I in this is a constant feature with the ability to occupy a multiplicity of positions in its relations with the other components. This multiplicity

the Theory of Social Behaviour, 36 (3), pp. 319-341. Available at: https://cdclv.unlv.edu/pragmatism/wiley_speech.pdf.

⁶² Peter T. F. Raggatt, (2010) The Dialogical Self and Thirdness: A Semiotic Approach to Positioning Using Dialogical Triads in *Theory & Psychology*, 20 (3), pp. 400-419. Available at: doi:10.1177/0959354310364878.

can be described as the changing of one's mind. Equally the core of the Me, is that part of the Self known or exposed to others, and which for Hermans is changeable in its nature.⁶³ The Me can be presented and interpreted in many different forms, in this manner of re-presenting is how one's Self engaging with others can vary from occasion to occasion.

Of such a construct which is based wholly on interactivity, the Self is seen in its totality as being a sign system created out of, and also concurrently being in, and being, the conversational dialogue in which it is constantly engaged. It is also in contact and interacting with the Selves of others created in the same way. In this the Self/Person is a sign in its own right being viewed by/interacting with others in the encounters of Ambiguous Signifiers.

Linearity of Space-Time

There is in this, a view that this dialogical interaction is revealed/created in moments of performative encounters, which are themselves the result of the influencing of singular acts that occur through time (Figure 15). In this the received presentation of a Self is taken as being linear in realisation. Such a view represents the traces of past performed Selves, which through time have created the space that they currently occupy, with what is described being the post-event performance shadow of the successive creative acts which differentiated them.

⁶³ Hubert J. M. Hermans, (2001) 'The Dialogical Self: Toward a Theory of Personal and Cultural Positioning'. *Culture Psychology* (7), pp. 243-281. Available at: doi: 10.1177/1354067X0173001.

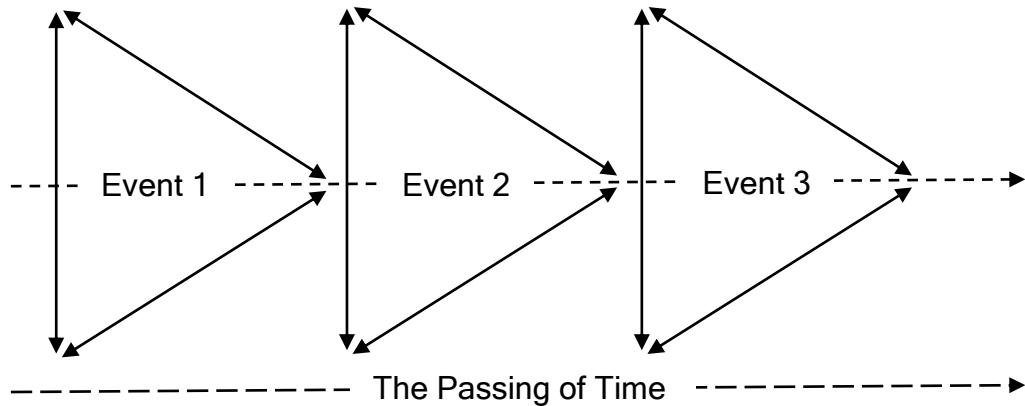


Fig. 15. Linear Chronotopic Successions after Raggatt

A loss of a current specific moment of performance does not diminish its importance. While the moment of engaging the Self is gone, what remains is its past presence(s). This is apparent in revised structures and performative practices, established in and enduring as enriched symbols in evidence of specific preceding moments: instances of being that were experienced in the occasion of a performance. Such enduring symbols are found as previously affected Objects, Subjects or Events which continue to (inter-)act in each Self as the Ambiguous Signifier central to an I and Me experience, and an understanding of performance as community.

Outside a Self they remain concurrently available (as site, person or even a performance having significance), sharing with numerous other Selves - although they might be interpreted and assimilated in these other Selves in a multitude of different ways. As such they in their totality, form an on-going backstory/plane (that is as the locations, personalities, ideas and practical acts above) of previous

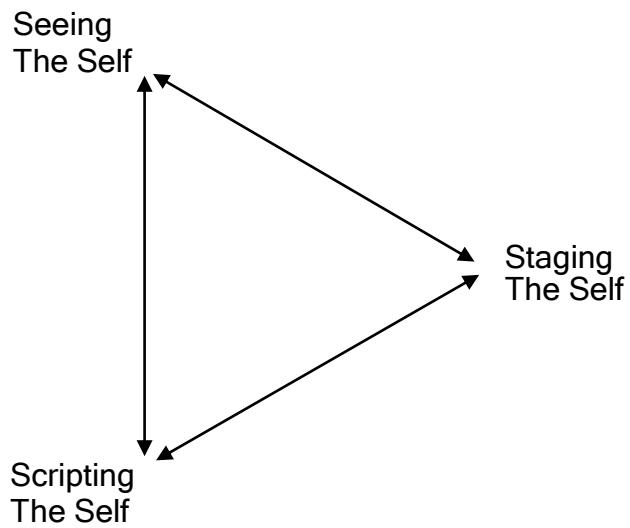
engagements to be drawn upon in, and in turn influence, future triadic encounters and individual's accounts in their role of Ambiguous Signifiers.

Of the Self, I profess that for an understanding of the *creation* (rather than the enactment or outcome as described above) of a personal community, it demands self perception and a personal experience that is based on other than a linearity of being. In this I do not disagree with the earlier views that the Self be seen as an element in a linear progression for performative creativity occurs time and time again, but I do believe that such a view comes after the singular creative point or moment that is all-embracing performance. The implication of there being a moment of all-embracing performance, is of significance in this consideration of the perceptions of those staging a performance, a performance in which they seek to achieve communal unity.

Performance in a Chronotopic Triad

How this is, and the impact that a particular state of engagement has on a perception of community, will be addressed later in this thesis and to that end, I must need stay with the chronotope for a more prosaic purpose: to show how it directs the structure of my Literature Review and the Analysis of my research material. It also, after further refinements and revisions, will be employed to suggest an ontology that is bases in the enactment of performance.

In that this thesis is about performance, I revise the definitions of elements at work within the triad the better to focus on my subject matter. At Figure 16 I show the elements that are at work in the interaction brought about through a performative act.



**Fig. 16. Chronotopic Performative Configurations
1st Iteration - Staging-Scripting-Seeing**

In this the first of my iterations of the chronotope, I impose on the triad the three elements with distinct characteristics and roles that are involved in a performance and which are explored in this thesis: 'Seeing The Self' (formerly I (Me)) which is created out of self-reflexive conversations and perceptions giving individuals an image of themselves which they seek to portray; 'Scripting The Self' (formerly Me (I)) in which the Self as narrator seeks to portray an image of itself for re-presentation to others; 'Staging The Self' (formerly the Ambiguous Signifier) in which variations of the Self are enacted and are reactive to the other Objects, Subjects and Events which are of themselves products of separate Chronotopic moments. I take these three elements to set the structure of my Literature Review and also later to provide the framing for my analysis. Each part of the triad contains the potential for infinite variation. The possible extent of such variation is seen as this thesis progresses.

CHAPTER FOUR - LITERATURE REVIEW

INTRODUCTION

Prompted by the multiple issues raised in the three examples of performance given above, together with the benefit to be gained from utilising a triadic chronotopic framework, I continue by dividing my Literature Review into three equivalent sections. Each in its turn views works associated with an area of activity as differentiated in the chronotopic model: 'Staging The Self', 'Scripting The Self', 'Seeing The Self.'

Specifically this review served to contextualise key issues and observations which inform my analysis, and shape the nature of the methodology I employ in securing the data for this research. Each part of the review contains an introduction, the reference texts by sub-groups that flavour my analysis and a consideration which looks at key points that are relevant to my research.

STAGING THE SELF

Introduction

Staging The Self reviews literature specific to the performative realisation of the relationship between the individual and their community. It builds on the account of the work of Raivo Puusemp in that it centres on texts about the enactment-staging of performative relationships. Relationships that are the lived outcomes of and contributors (sometimes active, sometimes passive) to a complex process of interaction. This interaction being between what has to be

perceived (at least initially) as an isolated individual and their environment(s) as Staged Selves / Ambiguous Others.

In its beginning this section notes the move away from there being a world in which security and spiritual support was provided by the dominating presence of the Established Church, to one where fragmented politically inspired incursions by smaller groups sought to replicate the lost hegemony of that Church. Here is also included the shifting nature of the individual. This ranges from the ambiguity in the symbolic interpretation attaching to a priest performing scenes from the Bible, to the total dissipation of a once fixed singular identity attaching to an individual. In this, their being instead an integral part of a performance which creates them, and is at the same time a performance of which they are both author and performer.

I view how individuals are seen as conforming to, and perceived as being dependent on, different perceptions of space-time. Of this, enduring/durational and punctual/time limited concepts of community are offered as two recognised examples. Together these issues serve to illustrate how the individual out of personal necessity, creates or accepts and is themselves a creation composed out of and contributing to, a complex mesh of inter-related performative activities. I conclude by asserting my opinion on the impact, that adhering to a western metaphysical ontology has, on an observers views of performance on a communal scale.

An Enmeshed World

Despite growing confusion over the amalgamation of classical Roman, Latin Christian and early Germanic societal influences, it was for Clifford R. Backman a time when life and society was an organic whole.⁶⁴ In the medieval worldview life was perceived as existing under the aegis of a super-arching unifying structure, which together with routine divine intervention gave unity and meaning to the chaos of the everyday world. This unity was achieved through the Church's being inextricably enmeshed with the State and everyday life.

The Established Church of the Middle Ages as an authoritarian body employed to its advantage the significance and status of religion. This position was symbolically realised in and materially assigned to the sites that were sources of, and centres for the enactment of Church driven rituals. The Church was viewed as having not only a legitimised political but also a divine right to exercise power as it saw fit.⁶⁵ In this way, with its influence continually pervading conceptual views and directing practical events, was sustained the position of the Church as an authority over the community. In this it should not be thought that the Church's power brought it into conflict with lay people.

⁶⁴ Clifford R. Backman, (2003) 'The Worlds of Medieval Europe Oxford', in Prakash Kona, (2012) 'Love and Saint Francis of Assisi: A Mass Performer in the Middle Ages', *Liminalities: A Journal of Performance Studies*, 8 (4).

⁶⁵ Note: I have chosen performance in the Middle Ages as the starting point for this literature review for it is the period from which a reasonable account of Western European performance can be developed. It is presents a significant stage in the development in Western European society when performance was employed for its affect. This is not to ignore the concurrent occasions of the re-creation of Ancient performance and staging, but recognises such efforts as being historical re-enactments of a superficial entertaining rather than structurally influencing character.

Notwithstanding this spiritually underpinned cohesion, the introduction in the early ninth century of a new Latin mass into daily acts of worship prompted the alienation of congregations, and a resistance to the routines (if not the underlying spiritual message) of worship. In an effort to counter this opposition to what had been his initiative, Amalarius Bishop of Metz (775 CE-850 CE) employed priests to act out pictorial stagings of key tropes from the Bible.⁶⁶ This was in an attempt to catch the imagination of an increasingly disengaged congregation / nascent audience. It was his hope that members of the audience would in due course, having had their imagination triggered by what was an early form of performed entertainment, progress to a personal engagement with formal worship practices. In these performances was seen to be the potential for transcendental experiences that would be of benefit to the individual and also reinforce the position of authority held by the Church. John Wesley Harris in describing such performances notes in them the priest remained a priest and any identification of an individual/priest as an actor was missing.⁶⁷

There was therefore no perception of role play as such in these enactments. In remaining a priest, the individual involved also remained as a single symbolic image of the church. Critically they were an individual who was simply carrying out a task, but it was not as someone assuming a different persona. Of this, Janette Dillon points out that a distinction between 'church' drama and 'secular'

⁶⁶ O. B. Hardison Jr. (1965) *Christian Rite and Christian Drama in the Middle Ages*. USA: The John Hopkins Press.

⁶⁷ John Wesley Harris (1992) *Medieval Theatre in Context*, London: Routledge.

drama did not exist, both were constituents of the Christian community.⁶⁸ For R. A. Nisbet a sense of community in these pre-industrial times, was so 'closely woven into the fabric of tradition and morality as to be scarcely more noticeable than the air breathed.'⁶⁹ It is possible that for some, even today Church and society are indivisible and one wonders to what extent Wrench held this view.

Differing Perceptions of Realities

This description of the manifestation of the unified nature of everyday life should not be taken as representing the totality of a simple and practically managed world. Daily habits and spiritually centred life were parts of a conceptually complex world. In this there were perceived to be several parallel and concurrent spirals of events that had and were occurring through space and time. As represented at Figure 17, Harris describes that individuals:

Saw time not as a straight line but as a rising spiral, so history continually repeated itself as it progressed. [...] A man could either look forwards and backwards along the curving line of time or he could look straight up and down at the equivalent [religiously significant] points on the many curves of the time-line directly above or below him.

⁶⁸ Janette Dillon (2006) *The Cambridge Introduction to Early English Theatre*. Cambridge: CUP.

⁶⁹ R. A. Nisbet (1962) *Community and Power*, London: Heinemann.

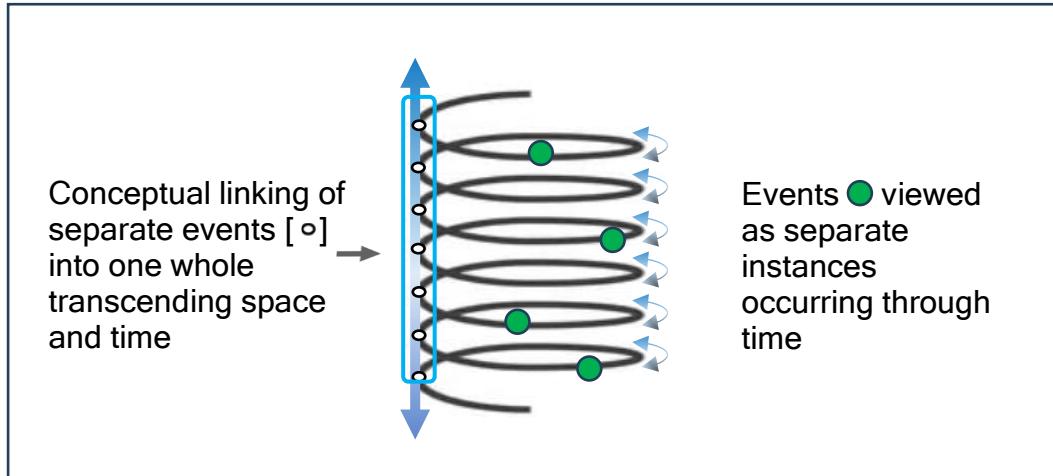


Fig. 17. Perceptions of Enduring and Punctual Time - after Harris

In this way an individual occupied multiple spaces and times at any one moment of their life. One space when viewing forwards or backwards along the 'horizontal' durational length of the spiral. In this there would be the individual's anticipation of future or the recollection of past singular, sequential events (●) encountered. Then there was another concurrent space, where events (o) in the 'vertical' passing of time abutted each other.

Theodore H. Gaster elaborates on this combination of linear temporal-spatial perceptions (●) and immediate temporal-spatial inter-connectivity (o).⁷⁰ There was in the perception of inter-connectivity, the vitalisation of a greater transcendental entity of which individual acts together were seen as but one continuous manifestation. Of this Hardison further describes how a church congregation assumes a role as participants in an acting out of a performance while at the same time '... in literal truth, it is the Gentile nations [...] gathered into

⁷⁰ Gaster, Theodor H., (1954) 'Myth and Story' in *Numen*, Vol. 1, Fasc. 3, pp. 184-212.

the mystical body [of Christ].⁷¹ Crucially despite what might at first appear to be two separate threads of activities, what is being perceived and lived is the exploitation of one latent background condition of Being (the 'plane' to which earlier reference has been made). It is one background condition of being which has been configured to allow for the simultaneous application and appreciation of two different view points. These being the singular performative acts of worship, and the enduring awareness of and engagement in a transcendental state of being.

A distinction between the performative and the transcendental became more pronounced with societal changes that came about in the nineteenth century. At this time society moved from being dominated by the Church, to becoming increasingly secular and commercially oriented in outlook. This change is reflected in the differences in the ways in which these two views are affected. Contesting Gaster's view of the linking of distinct singular/punctual events that re-connect with another domain, one finds an early view of Victor Turner in which ritualised activity is '[A]n ideal or symbolic layer of real social practice.' In this events lack any transcendental character.⁷² C. J. Calhoun in turn sees the move towards secularity as an outcome of contractual, not spiritual, relationships between social actors that were based on moral obligations, thereby making redundant the ethical stewardship of the Church.⁷³ From these changes came a

⁷¹ Hardison, *Christian Rite* (30).

⁷² As described by Ronald L. Grimes (2013) 'Religious Studies and Anthropological Theories', in *Beginnings in Ritual Studies*. USA: University of South Carolina Press, pp. 123-144.

⁷³ C. J. Calhoun (1980) 'Community: Toward a Variable Conceptualization for Comparative Research', *Social History*, 5 (1), pp. 105-129.

growth in personal self-awareness, that emerged from a growing confidence in non-Church activities as being not only dominant, but legitimate sources of authority within secular feudal authorities. From this was an alternative world view to emerge.

In this transition within social communities, the Church represented and re-presented a constant and eternal (durational) context to the everyday world, while secular life was of a short-lived (punctual) changing nature and very much lived in and for the moment.⁷⁴ The growth of contractual inter-personal responsibilities meant that rather than religion permeating lives and influencing behaviour, it was now social relationships that took on symbolic and moral status. Given the growing absence of the embracing cover of the Church, people set about constructing communities that would meet their particular needs. These were not new needs: the seeking an assurance of community and through that security continued, but how this was achieved was changing.

Restructuring Unity Through Punctual Growth

A. Greeley is emphatic in his reason why community was and is needed. Referring to Antonin Artaud he sees, 'the mores that hold us together in the human community are nothing more than a thin red line we use to hold terror at bay.'⁷⁵ In their experience of the loss of the all embracing nature of the spiritual reassurance and security provided by the church people were mortally afraid.

⁷⁴ Robert David Stack (1980) *Conceptions of Space in Social Thought*, London: The Macmillan Press.

⁷⁵ A. Greeley (1970) *The Friendship Game*, New York: Doubleday.

There was then, whether it was recognised or not by them, the need for an organised social effort to avoid the abyss of being human.⁷⁶

Thomas J. Glynn notes that behind such a drive for security is the purely psychological instance of individuals having a vague yearning, a need for face-to-face contact and a feeling that they 'belong', or are needed.⁷⁷ Glynn acknowledges that such issues are difficult to describe in an operational manner, as community itself is *per se* a psychologically created entity.

A need for security, belonging, holding terror at bay are the drivers behind such a reactive psychological positioning. Jacqueline Scherer shifts away from this viewpoint in declaring that community boundaries are devices constructed to grasp and come to terms with reality.⁷⁸ Boundaries are the means deployed, not encountered, in a search for a personally significant distinction of space and time in an otherwise universal social fog of complex inter-relations and shifting patterns of power. Rather than being a reactive response to outward threats, Scherer has three areas in which boundaries are proactively constructed: structure, conflict and power. These in turn can be refined to being categorised as either functional and/or expressive ties.

Functional ties provide linkages that are seen to be of value in the 'hard wiring' of a community. They are links and events that can be readily charted, and in this

⁷⁶ Antonin Artaud (2001) *The Theatre and its Double*, Victor Corti (trans), London: Calder.

⁷⁷ Thomas J. Glynn (1981) 'Psychological Sense of Community: Measurement and Application', *Human Relations*, 34 (7), pp. 789-818.

⁷⁸ Jacqueline Scherer (1972/1974) *Contemporary Community: Sociological Illusion or Reality*, London: Tavistock Publications.

way are of value for tracing and recording contact between individuals, and also individuals with performances. It is though, in the nature of the expressive performative ties created in and creating the space between functional contacts which in their turn construct further functional ties, that the impact of the performance resides.

Manipulation of a Blended Community

Community as a creation is not uniform in realisation. The commonly applied use of functional ties does not mean that a community can always be regarded as a single benign whole - an immutable symbol of inclusivity. David I. Kertzer considers that multiple boundaries both between and within communities are created and sustained, through performed (ritualised) community based activities.⁷⁹ Expressive ties created thorough an individual's engaging in events, can be employed for a single purpose or for a variety of different purposes.

Sustained by an individual's application of, and adherence to a/their chosen social schemas/family of ties, or their images of a perceived/imposed unity of events, there can be sub-community groups within a larger total community. Individual sub-groups, while taking different interpretations of the functions of activities available to all such sub-groups, can believe their particular sub-group to be representative of the community as a whole. Once established as a schema of ritualistic activity, sub-groups in their focussing of the attention of an individual

⁷⁹ Kertzer, David I. (1998) *Ritual, Politics and Power*, New York: Yale University Press.

on an emotional issue, can be easily employed systematically to hide other issues.

In this way local functional events, or the events of a sub-group, can be commandeered to propagate and create the unintentional support of its members, for a particular contrary view of the political order being enacted at a macro (expressive) level which is the community in general.⁸⁰ It must be seen that a system of interactivity taken as a community does not provide a fixed 'cage' which locks us into a single view [...] but a melange of understandings by which we struggle, through a continuous series of negotiations to assign meaning to symbols [which would include communities as symbols] (Kertzer, p. 175.).'

Community-Symbols as Inconsistent Markers of Identity

Of the significance and nature of community as a symbol, Anthony P. Cohen highlights the disparity apparent in perceptions of community when stating that, there is no single culturally intrinsic meaning that can be taken as that which is solely applicable to any symbol.⁸¹ More than this lack of a definitive meaning, what might be regarded as a symbol/community does not of itself have to have a visual or physical presence, but can be a cognitive construct created through and in performance. That being such, the existence and nature of a community can/should truly exist only in moments of performance, with there being no

⁸⁰ Yi-Fu Tuan (1997) *Space and Place: The Perspective of Experience*, Minnesota: University of Minnesota Press.

⁸¹ Anthony P. Cohen (2010) *The Symbolic Construction of Community*, London: Routledge.

justifiable cause for the necessity of attaching symbolic status to sites or occasions themselves.

On the nature of symbols, Jeff Malpas considers to what degree one can extend the image and functionality of performance in itself as a symbol.⁸² He sees symbols as being integral to definitions and conceptions of space and place. Symbols are not employed as stand-alone, self-defined and inviolate signifiers but are indispensable to and permeate human thought, experience and agency. More than representing a thought or schema of interconnectivity, encounters that come from engaging in performances employing symbols are instrumental to the creation of identity.

The relationship between individual and performance as a symbol, can result in perceptions of that symbol that are as numerous and varied as the number of those individuals engaged with the performance. In this way a view of a community (as a symbolic space-time) can differ from person to person. This does not mean that the subjectivity of another's space-place is different from one's own, or that there is another space-place, but that there exists simultaneous (and equally valid) subjectivities. This holds good for all symbols including individuals, who as an emanation from the triadic chronotopic interactions, represent themselves as symbols and therefore how they in all their guises are seen by others, in a continuous process of self-definition. This being

⁸² Jeff Malpas (1999) *Place and Experience: A Philosophical Topography*, Oxon: Routledge.

as a symbol present within, and a co-creator/co-creation along with the greater symbol that is their community.

Malpas continues with the view that the three independent concepts of 'self-defining objectivity and self-defining subjectivity', 'self-defining subjectivity and others-defining subjectivity' together with an object as a point of focus, are parts of a trilogy of relations. Of this, see again Figure 16 'Chronotopic Performative Configurations 1st Iteration' where the elements not only react to one another, but in that interaction (re)create each other with the outcome being an object acting as a common cause in a wider activity. The outcome of that activity is individuality.

One achieves a realisation of the nature of the symbol/individual relationship when accepting and living, albeit in a theoretical form in which complex space-time configurations can be described, the endless number of perspectives and opinions continuously engaged in creating it. For this one needs to see the symbol amidst a network of concepts, events, and objects/symbols that have, in their turn, been created by others who are themselves engaged in a complex of relations. In this way is symbol and identity created out of, and existing in a range of interactions and opinions which are themselves directed by constructed/Performed symbolic meanings, found in shared schema.

The Individual as Being In and Of Interaction

The individual as being of a network of ever changing and revising meanings is an image echoed by Clifford Geertz who, in quoting Max Weber, believes the individual to be 'an animal suspended in webs of significance he himself has

spun.⁸³ Such an image is reinforced by L. P. Gerlach and V. H. Hine, who employ the term 'reticulation', when refining the model of a web-like construction, into a network with crossing and inter-crossing lines.⁸⁴

In this representation there is:

[A]n organization in which the cells, or nodes are tied together, not through any central point, but rather through intersecting sets of personal relationships and other group linkages.

In viewing such a network, Scherer for their part sees community emerging as a blurred distinction that arises out of universal interactions. They further suggest to see if there is in them the incubator of some form of community, the undertaking of an examination of personal networks, and the contact points between individuals. Such an examination for Geertz should not be looking for a hard law, but instead an interpretative search for meaning. In this seeking it is the moment and impact of performance, rather than the practical nature of an encounter that needs to be explored.

Stepping Inside a Performance of Community

Further to develop Scherer's observation on functional/expressive ties noted earlier, there is more seen to be at work here than a simple grouping or weaving together of the acts of several people. There are those ties that have a function in

⁸³ Clifford Geertz (1973) *The Interpretation of Cultures: Selected Essays*, New York: Basic Books.

⁸⁴ L. Gerlach, and V. Hine (1970) *People, Power, Change; Movements of Social Transformation*, Indianapolis: Bobbs-Merrill.

allowing them to come together, but these do no more than just that - that is permit people to come together. In this they are sterile (functional) moments, for there can be a gathering together of individuals but no community created. There might well be the enjoyment of entertainment, company, pleasure at being in a place with other people, but to limit any enquiry into performance and community to such encounters, would result in a very superficial image of community that was lacking in the dynamism and life of expressive ties.

To get beyond this base functionality is to determine the impact and outcome of the meaning of symbols, identity and community for the individual. It means having to sink within the very moment of performance, and touch upon its impact when engaging individuals. Fully to understand this dimension of being inside and of a community demands one's immersion in it and personally to experience, inevitably as a fleeting moment, a belief in the oneness present in involved and shared communalities.

Of oneness, for A. P. Cohen, being outside and observing a community is 'doing' a culture. That is watching the acting out of a role. From the inside of a community, it is instead 'thinking' that culture - being a Being that is absorbed and functioning as an integral element which gives for one a true experience. Viewing a community from the inside, is in this way different: for one is then privileged in not only seeing, but more importantly directly experiencing and participating in the differentiation, variety and prolific complexity of interaction of which the community is comprised, and which makes it a community in a variety of ways to

a variety of individuals. It of course means that such positioning makes one complicit in the activity and one's view of it.

To have a view of both an individual and their community as one, is to see them as part of a social-system that is constituted throughout and across time-space.

To have an experience of an individual and their community one has to be at that time, part of a different plane of consciousness which is described by Gaster as being the dynamic of the psychological-ideational realm (a term which suggests a direct comparison with the recurring concept of a background plane of potential).⁸⁵ Achieving in this timeless space an emotionally and fluidly performed position for the individual in the world in general, demands the individual relinquishes a view of themselves and the world around them as discrete fixed packages. To understand the perceptual zoning of such space-time in relation to social practices demands a shift in perception away from what is for Giddens, a view typical of western culture.

A Consideration

In *Staging The Self* I have highlighted issues of relevance to this thesis in that, and through these, there is an indication of possible approaches to be taken in the methodology and analysis sections of this thesis. As might be expected where there is a maximum amount of inter-personal interaction, there are many issues involved. These being the sometimes pressure of existing within an over-arching politically framed structure, the attached symbolic value of those individuals exerting institutionalised authority and the general use of symbols both hard (site

⁸⁵ Grimes, *Religious Studies* (36).

centred) and soft (person centred) in defining the community, the sense of community as woven into the fabric of everyday life, changes in the nature of the community, the evidencing of functional (as can be traced in network diagrams) and expressive links (as created in personal narratives), the presence of sub-groups and the manipulation of them in pursuit of control in the community, the different markers employed in the setting of community boundaries, the positioning of the individual in relation to their community. All these have a relevance in this thesis when considering the impact on the individual, and how they position themselves for their encounters with others. Scripting The Self that follows considers the creation of the script through which the individual communicates with others.

SCRIPTING THE SELF

Introduction

In my introduction to community as a three part performance, I employed Puusemp as an example in Staging The Self of the framing of the performative staging of the relationship between the individual and their community. Now with the work of Rimini Protokoll as an example, here in Scripting The Self I look at the linkage between the individual and the part they represent to others in a performance. This is accomplished in the scripting of the character they play in their community. It is that which shapes all approaches to and ambitions for the creation of selves.

To script is to frame a position, to propose a temporary reality, to seek to convince others (and even perhaps oneself) of the validity of one's point of view.

For B. Massumi the task in all this, is personally to recognise a definition of form amid a dynamism of formation.⁸⁶ However, that moment of clarity itself, is an event that one cannot convey, because as A. Whitehead has it ‘when it’s gone, it is gone [...] [for] the actual chunk of the life of nature is inseparable from its unique experience.’⁸⁷

For Keith Woodward a moment of realisation of ‘nature-in-itself’, the political event that is change, is to be found in a ‘mess of unfolding, infinitely complex forces [...] [and in this] there is a something that is seated at the limits of reason, with the capacity to objectify the world.’⁸⁸ A point of view, a transience, and all the while positioned in a chaos of potential. It is seeking to contain all of this, and in so doing create a position of personal stability and security that is the hoped for outcome of the scripting of one’s life. Such factors that affect this scripting are the subject of this part of my Literature Review.

Reality as a False Foundation

Ben Anderson provides a full appreciation of the tenets of Social Constructivism. In this he sees interpersonal contacts as producing control mechanisms such as plans, rules and instructions that are employed to make sense of the world, and in that way to create a reality.⁸⁹ The absolute certainty

⁸⁶ B. Massumi, (2002) *Parables for the Virtual: Movement, Affect, Sensation*, Durham, NC and London: Duke University.

⁸⁷ A. Whitehead, (1920;2004) *The Concept of Nature*, New York: Prometheus Books, p. 90.

⁸⁸ Keith Woodward, (2010) ‘Events, Spontaneity and Abrupt Conditions’, in Ben Anderson and Paul Harrison (eds) *Taking Place: Non-Representational Theories and Geography*. Oxon: Routledge, pp 321-340.

⁸⁹ Ben Anderson and Paul Harrison (2010) *Taking Place: Non-Representational Theories and Geography*. Oxon: Routledge.

provided by such a collective ordering was challenged in the 1980s and 1990s, when the meaning attaching to those symbols employed in the construction of such a view was contested. Far from being fixed, inviolate and tools employed in the fixing of a reality, symbols themselves were taken as constructs lacking any enduring permanence in their own right. They, and also individuals who relied on them as touchstones of permanence in their world, were instead seen to be part of a reflexive manifold of action and interaction, where their own meanings came from the enactment of social contexts and were not in themselves stable markers.

Others expand on this view. Maurice Merleau-Ponty observes 'My thought and his are interwoven into a single fabric [...] [our words] are inserted into a shared operation of which neither of us is the creator'.⁹⁰ All this lack of assurance is emphasised as when Alphonso Lingis has it that, worlds are not what we experience but what we employ to give order to that which we experience. Worlds are not pre-formed but are enacted by being inhabited.⁹¹ Given that the foundations on which this world view is constructed themselves emanate along with the personal creations of others, and that these fabrications are then inextricably linked to the creation of individuals, how one could capture a true state of being, became an issue of interest.

It must be noted that despite the radically contingent nature of symbol and subject, what each individual perceives and how it is interpreted is no less real for each individual. Every person, however different their viewpoint might be from

⁹⁰ M. Merleau-Ponty, (1962) *Phenomenology of Perception*. London: Routledge & Kegan Paul Ltd.

⁹¹ A. Lingis, (1994) *Foreign Bodies*. London: Routledge.

that of their neighbour, believes in the validity of theirs. However great the number of viewpoints there might be, they are every single one, valid for a person as their interpretation of a moment of a performative event in space-time.

Such is the fleeting character of this assignment of significance that when a consolidation and associated validation of events, occurring in what is a continuous condition of multitudinous interaction embracing all forms of materialities takes place, it is only in the moments before and alongside the formation of a subject that the subject exists. The actual moment of signification and experience is without spatial or temporal context in being a moment of awareness only. The difficulty that this creates is, as Whitehead points out, that once a moment has happened it is gone. To fully capture such an instant demands not only having performance creating something new, but to experience it, to be part of its vitality, to take an active part in scripting it.

Deception by Superficialities

Participation in such a moment of creation can, as Nigel Thrift in expressing his interest in the performing arts states, be seen as a means of jolting one into a moment of epiphany, triggering a new viewpoint, a new reality.⁹² Of this Thrift proffers Dance as a ‘felt’/created performative mechanism though which one can stimulate such a moment of personal realisation.⁹³ There are two observations of

⁹² Nigel Thrift, (2010) “The 27th Letter”: An Interview with Nigel Thrift’, in Ben Anderson and Paul Harrison (eds) *Taking Place: Non-Representational Theories and Geography*. Oxon: Routledge, pp 183-198.

⁹³ Note: Throughout this thesis ‘felt’ as a description is taken as being synonymous with the outcome of a performative act.

note in this, both of which centre around deception by superficialities and false beginnings.

First is Woodward's view that Thrift is still clinging to the 'everyday' as an illustration and as a tool, when what is really needed is a 'pure event situation'. Thrift in Woodward's view, fails in choosing as an illustrative tool of change something that is perceived, when what is really needed is a different conceptual schema. Without this there can be no true change, no mind-shattering revelation, no innovation but merely a realignment of the existing perceptual frames through which the world is already viewed.

Second is that regardless of any failure to secure a true change in an individual, there is the possibility of the execution of non-effective/non-epiphanic performance. T. May advances the idea that 'It is in part through the subjectivizing dimension of representational cognition [...] that the oppressive character of exploitation, privatization and discrimination presents itself.'⁹⁴ This being the means by which one can employ the impact of a performative intervention but in a clandestine, subversive and practical/political way. In a sleight of hand the enactment of performances, ostensibly giving the impression of affecting or supporting a particular change brought about by a programme of activity, in practice seeks to achieve nothing of the sort. Individuals/audience members might well be persuaded to believe through performance(s) there is a difference in that which is offered up for consumption and which will be of benefit to them,

⁹⁴ T. May, T, (1994) *The Political Philosophy of Poststructuralist Anarchism*, University Park, PN: The Pennsylvania State University Press.

but in fact does not. The alternative view being that the extensive supportive performative schema driving what is a superficial expression of political outreach, remain fundamentally unchanged.

Symbols and Mythologies

Yet, despite the falsehood enacted through some performances, individuals conform with the ‘truths’ that come from such manipulations, for they receive them as current myths which they accept as a reality. Yi-Fu Tuan considers this view to be the outcome of defective knowledge, which in its turn (re-)influences conceptualised sets of local values which shape, and through which people carry out, routine activities.⁹⁵ In their submission to such tacit knowledge, by allowing it to influence their acceptance of myths, people feel at home when they are being deceived by a false creation. Manipulation of feelings can in this way be affected through the adulteration of those symbols employed, which are themselves without any set foundation.

Tuan notes the importance in Europe of symbols functioning as fixed features in a spatial grid of cardinal points. In particular he comments on their use in Christianity to illustrate and reinforce the tenets of the religion. For Tuan the status and significance of symbols and the ‘mythical space’ that emanates from them, is ‘commonly arranged around a coordinated system of cardinal points and a central vertical axis’. This being akin to the verticality illustrated in Figure 17.

⁹⁵ Tuan, *Space and Place* (44).

Tuan has it that an awareness of the differences between what are distinct groups, such as one community vis-à-vis another community, or sub-groups within a community, can make individuals more aware of the uniqueness of the community or (sub)group of which they feel/know themselves to be a part. Such differentiation can also help to foster an awareness of self, home and locality. How this awareness is made manifest is the subject of Gernot Böhme below.

Atmosphere as a Condition of Being

While one can go someway in describing the manipulation of symbols to expose the engineering of an ambiguity of events which underpins the creation of myths, this is not enough to describe the reception of the outcome by individuals. It is this to which I turn through the work of Gernot Böhme.⁹⁶ In a significant step away from that which can be described as the functional, such as the location and physical form of symbols, Böhme has there being a ‘something’ that is innate to objects and which they emanate. Referencing Walter Benjamin he writes of an ‘aura’ as ‘A strange tissue of space and time [...] [of which] to perceive [an] aura is to absorb it into one’s own state of being’. What is perceived here is an indeterminate spatially extended quality of feeling. This ‘atmosphere’ belongs to the subject, it is an internal psychic state that is beyond a subjective-objective dichotomy.

Atmospheres are without borders, they are feelings that are subjectified. To appreciate fully what atmospheres are and the impact they have, one has to

⁹⁶ Gernot Böhme, (1993) ‘Atmosphere as the Fundamental Concept of a New Aesthetics’, *Thesis Eleven*, 36 (1), pp. 113-126.

recognise their lack of ontological localizability, and the absence from them of any trace of subject-object definitions. Böhme recognises that given this lack of any firm foundation to auras/atmospheres, then for an acceptance of their presence and impact, a subject requires a profound new view of their world.

For the subject there has to be a relinquishing of a self-view in which one has a delimited 'essence'. This includes thinking of 'how I feel here', with here being an identifiable fixed focus of being. Instead one must view both the subject (as themselves), and the self (as a concept) as originally spatial and lacking any concrete form. Of the object too, there also has to be a reconsideration. The object routinely is seen, as containing/being assigned primary qualities which are associated characteristics that come from it. It also has secondary qualities which are assigned to it by a subject.

One can not apply such a view to atmospheres, for in all of its lack of substantiality, an atmosphere is not an object: there is nothing there - no primary object / no primary quality. Neither is any self-determination to be found in it: there is no inherent psychic state / no individuality. What one has in atmospheres, is their condition of being as being subject-like: they are sensed/created by individuals who assign to them the same status as if they were a subject. Despite their very intangibility, in this way the subject/individual can bathe in an atmosphere and in that treat, if not knowingly accept, the atmosphere as a subject of which they are a part.

The Inter-determinacy of Being

Despite the insubstantial character I have painted of this mix of individual-subject / subject-atmosphere, it is for Mikkel Bille never exclusively a psychological phenomenon.⁹⁷ It is neither a state of mind, nor solely an objective thing 'out there' to be encountered as an environment or milieu. The properties of atmosphere are captured in the intersection of the objective and the subjective. Yet, despite the fugitive condition of their interaction, Gernot Böhme proposes that atmospheres can be manipulated as one might do with any staged event.

The purpose and goal of this would be to erase the boundaries that some might appreciate as attaching to solid material objects, or to designated objects that might well hold a status for them as symbolic markers and signifiers. In this way atmospheres, despite their noticeable absence are susceptible to direct change, to changed human values and cultural premises. In describing the activity of atmospheres, Tim Edensor describes them as being a folding together of affect, emotion and sensation in space.⁹⁸

In perceiving, and accepting, the (non)presence of an unformulated (non)space, that being something which is seen not to exist but which has an impact, one starts to enter into, if not become, indeterminacy oneself. One is in neither place nor space but existing as a condition of unformulated being. Beyond this, as is advanced by J. E. Malpas, it is a condition of, and/or for someone

⁹⁷ Mikkel Bille (2015) 'Staging atmospheres: Materiality, Culture, and the Texture of the In-between', *Emotion, Space and Society*, 15, pp. 31-38.

⁹⁸ Tim Edensor, (2013) 'Producing Atmospheres at the Match: Fan Cultures, Commercialisation and Mood Management in English Football', *Emotion, Space and Society*, 15, pp. 82-89.

being-in-the-world, that they (unformulated beings) are integrated into their surroundings and into the activities that take place there.⁹⁹ There is though in this, the question of being-in. Such as in, where a 'Being-in-the-World' is actually situated, for given the oneness of everything as existing in a transitioning condition, there is neither a definitive 'in', nor by implication an 'out' - there is only experience. In this condition, there is no archetypal culture, nor would there be community. There is available only the experience of 'thinking a culture' - grasping for an instant the totality of a performance in which one is acting out an intrinsic role. Yet one has there being an inside and an outside. This is because they are assigned a presence in a different, that is non-Cartesian - non-western ontological, setting.

One Dimensional Ambiguous Space

In *Staging The Self* I recorded the considered benefits A. P. Cohen sees to be gained from being inside a culture. There is greater familiarity, greater knowledge of events through direct contact with them, in sum, it is having a privileged position and therefore better perception of what is going on. Gaston Bachelard for his part has there being inside and outside as a metaphysical issue. Using the writings of Phillippe Diolé as an illustration, Bachelard shows that within the smallest space that can be considered as 'inner' (such as an instant of thought inside a being), there can be conceived something that is vast.¹⁰⁰

⁹⁹ Malpas, J. E. (1999) *Place and Experience: A Philosophical Topography* (Pre-publication draft), UK: CUP.

¹⁰⁰ Gaston Bachelard (1964) *The Poetics of Space*. Maria Jolas (trans). New York: Penguin Group. Bachelard here refers to: Diolé, P. (1955) *Le Plus Beau Desert du Monde*. Paris: Michel Albin.

This image is portrayed by Diolé in his account of a journey in the Saraha desert, in which he experiences as an inner intensity the desert's immensity. Not only that but any feature, mountains, dunes and dead rivers, stones and sun are all annexed to the depths of his 'inner space'. The infinitely small of the Inside and the immensity of the Outside are co-present in the individual - they are both a part in them of in what is a 'felt space'. This is a one-dimensional space away from the routine space of the everyday. There is here one dimension - one substance that contains all there is. Through thought alone, can space and time in all their immensity be dominated by 'the image' of a fabled somewhere else that is elsewhere, which imposes a meaning on them.

While all this describes an endless inner-space seemingly beyond comprehension, Bachelard nevertheless has views on the workings within it. He sees life as a blending of inside and outside - a spiral of dynamisms: a moving forward to then retreat. Described by Henri Michaux a Life/Being in this state is part of an 'a priori of Being [in this being in and] of an entire space-time of ambiguous being.¹⁰¹ In this ambiguous space, the 'mind has lost its geometrical homeland and the spirit is drifting.' 'Interior space loses its clarity, while exterior space loses its void.' For Bachelard Being is alternately condensation (the creation of a persona) that disperses with a burst, and dispersion that flows back to a centre.

¹⁰¹ Henri Michaux, (1952) *Nouvelles de l'étranger*, Paris: Mercure de France.

Being and a Contrived Environment

John Wylie, not as an author but as a Being in that fluid space described, captures movement, moment and absorption in the environment in his paper *A Single Day's Walking: Narrating Self and Landscape on the South West Coast Path*.¹⁰² In this he describes his reactions to the scenery, and his experiences, when on an excursion in which he walks along the South West Coast Path. He observes on those practices - perceptions, memories, physical movements, distanciated topologies - which he encounters as he is 'poised between the country ahead and the country behind [...] [being] perpetually caught in a process of arriving/departing.

Later in his work *Non-Representational Subjects* Wylie moves towards a Deleuzian inspired metaphysical position.¹⁰³ Here he sees the losing of an historical and discursive perspective on life, the linearity of earlier considerations, an the turning instead to the application of creativity. This though is a creativity without a subject, a subject who elsewhere would be a subject-who-creates or a subject-as-endpoint. This is creativity in its own right. For Wylie there is in the Deleuzian application of a Baroque line, a picture of 'incessant non-personal, pre-personal and trans-personal relations of becoming, currents of intensity and affectiveness.'¹⁰⁴ In this context he develops Tuan's position on symbols and

¹⁰² John Wylie (2005) 'A Single Day's Walking: Narrating Self and Landscape on the South West Coast Path', *Royal Geographical Society*, 30, pp. 234-247.

¹⁰³ John Wylie (2010) 'Non-Representational Subjects', in Ben Anderson and Paul Harrison (eds) *Taking Place: Non-Representational Theories and Geography*. Oxon: Routledge pp. 99-114.

¹⁰⁴ Note: See Chapter Four - Literature Review, Seeing The Self, A Life for fuller details on the baroque and Deleuze.

mythical space, for here it is the subject which emerges, not to be permanent, nor as a locus of thought, but as something that issues out from, and then folds back into ‘a processual affectivity [that is] indexed as creative.’ In this unending scene of change and undecidability there is the destruction of the idea of an enduring confined subject. With that view comes a rupture in past perceptions of a definitive state of societal/individual relations.

Now, with no fixed subject and there being no more nor less than a constant state of evolving and diminishing, one must question the means by which one can contrive to experience the epiphany as described earlier by Thrift. For J. D. Dewsbury, Alain Badiou’s work provides a platform on which such a fugitive device is created.¹⁰⁵ This hangs on their being produced out of the situational truths that constitute them, rather than the structural truths that are in place to coordinate the possibilities for their creation, and the possibility of their creation. There is no fixed factual point/individual here, no set Being, but there is rather ‘actors, performative subjects, cast in a world of belief who realise potentialities and render virtualities actual through action.¹⁰⁶ For Dewsbury, Performativity accounts for the ways in which subjects may resignify social practices, in the very realisation of those cultural constructs and structural determinations, that make their subjecthood possible in the first place.

¹⁰⁵ J. D. Dewsbury, (2007) ‘Unthinking Subjects: Alain Badiou and the Event of Thought in Thinking Politics’, *Transactions of the Institute of British Geographers*, 32 (4), pp. 443-459.

¹⁰⁶ For an associated view on this see: B. Latour (2005) *Reassembling the Social: An Introduction to Actor-Network Theory*, Oxford: OUP.

An Evolution of Thought

All that has been recounted here, an extensive web of creation, ambiguity of symbolic meaning, moments of epiphany, infinities of embedded thought, non-substantial atmospheres support the possibility of a different ontology as is proposed by Henri Lefebvre who writes about the (re)definition of 'Space'.¹⁰⁷ As the background to this, he recalls Euclidean space was mainly geometrical, but Cartesian space introduced a key change. Space had previously been held as a subject, something external, but now it was viewed as an object (in that it was in the realm of the absolute), it (space) became dominant, containing everything. What then was its status, divine attribute or 'an order immanent to the totality of what existed.'

Kant for his part saw space as separated from the empirical sphere, it was in a pre-existent realm of consciousness. This debate between the immanent and transcendental configurations of space and time, while important stages in the 'evolution of the Western Logos', at the same time imposed a constraint in describing space in such a way as to reinforce that same point of view. It was suggesting a criticism of the way things were framed, but employing just that same framing to express the criticism. In this way giving credibility to its use.

Lefebvre is critical of the way in which writers and others discuss space without referring to it/defining it as such. Specifically that Foucault is lacking in never bridging the gap between the theoretical (epistemological) realm and the practical

¹⁰⁷ Lefebvre, Henri (1974;1984) *The Production of Space*, Donald Nicholson-Smith (trans), Oxford: Blackwell.

one, while Chomsky fails in connecting linguistic social space with that social space ‘wherein language becomes practice.’ For Lefebvre, Chomsky assigns dimensions and orientations to this mental space, [an act] which in itself is a retrograde movement taking one back to a predetermined and predetermining Cartesian position and entomology.

He does see that new ideas (sets) have been introduced which have nothing in common with Cartesianism. In this they move along a pathway to a different perspective on space and social practices. It is in this more that ‘Mental and social activity impose their own framework upon nature’s space, upon the Heraclitean flux of spontaneous phenomena, upon that chaos which precedes the advent of the body [but the chaos is always/is still present].’¹⁰⁸ On this otherworldliness, the third part of this review leads to the earlier mentioned Woodward’s ‘something that is seated at the limits of reason, with the capacity to objectify the world.’

A Consideration

The literature associated with Scripting moved this work on from the everyday world of Staging in which the interaction and significance of people, sites and symbols and the interpretation of all were the subjects of interest. Looking under this social skin, Scripting considers and questions the positioning of the individual in the greater space of which they and their community are parts. It challenges

¹⁰⁸ Note: According to both Plato and Aristotle, Heraclitus held extreme views that led to logical incoherence. For he held that (1) everything is constantly changing and (2) opposite things are identical, so that (3) everything is and is not at the same time. Logical incoherence is subject to the nature of space in which one situates oneself.

the absolute nature of that space, with the alternative of an ambiguous one. It also questions the definitive nature of the interaction of people, sites and symbols with all being seen as mythologies creating a web woven out of self-deception which sustains them. Finally it opens up to a consideration of a different way of living out the world. Seeing The Self that follows takes this journey deeper into the idea of a person and their community to look at the workings of the individual.

SEEING THE SELF

Introduction

Seeing The Self is where the inter-related nature of the chronotopic triad/Being becomes apparent. This is not a stand-alone section, instead the literature it covers completes the full image of aspects of performance contained within a chronotope. It provides for a contextualisation of the individual's view of performance. This is necessary for an understanding of the implications of Bharucha's criticism of stagings of *The Mahabharata* when staged in a western ontologically based context. It also provides an introduction to a later exploration of eastern perceptions of the individual and *The Mahabharata* as a single performance. This review now moves to literature suggesting that to abandon a western based ontology in favour of an eastern one, is to achieve the correct perception of the nature (specifically - not creation) of community. This is more than the pressing for a new way of viewing the individual and society from within an existing framework, as is suggested by the authors in the previous sections. Now it is that the particular individual is themselves a point in space-time

differentiated, as are all others, in a universal continuum offering the potential for the performance of the individual.

To consider the nature of space-time and its application within the context of this thesis, this review turns to the work of Jonathan Raper.¹⁰⁹ He provides the in-depth cataloguing of the evolution of perceptions of the spatial and temporal summarised here. Galileo saw empty space as meaningful, Descartes had space as an extension of matter/thought (and therefore not empty) with the 'extension' being defined through the three axis of length, breadth and depth. Newton added a universal frame of reference to these models. In this view space and time are independent of matter, there can be space and no matter - but no matter can exist without space. Leibniz furthered developed these views in his disruption of Newton's idea of a fixed frame. For Leibniz there exists a system of relationships, in this all things cohere. In this universal oneness of a whole, there is no *difference* that permits an individual to exist as a separate creation: it is only in their being a *differing* present in a universal condition of oneness that an individual can Be.

For Raper there is scope for a review of this multi-dimensionality present in these concepts of space and time. Of particular interest and considered in this thesis is his challenge that, from a cognitive science point of view, such a review might result in a better understanding of the reflexive cycle of information processing in which the individual is a 'social actor'. In this the individual/actor

¹⁰⁹ Jonathan Raper (2000) 'Two-dimensional Representations of Space', in *Multidimensional Geographic Information Science*, London: Taylor & Francis, pp. 31-83.

absorbs information, processes and revises it, and passes it on to another individual/actor.¹¹⁰ This singular action repeats in chains of inter-actions which create/are an essential part, of a continuous and socially mediated spatio-temporal dialectic which forms cognitive and social models. It is these models, that are interwoven into social activities and which are employed for creative and supportive social purposes.¹¹¹ It is through their personal engagement in such models, that individuals create for themselves, and present to others an image of interaction that is for them a community.

In this extensive inter-activity, there are two conditions of spatial representation, these being those of the physical environment and of mental perceptions.¹¹² This is not to be taken as a reiteration of Scherer's view of the functional and expressive for those relate to, as it were, a more tangible item by item contact of end-products of performance.

¹¹⁰ Davies, Bronwyn and Rom Harré discuss the self as a choosing subject, located in conversations and bring to those narratives ones own subjective lived histories. There is a measure of collaboration in such encounters for the individual unfolds a tale that draws on social structures and roles recognisable to others. See Davies and Harré (2019) Positioning: The Discursive Production of Selves in *Journal for the Theory of Social Behaviour* 20:1 (43-63).

¹¹¹ Paper in *Multidimensional Representations* (63) also describes amongst others the various views taken in different periods. Carnap and Ayer as Logical Positivists had objects as being independent, Giddens advocated the integration of social structures and human agency, Gregory and Urry have spatial structures as a medium through which social relations are produced and reproduced, Soja looks to intra- as well as inter- areas and Hägerstrand who views time and space as constraints.

¹¹² R. Casati, B. Smith and A. C. Varzi (1998) 'Ontological Tools for Geographic Representation', in N. Guarino (ed) *Formal Ontology in Information Systems*, Amsterdam: IOS Press, pp. 77-85.

What is to be considered now is the act of perception of the physical and mental at work in the creation of the ties of Scherer. This supplements Scherer's higher level view by delving into the moment(s) of personal engagement and exchange, as are betrayed in moments of self-reflection occurring in and through a chain of person to person interaction. This encounter is such as would be expressed, or more pertinently experienced, in the personally creative narrative of individuals.

This points to the fact that in addition to the material of Staging and Scripting in this review, there is a further element that has to be considered if complex relationships available in space and time, are fully to be understood in the context of an individual's creation of their particular space and time of community. For that, it needs the adoption of a critical position in relation to participating (that is physically participating in a performance but being placed cognitively outside the spirit of it) / or being a participant (that is physically participating and being cognitively inside and part of the spirit of a performance). The latter being (as physically participating and cognitively inside and part of the spirit) acts that eschew the idea of space-time and singularities of Individuality in favour of a total universality.

The former (as physically participating and cognitively outside the spirit) being such views that structure, and in their turn are re-imposed and re-enforced by, a western ontology of performance. These are views that in their implementation while genuinely seeking to create a unity, have inherent in them the starting presumption of the existence of a divide between person and person and their

spaces and times. The latter (as physically participating and cognitively inside the spirit) is explored here.

To appreciate and achieve a full unity of a person with their community, performance must overcome the division imposed through conformity with a western based ontology. It requires a move away from pursuing and viewing the remnants of representation (as in the accounts of Staging and Scripting), to seeking a view of, and unavoidable engagement in, the cognitive realisation within the creative transactions that occur in effective performance in all its forms. In this the final part of my Literature Review, I look at works that indicate a way forward towards an appreciation of a revised philosophical perspective that will place performer within performance while that performance at the same time creates the performer. This final element is a move towards the understanding of the person and their creation of their community.

The Self - An Unstable Act

While the Self can be given as the creative source of performance - the difficulty is defining it. It is here taken to be the act of receiving, absorbing and reacting to that which is encountered in the onward transmission of a message between one self (not oneself)/act and another. In this part it functions in the role of an agent involved in the continuous (re)initiation of a rolling process of performing and becoming. Here critically there is the continuing presence of the self and (an)other: of the Being inside (represented as the chronotopically framed Seeing The Self) and being outside (the chronotopic triadic element of Staging The Self) and of the contrived interconnective and interactive flux between the two.

Unlike Descartes with extensions (objects in space) being distinct from their source (thoughts), for Benedict (Baruch) Spinoza there was no such division but objects and thought although conceivable and conceived as distinct, were of a single reality.¹¹³ A change in thought was always matched by a change in an Extension. In this humans always see everything in nature as a mixture of thought and bodies (bodies being compound or simple objects).

For this thesis, it is in the looking at the relationship described by Spinoza - the interaction between individuals and the objects (with objects as sites of performance, acts of performance, performers) that shape them and in that affect their thoughts, that is of value. It is in the linking of the interactions as the topic of Staging, through the narratives, descriptions and sites of Scripting with the changes and creation of Self, here at Seeing, that the dynamic thread of creativity sustained by performance starts to be apprehended, and a revised positioning of the individual's performance in/of space and time can be considered if not (yet) comprehended.

Of relevance is Spinoza's determinism which refines the nature of the cause of those changes. He believed that two types of cause exist. First are those that provide an eternally valid explanation of their effects, and second those having a

¹¹³ Benedict Spinoza (1996) *Ethics*, Edwin Curley (ed and trans), UK: Penguin. On Spinoza in Gilles Deleuze (1998) *Spinoza: Practical Philosophy*, Robert Hurley (trans), San Francisco: City Lights Books, Deleuze has it that for Spinoza the Mode (Monad) is a singular essence that passes into existence from an infinity of extensive parts in which it retains its position. An individual is always composed of an infinity of extensive parts. In this is the individual part of a univocity of being, that is they exist in their own right as part of the totality that is God.

validity for a particular moment and time. This is further defined as a difference between an intellectual order of things (eternal truths) and a knowledge of things as they exist at a particular moment (in the common order of nature). There is in this, a commonality with the description of the enduring and punctual perceptions of the everyday described in Staging.

There is also the indication of a different way in which to regard performance and those that are performers. This is as highlighted in the contrast between the views of the first works of my Introduction (that of Puusemp) which engage with events in an act intended to achieve a universal cohesion of all involved, but only a particular significance, against those views of the multiplexity of *The Mahabharata* (that is of Bharucha and others - but not Brook in his practice if not in his theory).¹¹⁴ The latter are positioned in an enduring unity, and provide as an Extension, a different (now eastern ontologically centred) configuration of that unity. Brook by contrast in starting from an external point of view and carrying with him a divisive mind set, is seen by some to have reduced an enduring event to a punctual ordering of life and self.

Spinoza has two further observations which I must include in this review. Boundaries loom large in this thesis: those that exist between people, between places and between people and places. There is in Spinoza an indication of the

¹¹⁴ Note: For more on Multiplexity see, Neha Gondal, 'Multiplexity as a lens to investigate the cultural meanings of interpersonal ties', *Social Networks*, 68 (January 2022), 209-217. <<https://doi.org/10.1016/j.socnet.2021.07.002>> [accessed 30 June 2025].

range of ambiguity and fluidity of such boundaries and the significance attaching to them. In this at a macro level Spinoza has it that:

‘Nothing is more useful to a person than the added strength that comes from the union with other persons in *a community*, which then *becomes itself an individual thing* [my emphasis].’¹¹⁵

Here is a view which realigns one’s focus away from the individual onto a ‘community’. This is more than simply the identification of a something as a community: it is that it despite lacking full sentience, or indeed any indication of being sentient, is seen as (or is granted the status of) an individual. In being taken as an individual phenomenon it (community/ *The Mahabharata*) can exert an influence on others (individuals) much as might any (sentient) person living in, within and as a constituent part of that community itself.

In this view of the community as being in itself a performative influence, there is a connection to Staging of this review and the nature of community (as the medium for the exercise of enduring or punctual power) for now the community is not passive, but is an inter-acting part of an extensive and conscious chain of thought and performance. There is also, as recorded in Scripting the assignment of those characteristics and specifics to elements of the community, that are applied as attributes attaching to sites of performance/symbols used in scripting the self, and to connections made between events staged. Through these links the community has assigned to it (or perhaps even accrues) an identity that

¹¹⁵ Spinoza, *Ethics* (76).

‘speaks’ and directs others. These occurrences occur both on a large scale: and within at the other extreme of the micro sphere. Spinoza’s view on this is that:

All material things have smaller parts within them *ad infinitum* [my emphasis] [...] we go from thinking ourselves as particular things to being, in our thinking, parts of the eternal framework of Reality.¹¹⁶

While this view describes smaller parts as being within, and serves as an introduction to space as being compartmentalised and sequenced, it fails to capture the confounding complexity of performance/community space that later thinkers realised. If one is to approach, not the question of *what* is community, but the issue of *how* is community, it is through the writings of Gottfried Wilhelm Leibniz that an introduction is to be found. It is in these works the smallest workings of community are given shape.

Monads and the Plenum

For Leibniz, Monads are the real basic components of nature, they are nothing but a simple substance.¹¹⁷ They are the untouchable source, they are outside that which is mutable. Mutable that is, as in being subject to outside influences. Monads are described as having ‘no windows’.¹¹⁸ Each one contains qualities that make it different from others, with changes being wrought from within the Monad

¹¹⁶ Spinoza, *Ethics* (76).

¹¹⁷ Gottfried Wilhelm Leibniz (1714;2017) *The Monadology*, Dumfries and Galloway: Anodos Books.

¹¹⁸ Note: Elsewhere there is a refinement on this view with Monads being equipped with a membrane allowing an transmission of change to the outside.

itself. It has no mechanical interaction with that which is external, but rather there is *Appetition* in which an idea is added to those already held in/by the Monad as incorporeal automata.¹¹⁹ A Monad is a source of potential in which some achieve distinct perception and memory, others as Bare Monads with nothing accruing to them, exist in a state of stupor.¹²⁰ It is for Leibniz that 'Through a knowledge of necessary truths, and through their abstract expression, we rise to acts of reflection, which makes us think of what is I.'

In accordance with a perception of linearity, each present state of a monad is seen as a consequence of a preceding one. As there is a chain of events, there has to be in the view of Leibniz the input of a transcendental God at the start and end of the string. Without this interruption one encounters a pointless situation - a state of Chaos. For Leibniz all that is, is a plenum, that is space completely filled with matter, and that there is therefore connectivity between all matter. Activity in a Monad is in its nature both active and passive. It is active in that it explains what happens elsewhere (as it is inextricably linked with all that is of the plenum), passive in that the reason for it (the activity) is seen elsewhere (being generated separately from the monad for it to be later accrued). This way the Monad is

¹¹⁹ Note: Monad: originally coined by Pythagoreans (μονάς (monas) unity, μόνος (monos) alone - employed by Aristotle)/Entelechies as (έντελέχεια (complete) the realization of potential. The supposed vital principle that guides the development and functioning of an organism or other system or organization.

¹²⁰ Note: Should a Monad be unaware, they will exist in a state *that is without any attached self-away essence of their being*. It might be proposed that being unaware of the alternative perceptions offered by a different ontological stance is in itself being in a stupor.

poised, always as a point of creation both giving nourishment to the new and feeding off the past.

In this perception, this most simple substance is a ‘perpetual [singular] mirror of the universe.’ It is that there are multiple different universes existing only as aspects developed by monads, which are themselves however nothing but differentiated views of a single universe. He sees in the plenum and the action arising out of it ‘A divine and wonderful power of art, for each portion of matter is not only infinitely divisible [...] but is actually subdivided without end.’. In this ‘All bodies are in a perpetual flux like rivers, and parts are entering into them and passing out of them continuously.’

Of the Content of Connectives

In that the Monad is conceptually no more than a difference, it is a difference that is present in the plenum as a fluxing moment of potential for creation-performance. The Monad lacks everything, yet such is the connectivity afforded by the plenum, it is a part in everything. Bronwyn Davies elaborates on the presentation of material that the Monad can absorb on a path to assuming an identity, the securing of a position describing what will become it/themself within a world of which it/they would chose to define.¹²¹

Unlike the transcendental configuration put forward by Leibniz, in which the Monad (Being) has a particularly configured role ultimately brought about by a transcendental God, Davies has the Individual [Monad] as an immanent

¹²¹ Davies, Positioning (73).

realisation.¹²² It (this realisation) is brought about through conversations between people. These conversations are a particular form of social interaction which produces interpersonal relations that can include the application of language-like sign systems. Out of the application and multiple different interpretations of these symbols there can be created 'institutionalism' at political, cultural and small group level.

The outcome of these groupings can result in conflicting versions of 'reality' that are hard to change.¹²³ While there might be resistance to change, no position or definition of self adopted is totally static, but it is open to the influence of others in the joint production of personal story lines. In this there is also the affect of reflexive aligning through which a Monad (which can now be identified as a person) confirms their position/view point.

Davies sees traditional drama in its provision of sites, parts and role models as an example of how a dialogue between the individual and their surroundings (community) can be staged, but that there is more involved. There is personal choice permitted, or at least as Davies has it, one is within an environment which 'Permits us to think of ourselves as a choosing subject.' Yet choice might not be as personal or unaffected as supposed, for it might be a coercive social structure

¹²² Note: Davies contrasts immanentist creation with the transformational grammars of Chomsky which are pre-existing and transcendentalist in nature.

¹²³ Note: Davies has there being five processes involved in the acquisition of 'Self'. These are: 1. Learning of the categories some of which to include and others to exclude, 2. Engaging in discursive practices, 3. Positioning of the Self in terms of what these practices mean to one, 4. Recognising in oneself the characteristics that one has to qualify for the adoption of a certain position, 5. The recognition in oneself as being an enduring condition.

of which one is a part. It is a space where tales are indeed developed, but sometimes with the connivance, and sometimes in ignorance, of the goals of others. We are in this, agent (producer/director) as well as author and player acting in conjunction with other participants who co-author and coproduce their (and our) drama.

Creation in Performance

In the 'hard' space of sites (as in Staging The Self), the role of the individual in writing what is seen to be their image (as in Scripting The Self), is the germ of identity (as in Seeing The Self) which grows on contact with others who are each a part of a single space and time. In all this we have the creation of a special theatre and a special performance. It is not a performance employing linear cause and effect but one in which the dramatisation of an idea, is created in the dramatisation that is of the idea realising itself. There is not an 'emerging from' (that is not from the 'background of potential', for that would suggest a separation between the source and the emergent idea and be typical of a Cartesian framing), but an emerging being a differentiation created through and in the merging within the plenum described in Leibniz's ontology.

Deleuze working from this base provides clarification in that what was present there, was not a personal individualization but an impersonal individuation.¹²⁴ It was described as impersonal for it was nothing that could finally be specified (that is as in no definitive person). There was always an engagement with the infinite

¹²⁴ John Rajchman intro to Gilles Deleuze: *Pure Immanence* (2001), trans. Anne Boyman, New York: Zone Books.

which was (somewhere in its own infinitude) subject to change. This is a destruction of the notion of a fixed identity, a set frame in which one lives.

Merleau-Ponty had seen in the realisation of person, a 'spatializing sensation of logic' which while it was a remove away from a classical subject-object perception, still employed a link to 'person' as Self. Deleuze unlike Merleau-Ponty finds the condition of being as characteristic of a pure work of art, in that what is affected are sensations - pure sensations only. To reprise Woodward's view of Thrift's encouragement of dance as a medium for experience, what one should be dealing with is that 'mess of unfolding, infinitely complex forces [...] [in this] there is a something that is seated at the limits of reason, with the capacity to objectify the world.'

What Woodward in his wish to move to a new conception of subjectivity seeks, is a new conceptual schema, it being a schema which Deleuze provided. This schema would entail not individual sense data, for that implies there being an individual to sense. It would be only the sensing. He is specific, in that there is no dialogue entailed in this (that is as in the dialogue of Davies' view), no prior and end states, no replacement of what had gone before and now was changed: there is no 'Was' and 'Is', but there is 'With' and 'And' in an unfinished series. It is far removed from the conventions of a Euclidean/Cartesian defining framework and instead is play, artifice, fiction. In all this the individual is Real - but infinite. There is in this a difference between that which is *a Life* (that which could be a nascent anybody) and that which is *the Life* (that is a specific somebody).

Before Realisation - The Point of Performance and Change

A Life is indefinite without moments but is 'only between-times, between-moments [...] offering the immensity of an empty time (Deleuze, *Immanence* (p. 29)).'¹²⁵ That the 'reality' of this image, is that it is hard to grasp - it is so fleeting, one might or might not - not see it - but feel it, fleetingly sense it even more fugitively understand it. It is described by Deleuze's description of transcendental empiricism as the passage from one sensation to another *in a becoming* (that will be *the Life*). This moment of reality is returned to later in this thesis.

Such are Deleuze's views on Immanence as *a Life*, but in this he disagrees with Spinoza's belief that this instant of transfer is a conscious act. Conscious here (for Spinoza) in that it (*a Life*) gains substance (as *the Life*) only when manifest in both subject and object which are *outside* the transcendent field. But for Deleuze the nature and impact of performance, on creating a moment of space and time is beyond that point. For him subject and object are empirical conditions created *through* consciousness prompted by an 'obscure precursor'¹²⁶, an invisible, imperceptible instant which initiates a series of connections that result in a virtual state of being: prior to that consciousness being applied/brought to affect, one has a plane of pure immanence - *a Life*.

¹²⁵ Gilles Deleuze (2005) *Pure Immanence: Essays on A Life*, New York: Zone Books.

¹²⁶ Deleuze, Gilles (2004) *The Method of Dramatisation*, in *Desert Islands and Other Texts*, Ed. David Lapoujade, Trans. Michael Taormina, USA: Semiotext(e), pp. 94-116.

A Life

For Deleuze *a Life* is everywhere. It is found in all the *living* moments of a subject as sited on objects. Once there is a triggering of difference in the plane of pure immanence, there is created *the Life*, a change from that condition that was before. For Deleuze, the process of change (that is *appetition*) is illustrated in the characteristics of the art and architecture of the Baroque. He sees in the continuous folds of the decorative work of the period, artistic forms reminiscent of the rolling character of interruption and resolution present in the moving between *a Life* awaiting resolution, and *the Life* that is in a stage of the process of an evolving identity.

Elizabet Yanagisawa illustrates the operation of Deleuze's *Fold*.¹²⁷ It is potentially a four part operative function sometimes affecting change that brings into being, *the Life*, but the Fold itself is always between foldings - it is dynamic. While non-organic matter has exogenous folds which are open to others (other organisms) in an encounter, an organism employs endogenous folds which it appropriates as part of its own development of a, or its, soul. In all this in the completeness of the plenum, there is no fixed state, no set identity only a moulding and modulation in an endless play of interaction and change.

This unending state can be interrupted by an object, but which (the object) for Deleuze while being an instant of change, is also a continuation. It is an intervention [instant] that disrupts the chaos, and translates into a Fold acting as a

¹²⁷ Elizabet Yanagisawa (2015) *The Fold: A Physical Model of Abstract Reversibility and Envelopment*, Sweden: University of Gothenburg.

function. This fold and what it is/what comes from it, will either slide back to lose significance in the chaos, or will affect a change through the object. The object is a performance - an event - and as with all performance in the moment immediately anticipating the execution of the act, it is a point: particularly a starting point that can go in many directions and achieve much or nothing.

For Paul Klee such a point is nondimensional for it is between dimensions.¹²⁸ There is always variance present in it. In this way an object, an event, a performance, an individual, does not arrest the chaos that forms the background to *the Life*. It does not carve out a fixed and definitive state from the general milieu of the everyday, it merely draws attention to it, and shapes a familiar and welcome form out of the chaos all around. Within the context of this thesis, this form is the community in the 'ordinary world' and one which is, as is the background of chaos, constantly in a state of change. How one views this change depends on the ontological preference on which one depends.

In the condition of Chaos, is found the universal state of being. Without an event to draw attention to it, there would be no chaos as such, for a Life in chaos is the normal (perhaps unrecognised, perhaps unwelcome and shunned) state of being. It is such that in my creation of this thesis, there was for me a move from an ontology based on firm and unshakable premises to one of uncertainty and change. It was the event of my work that drew my attention to the chaos. I saw there was the ordinary world, in this being *the /my Life* lived without an awareness

¹²⁸ Note: Referencing Paul Klee Deleuze provides the description of an event as 'a nondimensional point [...] between dimensions' in Deleuze, *Pure Immanence*, p. 16.

of the influences being brought to bear on it, and which ensure its conformity to a model of living - however it might be prescribed. It is a mode that is perceived by *the Life* to be enduring, but is constantly being reformed through performative interaction that (re)differentiates and is (re)differentiated in the chaos. My awareness of the chaos, while living within my community brought a recognition that in order that to discern and endure the universal all-embracing chaos, one has to perceive both inside and outside the 'ordinary world' and the accept and live in both concurrently.

Yanagisawa has it that:

Depending on what fold one is encapsulated in as a subject or soul, one therefore has that perspective of reality [nature of the ordinary world]. Thus, there exist *different perspectives* [emphasis added], which relate to one's temporal or virtual condition.

To be outside and yet not living in a state of chaos, requires a shift in one's point of view away from a western ontological perspective.

A Consideration

In *Seeing The Self* it is literature that probes the nature of the Self that is explored. The different positions held by authors as recounted here, are significant in that they support either a western or eastern ontological position. Their standing is clear in the descriptions they make of the Self. There are the defined linearity of cause and effect and the application of a Euclidean/Cartesian

perspective (as portrayed at Figure 15, 'Linear Chronotopic Successions after Raggatt') as coming from the works of Spinoza and Leibniz, as against the explosive instant between one change and another of that which is Deleuze's Transcendental Immanentism. In these are in the fixed nature of *the* Self, and *a* Self that is instead a moment of expression, the contrasting philosophies that surface in this thesis.

A CONSIDERATION OF THE LITERATURE REVIEW

That my presentation, and subsequent understanding of the literature covered here, could be criticised for being a faux or superficial representation of a particular philosophy is perhaps valid. I cannot however deny that the material had a significant impact on myself, this is mentioned briefly in these notes. I selected the three performances referenced above to illustrate different observational positions as expressed in relation to performance through the ontologies that support them. There is a progression in the presentation of material that mirrors one view of a chronotopic triadic model of the Self through the Staging, Scripting and Seeing of the Self. Given the inter-related nature of the internal workings of a performance oriented triad, any one of the three elements could have been taken as a starting point. However Staging (*Rosendale*) gives a view of the, as it were, straightforward practical manipulation of experience. After this there is a work that occupies a place between a practical staging and conceptual realisation. This work (*Cargo Sofia*) entails the psychological manipulation through directed Scripting of those attending a practical performance. Finally there is the complex philosophical and conceptual creation

of Seeing (*The Mahabharata*). The literature and views covered in this review that illuminate key aspects of this complex journey also capture my own involvement with the works.

The relationship between performer, audience and community is confused in the *Rosendale* work. Albeit that it was a view professed and experienced by Puusemp alone, in the setting of an established community there was also seen, in the oneness of that community, an art work in progress. There is seen here the drive for unity that is a conscious effort by a key actor - there is no other directing influence imposed by someone else which steers Puusemp's efforts. Momentarily in an instant of change there is achieved a complex interaction of goals and spaces in his efforts as author/performer with his audience, and as mayor/official with his citizens. While the local residents view him as their mayor - that is a person acting with legitimated authority undertaking assigned duties - for Puusemp himself his duties are part of a personal performance schedule. It is one that will disrupt the past model of the community to see it reconfigured as an outcome of a performative event.

In doing this, he seeks to achieve his own personal goals in the divided township which is the setting for his performance. Any later recognition of unity is recorded by others as merely a commentary on the traces of a past transition within a community, with the impact of enacted moment of togetherness passing unobserved. Such is the limiting view of cause and effect / subject and object present in a western approach to performance. In *Rosendale* Puusemp carried out his own agenda to reshape the environment around the other participants who

remained 'in their own world' while change went on around them. That they felt themselves as remaining part of the same community, but on a personal note that the (my) community was not the same, is something experienced by myself.

A still purely western world view is used to account for the approach taken by Rimini Protokoll with *Cargo Sofia*, although now there recognition of the deliberate positioning of those involved psychologically to shift their perception of their (temporary) community. In *Cargo Sofia* there would be, should the performance be successful, a space-time in which all participants would be united in a temporary common cognitive scheme in which they and their personal spaces would be one and the same. They would have different roles, backgrounds, scripts and agendas (as occurred in *Rosendale*) and yet function together in a special joint performance.

Such a scheme can be likened to the deliberate search for and application of an eastern (fused in everyway) performance, but framed in a western (opposites based) ontology. It is a hybrid perception of community created through performance. While I laud Puusemp's work on reshaping his community, I also see my own gradual understanding of the results of my research, as being instrumental in the breaking down of the psychologically based creation of oneness that I had employed in my relationship with my community. The final stage of my journeys, both on a research and personal basis, was described through the account of *The Mahabharata*.

It is in the world of, and surrounding *The Mahabharata* that one can shape a community, be an active performer in it, and be viewed as being one with the

audience who are themselves active participants, with each one equal with the other. At least this is the case when seen from the eastern ontological point of view of Bharucha but not, Bharucha would have it that of Brook. Brook is cast as an opportunist who ignores the spiritual unity that pervades and is generated by 'the performance'.

I say 'the performance' in the absence of any other suitable term, for *The Mahabharata* is not, within its context of its staging and the community in which it is staged, a performance. Indeed it is questionable if even the use of the definite article is appropriate with *Mahabharata* alone being more correct, for there is nothing definite or determined about 'it'. There is no separate performance as in *Rosendale* and *Cargo Sofia*, but there is in *The Mahabharata* a 'reality' that arises in the rolling extravaganza which emanates in the infinity of space and time, and defines in this a moment of placing oneself in that void. *The Mahabharata* is a point wrapped in a Deleuzian fold that is between being in the community, and at the same time being the community, and following a non-present path that places one in the instant between the infinite and the present. This is no longer a western, but instead an eastern ontological position that is being applied to the staging of a performance in staging the self. There is a convoluted and singular moment containing multiple space-times carved out by each participant for whom it is their personal community and which they live. Whether that dwells on one or the other ontologies is secondary to the participants engagement.

CHAPTER FIVE - RESEARCH OUTLINE

ADDRESSING THE GAP

I have shown in my account of the acts of Puusemp, Rimini Protokoll and Bharucha/Brook a variety of views on the means of achieving a unified world of performer and audience. These I set against the western-eastern ontologies through which they can be viewed, and the adoption of which can have a profound impact on not only the contextualisation but also the nature of the realisation of a performance. I then glanced that sublime space beyond time, in which at the same time time is yet within it. It is where for Descartes, Spinoza, Deleuze Self and Being are in a dynamic of shaping a world only for it to then fade away without ever gaining a fixed definition. Lacking in definition, it is only the experiencing of it into which Bille, Edensor and Wylie step in their seeking to describe it fully and with empathy. Bille with their emphasis on the focus between the objective and subjective, Edensor who describes an all embracing atmosphere as the folding together of affect, emotion and sensation, and Wylie who sees himself poised between the country ahead and the country behind.

Rosi Braidotti in her exploration of key conceptual and methodological perspectives and discussion of the implications for practices in the contemporary 'research' university, touches on Deleuze's view of the dynamic of life and notes his observation that:

If the present is a complex process, critical philosophy cannot stop at the critique of the actual (i.e. of what we are ceasing to

be), but needs to move onto the creative actualization of the virtual (i.e. of what we are in the process of becoming). The interplay between the present as actual and the present as virtual spells the rhythms of subject formation.¹²⁹

Braidotti has it that to further an understanding of this process, what is needed is the creation of new concepts or navigational tools 'to help us through the complexities of the present with special focus on the project of *actualizing* [emphasis as in original] the virtual.' In this she is acknowledging and highlighting a gap in current research which, while it addresses actualising as a personal act, stops short of granting an insight into the very moment of actualising of a personal moment in space and time. In the quest for this moment, it is not the staged setting however complex or complete it's configuration, not the scripted response and reaction to symbols and stimuli however subtle and convincing they might be, it is not even a seeing of what and where one is - for there is no definite 'one'.

In the quest for an understanding of the creation of a personalised space and time that features in the aim of this thesis, the crux is not even in revelling in a having experienced a moment of actualisation through performance for that is a past moment (see again 'When it's gone ...' Whitehead). It is as Braidotti has it, the 'creative actualization of the virtual', it is for that experience, in the very point between points of actualization of a further (re)iteration of Self within a creative moment of folding, and about which Deleuze writes for which one must search. All

¹²⁹ Rosi Braidotti (2018) 'A Theoretical Framework for the Critical Posthumanities', *Theory Culture & Society*, 36 (6), pp. 31-61.

this echoes Geertz and his need not for definitive laws on the practical nature of encounters, but a search for their moment and impact. It also recalls the caution expressed by Woodward not to present a realignment of old schema but to seek one that is conceptually different. It is here that current research stops.

There is no research that comprehensively confronts, maps, instances and demonstrates that which is one's community in a space-time found in performance. It is the absence of research into this realisation, which this thesis recognises and confronts in the production of an ontology that challenges present assumptions about performance and community. It is this gap in current knowledge that my thesis addresses.

METHODOLOGY

To fill the gap in knowledge encapsulated by Braidotti in my thesis I work through those essential stages already described of the setting of a scene of performance, the writing of a script and the conception of self, in order that I might come to the point of the individual, what they experience and the significance of this for a view on community. To illustrate these elements, I draw on material I have collected about a village community which I then present throughout this work.

Continuing the divisions so far employed there are three interrelated parts to my methodology. Each one populates an element of the chronotope model. In this way there is a filling in of an image of the individual and their interaction with their community. An awareness of this interaction is important, for such is the nature of

the individual and their connection with their community, that there is no clear division between any of the elements.

For the 'Staging The Self' element I have collected material which serves as the background to my analysis. For this I record details of physical sites of performance together with accounts of the performances staged and any ownership of them. Semi-structured interviews that draw on themes that emerged in the Literature Review, secure material employed in this and the other two parts of my chronotope framed analysis. 'Scripting The Self' explores individuals' perceptions of staged events, participants/actors, impressions of the community and demarcations present within it. To complement this material, details of the attendance of individuals at events is recorded. Finally is 'Seeing The Self' which focusses on the self-images and views individuals have of themselves and their relationship to the community. Together these three blocks of data provide the material for my enquiry into the community. Having said that, in order to reflect the nature of the Analysis and the outcome of this thesis, as will become apparent, this work moves away from and relies less on the interaction within the community, to be refocussed elsewhere. This is a necessity and not an oversight.

In all of this, I acknowledge the value of so much research that has been undertaken by others that has led me to this point. It has been an important, if to me surprising element of my research that as much has been revealed about myself, as about the community of the research. It could be assumed that the influences at work on me might well have directed my research. This is however not the case, with responses provided by those interviewed steering the direction

in which the research should go. At no time did I have a preconceived goal that bore any relation to what was to be the findings and outcome of my analysis. I maintained a strict adherence to a direction of enquiry that would further my research. Crucial to my methodology was a cycle of questioning, responding, evaluating, realigning and expanded questioning. However strict my methodology might have been, I do also profess even at this juncture when I have framed and presented my thesis, that responsibility for an understanding of the creation of a personalised community in space and time lies solely with the individual/performer - whosoever and wherever they might be. How that progresses is beyond any methodology that I might wish to employ.

CHAPTER SIX - ANALYSIS

INTRODUCTION

To begin at the beginning is difficult when one is presenting not a linear but circular account. It is made even more difficult when there is no boundary to frame one's work. One could (must) impose limits, a framework, but that is in contradiction and a negation of what will be seen to be the conclusion of this thesis. It has to be seen that this analysis is therefore no more than an interruption: a temporary position in the unfolding of a conclusion that from its start shapes the nature of its presentation.

A Community

As described at Chapter One - An Introduction to a View of a Community after consideration of other potential groups, I decided that the community within which I live would be a suitable choice for the provision of data in terms of hard (village performance sites and their place in the overall setting of performances) and soft (personal opinions and (inter-)actions between individuals and with performances) material on, and from, which I could draw in developing my thesis. A further positive factor that influenced my choice was that I have had a personal 'insider' knowledge of the place over many years.

I saw benefits to be gained from my involvement - my insider status. I have, as does anyone who sees themselves to be involved in a community, more than a passing knowledge of the key sites of performance, changes that have occurred over time, people who live and have lived there. A.P. Cohen notes, viewing a

community from the outside means 'doing it': going along with what is an event external to oneself. Being inside it in contrast involves 'thinking it': to experience and participate in that which makes it what it is. So this is, for one is complicit in the activity: or at least one thinks one is.

Yet - there is a difficulty inherent in this view when faced with the alternative quasi eastern ontological context championed in this thesis. The boundaries that I must employ to define and present my work 'in reality' do not exist: for all that is, as will be seen is a constant state of change which is evoked by, and central to, the impact of performance realised in the moment of an encounter. There is no one fixed creation that is the village. All that I am doing in this analysis is to draw on observations made by others and myself, which are in themselves no more than moments of performance. Not a specific performance: for, all that is - is one performance.

Any delineating parameter or preconceived description I employ in presenting this thesis, should not be taken as contradicting the underlying presumptions attaching to my work. These being that a total (but again not necessarily a knowing awareness of) personal absorption in performance is the condition necessary for there to be an effective personal perception of community.¹³⁰ That

¹³⁰ Note: There is in this a mute point as to whether one can be consciously aware of being in a community, or whether such an awareness of there being a community denies full engagement. This is reminiscent of the findings in Cargo Sofia. It has implications related to the manipulation for personal gain, of the others within the community of this thesis: Manipulation of a Blended Community discusses this point.

to consider performance as something contrived rather than lived, is to not understand performance in the context of this thesis.¹³¹

I will not therefore introduce this analysis with a single rounded account of the community in which I live, for this would be to impose on the reader as a creation of my personal subjectivity, something that is no more than a presumptuous personal consolidation of my perceptions. It would be to mimic the work by Wrench, taking one view as definitive, rather than as a configuration of events and places that makes up just one image. Rather than give my view of the community, I will present examples from which the reader can construct their view of the community. I will in this attempt to contextualise the events within the context of my research.

To begin, as part of my data gathering for my research, each interviewee was asked to describe where they felt the boundary of their community lay. Overall the responses lacked uniformity, and of that at Figure 18 I include all interviewees described 'felt' outlines in one diagram. In this is recorded each individual's conception of the community which was valid for them. At Figure 18 shown as overlays on a map of the area in which the interviewees live, are the boundaries of the community as described by each of the thirty five individuals. These are shown as a red outline with an infill of yellow thus  . The various built up depths of yellow show overlapping areas where there is a commonality in views. An overall lack of agreement is apparent.

¹³¹ Note: The nature of that absorption being the subject of this thesis.

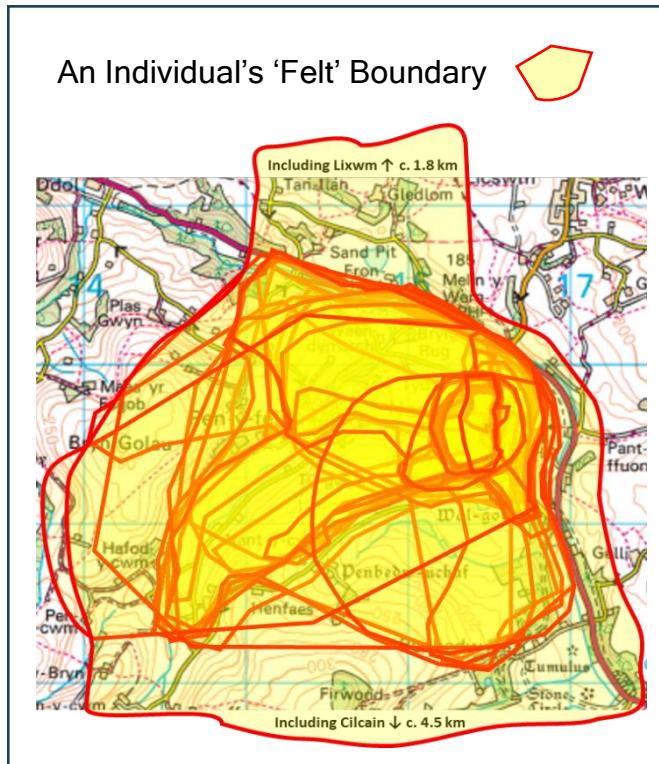


Fig. 18. Mapping of All Interviewee Descriptions of Felt (Performed) Space Boundaries

Differences of Opinion

While all of the interviews undertaken contain material that could be singly explored in depth, to do so here is beyond the capacity of this work. Accordingly to take forward this part of the introduction, I have restricted myself to the responses of four individuals.¹³² They have been chosen for the extremes in perceptions of boundaries they held. I show at Figures 19 to 22 representations of their community boundary as described by them.

As well as the felt boundary, interviewees responses to a request to describe the physical boundary of the community are included and are shown thus .

¹³² Note: Later in this thesis I do range across all interviews in the material I employ, but not to the same depth.

The inclusion of the physical boundary is important because it is the impact of sites of performance (their position, what they represent, how they are interpreted by individuals) that can be seen to influence the perception of the felt community. This time as well as differences in perceptions of the felt community space, there are differences in the physical boundaries described. There is also, with one exception detailed below, no correlation between felt and physical boundaries.

Responses for a definition of the physical boundary of the community were unambiguous, but sometimes for details of the felt boundary, it was necessary to add supplementary points and reactions. In the extracts given below, any such supplementals are shown in square brackets and italicised. The responses of each interviewee precede each map. Presented in order of scale - from smallest to largest conceived spaces via the indeterminate/vague - the responses are as follows.

Community Space Differences

Interviewee #31 (Figure 19) had what might be the smallest reasonable configuration of the physical boundary:

Probably the school. And the church. Probably the Village Hall as well because it's used by lots of different ages.

With the felt boundary being:

Ooh that's a funny one! I'd like to say the pub, but we don't go there so I can't say that can I? [*Yeah!*] OK, so then the pub and again the village Hall. [*Why have you defined it that way? What's*

your thinking behind that?] Because more people gather in the pub and there's more going on in the village Hall. And so a lot of people gather in those places.

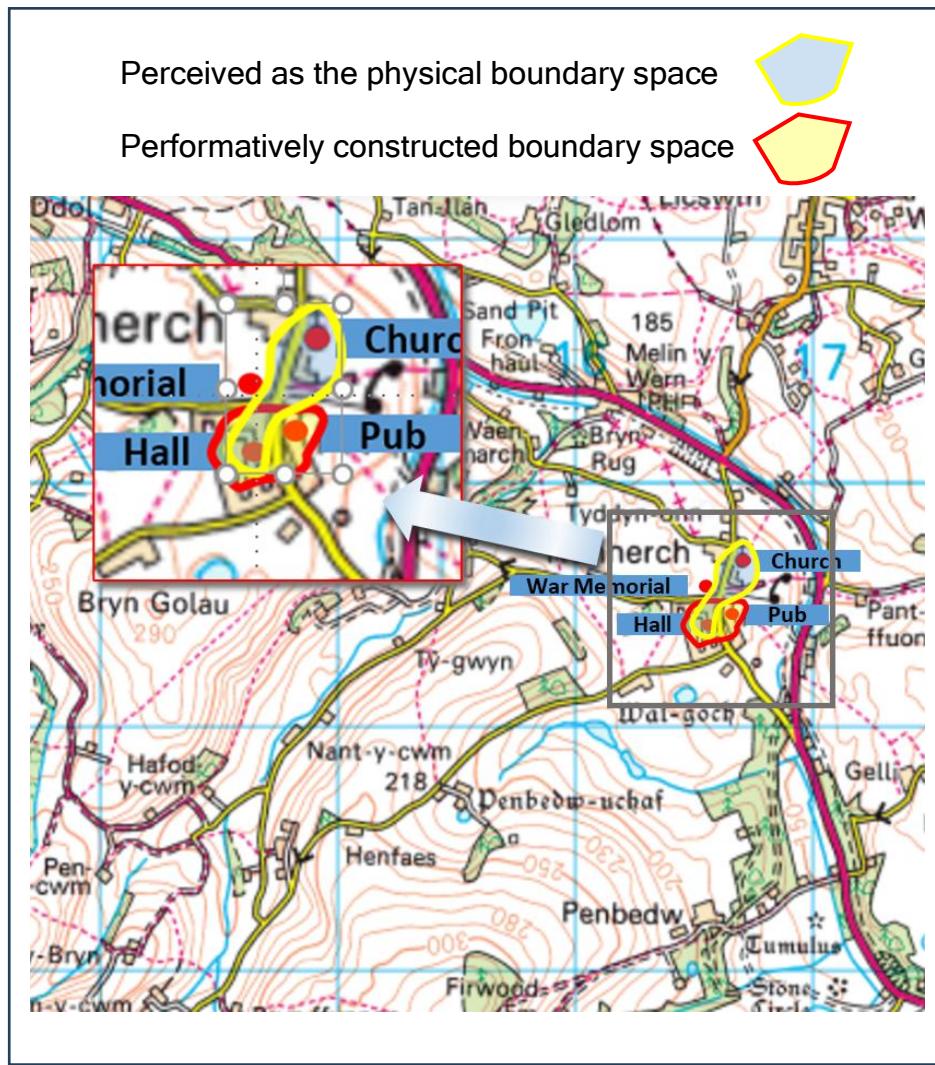


Fig. 19. Mapping of Interviewee 31's Description of Space Boundaries

Interviewee #25 (Figure 20) did not have any concept of the village boundary in a physical sense:

I don't think in terms of the physical boundary of the community.

While regarding the felt boundary their response was:

Well if I think in terms of a boundary I'd go to the municipal boundary. [*So that's the Cherry Pie?* [A local restaurant].] I don't know where it is. I know it goes way back over the hill. I sort of assume it stops at the main road, I don't know.

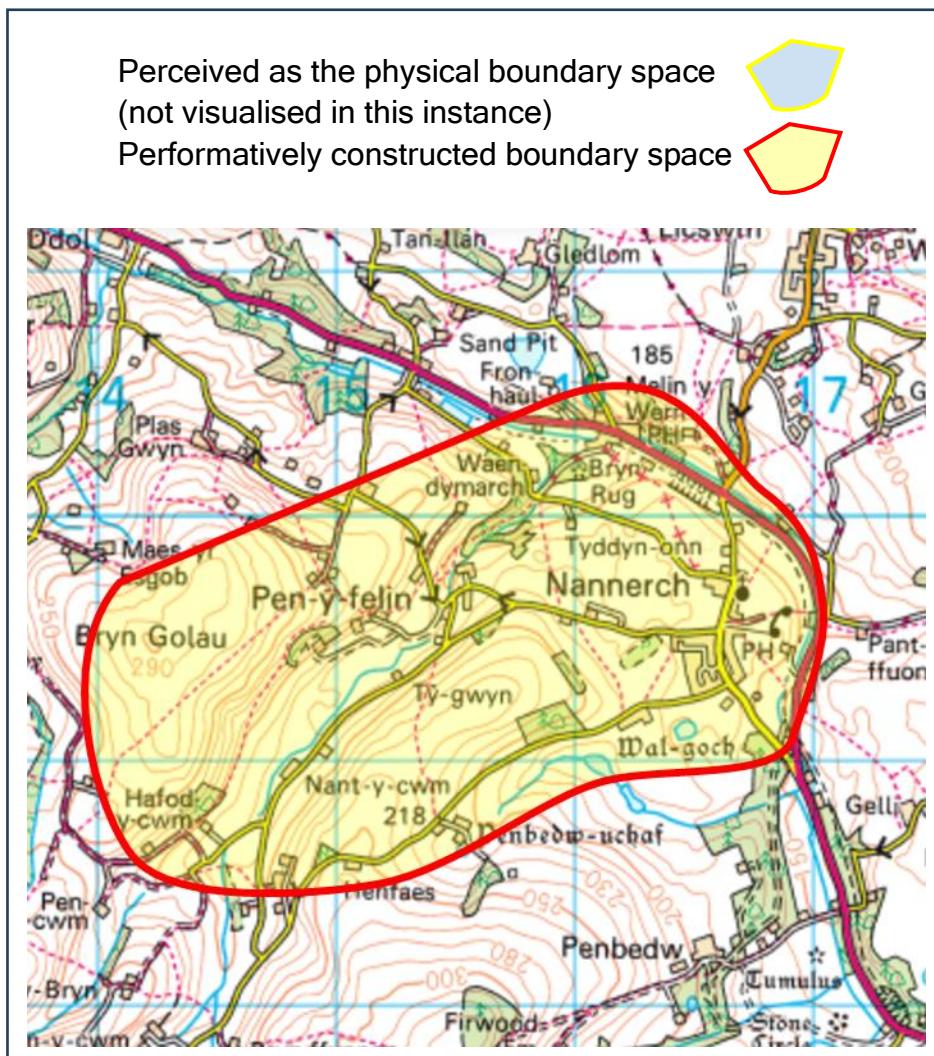


Fig. 20. Mapping of Interviewee #25's Description of Space Boundaries

Interviewee #30 (Figure 21) for their part saw no difference between the physical and imagined boundaries, with both being described as:

I would say it starts at Penbedw (for further details on the Penbedw estate see above), goes up as far as Henfaes, and then as far as Wal Gôch and then Sarn Mill. Up to Bryn Golau and then down past the kennels and up to Gwrych Bedw and down to Nannerch.

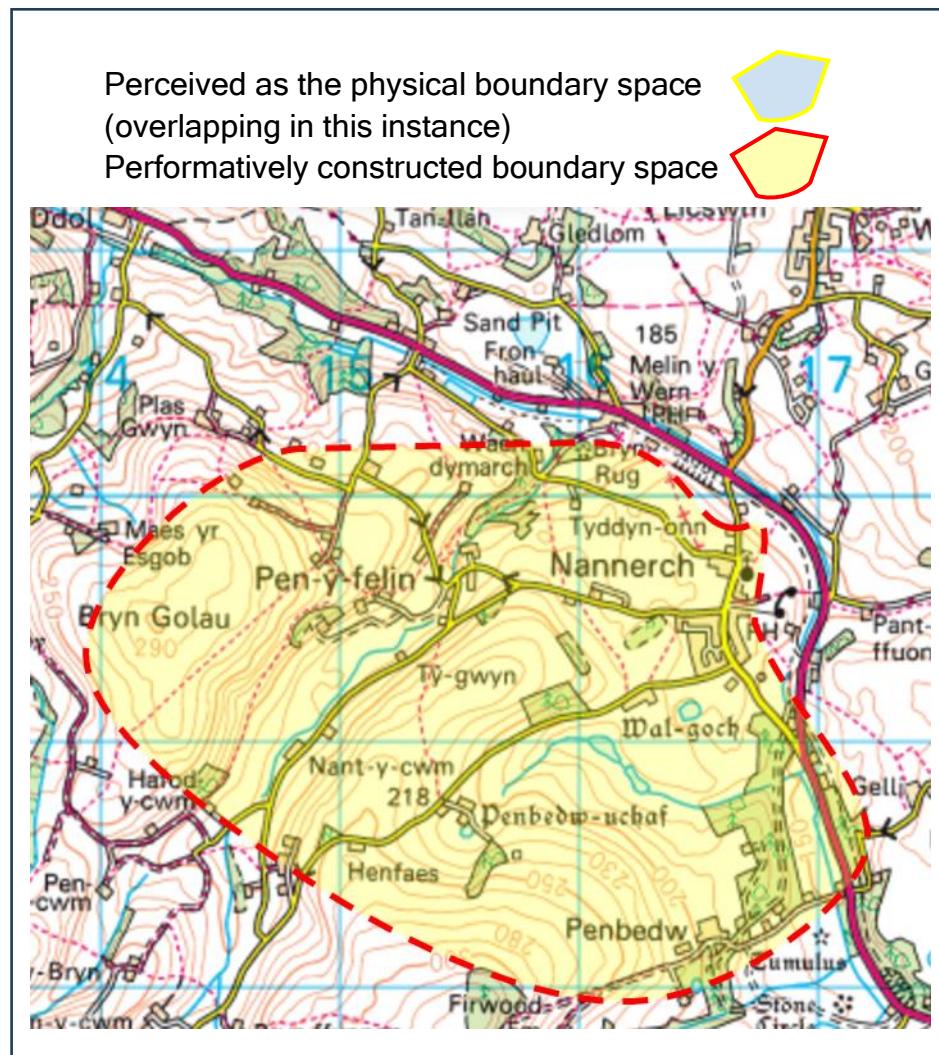


Fig. 21. Mapping of Interviewee #30's Description of Space Boundaries

Interviewee #22 (Figure 22) describes the physical boundary as such:

Oooh! Gosh! That's really a good one! Well I suppose off the top of my head, I would take it round the ... up the land to round Wal Gôch, up the lane around the back of us here, down the lane by the side of the house, and then, sort of taking in around the back of Nannerch Hall and the outbuildings, sort of around the back, around the bungalows. And by the church, around there.¹³³ The houses down the Waen, down that side. The trouble is, I know there are other places that come into it. It's a bit parochial really, because I know there are many people outside that who are very active in Nannerch. To talk about the actual community itself, then it's much wider spread than that, and as the school has developed, there are people outside ... it's ... God, I really wouldn't know how to define it. But there are people outside that I've described that are very active in the community.

While the felt boundary is:

Phew! Blimey! Erm. I think that in terms of how do 'I' feel the boundary of Nannerch, then it is this much wider one. So, for example, CY in Lixwm, DF in Lixwm, J and TC, and G and C in Cilcain, and so you can go on, and to me if I think of ... if someone

¹³³ Note: In this thesis when referring to the structural building I use the word 'church'. When referring to the organisation associated with it I use the word 'Church'.

was to say to me 'organise a community event', who would you invite along.¹³⁴ People within the physical boundary, but I would consider these people because they have a very active part in many things that happen in the village.

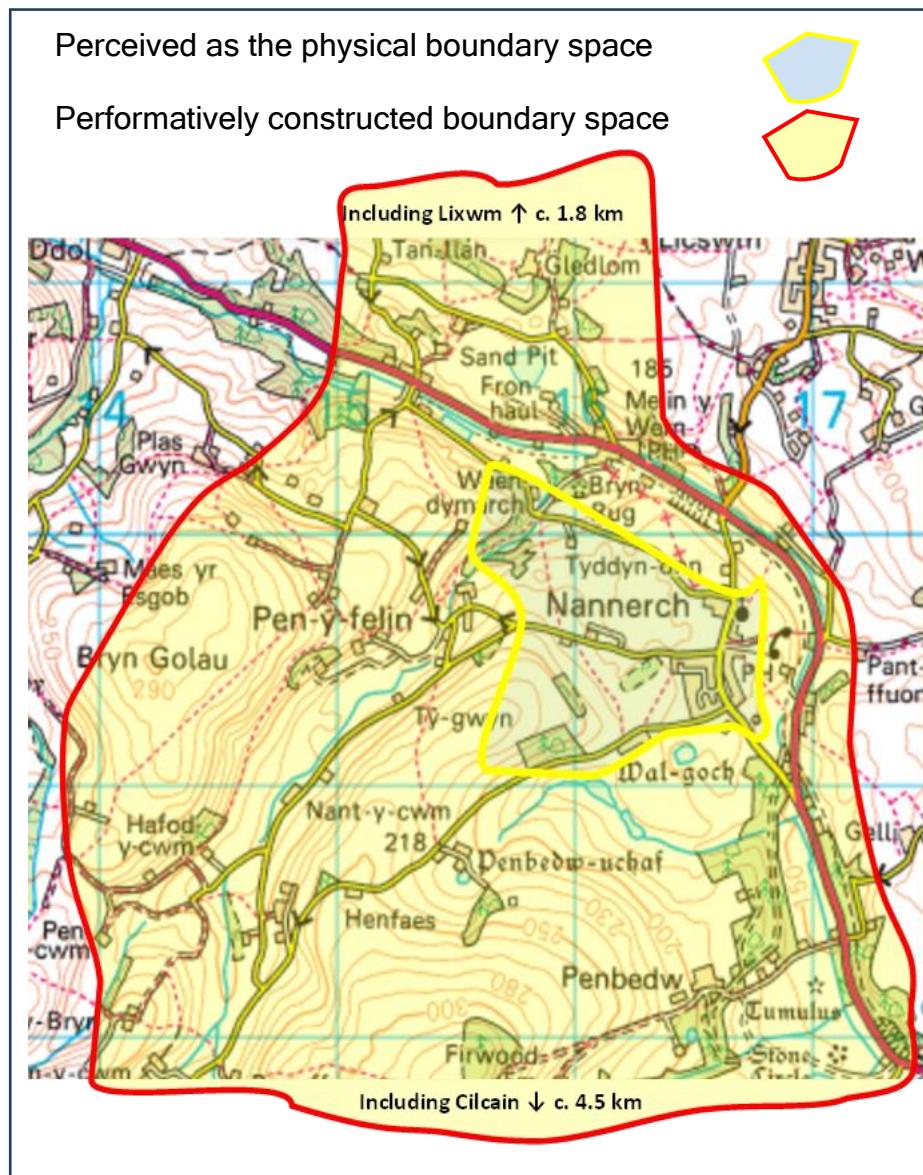


Fig. 22. Mapping of Interviewee #22's Description of Space Boundaries

¹³⁴ Note: Here and throughout this thesis the proper names of individuals have been replaced by random initials.

In the defining of the boundaries numerous elements were employed: objects, acts and people who are of the community. With myself as the centre of that community, as it is lived by me, in this thesis I move inside the enactments, words and thoughts of characters who are of those sometimes-places / moments of space and time that are their and my community.

As I noted at Chapter One - An Introduction to a View of a Community, the village has as fixed 'hard', that is based on a structure, sites which function as places of performance: a church (*St. Michaels and All Angels*), a Public House/Inn (*The Cross Foxes/X Foxes*), a War Memorial and the 'Memorial Hall'/the Hall. There are also the three grassed areas that over the years have been used for the staging of events: the village green known also as the 'Pensioners' Green' (so called because it is immediately in front of the two rows of single story properties built for occupation by those who have retired from employment), and the school playing field (used for the annual village sports day and other informal events). There is also a private garden (where some outdoor productions of the local drama group were staged). Of the private garden, during the period of my research, there has been a change in ownership of the hall of which the grounds are a part, and the space no longer hosts outdoor performances. More recently these have taken place in the grounds of the local farm estate (*Penbedw*) once owned by the Buddicom family of which more follows later. In addition to these larger sites and spaces, small group performative events take place in the homes of individuals. It is in and about all of these sites that community based performances are staged.

As my analysis progresses further, details of each site and the nature of the performative events will be provided, by which means the opportunity for the creation of a fuller image of the of the village will emerge. I do emphasize that this thesis is intended to be a neutral presentation of the community: it is up to the reader to translate the material as they wish, through this to arrive at their own image of it. In doing this, they can be certain that their view is correct (at least for them personally and of their particular moment in space and time). The five illustrations above (Figures 18 - 22) provide an impression of the differences that are found in views describing the total area of one's community, the reader's view will result in a sixth. I too as author contribute another view that is encapsulated in this thesis.

I now turn to those specific events that identify those abstract frameworks. Each and every one contributes in its unique way to the complex performative interaction that is a personalised space and time. As with the accounts of items employed in setting the boundary, there is no consistency of choice that would permit a single view to be taken: there is no one event on which to focus, on which to hang a definition of the community. Throughout this section I include details of those events staged in the village. I present them as several extracts from the master list by groups of activities shown at Appendix C. Each includes a separate description of its nature, and an approximation as to where the events lie between being sacred or secular-standalone in content.

The legend format employed in Figure 23 is common throughout all associated data records held in relation to my research. The numeric in the first column identifies a particular event in the order in which it occurs in a pre-interview list.

1	a	Name/description of the event as used in interviews/list of events attended	Description of the nature of the event
---	---	---	--

Fig. 23. Items as Shown in the Performative Event Log

Against a copy of this list, interviewees recorded their attendance at and familiarity with village events. For the interviews a deliberately fragmented and sometimes circular route was applied to the order in which subjects (such as the role of the church or pub) were addressed. This approach was taken in an attempt to encourage spontaneous rather than rehearsed or anticipated responses from the participants. Revisiting a subject via a different route also helped in the validation of the constancy of comments.

As material was accrued and my analysis progressed, events were seen to fall into distinct groups that were based on the nature of their content and purpose, rather than the more random order used at the start. Placing the events in groups was necessary for a structured approach to my analysis but, as will be apparent, it disrupted the numeric sequence of the events as shown on the list. The single alpha character of the second column, identifies the group into which the event was placed (such as church building based in Group a or independent events in Group h). The colour coded box contains the name/description of events as used in data collection with the colour being attached to the group throughout this

thesis. At the right is a description of the relationship of the event to others in the community. There can be seen a range from sacred/church based to secular-profane / non-church based events: that this is somewhat arbitrary reflects the blended nature of events.

To provide a structure that will aid a reader's progression through my analysis, I again employ the three elements populating the chronotope as described in the Literature Review (*Staging The Self, Scripting The Self* and *Seeing The Self*). Although presented sequentially in this thesis, in practice there is no priority afforded to any one of these parts. Each is inseparable from the others with which it works in conjunction to form a whole: that whole in the context of this thesis being a person and that person in their shared relationship with their community.

Staging, as the word implies, results in an outcome: the act of interaction between an individual and the world outside them. Scripting is the way in which and the content of which, is formed the medium for the interaction realised in Staging. Seeing is the driver behind Scripting and in this, it is at the same time, the recipient of outcomes from those staged encounters with others that self-reflexively affect it and which influence ongoing staged interactions.

Ideally, if only for convenience and consistency, the topics and material of the sections of the Literature Review would directly and sequentially inform the content of their equivalent part in the Analysis. This unfortunately is not always the case, again this is because the interrelated nature of the subject matter often defies convenient compartmentalisation, or the same strict order of presentation. On some occasions the same material will be reconsidered from a different

perspective. The separate parts of analysis should therefore be taken as discontinuous threads woven into a web of conversation that builds up to a complete image. There will not always be a ready starting and ending of subject matter, but links across the three elements will need to be pursued. With that, I begin the first element of my analysis - The Place of Performance - Staging The Self.

THE PLACE OF PERFORMANCE - STAGING THE SELF

Introduction - Forms of Validity

This element of my analysis is a consideration of the nature of the individual's interaction and positioning in relation to their surrounding environment. Such performative engagement is the means by which an individual's cognitive desires and responses are affected. Staging The Self while part of the chronotopic based triad of personal determination does not occur in isolation that involves only the individual, but it is a reflexive reaction triggered in response to their contact with others. These others can be objects (sometimes non-sentient objects acquiring or being assigned the status of subjects) or subjects (whether the symbolic value of a subject is one assumed or assigned). It is in moments of contact arising in staging, that a universal chain of differentiation is vitalised that reconfigures space and time for the individual. That movement is addressed in the final part of my analysis - but that is moving ahead. Here I consider the opportunities for, and the nature of such contact, to demonstrate the outward presentation of the community that is formed through performance.

In this section I record as there being in the community of this thesis, a move away from an hegemonic state enduringly maintained in the pursuit of the self-interest of the Church, to that of a community punctual in form. One that is so, in that it is composed of singular events, where there is only the drive by individuals and not a dominant pan-community body, to achieve possession and dominance of a reassignment of the hegemony once maintained by the Church.

Within this the significances and interpretations given to sites, symbols and individuals are contextualised in a changing environment.

The Symbolic Realisation of the Church Through Sites and Rituals

There has been an evolution in the way in which the Church has sought, and indeed continues to employ performative events to maintain its influence within the community. This section introduces the distinctions drawn between church and non-church based activities. I begin with the initial focus of these activities which is the church building of St. Michael and All Angels illustrated at Figure 3.

Events that have been traditionally and are routinely staged in and at the church are shown at Figure 24.

1	a	A marriage in church	Church building based and direct/off-shoot church services
5	a	Remembrance Day in church/at the War Memorial	
9	a	Joint Mission Area/Bro Famau Group worship services	
12	a	Christening in church	
19	a	Christmas Midnight Mass	
20	a	Compline	
22	a	Holy Communion in church	
27	a	Funeral/internment of ashes in the church graveyard	

Fig. 24. Church Centred Events

The content and format of some of these events (Group a, Numbers 1, 9, 12, 19, 22 and 27) is strictly controlled by the Ordinances and Canon Law of the Church. They fall into two groups. There are those classed as Ordinances/Sacraments: Marriage, Christening, Eucharist/Communion all follow the Order of Service as specified in the Book of Common Prayer and adhere to the strict rituals specified for their form and staging.¹³⁵ These events are part of a conceptual linking of separate events into one transcendent space and time as illustrated at Figure 17. All are led by an ordained minister and are central to the core function and beliefs of the Church. There are multiple variations included in the services formula which meet particular occasions within the Church calendar. The proper application of these falls to the ordained minister in charge of a service. The ordinand is the only person permitted to interpret Biblical texts used in the service.

Participation (participation that is which grants one full unity with the Church, as opposed to regarding the event as a social rather than spiritual one) in all events, demands obeisance on the part of the participant to the authority of the Church, and to the dominance of a transcendental power/god. In their acceptance of, and undertaking to commit through their acts, that the participants become active participants in the construction and continuation of a Church based community. As revealed though the interviews (see below), there is still today for a few local people, the lingering recollection of the dominance of the village church, and

¹³⁵ Note: There are differences found across denominations as to the nature and number of sacraments. For convenience I have here taken a position that I believe is in accord with the views of church goers. This might not align with the views of clergy or theological scholars.

those involved with it, in the community's social and spiritual life. This being a continuation of the hegemonic status of the Church in the community as described above.

Whether or not the extent and implications of their involvement, and the role of the minister, is apparent to those participants who chose to ignore the theological implications, it is akin to the reactions of townspeople to the role and ambitions of Puusemp in Rosendale where his intent of securing significant change in his community, was not seen by the inhabitants. Also a consideration is the status afforded to the church minister/Puusemp in such activities. For some they represent a particular establishment body and are imbued with a significant status, for others there is no such connection. For the latter the minister is simply any person carrying out a functional role with no religious attachments. The site itself can be seen to have attachments to religion but these are paradoxically meaningless when ascribed by someone who 'has no faith'.

Of those remaining events in this group (Numbers 5 and 20), while these events are staged in or at the church they are not classed as being sacramental in nature. Although important events within the canon of the Church they can be, and are, led by lay individuals. These services are generally less orthodox in content, and are ritualistic more in their regularity of staging than in their content. Of this the Remembrance Day event at the War Memorial appears to perplex individuals. Some see its content changing from religious to profane in the transition from the church to the memorial. This uncertainty, indeed ambiguity of

presentation is reminiscent of the gradual shifting away from the sub-communities once afforded by the chapels once found within the community.

Touched upon above, there is one individual, who has lived in the community for some forty years or more, who specifically expresses a memory of 'village life as mostly a church thing' (interviewee #31). For them such was the pervasive nature of the church's influence that, even when events were staged within the community rather than in the church, they were in their totality taken as being within the embrace of the church.

Interviewee #31 further describes what form such events took:

Years ago we used to have a church fête in front of the pensioners' bungalows. And then there'd be a dance in the evening, and I think that covered everybody, because the children used to have their events in the day. We used to have fancy dress for the children. Bicycles dressed up. There was stuff for children. Then we adults would help on the stalls and the adults went to the dance in the evening. [...] No it was mostly a church thing and someone would take it upon themselves to do something, but it was all connected.

There is seen in this account ('it was all connected') an accepted awareness of the integration of the church and community. In all this there was an occasion where officials and members of the church found the means to express through a variety of forms, the oneness of the communal spirituality sought by the church. Given the dominant role of the church, it was not so much that anything was

created out of performance, rather that performance reinforced the feeling of unity already perceived as community by those living (in) it. This dominance is now gone. While there has been a progressive erosion of the status of the church and with that a loss of its association with performative events, there is one example which clearly demonstrates the church's continuing effort to maintain the community as a single spiritual, if not social, space.

This is the annual Memorial Day service held each November, and which starts with a formally structured Service of Remembrance held in the church. During the service a minutes silence is observed, national flags, banners and poppy wreaths are laid on the altar by representatives of local groups and organisations. These include the Community Council, the Royal British Legion and if there is sufficient number of members the Girl Guides, Brownies and Rainbows. Flags, banners and wreaths are all blessed by the minister. In this is a link between the church, community council, state and person established and validated as a significant whole - a community - of which all are for a short period a part. At the conclusion of the service the congregation processes along the main road that leads through the village to regroup at the War Memorial (Figure 25). Here they meet up with others who for their part have chosen not to attend at the Church, but wish to participate in the part of the service held at the Memorial.



Fig. 25. Processing from the Church to the War Memorial



Fig. 26. A Service at the War Memorial



Fig. 27. The War Memorial

At this second site, the minister leads a short service (Figure 26) during which the representatives now place the wreaths on the memorial (Figure 27). The wreaths remain in situ as a reminder of the event, until their removal in advance of the following year's service.

While the church and people of the community come together in this event, there is in this for one interviewee an awareness of the function the performance is serving. Their view is expressed that this is 'the way in which religion permeates the community [...] and in this part of the world, [for] this is a Christian society - isn't it?' (interviewee #09). Despite what appears at first to be an act

realising the unity of church and community, in this individual's view ('religion permeates community') can be seen the distinguishing of the church and secular community as two separate spaces that engage with each other. More than that, they must positively interact, for in this way is achieved a practical demonstration of the perceived Christian base of society.

While appreciating a unity that comes from the event, it is in there being an awareness of a separate role for Church and community, that there is an indication of an acceptance of the fragmentation of space and time. It is also a signifying of the recognition afforded to a transcendental presence that can be for some routinely experienced in everyday life. The development of this view of distinction is seen elsewhere, but it is where there is not such a readily affirmed response nor categorisation, there being instead disagreement over the status of the event.

Of this disagreement, for some people the Service of Remembrance is a religious occasion for: '[it is] because prayers will be said [...] it's a service fronted by the clergy (interviewee #04)'; 'the words of the whole service (interviewee #29)'; 'they start off at the church and end at the cenotaph and it's led by a priest (interviewee #34).' For others it is not at all religious: 'the minister doesn't make a difference (interviewee #05)'; 'the minister played a very insignificant part (interviewee #09)'

There were yet others when questioned for whom the event at the Memorial, in terms of it being clearly religious or secular, was instead ambiguous in nature and what it realised. Views expressed were that for some it was: 'a bit of both

(interviewee #06)'; 'could be both really (interviewee #11)'; 'religious to a point (interviewee #12)'; 'for those without a faith [...] secular (interviewee #17)'; 'that the minister [for this interviewee, the minister now no longer being viewed a representative of the church but as someone doing a job] was bringing the community together (interviewee #20).' Interviewee #14 who participated in both parts of the event, saw it translate from being religious in the church to secular at the Memorial. This being despite the fact that the minister and the trappings of the service moved as a whole between the two sites. There is clearly the potential for disagreement over the nature of this particular service.

For those who view it as a religious occasion it is more than remembering or celebrating a past event, or facilitation. It is being not an active participant in something, but an intrinsic receptive and contributory element in an on-going continuation (albeit in a radically different form) of an event that happened many years before. In referencing an earlier event (here that is Armistice Day), there is the maintaining of an enduring perception of transcendental space and time, though the application of the immediate temporal-spatial inter-connective space and time as described by Gaster above with reference to Harris' model (Figure 17). It is not looking forwards or backwards though linear time but is being an enduring time.

This is a partial picture of what is happening, for one can not dismiss those who do not see it as a religious occasion nor as having any religious associations. While some present at the service might agree with there being an engaging with previous events, there are those for whom in their dismissal of the religious

moment (that being an act in which participation overcomes time and space), it is an isolated non-transcendental incident distinguished only by its being singular in nature. It is a punctual occasion that celebrates a past event, and gives rise to a feeling of community that is of the moment.

In their participating in these events, all individuals, whatever their view on the religious *or non-religious* status of the service/performance was of it being enduring or punctual, were 'insiders' as is described by A. P. Cohen at Stepping Inside a Performance of Community (p. 39). They were members of a totality that is a mix of church and community, but this condition I do not see as an amalgam of distinct bodies together engaging in performance. There should not be seen to be separate bodies or groups, for that presupposes the possibility of extended degrees of discrete segregation: as per a western ontological perspective there is employed a binary division in viewing the event(s).

Rather than this I have that it was, or they were, occasions as momentary differentiations in the total complexity of interaction found within a greater unified whole. It is in this that the community is composed or perceived with so much depending on one's viewpoint, one's position in space-time, one's experiences. To consider such another perspective of the community's religious-secular status requires one, rather than looking at the workings of the performance (the players, the site(s), the procedures, the 'props') to engage with a performance from a different viewpoint. I approach this subject through a consideration of another event(s) (whether a singular event or two separate ones depends on one's perspective) which I describe in the following section.

The Practical Realisation of the Community Through Sites and Rituals

There is in this my account of a community, a truly unique occasion where I see Church and community performance space as coming together. I include it here as an introduction to the role and impact of personal positioning when viewing community performance. It was the occasion of an outdoor production by the local amateur dramatic group *The Nannerch Players*.

The group's performance space for their summer production of Dylan Thomas' *Under Milk Wood* was a local private garden.¹³⁶ The set, representing the village of *Llareggub* in which the play is based, was spread across the bottom of a grassed slope on which placed higher up, gave the audience a clear view of the performance (Figures 28 and 29).



Fig. 28. The *Under Milk Wood* Set



Fig. 29. Detail of Part of the Set



Fig. 30. Set Being Repurposed as a Temporary Church



Fig. 31. The Former Rector, The Rev'd Brian Harvey Leading the Service

¹³⁶ Note: The property has since been acquired by new owners and an alternative location on the Penbedw estate has been found for recent productions.

On the Sunday morning following the previous evening's final performance of the play, the space was reconfigured by members of the local church to hold a Service of Worship (Figure 30). With the audience/congregation seating reassigned from higher in the field/auditorium to the lower on-stage/nave area, and the sound/lighting tent repurposed as a pulpit/chancel, the space was for those attending resignified as a church. Instrumental in staging this transformation was an individual - the priest in charge - who, akin to Amalarius' initiative to garner interest in the church, took the opportunity, if not to re-present a religious event as a performative event, then to meld the presence of a religious performance with that of a secular one (Figure 31).¹³⁷

In this act there was an attempt being made through an innovative quasi-performative event, to widen perceptions of the way the church engages with and functions within the community. In a basic way, this second example serves to introduce an awareness and application of items of common background potential for different ends. This echoes the appropriation of the church by the Buddicom family members in the promotion of their position within the community. It does however show a reversal in relative status in that in this latter instance, it is now the site of an entertainment that is being used by the church. This idea of a common background employed for different goals is revisited later and in more depth in Manipulating a Blended Community. Beyond this singular view of such an event there is another I wish to introduce.

¹³⁷ Note: The priest had previously been employed in media relations and public broadcasting, experiences that might have influenced his decision to re-employ the site.

The Implications for an Emergent Single Community

As I noted above, it is that these occasions serve as an introduction to the influence of personal positioning when viewing community performance. Of these events, one perception might be that there is a group (the Players) presenting an entertainment for the benefit of the community, while there is separately a priest leading their congregation in a sharing of their unity with the church. An alternative view is that over the two days individuals/audience/congregation, priest/actor/performer, staging/preaching/liturgising, field/auditorium/sacred space should not be taken as separate events, but as elements in a single performative/spiritual occasion. To see them as being other than a single occasion is for me to fall foul of the criticism levelled against Brook's interpretations of *The Mahabharata*, because in separating them one misses the totality that is Community and the single underlying sourcing for impressions of community. One would as it were, be looking at singular building bricks in a wall, but fail to see the house that together they construct and which is one's home.

It is more than there are just two stagings on, or sharing the use of a single site. In taking such a limited view one would be looking at the performance(s) rather than what is being created. It is more properly that what is being demonstrated through the appropriation of the site is a single emergence of community. It is a position in which sacred and secular are component parts. There are in these examples, differentiations of community demonstrated through two separate yet inseparably interwoven performative events. For community itself is an ambiguous performance drawn from and made manifest in a common background source.

All of which resonates with the universal employment of particular roles, site specific resources and suffusing spirituality found in stagings of *The Mahabharata* and which (I mention it here for later reference) is also a realisation of Deleuze's concept of Difference. This is however not, nor is it even the remnants of, the hegemony enjoyed by the early Medieval Church: a position that drew on the perception of an external transcendental element as an influence on everyday life. Instead, paralleled in the combination of the stagings is *The Mahabharata*'s engulfment where, as described by Bharucha, a spiritual/cultural sensitivity is present/embedded in society. It is indeed the complete vehicle of the society.

It is where the authority for the re-application and innovative realisation of the transcendental-spiritual in the everyday, comes from that one and same community in which moral beliefs and ethics are woven through its fabric, script the nature of the performance and which reinforce ethical standards. In saying this there is a caution attached: it should not be taken as stating there is a 'religious' theme running through all of these activities, for such a view would reintroduce the role and presence of the Church and its associated hierarchy. It is more that there is an awareness of a particular oneness of the individual with a greater presence (whatever form that might be granted, and this not necessarily being of a transcendental nature) that is of influence in the perception of community.

What therefore can be seen as being possible in these views, are two simultaneous differentiations of radically opposed perceptions of space and time that are derived from a single performative root. It is such that, what is created

through and in this event, contains the potential for configurations of community as both 'enduring' or 'punctual'. These differing perceptions of realities are both valid.

It is not that there is an alternative view to those that hold one or either to be a true way of interpreting the event, but far more significantly, they should be seen as co-existently valid in the same space. Critically in advocating this acceptance of duality/choice regarding both realisations of the events, there is not a third option being offered up, but instead it is the placing of both options in a greater whole of performance in which each is no more than a temporary differentiation.

As I noted earlier, such is the nature of the subject matter of this thesis that elements, threads and lines of argument can not be conveniently isolated and packaged. Of note is that these options chosen are differentiated in (not from) the ongoing background potential for performance present in, and of, the community and which is a schema from which *a*, not *the*, reality can be chosen. The nature of this Differentiation within a background source is central to the writing of Deleuze. Its application to views of the nature and creation of community is considered in Chapter Six, The Envisioning of Performance - Seeing The Self. At which point this journey tracing the elements of triad of interconnectivity of Staging - Scripting - Seeing is nominally closed with Seeing being the means of re-interpreting the Staging of community as a performance. For now, having outlined two versions of community creation which must serve as a background to this analysis, and as an outcome of the conclusion to this thesis, I return to the specifics of events within the community of this thesis.

New Dissent or New Role

As in an eastern metaphysic of performance, in this differentiating one can be complicit in the activity if one so chooses, but this is not always the case for there are seen to be dissenters: those who remain outside any wider domain. For the individual who as noted earlier in this thesis, once experienced the now lost unity in the community (interviewee #31) there are now, as for others interviewed, groups or cliques which 'are fine if you're in them (interviewee #09)'.

Opinions on the presence, position, management, dominance and view of cliques appear throughout the interviews and in Chapter Six - Analysis of this thesis. Indeed 'there are a lot of cliques in the village now' (interviewee #31). Now the earlier dominance of the church is no longer present or active, the community lacks any dominant social body imposing its version of community, but has only polarising groups working to their own ends. How these groups can be encapsulated is found in a response to the question: *Who drives events in the village?* - 'Committees (interviewee #30).'

In that the church is viewed by individuals as something discrete within the community, its activities are now comparable to those staged by any other community group. This makes it open to challenges about its specific position being *in*, that is no longer *as*, a community. This subtle but significant change can be seen in one view expressed that, although there is now little routine attendance at scheduled religious services, the church is still regarded as 'it was originally built [...] a facility for the whole of the village (interviewee #02).'

In this description is betrayed a subtle inference as to the long term role of the church's relationship with the community. The church is not viewed as ever having been a singular dominant force in the community, now as previously intended, it should be regarded as 'a facility'. It is something that has its place in the community, but it is something with which to engage, in a routine and deliberate encounter. There is also in this that the church activities are no longer perceived as being part of a spiritual continuum, but merely moments in time. The view of Interviewee #02 of the church as having been a facility, is in opposition to that described by Wrench, or as experienced by myself during my early years in the community. For me the church played an unquestioned role in my life, and in that of my family. That my position on this has changed - yet the people with whom I engage and the place in which I live have largely not - is representative of the general thrust of this thesis that the building blocks of a community remain the same but that the individual's view of them, and positioning of themselves in relation to them, is central to the creation of a personal space-time.

A description of the changed nature of the contact (perhaps contract is now a better description) between individuals and the church is discernible. This re-emphasises, if not exposes, a realisation that the church has become something distinct in the community with the activities associated with it being singular in nature. Its site is now viewed as being a place for 'markets, fairs - all those activities that were associated with it (interviewee #02).' The following section addresses the prescience of this comment and its current applicability.

The Church and the Application of a Diluted Spirit

I now move away from this overview of perceptions of the lost pervasiveness of the church, and the brief view of the enduring or punctual interpretations afforded to its more routine acts of performance. It is to examples of performance employed by the church as a discreet tool by which to retain a degree of prominence that I now turn. In these events, is seen a move by the church towards acting as a contractual player employing punctual performative intrusions in the community in pursuit of their self-interest. The means by which it seeks to achieve this is through innovative forms of performative expression. The subsequent dissolution of what was once a singular identity, can be charted in these various and more diverse ways in which the church engages with the community. There is a progressive move away from events held on the church site to events that take place in a variety of locations. The first of two stages in what was a transformation in presentation and relationships, is composed of those events shown at Figure 32.

4	b	Flower festival	Events moving away from service to entertainment but in church
6	b	Advent festival	
8	b	Carol service	
11	b	Crib service	
13	b	World War I commemorative service	
14	b	Family service	

Fig. 32. Events Performed under the Aegis of the Church

In this Group there innovative church driven events which have no antecedent in the history of the village of Wrench. They are events that have been devised to meet a new demand - a loosely church based activity that has overtones of there being a religious significance. Purely from personal experience the items included at Figure 32 fall roughly into three groups.

Group b, Numbers 4 and 6, being social rather than overtly spiritual in content and format, are far less structured and prescribed in their content and structure. At these, the whole of the church space is opened up to movement. This provides a far more free flowing event where there is a relaxed environment when enjoyment rather than devotion is the obvious goal. Here are shown performances seen by church members as having a religious orientation, but which do not conform to any liturgical routine, or to non-church members as lacking in any religious connections but are staged in the church space. In all instances the intention of the organisers being to draw attention to the church and/or to raise funds for it and/or charities. It is a blending typical of community performance in which perception of the event's status in the formation of community (church or singular event aligned) is subject to one's view of the nature of performance. In all occasions, it is no longer rigidly defined Church specific events based on traditional liturgical formats that are staged. There are instead occasions that are themed and fluid in content which are designed to meet the needs of a particular moment, and to appeal to particular demographic sections of the community.

The Flower Festival (Number 4) is an infrequently staged occasion at which time various individuals/groups/other bodies either donate or have prepared for them, floral displays. These are then used to fill and decorate the church which is opened up for paying/donating visitors to visit. The only connection with the church is the location with money raised donated to a charity. In this act it is the church committee's attempt to get people to enter the church who have never been there before: there are some in the village who are cautious about entering it, viewing it as a private place open only to church members. The once all embracing status of the church has gone, here people are encouraged to overcome the psychological barrier between themselves and another community (the church) which exists within the wider community of which they are a part. There are worlds within worlds. It is as with the work of Rimini Protokoll (below) where the audience are suspended in a world within a world, and only their perception sustains the image they have of the world in which they temporarily find themselves.

The Advent Festival (Number 6) specifically marks and celebrates the start of the Christian year and the lead up to Christmas. It is an annual event staged in the church in and there is always some form of entertainment provided. This is routinely a performance by a choir or small band from outside the community. There are varying degrees of congregation/audience participation. As a matter of course soft drinks, mulled wine and mince pies are served. It is an attempt to broaden the scope of the church in it's attempts to gain wider attention within the community.

Numbers 8 and 11 are still celebratory and are both share the same format. The Carol service is very straight forward with those attending together singing traditional carols. Attendance has declined greatly over the past few years. While staged on much the same lines as the Advent Festival, there is a greater emphasis placed on the religious nature of its content. In this the selection of carols and the order in which they are sung, reflects the events surrounding the build up to Christmas and the birth of Christ. That carol singing also takes place in the pub, usually on the same evening, raises some issues about the status of the event(s) for in both instances the content is the same, only the setting is different. On this see Figure 37 and associated observations below. It is not known what influence the pub event has had on attendance at the church's celebration.

It is families with young children that are the prime attendees and participants in the Crib Service. In this, Christmas Carols are sung and the events leading up to Christmas Day are enacted by the children. This usually involves no more than the children representing characters who bring gifts to the baby Jesus. Jesus is represented by a small figure in a model of a crib in a stable, the baby is progressively surrounded by farm animals that are brought up by children in the congregation. In this there is made possible the active involvement of youngsters in the event. There is a great deal of exotic imagination allowed in the animals that are presented with crocodiles and lions taking prime position. What is of importance for the church is that young children are engaged - attention to material facts is subordinate on this occasion.

At a stage further removed from any set format are Numbers 13 and 14. The service held to commemorate the end of World War I was a one-off event. It was a blend of the Memorial Day Service and a general musical/literary event. Individuals from within the community who might not normally attend church or the Memorial Day service, were invited to participate and deliver readings that ranged across extracts from the Bible to works by the War Poets and authors such as Wilfred Owen, Siegfried Sassoon and David Jones.

Last in Group b is the Family Service (Number 14). This is a less structured version of the formal services. It is staged with the specific intent that family groups should attend rather than individuals or couples. It is hoped that through this more relaxed setting and approach there will be instilled in young children an early familiarity with the church and its customs. From this seeding of an interest, there will be an appreciation of the church that if not immediately apparent, will lie latent to re-emerge at a later date when the child is mature.

These several events together demonstrate the church's gradual loss of the obtrusive hegemonic status described by Wrench. There is a loosening in its approach to connecting with the community in an effort to maintain its presence and status through other means. This is not without impact on the church for there are occasions in which the ordained minister as the key player, has lost ecclesiastical authority and significance as a result of participating in what have become recreational and social events.

While these church events lack a concrete presence, they nevertheless have an unobtrusive and extended impact in that they contain a nebulous 'meaning'. It is

though in the ambiguity present in their general nature, in terms of alliance to the efficacy of the church or the entertainment value of the performance, that one individual is less than certain about the impact of the church's involvement.

[Question: Do those events that take place in Nannerch appear to you as activities that are pure 'entertainment' or as events that add 'meaning' to the community?] 'I would say again that it's a grey answer, it's not black and white. At one end you have the memorial as adding meaning and at the other end the panto which is entertainment. I guess in the middle is the Christmas Eve [Carol] service which has a lot of meaning but with a lot of entertainment in it (interviewee #07).'

Indeed the events have progressed so far towards being punctual/commercial occasions, as to become indistinguishable from other, stand-alone activities staged by different groups within the community. That these activities, despite being contractual and singular, are now being granted a role in the setting of ethical and moral standards is considered below.

The Reassignment of the Church's Moral Role in the Community

Interviewees were presented with a list of thirty three 'open to all' events staged within the community and asked to indicate those they attended. Selected events directly linked to the church were few in number (see Figure 24). Of the full listing 'Funeral/internment of ashes in the church graveyard' was the most attended by the four interviewees (twenty four had attended in total from all those interviewed). The service 'Remembrance Day at the War Memorial' was sixteenth

(fourteen attendees) and 'A Marriage in Church' at eighteenth (thirteen attendees). Of these only marriage is a sacramental event having a constructive, cohesive and unifying role in terms of being one with the Church and reinforcing what it represents spiritually. The others are instead opportunities to provide a function that displays that spirituality in a practically realised way.

This means that for the community of this thesis there is, unlike in the Mediaeval period, an absence of a directing, upfront moral compass that is demonstrated through the actions of the Church. However while the Church itself has lost its governance of the everyday spiritual, moral and ethical practices that govern the community, it does not mean they are lost. Such characteristics are instead embedded in an ambition, coming from the influence of the community, to stage events that (re)generate a communal spirit or a spiritual community.

Of this, while there is in the events so far described a discriminating use of site, performance and significant actors (notably religious figures/players), as examples of the extended physical and spiritual influence exerted by the church, there is also a demonstrable effort to maintain that status, but now working through the medium of smaller scale community events not staged in the church. These are shown at Figure 33.

17	c	Prayer meetings in private homes	Events moving from direct off-shoot to wider efficacious appeal not in church
23	c	Annual Summer Fair on the green/in Memorial Hall	
24	c	Mothers' Union Meetings in Memorial Hall and homes	
25	c	Carol singing around the village	
26	c	'100 Cakes' event in the Memorial Hall	

Fig. 33. Events Staged under the Wider Ambit of the Church

In Group c there are events which might appear to some to have no apparent link with the church, and yet of which the church and its members initiate and drive forward. The church through these events further pursues its ambition to sustain a position in the community, but in a far less obvious way than in Group b. In their being staged outside the church building there is not a physical presence to overcome, nor is there evidence of all the paraphernalia employed during formal services. This approach can have benefits - for those not actively engaged in the church they will not be intimidated by the building and what it signifies, and disadvantages - those same people are unaware that there is a relationship between the event and the church and all that it represents.

The events encompass a diverse range of activities. There are those (Number 17) held in the intimacy of private homes where small groups meet to read the Bible and pray together. Then the use of slightly more formal settings (Number 24) where members of the Mothers' Union get together in each other's homes or the Memorial Hall for worship and communal events/lectures by visiting presenters. Some significant events take a large amount of organising - the annual Summer Fair (Number 23) of which there is more below and '100 Cakes'

days (Number 26). At the other extreme is the evening of carol singing (Number 25) through the village.¹³⁸

Of those taking a leading part in these events, there is a considerable difference in their associations with the church. For more intimate events and those where the church is clearly seen to be a focus, they are drawn from the church community. For those that are more generic in character, people with little involvement in the church often play a significant part. Profits are an issue, the church not being chosen as a recipient. Arising from a belief that it already has ample funds, it is thought that any suggestion of it's financial gain would deter people attending. Of the Summer Fair and the '100 Cakes' days the stated intention is to raise money, not for the church, but instead for a nominated national charity. For these two events there is no recognisable lead as people from throughout the village become involved.

Last is carol singing around the village which is undertaken by a handful of church going diehards raising money for a charity. This can best be described as having a very low level impact. Only villagers sympathetic to the church, and who are likely to donate, are targeted for a personal performance. The main benefit would appear to be that introspective atmosphere of togetherness experienced by those singing (on the pervasive yet elusive nature of 'Atmosphere' see below

¹³⁸ Note: The '100 cakes' event is essentially a tea party which entailed the production by members of the church/Mothers' Union of one hundred different types/decorations of cakes. This number was more a symbolic target than an actuality.

Chapter Six - Analysis, Atmosphere as the Condition of Being and also The Inter-determinacy of Being).

The nature and the intended benefit of these events is an indicator of the change in the nature of the Church from being an enduring to punctual presence, while at the same time there is an introspective positioning of the church and its members. This being an issue present in Wrench's time (see Chapter One - An Introduction to a View of a Community, Dominance That Pervades and is Of The Community above). With these present events, the role of the community church is not so much diluted but fragmented. There is an effort to maintain a broad church presence throughout the village. There are also still the spiritual and community based concerns, but in the nature of these acts there is the demonstration of a transition in the philosophical position held by some of those in the village. That such a transition is not limited to others, but to the author of this thesis should be noted. Much of what follows is a personal account of learning and change.

While on occasions it continues to be individuals who associate with the church who are instrumental in these stagings, it also:

Depends how you view religion. Some people, their faith is so strong, they believe every word of the Bible. Erm. I'm not like that. On the other hand, if someone tells me that they're an atheist, they don't believe in God, my attitude to that is, OK you don't understand where atoms and matter come from. There must be

some explanation out there. It might be some kind of God, doesn't matter what you want to call it (interviewee #25).

The drivers of and participants in the events are, as this interviewee says, themselves embedded in the 'atoms and matter' of what is the community (the nature and extent of which remains fluid). The aim in staging these activities being twofold. Events nos. 17, 24, 25 being free adaptations of more formal church site events, and events nos. 23 and 26 to demonstrate and put into practice a belief in the togetherness and enjoyment to be gained from sharing in a community. To reiterate, all these events are seen as being extensions of the Church/church ambitions and ethos. In this way is a continuation of the church's commitment and obligation to the community being sought, but there is not necessarily any direct reference to the community's church.

For those involved the important thing is to engage with others in the community, and to get those others to engage for the sake of the community. It is that:

There's almost a moral element to that [working for the benefit of the community], because if others didn't want to take it on, the whole thing would fold and in my view, reduce the cohesion of the community. So it's one of the responsibilities when you live in the community to take on tasks that you might not be over-joyed to take on, but you undertake (interviewee #04).

With the need to:

Keeping it going I suppose. Yes keeping its spirit going. It's the spirit of the community isn't it? Being part of that. I think it's just something you do without really thinking, erm, you know whatever you belong to, as regards where you live, whether its the bigger or very small family or your community, you have a duty to play a part in that really. Otherwise there is no community (interviewee #08).

Such wider considerations of the nature and expression of religion, moral obligations and the need to sustain the community, are also behind the more disparate events staged by a mix of members of the community.

In terms of diverse events identifying with the ambitions of the church, behind the running of these are individuals who are either fully engaged with the management of the church, or who support it in indirect ways such as cleaning the building or decorating it with flowers. The events present opportunities for both old and young to participate, and in the act of participating, to give substance to their community. The events have no obvious link with the church, but are staged with the ethos promoted by the Church in mind, and some might now have it, run by a clique associated with the church.

Worthy of particular comment is the above mentioned Annual Summer Fair. This is an occasion at which stalls selling goods, holding raffles, offering up games and refreshments are visited by local people including many of whom have no association with the church (Figure 34). It is noteworthy for it clearly

illustrates a dramatic shift in the use and re-alignment (away from the church) of what had been the major community event in the post Wrench years.



Fig. 34. Summer Fair on 'The Pensioners' Green'

While the Fair was initiated by the church, it was not intended to be exclusively for church members, nor did the church dominate the management of the occasion. In fact seeking and offering open access was a deliberate move in an attempt to engage with those in the village who might not routinely attend church services. There was a considerable amount of preparation needed to make it a success. People from throughout the community would come together to carry out the great amount of setting up work involved. Trestle tables would be placed around the green in front of the pensioners' bungalows (See Figure 10 for this location in the village). All of this was in a space surrounded by colourful bunting hung from the lampposts and hedges. The stalls would sell a range of items that had been either made or donated by members of the village: cakes, toys, ornaments - some items were routinely bought one year to be re-donated the next in a continual cycle of buying and selling. The stalls were staffed exclusively by people from the village, but not exclusively by members of the church.

Participants came in the main from within the village. There would be children's games such as throwing a wet sponge at an adult who was placed in 'the village pillory', and competitions including 'bat the rat' where a toy rat was dropped down a section of drainpipe and a child tried to hit it when it emerged, 'roll a penny' where as the name suggests a (pre-decimal) penny was rolled across a chequered board and, if it ended up completely within a square, the person having rolled the coin would win the amount of money shown in that place.

Worthy of note if only for its somewhat esoteric nature, there was included in these events a Worm Charming competition which was attended by children supported by (often far more enthusiastically engaged) adults (Figure 35.). This event entailed the marking out of squares on the Green which were 'bought' by competitors. By the competitors stamping on their patch of grass, worms were brought to the surface and collected. The winner of a prize was that person who collected the greatest number of worms within their square.



Fig. 35. 'Worm Charming' Competition

The spirit of the day was in taking part with winning being incidental to all of the activities. That the current sports day has personal competition as the driver behind its events, is illustrative of a change in the tenor of the community. There

is a move from the individual as a facilitating member of the community to instead, a singular (fleetingly) iconic champion within it.

In the evening the dance (of interviewee #31) was held in the Memorial Hall. The nature of it changed over time from being a mixture of modern and traditional, to a barn dance with a caller and live music. Alcohol was not provided. Currently there is no community dance to close the end of the day. Those attending the sports day go instead to the pub.

Manipulating a Blended Community

The events so far considered have their roots in the church organisation. In particular they have focussed on church based activities as examples of an, albeit dwindling in impact, search for enduring dominance. They are largely unaffected by any other external influence. This is however only one thread in the nature of the community life and influence exercised through performative events.

There was a growth of self-interest groups that was initially to run in parallel with the dominance of the church to then overwhelm it. Perhaps coincidentally, as with the building of the latest church this development emerged in the mid 19th century. The long lasting residual impact of this is described by one interviewee (#33) who has lived in the community for over sixty years. Part of a farming family, first as tenant-managers and later farmer-land owners, and having connections with the community going back generations, the interviewee saw a different organisation as exercising dominance within the community. Instead of the hierarchy of the Church, the greatest point of influence for interviewee #33 was a single family - the above mentioned Buddicoms.

For interviewee #33 their recollections are that:

When I was a child here, most of the land was owned by the Penbedw estate and Miss Buddicom was the local gentry. And there were one or two other people, the Mathers [local doctors who were related to the Laird family], their money came from Cammell Laird the ship builders [in Birkenhead]. There was Capt. Laird in the Bryn [a large independent property in the community]. They were the community leaders, and the next level down were the farmers and the ordinary working people. It was much more hierarchical then, but nowadays, because of the way society has gone, that's all gone.

For the interviewee such was the Buddicom family's position in the community was that they:

Were always benign, but if you stepped out of line as a tenant farmer, you wouldn't be there for long. They didn't get involved in everyday life in the village. There was no need for them to impress, they owned the village.

Perhaps not quite as was their original intention, but to some extent the Buddicom's have indeed secured an enduring impression in the community by means other than those described above. In more recent times, an ongoing trace of the impact of the family was seen in local social media references (Figure 36). In place of what were once enduring personal references (church lamps, plaques and Memorial Hall) to local people of social standing within the village, there is

now the ephemeral use of their name as an abstract image employed in an advertising flyer. The Staging of the Self perception in respect of the Buddicoms has in this changed radically with this re-presentation of what has become a significance imbued image. Perhaps but a slight example of the use of a single source by different people in contrasting ways, in its way it mirrors the contrast between Brook and Bharucha in their approaches. Brook seeing *The Mahabharata* as an object to be manipulated for the benefit of one's personal image, Bharucha for his part, as a universal imagining that might be repurposed as an object employed to meet a communal need.

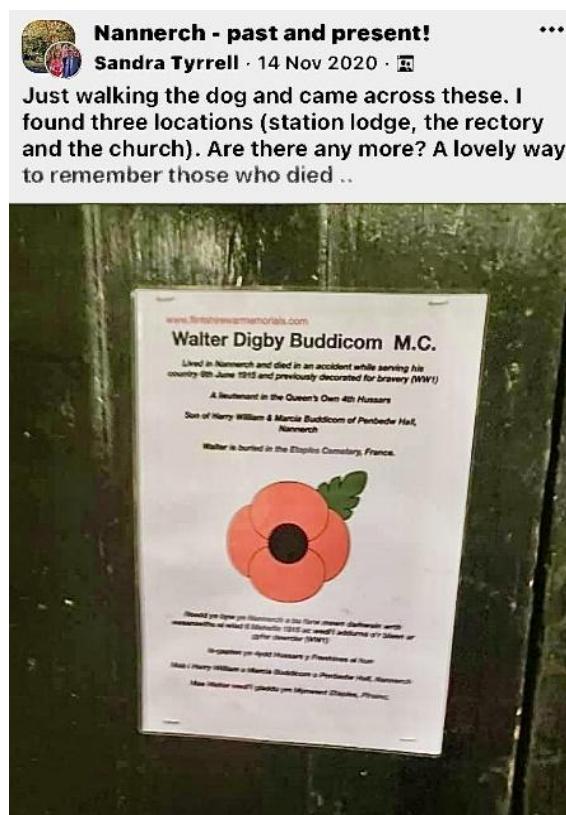


Fig. 36. Reference to the Buddicom Family Persists in Local Social Media

Of the Buddicoms, their status and their search for a continuous presence within the community together mark a significant change in the recounting of Staging The Self within it. Returning to interviewee #33s passing comment 'It was much more hierarchical then, but nowadays, because of the way society has gone, that's all gone.' leads to a consideration of that alternative group/clique structure in the community that is not dependant on, nor seeking direct association with the church.

Initially as has been noted, the village church was dominant within the community, and this was taken advantage of by the Buddicom family who used associations with it to validate their status. Over the past fifty years this dual (Church-Landowner) authority and prominence lessened. They have been replaced by a medley of event-specific performances created and staged by individuals to meet their personal and precise needs. These are found in the events at Figure 37.

Whereas the groups of activities that have been previously addressed had increasingly tenuousness links with the church, those in Figure 37 have none. The Groupings show events that demonstrate growing singularity and focus, both in their content, and in the ambitions of those behind their creation.

7	d	Nannerch Players Summer production	Nannerch Players as a 'straight- forward' performative group
10	d	Nannerch Players Autumn short play/event	
18	d	A Nannerch Players Outdoor production	
30	d	Nannerch Players Pantomimes	
16	e	One-off events at the X Foxes	'Free' events at the pub
21	e	Race-night or other fund raising event at the X Foxes	
33	e	Carol singing in the X Foxes	
2	f	Sports Club Summer annual event	Independent Club events
15	f	Nannerch Golf Club events	
31	f	Womens' Institute event	

Fig. 37. Single Events Grouped by Owner/Location

Events in Group d are solely those staged by the local amateur dramatic group - The Nannerch Players - and are very much the combined output of a number of people rather than just one. Membership of the group is open to all, with it being broadcast that everyone and anyone will find (will be found) something that they can do to support the group. This ranges across performing, set design and building, technical support, selling tickets (performance and raffle) at the door, and making and handing out tea and biscuits during the interval. In staging all their productions (with the exception of the outdoor summer one) in the Memorial Hall the Players occupy a site in the village that presents as being neutral in nature. In all of this activity there is a constant flow of peripheral helpers who engage in the staging, if not the performative aspects of the events.

It lacks the specific sacred associations of the church as above, and the equally specific but secular (with the debatable exception of the nature of carol singing) appeal of the pub described below. The performance group over a period of time provide works of different genres that they feel will please the potential audience. There is always a Christmas pantomime which is well attended. Other performances have over the years built the group's reputation of providing an enjoyable evenings entertainment. For myself, there are particular memories of special moments in performances that I have seen and in which as noted above, I have participated. In retrospect I recognise appearing in the pantomime was an unrecognised rite of passage allowing full membership of the community.

As much because there is an evolving core of the same people involved, as that there is a long history of the performances (which were being staged before I arrived in the village), the performances have achieved the status of a durational event. Now, while I am no longer an active participant, I always attend as an audience member. In this I have moved from being inside to outside the group, and yet I still retain a personal sense of belonging as a participant in the event if not the performance.

In Group e are included those events which, while they are open to all in the village, because they are based in the pub which not all routinely visit, attract a limited number of the population. While events in Group a might be ignored because of their religious content and also (again) the setting in which they are staged, those in Group e also have what can described as staging limitations. The pub is small and there is a degree of enforced intimacy that might not be

appreciated or enjoyed by some. In addition, as a business that is driven by commercial transactions, it does not have the perceived and received spatial and atmospheric neutrality of the Memorial Hall. Carol Singing as performance - Group e number 33 - is a peculiarly ambiguous event in that it also appears at Group c number 25 (see p. 185). Number 33 is centred on and around a pianist who was formerly the headteacher of the village school.¹³⁹

In this example one encounters the changing nature of the positioning of performative material from having religious overtones, to being purely for entertainment. This evidences the difference made of an interpretation of an event by the venue in which it is staged: the local settings of *The Mahabharata* of Bharucha or the contrived ones of Brook. Of the other two events in Group e (Numbers 16 and 21), each are random acts that take place in the pub.

Usually employed to raise money for a charity, these are events as with the carol singing, to which entrance and participation is free, but there is the assumption that drinks will be purchased which will cover the costs that arise and to generate a profit. These activities and those of Group b, between them illustrate a fascinating, if indeterminate, divide between the church's and the pub's efforts to raise funds for charities. The events are not dissimilar in intent - a simple activity employing others to support another body - yet it is in the intangible nature of the impact of the transcendental, the atmosphere of the church, that can divide opinion as to their relative worth.

¹³⁹ Note: Since the recording of data for this thesis, the pianist no longer performs at the pub.

Those activities in Group f are each staged as occasions that benefit the individual who through them can enjoy, to a greater or lesser extent, the personal satisfaction of being with a group of individuals with similar interests. While apparently innocuous in their nature, observations are made in the interviews about the presence and impact of Groups d, e and f.

For some interviewees, they allow for a lot of social intermingling that is driven by the organisers. The large number and variety in nature of the groups enabled easy, seamless interaction with others at different times and occasions. The groups are perceived by some to work in a positive way within the community in that they influence people and act as a moderating balance that makes it [the community] what it is (interviewees #17, #30, #32, #33.). In these observations, there is a recognition of the transferring of the role for the maintenance of moral responsibility away from the Church, to a disparate range of individuals and activities.

In this movement of authority is the assignment of a regulatory role to the community as a whole. The community now rather than being a passive recipient of vehicle for reinforcing the influence of the church and significant landowners, itself exercises authority. As Spinoza has it, it (the community) takes on the status of an individual. With this to reiterate my earlier observation, in such circumstances the community takes on/is assigned a personality of its own. In is no longer passive, but plays a part in the extensive series of thoughts and performances that are the community. In thinking of the community as a stand-alone creation, there are the two occasions where the Community is

directly presented as the beneficiary of the profits accruing from the events (Figure 38).

3	g	Christmas fair in Memorial Hall	Village centred fund raising events
29	g	Village bonfire night	

Fig. 38. Fund Raising Events Run by Groups

There is nothing extraordinary about the composition or enactment of these events with both conforming to what are typically held concepts of each. The Fair is intended to be both an occasion for people to get together and also if not particularly, for children to be entertained by the presence of Father Christmas, a character who is routinely portrayed by a member of the Nannerch Players. There is importantly from the point of gain, the fact that any money raised goes towards the upkeep of the Memorial Hall. This generated though the levying of an entrance fee and from the profits generated by stalls selling a range of goods.

There has been a radical change to the management and outcome of this event following the Covid 19 outbreak. Prior to the pandemic when the event was staged, stalls were staffed, and goods for sale provided, by locals. People from the community were embedded in, and essential to, the creation and staging of the whole activity (including the author, not as a duty but because I wanted to). Post Covid 19 and the hiatus it caused in the staging of the event, older and long-standing affiliates of the Fair no longer wished to be involved, and a new management group took over. Stalls are now provided by people from outside the village, who pay a fee to sell wares in the Hall during the fair. The event has

moved from being an enduring tradition/ritual occasion to one that is commercially geared. That the net profit has in turn dropped from around £3k to £1k leaves one to ponder over the benefits gained from a totally community driven event. It is tempting to see a link between the change in composition and dedication to the community of a durational event, to that of a punctual nature as having in some way an impact on the generosity of those involved.

The staging of the village bonfire night would appear to have been unaffected in any way. There is however a significant change in that the event has grown in scale and ambition. It has grown from being a small scale event prepared and staged by those within the village for others within it. In this way, what was its durational nature embedded in the community where entertainment was the goal of the organisers, is replaced by its being a particularly commercially staged, punctual in nature, occasion where the event itself is subservient to the raising of funds.

Finally and if only to complete the details of events held within the community, I include at Figure 39 two stand-alone categories which capture an eclectic mix of events.

28	h	Presentation in the memorial hall e.g. visiting speaker	Independent events run by individuals
32	h	Fund raising events e.g. Help the Heroes, MacMillan Nurses	

Fig. 39. Fund Raising Events Run by Individuals

These include rare occasions such as the appearance of a guest speaker at the Memorial Hall or privately staged activities. The latter are arranged by individuals and held in their own house to raise funds for a particular charitable cause. These are truly singular and stand alone events. In the randomness of their occurrence and content there is no recognisable repetition to be found of their staging, nor is there any obvious link with any group within the village. There is no attempt made at influencing or being an influence in and of the community. Their presence is best described as centring on the personal interest of a group of one, that is, an organiser who had or is involved with a charity or cause.

Despite what must be truly benevolent intentions, in contrast to the positive views that are expressed about groups, not all activities that might be included in Group h are seen as such in their impact. To recall an issue raised earlier, is that of their status in and value to the community. For some there are too many small groups 'I do worry that they're all the same people (interviewee #29)', and there is no unifying body only 'groups [which] don't enrich each other, they become polarised [...] work for their own groups (interviewee #30)', with events not being linked 'it can become a competition (interviewee #31)', 'we're all doing different things, and actually we'd benefit if we all planned together more (interviewee #34).' It is apparent that what is for one person a welcoming group of value to the community, is for another an exclusive clique with self-focussed ambitions. Indeed there is a confusion of several such groups-cliques within the community each one of which is working to achieve its own goal.

The growth of these groups and the fragmentation of the church's one-time on-going dominance into singular events, evidences a loss of a sensed atmosphere of cohesion along with incremental changes in performance within the community. The church once dominant in the formation of a community of an enduring nature, and aligned with wealthy land owners, on losing its position of status was itself diversified in its contact with the community at large and withdrew into small niche groups. This did not leave a vacuum as regard to control and influence.

Indeed some have it that those non-church centred or underwritten events, staged as replacements to the church's now lost community-embracing activity, overcame this deficiency. Overcoming it to such an extent that not only were the routines of church practices replaced, but so too was the role of the church in the setting of ethical standards applied within the community. Of the progression from one dominant body, through to a range of smaller groups, there is now in the pub a second key site that might be seen to be seeking to replace the church and what it once represented.

Through an approach centred around performative events, there is being affected an attempt to create community out of a collection of singular (punctual) events. This is the positioning of the local pub which has garnered and staged events, or sought beneficial associations with them, much as the church had backed others. While financial profit has to be a consideration, it is more relevant to the performative interest of this thesis, that the pub through its relationship with multiple on-going events, can be viewed as the body providing support to and

structuring the community. This role being undertaken in lieu of the church that had one been the dominant player and supplier of support within the community.

Rather than being a place only for occasional recreation, there is scope for the pub to be now seen as fulfilling an enduring (spiritual if not religious) role in the community. As did the church temporarily utilised the space created by the Players in the creation of a new transient environment, so the pub has aligned itself with a new event staged in the village. This being the Sports Club Summer annual event (as above) which has evolved out of the amalgamation of the Pensioners' Green Summer fair and the Sports Club. At this the pub provides a BBQ and there is a 'Pub Cup' competition.

As the church had underpinned events staged in the village, I am thinking here of those at Figure 33, now the pub is in the same way supporting / being associated with events that embrace the wider community. Here can be seen a modern parallel with the original founding of the Cross Foxes Inn by Watkin-Williams. The graphic at Figure 40 illustrates this vying for dominance and the subsequent changes together with the transfer of group dominance within the community from the church to the pub and stand alone events.

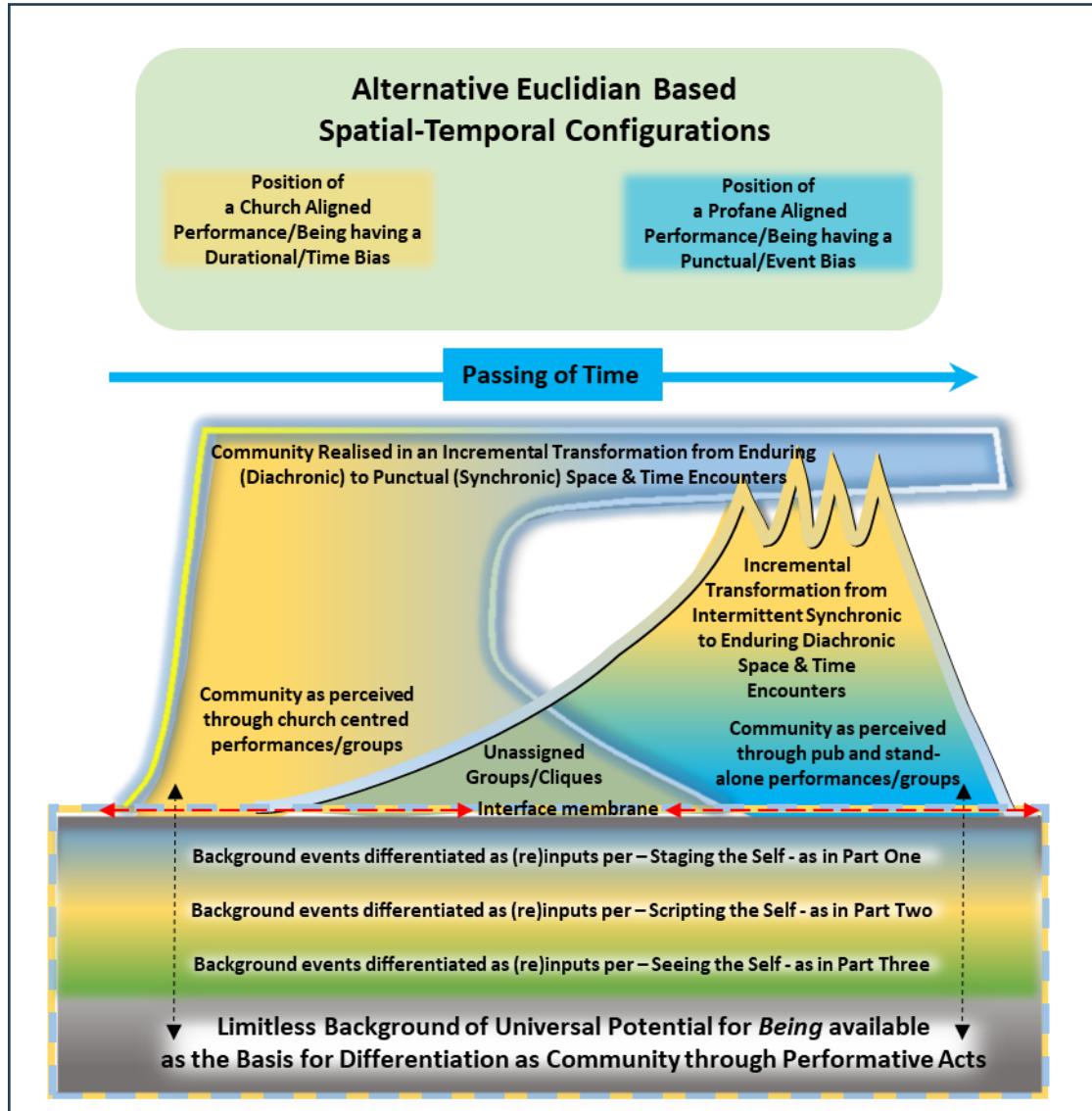


Fig. 40. Incremental Loss and Gain of Authority Mapped from a Euclidean Perspective

Within Figure 40 there are three areas to note. First is the bottom layer of 'Limitless Background of Universal Potential ...' more of which see later, that is the sum total of pure potential (the plenum) from and in which, performative acts are drawn. In the translation of this background into performative events three stages of change in the Self are employed: Staging, Scripting and Seeing. Filtered through an Interface Membrane as is desired by a basic creation (that is

the monad - see earlier references) the individual being develops. In the pursuit of (now personal) security the individual joins up with others to form a community. The community is composed of and exists in and through events. Second these events have one of two characteristics. They either give or are endowed with a sense of there being a limitless durational nature attached to their effect, or they are occasions of the moment whose punctual nature means their impact lasts little more than the time of their enactment. Those of a durational nature compose the 'Community as perceived through church centred performances/groups' (seen to the left of the illustration), while the punctual are 'Community as perceived through pub and stand-alone performances/groups' (seen to the right). Third is the nature of the community that is as 'Community Realised in an Incremental Transformation from Enduring (Diachronic) to Punctual (Synchronic) ...'. In this is the impact and enduring authority of the church seen to diminish, and to be intruded into by the singular acts of the pub and others. It is on the acceptance by members of the community of their incremental events as having an enduring nature, that the pub and others will supplant the church as the provider of continuity, and therefore the provision of security for those in the community.

All this perception is of course when the workings of the community are addressed from a Euclidean perspective in which there is a discrete segregation of events as realised in performance. It is through such 'mechanical' and space-time restricted perspective that one should view Brook's approach to the performances of *The Mahabharata*. As such Figure 40 and what it represents, should be treated as no more than an expedient and transient creation of an image of the community in space and time. This viewpoint is only represented

here, both to capture the change within the community, and as an introduction and for later comparison to a Deleuzian based image of the nature of community (Figure 54).

Restructuring Unity Through Punctual Growth

Whether it is the church or pub that is chosen as being central to the individual's conception of their community, the need for either to act as a support for the individual is described in the work of Artaud. For him, without some framework to contain them, and make them blind to the true condition of life and being, individuals would dwell in the incredible and ineffable reality of the nature of their *Becoming*. The reality, the original state of disorder and of which all that exists are at some point a part, is termed by Artaud as *Terror*. To grasp the true nature of this state:

In as much as it remains confined within its own language [...] theatre must make a break with topicality. [...] It must express objectively secret truths, to bring out those elements of truth hidden under forms in their encounters with *Becoming*.¹⁴⁰

It is the unstructured wilderness of nascent opportunities, the 'Limitless Background of Potential for *Being* available as the Basis for Differentiation as Community Through Performative Acts' as positioned in Figure 40, that are shaped to give a transient structure of *Being*. Significantly, when this is achieved through an informed personal differentiation within and from which is created a

¹⁴⁰ Artaud *The Theatre* (40).

world of one's own the Terror can be tolerated. For this to be so, for Artaud it meant that theatre (or rather performance) must be returned to its original purpose, to its religious, metaphysical position, to reconcile it (and those involved) with the universe.

So far in this thesis I have described an evolving perception of a community as a practical realisation: this I have shown as a Euclidean model in preparation for moving on. There now has to be a progression away from this point, to turn to the condition desired by Artaud and as affected by Deleuze. It is as Artaud also advocated, to recognise that there is a 'foolish adherence to texts, to written poetry. [For] written poetry is valid once and then ought to be torn up.'¹⁴¹ In this is a return to my premise that for performance to be efficacious demands 'the achieving of a particular state of being with and within a performative moment of creation'. It is, as defined above, Deleuze's transcendental empiricism - the passage from one sensation to another in a Becoming. This thesis is a pursuit of that state of being, the experiencing if not necessarily attaching an understanding, of that which makes 'community'. Awareness by the performer (each individual) is all.

Of the distinction between stability and chaos, for those interviewed there was an awareness of what exists beyond their community, or more accurately what the community in particular provides that is of benefit to them, and how they would be threatened without their community. They described as being key in this: 'safety (interviewee #02)'; 'security or being relaxed (interviewee #03)'; 'the

¹⁴¹ Ibid.

way of life I want (interviewee #33)'; a 'security blanket (interviewee #35)' that is to be found in and exercised through the whole ethos of the village. There is created out of performance friendship, social intercourse, practical assistance and support given when needed and the tolerance of others.

There is also in this awareness a 'screen' that filters out unwanted or even unknown threats to the individual. This screening is through the 'Interface Membrane' (shown at Figure 40) and is far more elusive than even durational and punctual realisations. Such selective filtering and its outcome is covered in greater depth at The Authorship of Performance - Seeing The Self where the encounter and the interfacing of the individual (monad) with the background potential is considered. For now, here in Staging The Self, it is enough that what is seen by the individual is a good and safe environment. It is to the nature of the construction of that moment leading up to apprehending to which I turn.

I return to the Introduction to this Analysis where it is demonstrated that individuals can and do have the ability to frame their perception of 'The Community' by employing designators couched in purely emotional terms. In this definition there can be in the words of those in the community:

Associations with people/friends, others who play an active part in the community, physical geographic markers, the internal village, the conceptual 'I sort of carry it [the village] with me, it's more than the village, the emotional link, the social, the friendship, sport, the village itself, the village envelope, the conservation area, up to 'Ron the Milk's', away from the hubbub,

church-memorial / Hall-pub-the centre, that warm neighbourly feeling that extends around the village, I tend not to think of Nannerch in those terms, the same as the physical boundary, same as geographical/physical, the whole village, up towards adjoining villages, it's a difficult one (Interviewees #01, #03, #04, #07, #08, #09, #10, #12, #13, #18, #32).

Essentially, this is a refined and more parochial version of the introductory image at Figure 12, which captured the babble of commentators opinions outlining 'Living Chaos as a Stable Base'. It is a localised second, let us not here say 'barrier of words', but rather in line with what has been said above, an 'interface membrane' through which a far more smaller range of performative activities are allowed and which can shape opinions. Getting into and behind those words and understanding what they mean within a/this community is/has been a part in my enquiry.

A difficulty is that included in it, is a calling to mind of anything and it might appear, almost everything that lies within the imagination of the individual that can be and is, used in defining their personal space/place. It is a practical demonstration of the complexity of approaching the ineffable Limitless Background of Potential for Being [...] (Figure 40). Some items are outputs of performances: physical markers, the imposed village envelop, the conservation area, where people live, hubbub, a physical boundary. There are others that are directly employed in the creation of those self-same expressions of community. These in their turn fall into two categories. Those that have a role in the

mechanical aspects of creating a community: associations with sites and related social connections. Others that have their tangibility existing at the extreme of sensibility: the carrying with one of emotional attachments/links: the warm neighbourly feeling. Active amongst all of these are the subjects to subjects associations and the interpretation/functionality of these contacts that must be considered. That the limitless background should not be regarded as theoretical but a reality that contains a multitude of actualities has to be a consideration.

These actualities are constructed/interpreted in multiple ways to be employed in the construction of concurrent personal spaces and times. In this they are not passive and fixed in nature but are continuously (re)formed by, and continuously (re)inform the cycle of influence in which they are employed, and which individuals routinely employ to achieve their goals. It is to the individual interpretations of these that I now turn. In this I will progress towards an understanding of the experience that makes for the personal creation of space and time. Once again this is not a linear journey for that would confound and deny the moment/performance based metaphysic underlying this work, and with which this analysis concludes. It is also typical of the very nature of the complex to-and-fro interaction at work in the shaping of a community. It is because of these factors, a fragmented consideration that has to be positioned momentarily in its totality and to be experienced if not understood.

To begin with Chapter Six - Analysis, The Place of Performance - Staging The Self as an element of the chronotopic triad covered only associations of subjects with sites: the opportunities for their 'Staging of Self'. The nature, that is the

interpretations applied and attaching to those social connections, I address at Chapter Six - Analysis, The Authorship of Performance - 'Scripting The Self. This being the part an individual sets out to play in the community and their construction of it. In this I also consider the emotional attachments/links and the atmospheric feeling of neighbourliness that comes from community, and which feature in a sense of oneness. Importantly in all of this, there is the nature, extent and outcome of subject-to-subject interconnectivity which runs through this thesis. This ultimately has a function in Chapter Six - Analysis, The Envisioning of Performance - Seeing The Self when the instant moment of performance, Seeing of Self, as an affect on the unstable subject is considered. However for the moment, I remain with Staging The Self - subject-site associations, the potential extent of which is shown at Figure 41 below. In this there is a representation of the potential for interaction between an individual and community sites, that is structured around a basic model of a chronotope.

A Move Away from Euclidean Framing as a View Point

Here at Figure 41 I draw on the trinity of connectivity possible through elements of the chronotopic moment (as in Chronotopic Performative Configuration 1st Iteration - Staging-Scripting-Seeing, Figure 16).

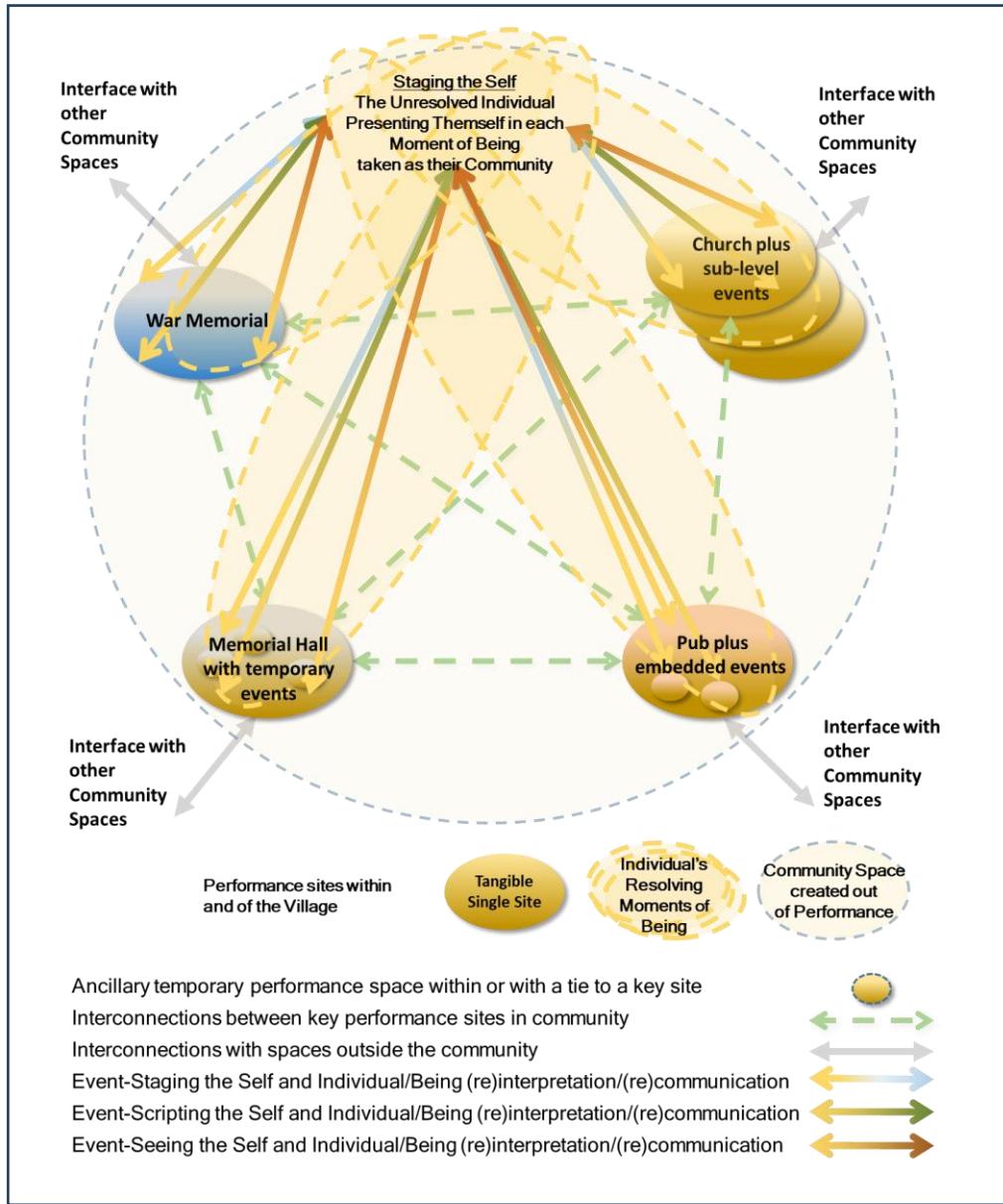


Fig. 41. 'Staging The Self': Opportunities for Performed Interaction

(A note: Before expanding on Figure 41, I must emphasize that it is only a conceptual realisation of a community. It captures an idea, and is no more a true representation of something tangible than are the earlier details of chronotopes or images of the community as perceived to be at the core of this thesis. The objects represented can not be picked up and scrutinised. As with later illustrations, I think here in particular of those created in respect of the more obtruse ideas of

Deleuze, should also be seen as attempts to convey thoughts. Particular difficulties have been encountered, where it is not even thoughts that I seek to represent but the infinitely short occupation of a position in space-time. There is a limit to what can be achieved in graphical images when what it is one is considering is a without form.¹⁴² I would ask the reader to be appreciative of the author's lack of facility, but in presenting this illustration I capture too a stage in the evolution of my own position within the community. It is that there is a multiple series of inter-connections at work in my life, that I no longer view as being sequential (Euclidean/Raggatt) in nature but diffused and comprehensively immediate.)

But to return to Figure 41. For the continuously unresolved impersonal individuation (indicated at the top of the illustration), the only tangible substance that can be afforded to it, is that which comes in through an engagement with one or more of the four sites of performance. Each moment is structured in and through the trinity of space-time that is the chronotope. The engagement is a universal moment of being, in which the individual is not simply an active and equal participant but contingently its creator and its creation. The larger the number of contacts in play, the greater is the complexity of the composition of the individual. The moment is, in every sense only a moment of experience that defines and fixes itself in a moment of universal space-time.

¹⁴² Note: Another means of representing the dimensionality employed by Deleuze could be though the use of formulae describing Reimann's concept of *n* dimensional space, of which the following formula is apparently a variation:

$$\sum_{n=1}^{\infty} \frac{1}{n^s} = 1 + \frac{1}{1^s} + \frac{1}{2^s} + \frac{1}{3^s} + \frac{1}{4^s} + \dots$$

This complexity of interconnections should not be taken as signifying a fuller and more knowing appreciation of the community. It is sometimes that there is quite simply no awareness of a personal identity, or that a community of which one has an awareness is actually the community with which one is truly a part. The high level view at Figure 41 includes the potential for interconnectivity taking place between the sites. This being effected by the staging of activities inspired by one group (for example the church) to have them performed at another site (for example the Memorial Hall). There is also the embedding in key sites, of associated events and temporary events (as 'one-offs') having no regular association with that site. These connections are in addition to the contacts that exist between individuals and individual sites and their equivalents outside the community.

While Figure 41 provides only a top level illustration of the interaction between individuals and hard sites, I employ it as an introduction to a more detailed view of those less certain and more variable aspects of community which are based on ambitions, emotions and reactions. Whether it is a specific site/topographic or performative/felt community that is considered, all anchor on something perceived as a 'marker'. Of this reliance, there is seen to be an immediate link with the staging of *The Mahabharata*. To recap I wrote of this performance that ritual, theatre and social gathering come together in a multitude of events in which the local villagers engage as audience and actor. So too is the village fabric engaged through the use in the staging of local natural markers.

With particular reference to the use of markers (and these are many and varied being both natural/enduring topographic, performed-constructed / punctual-instrumental, subject/object), it is to the realisation of specific performance based opportunities for interactivity between individuals, and the position one can adopt when viewing them to which I now turn. For this, I view attendances at events staged within the community.

A Realigned Ontological Focus and the Reapplication of the Chronotopic Model

As noted earlier Figure 40 is an abstract Euclidean framed representation of dominance within a community as achieved and exercised through performance. As an overview of an imagined unresolved individual, and their chronotopically structured interaction with sites found within their community, Figure 41 provides a view that is more relatable to the community of this thesis. It also comes with the caveat that it is a western orientated and Euclidean framed perspective. The limitations of this in gaining an appreciation of *The Mahabharata* as performance/way of life will become apparent later. For now the better to understand the workings of performance in the community of this thesis, and also to introduce the proposal that different points of view (ontologies) can be applied to the same source material, I consider data collected during my research.

As a pre-cursor to their interview, each interviewee provided details of the community events they had attended. The resultant data provides a comprehensive account of their social interaction within the community. To plot all possible (inter)connections is beyond the scope or direction of this thesis. I instead have chosen to concentrate on the four previously selected individuals

(interviewees #31, #25, #30, #22, earlier details plotted at Figures 19 to 22) who were chosen for their different perceptions of felt boundaries. I have at Figure 42 an extract from the full record of all 35 interviewees' attendances at key community events. This shows the involvement of the four selected interviewees.

List #	Group	EVENTS				
			Interviewee #31 - Smallest felt boundary	Interviewee #25 - No boundary concept	Interviewee #30 - Congruent physical/felt boundary	Interviewee #22 - Extreme boundary
1	a	A marriage in church	Green	Red	Green	Green
5	a	Remembrance Day at the War Memorial	Red	Yellow +	Green	Red
9	a	Joint Mission Area/Bro Famau Group worship services	Red	Green	Red	Blue
12	a	Christening in church	Yellow +	Red	Green	Green
19	a	Christmas Midnight Mass/service in the church	Red	Green	Red	Red
20	a	Compline service in the church	Red	Red	Red	Blue
22	a	Holy Communion in church	Red	Green	Red	Red
27	a	Funeral/Interment of ashes in the church graveyard	Green	Green	Green	Green
4	b	Flower festival in church	Red	Red	Red	Red
8	b	Advent festival in church/concert in the church	Red	Green	Red	Green
13	b	Carol service in church	Yellow -	Yellow +	Green	Green
17	b	Crib service in church	Red	Green	Red	Blue
24	b	World War I commemoration	Red	Green	Red	Red
26	b	Family service in church	Red	Yellow +	Red	Red
6	c	Prayer meetings	Red	Red	Red	Blue
11	c	Annual summer fair on the green/in Memorial Hall	Red	Red	Yellow -	Green
14	c	Mothers' Union Meetings	Red	Red	Red	Red
23	c	Carol singing around the village	Red	Red	Red	Red
25	c	100 Cakes', 'Worm Charming', or other similar event(s)	Red	Red	Red	Red
7	d	Nannerch Players Summer production in the hall	Red	Red	Yellow -	Green
10	d	Nannerch Players Autumn short play/event in the hall	Red	Red	Red	Green
18	d	A Nannerch Players outdoor production	Red	Green	Red	Green
30	d	Nannerch Players Christmas Pantomime	Red	Red	Red	Yellow +
16	e	One-off events at the X Foxes or organised by the pub	Red	Red	Red	Green
21	e	Race-night or other fund raising event at the X Foxes	Red	Red	Red	Green
33	e	Carol singing in the X Foxes	Red	Red	Red	Red
2	f	Sports Club Summer annual event	Red	Green	Red	Green
15	f	Nannerch Golf Club events	Red	Red	Red	Red
31	f	Womens' Institute event	Red	Red	Red	Red
3	g	Christmas fair in Memorial Hall	Red	Green	Red	Yellow +
29	g	Village bonfire night	Yellow +	Green	Yellow +	Yellow +
28	h	Presentation in the memorial hall e.g. visiting speaker	Red	Green	Red	Blue
32	h	Fund raising events e.g. Help the Heroes, MacMillan Nurses	Red	Red	Red	Green

Fig. 42. Four Interviewees' Attendances at Local Events

In Figure 42 the colours shown against each event signify the individual's attendance or not, their ignorance of, and the particular status they afford to three events key to the creation of the community. To this end, shown as a green square are events attended, a red square events not attended but of which the interviewee is aware, a blue square events not known to the individual, a tan square with '+' as events attended and seen as a performance that is key to the nature of the community, a tan square with '-' as events not attended, but nevertheless seen as a performance that is key to the creation of the community.

To illustrate the potential for person to person interconnectivity that is created through performance, and then the impact that different viewpoints of perceptions of that attendance has on the nature of community, I first show at Figure 43 the four interviewees' attendances.

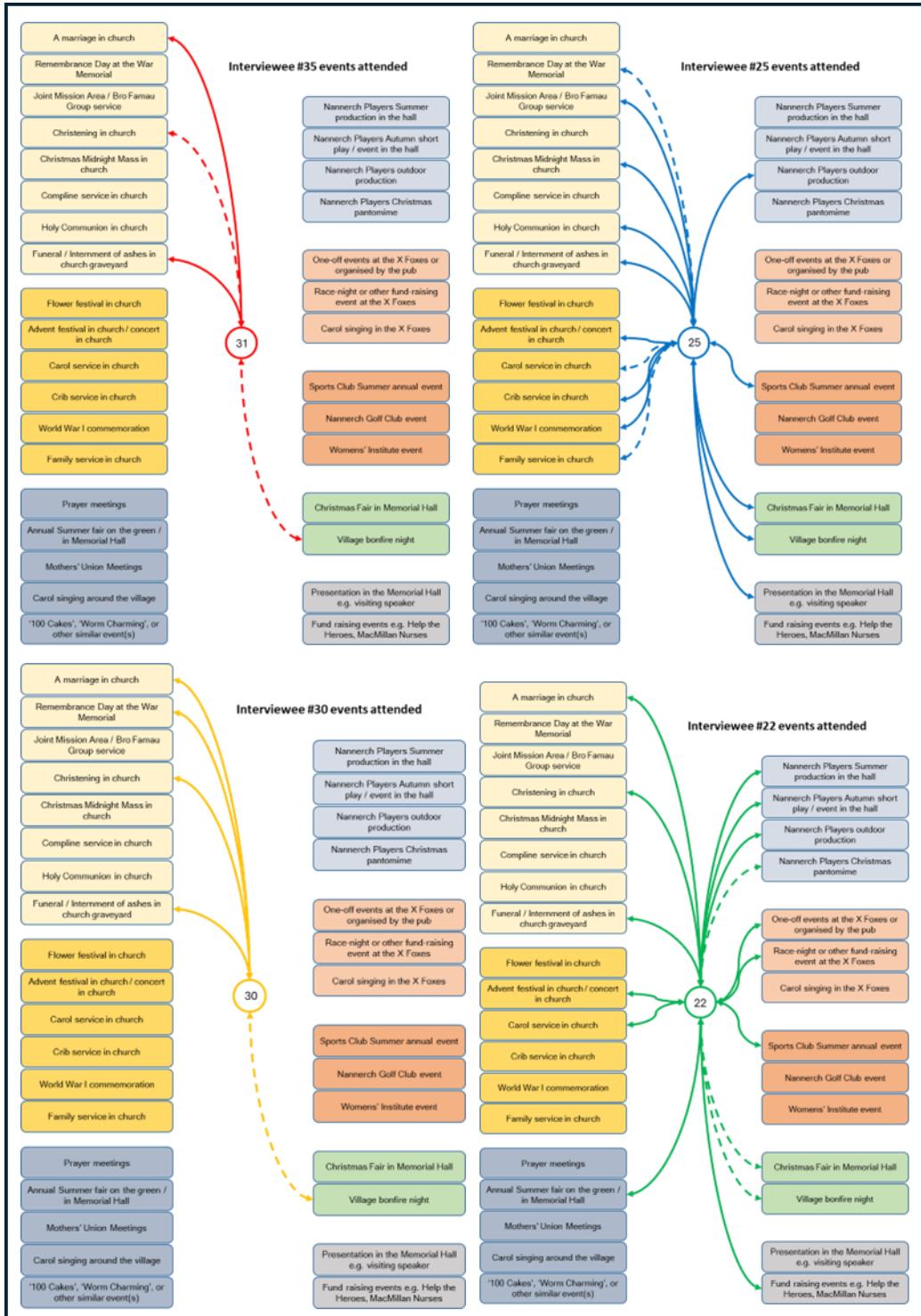


Fig. 43. Traces of 4 Interviewees' Attendances at Specific Events

The nature of the events is as colour coded and described at Figures 24-39. Lines connecting the individual to an event show their attendance (events thought to be of great value to the community but not personally attended have been omitted). Those events attended by the individual and seen to be of greatest importance to the creation of community are shown as dashed lines.

Four Interviewees - Their Perceptions

It is by way of moving on to the next part of my analysis, that I look to the texts of the four interviewees chosen for their views on the size and composition of their community. My aim here being to see if there is any correlation between an individual's view on performative events staged in the community and their perception of the size of the community.

Interviewee #31 who described the smallest boundary attended the fewest events (4 in total) and restricted themselves to 2 categories (Group a x 3 events, Group g x 1 event). A long term resident (44 years) they described the changes they had seen within the community during that time. From a single day of celebration involving the whole of the community there is now only a fragmented array of singular cliques. Despite there being large number of these the sense of community is limited to the few individuals who are actively involved in many of them. While previously there were many events staged on one day, and many different groups of individuals who arranged them, they were all united under the general coverage of the church. In a continuation of their preference for an all embracing church focussed activity, the group of events favoured by #31 is that involved with the church. They could now not perceive any link between the

events staged. The village space is now manufactured with the cohesion of the community hanging by a thread.

A relatively newcomer to the community interviewee #25 has lived there for 9 years. Not thinking in terms of the community having a physical boundary they were also uncertain about the felt boundary. The municipal boundary was considered but where this lay was unknown. Attending 15 events with a wider coverage of groups than the previous two interviewees (Group a x 5 events, Group b x 5 events, Group d x 1 event, Group f x 1 event, Group g x 2 events, Group h x 1 event). While interviewee #25 thought there was a good sense of community, there was little evidence that the events carried any particular significance or meaning for them personally. The church services involved too much inter-personal contact, the timing of the annual sports day always clashed with another appointment, they had never attended the village fireworks display nor a play in the Memorial Hall. Any links between the events were with the pub where tickets for events were sold, and posters at which they rarely looked. The community of the village was nothing special with the wider area (that is including the nearest town) being their life. They saw the community as being sustained by the people living there.

Interviewee #30 another long term resident (42 years) described the physical and felt boundaries as being congruent. They took part in 5 events and as with #31 only 2 categories (Group a x 4 events, Group g x 1 event). At one time they did go to performances staged by the Players, but this was to support someone they knew. That person is no longer an active member and their own interest has

ended. As with interviewee #31 changes over time are commented on but the focus was different. In the views of interviewee #30 there is a confusion, for despite regretting the current decline of the once dominant church and the rise in importance of the pub, they note the previous significant role of the pub working in parallel to the church. Rather than the church, it was the pub that served as the centre of activities. It was as routine that the pub would be full of locals, there were local singers, and there were people from the community. All the people who went were known to the interviewee. The difference is that performance then was something that came organically out of the community, but now 'there has to be an event'. In addition to this loss of cohesion, people do things outside of the village - they 'don't gel'. In contrast to interviewee #33 whose experience of the community that there had been community leaders, farmers and ordinary working people in an hierarchical structure that has now gone, Interviewee #30 sees this replaced by wealthy, middle and lower classes. For interviewee #30 there is today social division when strangers come in and want to change everything. There is 'not particularly' a cohesive community. They enjoy what they get from the community and believe that what community there is, would not exist without performative events. Yet they themselves note their lack of attending them.

Interviewee #22 who having lived in the community for 29 years 'the longest lived anywhere' considered it as home. They described the most extensive felt space from amongst the interviewees and, with connections to all of the groups, attended the greatest number of community events of the four. There are 17 in total (Group a x 4 events, Group b x 2 events, Group c x 1 event, Group d x 4 events, Group e x 2 events, Group f x 1 event, Group g x 2 events, Group h x 1

event). In this they had varying potential for contact with the three others who are described above. This being for: interviewee #25 x 7 opportunities, interviewee #30 x 4, interviewee #31 x 4.

For interviewee #22 sites within the community were afforded different status. The church was seen to be important but not to them personally, and the War Memorial had a '365 days a year' presence with links to the past. There was not seen to be any connection between events and yet there was a tradition involved in their staging. In this there is a change, the church as noted had lost its importance, while new events such as the Sports Club/Pub memorial trophy (of which many people did not know the implications or the person involved) had gained in popularity. Of note is the effect of the events, with particular reference being made to those small events of societies as being the if not 'the glue holding things together' then a 'glue that certainly helps develop a community spirit'. In all these there was seen to be a common pursuit of community - a feeling of being a part of something bigger than yourself - belonging.

There is evident in these four views of the community, conflicting opinions as to the impact and value of the staging of events to individuals and the relationship of the individual to the community. The view of the benefits of one large group (demonstrating the characteristics of a durational community, with event after event seen as component parts of a greater whole) against smaller 'cliques' (seen as singular/individual and serial links in a punctual community) as controlling and driving forward events and shaping the feel of the community is here, as elsewhere, a common issue. The movement of activity from the church to the pub

is sometimes criticised while at the same time, the social value of the pub working alongside the church is regarded as being of benefit to the community. If one considers that all four interviewees were referring to the same few common source of performative sites and events, it is the confliction of points of view that is of note. That one's positioning structures the overall perception one has of a community I address subsequently, and also later in Chapter Six - Analysis, The Envisioning of Performance - Seeing The Self where the implications of Deleuze's conception of *The Fold* on the assumption of a point of view are considered.

To recall their perceptions of community boundaries: interviewee #31 described the boundary that was smallest in extent; interviewee #30 saw the physical and felt boundaries as being congruent; interviewee #25 had no conception of a physical boundary and was uncertain about a felt one; interviewee #22 employed the greatest expanse of space to describe the boundary. It is of passing interest to note that interviewees #31 and #30 who attended 5 and 4 events respectively, defined the smallest boundaries. In contrast interviewees #25 and #22 who attended 15 and 16 events respectively envisaged larger spaces. Interviewee #22 who of the two, attended the greater diversity of events stressed contact with others as being a factor in their decision. It is tempting to see in these numbers some correlation between events/types of event attended and cognitive perceptions of boundaries.

Indeed at this point it is tempting to explore in depth the relationship between the individual and each event: what there might be in the staging of them that is found to be attractive, or that has some relationship with the opinions they

express in their interview. That however is not relevant at this moment for it is not a view on the minutia of attendance that is the issue here. It is the readers perception of community that I wish to pursue now.

To that end Figure 43 traces the contacts of the four interviewees and in that adds a further deeper dimension to the representation shown at Figure 41. It shows the number of sites and the groups to which they belong that have been attended by each interviewee. It should be recalled that in each shown connection there is still complex chronotope to chronotope interaction at work.¹⁴³

To illustrate the impact of positioning on one's viewpoint, Figure 44 below shows the combination of the separate activities and attendances of the four interviewees. It situates an event (here a Funeral / Internment of ashes in church graveyard) as a focal point for interactivity that occurs in the community. Given that objects can be assigned as subjects exercising authority, an act of internment can be seen to be effecting the nature of the community. In this instance a reinforcement of spiritual and moral customs and mores.

¹⁴³ Note: Some thought was given to tracing the total number of potential connections, however such an exercise would require 3D modelling that is (once again) beyond the ability of the author. It is hoped that sometime the full set of data held for the 35 interviewees might perhaps be employed in this way. Such an exercise would result in a comprehensive imaging of inter relations in the community.

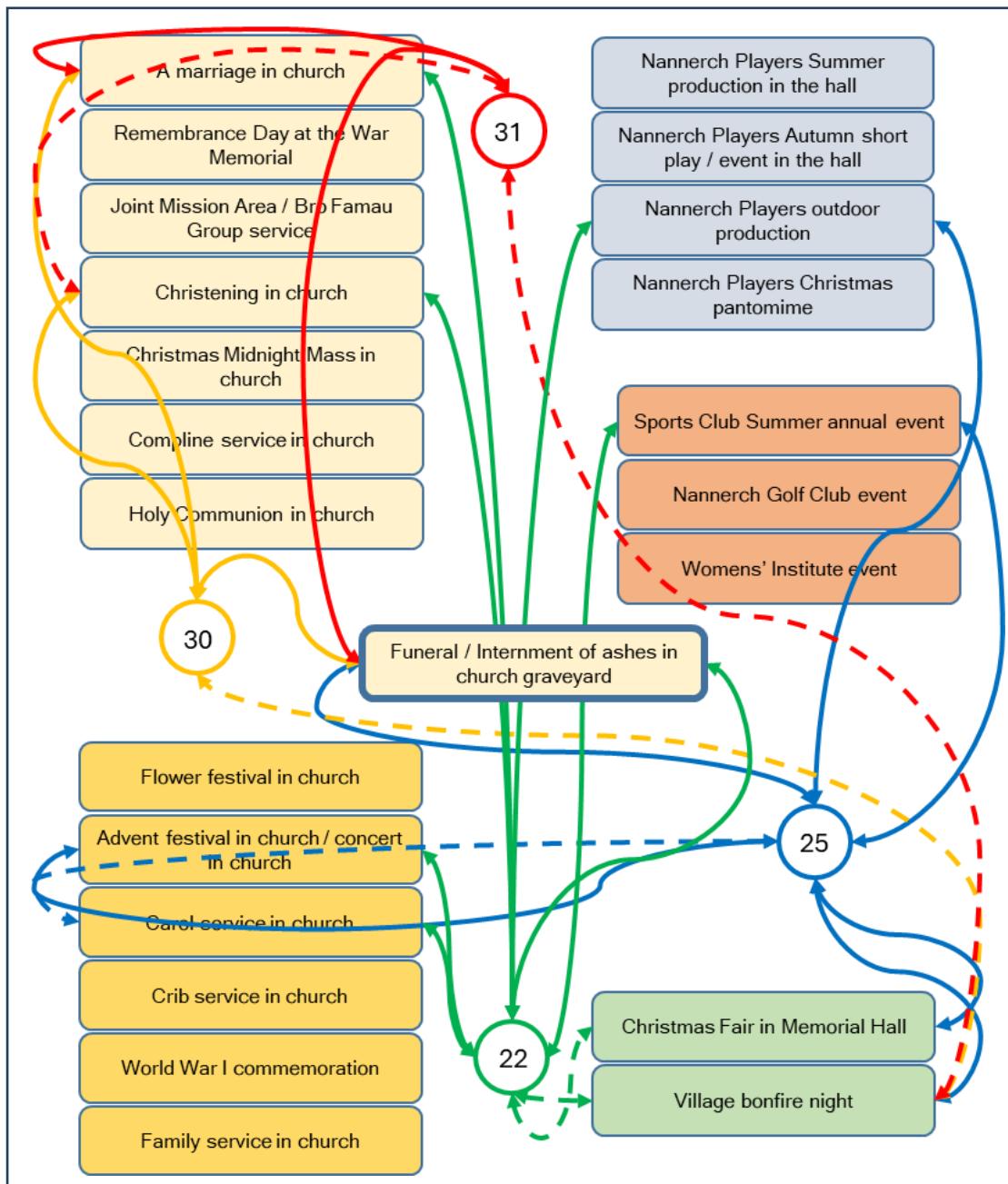


Fig. 44. An Event as an Illustration of Its Being a Focus of Connectivity for Interviewees

Figure 45 below, likewise combines the separate activities and attendances of the interviewees, but situates interviewee #22 as the focus.

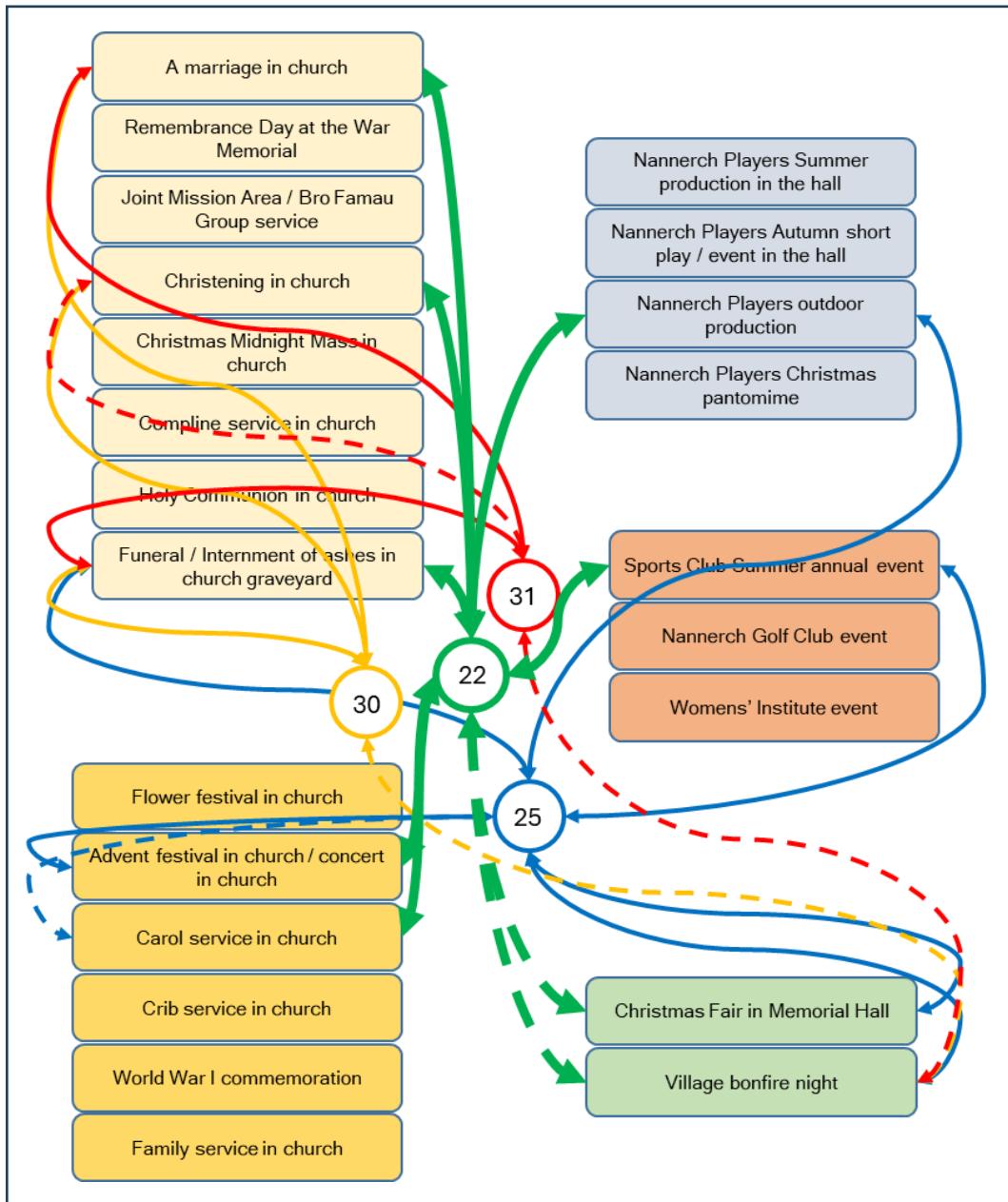


Fig. 45. Interviewee #22 as an Illustration of Their Being a Focus of Connectivity with Others Through Events Jointly Attended

Here interviewee #22 is not only participating in a mesh of activities, but they are themselves the outcome of all interconnections between events and, through

them, of other subjects staged (re)actions. They are, as is expressed by Geertz and acknowledged by Gerlach and Hine 'suspended in webs of significance he himself has spun'. In this it is an illustration of Scherer's perception of community arising out of interactions.

This perception can equally be applied to any arrangement of interviewee and their number of contacts, or indeed any individual/subject even outside the group of research participants. It can be applied to inert objects or dynamic subjects in accordance with one's point of perception. In doing this is to reflect the outcome of the position (the point) that one holds within the folding together of events that make one's community. One's position will influence one's view of community and, as was encountered in working through my analysis, resulted in a significant personal realignment of involvement.

Situating an event as shown at Figure 44 (Funeral / Internment of ashes in church graveyard) as the focal point, as noted, grants it a creative role in the community. In exercising an influence an event (or object as event) is assigned the status of a subject. From this position of viewing the community, interviewee #22 (or any of the other interviewees) can no longer be the centre of their community, but must be seen as an object that is employed by another subject / object-as-subject. More than this, any person or site or event can play a constructive role (as subject or object) in a performance that results in a community: indeed all individual(s)/subject(s) and all event(s) are through their constant performance engaged in co-locating, with each event and person being the outcome of multiple other interconnectivities, and other subjects that are

infinite in number. Deleuze describes this condition of being as an impersonal individuation (p. 75), because no thing (no person - as is proposed by Merleau-Ponty when talking of a spatializing sensation of logic) is ever finally resolved. Nor is there necessarily any involvement or application of logic, for what is at play is only in reaction to performances.

To return to the immediate issue, from these views on locating and community, three issues arise that had a personal impact on myself and my view of my community. That individuals can react to but not necessarily 'think through'/logically consider their relationship with a community. Their relationship, being based on emotional feelings only, any (logical) argument that shift the emphasis/nature of their community might go undetected. Second that in shifting one's point of view, one can go from viewing a community as a series of chartable linear linkages, to experiencing the instantaneous multiplicity of a community, and also the variability of one's part in it, in one's having a point of view that is without a point. Finally is the matter of where the performance is staged. Is it at one of the sites, or with anyone one subject/object, or is it even in the mind of the performer as sustained by the events that enfold them. But - this is anticipating the further consideration at the section *The Envisioning of Performance - Seeing The Self* which addresses the relationships attaching to and influencing an individual and their activities.

On the Merging of Subject/Object with the Staging of Events

To return to *Staging The Self* and Raivo Puusemp who was the inspiration for my comments at Chapter One. It was only because of and in the interaction

between Puusemp as subject and Rosendale Village as object, that the latter was designated a work of performative art and Puusemp a performer. In this interaction both subject and object were responsible for the creation of the other and of the role assigned to them. Puusemp there, was an insider someone who was an integral part of the processes of change at work in the dynamic of the all embracing performance that was Rosendale. It is only in their absorption into the community and their functioning as part of it, that individuals are of the community, and by that means create their own space and time. The nature of that absorption has to be viewed if a better appreciation (and experiencing) of community is to be gained.

As the interconnection point between person, event, object (the Ambiguous Other) element of the basic chronotopic model (Figure 13), and as my 1st iteration (at Figure 16) of it reprised below at Figure 46, Staging The Self is not alone.

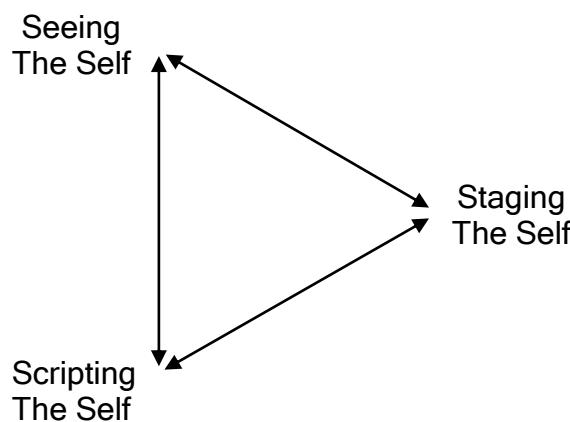


Fig. 46. Reprise: Chronotopic Performative Configuration 1st Iteration - Staging-Scripting-Seeing

As shown at Figure 47 a chronotope is positioned as part of a stream of interconnection and interactivity. Represented here is an image of successive changes occurring through time in a linear form.

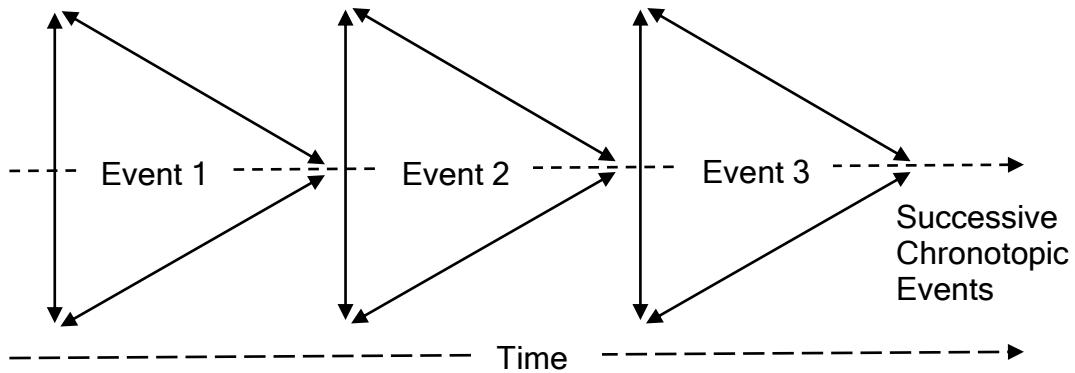


Fig. 47. Reprise: Chronotopic Successions after Raggatt

Now let it be said, this portrayal an extension of Raggatt's base model does not account for the spontaneity of chronotopic interaction, not that of performance. Performance and community are not linear events, they can be neither fixed nor documented. As Whitehead has it:

When it's gone, it is gone [...] [for] the actual chunk of the life of nature is inseparable from its unique experience.

As to what viewpoint accurately captures a true reality of a community - one could go on and minutely detail and compare each incongruous opinion or agreement as expressed in the interview texts. That would demonstrate the mechanical aspects of the interactions, and their traces through time, but to (re)create the immediacy of performance, I wish to situate the interviewees/authors in the development of this thesis. That this part of my

analysis (with Puusemp as my exemplar managing the enduring Rosedale township/community and the cliques that were dividing it) centres on the oneness of performers with their performative work, it is the perception of individuals of their community and their position within it that is of interest.

It will be noted that I have now replaced individual with individuals. There is no longer a temporal chain of discrete individual events to be viewed, for there is instead a spatial super-nova of multiple, contiguous and yet paradoxically discrete events. The expansive space described by interviewee #22 was not singular, but included that of interviewees #25, #30, and #31. At the moment of the interview they were all of the same space and time. All of the others featured in the creation of interviewee #22's perception of their community.

This can be said using any of the other three individuals as a focus, or indeed any one else in the community.¹⁴⁴ More than that, even any object in the community - however it might be perceived and categorised can be positioned as providing an inclusive link to all others. My 2nd iteration at Figure 48 of the chronotope represents this moment in space and time. Here the chronotope that is interviewee #22 opens up to a greater space-time with contacts being made in that one time with the other three individuals, all of whom could be the focus of the community - if one were to chose to view them as such. In this, the position (ontology) one holds as significant, is significant, for one is either of Brook's or Bharucha's persuasion.

¹⁴⁴ Note: Or - as seen within an eastern ontological perspective - anyone.

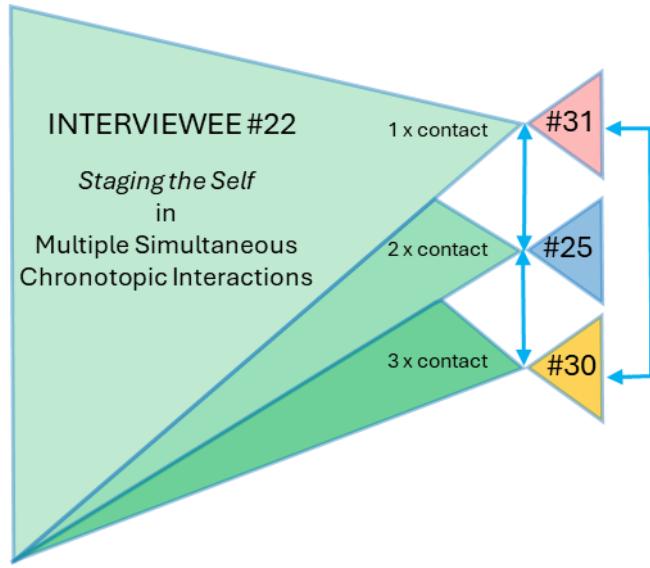


Fig. 48. Chronotopic Performative Configuration
 2nd Iteration - Multiple Scriptings of the Self

It can be stated that there are expressed differing views that community is variously experienced, from those active as discrete events, through to those very same events being that, which in their active (performed) extension, hold things together as a community. In this is mirrored the selectively ambiguous perception of performance at work within and creating a community. One sees in this Brook's outsider's dissection of the body of the performance of *The Mahabharata*, while in contrast there is also that of Bharucha who has it breathing, alive and all enveloping. For some individuals, for example interviewee #31 are, like Brook aware of, but are cognitively outside the community creating a limited facsimile of it. Others such as interviewee #22, are with Bharucha both of it and aware of so being. The difficulty is conveying and not simply giving an account of the oneness, of this Bharucha's reliance on a western ontology is an example. This is equally applicable to the ambition of this thesis: that it is to be in the interaction of Figure 48 and be experienced as such.

It is not enough to view the community as that in which the interviewees in all their contrariness are but fragments of a whole, that whole being the community. Significant in this are the views of interviewee #30 where performance (and therefore performers) emerged from the community, indeed they were the community, and also interviewee #22 who felt they were being a part of something bigger than themself. There was realised in this for me, a growing personal awareness that was coming out of my research and in my acknowledging of the fact, that despite all academic rigour being applied to my work, I grow out of that community too.

It was that there was more to the/my community than living there. It was that the community was being selectively constructed by me as it's author through my (this) scripting of it, which is in turn realised through and in the text of this thesis, and a performative event in which a reader can engage. There is no barrier between players, but as will be addressed later there, are only moments of differing in space-time that extend throughout, and embrace players and site in one whole. All are performers who write their own scripts using the material (history, sites and people) concurrently and openly available within the community as their source. How this is employed to create a sense of community is the question I asked of myself, and to respond I had to move on from a view of the community as staged, to sink into the activity that is Scripting The Self and the relationship there is between this and the Staging.

A Pause - The Trap of Apparent Immersion and Understanding

As noted earlier, the material of this thesis allows for no linear argument to be presented. There are not even multiple threads that run uninterrupted throughout the complete text. There is not a real story being staged (if real is taken as being something that is definitive and can be viewed by someone else), for the very act of doing such would be to discredit this text. There are instead, as befits the subject matter and the outcome of my analysis, an interactive ongoing blending of themes that will resolve in a view of community. For now there must be a pause as I look back to the limited strictured interaction as shown at Figure 41. It is limited, for to recall my earlier views on western-eastern ontologies, the true nature of the interaction is curtailed by its being presented in an ontology which has place, space, time and performer(s) in a pre-fixed framework of relationships. Progressing beyond this and fully to understand how a sense of community (that is personalised space and time) is created, I had to position and appreciate my personal positioning in a space that I had created.

Such self awareness and positioning are important but achieving them is a difficult task. In his experimental work Kaprow sought to eliminate tangible elements of positioning ‘actors, roles, plots, rehearsals, and audiences, staging areas and performance duration.’ It is an unknowing total unity in which one somehow has to script the creation of one’s identity. The evolution of the basic chronotope has been employed for the purpose of illustrating the connectivity at work in the creation of that unity. As is the problem with slipping between ontologies, it will be seen later to function as a means of dismissing the notion of connectivity with its implications of a segregation of parts. That there is such a

total oneness within and of the plenum, is a development of the nature of the 'insiderness' of A. P. Cohen. It is a necessary step to take if the deeply spiritual meaning and ethical implications attached to community as displayed through *The Mahabharata* are to be fully grasped: an awareness of that, in a moment that is lived - then to be a life as part of a community. That a community for this purpose might be based on a perception of other than an actual model is a consideration evident in The Authorship of Performance - Scripting The Self below.

THE AUTHORSHIP OF PERFORMANCE - SCRIPTING THE SELF

Introduction - Scripting Validity

Having described the various means and outcomes of staging a performance within a community, it is now the scripting of those performances that I consider. Whilst earlier I referenced Puusemp and his work in *Rosendale*, here I reference the works of Rimini Protokoll. In their *Cargo Sofia* is the realisation of the scripting of a falsehood purporting to be, not a fictional creation but a reality that is of interest. It is not staged as a fictional situation but is intended as a simulacrum of the life lived by one of the participants.¹⁴⁵ It is a deception that fails on that participant's becoming aware of their role in the performance. It is a shift in self-perception and self-image that has repercussions, for from the point of self realisation on, they act out rather than live in the fiction of reality in which they are engaged.

In this section I illustrate the perception of scripting of characters, individuals and roles within the community and through that, to then question the legitimacy of identifying others, or even oneself as being actors in a community. In this, it is the validity of their scripted identity (that is as created through and in performance, rather than any fundamental identity - as in the context of the third part of this analysis on how individuals see the self - being positioned in the plenum) that is challenged. Through this is the nature and value of their

¹⁴⁵ Note: For details of the wider nature of Simulacra see: Jean Baudrillard (1994) *Simulacra and Simulation*; Jonathan Stuart Bouter (2001) *Partial Glimpses of the Infinite: Borges and the Simulacrum*; Guy Debord (1970) *La Société du Spectacle*.

engagement in the performance of community re-aligned in a manner destructive to that previously taken to be a community. The unity created and the nature of their full immersion, in which they were perhaps unknowingly complicit, being dismantled (and 'when it's gone it's gone') as a result of a self-awareness of a differentiation within the act. Of those characters that are considered I, myself, can not be ignored. I realise that I am at one time a player/contributor, a researcher, an author and a creator/creation of the community. While I above expressed my changing perception of my position within the community, that I gained a realisation of my submersion in the performance that it was creating, how I responded (knowingly or unknowingly) to that, is relevant to this section. It sees the beginning of the disintegration of that certainty I maintained about my carving out of a part in the community for myself to be myself. This is a state in which performance fails to maintain an illusion that was sustaining me. Just as those (both actor and audience) in the Rimini Protokoll example dropped the façade that had been conjured up between them and the 'reality' to which they were exposed, I too began to see through, that is 'saw' as a convenient construct, that which had previously structured my life.

This failure of performance does not so much reveal anything new (such as a new revised form of community), it is rather - the reverting to / the revelation of - an underlying state of unstructured interaction: an awareness of the ever present division between actor and audience. The protagonist and the antagonist being separated by a gulf of unknowing and uncertainty buried deep in everyday encounters, in which one person (as a subject) engages with another as object (or as an object endowed with the characteristics of a subject). It is a fear of the

realisation of the underlying unstructured basis to life, and what might result from encounters in such a milieu, that drives an individual's search for validity, and a way of living that will provide for them a security blanket.

To script one's performance, that is intentionally to affect changes in the manner in which one engages with others, as in the multiple numbers and forms of Figure 48, to overcome these fears. It is to create a personal (but as demonstrated not necessarily a universally accepted) world image that gives one stability in the dynamisms of on-going performance (see Massumi, p.48). Even, and it is a significant qualification, if that means being a Being in, and of, a falsehood far more extensive and consuming than that that limited and temporary domain devised by Rimini Protokoll.

To return to the issue of western-eastern ontological perceptions, it can be said that consciously to seek to script one's performance is to remain within a western ontological framework. It is not only to be segregated from others, but also consciously to pursue a distinct self-position that is at odds with the creation of community. While by contrast, to live the dynamic performative moment of the realisation of one's scripting is to be. Simply that - 'to be'. That this relationship be classified as typical of an eastern ontology participating in an all embracing community, is to stop being, for it is once again to see performance from a western ontological perspective. That which follows is a view into the community of this thesis, and the scripting of a performance for the manufacture of a space that might be either a created fiction simulacrum, or reality, or both. There are different emphases in this section which divide it into two parts. The first includes

the account of scripting based in and around sites, people and associations. It concludes with the sub-section Symbols and Mythologies. The second sub-section from Atmosphere as a Condition of Being to the end is a preparation and transition to The Envisioning of Performance - Seeing The Self. In it are covered the less tangible aspects of scripting and influences on that scripting. It shows the increasing loss of physicality and even sensibility in acts of performance, and the value of an awareness of personal experience being gained through atmospheres as a performative outcome. These points are all presented as preparation for views on the creation of an abstract form of community. That elements of The Authorship of Performance - Scripting The Self and The Envisioning of Performance - Seeing The Self interweave is inherent in the nature of the subject matter.

A Reality or a False Foundation

There are occasions when one starts a journey from the wrong place. Such as that journey started by me in this research. That was a point at which I had a firm belief in the community of which I was a part and the definitive nature of my role within it. It is though perhaps, not so much the wrong place, but rather from a contrary viewpoint based on how much one chooses to depend on the solidity of the foundations of location, definition and understanding of such ideas as 'the creation of a space'. This thesis is a personal journey out of a deep rooted understanding of a dependable and indeed comforting view of community, to one that is unsettling for it means my surrendering to an understanding of the effect of performance. This journey is one that anyone engaged in this thesis, that is the community it creates might wish to take. It is a journey of the interpretation of

images. Not only of the images presented of an outside community, but also of the images created through this thesis.

There is a journey of the interpretation of images and their time in space and of this, while having provided an account in Chapter One about a community and those living there, I confess that of the community providing the material for this thesis there is no such 'space', it is the *Llareggub* of the *Under Milk Wood* of Chapter Six - Analysis, The Place of Performance - Staging The Self.¹⁴⁶ In all its totality the community came from performance inspired by past events. It was once as portrayed but is now a non-place presented as a place - but a nevertheless necessary starting point from which to travel towards an experience of a transient community: the community of the moment. Recalling Lingis it is a world created here in this text to give a measure of order, but was lived only in the moment of being enacted through this written work being employed as its script.

There is however outside this contrivance, an individual's conception of a reality that comes about, in the words of Jammer, through the imposition of a certain interval, [...] incorporeal in its very nature and different from the body contained in it: a pure dimensionality void of all corporeality.¹⁴⁷ It is a space which despite its abstraction can be theoretically and geometrically assigned and recognised as a dynamic field of force. That which is seen as being in the space - those subjects populating it are equally a void - being encountered only as and in objects as

¹⁴⁶ Note: Dylan Thomas reversed the term 'Bugger all' to provide in *Llareggub* the name of the fictional town in which his *Under Milk Wood* is set.

¹⁴⁷ On this see Max Jammer, *Concepts of Space* (New York: Dover Publications, 1953/1993), p. 56.

symbols endowed with meaning. They are granted identity through sequential moments of person centred and received performances that make up daily life. What I will deal with now, is not the place or space, nor subject or object, but the properties employed in the performance of community - fictional or real. It is the incorporeal interval realised here as a combination of assignments of meaning and purpose, a combination that is valid only in one's imagination it being a point in space-time. It is a moment between the realising of one's being and the passing of that realisation.

It is in the realisation (both in terms of a moment of creation and as a moment of understanding of the personal implications inherent in my writing) of my creation my own point (that is the creation of that which is taken by others as the individual that is me) in space-time, that my perception of myself within the community and of the creation this is 'myself' was altered radically. It was to move from being comfortably situated within a neatly organised and inherited framework to being momentarily poised in an endlessly unfolding state of Being. In this the community itself was no more than a scripting being continuously acted out and revised.

Of this, while a position (as a Staging) provides the corporeal body of a performance, the creation of this performance lies in its essence: an essence not subject to an inherent geometrical and mechanical formulation. It is the imposition of Jammer's incorporeal interval: a rich personal instant of an image conveyed and shared through language or direct perception. It is a thought (sometimes realising as a cogent individual, sometimes as a blank event) contained and

maintained abstraction which interacts with the concrete image schema of the everyday performance.¹⁴⁸ It is the creative and developing working of this abstraction which binds together those discrete parts encountered in performance, again as interviewee #22 has it, it is 'a glue that certainly helps develop a community spirit' and which results, not only in a construction that is a community based on people and their homes, but is instead a construction brought to life through the relationships between them. Without this 'glue' the community would be in the words of interviewee #22 '[...] like a dormitory town [...] people just existing.' To perceive how individuals conceive this social condition requires a journey by those involved in the text, not away from the community of the moment in a vain attempt to be objective, but down into that, by and of which, community is. That is not 'is composed', not 'is drawn from', not 'performed' but simply 'is' as a condition of being. This is not a condition necessary for being, but that 'being' is alone the condition of being. It was that in personally grasping the importance for myself of this condition, that my understanding of my positioning in the community was altered profoundly. In this my approach/attitude to my role in the community changed radically and I began to assert an individuality that I had previously constrained.

As such - a condition of being - it is different from that of Staging in all its manifestations of a realisation of a particular composition of a reality. Of such

¹⁴⁸ F. Elizabeth Hart, 'Performance, phenomenology, and the cognitive turn,' *Performance and Cognition* (2006), Bruce McConnachie and Hart F. E. (eds). London: Routledge, pp. 29 - 51 is the source for this reference to cognitive theory and performance. There is also further, a resonance to the condition of a Monad as at The Envisioning of Performance - Seeing The Self, Monads - Alone and Universal below.

realisations there is, in this moment, always the matter of boundaries that lingers: here it can be seen in the perception of the performer in *Cargo Sofia* as an individual who slips from one perception of performance to another: slips from one reality to another. I am guilty, if that is the right word, of utilising a reality, of writing of 'schema' and 'end product' as if there is something universal (a community) out there. In my writing I impose solidity - a reality to be translated by the reader - my *Under Milk Wood* and *Llareggub*. In undertaking the interviews related to my thesis, I had played an/my academically prescribed part in seeking out from others a reality that would be the community of this thesis. Of this, their view of the reality of their community, was one of the questions asked of interviewees.

Expressed Perceptions of Life in the Community

Interviewees were asked if life in the village was life in the real world. There were a range of views expressed in response. At one extreme was that of interviewee #30 with an unequivocal 'No', and at the other ... well ... there was no extreme. There was instead a variety of prevaricating responses that covered a range of opinions. These I recount here in the rough order of their progression towards an increasingly abstract view of community.

Several voiced a general opinion that yes - life was real, but - there was a condition attached to their view. Of this, for interviewee #15 'life is like life in the fifties, or maybe the sixties.' The outcome of this living in the past was that 'the community was a little bit sheltered (interviewee #23).' The community was for interviewee #16 as if it was 'sometimes stuck in a time warp ... like years ago', but

'it was real, if only "up to a point" for the modern world intrudes but is less prevalent (interviewee #18). Then there was doubt: the intimation of a glimpse from behind the curtain of a stage on which a performance is taking place. A glimpse that questions the validity of the act. Doubt was sometimes expressed as to the veracity of their own response: interviewee #17 'Yes - I think it is!'; and interviewee #25 'Yeah - why not?.' Moving away from these more straightforward if doubt-full answers, the subject of the question - Reality - was challenged more than once. Interviewee #9 in their exasperation exclaiming 'Oh God! What is the real world?', and for interviewee #28 'It's life in the real world, but not as many people know it ... probably life with a layer of sugar icing.' A comparison was made by interviewee #31 with other places (towns and cities) in which it [the community] would not be viewed as real life.

It is at this point of this thesis a significant realignment in the views of the community begins, with individuals drawing on personal immediate experience as proof of community. Interviewee #13 said it was real because 'Yes, its real people isn't it. They're not playing at anything.' For interviewee #29 the reality of the community was certain as 'It has to be, because it's our world, and its *real* to me. [...] That doesn't mean to say it would be real to someone who came from the middle of Birmingham.' Interestingly in the light of what has been written about points of view, interviewee #32 positions themself as the source of the community 'Yes ... this is my life, this is what I'm experiencing here and now.'

Further to this is a progression, if not a fundamental divide in perceptions, is encountered with interviewee #20 using that very same word 'We're just as *real*

as any other area aren't we? We just have a different perception on many things [...] our reality isn't necessarily someone else's.' Then for interviewee #24 there is a view of an enclosed community nesting within a greater scheme, where village life is seen as a sub-group of a larger entity.¹⁴⁹ The community for interviewee #33 is a 'version of the real world [of which] there are many versions. The world is just as real for them as it is for us.' To finish this review I include two observations. The first is that of interviewee #29 who is aware that the community events at the heart of the community are described by their daughter who lives outside it as 'all false', and so therefore by extension is the community based around them.¹⁵⁰ Then there is interviewee #34 who takes a relaxed view as to the status of the community 'It's a parallel world ... but that's OK.'

Deception by Superficialities

True, false, personal, parallel or embedded worlds - interviewee #25's view on the reality of the community 'Yeah, why not? You're part of the real world', captures the ambiguity present in their moment of community. There is a sense of resignation, not active engagement in their acceptance of what there is - but 'why not?'. Why not - perhaps because it (the community) is better than something else - a something else (the terror of Artaud) that encapsulates it and within which it is found, or more properly differentiated from Woodward's mess of unfolding, infinitely complex forces out of which it is teased. Why not - because there is a

¹⁴⁹ Note: This perception resonates with that of the engulfing of smaller conceptions of the felt community within larger ones: both exist independently and yet together and concurrent in some instances and existences.

¹⁵⁰ Note: If one is aware as an integral functioning part of the community then one's reality itself is questioned.

real world of which 'you' (with you being 'one' or 'I' or 'You' as participant) are a part. Why not, you're part of the real world - their question opens up a rift in this thesis as it shows where a dilemma lies - where do I as an embedded researcher fit into a community that is scripted by me?

It is not only my personal self-assurance of maintaining academic objectivity that is an issue. It is also how I am viewed by others involved in the research. Three interviewees (#6, #24, #31.) saw me as being totally detached from the community in my approach. Four interviewees (#17, #19, #23, #28.) viewed my position as being both a detached observer, while at the same time my research was part of my life in the village. Of the others, I was not detached for my research was part of my life (interviewees #02, #04, #05, #09, #23, #24, #29), it would be hard (for me) to maintain an objective distance from the material (the community) with which I was engaging (interviewees #03, #07, #26), rather than a researcher I was a friend and neighbour (interviewee #07), and of the relationship between my research and my daily life - how could they be separate (interviewees #08, #18, #19, #32)! All, including myself in my community (with the caveat - wherever that might lie), are part of that greater manifold of which Anderson writes. There might be differences in the degree of involvement, or in the perception that individuals hold of others, but as Merleau-Ponty has it, our thoughts are woven into a single fabric, a fabric of which the intersections of strands of the warp and weft which create a community. It is not simply the intersections but what happens in them that is an issue of interest.

To deconstruct what is present, if being present is taken as a given that we are of one single fabric and that fabric is the total space in which we live, one must ask how it is, that there can be differences of perception as to what is ostensibly one staging. A staging of something which is universally identified as a community, but in which there is not only one form of its realisation. To take *Rimini Protokoll* performers and *Cargo Sofia* (with an awareness of personal change within the performance disrupting the community, and the effectiveness of that in creating a body of individuals performing a unity rather than living one) or Bharucha-Brook and *The Mahabharata* (with a difference in the philosophical approach to a performance where unity comes out of the performance).

In both instances it is not only that there are different viewpoints adopted with a significant consequence for those involved: for Rimini a punctual perception of community while for Bharucha it is an enduring state that comes with performance. It is even more convoluted than this, in that as has been shown within this thesis (on this see the representation of the various differences in boundaries as described by all interviewees at Figure 18 and the descriptions/parameters provided), there is a readily apparent disagreement over the geographic extent of a lived/felt community. There is also variety in the presentation and enduring liability in the outcome of performative events in the creation of a community, where church/pub/Memorial Hall/War Memorial and as with the Buddicoms, individuals once more champion themselves as key figures in the community (see again the section above Manipulating a Blended Community, which details the way in which the community has changed). Not

least is the credibility of the authors of the communities as separate from, or intrinsic to, the material/community as the subject to debate.

Any author and performer of community must be confident in their being inside and a part of their community and of its validity for them, for that is the way (the life) they have (freely) chosen to write and have belief in the truthfulness of their role. Again there is an issue for it is only seemingly freely - for that confidence is ill founded. There is no escape from the influence, from the impositions of others, or of the external atmosphere of place which enthrals the author, and which can not be avoided for it is of the ontological schema embracing them and their tale. That tale being oneself and all that one does.

To recall Davies' view, it is that as the author, one is in an interactive environment which of itself permits one to think of oneself as a choosing subject. An author of performance is in and of that interaction which makes them as well as creator also reader, interpreter, performer and recipient of the outcome of their work. Less positively, it is the same defining interaction that curtails their perception and experience of a different social structure. Its curtailment comes from the assuredness of its validity: a blinkered view, a self imposed view which allows for the simultaneous unchallenged different perceptions of community.

To see through the superficial assuredness of a perception of community is not always an easy task, for one view engulfs another. There can be a straightforward personal acceptance that Bharucha's observations regarding the rightness and appropriateness of seeing *The Mahabharata* through eastern ontological perspective is correct. An issue with this, is that this acceptance still stubbornly

comes from (is even shaped by being inspirationally conceived and supported within) a western ontological space/viewpoint. The very structure of what is apparently an alien and inappropriate perception (a western ontology) has to be employed to frame this other distinct, that is eastern, ontology in a way that is familiar with readers.

It is in this, that the presentational western framing provides a reassuring belief that Bharucha is correct in his view, but without any experiencing of that condition of being, which is implicit in his promotion of the true value of an eastern ontology. To really grasp what Bharucha is explaining, and the philosophical position he is espousing, one has to listen to his argument and then on comprehending it enter into the world of the eastern ontology. A difficulty is that one's position is then precarious, for the western framework that was employed to direct the change in one, is rendered obsolete. In the same way, the view of the community about which this thesis is centred and which has been documented and employed as an illustration, is out of necessity presented as a text describing a notional (notional for it is a time long past in each and every encounter with it) community in which the author was playing a role.

In all of this there can be no full understanding or experiencing of this other (eastern) ontology, no stepping from the world of Brook into that of Bharucha, without puncturing one's western ontological biased view of space and discounting the community graphically illustrated in this thesis. There can be no conceiving of community's creation in space-time. To achieve this condition of being requires a personal situating as Woodward's pure event having given up

the everyday. Without this there will be no more than a realignment within an existing structural intellectual framework. There would instead be in this a perpetuation of the mythology of one limited philosophy as being dominant - be that either western or eastern dominated. This would not necessarily be an intentional choice, because the embedded/integrated nature of the mythology would cloud any other viewpoint.

Without acceding to Woodward's demand for change in perception one will continue to act out rather than live 'community': one will forever be 'outside' while personally being convinced one is actually 'inside'. Securing a reader's/author's/performer's move away from a reliance on a western (or eastern) ontology is critical for this thesis in describing the 'reality' of community. Without this one will be continuously deceived by taking as a universal reality what is really a self-sustaining fiction.

That is to move too far ahead. Before that there are more devises that have to be considered to be dismissed. Instrumental in the creation and endurance of such a deception is the interpretation of symbols as the products of performance. Symbols that represent subjects to others and through which are created and conveyed realities. It is to the functioning, application and use of symbols in the community to which I now turn in the second part of this section. For this I look to the views of those interviewed.

Symbols and Mythologies

In this thesis, I take there to be three products of the creation of performance, combined in and authoring that which is presented to other subjects as signifying

symbols. They are instrumental as realisations of performance that have symbolic status within the community. Each such realisation of performance is continuously engaged with the other two as evolving self-reflexive self-expressive elements within the internal dynamic of the basic chronotopic triad at Figure 46 above. In addition each realisation is continuously engaged with and by other subjects both in and through the moment of a performative act in chronotope and chronotope encounter. In this is each element of the triad itself composed of revisions instigated between the three components and in this, in the triad itself (as a subject) are symbolic values (sites, performances and subjects as described below) encountered and assessed by a subject when forming views in encounters with other subjects (triads).

Together with descriptions of the outcomes attaching to them, and the nature of their interaction, and their significance in this thesis, the categories of symbols are:

The enduring Sites of Performance as introduced and contextualised earlier in Chapter One - An Introduction To A View Of A Community, Scripting And Staging A Community (these being the four sites of church, pub, Memorial Hall, War Memorial) together with their functions in Staging The Self in the realisations of particular, individual and community centred and created, performative acts (these are the outcomes seen to be associated with the performance of subjects/objects-as-subjects);

Performance as realised (as found in the presentation of personalities, or specific acts enabling the presentation of religious or profane occasions) as

individuals/creative events acting out those moments of Scripting The Self realised through Staging The Self. In these performances individuals and sites can be endowed by others with multiple meaning(s) being attached to them (through their association with irrational emotionally/ performance based qualities). It is in Scripting The Self, that one's performed identity (or selected/multiple facets of it) is realised in its presentation to others in Staging The Self as a symbolic image open to interpretation by them. Through this engagement is one's introduction to, and the nature of one's potential immersion in the performative interaction that is a community: this community itself taking on symbolic value as the result of the encounter;

Subjects as singularities is the final symbolic form and is the subject of Chapter Six - Analysis, The Envisioning Of Performance - Seeing The Self. However the inter-involvement of the impact of the creation, reception and designation of symbols, demands that I make a somewhat lengthy reference to it here without which the purpose of Scripting The Self would be obscured. Subjects as Singularities are part of the cycle of action and reaction that is a continuous chronotopic (re)framing of one's moment in space-time. It is Subjects as singularities (fixed topographic elements of the community), and/or as authoritative figures/role models (sites/subjects/objects taken as exerting an exemplary pervasive influence or exuding a sense of an associated essence/atmosphere) rather than being the perceived outcome of the staging of performances, that decide what form of performance to generate in pursuit of their own goals. It is the church minister/worship leader/council member/pub landlord or individual granted symbolic status in Staging The Self, who in their Seeing The

Self seeks through Scripting The Self to differentiate for what they represent, a symbolic status within a community (here it is the decreasing and diversifying role of the church, and the diversifying and increasing role of the pub that serves as examples), or fulfil a personal role of status/authority within it (such as the Buddicom family). Though and in their acts they can imbue sites (as in both topographic and singular/individual) with symbolic significance creating in this, a 'moment of differentiation' in the dynamic of change/evolution in the chronotope of performance that is based on the acceptance of performed (open to interpretation) rather than definitive (fixed and immutable) images.

Further to this, to recall my observation that Scripting The Self is a pivotal point in this thesis. It is in seeking to assign a symbolic status, that of a Subject as a Singularity, to Seeing The Self that there is an issue. This is because the Self does not exist, at least in the sense of being a stand-alone 'something', it is itself either in a community - from a western ontological perspective, or of a community - from an eastern ontological perspective. This is not prevarication about definitions, but is fundamental to an argument for the necessity of an adoption of a further (untrammelled by western or eastern bias) ontological position, if one is to understand how an individual forms their personal community - their personal moment of space-time. In this way, overcoming the barrier between an individual and their community that is present in encounters such as experienced in *Cargo Sofia*.

On reaching this point, I return to the chronotopic model to illustrate this - to enrich it with this second triad of symbolic values at work (though not necessarily

consciously employed) within it. The attachment of fragments of the realisation of the Self with their Symbolic status/impact is captured in Figure 49.

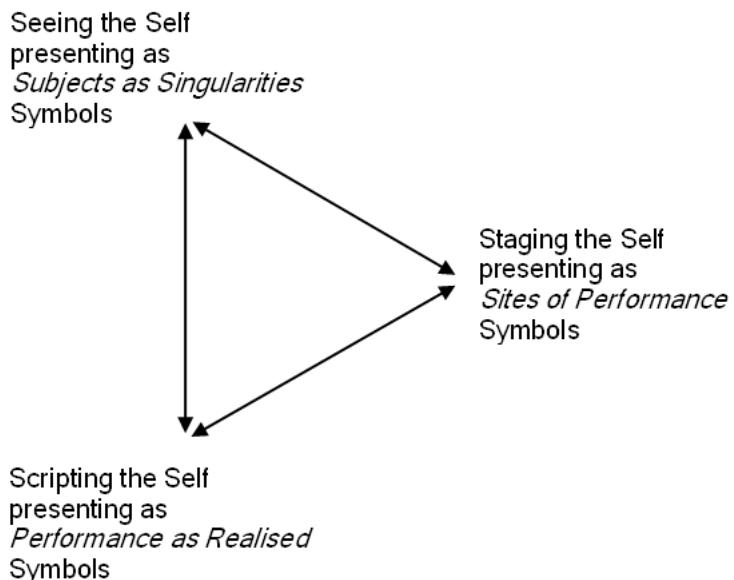


Fig. 49. Chronotopic Performative Configuration 3rd Iteration - Imposition of Symbol Types

Superimposing these symbol types on the basic model of a chronotope illustrates the possibility for connections, and takes one inside the dynamic of the triadic base at work in creating performance and community.

In the co-reactions of other individuals/singularities encountered at Staging The Self, there is an influencing and altering of the Scripts of all individuals involved. In this there will be more than one performed version of the Self possible, each one being that which the Singularity chooses to present to particular individuals in particular Stagings. This encounter is also in an interplay of response/reaction with Seeing The Self. The three elements together fix a moment in space-time, but this in its turn, in its interplay with other subjects/individuals (as is shown in

Figure 50) results in the sum of these interactions the opportunity for the creation of a community.

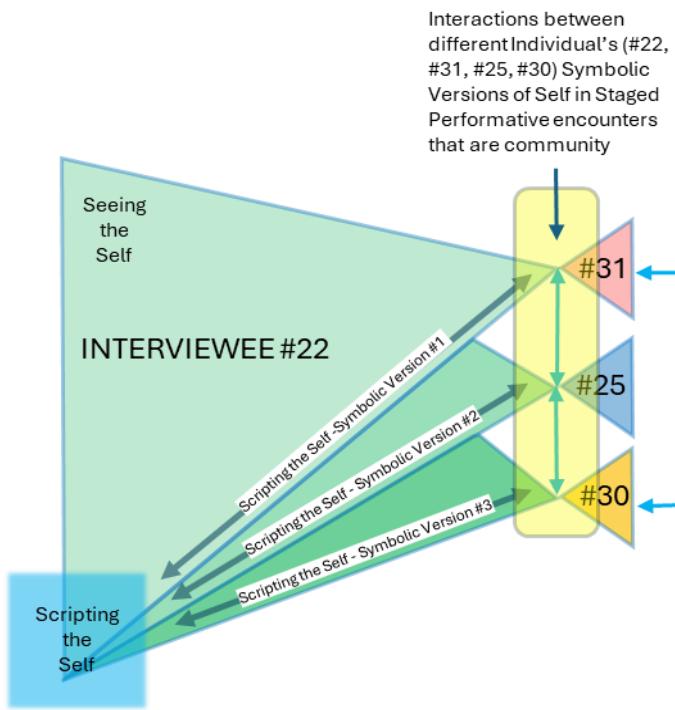


Fig. 50. Chronotopic Performative Configuration 4th Iteration - Multiple Scriptings of the Self

Represented here are the various performed versions (three different scriptings as nos1 to 3 of the Self of interviewee #22 presented as differentiated symbols of the individual with which other individuals (themselves presenting as singular symbolic realisations of other chronotopes - here are shown interviewees #31, #25 and #30) interact and form an opinion as to the value of the symbols they encounter, and at the same time revalue/reassess (as in Seeing The Self) their own status and subsequent Scripting and Staging of themself.

In this assessment, based on views of the component parts of the symbol (how it is scripted and staged), a decision is made regarding Seeing the Individuals involved: how an individual and what they stand for should be viewed. Ultimately this decision will be whether the Individual and what they symbolically represent should be afforded Enduring (as part of a greater shared scheme/community) or Punctual (as an individual transient encounter) status. This decision making works both ways between performers and audience, for there is a common ontology that frames the perceptions of the performers (as to how they should encapsulate their act - as an all embracing or intrusive moment) and their audience (whether they are engaged or whether they are imposed upon) and the nature of the community that is created between them (whether this is a lasting efficacious phenomenon or a momentary entertaining instant). If there is no commonality as to the ontology in which they are embedded then no community will be created. In this way there is no commonality shared in the perceptions of Brook and Bharucha.

Scripting symbols of value to them personally can be undertaken by an individual as a member of the community seeking to establish their position within the community, or a group seeking to represent an image of a hard site as having symbolic value, or by an individual seeking to establish a performance (that is not just of them alone as a symbol) that is viewed as a symbolic act. It can also be undertaken in the suggesting of a point of view embodied in a written text as an act of performance. In all instances such symbolic status can be ascribed an attachment to an individual, act or site by someone other than the person creating the script. In this last instance it might be that the third party assigns the status in

the ignorance of the other body involved, or that the other has created for themselves a mythical personality/symbol that is unsubstantial in nature by which means to represent themselves to others.

Of this I turn now to what happens to make this so in practice. I consider the interaction of interviewees with performative presented as symbols and how this scripts the construction of their world, and the world that is their community. Concentrating on the generating of community I begin with views expressed by individuals on the significance of the four sites of performance, and then move to views of individuals with specific roles. When looking at the significance of sites, for each site I take the opinions expressed by individuals on the triadic interactions at work in the assessments by them, of the performed world of which they are a part as presented in symbolic form.

Given that this section is focussed on Scripting The Self it might seem wrong that all parts of the triad are considered rather than observations on Scripting alone. The reason for including them all, is that when one moves (as is now the case) below the surface (re)presentation (that is the mechanical aspects of set, character, location) that results in a staging of a performative event, no one single part of the triad functions without the other. It is their coming together that here creates a view of the 'end product' - the performance.¹⁵¹ It is a move both into the staging, and also a connecting with the reception of it by others. It is in the

¹⁵¹ Note: Here the realisation of a Subject is of importance: it can be that a community will be assigned the status of a subject and as such exercise an influence over those living in it. This is something that someone outside the community will view as being false.

moment of an event that as it were individuals, reverse the chronotopic engaging, and have it functioning as a receptor as well as a generator of performance. It is in this dialogue community is created and must be sought.

I turn then to the first of the three areas to be considered, the views of individuals on the four sites of performance. Of Staging The Self as in the importance of the realisation and presentation of an event to those within the community, I look first at the pub. Opinions were that: 'it gives the community a hub, a focus [...] important for social reasons (interviewee #04)', 'but you can't quite let your hair down in church as you do in the pub (interviewee #11)', 'I know for me, the pub is the most important part of the village for that interaction (interviewee #14)', 'I think the pub is important because I think it's a place where people can come together (interviewee #17)', 'it is "communal" a place where people can come together - the nerve centre in a way [...] social gathering in the pub is more frequent [than in the church] (interviewee #25).'

Of the church there is a less focused view: 'it doesn't have to be in the church to make it a church event (interviewee #21)', 'a church event is a church event no matter where you are ... I mean you have to have a space (interviewee #24)', 'if in the title [of a staging there] is the church, and it's church who's doing it. I'd say it was a church event [Question: *The location doesn't matter?*] No (interviewee #30).'

The War Memorial drew largely negative comments with the necessity for it being questioned: 'could we do without it - yeah (interviewee #16)', 'the War Memorial [being included as a site] surprised me slightly (interviewee #14)', 'let's

face it people go past it everyday ... and don't even ... [notice it] (interviewee #13)', 'don't even notice it (interviewee #19)', on the general importance of the four sites 'Oh I think all four [are important], apart from the Memorial [...] its just a piece of stone (interviewee #19), 'I think the loss of the War Memorial wouldn't make any difference (interviewee #26).' For another it had not been a consideration in the fabrication of community, but it was of importance to them for it works as an active commemoration throughout the year, 'Special [in significance within the village] I'm not sure [...] for me it actually commemorates 360 [sic] days a year (interviewee #22)', 'it is a strong symbolic monument. I was there with one of the children and they were proud that they had put the [wreath of] poppies there (interviewee #29).'

Last is the Memorial Hall which is identified with specific events: 'the Memorial Hall is WI, Mothers' Union, Nannerch Players (interviewee #03)', 'Well I think the Memorial Hall it's a sort of hub really. And it's open to all isn't it? (interviewee #23)', 'wouldn't make much difference to me to be honest [...] although I believe you're supposed to have consecrated ground (interviewee #25)', 'the place doesn't matter (interviewee #26).'

As for Scripting The Self as in the impact of the sites in the development of the lives of those interviewed, there was little said about the pub but what was, showed disagreement in the views expressed: 'the pub is important ... it just doesn't fit in to my life style (interviewee #02)', 'I go to the pub more often than the other two [church or Memorial Hall] for social reasons - to meet people (interviewee #12)', 'I'm not aware of many events in the pub ... I'm more inclined ...

it would depend on the event (interviewee #18).' There is little said about the church: [on being asked about one individual involved in the leading of service] ... I don't know, because he's spent so long not doing that and has just taken it [leading services] on, I see him more as a [lay] person (interviewee #09)', and there is no need for the 'sponsoring body' [the Church as an authority] to take part for an event to be religious - there is no need [to me] for a physical link ((interviewee #07).' The War Memorial was: 'important ... an important symbol of our history (interviewee #18)', 'important ... for what it is (interviewee #25)', 'a centre-piece for remembrance ... and for the ceremony (interviewee #35).' Last the Memorial Hall where: (on holding a religious event in the Memorial Hall making it a religious site) 'Er, for that time, mmm? (interviewee #09).' (on a minister leading a service in the Hall making the Hall a religious site) 'it would be a church service' but on changing the status of the Hall 'No it wouldn't (interviewee #11', '[it is] the content that is important (interviewee #18)', (on a religious event being staged in the hall) it's people and places ... yes, it's religious (interviewee #24)'.

Last there is Seeing The Self in the realisation of a viewpoint and goal. Of the pub it is that: 'the pub seems to attract a different strata of society (interviewee #13)', 'I actually think if we took out the pub it would affect that [community] cohesion ... we don't go (interviewee #17)', 'the pub important ... not so much to me ... it's a focal point but I'm not a regular pub-goer (interviewee #18)', 'I mean I actually rarely, rarely go into the pub these times (interviewee #23)', 'I don't go to the pub very often at all ... the pub isn't a place I go to a lot (interviewee #24).'

In the few views about the church there is a distinction made between person and place: 'it depends on how you define church ... if as being there for the people and the community ... that's what the church should be - to view just the building? - how you view it has a lot to do with your opinion (interviewee #09)', 'it's the idea of what it's for ... I wouldn't expect anything involving gambling or anything like that (interviewee #34).'

The War Memorial evoked the following comments: 'the history [the significance to the interviewee] of the War Memorial [...] has got greater living in the village (interviewee #24)', 'I haven't [gone to the service] ... is it always a Sunday? (interviewee #26)', 'the War Memorial ... from my background I don't want much to do with it (interviewee #32)', 'it has its purposes. its reasons for being there (interviewee #34).'

Finally is the Memorial Hall which evades a firm response. On being asked about the identity presented by the Hall: (on the staging of a religious event there) 'it would, just in that moment, it would become a church (interviewee #13)', 'it would be not as religious ... It's like saying grace at school diners (interviewee #19)', 'you do get a sense that being in the church is different from being in the Memorial Hall (interviewee #21).'

To précis these comments and opinions. The pub is a community hub, a focus that is important to some in a different strata of society, it gives cohesion but one rarely goes. The church lacks focus because the nature of the message it puts across is emotional rather than performance based. It is driven by 'ordinary' people with no involvement of the greater Church organisation being necessary.

The War Memorial would not be missed, a piece of stone, an important symbol of increased importance but unwanted. The Memorial Hall as a site has no inherent quality but functions as a hub. It is the content that is of prime importance but this content is in itself of no fixed character.

To return to the interaction in which the triad is engaged, not this this time to the Staging The Self for that has already been covered, but to regard it from a different point of view. To consider the moment and outcome of performance rather than the outcome of the performative act in itself, I now take the views of individuals having an active part in Scripting The Self. In particular I look to the one readily available instant when an individual within the community can be singled out and assessed, that being in their role as a lay person/worship leader in the church.¹⁵² The opinions of those interviewed are: 'in that situation [in church and in what they represent] that's religious (interviewee #03)', 'it's grey! I think while, while he's leading a service, he's a religious person [...] but [another person performing the same role] is a [non-religious] person ... it's how you perceive the role, isn't it (interviewee #09)', 'that's a loaded one! Erm, I certainly would not call them actors, because I think they are definitely not, erm, religious people, I don't know, you'd have to ask them (interviewee #22)', 'organisers, I think. Church organisers [...] he's the official of the church service [...] so I would regard him as a religious person (interviewee #24).'

¹⁵² Note: This choice of person/role is based on there being the greatest diversity of attendees at church related events, in all their forms, over the limited range of encounters presented by the other three sites.

Then of Seeing: 'you have to view them in two different ways. They have limited authority within the structure in which they work (interviewee #01)', 'I don't always see that everyone who goes to church is completely sincere (interviewee #08)', 'I think again they're friends (interviewee #10)', 'a bit of a combination [...] I wouldn't call them religious people, I'd just call them part of the church set-up [...] neighbours [...] members of the community (interviewee #12)', 'foremost as neighbours and secondarily - just people (interviewee #13)', 'They're neighbours [...] friends and neighbours. I wouldn't see them as being actors or religious (interviewee #15)', 'Oh yes he's a church leader [Question: *So he's a religious person?*] Oh yes (interviewee #17)', 'I don't go [to church] but I'd regard them as neighbours (interviewee #33).'

To again précis the observations. It is seen that a personal opinion is taken as being instrumental in the forming of any decision/interpretation/reception of identity. People in the role can be neither 'actors' nor 'religious' but they can be officials or friends. There is a duality of perception. There is not seen to be in the interviewees' responses any universally applied position/ontology but instead indistinct stances and views on identity as a function and outcome. Nowhere can I see that there is a sign of community as a state of oneness between individuals. There are individuals who come together, but no indication as to what binds them other than there is a suggestion of a meaningless gathering of singularities.

Through these précis it can be seen that there is no universal unity or understanding in the opinions stated. At this less general level of observations on performance - one could create a second, albeit more localised, version of the

Barrier of Words with which I opened this thesis (above, Figure 12). Looking at the varied responses one must still wonder how it is that any of the sites, the performances staged there, their reception or performers can contribute to a realisation of community. Despite this lack of cohesion, given that all interviewees were (some with a greater or lesser assuredness) able to define, that is acknowledge the presence of felt boundary of the community one must look elsewhere for the unifying influence that gives rise to such an awareness. Dismissing Site, Staging and Scripting not as inputs to a community but as actively producing moments of interaction, I look instead to what comes from these, as in that which is the point of interaction between individuals. Not just describing the point *of* interaction, for that is found in a mechanical encounter but that point which *is* the interaction, that is the moment of the individual as a creator and realisation of performance are as one.

This moment is that of Jammer's refrain of a 'certain interval [...] incorporeal in its very nature and different from the body contained in it: a pure dimensionality void of all corporeality'.¹⁵³ It is aside from all that I have written so far, for that has developed a familiar view of the mechanics of community: as inspired individual in Seeing The Self, creative author in Scripting The Self and communicative actor in Staging The Self. This should not really be a surprise, for from the moment I conceived the theme for this thesis, I took church, pub, Memorial Hall, War Memorial and, most importantly, individuals as significant performative sites. This in their being both instrumental in the creation of, and symbolic of the influence of,

¹⁵³ On this see Max Jammer, *Concepts of Space* (New York: Dover Publications, 1953/1993), p. 56.

those events that are staged in the/my community, and through which it and I are shaped.

I accepted as unquestionable and was influenced by the part each has in the daily life of those in the community: the church as a focus of religion, the pub as a meeting point, the Memorial Hall as an open venue for events appealing to a broad audience, the War Memorial as having a specific association with conflict. I was in myself an enactment of Davies' assertion in which one thinks of oneself as choosing, while being subject to the pressures of a coercive social structure. At the start I was unaware that I was, as a part of the performative interaction of the community, subject to those greater 'clandestine, subverted and political' performative intervention as per Wrench's work, that would seek to reinforce stereotypical views, rather than change perceptions and programmes of activity.

The reason for this, my positioning, is that as Tuan points out, in Europe symbols function as fixed features in a spatial grid and using this as a foundation the community is formed. All this I built into the research methodology I would employ. Myself being a part and a product of the spatial grid, it framed my approach, and also my initial response. It can be seen in my portrayal of a community though what is a western Euclidean/Cartesian hard-network imagining of sites - events - people - linkages, all of which focusses on a subject or object-as-subject and events. My perception was in itself a self-imposed sub-grouping within a greater space/place, but it did give a solidity to my work and to myself as author. It also permitted an opening into a different way to view community.

It is not that what has been addressed is of no value to an understanding of community. That there are differences in perception accords with Merleau-Ponty's view of a web of interaction that in its totality creates a schema of relationships. This is illustrated in the responses given: there are multiple strands of thought that intersect, and in this weaving of differences an impression of unity is achieved for despite their differences individuals did see there as being a community. This is however only an account of a physical act: individuals can be brought together, can enact rather than live a performance and yet not be of the same community. It is an impression present in the driver - audience relationship found in *Cargo Sofia*.

People say and believe they are part of a community and that performance is instrumental in achieving that position and yet, as can be seen in the variety of responses interviewees have given to events and people that they encounter, they are not. There is no demonstrable cohesion. They are living out a deception, a falsehood, because to do so is necessary if they are to avoid confronting the underlying chaos of no community. In total, these accounts of subjects and symbols ascribed in Staging, Scripting and Seeing fail to provide a coherent account of the impact of performance in the creation of shared community. Given that this approach has led to a non-conclusive view on the creation of living in the moment of community, there is a need to venture outside the security granted by being inside my constructed frame of reference. This move leads to another, far less tangible factor present in community and performance - atmosphere.

Atmosphere as the Condition of Being

Böhme¹⁵⁴ in quoting Göethe expresses the opinion that it makes a great difference from which side one approaches a body of knowledge [...] through which one gains access. In a reiteration of views expressed in this thesis, there is a call for a reformulation of the theme employed in gaining access to performance and its effect. It is in a new aesthetics concerned with the relation, the 'and' between environmental qualities and human states. It is that relationship, the 'and' which is atmosphere. Atmosphere is a term employed, as Anderson has it, to describe that pervasive, not elusive but conundrum of a quality between the object and subject.¹⁵⁵ While exactly what atmosphere is, might be is something of a puzzle, there are some suggestions as to what it does and how to legitimise it as more than an idea but as something that exists.

Atmospheres are not something present in their own right but are created by subjects and objects or the 'constellations' in which they are present. Anderson has atmosphere as a concept associated with a great range of other intangibles such as mood, feeling, ambience and rooms, landscapes, artworks and societies. It is the ambiguity in the nature of an atmosphere that allows for an extension of its subjectivity to an extreme condition in which it embraces and surrounds the subjectivity itself. An atmosphere is not objective, nor subjective but subject-like and yet on being perceived it is absorbed into one's (as an individual) own bodily state of being. It is what drew me back to the village.

¹⁵⁴ Böhme, *Atmosphere* (60).

¹⁵⁵ Ben Anderson (2009) 'Affective Atmospheres, *Emotion, Space and Society*, 2, pp. 77-81.

Atmospheres are not just a part of a strange world, they are in themselves paradoxical. They are that which goes beyond the object as object, they provide an aesthetic quality - a bundle of spatial-temporal relations, an intensive space-time.¹⁵⁶ For Dufrenne 'The space and time which we find there are not structures of an organised world but qualities of an expressed world which is a prelude to knowledge.' For Böhme they are a strange tissue of space and time.

Of the impact of atmospheres there are several opinions. Böhme has atmospheres as an awareness of being in an environment - how one feels to be there. It is a sensation that removes the certainty (and routine) of a subject-object dichotomy (as in a western ontology), to replace it with tension and movement in a continuous process of revision and change (as in an eastern ontology). They are part of a 'dyadic space of resonance' that links person to person, and links a person to their surrounding world. For Anderson atmospheres become a power at work in (a) space, they bridge human activity and come in-between subject/object distinctions. Schmitz of this would have it that atmospheres take possession of a soul.¹⁵⁷ It is this description that so aptly describes where this thought of atmospheres leads. It takes one to that space-time composed of no more than the fleeting point that comes from performance and which is community. To get there one first needs to take gradual steps, of which *Atmospheres* is but the first,

¹⁵⁶ Mikel Dufrenne (1973) 'Mikel Dufrenne: The Phenomenology of Aesthetic Experience', in E. Casey, A. Anderson, W. Domingo, L. Jacobson (eds and trans), USA/North Western University Press.

¹⁵⁷ H. Schmitz (1964) *System der Philosophie*, Vol. III. Bonn, Bouvier.

towards the content of The Envisioning of Performance - Seeing The Self section of this thesis.

That atmosphere however perceived, is present within the community is not unnoticed by those living there. Interviewees in their responses reflect the above views. There is mention of the environment: 'I like the environment [...] I like the atmosphere [...] I like the people and fond memories of the past (interviewee #22).' For others there are direct links with specific buildings: '[to hold a religious service in the Memorial Hall would lose something] because the actual atmosphere of the church is important (interviewee #03)'; 'the building is important ... an atmospheric building (interviewee #22)'; 'The history of the War Memorial - the history of the church - the history of the pub - a village atmosphere is created with these places without a doubt (interviewee #24).'

Not all references to atmospheres are positive with some experiences being of a negative nature: '[of events outside the community] there's only one event I've attended in the last three years and it wasn't the same atmosphere - we stopped going [to outside events] because of that (interviewee #03)'; '[of the church before a restructuring of the interior] it wasn't a convivial atmosphere (interviewee #07).' There is too the localisation of an atmosphere: '[of the present day compared to the past] there wasn't an atmosphere - there wasn't the cliques [whereas now there is which is seen as a source of conflict] (interviewee #31)'; '[on the impact a specific building has on their behaviour] the church as an old religious building - I think people respect that and behave accordingly - in the Memorial Hall people would be more relaxed for there is a different atmosphere (interviewee #11).'

While appreciating these views on the presence and reception of atmospheres, their impact and how they are received, one is no nearer to understanding what they are - their functioning. For this, one must recall Schmitz's position that atmospheres take possession of the soul. The wording of this assertion gives one an appreciation of the force of the subjective issues involved, and that are of influence in the creation of community. Of this, Waddock's paper *Linking Community and Spirit: A Commentary and Some Propositions* provides an insight into what should now be considered.¹⁵⁸

Waddock specifies that within western science it is objective and inter-objective elements, that is exterior-individual (the 'it') dimension of hard sciences or the exterior-collective (the 'its') that dominate in social sciences. What should be recognised in addition, are 'the subjective and inter-subjective elements, the interior-individual "I" [as in Seeing The Self] in which consciousness, emotion, sensations, perceptions, ideas, and spirituality are to be found, and the interior-collective "we" [as in Scripting The Self] where cultural identities are found'. For Waddock this recognition would result in an awareness of a state of existence in which objects (individuals/communities/hard outputs of performance) and subjectivities (community atmospheres and spirit) exist in a relationship beneficial to the creation of community.

There is indeed evidence of community being associated with spirit in the views of some interviewees. They speak in terms of: 'the spirit of the community

¹⁵⁸ Sandra A. Waddock (1999) 'Linking Community and Spirit: A Commentary and Some Propositions', *Journal of Organizational Change Management*, 12(4), USA/Bradford.

(interviewee #09)'; 'enlarging the community spirit - as a participant (interviewee #10)'; 'just the general community spirit within the community (interviewee #12)'; 'it [events] enhances that spirit of the community, but not only that - there is community spirit, it's community spirit (interviewee #13).' Some place themselves within the atmosphere when they speak of: 'entering into the spirit of the community (interviewee #09)'; 'enlarging the community spirit I suppose, as a participant (interviewee #10)'; 'I enjoy that spiritual occasion, you've got to have a community spirit that involves one another; community spirit is created by people who go out of their way to create events (interviewee #15)'; 'I've always had a community spirit, from living here - I get the community spirit (interviewee #10).' There is nothing other than feeling at work here and yet it has a constructive role in the creation of community.

For Waddock to be of a community, to recognise a position within a community without destroying one's particular reality, to be concurrently in the objective (hard world of site and setting) and (critically 'and') subjective (emotional and sensual) aspects of community, requires a profoundly different way of experiencing the world. It leads not to viewing the two parts as being of a unified whole composed of two different parts, but to recognising that there is present between and in them, a moment of inter-determinacy of being.

It is in being an illustration of that oneness that is in experience, rather than being an experience, that atmospheres are of value. It was in my memory of the atmosphere of the Nannerch I visited in my youth that brought me back to the place. I had in mind the thought of a completely absent phenomenon that still

exercised an influence on me. It was to prepare me for the world that is envisaged by Deleuze. I reached that point of understanding that Waddock says demands that 'Mind, heart, body, soul, all together seeking a degree of integration, wholeness, rather than fragmentation; move out of the Cartesian dualism that has so affected western thinking' (Waddock, p. 10).

Inter-determinacy of Being

Waddock in this points towards a thread of thought that resurfaces throughout this thesis. As I wrote at the opening: for performance to be efficacious one has to be in, not participating with, nor observing on, a moment of creation. It is one's achieving this totality that I have as being essential in the creation of a singular world. This opinion that had long pervaded my thoughts, now pervades this thesis and in that it is the creation of me. Put simply, it was the seeking and finding of (my) Self.

It is not the what (the objective encounters) nor the how (the subjective reactions) but the nature of 'I' as an active agent in performative transactions to which, following Waddock's lead, I now turn. While the character 'I' often (as previously recounted) expresses a point of view about events, sites of performance (in objective encounters), or people, groups, cliques (in subjective reactions), there is little recorded that shows of the individual's own perception of their position in an active web of engagement.

'I' based observations include: 'I get a nice feeling about people who are in my neighbourhood (interviewee #07)'; '(speaking of another village) it isn't my village [...] I wouldn't have that sense of belonging (interviewee #08)'; 'I sometimes come

away feeling part of village life,(interviewee #13)'; 'I go to church [...] and can enjoy the community feeling there (interviewee #14)'; 'I think it's the community [...] I think that when you're here [...] you feel a part of something [...] its feeling you're an integral part of the community(interviewee #15)'; 'its an environment in which I feel reasonably well immersed all the time [...] again it was this sense of community (interviewee #22).'

To reiterate Bille's view, the flux of individual-subject / subject-atmosphere lies in the bridging of the objective and subjective. This is not during the act of bridging for that suggests a period of space-time, it is instead a moment in space-time as represented by and in a chronotopic encounter. Although evidence of this linkage is missing in what is said here by the interviewees, it would be harsh to demand of anyone that they describe what is a fundamental instant of personal experience. It is not connectivity as such that lacks description or recounting, but the (inter)connecting as a condition that is Being. The issue here is not the process but the moment of change.

Such instantaneity does not mean an attempt should not be made to understand it. For this, there is value in the words of the interviewees. On what I describe as betweenness (the point of change) they see there being: 'it's where interests are varied [...] there are overlaps (interviewee #01)'; 'there are many cross references between the diverse events and various societies, cliques and social groupings (interviewee #04)'; 'there are connections between what happens and the people involved (interviewee #05)'; 'the link (between events) is the people (interviewee #12)'; 'to me it's the people that are the link - not necessarily the event

(interviewee #10)'; 'a feeling of [...] part of a something bigger than yourself (interviewee #22)'; '[there are not discrete events] they are linked from the village source (interviewee #28)'; 'it's the environment [...] they all feed off each other (interviewee #23)'; 'that magic chemistry #32)'; 'the connection is the community (interviewee #33).' Here then in brief one has at work overlaps, connections, people, the village, the environment and all of which interact in a reasonable way. They are all perceptions framed in a Cartesian concept of space.

Stepping outside such a space, one encounters what Edensor rightly encapsulates as a folding together of affect, emotion and sensation, and of which Malpas observes (Malpas (2018), p. 66) 'Societies, from which Cartesian or Newtonian thinking is absent, can still possess a concept of space as objective - all that is required is a grasp of the idea of space in abstraction from any particular experiencing subject.' An issue is that people are part of that space outside Cartesianism. This is not simply that an individual lives in, let us say a different community or even a different country, but that they are in every sense intrinsic to the other space - they are that other space in that they create it to suit their needs. In this there is but one space which contains all the potential for the endless performances which unite all involved.

A One Dimensional Ambiguous Space

Of the presence of one space and the creation of differences within it, there are examples provided by the interviewees. There are spaces described by size and other defining features. All these spaces have been seen and scripted by an individual-self in their performance of a community, all these spaces are a 'part of'

something. The interviews are littered with sixty six references that include the term 'part of': part of the village, part of living, part of your commitment, part of the continuum, part of my community, part of the emotional, part of your life, part of the physical, part of our life, part of the history, part of village life, part of the sponsoring body, part of the community, part of the world, part of being within the society, part of that linking, part of the whole and part of something bigger. Each individual possesses within them an image of community which they script and with which they engage and of which they are a creative part. They are descriptions that seek, and create, differentiation in the complex mess of interaction in which that (the differentiation) is a community. For in the folding and refolding of all there is, there is the scripting of an end product - that being a staging of community.

At issue is the positioning of their staging within that space of which they are a part. What interviewees script are spaces that involve how they feel, and their emotions through a contextualising in site and history, to the infinite and their position within it. Despite the differences each constructed view is valid and current - not only for the individual expressing it but for others too. These others might not agree with the interpretation, in challenging it they shape it in accordance with their own views and initiatives, and though this create new associations that will work in the community.

This dynamic can occur for the space in which views are expressed, is a single space that permits ambiguity. Here we deal with a philosophical position which is not that of A. P. Cohen where one, in thinking rather than observing a culture, is

privileged. Nor is it the spiral of dynamic of Harris in which one views events as discrete or contiguous. It is as Gaster has it that fully to experience a moment of individuality and community one must experience a different plane of consciousness. This being an immersion in a psychological-ideational realm. To achieve in what is a timeless space, that is an emotionally fluid and fluidly performed position, an individual must no longer see themselves and their world as a fixed creation.

The space of the performance is a moment neither inside nor outside, it is as for Michaux a space in which the individual is poised as 'part of' an a priori of Being. In the space the individual can be neither inside nor outside, for an individual as such as is present/constructed in a western perception, does not exist. The actor and audience - the *Cargo Sofia* driver and his passengers - are already as one and there is really no need for them to seek unity. For one to see them as separate, and through this to seek to achieve their unity, is to have begun one's journey from the wrong place.

It is structuring of a self-supportive significance in the web that performance spins. To repeat Giddens' opinion, to understand the zoning of such space-time in relation to social practices, demands a shift in perception away from what is a view typical of western culture. It is to impose and employ a division in performance out of a necessity to then punctuate an imposed space-time.

Being in a Contrived Environment

It is seen from the lack of focus in the interviewees' responses that not only performance, but place and people are all personally described constructs. There is no definitive or agreed singularity that is shared by all. The significance of fixed and defined subjects and objects is not simply lost, but was never ever present for each meaning is spun from and in the performance of contact. That contact is creation: creation that is the reconstructive response to performance's staging of redefinitions of itself. It is as Dewsbury has it, that through performance are created situational rather than structural truths. It is in a performative contact that one's world is created: one's moment of being. In a further iteration of the chronotope, Figure 51 below provides a graphic representation of the creation of such a moment of space-time.

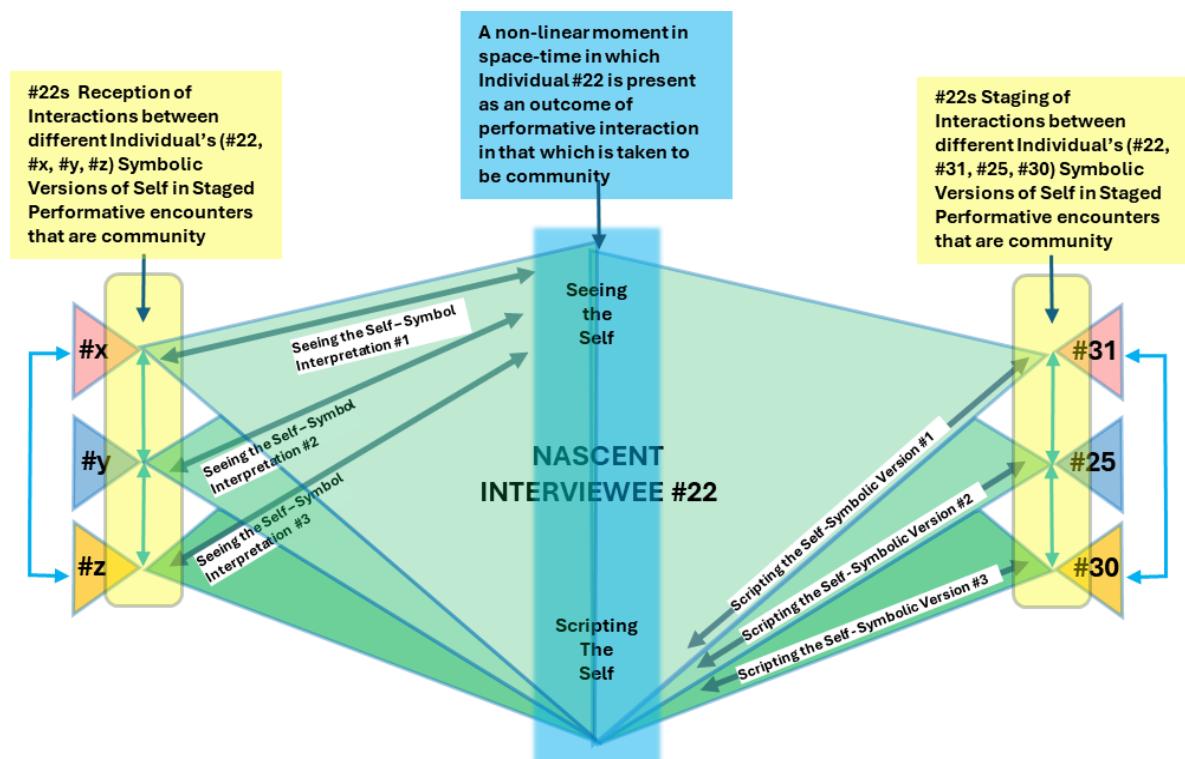


Fig. 51. Chronotopic Performative Configuration 5th Iteration - 'The "Open Book" Self'

While Figure 45 represents the encounter between interviewee #22 in their multi-symbolic representations with others in a contained, that is with four participants only (interviewees #22, #31, #25, #30), Figure 51 represents interaction as a singular moment in total space-time. The internal workings of the chronotope in Figure 51 remain the same (where self - scripting - staging all interact) but now open, book-like, to interactions that fill multiple pages with text. The text printed there being the input from others (subjects/objects #x, #y, #z) with which the reader engages then to form their own opinion of the story being contrived. Each page contains a separate message but forms a part of the whole story.

Within the chronotope the 'reader' (the nascent interviewee #22) responds to texts (affecting symbolic stimuli) to resituate their views of how they fit into their community of the moment. These inputting stimuli are separate from the dialogues with #31, #25, #30 but can influence and reconfigure #22s representation to them. The assessment of presented symbolic images from the stimuli (which could be a multitude) still occurs but is situated in the background activity that is the potential for performance.

Figure 51 importantly does not represent an element in a linear progression of chronotopes as portrayed by Raggatt (Figure 12) and which equate to Merleau-Ponty's spatializing sensation. Neither is it a subject that is being creative and presenting itself through the triad of symbols and the chronotope, it IS creativity alone. In this, it is not personal individualization but impersonal individuation that is found. This is creativity without a subject, a blending of the

outside and inside, and the dynamisms and condensations and dispersions of Bachelard, which places the chronotope as previously championed by Deleuze, as a merging in the plenum of Leibniz's ontology.

The contrasting ontologies presented in Raggatt's representation of linear progression, and of mine in a momentous occasion, together serve as illustrations of the conflicting viewpoints of Brook and Bharucha. Brook takes *The Mahabharata* as a script to which one attaches actors, settings and audience in the creation of a contrived environment set in a linear (western/Euclidean-Cartesian) self-containing framing, while Bharucha has it as a momentary (eastern/Deleuzian) occasion that that would not be, if not in the totality of the plenum.

The Evolution of Thought

All that I have written on Staging and Scripting The Self relates to Seeing The Self, for they are part of one vision. This is resolved in the concluding part of my analysis The Envisioning of Performance - Seeing The Self. Before that I briefly recall the key thoughts addressed in reaching this point in my thesis. Staging The Self gives an account of conflict in the creation of community. There is a battle for political hegemony both institutionally and personally driven. Groups or cliques while enjoyed by their members, are seen by others to be detrimental to the cultivation and continuation of a sense of oneness. Ethical and moral considerations colour and inspire enduring and punctual models of the state of community. A western Euclidean/Cartesian based ontology frames perceptions of performance with acknowledgement of an eastern alternative being relentlessly

couched within it. The graphical representation of a chronotopic encounter as an element in a basic linear perception of space-time is introduced.

Scripting The Self moves away from a defining hard view of community, to tease out an image of one absent of all corporeality. In scripting the self, there is no fixed individuality but only thoughts woven into a web giving a transient moment of being. It is through the contriving of symbolic representations of chosen aspects of personality that individuals interact. In this interaction, is felt a moment of being that is an awareness considered to be community. This awareness is viewed as atmosphere, spirit, essence in which that which is 'I' is folded in a dynamic of living that encloses all things. This is represented by a developed chronotopic image capturing the open-book nature of encounters.

In Seeing The Self I employ these aspects of being within a community to consider the differences between the views of Bharucha and Brook. Through this I propose that an awareness of oneself shapes one's views on, and influences one's creation of community: all activity together being a condition of referential activity. While this is the final part of the triad, it is in the cyclical nature of performance that in making an end, is to make a beginning. For this author too it was the beginning of a different perception of their Being.

THE ENVISIONING OF PERFORMANCE - SEEING THE SELF

Introduction - Seeing Validity

In this the third part of my analysis is the completion of my consideration of the triad that is Seeing, Scripting and Staging. As with the previous section there are two inter-related elements. The first provides background material considering works of performance. The second, starting with the sub-section 'Monads - Alone and Universal', concentrates on the creation of individual space-time and is largely theoretical in content.

This part then differs radically from the previous two in that, not to contradict the assertion that the presentation of inclusivity as professed (although not adhered to) by Bharucha and which this thesis supports, there has to be a realignment in the personal ownership of the text and a stepping over boundaries. In this move away from the practical, is mirrored what was for me as author/resident, a fundamental shift in my view of my own relationship with the community. Through my research my perception of that had been shifted away from what had been a rather straightforward 'me and the others who are about' relationship to one of 'me and my others as part of a singular creation' distinguished by and functioning around myself.

In this, throughout this part there are four lines of thought that (re)surface and which are illustrative of my own journey of discovery and change: one's presentation and reception of a performance as a spiritual occasion or alternatively a commercial undertaking; the knowledge or ignorance of one's own place of the community; the need to give oneself up to the performance of

community if one is fully to create a personalised space-time; that this, my text should be considered as a script and readers should step into the community it creates if a true experience of my community is to be known. In this, as this part of the chronotope is the driving force behind the other parts and is refreshed by previous encounters, as might be expected references to earlier parts will recur. There is a caveat in this, to progress further demands the dismissal of some of that material which has already been presented as factual.

In *Staging The Self* I related a community to the reader. There was an outline framework of 'open to all' performative events, all of which were presented within the community with an account of those attended, inter-personal links and evaluations of sites and people from within the community were provided. Included were images of performances of people parading down a street on Remembrance Day, the appropriation by the church of the appropriately named *Llareggub* staged village, fair stalls and catching worms, pub, church, memorials as monument and the village Hall. All were occasions and sites of mini-battles for dominance in that small world. A world which allowed comparisons to be drawn with medieval hegemonies, and the creative excursion into a New York township. It was perhaps an indication that things were not quite what they seemed, in there being no agreement on the boundary (even an imagined one) that defined the community.

The difficulty is, the community was essentially a fiction with material selected, scripted and presented for staging in this thesis. Yes - the material was drawn from 'real life', although perhaps inspired by is a better description, for to go now

and see that community is an impossibility. The key sites remain but it is no surprise that people and events, as they were, are no longer. All of this provided more than the background to my life, it was the life/world in which I lived. This is fine, for my intension was not to provide a 'pre-packaged' description of a community, one to be put under a pathologist's knife for the scrutiny of the minutia of events. It was to allow the reader to form their own image of a community, and for me to employ it as a tool in my progress through this thesis.

I say 'a' community, not 'the' or 'my' community, for the community described in (and perhaps exclusively of) this thesis can only exist in the mind of the author or reader. Sites and locations might and have indeed endured, and as are all effects, they are positioned in the fixed dimensions of a Euclidean/Cartesian space, but they are not community. They might be employed to construct community, they might perhaps be assigned qualities that grant them the same status as subjects, but those are imaginatively assigned and not inherent to the site. It is that community exists only in emotion and is experienced only in the moment. Of this, I realised that the experience of any performative event can only exist in a performer's (my) mind (with the audience executing their performative role as an audience member) and that this text can be a performance (and the reader in their engagement being again the audience).

How the reader interprets and therefore experiences both elements, is radically framed by the ontology that embraces and dominates them and their scripting of a resolution out of the raw elements presented. That a reader will now become a part of the chronotopic triad and engage in Seeing The Self is the ambition of this

enquiry for that will, better than any text, provide an answer to how it is that individual's create their own community.

Journeys Undertaken

There are arguments that can be put forward to establish a definitive position on the nature of the relationship between author and reader. Some of these I have rehearsed in Scripting The Self which looked at how one is placed in relation to a performance: rather how one's part is scripted by oneself or others. The truck driver in *Cargo Sofia* slipping in their thoughts from one writing of their character to another, and in the process destroying the illusion of togetherness created through a false community, demonstrate the ease with which a personal position can be flexed. The responses of those interviewed as part of my research display an equal fickleness in their definitions and opinions of their community.

That there are precise details and arguments which I have presented to lead to this immediate point of my thesis is true, but there is nothing substantial in Staging and Scripting of my analysis: no fixed place nor credible testimony for the existence of a community. There are though many communities, thirty six of them (if I include my own) which are all valid, but which do not fit congruently in any cognitive frame.

Which is as it should be, for performance is in its essence - insubstantiality. It is only gained temporary realisation in a personal act of self definition which takes in what is around one, and sets the stage for the performer and their performance. Seeing is an introduction to that self definition: Staging and Scripting were merely constructs to bring us to this point.

The word ‘journey’ litters this thesis with several diverse accounts of journeying included, each one characterising an element of performance. There is Wylie’s *Single Day’s Walking* and his blending as one into the landscape, the anonymous driver of inter-continental trucks shifting from one world to another, Diolé’s walking into and conceptually absorbing the totality of the Sahara, Brook’s seeing the audience as moving from one philosophical perspective to another in their appreciation of *The Mahabharata*. Then there is the journey of my changing relationship with Nannerch. The certainty of Wrench and my earlier distinct views of Nannerch I now dismiss, and recognise that it and I are now part of a oneness of performed Being.

As with myself I would hope that the reader becomes a part of the community space that this thesis is at this time, for in that way they will reach a true understanding of the creation of community through the personalisation of space-time. For that one needs to determine and be aware of how one sees themselves in the realisation of the performance of community. To be in that position demands a relinquishing of ego and all that has framed it.

How this can be is the subject of this part of my analysis. In this the views of Bharucha and Brook on *The Mahabharata*, serve as comparators to the creation and reception of performance in the community.

The Self - An Unstable Act

The One - that which decides and chooses - that which engages with others in various guises and expresses opinions as to the verity of a performance, the same one that is never the same, but as Bachelard has it, is a condensing and

dispersal of a centre, such a One is a moment of reiteration. It is present for Raper in a continuously refreshed and socially mediated spatio-temporal dialectic. In this dialectic the moment is just that - a moment - and should not be confused with a linear progression of chronotopic encounters as described by Raggatt (Figure 15). The cause of that spatio-temporal dialectic which results in change, is an instant of a mixture of thoughts (Seeing The Self) and bodies (Staging The Self).

For Spinoza there is no actual divide between thoughts (Seeing The Self) and bodies (Staging The Self) for they are of a single reality. To explain how a single reality could promote change within itself being as a single unity, Spinoza proposed two types of cause which interact. Each cause in its nature resonates with the differing positions of Bharucha and Brook. First was a cause that was eternally valid, second was a cause having validity for a particular moment (space) and time. In these causes there are respectively the drivers behind the viewpoints of Bharucha (who has *The Mahabharata* as an eternal reality lived in a performance and which equates to the eternally valid cause) and Brook (for whom it is a spectacular occasion of staged performance that is as the short term cause). We leave Spinoza just briefly to consider the views of Bharucha and Brook as they serve as an introduction to the proposal for a new view on performance and community.

Western and Eastern Viewpoints as Positions in Space-Time

While Bharucha's views by way of an introduction were touched upon earlier, it will be worthwhile to review them here - this time in the context of their application

in this thesis and the material it has covered. It must be noted that as part of my evaluation and application of these viewpoints/position in relation to the application and staging of *The Mahabharata* that it is precisely, their viewpoints, which are being considered. It is neither the relative philosophical arguments or philosophies that I address but the ontological.

As Bharucha says, it is only if one grows up and is immersed in its culture that one can grasp what *The Mahabharata* represents. For any author being outside that world and protest otherwise, feigning an insider's understanding of the nature of an alien philosophy would be a folly. However for the purpose of this thesis, it is not necessary to comprehend the complexities of the religion/philosophical position being propounded by Bharucha to follow and appreciate his general argument.

Staging The Self considers the emotional immersion of an individual (Puusemp) in a community. This is not the same as being only physically present in it. In that instance despite being there in the staging, one would be an outsider. It describes the potential available for seeking power through the manipulation of performative acts, and the two forms of community (enduring and punctual) that exist in conflict. This is seen locally in the fight against the loss of hegemonic authority by the Church and the counter push for dominance by the pub. These changes being reflected in the evolutionary nature of the performances staged by both. There is the cognitive positioning of the individual (as an anonymous driver) at work within a contrived (performed) environment as its focus. Individual, setting, and the symbols by which ideas and ambitions are conveyed, are all

reduced by a chain in thought to insubstantial acts. Each is no more and no less than the outcome of a contrived scheme of (self-) presentation that endures in a constant stream of moments of interaction.

Bharucha in his criticism of Brook has him lacking an awareness of, or worse, for personal advantage deliberately ignoring the place of *The Mahabharata* within the enduring world of Indian/Hindu culture. In this it is not only a script of performance, it is Hindu philosophy - it is India, for the text cannot be separated from the culture. He sees overlooked in Brook's staging, the rebirth of characters and the 'sense of time that transcends chronology, time that stretches into infinity (Bharucha, p. 1644).' Brook's later expression of his seeking out the flavour of India is called into question by Bharucha. Bharucha himself believing this flavour (I shall call it spirit, for that accords more with the depth of influence it has) is not something that can be, as it were written into a text to be exploited, but that it is part of a complex process of the blending of particular ingredients, that together and within the correct context (here for Bharucha that is the Hindu culture) make *The Mahabharata*, and what it embodies, unique and yet universal.

Critically and criticised by Bharucha for doing it, Brook has created 'a story' - in particular it is Brook's story.¹⁵⁹ That his realisation of the one text is different from that of the living of *The Mahabharata*, comes from the ethnographically defined ontological positioning of Brook. He has the story, he presents it as a physical entity but it is a staging of which Brook himself is not a part. Brook is an outsider,

¹⁵⁹ Further similar criticism of Brook's work is found in Alf Hiltebeitel's (1988) paper *Transmitting 'The Mahabharata' Another Look at Peter Brook* and Phillip Zarrilli's (1986) *The Aftermath: When Peter Brook came to India*.

as A. P. Cohen would have it ‘doing’ *The Mahabharata*, rather than ‘thinking’ it as does Bharucha, and in that he is ignorant of or ignores the monumental significance of the work. Positioning of the Self (not only being restricted here to Bharucha or Brook) in this way is all important, and as an event applies not only in relation to *The Mahabharata* but also everyone’s everyday life. It is equally specific to this thesis in relation to my own changed positioning within the field of community and performance, and those outside my community.

In his observations, Bharucha might be seen to echo those aspirations attached to the medieval world view with the dominance of a religious body, and the related pervasive/embracing nature of an intangible feeling as described in Staging and Scripting. There is however a difference in that there is lacking, in his view, that dominant body of the Church ecclesiastic authority.¹⁶⁰ His hegemony is exercised by all, for it is everything that is working to create unity and impose control. Even this is a slightly inaccurate image, for there is nothing that is ‘working’ at this. It is not as the community church or pub are striving for advantage, but there is a universal oneness, in and of which *The Mahabharata* and all that comes from it is differentiated. It is that oneness which one as a singular Being, momentarily perceives one’s world in such a way and ‘thinks’ it.

Past comments resurface. One must associate Bharucha’s view with that of Backman who has life and society as an organic whole, Harris’ contiguous events where perceptions and beliefs bridge time rather than review past events through

¹⁶⁰ Note: It must be emphasised this is his view - devotees of various religions would appear to disagree.

time, and then Böhme's strange tissue of space and time: an aura. Against this, the characteristics ascribed by Bharucha to the situating of the performance of *The Mahabharata* are not unique to it, but are found to be rooted in the application of comments framed in a western ontological setting.

This in itself, provides something of a contradiction in terms of the presumed relative merits of western and eastern based ontologies. In the act of criticising Brook's production, of necessity Bharucha has to nest the promotion of the values associated with an all embracing eastern ontology, within a framework provided by that limited western ontology of which he is critical. In this Bharucha selectively employs that which he disparages as a contextual tool. It is that the text (*The Mahabharata*) as realised as a performative statement by Brook, is being used by Bharucha himself to present a view that will support his own critical position.

This is just as did the Buddicom family within their community when they employed the church as a vehicle to reinforce their position in the community, or Wrench to bolster his status locally. (It is equally the case that I employ Staging and Scripting of this thesis to advance a personal agenda.) There is though something else that is inconsistent in Bharucha's opinion, for while he was attacking the values attached to a particular staging of *The Mahabharata*, he was also aware of the serialisation of it on the Public Service Broadcasting channel Doordarshan where it ran to 94 episodes.¹⁶¹ Of this he states he is not so much against this or similar productions, but wishes that *The Mahabharata* should be:

¹⁶¹ Note: There have been subsequent series in 2013 and 2013 with a new version on *Disney+* in 2024.

Seen on as many levels as possible within the Indian context, so that its meaning (or rather multiple levels of meaning) can have some bearing on the lives of the Indian people for whom it was written.

In this his view is redolent of the promotion of and support for the diversification of activities undertaken by and through the church in pursuit of an enduring role in the construction and dominance of the community.

Of Brook, the record of his conversation with Jonathan Kalb provides an insight into his view on *The Mahabharata* and his several different productions of it.¹⁶² While Bharucha begins with a universal position (think of the community church) and then progresses to an acceptance of a fragmented approach in the performance of *The Mahabharata*, Brook's is tangentially opposite. For Brook his production is comparable to stagings of Shakespeare of which multiple 'translations' have been presented abroad. Staged in quarries (Avignon, Athens, Perth and Adelaide et al), in a boat house in Switzerland, a film studio in Los Angeles, a disused transport museum in Glasgow, a renovated theatre in Brooklyn, the *Bouffes du Nord* in Paris, *The Mahabharata(s)* in this way is/are Brook's repeated excursion(s) into society (think of the community pub) in which he seeks to realise a different view of society.

Not embedded in any one culture, his stagings are entertainments, but ones through which Brook one is told, seeks to seed an introduction/opportunity for an

¹⁶² Peter Brook and Jonathan Kalb (2010) 'The Mahabharata Twenty-Five Years Later', *A Journal of Performance and Art*, 32(3), pp. 63-71.

individual to gain an awareness of the transcendental, to translate the individual works into the source of something that will endure. In his productions there is in the *Bhagavad-Gita* element of the staging, that which Brook acknowledges to be a reduction of 'the most sacred of sacred texts (Brook/Kalb, p. 64)' to the briefest of mentions.¹⁶³ This is because Brook's *The Mahabharata* is a piece of theatre ... not a religious service ... (an occasion) into which the introduction of a religious service would be wrong. In its being non-religious his work is for him akin to an opera, in that it is not something that one reacts to in its artificiality, but to which 'You go for the living experience (p. 66).'

Part of that experience would be to recognise the special hidden meaning and importance of the pearl in the performance. That pearl being the *Bhagavad-Gita* reference. Inspired by this one can on wishing to know more, read the text, and through this, associate (or even endow) a transcendental quality of which one is a part to an element of the performance. In addition to the proselytising aspects of his work, he sees it as a vehicle for expressing and exploring universal core issues that are ethical, spiritual and historical in nature.

Of this conversation/journey, Brook describes: the individuals in the creation of the script; the staging in extraordinary spaces; the 'feeling that the audience had earned [a particularly strong emotional experience] by their own effort as much as the actors (p, 69).' For him in this there is the resolution of the Japanese concept

¹⁶³ Note: Often reproduced as a stand-alone work, the *Bhagavad-Gita* or *Gita* is a text describing how to achieve personal wisdom and also a guide to living.

of *Jo-Ha-Kyu* - a trinity of preparation, development and culmination (perhaps equating to the Seeing, Scripting and Staging of this thesis) (68).

Brook's stance is in contrast to Bharucha's which can be seen to move from a transcendental universal and enduring state, to a reduced and fragmented personal appropriation of the text. Brook's work is a blending of singular and punctual extrusions in which he suggests there is present an offering of universal transcendentalism. While Bharucha's captures the approach taken by the church, Brook's view in its turn emulates the approach undertaken by the pub. In both instances there is the production/staging of isolated performative acts that are intended to consolidate and secure continuing status of the proponents.

I present two contrasting and vigorously contested views that centre around a tale. A tale that is (for some) no more than a collection of past images and symbols that are employed to meet, or justify a particular position. Yet it can be seen as more than that, rather it is a tale that in its endurance and influence has taken on a life of its own, a tale lurking and awaiting rediscovery each year, to fall back into and live on in, the memories of those who have participated in its temporary life. At the same time it contains new memories which present opportunities for even more interpretations. Similarly for the creation of the community of this thesis, there is not only latent in the background but infinitely inter-connected, a source of unlimited events and people to be chosen and shaped into a view of community. On that realisation, both parts describe a community while for those interviewed a manifestly real place, is in its totality no more than a web of images.

Seeing The Self is the most insubstantial (in terms of consideration and evaluation) element of the triad. With Staging The Self one has sites, and individuals' reactions to them to be explored. In Scripting The Self there are the 'hard' outputs of person, role and presentation of which one can be critical. Seeing The Self is though, at the heart of performance and as the measure of performance, gone in a beat. It is excavated and its shape found from within the totality of experience that envelops the small world of the everyday performance.

Even though *The Mahabharata* can be viewed as immortal in its own right, and as a living performance that embraces all who, like Bharucha are 'inside' it, there is that which includes it in its entirety. As described by Diolé, Wylie and Tuan there are spaces within spaces with a singular personal space being the product of a moment of creativity. Yet there is one space and it is in the individual's positioning within this, that shapes their community. How this might be seen in relation to community performance, or perhaps more the performance of community, is my interest in that which follows.

Bharucha and Brook have in their own ways created different communities out of a single space. I have taken their opinions on the use of a text having a life of its own, that is functioning as a subject exercising control (even over themselves), to background that which is at issue here. This being the positioning of Being in the plenum, in such a manner as to delineate space-time as their and others' community.

Such is the diversity of Self, that the conflicting/fluid positions assumed by/assigned to Bharucha and Brook themselves, are altered in the provision of

differing (re)interpretations of the staging of *The Mahabharata*. In this is the loss of the transcendental/enduring status initially afforded to it by Bharucha, supplemented by his acquiescence to the text being provided as popular entertainment, and yet in some way despite protestations about the approach of Brook, it can in this adulterated form still engage with the audience.

Then in contrast in Brook's later clarification of his position on the wider reach of his productions, is his endowment of the staging of a popular entertainment with suggestions of the possibility of a transcendental encounter and experience. In sum: there is a text, there are two individuals, there is a radical change in their reviews of what has occurred, there is the eternally valid and the valid for a moment in time communities present in both. Of this, there is the recollection of the description in *Staging The Self* of the creative adaptation, and re-justification of enduring and punctual performative acts in the pursuit of the creation of a personal vision of community.

From the Practical to the Perceptual

The Seeing The Self element of the triad is that creativity. Given that it is what it is, that is it is of its own creation, events are taken by the individual as being valid, and also designated as their community despite being no more or less than a performance of creation. To see how it can be that this all comes from within one space, it is of advantage to return to the ideas of Spinoza, for whom community is something providing an added strength that comes from a union with others - community critically 'becomes itself an individual thing.'

It, community, is a Community in its own right, with all the ambiguity, complexity and lack of fixed definition of an individual. One who can exert an influence in exactly the same way as can anyone (any (other) individual) who interacts with it, or is part of it. Community as a subject can attract or repel, can positively influence or negatively impact on an individual as it did on me. It is not passive but engages with those who are of it. It is in the nature of being of a community, that one will seek to defend it (if one is not of a community then the pressures to conform are absent).¹⁶⁴ The mechanics of the execution of the relationship between them (as subjects), their communities (also subjects) and others can be seen as the defining of a boundary, specifically a boundary created through a participative performance.

This boundary can be benevolent or hostile in that which it realises. It can be assumed to be knowingly embraced by others, but in fact be a vehicle for the hidden persuasion of others. Boundaries are present in the everyday and in everything, they are there between *The Mahabharata*, Bharucha and Brook, they are there between an individual and community, they are there in the workings of the chronotopic triad, they are there in the smaller parts ad infinitum, they are there to those within the current atmosphere fashioned by the text and myth conveyed in this author's role in this thesis of a long past community of communities. We are for Spinoza in our totality, in our thinking, parts of the

¹⁶⁴ Note: If one is aware of being in a community, can one really be of that community or is there in the awareness of their being a community the same psychological divide as in Cargo Sofia between the driver and the audience. One is only in a community when one does not recognise ones attachment but acts out that community in a moment of being.

eternal framework of Reality with our individuality defined by boundaries - but those boundaries are found within a one single reality.

Boundaries now present a different conception of the inter-relations of individuals than that of Geertz and others, who have an image of a web-like construction with intersecting links between personal and group linkages. Spinoza's view is an imaging of a Oneness in which moments of Being (individuals/communities) are temporarily drawn while still remaining within and as a part of a universal whole. In this way Bharucha and Brook encounter and engage with *The Mahabharata* of the Oneness, and draw out their own view of it and apply that to their creations of the community associated with it. This being while all the time they themselves, *The Mahabharata* and the communities are all temporary moments of space-time derived from performance, having no fixed identity but each exerting an influence on those others with which contact is established. All, in this way is no more than an imagining, with performance feeding off performance in a self re-invigorating cycle of change.

A note that all that has been considered so far is the continuous output of that creativity: that being person and place as perceived outputs of performance. Addressing this material has been necessary, in order that perceptions of the outcome of performance that are inadequate for the capturing of the nature of performance can be dismissed. All that has been considered is descriptive and practically realised material that evades/ignores the point of performance and the issue of the Self. It is that Self which personalises space-time, and to appreciate how this comes about, must be to puncture the image of the status quo presented

above and in turn, as advocated by Woodward, to situate this thesis within a different conceptual schema.

It is a schema that builds on the notion of oneness described by Spinoza in that it takes that oneness, and creates in it a space that is both alone and of that oneness. Bharucha's space of *The Mahabharata* was a temporary emergence from an eternal background. It was, for a period, separated out by Bharucha to be a community that still despite his protestations retained a western ontological flavour. Brook's community was more clearly defined and bound, it was presented as a performance and received by an audience. That there is in all this, the possibility that there can be a different way of viewing the nature of community is where the following second half of Seeing The Self leads. It looks at the means by which an individual distinguishes itself to suggest that such an individual exists purely in the mind, without any staging or scripting, as a moment of self-realisation.

Monads - Alone and Universal

To address this different way, one needs to be diverted away from images of person and place, for if one relies on these, one is trapped in a world view that is less than adequate to achieve an understanding of performance as and in a moment of personalised Being. Regarding the course of my personal ethnographic relationship with the community, this has evolved throughout this thesis. Initially there were practical examples on which I drew. This is no longer the case, for the realisation of my position now is solely conceptual. Of this the

text describes the condition of my community with (my) community, there is no relationship but a oneness which this text describes.

The opinions of interviewees are now no longer appropriate or even necessary, for one is to step outside inadequate framing of a performance. There is a new framing, that being performance as a realisation of the Self. There are the boundaries of Spinoza, the web of Geertz, but it is in the lead given by Leibniz's concept of the monad that another approach to the individual's position in space-time, and the implications this has for the impact and perception of performance, is to be found. The following consideration of the monad introduces a resolution of this thesis that is away from a western ontology.

For Leibniz the monad IS, and in this it is a fundamental source of individual potential Being brought into being by the obscure precursor later championed by Deleuze. This he describes as being invisible and imperceptible yet exerting an influence. The monad responds and creates connections as a response to the stimulus of the obscure precursor. The monad is immutable in itself, but through appetition draws into itself that which it needs. These needs are not always evident even to the monad: sometimes in accruing it can secure perception and memory, it can encounter and reject experiences, at other times it can end with it being a blank state of (non)Being.

In any case for Leibniz there is the perception of linearity as a consideration. This linearity being that which is represented at Figure 15 in Raggatt's Linear Chronotopic Successions. For Leibniz such a chain of occasions demands the interference of a transcendental God: someone who initiates actions and will in

due course end them. Without this control, for Leibniz there would be only a state of chaos, or on recalling Artaud's description - 'Terror'. Interviewee #25 on this provided their consoling view 'There must be some explanation out there. It might be some kind of God.'

The monad is in and of a complete space (plenum) in which there is all of matter. The plenum is universal. The monad is an instant in that matter: it impacts on and comprehends what happens elsewhere/everywhere in the plenum, and it also passively responds to events everywhere in the plenum that shape it. In this description are the points of contact (reception and transmission) illustrated in the 'Open Book Self' 5th iteration of the chronotope (Fig. 51) and the contact with the Seeing The Self (initially monad) element of the triad. The complete oneness of everything, means that all monads (that is chronotopic moments) are inter-related but crucially, no inter-related activity - that is a moment in space-time - is subject to the linear change of Raggatt. All - that is everything - is of one moment of change.

It is the divisive situation created through Brook's failure to accommodate this concept of space-time, and his subsequent imposition of a linear narrative on the performance of *The Mahabharata* of which Bharucha is critical. In his actions Brook has thereby demonstrated his ignorance of the simultaneity of Life and the fluid nature of the community of which the text (that is any text, including that of this thesis and thereby myself as author) is a constituent and creative part, and significantly the religious associations that are part of the text.

On Connections and Different Differences

One can be equally critical of Bharucha for by the means and framing of his observation of Brook, he contrarily demonstrates in his lived awareness (that is through his complaint being framed within a western ontological perspective), his own outsideness in relation to that (eastern ontological) oneness of which he proposes *The Mahabharata* is a part. This account of Bharucha and Brook is about the determinisation of positioning - the positioning of the one who is the Self. That Being which interacts with and differentiates the space-time of which they are - that is simply - 'are'. That is not a being a part, but Being as the totality of oneself and one's space-time.

If one, as with the *Cargo Sofia* driver, has an awareness of their position in relation to others, one can not be an insider for one is beyond the boundary of inclusion: at least, if one insists on the values of eastern and western ontologies to the framing of performance. Knowingly to act out a part is to be apart, it is in being a part without knowing it that one is wholly a part. Being of a community is not thinking to question one's status and seek influence, but simply to be there in a moment of oneness.

Such a moment comes through and in performance, but not in the manner of a physical act. It is the experience that if itself is lost, the connectives created through it endure. The moment consumes and goes beyond the individual, it alters the very environment which frames them and their life. It is beyond an eastern/western ontological confinement. Indeed to attempt to describe it, is to recall my view, that expedient measures have to be employed to introduce

something that is beyond description. So it is, perhaps at odds with the notion of oneness, that there is a view that connection/community comes through and lives in moments of Difference. Not before or after a change but in that moment of change. There really is no conflict in this, for it depends on which difference one considers: the ontologically framed differences that Bharucha and Brook employ, or the difference which lies beyond and yet includes the everyday.

Of the ontological differences between Bharucha and Brook, it is as Kertzer has it, that a sense of community arises out of differences: members of what are sub-groups within a community can believe that their particular sub-group is truly and properly representative of a (sub)community of which they are a part. Individuals interviewed were aware of difference as something present and functioning in their views of their community. It might be that they expressed the everyday: 'they're different aren't they (03)'; 'I mean everyone is different (03)'; 'it might be different factions (26)'; 'there are lots of different groups (32)'; 'it [the Memorial Hall] has countless different reasons, for different groups, different people (32).' It is noticeable that there is no rejection or complaint about the conditions described, but instead an acceptance that multiple groups could and do co-exist.

Sometimes - the significance attached took one beyond the quibbles over sub-groups and cliques, into describing the awareness of there being sub-groups: 'you have to view them in two different ways (interviewee #01)'; 'I'm sort of in a different mode (interviewee #02)'; 'you're going into a different realm (interviewee #01)'; '... just have a different perception on many things - kind of getting

philosophical now aren't we? (interviewee #21).' That the final observation invites discussion is appropriate, for boundaries/differences are created in the conversations between and of those engaged in social interactions.

Of differences beyond the everyday, I turn to Davies for whom conversations permit the monad to evolve and become immanent.¹⁶⁵ This drive for evolution is internally driven, coming out of the monad itself and not subject to any transcendental influence. The monad grows in the difference present in differentiation, and which itself is brought about by conversations (in the context of this thesis, these are performances). This difference is not in the straightforward divisive manner of Bharucha's and Brook's performances.

In Davies' view there is something else at work, this being personal choice, for the monad acquires an identity. In this it selects the position/view that it wishes to take of a performance with which it is engaged. Bharucha and Brook each have done this (that is selected their view) and both have equally valid opinions - within the context of their settings. Obviously the validity of a position is not the exclusive domain of only these two commentators, but it is a privilege afforded to all engaged including this author in the production and performance of community, should they be aware of themselves in relation to their new role and view themselves as a choosing subject, and consider themselves as being in such a position. That difference which is encountered in conversation is not something insignificant, but is a moment in which along with others, a community

¹⁶⁵ Note: Conversation is an exchange that is not only spoken, but of any form of contact that involves the putting forward of an opinion and its subsequent consideration.

is formed. It is present in every moment of conversational interaction, including that offered by this thesis, and in that the demonstration of my personal position in this conversational consideration and my relationship with my community as defined by me.

Creation in Performance of the Moment

The key to this sub-section is in its title - 'in'. It is not performance of the past nor performance of the future but performance, as it is in a moment of realisation and the realising of something new. Again I have to have recourse to what is not. Such as taking the descriptions of the 'felt' community boundary, to find that there was so much variation in them as to discount any notion of there being a fixed area. Equally when considering the nature of the individual, there was so little definition provided as to render unrealistic any hope of determining a singular view.

All that one has is an suggestion of what there is not, and yet all interviewees (to a greater or lesser degree) agree there is community. Not one that can be pinned down, but one that exists in a virtual state determined by them in their daily life, in that it is perceived in the interaction between individuals. Crucially it is not, as a result of the interaction, but in it. It is not the act of interacting, not the engaging with another as occurs in Staging The Self. It is not an outcome in the sense that something changes. It is the realisation (as in creation and also as in being

experienced) that is the prompting initiated by the obscure precursor. It is when experiencing the passage from one sensation to another.¹⁶⁶

This consideration is of importance for it is in such instantaneity that performance has its affect. Passages of interpretation - of site, staging and individual - are without any permanence or constancy. They are unsubstantiated and perhaps unexpected creations, but even so they provide a world as is accepted by individuals to be, perhaps an appropriate word is - 'genuine'. It is more than perhaps, for in the world of the plenum, the condition of community exists - it is awaiting discovery - it is, in its potential, genuine.

The four references of Chapter One and the interview texts employed in this thesis together created an image of a community that existed before the period of my research, and which has continued to evolve during it and even now changes. This thesis takes that further and exploits the potential for multiple personal experiences of community. Using the testimonies of the interviewees describing their time in the community and their views on places/people/events, the number of events attended by them, the groups of activities that prove(d) to be popular and dominate(d) performance in the community, the potential background is plumbed for the creation of multiple communities.

Drawing on this lengthy chronicle of events one might decide upon a course of action to plot future community change as per Puusemp's intervention, or to

¹⁶⁶ Note: See Deleuze and Transcendental Empiricism at Chapter Four - Literature Review, Seeing The Self, Before Realisation - The Point of Performance and Change.

address the relative cognitive status of those living there as with Rimini Protokoll.

All of this taking place and being perceived within either an eastern or western ontology as employed by Bharucha or Brook. Indeed such is the material available, it would be possible to devise a framework by which means to construct a portrayal of similar communities.

All this could be a valid exercise, despite what has been a process of illustrating all that was presented or said, was no more than an insubstantial image full of variations and contradictions. It could be if there was an awareness of the importance of the moment of change that connects all and which has been stressed here. Without this, it would be no more than a building on and adding a coda to a fiction. It would miss that the crux of performance that is 'in' the moment of creation. To have approached the issue of community now, in this thesis, without first having addressed the challenge presented in the 'Barrier of Words' would have given my personal image of the community to which I belong(ed). It would not however have provided as here the creating of Community in itself.

Boundaries and the Will to Cross Them

In this thesis I consider the works of Puusemp, Rimini Protokoll, Bharucha and Brook together with the challenges to the conceptual boundaries that are found in their approaches. There is Puusemp and a barrier between himself and the township, Rimini Protokoll's internal barrier that places one in or out of a group, Bharucha and Brook with their spiritual, ethical, commercial challenges and considerations. Boundaries can be taken as allowing control to be assumed by those creating them, but this is a fragile position to support. As with Anderson's

consideration of the destabilisation in the 1980s and 1990s of the symbolic representations underpinning Social Constructivism's imagining of social control, the boundaries described in this thesis, are no more than crude attempts to impose a sense of normality and order, whoever it might advantage. Boundaries in this are universal in their presence and influence.

Within both this thesis as my script recounted here, and the environment within which we are is staged, boundaries are present. On one side of such a boundary in this thesis, is an account of that part of me as an author who has scripted a self (with the help of those interviewed) that has been employed in the staging an image of my/a community. On the other side of the boundary in this same moment of engagement, is myself as a performer occupied in staging another self/myself, with the reader as audience and with both of us (myself and reader), together in what is another distinct community.¹⁶⁷

The act of reading permits the reader to permeate the boundary. In this event I as author bridge two communities, the presented (as in the text - in Scripting The Self) and the withheld/unknown (as in my personal knowledge - in Seeing The Self). Indeed in this present text-engendered community, I will engage with as many other communities as there are individuals who are involved in the consideration of this thesis. More than this, there are yet further links in my chain(s) of communities. Existing as I am at this instant, outside this moment, and also outside this thesis, I also have the potential as a member of the community

¹⁶⁷ Note: To repeat - all perceptions, however contrary they might appear to be, are valid for their owner.

about which I have written, to continue to engage with those interviewed, and with others within and without our shared community.

Of this shared community, it has been demonstrated that there is no definitive state to be conveyed. All that I can give is a feel of the community, as it were the performance of a community, a fragmented mix of images and quotations of which the reader, if they so wish or need, can construct their own community. Equally you as reader will connect with your 'others'. It is possible that the community you envisage will perhaps include this author (or there might be rejection of the embrace of a fold), and through me describe a connection with my community is possible. In this way would an extended (felt) community based about you be established that interconnects with the imagined community of this thesis.

To once again call on Woodward, space-time here is 'a mess'. A mess in that within this thesis alone its Space contains: the specific topographic features that have inspired interviewees perceptions of the community boundary; the four key sites within the community with their locations being instrumental in describing the nature of the community, the portable 'I carry it with me (interviewee #03)' space, the impression each affords 'they're very different and they all have a different feel (interviewee #08)', as focal points 'They're all important [...] each one in its turn is a focal point for the village (interviewee #10)', for connectivity 'Take them away and the chance for greater connections between people and the chances for neighbourliness have diminished (interviewee #18)', of general importance 'I think all four, not the War Memorial, are fundamental to the successful interaction

of the village (interviewee #19)'; the space as the total medium for the performance of Puusemp - the cognitively shaped distinctions of Cargo Sofia - local geographic features having a role in *The Mahabharata*, the multi-space of thesis author and reader. In addition its time traces: the seemingly ageless landscape features that define for some their perceptions of the community boundary, the events that happened before my arrival in the community or indeed of anyone of those who was interviewed, the changes in performances and people that have (albeit incrementally) continued to reshape the community since the completion of my research, the duration of my life in the community and the changes that have occurred in myself and others, the forgotten and now lost events between the researching for and the reading of this thesis, the fragmented periods of my research. All this as Woodward has it 'Is a mess of unfolding, complex forces seated at the limits of reason.'

In this moment, at this threshold of the limit of reason, this thesis is standing in denial of performance as a reasoned web of spatialized logic. To apply a framework of engineered logic, is to evade reality for this would be to veneer over the actual. Community as a sharing that comes from performance, is virtual. This is not as a virtual creation, for to create needs a succession of events and moments: a change and a specific newness. It (community) is always what it is in the now - and now - and now ad infinitum - but all such now's are in one moment. To appreciate this, there is a boundary which to step over and in which to see community, demands other than being situated in either an eastern or western ontological frame. It is to see oneself, more importantly to understand oneself, as a Being that is in and of a personal moment of the performance of space-time.

One perception available to an individual is that such space-time should be called a community - but others employing the same elements of performance will not necessarily agree on a common view. Indeed some will not take what they see as community but, as demonstrated in this thesis, rather as a disintegration of a past imaging. To grasp personal community it is necessary not to abandon and cast aside images, they will endure somewhere, but it is temporarily to step away from the community described in above and experience a different one.

Well - not really a different one - but the same one created outside the routine eastern and western ontological settings. It is to abandon in all ways the assuredness that either (any) ontology affords one. It is to be a space-time that is truly personal for it is centred and created in the individual. It is to discount the framework of a western Euclidean/Cartesian perception, it is to discount the comfort of an all embracing and eternal place that the eastern ontology will give. For it means to be in the nothingness that is Artaud's Terror, there to create a view of performance that in its definition lacks an ontological structure. It is to surrender albeit momentarily, one's reliance on the mechanically performed cohesiveness of community. It is to acknowledge and experience an unstructured space-time, being in a position that pushes one's imagination to the limits and to go beyond imagination.¹⁶⁸ It is not to seek or provide an alternative framework which would (re)impose - again - another stricture on one's imagination. It is to experience - a moment. It is to suggest an image of connectivity and possibilities for inclusiveness, into which the reader might wish to step over the threshold that

¹⁶⁸ Note: There is in this an echo of Woodward's 'limits of reason' (p. 43).

is reason and to truly engage in Seeing The Self. How this might be is considered below.

Before Realisation - The Point of Performance and Change

In this newness of positioning there is only the round of author-as-performer / reader-as-audience / reader / reader-as-(re)authorer. Beyond that there is no connection between them other than the text which functions as their script. In the performance of this cycle, for its staging there is no hard site (for the performance is conceptual), no person that can be identified as a self (the character of author and reader being either long past images or future unknowns as yet unrefined), no absorption into a greater whole as per Puusemp (the fabricated whole that was presented as a community before), no segregation of the psychological roles as with Cargo Sofia (for individuality is not a fixed characteristic that can be considered), no Bharucha and Brook dispute (for both eastern and western ontologies are part of a greater whole - another single reality defining a boundary of its own). All that there is, is now. It is a pause, something that for Deleuze is a 'between-time' but not that of liminality. It is the between-time functioning within liminality - it simply *is*. It is the extent and nature of just what *is*, and how it captures performance, to which I now turn.

Spinoza viewed a Life as being a conscious act. In this, there was a comprehending by myself that the performance of a life (my life) has to be realised in both the subject (here, now in this thesis, the author) and object (here, now in this thesis, the reader). There has to be a shared (not necessarily agreed) understanding and interpretation for that event/life to be realised in the everyday -

that is outside a transcendental field. Life and all that was associated with it was firmly lodged in the practical everyday - much as preconceived opinions of the community recounted above have been presented. Deleuze however saw things differently, and his view signals where the reader should reside if the personal creation of a localized space-time is to be understood.

For Deleuze subjects and objects are of themselves creations. They come out of consciousness and are not predetermined, they have no separate Being. In this, the variability in the status of the value of sites described in the review of community , the looseness in the value of symbols found there, Bharucha's and Brook's flexibility of personal positions, author and reader are in accord with all creation coming through, and in, an awareness (just an awareness lacking physical contact) which gives shape and meaning to that which is encountered. There is in this no absolute condition of being, no definitive model that exists. All creations are in the making, not in their beginning, nor in that which has been created.

For Deleuze there is more than this - there is something beyond even the insubstantiality of that which has been described. For him, for all that has been portrayed for this thesis, all that has been discussed, one is not yet at the source - this being the point of creation. It is this moment I see as the creation, not of, but that is performance and its outcome - community. In this, performance is not something staged, something with which one can connect, it is a point - the point

of and in performance.¹⁶⁹ In this one has to, not finally create - for that would imply reasoning, and would fly in the face of the evidence of the false nature of effects (scripting and staging). One has to be of affect, to realise oneself functioning in a plane of pure immanence. This plane being the Limitless Background of Universal Potential for Being shown in Figure 40 although, as will be shown, when now perceived from a Deleuzian position that is no longer situated within a Euclidean/Cartesian field.

Brook's approach to the realisation of *The Mahabharata* does not sit in this new perception. That is precluded in his dependence on the rigidity of formal staging and managed manipulation of effects. Nor is Bharucha's position sustainable for there is still a dependence on place, role and status - even if all are sanctified. Both are creations that are differentiations in something greater. That being the plenum.

Of this Figure 52, my sixth iteration of the chronotope, provides an illustration of the flow and connectivity at play around a point of performance. That point being the individual/triad (interviewee #22) as a Being within the plenum. This illustration is a development of the isolated position of interviewee #22 as illustrated in Figure 51.

¹⁶⁹ Note: I am aware that 'the point of performance' can be seen as having three meanings: the reason for or sought outcome of performance; the heart or essence of performance and the point of perceiving adopted by the individual. In the context of this thesis the meaning should be understood as being all in the same instant. Such is the ambiguity of Deleuze's space this is possible.



Fig. 52. Chronotopic Performative Configuration 6th Iteration - Seeing The Self in an Instantaneous Moment of Space-Time taken as Community through Extension

Within the illustrative limitations of a graphic, Figure 52 represents the totality of interviewee #22's connectivity with others. In this iteration of the chronotope, the multilayered and multiconnected triadic Self is now portrayed as an extension (of

which more later) of Being in the plenum (represented as a blue background) that is experienced with other chronotopes.

There is now no temporal linearity in connectivity between chronotopes/individuals but instead the image represents all interactions affected in one instantaneous moment. It is that moment of realisation that is central to performance. In this illustration, interviewee #22 is central, but it could be any of the other associated chronotopes, if that is where one's focus is directed.

The other chronotopes with which interviewee #22 engages are shown either as irregular trapezoids representing other receiving and giving Beings (triads/chronotopes) alive in and of the moment with interviewee #22. Unlike at Figure 51 where interviewee #22 is shown as an isolated being, at Figure 52 they are now cognisant of a fullness and oneness with these others who are present in the moment that is their awareness of their position in space-time. There are also shown triangles that represent closed triads where beings receive, but fail to engage with others. They are still part of interviewee #22's conception of their space-time.

I have highlighted one particular series of connections/extensions (shown in Figure 52 by a dashed line) to demonstrate the completeness of a limited experience within the plenum.¹⁷⁰ There is still the inner response and reaction of

¹⁷⁰ Note: There is, as before, a problem with the correct choice of words. I use completeness to describe a wholeness of interaction but not one involving circulation as in the transmission of change. Performance revitalises a condition of Being (brings about a subjective change in awareness) but does not disseminate objective change, for all subject and objects as subjects are insubstantial and viewed within the complete circularity of a chronotopic based

the Self within the triad, with a flow of 'information' received being absorbed at Seeing The Self and (re)scripted at Scripting The Self to then be employed in performative Staging The Self exchanges. Interviewee #22 is composed of the sum of the experiences that are encountered along with others of the extension.¹⁷¹ This connection being different from their being subject to occasioned separate contacts as is described in Figure 45 in its presentation of interviewee #22 as part of a web of discrete, staged interactivity interrupted by performative events. This suggests that there are strands of interactivity, whereas in Figure 52 interviewee #22 is activity in its totality. Each totality is - to use Deleuze's term - an extension.

There is a background to my choice of the term 'extension' to describe this state rather than, for example 'series' which would imply there being a disjuncture, a pause in the wholeness of Being. Extension as a concept, is an application that have evolved over time. Employed by Descartes where space is an extension of matter/thought, Spinoza in turn describes the link (extension) between changes in thought and bodies in a single reality, Deleuze writes of spatio-temporal dynamisms in the process of differentiation (extension), that is a drawing out of the plenum within the plenum, but as neither a disconnected nor disconnecting

instant of Seeing The Self. Wholeness is a singularity that functions as a singularity

¹⁷¹ Note: For a full review of the progression of illustrative references to the positioning of interviewee #22 there are: Figure 45 an Illustration of Their Being a Focus of Connectivity with Others Through Events Jointly Attended; Figure 48 in a Chronotopic Performative Configuration 2nd Iteration; Figure 50 a Chronotopic Performative Configuration 4th Iteration - Multiple Scriptings of the Self; Figure 51 demonstrating a Chronotopic Performative Configuration 5th Iteration - 'The Open Book' Self; Figure 52 as a Cognitive Being in Seeing The Self in an Instantaneous Moment of Space-Time taken as Community through Extension.

unfinished series. All elements in being extended are differentiated, but still remain an integral part of the plenum: there is no focal point in the n dimensional space employed by Deleuze.¹⁷²

Each chronotope in the highlighted stream is a personal interpretation of the events with which all engage. For all chronotopes there is the potential for their interacting with others in a similar way. In all instances each chronotope situates the focus of perception of the event of which they are the realising. Using Figure 52 as a template, any other chronotope could in its own right function as another point of focus. In which case interviewee #22 would be just another player in the totality of that other's differentiated space-time.

In one such moment, all perceptions are concurrently valid - even if what is perceived is a performed or indeed a fictional construct. Such a construct perhaps as described in *Staging The Self* as being the community which has served as the source of data for this thesis. There were individual ownerships of that material by Wrench, the Buddicoms, indeed all those addressed at Chapter One, and also this author, as a tool by which means to introduce the point at which this thesis has now arrived. What is different here from the earlier accounts, is the position of the viewer of the community. It is no longer the sole domain of any author, but also the reader as the ontological perspective employed to view the community has changed. There is no longer a western ontological fixing of events, nor an

¹⁷² Note: For n dimensional space - see again Footnote 142 and associated text.

eastern ontological flexing of space, time and awareness. It is not a social positioning - it is a Moment in Life.

The Moment in Life

While of value in the description of the concept of a community as outlined in this Analysis, the Euclidean/Cartesian diachronic space-time represented at Figure 40 is stilted. This is because, in the rigid framework that it imposes and is, the extensive dynamic of personal performance is contained and stifled. It is trapped in the framing of outsiders accounts of a linear temporal progression of events: church gives way to pub, unity undermined by cliques, a condition of all embracing endurance is deflated by punctual interruptions.

What the concepts of Deleuze offer is an alternative metaphysic, a (non)ontological-ontology, differing from those associated with this earlier consideration, and the portrayal of the bed-rock of potential for Being/Life shown in it. He rather than dwelling within a conceptual construct of subject/object and potential, contrives a point in which there is, rather than an understanding of personal space-time, the perception of being in it.

Of this being in, as conceived by Deleuze, there exists the dynamic of a special theatre.¹⁷³ This theatre lives and more than that, in its 'dramatisation' it creates all. Prompted in a first instant by the obscure precursor (see above) there is, not specifically created for it already exists, but equally is not pre-immanently distinguished in the Plane of Immanence, a series of nominal boundaries

¹⁷³ Deleuze, *The Method* (87).

(monads). Nominal for there is no boundary in the plenum. There are rather membranes which permit the complete intermixing of all subjects and objects.

There is therefore no temporal series as such, an intermixing/coupling (see Davies on Connectives) which produces an internal resonance and an 'amplitude that goes beyond (97)' to produce a dynamism that comes from the Plane. Such dynamisms are without attached or applied meaning and are abstract in that they are not adapted to a particular cause. They are virtual realisations.

For Deleuze, in these realisations a community can exist. Whether or not it will exist, depends on the awareness and acceptance of the being/person who engages with it. That community, as a dynamism/virtuality coming from the plane is not an existential community that can be touched, for as real is opposed to the possible, so virtual is opposed to the actual (if actual means palpable). Even as during the time of my research the interviewees considerations of community, what was revealed was nothing but an absence of certainty, a lack of agreement, the valuing of mutable emotional measures rather than the empiric, an uncertainty even as far as the nature of the individual. In this way is the community of Staging The Self not real but a concoction of images and aspirations. It is not a singular community for it (even as portrayed here) has long ago changed into a different creation as has its authors. It was always changing, there was Wrench, Le Gallais and this author as creations, but now we have gone and our relationship to the community has been changed.

Still this does not mean a loss of community for in all its temporality (the occasional event in the community) there are those instances that are given a

sense of security and of belonging. This can be seen in the comments recorded earlier. That something supportive and considered worthwhile can come from insubstantialities is to go only so far, but it is getting inside all of this changeability and looseness that is to be in the performative localisation of personal space-time. That is being in one's community. More than this - to be in my community of the moment.

Of such Braidotti writes: it is Being as the process of becoming through being virtual. This now, brings this thesis and its author in arriving at this point, to a realisation of that which should be considered in the creation of (their) community through a personalisation of space-time. It is not in events, sites, people, history, political ambitions, the interacting and social bonding between individuals or any combination of interactions between them that community lies. These are distracting superficialities. It is instead in the moment of performing (processing) a personal model of the virtual in the virtual.¹⁷⁴

In seeking comprehension of performance in the conceiving of community, I have had first to chronicle, to explore, to provide an image of a community. That has been done - but that alone would leave this, as yet one more, unfinished journey. For it is apparent what one should be enquiring into is the creation of a community that has no substance, through a medium that does not exist, in which an individual yet without definition is paradoxically convinced they possess a

¹⁷⁴ Various significant texts that consider community from such perspectives are Scherer, *Contemporary Community*, above (42); René König (1968) *The Community*, London: Routledge and Kegan Paul; Ferdinand Tönnies (1887/2002) *Community and Society*, New York: Dover Publications.

space-time, a life and community of their own. It is a creation that includes my perspective as author and erstwhile member of a community. How this can be is considered in the following section.

A Life - My Life

Of this possession of space-time, I return to the works of Deleuze to move inside, what he describes as, the insubstantial. That is to touch upon the creation of, and at the same time my own creation in, a special theatre. In this is to outline an alternative ontology that is applicable to performance, that does not/can not capture performance or my performance (for such a notion of holding on to a performance, and in that securing an enduring image of myself as author is redundant) but it is a comprehensive ontology that is in itself a performance which is of one. It is in understanding this, that my awareness of, and the nature of my relationship with my community has changed.

In Figure 40 there is, as has been previously noted the indication of the presence of a/the Limitless Background of Potential for Being Available as a Basis for Community Through Performative Acts. From this, and through the employment of the background of events and sites as differentiated in/by the triad of Staging, Scripting and Seeing The Self, come perceptions of community as either Enduring or Punctual along with views on people, groups and political ambitions. Such elements act as a focus which provides a view for the individual of their community and also frames them in it. Functioning within this interaction, is the transient individuation that I have portrayed as a combination of the chronotope's triadic elements with stages of performance. These elements

construct versions of the Self that are employed as different aspects of that differing Self to interact with other such chronotopic elements. These other chronotopes in the same way project selected images of themselves. In these interactions the chronotope is a hub of receiving and transmitting. Each chronotopic hub does not connect to other chronotopes through an interlinking web of repeated contact(s), but all are a momentary differentiating presence that is not simply within, but within and of the plenum.

Deleuze has the creation of this presence coming about through a four part operative function affecting life. In this function it is the development and impact of the 'Fold' that is considered.¹⁷⁵ First, the Fold as such does not exist in any hard form, it is a consideration in thought marking the progression of a non-dimensional point (a fundamental condition of existence - obscure precursor into monad) which can develop/move in any way. Here one is (as much as there exists a one) at a point of inflection - a point of (in)decision and ambiguity but one that evolves (if it is to achieve meaning). So in this, its first part, the Fold is in itself nothing other than a conceptual conceit.

In a second Folding there is from the first Fold, a projection onto an external space. This projection is of personal feelings which are impressed on/attached to another object. This object in this projection becomes seen by the one projecting as an event. It can be assigned a meaning. In this projection, I see the endowing of events as those elements that mirror performances. The meaning of these

¹⁷⁵ Giles Deleuze, (1993;2006), *The Fold*, Tom Conley (trans), London: Continuum.

events/performances can be revised and repeated endlessly. Sometimes there will be an interpretation of them as community, sometimes there will be not.

Through repeated folding a series of encounters occur which contain the non-dimensional point of inflection - that is the one which has been creating the projection. This series would continue as a functionality without meaning, unless the non-dimensional point becomes a point-of-view. In fact for Deleuze rather than the taking of a point-of-view, it is really more the adoption of a personal position.

A point-of-view suggests taking up a position from which to consider something other. It is more about-face than that. It is not that the non-dimensional point finds a position from which to view events, but that the events are configured to meet the requirements of the non-dimensional point's position. In this is the non-dimensional point enveloped in that which is around it, in a way that it has chosen. The act of enveloping is not as an egg that is contained by a shell, but as a condition existing only in a totality - that being that neither the egg nor the shell could exist by itself. Even so the position and the surrounding events are not together, for that would suggest a duality when there is but one total moment of understanding.

A change in personal self-awareness came to me in researching and writing this thesis. It was the concept of evolutionary positioning within the enveloping folding of the plenum's extensions that meets one's requirements, that had a personal effect on my understanding of my relationship to my community. Writing now at the end of my research, is to return to my observations above at Chapter One -

An Introduction to a View of a Community, Scripting and Staging a Community, Researching, and Self-Authoring - The Implications for my Work, in which I introduced the idea of my creating a community in my own image. This being an image that would contain me. I still create a community in my own image, but it is no longer a strictured Copernican metaphysic-based conceptual framework. There is a paradigm shift to one in which there is a total fluidity in the nature of community with myself as a creator and creation. This now being the world as defined through the writing of Deleuze. A world of flux, learning, (re)appreciation, appetition and a constant newness without boundary.

At one time I did take the writings and times of Wrench's account (above) as a view of a history of the community in which I was living. In this I was much the same as Rosendale's population, who were unaware that their life was being shaped and employed to an end by Puusemp. For me it was a community created out of distinct performative acts. It was a world in which I had a current part in the unrolling and sustaining the creation of the community in which the hegemony of the church was the natural order of life. There was a dominance within which I took on a role without question, for it was the established social order of my world.

My work here, in which the status and significance afforded to individuals and sites of performance is questioned, has for me released performance from being employed as a tool of a dominant social body. It is replaced by a view of performance as a moment of life and living which envelops me and all that exists (or rather does not exist in a fixed state but is created by me through my choice of performances). This change in my perception and the wider impact this has on a

view of community as a personal creation of space-time is illustrated in the following concluding section.

An Illustrated Re-envisioning

I here employ my experience of this change, to provide a worked example of that act of envelopment which Michael Serres sees a casting away of tactile notions, contact and figure to be replaced by 'an architecture of vision' in which an object exists only in metamorphosis - in a non-fixed moment of Being (Deleuze - *The Fold*, p. 23). Non-fixed, for a virtual position alone is necessary to assign form and solidity to that which would otherwise exist as the disorder and chaos of Artaud's 'Terror'.

All this is at work in the plenum, where Deleuze's Folds are described as that which forms endogenous developments of an organism's 'soul' or in other words, as a subject (24). In affirmation of the opinion already expanded upon in this thesis, Yanagisawa provides reassurance in their belief that to understand this metaphysics one needs to be *in* (not simply assuming) the point-of-view/position, for in here things change perspective. In my change of awareness I encountered Deleuze's Third Fold.

This change in view can be illustrated by contrasting two graphical interpretations of interviewee #22's engagement with community events. The first is that employed earlier in my thesis as Figure 45 which for convenience I reprise below at Figure 53. To recall - this representation has interviewee #22 as a distinct and isolated point in a complex of directed and functional relationships.

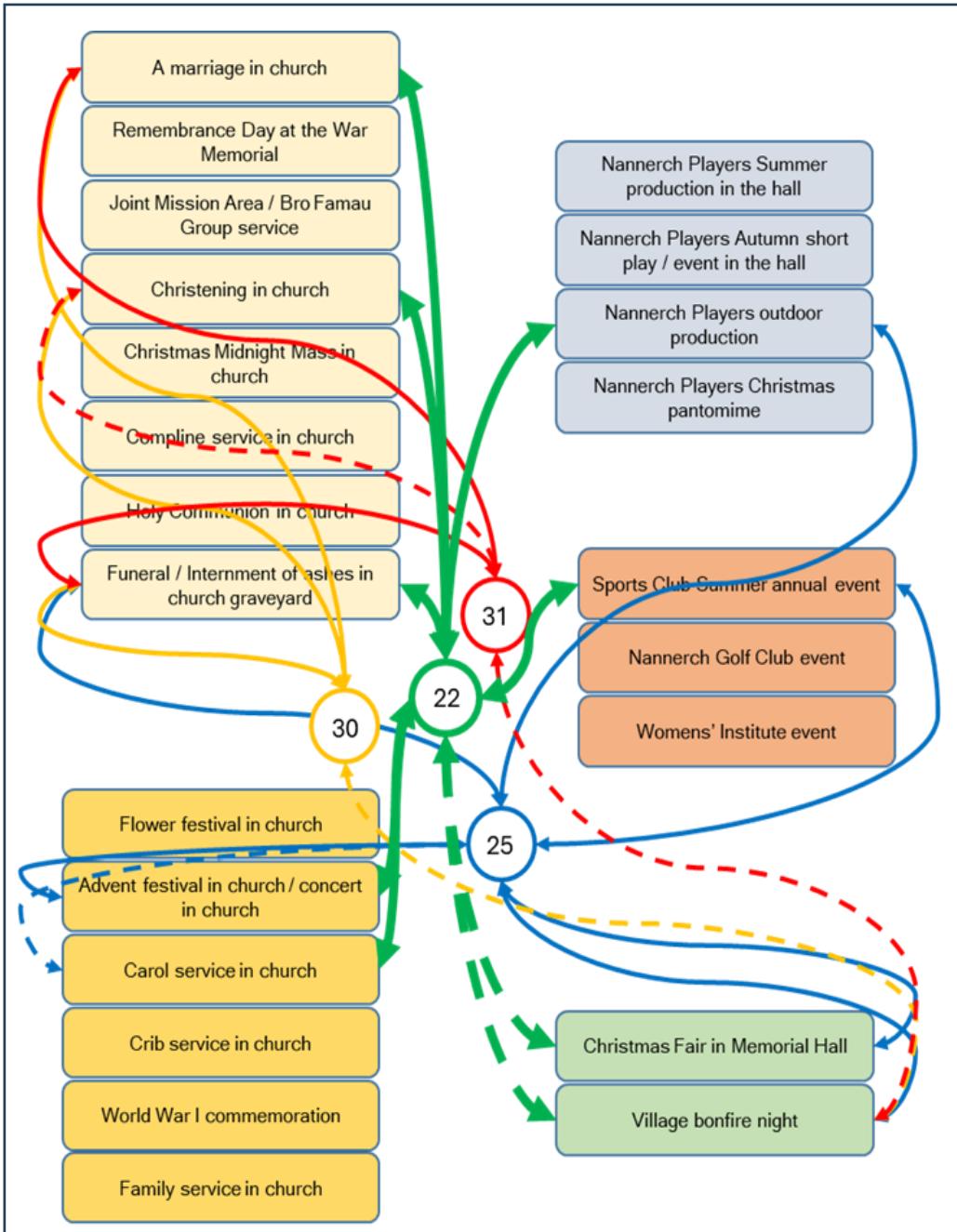


Fig. 53. Reprise of Fig. 45. Interviewee #22 as an Illustration of Their Being a Focus of Connectivity with Others Through Events Jointly Attended

In this there is the positioning of interviewee #22 as a projection within a Euclidean/Cartesian based ontological position - while this is of value, such an illustration is inadequate for capturing the nature of the second Fold as described

by Deleuze. For this one needs to, as Yanagisawa has it 'Capture the general mode of existence, so to speak - the condition of the spatial mode of existence in strata [folds] (142).'

At Figures 45/53, interviewee #22 is locked in position in a web of inter-connective influences/controls that emanate in and come from performance. It is dominated by those specific divisions, genres, groups, vested interests, mechanical interactions addressed earlier. It functions through discreet activities arranged and engaged in a series of linear confrontations. All elements are segregated by boundaries to be crossed. Even the image and chosen format comes from my imposing a western ontological view in my presentation of material for this thesis. All detail is contained and readily discernible - such a view providing stability, security and stultification. It is an indiscrete imposition of a western ontology on to what is a rigid, defined skeletal frame of community.

By way of presenting an alternative view, I have at Figure 54 a less defined yet more refined and at the same time, more accurate representation of interviewee #22's community that accords with the view of performance proposed in this thesis.

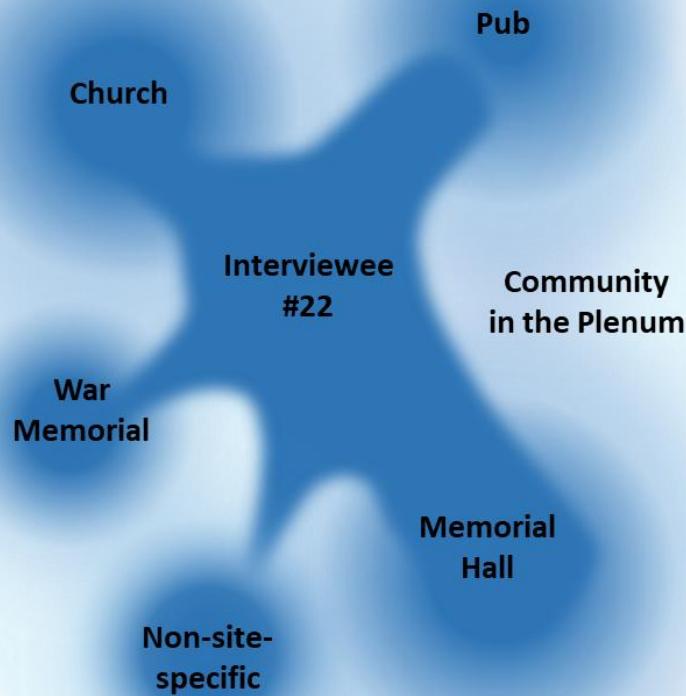


Fig. 54. Interviewee #22 as a Triadic Point of Performance Set Within a Deleuzian Inspired Representation of Their Community

Of this illustration, there is in the centre interviewee #22 who in one moment in the same time blends, as a monad renders the definition of subject and object into one whole, with all the different sites in their community. Here as in all subsequent illustrations showing Deleuzian based conceptions of community, all

elements populating the illustration, should be seen to be functioning as chronotopic triads, with the blue background representing the extent of their community as differentiated in the plenum. The size of the branching arms is indicative of the amount of contact with each site that interviewee #22 has recorded during their interview.¹⁷⁶ There is no 'inter-connection' between interviewee #22 (or other focal points) and the sites. It is that there is, in them, the presence of the other sites or performances as subjects, with variations and identities being differentiated in the plenum.

There is no boundary present. There is only the differentiation of the moment. That there are shadings that suggest different sites should not be taken as indicating fixed perceived boundaries. They are rather demarcations imposed by interviewee #22 in their creation of their total, unified view of the community. There are for example boundaries that exist for some (say cliques) which are invisible to others. All elements are as one subject/object awaiting differentiation, this being a snap-shot of the moment of a configuration by an individual of their community.

From their ongoing (re)engagements with their chosen sites and by (re)interpreting the performances as they see fit, interviewee #22 projects an interpretation they desire onto that which is about them. In this they (re)create a community that meets their needs. Despite the source material for its construction being the same as at Figure 45, this different form of representation at Figure 54

¹⁷⁶ Note: In later illustrative Figures the size of the arms/degree of contact is conjectural.

is employed to capture the notion and formation of a community, neither in western nor eastern ontological terms but as the moment of realisation that is, and is in, a performance. Not western terms for as before the imposition of a Euclidean/Cartesian framework pins down the events and person, not eastern for such a view imposes duration and the consciousness of being involved in a process that is a rolling performance.

This alternative image is my attempt to get as close as possible to representing an instant of perception in the folded space-time of Deleuze.¹⁷⁷ At this point, it is not an illustrative representation of acts of connectivity and functionality of the elements of performance that are employed in the personalisation of space-time that I wish to convey.¹⁷⁸ Structural elements are no longer the key issue, that is not to say they are not present nor do they have an impact, they can be employed if one wishes. Now it is the dynamic blending, teasing out and then folding-in of differences (that is Being as sites and contained individual/events) and the moment of realising them within the plenum that is the issue I address. Of current necessity in Figure 54, there is hidden away the same key social divisions and sub-group competitions in the space as in Figure 45. Without this there would be no structure, but there are no longer singular completed elements, rather there

¹⁷⁷ Note: That there is a debate as to whether such a non-Euclidean space-time modelled on Reimann's concept of n dimensional space is indeed a completely different space, or is instead a re-presentation of Euclid's homogeneous medium (plenum) adds nothing to this thesis. However, on this matter see: John C. Mullarkey (1995) 'Bergson's Method of Multiplicity', *Metaphilosophy*, 26(3), pp. 230-259.

¹⁷⁸ Note: For that see Figures 43 to 45.

are blending differentiations in a unified whole, that in its totality functions and is perceived as the community.

Such differentiations also contain events that, in their inclusion of individuals from beyond what might be designated a community boundary, engage with a wider and alternative community space. This other space can be in its turn shared with individuals outside this particular community who are seen as part of it. The linkage of communities is endless and includes, albeit with minimum effect, their influences within innumerable other communities.¹⁷⁹

While each site is portrayed as a nebulous position in a greater space, they can still be populated *ad absurdum* with those performative events that are available at them. That they still interact endlessly is beyond the rigidity imposed by a western ontology: lacking borders it lacks a subject-object dichotomy. Neither is it the oneness afforded by an eastern ontology: for it has a moment of individuation. This again is the moment of performance.

All events, people, symbols and their interaction should be perceived as being included in this illustration, for they are in sum the potential for community. Indeed they are of such numbers that the total identification and charting of them is beyond the capacity of this thesis. In addition to include them here would also be to embark on a largely redundant task.

¹⁷⁹ Note: One is reminded of interviewee #6 who defined the boundary of the 'felt' community through the contacts they had with friends from adjoining villages.

What is presented in Figure 54 is an image of community space-time that embraces the space-time assumed by me as author. I now see that I am buried in that blue background that represents the totality of the performance that is their/my community. In fact at the time of the interview I was in it as a part of interviewee #22's community. My community was nested in theirs, this met my needs (it provided me with an interview), just as it does the multitude of alternative perspectives employed by others. It is my arrangement, with myself being at core a non-dimensional point, of events in space-time in a manner that suits me.

In the presentation of this image there is the representation of the fourth Fold of which Deleuze writes, and which Yanagisawa sees as being essential, and I am being suspended as author in the performance through an image, specifically my created image, of a community in which relationships are at play. To recall that the Fold is a differentiation within the plenum, that there is only one totality in which all is of that one, with my being in the fold I am not hidden away, but still accessible to anyone else.

These different forms of representation also serve to illustrate the contrast between Bharucha's and Brook's approach to *The Mahabharata*. It is important this is seen as a critique of their attitude (ontology employed) which results in the form of the representation, and not only a view of the actual staging nor of their metaphysical positioning. Brook I see as being isolated and overseeing his different productions. He controls events and to secure his identity maintains a degree of separation from the stagings. The stagings themselves are not part of

any enduring state of being but in their turn interrupt a world of performance. It is a punctual community. This view I represent at Figure 55.

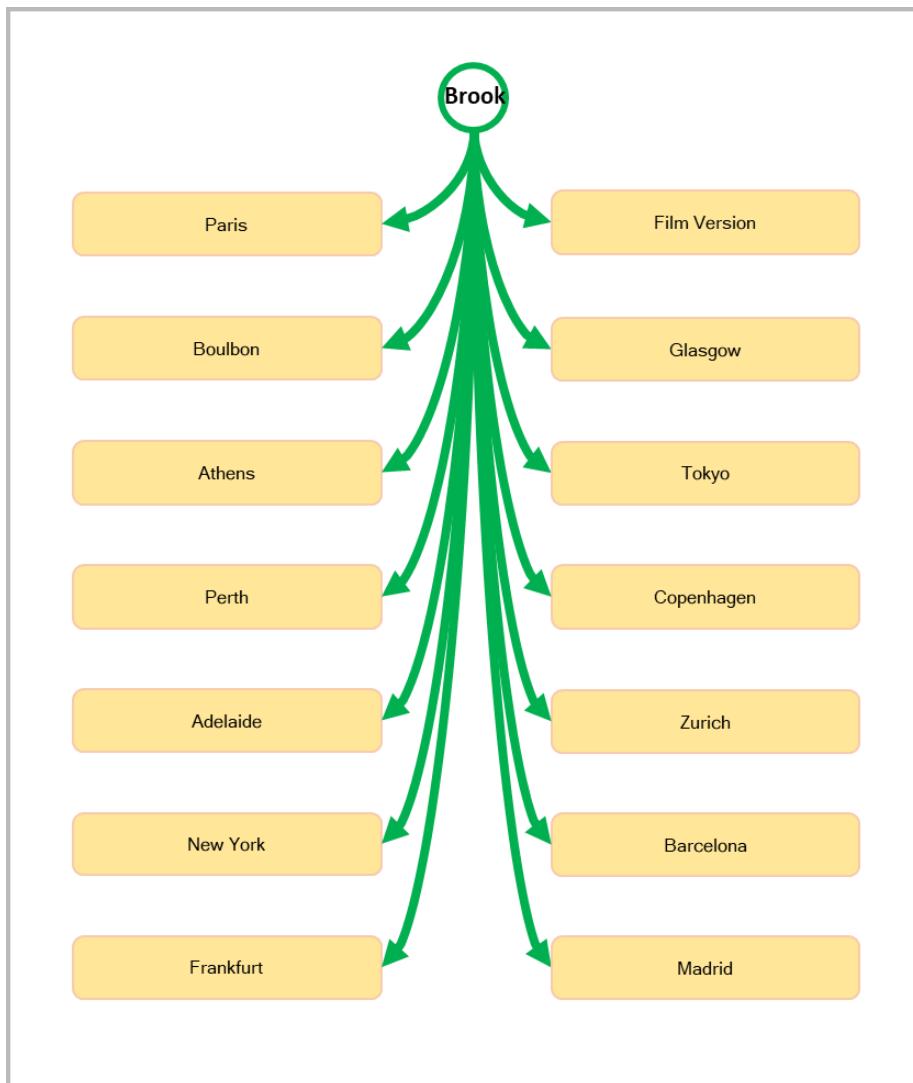


Fig. 55. Brook Set Within a Euclidean Inspired Representation of Their Engagements with Stagings of The *Mahabharata*

In contrast is my view of Bharucha's perception of *The Mahabharata*, exercising its position within the world and being the potential for the flow (emotionally and physically) of individuals between all parts (performed within the context of the text and the empirical of everyday living), and the linking of mythologies (through their illustrative and influential status) with the everyday. In this, Bharucha himself

can be placed in a community composed of elements of *The Mahabharata* as at Figure 56.



Fig. 56. The Mahabharata as a Triadic Point of Performance Set Within a Deleuzian Inspired Representation of the Engaged Community

It has to be emphasised that Figure 56 is a representation of how I interpret Bharucha's view of *The Mahabharata* in performance, it is his moment of

performance. It is not a representation of the presentation of his view about the performance. As this is my realisation of my view of Bharucha's work, I appear as a component in the image. Outside the moment of his understanding the wholeness of *The Mahabharata*, he chose to (or had no alternative but to) resort to the use of a westernised framing to convey his argument. For that a representation of his view should be structured as is Brook's at Figure 55.

A significant difference between Figure 54 and Figure 56 is seen in the chronotopic triad that is at the focus of influence and connectivity captured in the latter illustration. It is not as before an individual, but a text - a myth. It is *The Mahabharata* I portray as functioning as the heart of this interaction, it is a chronotopic triad with a soul (Self), a means (Script) and a life (Staging). These are all characteristics which for Bharucha it possesses. In its performance (perhaps even simply in its Being present in the lives of individuals) *The Mahabharata* exerts the same influence as a sentient subject, and it creates a sense of community for those involved in its enactment. The use of a text in this way leads to the application of this thesis as a triad in the creation of a community. This is considered in the next section.

CHAPTER SEVEN - SUMMARY OF FINDINGS AND CONCLUSION

A Thesis Based Sub-group

Researching for this thesis has for its part created a sub-community. It is what might be regarded as (another) discrete clique of individuals from within that broader community who have played a part in the creation of this text. This association I show at Figure 57.

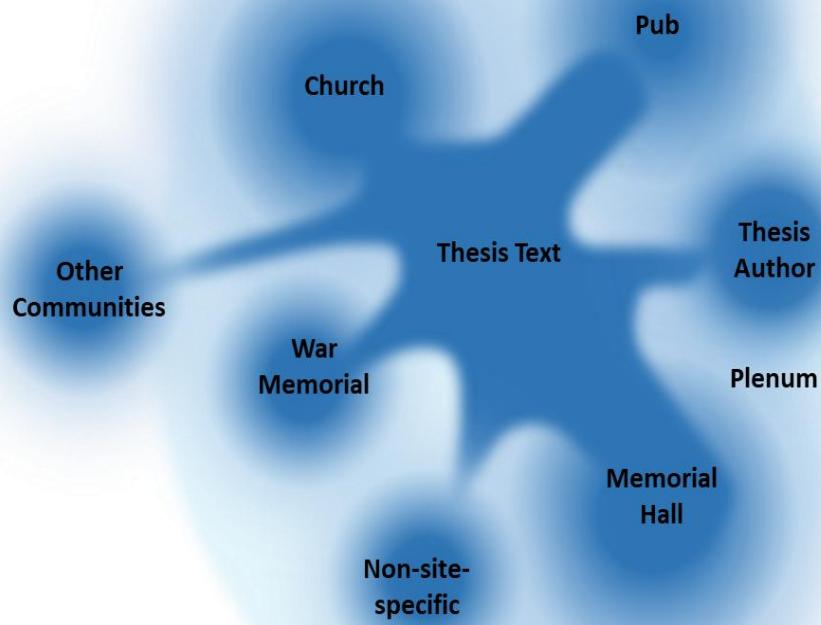


Fig. 57. This Thesis as a Triadic Point of Performance Set Within a Deleuzian Inspired Representation of The Engaged Sites of Performance and Other Community

They are individuals who between them have attended and certainly have views on each of the sites defined and most of the events staged. A sub-community is not a fanciful thought. Even now after an extended period of time, as I meet those who were interviewed as part of my research, there is almost unfailingly an enquiry as to how my work is progressing, is it completed and when they can see the end product. The interviewees are members of a small group formed through what is a performative act, that act being the creation of an image of community that I have scripted here through a text. Specifically it is my personal image of a community - the one in which I am invested. It is an image of which I was totally unaware before embarking on this research. It is the outcome of my own performative act of research that has in its turn, rewritten a part of me and my viewing of my community.

How I now react to questions on my thesis and in that my life, can be in one of two ways: that of Bharucha or that of Brook for that is all that is available to me. I can seek to embrace and engage all interviewees, perhaps to develop these findings in a further piece of research with which some might choose to be a part. Each interviewee has a significant element of ownership in this work, and some might wish to take forward thoughts included here in the development of their own (sub)community, in that way to create from this text a revision - someone else's personal view. In this they would become authors of an element in the enfolding nature of the text - they would emulate Bharucha's position.

I can alternatively stop once this thesis is complete and walk away. The thesis being no more than a rude interruption, a distraction from my everyday life. To do

this is to choose Brook and to stumble and conclude as a blind chronotope with unaccepted opportunities. It is to fail to realise a personal position and to realise only Deleuze's second Fold. It is to take a projection of an image of a community and leave it as just that - a mode of community - but not a community of which one is a part.

The difficulty is that, in choosing either of these approaches I impose a framework. That is one of the two options (viewpoints that are based on others understanding and application of eastern or western ontologies) that trace their paths through this work. Just as Bharucha had to express his criticism of Brook through the application of a western oriented ontology, while all the time championing an alternative eastern view, in my stating the two opinions of Bharucha-Brook I am deviating from a moment of performance. That performance of one being inside an act. There is however a third way that neither requires nor imposes a framework.

A Middle Way

At the start of this thesis I portrayed a Barrier of Words (see Figure 12) drawn from the observations made by those whose texts are included in the Literature Review. I presented it as a challenge for, in repeating my observation at that point, 'to find a way through and an understanding of what lies at the heart of this confusion for an individual is of interest to me.' At the bottom of the image are italicised the words *within the world of the story*. Three examples drawn from the world of performance were selected to act as templates for the research. Raivo Puusemp and his excursion into Rosendale demonstrated the blending together

of actor and site. Where the unwitting audience were manipulated to meet Puusemp's purpose. Such manipulation was the theme employed in Staging The Self of the analysis. Next there was Rimini Protokoll with a singular performance by a 'trans-European truck driver' who forgot he was acting and began to act. His downfall was that he suddenly saw where he was and what he was doing. This, the psychological divide present in the creation of person and role I include in Scripting The Self. Finally came Bharucha and Brook whose views I employed to platform the difference of two ontologies, one eastern and one western in alignment and application. This distinction allowed me to develop a view on the nature of intellectual posturing as a creative and sensitive instinct. In parallel to all of this was the chronotope. While born as a mathematicians tool, this had already been adopted and adapted before its further realisations in this thesis. No longer only of the domain of abstract views, it served to illuminate in graphic form the later stages of my analysis.

Employing this approach, this thesis conjured up an image for me. It was a tale of one community indistinct in its scale, but with a wealth performative events that were staged across a range of sites and an extended history. There were those there who over the years would seek to achieve dominance, on the one hand for religious and on the other for secular ends and always for personal benefit. In this way were the events of the Middle Ages being reenacted (though on a far, far smaller scale). There was the hijacking of the church to promote one's personal status in the community. There was also the melding together of liturgy and play by the church to promote itself. Such was the range of performed material

available for the interviewees to attend that there was, as I think would be expected, a range of views expressed as to the value of the performances.

In the end, there was no universal agreement arrived at on the manner in which a sense of community was achieved, but there was a general agreement - there was a community. Likewise there was no consensus as to the images of people, sites and what was presented. There was seen to be ambiguity in peoples' perceptions, and the nature of an individual was cast into doubt with the loss of personal definition. In sum, nothing was definite and individuals were created out of moments of performance - no, more than that - people were created in and were no more than moments of performance.

Deleuze in conclusion took that moment of performance, and gave it a life that was totally engaged in the plenum along with all else that exists. This thesis has conveyed a tale. In the Introduction to this thesis, I fretted over the imposition of a framework. I was a framework by which means to structure this thesis on the creation of a personal space, for this would be a contraction of the conclusion of my work. Personal space cannot be structured and to convey my message in a, dare I say Euclidean/Cartesian setting, would discredit my conclusion. This thesis and through it the creation of a small community is over. With due acknowledgement to Roland Barthes¹⁸⁰ now is the Death of this Author and to conclude the story relayed through this text, I offer one final illustration at

Figure 58.

¹⁸⁰ Barthes, *Image Music Text* (123)

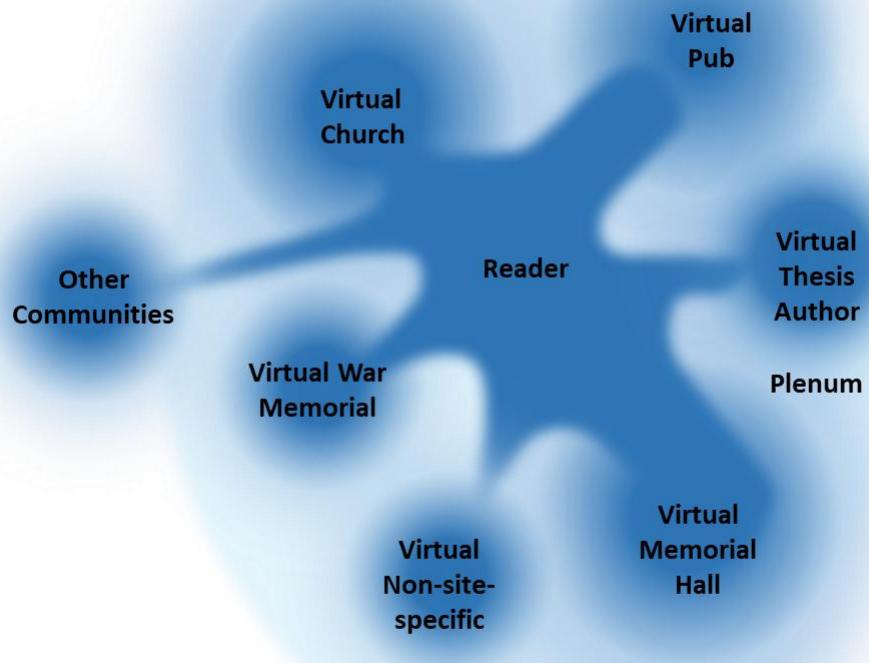


Fig. 58. The Current Reader as a Triadic Point of Performance Set Within a Deleuzian Inspired Representation of Their Communities

I would ask the Reader for a moment to envisage and perhaps see the Self that is represented. To be part of the performance described through this text, would be as Deleuze has it, to achieve a personal awareness of the spatio-temporal dynamism in the process of differentiation (or to experience group affirmation through the performed personalisation of a localized space-time).

APPENDICES

Appendix A

Details of Nannerch Population and Composition at c. 2021.

Table 1

Gender	Country of Birth
Males - 216	UK - 438
Females - 225	EU - 6
Age Groups	Africa - 3
0-17 years - 55	Other country - 2
18-64 years - 241	Ethnic Group
65+ years - 145	White - 439
Age Distribution	Asian - 3
80+ years - 40	Black - 1
70-79 years - 71	Mixed/multiple - 6
Religion	60-69 years - 81
50-59 years - 86	Christian - 265
40-49 years - 36	Buddhist - 1
30-39 years - 25	Other religion - 3
20-29 years - 39	No religion - 157
10-19 years - 41	
0-9 years - 22	

Source:

Note Table 1: Parishes as at May 2022. All population and corresponding area figures of the parish is based on assigning output areas by using population-weighted centroids. Thus, slight discrepancies are possible compared to the actual parish boundaries depicted in the map and within the details above.

Source:

<https://www.citypopulation.de/en/uk/wales/admin/flintshire/W04000200_nannerch> accessed 23 June 2025

Table 2

Distance travelled to work	Occupations
Works mainly from home - 36.8%	Managers, directors and senior officials - 42%
5km to <10km - 13%	Professional occupations - 25%
10km to <20km - 18.4%	Associate professional and technical occupations - 11.2%
20km to <30km - 13.5%	Administrative and secretarial occupations - 8.9%
>30km to <60km - 3%	Skilled trades occupations - 14.3%
>60km - 3.6%	Caring, leisure and other service occupations - 7.1%
Works mainly at an offshore installation, in no fixed place, or outside the UK - 11.7%	Sales and customer service occupations - 4.9%
	Process, plant and machine operatives - 4.9%
	Elementary occupations - 4.9%

Note Table 2: As at 2021 National Census.

Source: <nannerch.parish.uk/census> accessed 23 June 2025

Appendix B

Expanded Copy of Points and Observations at Figure 12.

'Daily routine as a performance - their accounts as a non-performance - shared universality of a life - a moment of togetherness encountered in the 'everyday' - subtle change of emotional positioning - psychological divide - aware of the role play and their being outside the imagined framework - a single space can be realigned - (re)positioning of a subject that realises an alternative perception of reality - manipulated through performance - psychological attitude of the players - nature of the space - state of mind - 'involvement on some plane in something going on' - did not even have to be announced - absolute flow between event and environment - both an artwork (in his perception) and a practical restructuring of a community - clique - unusual nature (of the performance) as a genre - was a geographical place - village provided his materials - actors/participants were the townspeople - representatives of agencies and officials - the performance has not fixed duration - offering a multitude of potentially different futures - everyday life as an act - couched in a western Euclidean/Cartesian metaphysical domain - emerges from a background of society - religious themes - spiritual and practical guidance - enacted as several different pieces and forms of performance - exploit local interpretations, traditions, art forms and retellings - extended and participatory events - blurring the distinctions between ritual, theatre and social gathering - all over the village - the audience becomes a part of the play - a natural marker - text took on a life of its own as it absorbed narratives that were both factual and fanciful, historical and theological - lacking an authoritative source - what it is taken to say at any given point in time - moralistic tenets

permeating its message - assimilation of romantic ideals and present day reality - gap between ideals and reality is accepted and sustained - this is achieved through the creation of a 'textual world' - respond to and are governed by myths of the community they create - integral to part of the weaving of the 'real' world - a revelatory injunction, ethical and theological in purpose - determines and defines the social and personal interaction - still worshipped and in what is a crucial factor, present in society today - the truth of the epic resides not in the story and its narrative, but in the exchange of beliefs that grounds the reading of the tales woven throughout - drawn from that of a European humanist tradition originating in the Renaissance - is the universality of the themes - his production not being logocentric, nor based on an hierarchical order drawn from corporeal expression, costumes or whatever - a totally new theatrical genre for which names are inadequate - not grown up, nor been immersed in the culture surrounding the tale and of which it is a constituent part - the deeply spiritual meaning inherent in it - one has only an inadequate entertainment - knowledge can be applied unknowingly - being in the correct cultural milieu - a larger, cosmic context - predominantly linear narrative completely missing the simultaneity of life - simultaneously by four others in different time-space - a multiple point in a continuum - time that transcends chronology - story teller and audience being together in the process of telling and listening - no 'uniting of the actors and spectators *within the world of the story*'

Appendix C

Performative Events Available to All in the Community

1	a	A marriage in church	Church building based and direct/off-shoot church services
5	a	Remembrance Day in church/at the War Memorial	
9	a	Joint Mission Area/Bro Famau Group worship services	
12	a	Christening in church	
19	a	Christmas Midnight Mass	
20	a	Compline	
22	a	Holy Communion in church	
27	a	Funeral/internment of ashes in the church graveyard	
4	b	Flower festival	Events moving away from service to entertainment but in church
6	b	Advent festival	
8	b	Carol service	
11	b	Crib service	
13	b	World War I commemorative service	
14	b	Family service	
17	c	Prayer meetings in private homes	Events moving from direct off-shoot to wider efficacious appeal not in church
23	c	Annual Summer Fair on the green/in Memorial Hall	
24	c	Mothers' Union Meetings in Memorial Hall and homes	
25	c	Carol singing around the village	
26	c	'100 Cakes' event in the Memorial Hall	
7	d	Nannerch Players Summer production	Nannerch Players as a 'straight-forward' performative group
10	d	Nannerch Players Autumn short play/event	
18	d	A Nannerch Players Outdoor production	
30	d	Nannerch Players Pantomimes	
16	e	One-off events at the X Foxes	'Free' events at the pub
21	e	Race-night or other fund raising event at the X Foxes	
33	e	Carol singing in the X Foxes	
2	f	Sports Club Summer annual event	Independent Club events
15	f	Nannerch Golf Club events	
31	f	Womens' Institute event	
3	g	Christmas fair in Memorial Hall	Village centred fund raising events
29	g	Village bonfire night	
28	h	Presentation in the memorial hall e.g. visiting speaker	Independent events run by individuals(x2)
32	h	Fund raising events e.g. Help the Heroes, MacMillan Nurses	

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