

Play, Masks and Make-believe: Ritual Representations



Edited by Annabel Kay Ruiz

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Make-believe:
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Interdisciplinary Discourses

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*PLAY, MASKS AND MAKE-BELIEVE:
RITUAL REPRESENTATIONS*

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Unit 3A, Gateway Tower
32 Western Gateway
London, E16 1YL, United Kingdom

www.lcir.co.uk
info@lcir.co.uk

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Introduction

Through the centuries, humans have often shaped their social life by fictional moments and by taking part in fictional events: carnivals, representations, role plays, society plays, structured and semi-structured collective and singular moments where strictly coded contexts organise specific worlds and cultural dimensions.

Play, in its wide acceptance and in its nature of artificial and coded mechanism, reflects historically the symbolic work by which human societies have elaborated, explained and organised the world. Along these lines, the present collection of articles aims to formally bring together some of the current both rich and varied research on play, fiction, representation and human performance.

Firstly, Dario Verderame's study of the Festival of Europe centres on ritual-like performances and European identity. The focus then shifts to Carolina Avsar's work on performativity and representations of misogynoir in Djanet Sears' play *Harlem Duet*. Next, within the field of architecture, we find Judy O'Buck Gordon's paper about the liminal seam of space based on her study of Le Corbusier's Church of Saint Pierre de Firminy-Vert.

Returning to the realm of literary studies, Nerea Unda then explores anthropology of performance in J. K. Rowling's *Harry Potter*, with a discussion of how death is depicted as a performative act in the series. Following Unda's paper is an article by Noah Dubay about how theatre and religious practice were combined through plays and rituals in seasonal Dionysian festivals in the ancient world. While Dubay describes the material and sensory properties of physical ritual masks, Wolfgang Büchel explores the idea that masks are in fact redundant, given that they hide parts of the self that cannot be fully displayed in any case. Büchel's reflective work is underpinned by the notion that no ego can be conveyed in its totality.

Lastly, Panayiota Chrysochou describes how rituals as communal practices are shaped and defined both on stage and in real life, focusing on the embodied and social process of catharsis. Her paper brings us to the current day with a discussion of how stigmatisation and scapegoating have been misleadingly treated as ways to restore order and cleanse communities affected by the Covid-19 pandemic.

The wide-ranging topics here explored within the fields of literature, philosophy and architecture, among others, all serve to provide a deeper look into varied aspects of the anthropology of performance. The interrelated papers in the volume demonstrate how different discourses, disciplines and art forms interact when defining the dynamics of social representations where human experience can be analysed and discussed. Below is a more detailed description of the articles included in the volume.

Firstly, Dario Verderame focuses on ritual-like performances and European identity in his insightful case study on the 2015 edition of the Festival of Europe (Festival d'Europa), a biennial event dedicated to European themes held in Florence, Italy. His paper, "Ritual-like performances and European identity", examines the meanings attributed to the idea of 'a Europe of culture', and specifically the processes involved in organising, staging and receiving them within a local context.

Verderame points out how current threats to the European project have led to an increasing reassessment of both its symbolic and cultural infrastructure. According to the author, the social, legal and material ties set in place by the European Union's policies are becoming debilitated due to a flailing support for its political authority.

In his analysis of the performances and forms of involvement which facilitate the creation of successful cultural repertoires centered on Europe, Verderame highlights the potential contribution that ritual-like events can offer to the building of a European identity and openness towards otherness. The author argues that the formation of cultural repertoires requires a "fusing effect" between actors' scripts and audience's background representations. This

fusing effect is a key concept of Jeffrey Alexander's "cultural pragmatics" (Alexander 2006, 2011), a theoretical perspective adopted by Verderame to ultimately reveal the usefulness of a cultural perspective on Europe which is informed by a performative approach.

In the volume's second article, "'An African can't really be a woman, you know': Performativity and representations of misogynoir in Djanet Sears' *Harlem Duet*", Carolina Avsar shifts the focus to drama studies, noting that throughout the history of theatre, performativity of race and gender has given way to numerous artistic representations. Nevertheless, the author argues that little has been done within theatre studies to approach the depiction of black women, the performance of their race and gender, and how they are perceived by others.

Avsar explores the performativity of misogynoir in Djanet Sears' 1997 dramatic play *Harlem Duet*. "Misogynoir" is a term coined in 2010 by queer black feminist scholar Moya Bailey, who used it to designate the hate that black women are subjected to in American visual and popular culture.

In her study of the intersection between race and gender, Avsar explores the performativity of misogynoir as it is depicted in the character of Billie in the play and applies her analysis in a wider discussion of the different elements that build into misogynoir, where they originated, and how they have been perpetuated for more than a century. The author's research highlights how performative representations of black women can inform the particular challenges that they face, and how intersectionality can help better shape said representations.

In the third article in the volume, "The Liminal Seam of Space in Architecture", by Judy O'Buck Gordon, architecture is described as a narrative of cultural memories intrinsic to our existence. Her study aims to examine and highlight the liminal seam, or "phenomenological joining" of architectural design, spatial experiential properties and the rituals of the Catholic Church as exemplified in the last work of Le Corbusier, the Church of Saint-Pierre de Firminy-Vert.

In the article, it is suggested that depending upon the participant, architecture can reflect reality or create fictions of reality. Architecture is described as a cultural artifact that shapes our individual and collective world and enhances the ritual of one's everyday life. Along these lines, O'Buck Gordon explains how architecture can challenge expectations and conventions by disguising its purpose and yet augmenting it at the same time.

Given its unique architectural features described in O'Buck Gordon's paper, Le Corbusier's Saint-Pierre church does not explicitly represent the socially codified notion of "church". Thus, the building's form masks its internal purpose and function. In this case, augmentation occurs as the inherent programmatic relationships of the liturgy of the Catholic Church were overlaid with a subjective experience determined by sensorial architectural design. The author highlights how the resulting experience grounds and focuses one on the immediacy of the ceremonies while the interaction of space, light, and materials phenomenally suspends time. In this way, the mind and body are engaged in situations cognizant of the rituals at play, yet immersed in a sensorial condition of a liminal space.

The fourth article of the volume is Nerea Unda's "Damnation and Forgiveness in Harry Potter or How the Anthropology of Performance Helps to Annihilate the Act of Dying: 'After All, to the Well-Organised Mind, Death is But the Next Great Adventure'". In it, Unda argues that the representation of death in J. K. Rowling's *Harry Potter* is a performative act through which the absolution or condemnation of some characters is achieved. She proposes that this act is closely linked to the folklore of the *Wanderer*, whom it is said was not able to achieve peace and forgiveness until he atoned for his sins. Only then would he be able to die and rest forever.

Unda takes into consideration three different sections encompassed in Don Elger's *Theory of Performance* (2007) – Level of performance, Components of a performance, and Improving performance – to highlight how *Harry Potter* shapes a universe of unprecedented liminal spaces, characters, and situations including

the magical world that exists in parallel to that of *Muggles* (non-magical people) and the eternal game of doppelgängers between characters such as Harry and Voldemort.

According to Unda, one of the most liminal aspects that can be studied in Rowling's series is death and the existing transitional relationship with some of the characters that populate the saga, such as Sirius Black, Albus Dumbledore, and Severus Snape. Within this context, the author proposes that the folkloric perspective of the *Wanderer* strengthens the idea that death is a transitory and liminal state instead of a final paradise. Unda ultimately suggests that not because the performance is over does it mean that is the end.

In fifth place is Noah Dubay's "Faces of Terracotta and Stone: Masks, Ritual, and Inversion in Ancient Greece and Rome". In the paper, Dubay highlights how theatre in classical antiquity is all too often analysed outside of its ritual context and in isolation from its material culture. He explains that although theatre and religious practice are now typically seen as relatively separate activities, this was not the case in Greek and Roman antiquity. In particular, he gives the example of plays, rituals, and other activities which were combined in the form of seasonal Dionysian festivals.

Dubay explains that masks, often regarded strictly as theatrical costume, were employed in off-stage ritual and entertainment just as often as they were used on-stage by actors. Made of perishable materials, none of these theatrical masks from antiquity survive today. However, representations of masks have endured, and these artifacts reveal as much about the world of ritual as they do about the theatre.

In his article, Dubay describes three case studies of the mask motif: architectural antefix tiles, found on the eaves of buildings; "eyecup" kylikes; and terracotta hanging masks. By examining images of theatre, ritual, and architecture, ancient writings, and the material and sensory properties of surviving ritual masks, the author considers the functions of these mask motifs and infers how masks were used in varying ritual contexts. He explores how ultimately, masks were not only allowed for theatrical transformation and the

temporary subversion of gender and status hierarchies during ritual festivities, but also altered the most basic principles of interpersonal, temporal, and spatial boundaries in the ancient world.

The sixth article of the volume is Wolfgang Büchel's "The Personal Internum and the Redundancy of the Mask", in which the author explores the idea that masks can only hide our intended or assumed roles within society. Along these lines, he suggests that masks and any kind of disguise are based on the misconception that a person would be able to communicate directly, that is, to be really recognised.

Büchel's paper highlights how there is no true immediacy even though our conditioning is deceptive and makes us believe that we can recognise each other directly. The author suggests that this is actually impossible, as our sense of self is directed outwards and not inwards. As his paper describes, we are each an ego, an inside or the Internum of the personality, the epicentre of feelings and thoughts, our soul, but we cannot show ourselves in this way. Although we may believe that we are directly recognised by others, Büchel suggests that no ego can be conveyed in its totality and no human can show its full originality. Instead, we have to rely on a more or less accurate picture of ourselves. According to Büchel, if we were aware that nobody can recognise anyone else, there would be no masquerade. Then one could understand that each mask worn is pure redundancy and hides something that nobody sees anyway.

Lastly is Panayiota Chrysochou's article "Purging Plagues: Resituating Sacrificial Bodies and Rituals on Stage in Times of Crisis". The author points out that ever since antiquity, actors on stage have depicted characters impinging upon and defiling the sacred and the 'natural' order of things, and their actions or heinous crimes have often led to communal violence and sacrificial rites in an effort to restore order and cleanse the community.

In particular, Chrysochou explains how theatrical representations of miasmas, epidemic plagues and chaotic disruptions in nature are evident in classical plays such as Sophocles' *Oedipus Rex* and Shakespeare's *Macbeth*. As the author notes, the

sworn heroes Oedipus and Macbeth break moral and community laws and need to sacrifice themselves in ritualistic fashion in order to expel the violence which threatens to engulf both Thebes and Scotland, respectively.

Chrysochou cites René Girard, who claims that it is only the violence of a sacrificial crisis, the paradoxical mimetisation of violence, which will cleanse a community of its contagion. In this manner, the closing paper of the volume highlights how a collective catharsis is achieved through the expunging of one chosen individual who functions as a scapegoat or *pharmakon*. The article seeks to explore how such rituals as communal practices are shaped and defined both on stage and in real life, and how they effectively serve to stigmatise and marginalise certain individuals.

By exploring symbolic meanings in representations and ritual forms of representation as social acts, all of the articles in the present volume demonstrate how play, fiction, representation and human performance are crucial moments in which categories such as reckoning, planning, ability, strategy, but also turbulence, improvisation, discard and change, are concerned.

In play and representation, as liminal moments, social groups define relationships, roles, functions and identities. Inside representational and fictional performances, ‘normal’ time is suspended, and a new space of experience is defined. Liminal situations produce the possibility of changes, of new and different symbolic experiences. We wear masks – both physical and metaphorical – on a daily basis. Examining their use in varying rituals and performances undoubtedly leads to a greater appreciation of the links between reality and fiction, and a broader understanding of the anthropology of experience.

Dario Verderame

Ritual-like Performances and European Identity

Introduction

This chapter focuses on the potential contribution that ritual-like events, such as festivals, can offer to the building of a European identity. Current centrifugal forces threaten the European project and this leads to rethinking its symbolic and cultural infrastructure more than ever. Although it is undeniable that more than half a century of European integration has reshaped the way of life of European citizens – social, legal and material ties that the European Union (EU) has indirectly or directly moulded through its policies seem to be more fragile than ever and ready to break in the absence of stronger support for its political authority. As emphasized by McNamara (2015, 169), “new cultural repertoires will need to arise to shape the meaning attached to the EU and increase the role of citizens and active political participation”. This new cultural repertoire could originate from ritual-like performances, such as festivals.

The subject of my analysis is the 2015 edition of Festival of Europe (*Festival d'Europa*), a biennial event dedicated to European themes held in the city of Florence (Italy). By analysing the Festival of Europe in Florence¹, I intend to achieve general and specific objectives. The former consists in revealing the usefulness of adopting a cultural perspective on Europe based on a *performative*

1 - Hereinafter “Festival” or “Festival of Europe”.

approach. In particular, I will use selectively theoretical resources and research tools from Alexander's "cultural pragmatics" (Alexander 2006; 2011) to illustrate the usefulness of the performative approach for studying the Europe-culture nexus at local level. Linked to the previous aim, the second most specific objective is to highlight which performances and forms of involvement facilitate the creation of successful cultural repertoires centered on Europe. I evaluate this effectiveness in terms of openness towards otherness and to achieve a "fusing effect", which is a key concept of Alexander's cultural pragmatics.

A Performative Approach to Europe

A characteristic feature of the performative approach is that it places more emphasis on how cultural meanings are created (Bachmann-Medick 2016). In this way cultural performance represents the process "by which actors, individually or in concert, display for others the meaning of their social situation" (Alexander 2006, 32). Although differences do exist between the meanings attributed to the concept of performance, the latter calls increased attention to the pragmatic and processual forms of symbolization.

The characteristics and utility of a perspective on Europe based on a performative approach are clearer when we consider the ways in which the symbolic-cultural dimension has been inflected within the field of European Studies so far. This dimension is conceived: a) in essentialist terms, which is hardly sustainable in respect to European identity (Delanty 2002), or b) as a non-autonomous dimension, in which the symbolic/cultural order represents the paint applied to a political ideology/mythology (Shore 2000; Della Sala 2010), or even c) as a pre-reflective space of social action, in which European symbolism becomes the reflection of "subconscious" or "banal Europeanism" (Cram 2001), similar to the symbolism that has fuelled and still supports national identities (Billig 1995). As it refers to cultural turns, the performative approach challenges these

assumptions, since it considers the symbolic-cultural space a) as a multifaceted and headless entity, b) as being relatively autonomous in respect to structural constraints, c) as a place where actors and audience actively negotiate cultural meanings (Geertz 1973; Alexander 1990).

Although scholars have highlighted the importance of attributing a more open and negotiable nature to the cultural and symbolic dimensions of European integration (e.g. Kaelble 2003; Sassatelli 2009; Manners 2011), these assumptions have not been systematically applied to European Studies. When it came to modulating Europe in the semantic field of culture, the deconstructivist perspective prevailed. Following the “governmentality approach” (Foucault 1991), Shore claims in an exemplary manner that “the study of EU cultural policy should be treated as part of what Foucault terms the ‘diagnostics of power’” (Shore 2006, 9). As the sociologist Monica Sassatelli (2009, 5) suggests concerning the link between Europe and culture, “if we only concentrate on the institutional collective narratives and practices we see static objectivization only and miss the dialectic and active dimensions of identity”. This means trying to understand how cultural texts are instantiated in practice.

With the renewal of cultural analysis in sociology, Jeffrey Alexander’s cultural pragmatics seems well equipped to meet this challenge. Based on the assumption of the “relative autonomy of culture” (Alexander 1990), Alexander’s main concern is to offer an explanation of how social-symbolic texts can be successfully conveyed in performance, which in Alexander’s opinion represents a concept through which all social action should be reconsidered.

The elements of cultural performance he identifies are: a) “systems of collective representation”, i.e. the ensemble of “narratives and codes” that compose culture, which consist both in “background symbols” and “foreground scripts” that are the immediate referent for action, and provide the background to the performance; b) “the actor” (whether individual or collective) that according to his/her particular, contingent goals tries to convey (“cultural extension”) the

meaning of his/her action transposed into “cultural texts”, i.e. “scripts”, which re-elaborate the taken-for-granted meaning structures of background representations; c) the observers of the performance, or “audience”, who interpret the meaning of the actions staged “in variable ways” on the basis of “categorical assumptions” and “social statuses” which may or may not coincide with those of the actors; d) the “means of symbolic production” that consist in “mundane material things”, such as objects, clothing, performance space-time settings, that allow the actors’ symbolic projections; e) “*Mise-en-scène*”, i.e. “the ensemble of physical and verbal gestures” used by social actors; and finally, f) “social power”, which represents the context of the performances, in other words it is an “external boundary” which establishes which performances are permissible, who can act in a performance, with what means and what kind of audience and responses are permitted (Alexander 2006, 33-37 for all quotes). Power embedded in institutional settings sets the boundaries of performance but does not determine what it will become. Actors are continually asked to “make conscious and unconscious choices about the paths they wish to take and the specific set of meanings they wish to project”, thereby possibly distancing themselves from “political and economic power narrowly defined” (Alexander 2006, 58; 2011, 84).

Assuming that “collective representations do not speak themselves” (Alexander 2006: 33) and must therefore be rendered in performances in the public space, Alexander’s main reasoning is aimed at highlighting “felicity’s conditions” (Alexander and Mast, 2006: 3) of a performance. Unlike pre-modern societies, modern societies consist of a realm of “de-fused” performances. In order to make contemporary performances successful and “authentic”, a “refusion” of their components must take place, that is a double process of “cultural extension that expands from script and actor to audience” and “psychological identification, such that the members of the audience project themselves into the characters they see onstage” (Alexander 2006, 34). Among the conditions that facilitate cultural extension and psychological identification, Alexander claims that the actors’ cultural texts should be fed on “moral agonism”. “If the

performance is energetically and skillfully implanted in moral binaries, [...] psychological identification can be achieved and elements from the background culture can be dramatically extended” (ivi, 61). Social performances become convincing and effective according to the degree they are based on meanings structured in an agonistic way. This is one of felicity’s conditions – specifically concerning the actors’ scripts – which Alexander analyses. In complex societies, the issue of re-fusion affects all of the elements of a performance. Re-fusion has become a difficult result to achieve due to the differentiation and fragmentation of social power, means of symbolic production, audience, and so on.

I intend to use the elements of performance and the theoretical assumptions elaborated by Alexander to analyse a concrete case concerning the meanings attributed to the idea of “a Europe of culture”, namely the processes involved in organizing, staging and receiving them in the context of the Festival of Europe. In my study, I will take into consideration a) the *actors* who staged the cultural performances, and b) the *audience*. Each of them drew on the background representations concerning Europe in general as well as its significance from a cultural point of view.

a) By elaborating cultural texts, actors have staged performances using their own subset of background understandings. Actors’ scripts must be deemed relatively autonomous as regards the organizers’ foreground scripts. It is precisely this relative autonomy that cultural pragmatics enables us to appreciate. I intend to examine the meanings that the actors attributed to the idea of “a Europe of culture” and which involvement modes they used to convey these meanings to the audience. With the aim of analysing the actors’ scripts, I will use “local-centered”, “transnationalism” and “cosmopolitanism” concepts since they show the internal structure of the manner in which the concept of culture was staged. There are three strategies for representing the Europe-culture nexus (Verderame 2017). The first local-centered configuration is based on the representation of the link between local identity – its cultural heritage – and Europe. In this case, culture functions as a tool for promoting the city’s identity in the broadest sense. The transnational

configuration has the following basic feature: the celebration of European diversity by exhibiting cultural objects and practices (e.g. foreign food or dancing to ethnic music) that are part of European people's lives and that mediate (real or imagined) cross-border relationships. However, transnational experiences do not necessarily lead to cosmopolitan awareness. We must distinguish between transnationalism and cosmopolitanism, as the former serves as an infrastructure for the latter (Roudometof 2005, 118). I define one configuration of the Europe-culture nexus as being cosmopolitan in which reflexivity must be involved so that "the perspective of others is incorporated into one's own identity, interests or orientation in the world" (Delanty 2011, 634). In other words, we can distinguish between the cosmopolitan and the transnational configuration because the Europe-culture nexus is staged not only with the intention of arousing the spectator's awareness of diversity but also of making him/her carry out a *critical reflection* on his/her way of life and cultural assumptions (Tomlinson 1999). Using these three configurations, I will catalogue the actors' performances in which a Europe-culture nexus emerges.²

b) In the conceptual framework of cultural pragmatics, the analysis of the audience plays a fundamental role. The last section of this chapter is devoted to the issue: *if and under what circumstances the audience of the Festival psychologically identifies with the actors' performances*. My specific objective is to examine which scripts with Europe as explicit or background object proved to be successful in terms of cultural extension and psychological identification.

I will analyse the fusing effect from a particular perspective, that is by focusing the benefits that the Festival's performances have produced in terms of *openness towards otherness*. Let's imagine a xenophobic performance through which the idea of "Europe as a

2 - There are cultural performances in the Festival that cannot be catalogued in local-centered, transnational, and cosmopolitan categories. These are performances in which the concept of culture is synonymous with leisure and are not linked to Europe, I will therefore exclude these performances from my analysis on the fusing effect.

fortress” is staged as a reaction to a new influx of migrants. Even this type of performance can achieve a fusing effect. I intend to go in the opposite direction, by analysing the convergence between the actors’ scripts and audience background representations in terms of openness towards otherness, with Europe as a reference point. I will carry out this analysis in two steps. Firstly, I will verify whether the audience deems to have reaped benefits from cultural performances in terms of moral involvement, sociability and aesthetic curiosity. In addition to politics, these are the three essential “figures” of openness towards otherness (Cicchelli 2016). The second step consists in determining whether the perception of benefit depends on the convergence between the actors’ cultural texts – i.e. local-centered, transnational or cosmopolitan scripts – and the audience’s background representations concerning the meanings attributed to Europe.

In this regard, a large body of literature illustrates how people make sense of their attachment to Europe in very different ways, depending on contexts, social belonging, individual variables etc. (e.g. Bruter 2005; Risse 2010; Duchesne *et. al.* 2013). In this study, I will refer to the Habermasian conceptual distinction re-formulated by Bruter (2003; 2005) between the “civic” and “cultural” components of European identity. European civic identity can be described as a set of “rules, laws, and rights” which make people “feel that they are citizens of a European political system” (Bruter 2003, 1155). Yet the idea of a European cultural identity refers to a series of identitarian commonalities (e.g. history, traditions, and religion, etc.) that make Europeans “closer to them than non-Europeans”. In other words, civic and cultural components denote two analytically discernible ways of conceiving Europe such as “thin” and post-national association or “thick” and exclusive community. I will operationalize the concepts introduced in the methods section below.

Methods

Organized by institutional actors with civil society participation³, the first edition of the Festival of Europe was held in May 2011. In particular, the Festival week includes the ninth of May (“Europe Day”), the anniversary of a foundational moment in the European project: the declaration presented by the then French Foreign Minister Robert Schuman in 1950.

For the third edition, which was held in 2015 over a five-day period from the 6th to the 10th of May, the Festival (strictly speaking) hosted 64 events. Alongside these initiatives there were others organized by the Municipality of Florence (Europe Direct Office) and entitled *Notte Blu* (Blue Night), which hosted 47 initiatives. Although strongly intertwined from an organizational point of view, the two programmings (Festival and *Notte Blu*) have always been relatively autonomous. Three types of events were held during each edition of the Festival as “a whole”⁴: 1) *cognitive events* (conferences, seminars, workshops, etc.), 2) *cultural events* (concerts, exhibitions, theatrical performances, food tasting, games, etc.), 3) *ritual or “ritual like” events* such as commemorative ceremonies. More specifically, 51 cultural events, 52 cognitive events and 8 ritual-like events were staged during the 2015 edition, for a total of 111 events. I will focus on the cultural events of the Festival.

In order to achieve my objectives, I will discuss two topics: (1) ideas of culture performed by local actors, and (2) audience reception

3 - The European University Institute (EUI), Municipality and Province of Florence, and Tuscany Regional Government were the promoters of the 2015 edition of Festival, which was supported by partnerships with other public institutions — European, national, and local. The executive production of the Festival was entrusted to Fondazione Sistema Toscana, a public organization governed by the Tuscan Region.

4 - Henceforth, unless otherwise specified, with the term ‘Festival’ I will refer to the Florentine event as a whole (including the *Notte Blu*).

of the Festival's cultural events, using qualitative and quantitative methods of data collection and analysis.

For actors' cultural texts, I used two sources of textual data obtained from the Festival website and by carrying out semi-structured interviews. The Festival website provided me with information on the Festival's aims and its hosted events. Using these raw materials, I reconstructed the themes addressed for each event, the actors involved, and above all, the concept of culture presented. For the actors' scripts, I carried out fourteen semi-structured interviews with the organizers of single cultural events, six of whom were representatives of public entities (museums, public agencies, etc.), five represented non-profit associations and three were private subjects (art galleries, individual exhibitors etc.). The interviews focused on the following themes: the characteristics of the event, its contribution to the construction of a European identity and the organizers' formulation of comprehensive appraisals of the Festival of Europe. All of the interviews were subject to thematic analysis. The coding of data was based on open coding, which enabled us to gain insights on the emerging nuances of meaning attributed to the Europe-culture nexus by local actors, which I then linked to the "local-centred", "transnational" and "cosmopolitan" categories.

As regards audience reception of cultural performances, I carried out a questionnaire survey composed of three sections. The first section concerned the visitors' benefits and motivations for attending a particular event and their idea of Europe. The second section was dedicated to the cosmopolitan attitudes of the visitors, while the third reported their socio-demographic characteristics. In this study, I focused on the findings of the first section of the questionnaire. The data were collected with the help of seven interviewers at various Festival sites. I used a convenience sample and a "focal sampling method" (Mony and Heimlich 2008) for the open-air events which consisted in dividing the space (the square, the garden etc.) where the event was held into sectors (from three to five) that each interviewer had to manage in order to guarantee a greater randomness of the sample. However, the collected sample cannot be defined as probabilistic. In fact, given the exploratory

nature of my study, I will attempt to analyse the relationships between variables rather than formulating inferential generalizations.

There were 79 monitored events, which accounted for 63% of the events scheduled.

Tab. 1. Scheduled, realized and monitored events
(percentage of scheduled) classified by type

	Cognitive	Cultural	Ritual	Total
Scheduled events	57	60	8	125
Realized events	52	51	8	111
Monitored events	(70%) 40	(50%) 31	(100%) 8	(63%) 79

I monitored a relatively small percentage of cultural events (50%) compared to cognitive and ritual events because I decided to exclude from the survey most of the pure entertainment events (13 out of 21), paid events (3) as well as those lacking a clear-cut concept of culture (4) such as events dedicated to environmental sustainability. The main reason for excluding these events is the lack of reference to the theme of Europe.

Regarding the survey instrument design, I used dichotomous questions (yes-no) to ask the respondents if the event they were attending or had attended had raised the following considerations: “the need for more solidarity among European people and a greater respect for diversity” (moral benefit); “the desire to spend time with people from different European cultures” (sociability benefit), “interest or curiosity towards objects, products, fashions from other European countries” (aesthetic benefit). The respondents were asked to explain their reasons for attending the event by answering an open-ended question. Lastly, as regards audience’s background representations of Europe, I asked the respondents to name the most important element contributing to the creation of a European identity, with response modes: “a common history”, “religious tradition” (identitarian dimension); “a high level of social protection”, “democratic values” (civic dimension); “geography”, “none –

European identity does not exist” (residual dimension). The data collected were used for studying the composition of the sample by means of both bivariate and multivariate analyses.

The Origins of the Festival and Actors’ Cultural Texts

Ever since they were instituted by the “Committee for a People’s Europe” (Adonnino Committee 1984–1986), the “Europe Day” celebrations have been considered the most symbolic events aimed at promoting the image of the European Community locally and throughout the world. However, these “special” occasions are not yet widespread in Europe and they are not deeply felt by European citizens (Bottici and Challand 2013, 53). In scholarly interpretations, the reason for this failure lies mainly in their lack of authenticity. The “Europe Day celebrations” represent an invented supranational tradition, which cannot compete with the deeply-rooted and genuine rituals and symbols of a nation (see e.g. Smith 1992). However, if we use the dichotomy of “falsity” vs “authenticity” in a normative comparison between Europe and the nation, it seems all too predictable to deem European symbolic and cultural dimensions to be artificial (Sassatelli 2009; Verderame 2015). Cultural pragmatics helps us to avoid coming to these reductive conclusions, since it considers “authenticity” as “an interpretive category rather than an ontological state” (Alexander and Mast 2006, 7). “Europe Day” celebrations can also become successful performances – and therefore perceived to be “authentic” – if they produce a fusing effect. An example of this is the increased participation in the “Europe Day” celebrations in Eastern European countries and especially in Ukraine (Fornäs 2012, 95). Ukraine’s deep-seated antagonism towards Russia, perceived as an occupying nation until 1989, and its desire to accelerate the process of joining the EU have made the “Europe Day” celebrations much more deeply felt by Ukrainian people since they are based on moral agonism.

In EU countries, the “Europe Day” celebrations are not able to produce a comparable fusing effect. By analysing the organization of the cultural performances staged during the Festival of Europe, it is possible to determine some of the causes.

Firstly, I will focus on how and when the Festival of Europe originated. This point can be summarized in a sentence uttered by an institutional actor I interviewed: “The Festival is the brainchild of the European University Institute, created in order to frame the State of the Union conference”. The European University Institute (EUI) was the driving force behind the realization of the Festival. Founded in 1972, the EUI is an international organization based in Fiesole, Florence, which is linked to European institutions yet remains independent. In 2011, the EUI designed and organized the first *State of the Union*, an annual three-day conference involving national and European institutions. It was while this political conference was being organized that the EUI decided to organize a festival dedicated to Europe. But why create a festival? An institutional actor clarifies this point.

During all three editions we attempted to combine leisure time with serious themes; culture, reflection and political thinking. This is a way to bring Europe closer to the people rather than to boring, staid professors. This has always been the spirit of the Festival. In fact, there have always been exhibitions, shows, theatrical or musical performances in all of the editions.

It is therefore reasonable to say that the Festival organizers considered culture in its broadest sense as a tool for lightening, through entertainment, the otherwise too institutional and “cold/cognitive” approach in communicating EU.

The idea that “to bring Europe closer to the people requires entertainment in addition to conferences” (Institutional actor), has affected the type of performance proposed by local actors. The idea

itself of a “festival” is to offer recreation and entertainment. Even if a conception of culture as leisure has never been directly imposed, many of the cultural events held in the 2015 Festival were entertaining performances (21/51, 41%) of both popular and high-culture genres.

However, this does not eliminate the fact that a fusing effect must be achieved for the performances to be successful. The task of the actors to project hermeneutical interpretations becomes “freer”, yet more laden with responsibility (to achieve success) during occasions like the Festival whose foreground scripts are relatively weaker. The ability of the actors to distance themselves from a Foucauldian process of institutional mimesis is evidenced by the fact that in the Festival, culture was not only considered as being synonymous with leisure according to a “bread and circuses” strategy, but it has assumed other configurations, which concern three ways of conceiving the Europe-culture nexus: local-centered, transnational and cosmopolitan.

The first, local-centered, configuration consists in the effort made by the local actors – especially public cultural institutions (museums, libraries) and private entities (art galleries) – in staging local heritage. In total, there have been nine events of this kind.⁵ Historically, festivals are strongly linked to urban contexts, to power dynamics, and to the identity construction of its inhabitants (Muir 1997; Quinn 2005). Even on the contemporary scene, festivals balance the dual needs of representing the local area and broadening its horizons (Picard and Robinson 2006). However, in the context of the Festival, an essentialist vision of culture has mainly characterized these events based on local cultural heritage. A sort of “civilizing mission” emerges from the words of a cultural actor when he stated “Florence remains the great Capital of Culture for Italy and Europe”. In other words, in staging local heritage, actors have tended to “universalize the particular”, for example by exalting – in the words of one of the exhibitors – “the centrality of Florence and its great

5 - Examples include a guided tour of the Laurentian Library designed by Michelangelo, an exhibition on the key role the arts played in mediating the diplomatic relations between Florence and the rest of Europe, a theatrical representation on history of the literary salons of the city and the numerous exchanges between Florentine and European intellectuals.

artists for European culture”, rather than to critically rethink “the local” by reconfiguring it within the European framework. Moreover, a common characteristic of all types of Festival events centered on cultural heritage is that they aimed to promote high culture.

Through a series of very different performances, local actors have shifted away from the concept of a high-elitist culture by conceiving it as a “way of life”, namely as values, customs, everyday cultural objects, and practices. The main reason for the Festival’s 17 events was to stage cultural diversities with Europe covering a framing role or explicit reference point. Mainly non-profit organizations promoted these performances which provided two configurations: transnational (no. 10 events) and cosmopolitan (no. 7 events).

The transnational configuration can be associated with the food-related events that the cultural actors have promoted according to the *Notte Blu* organizers’ indications. Some of the events of the Festival were centered on the celebration of culinary diversity with regard to Europe: from Greek to Andalusian cuisine. Cultural diversity was represented through “the tasting of ethnic foods” or by staging “cooking competitions to offer the public the best Andalusian traditional recipe” etc. This style of representation of diversity is suitable for creating “domestic transnational experiences” (Fernández et al. 2016), by exerting leverage on aesthetic methods of involvement. In addition to food-related events, the Festival has hosted other events that have adopted the potentials of corporeality for implementing strategies of solidarity. An example of this is the event called *Through Europe in dance steps (In Europa a passo di danza)*, organized by the ‘Balburrasca’ cultural association. The aim was to involve the audience in a series of traditional European folk dances. The spirit of this event is described by the organizer below.

Since dancing goes beyond boundaries and barriers, it is possible to communicate a lot more by dancing than with words, if you let the music lead you. Everyone is capable of dancing. [...] By synchronizing one’s movements, one can reflect on other cultures. [...] Dancing is a way of entering into different traditions “on tiptoe”.

A more explicit link between the moral and aesthetic instances of openness characterizes the cultural events that have espoused a cosmopolitan outlook in their scripts. The event called “Bundesallee 133” has a paradigmatic significance for the structure of the script and its proposed ways of aesthetic involvement.⁶

Organized by the cultural association Attodue, “Bundesallee 133” staged the burning of the books in Berlin which occurred on the 10th of March 1933, during the Nazi rise to power. In the various halls of the Oblate Library where the event was held, the atmosphere was unearthly and silent in spite of the dozens of participants. In one of the rooms, actors wearing white hazmat suits and gas masks roamed between unusually empty shelves in order to represent a sort of “day after”, as if all the books in the world had disappeared forever. In another otherwise totally dark room, dozens of dimly illuminated books were stacked haphazardly on tables as if on a funeral pyre, while in the background a voice called out the names of the authors and the titles of the books banned by the Nazi regime. In yet another room, motionless and grim-faced actors on pedestals came slowly to life and began to read passages from the burned books as the spectators passed by. Cultural diversity, embodied in the variety of the burned books, was subsumed into a broader concept: the good as opposed to the radical evil embodied by Nazism. In Bundesallee 133, various aesthetic performances staged the good/evil dichotomy thus transmitting a highly generalizable message to the audience which was able to exceed the boundaries of the places, groups and generations that suffered from this episode. Other events also embraced a cosmopolitan script, yet with a smaller variety of aesthetic instruments. Examples include a photo exhibition dedicated to the women from the poorest parts of the world, a walking tour to various places of worship in the city (mosques, synagogues) organized in order to promote interreligious dialogue, a documentary on some symbolic twentieth century European places and events filmed by five students from different European countries.

6 - I reported this example also in Verderame (2017).

Ultimately, based on various types of script – local-centered, transnational, and cosmopolitan – local actors have staged cultural performances by partly distancing themselves from the framework proposed by the organizers. Did the performances produce a fusing effect?

Audience Reception

During the five days of the Festival, I collected 554 questionnaires, 10 of which were discarded because they were largely incomplete. 115 were collected at cultural events, 211 at cognitive events, and 218 at ritual events. Most of the respondents were female (64.2%), aged 20-29 (36%), from Italy with only 38 people of foreign origin. Similar percentages were recorded for the visitors attending the cultural events (65.2% female; largest age group: 20-29, 28.7% of the sample interviewed at cultural events).

Table 2 shows the participants' motivations for attending the cultural events of the Festival. A large body of literature has focused on festivals in terms of the reasons for participation (for a review: Abreu-Novais and Arcodia 2013). By referring to event motivation literature, I categorized the participants' responses into seven groups.⁷

7 - The above listed response categories cannot be found in the answers of the participants concerning observed cognitive events, for which the main reasons for attending them were to learn something about European issues and policies (52%) and to keep oneself updated for professional reasons (13%).

Tab. 2. Visitors' motivations in attending Festival's cultural events (%)

Family or Group Togetherness	12.6
External Socialisation ^{a)}	10.7
Escape and Relaxation	11.7
Event Novelty ^{b)}	26.2
Event Specific Characteristics ^{c)}	11.6
Cultural Exploration ^{d)}	19.4
Other Motivators	7.8
Total	(N = 103) 100
<i>Legend:</i> a) The interaction with people who were unacquainted with the visitor prior to the event; b) the desire to seek out new and different experiences as well as satisfying curiosity; c) attraction to certain forms of artistic expression; d) the desire to be in contact with different realities, customs and cultures, and the wish to increase cultural knowledge. Missing 12 cases.	

These data suggest a fragmentation in the audience's motivations and demonstrate how difficult it is to produce a fusing effect in events, like the Festival, which, due to their non-focused nature, attract spectators who are not necessarily willing to invest their affect in the performances.

At this point, I intend to verify whether the perception of benefits (in terms of morality, sociability and aesthetics) is related to the way of conceiving the Europe-culture nexus promoted by actors' cultural scripts (local-centered, transnational, and cosmopolitan performances), as well as to the audience background representations regarding Europe (identity-based or civic rather than residual). In other words, the question I intend to answer is: for which of the cultural performances did the likelihood (logistic regression) of experiencing a benefit jointly derive from the type of the actors' cultural script as well as from the audience's way of conceiving Europe? This dual dependence can be considered as the sign of a successful fusing effect. From the cultural pragmatics perspective, audience background representations are brought to light and

strengthened by converging actors' cultural scripts and audience expectations. Using logistic regressions, I explored the fusing effect. Logit negative values (B), i.e. values of the odds ratio (Exp(B)) below '1', indicate a negative association between the dependent and independent variables, while logit positive values (odds ratio higher than '1') show a positive association.

Tab. 3. Logistic Regressions. Dependent variable: Having perceived a benefit from the event

	Moral		Sociability		Aesthetic curiosity	
	B	Exp(B)	B	Exp(B)	B	Exp(B)
Having participated in an event, in which the Europe-culture nexus was staged according to a: ^{a)}						
Local-centred script	--	--	--	--	--	--
Transnational script	--	--	1,188*	3,282	1,155*	3,173
Cosmopolitan script	1,092*	2,786	--	--	--	--
Conceptions of Europe (Ref. Cat.: Residual)						
Identitarian (History and Religion)	-,654*	,352	--	--	--	--
Civic (Democracy and Social protection)	--	--	--	--	--	--
R ² Nagelkerke	0,081		0,077		0,066	
Odds (B) and Odds ratio (Exp(B)). Sig: * p ≤ .05, ** p ≤ .01, *** p ≤ .001; Ref. Cat.: Reference Category; a): Dichotomous variables: Event attended (1), Not attended (0).						

It seems that the fusing effect can only be achieved for certain events, those based on a cosmopolitan script. Expressing a positive opinion in terms of moral benefit is positively correlated to having participated in an event in which the concept of culture has been dealt with from a cosmopolitan perspective⁸, while it is negatively correlated to the fact of nourishing an idea of Europe as a “thick” entity, based on a shared history or religion. The psychological identification of the audience with the actors’ cultural texts rests on the shared rejection of the idea of culture understood in essentialist terms. It is important to note that the fusing effect produced does not necessarily imply that a specific idea of Europe has been put forward or strengthened. The negative correlation indicates by contrast what Europe should not represent for the actors and the audience, namely a self-enclosed entity, rather than suggesting a conception of Europe in positive terms.

We also need to consider what facilitated the achievement of this fusing effect. The main reason is that the performances staged according to a cosmopolitan script adapt to one of felicity’s conditions identified by Alexander, namely the characteristic of being imbued with moral agonism which represents a structural condition for dramatizing cultural texts. In events like Bundesallee 133, diversity was dramatized rather than merely celebrated.

The other two types of script – local-centered and transnational – do not appear to produce a fusing effect. In the context of the Festival, local-centered scripts have mainly assumed an essentialist connotation, which justifies the absence of a significant correlation between participation in these events and the perception of benefits in terms of openness towards otherness (dependent variable). It appears to be more likely that events with transnational scripts may produce benefits in terms of sociability or aesthetic curiosity. Therefore, these events definitely have a positive effect and thus create links with otherness within a vague sense of belonging to Europe. However, they do not produce a fusing effect, or they are not

8 - Having participated in an event with a cosmopolitan script increases the relative propensity to perceive a more than two-fold moral benefit ($\text{Exp}(B) = 2.786$).

able to reach convergence between the meaning of the Europe-culture nexus staged by the actors and the ways the members of the audience conceive Europe. In other words, transnational scripts do not instil or strengthen any particular idea of Europe in the audience (either positively or negatively), as the benefits perceived in terms of sociability or aesthetic curiosity do not correspond to a specific way of conceiving it.

These results suggest that in order to be effective in terms of cultural extension and psychological identification, a cultural repertoire centered on Europe requires a cosmopolitan framework.

Concluding Remarks

By tracing the cultural pragmatics of a festival devoted to Europe, I have attempted to analyse if and in what way new cultural repertoires can emerge when Europe is staged within local contexts. The performative approach enables us to shed light on issues that other theoretical perspectives on culture, applied to Europe, tend to neglect. Considering culture in essentialistic terms or as a set of symbols assimilated unconsciously or as a concept homologous with social power prevents us from grasping the transformative aspects that manifest themselves when cultural performances are staged in public spaces – in this case in relation to Europe.

Using the conceptual tools and theoretical assumptions of Alexander's cultural pragmatics, I considered two aspects of the Festival's cultural performances: the cultural texts staged by the actors and audience involvement.

In the Festival of Europe, by going beyond the concept of culture as leisure, actors have modulated the Europe-culture nexus according to three types of scripts: local-centered, transnational, and cosmopolitan. I analysed the ability of these scripts to produce a fusing effect, which requires a dual process of cultural extension and psychological identification. I evaluated these processes from a

particular perspective: the benefits reaped from the event in terms of openness towards otherness. Each of the three categories of events has produced significant experiences in terms of morality, sociability and aesthetic curiosity centered on Europe. However, only the events based on cosmopolitan scripts enhanced the fusion of horizons between the actors' texts and audience expectancy in terms of moral signification. This can be interpreted through Alexander's cultural pragmatics. The positive assessment in terms of the moral benefits generated by cosmopolitan events is due to their style of representation. The Festival's cosmopolitan scripts staged the relationship with diversity according to a more *dramaturgical approach*, while transnational scripts focused on the *celebration of diversity*. I believe that this result has implications for cultural policy-making both at a European and local level by highlighting the limitations that the Europe-culture nexus suffers when it is modulated in a celebratory manner or by focusing exclusively on local identity, without considering broader horizons of meaning.

A fusing effect is essential for implementing successful cultural repertoires centered on Europe. The performative approach highlighted the moments in the Festival that can be attributed a fusion of meanings. According to this design, a new cultural repertoire centered on Europe could be contemplated and experienced.

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Carolina Avsar

**“An African can’t really
be a woman, you know”:
Performativity and Representations of
Misogynoir in Djanet Sears’ *Harlem Duet***

Introduction

Harlem Duet by Djanet Sears was conceived as a prequel to Shakespeare’s *Othello*, telling the story of Othello and who would have been his first wife Sybil—who goes by Billie—before he leaves her for Mona, a white woman. The play is set in three different time periods, with three different couples of Othello and Billie performed by the same actors—one in 1860, one in 1928, and one in the present (90s or early 2000s). This play is oftentimes seen as depicting the position of black women in society and the particular disdain they are subjected to due to the intersection of gender and race—also known as misogynoir. This term, coined in 2010 by a queer Black feminist and scholar, Moya Bailey, is a combination of the words “misogyny”—referring to the dislike and contempt for women, and “noir”—meaning black. It refers to the contempt directed specifically at black women. It describes how black women are caught between those two identity markers, being women and being black, and how this will ultimately cause them to be at a disadvantage regardless of the context they navigate. Through the representations of misogynoir in *Harlem Duet*, Sears conveys poignant criticism of mainstream (white) feminism for its contribution to the marginalization of black women because of their race, while also criticizing black men for the mistreatment of black women because of their gender.

Recent scholarship on *Harlem Duet* focuses on the contribution of this play in representing the black experience on stage, especially the experience of black women. Vicent Cucarella-Ramon (2017) argues that Sears’ play illustrates the duality between a North-American national imaginary that strives to erase a history of oppression of black people all the while unable to exist without the Africanist presence. He further states that Sears’ character of Billie represents an empowered woman who both contests Othello’s notions of race but also arms him in knowledge. Mehdizadeh (2019) references how SHE [Billie in 1928]—who could be seen as the figure of the black woman—represents an anchor to HE’s past characterized by racial oppression, while Mona represents HE’s way out of a cycle of racial restrictions. SHE is seen as the one who doesn’t allow HE to forget his condition as a black man and the one constantly bringing him back to his blackness. David Hubert (2015) brings up racism when he tackles the hypothetical biracial child that could result of the union between Othello and Mona, as a way to approach the perception that Billie has of the mixing of races. He claims that Billie herself is racist against white people, a notion that I will seek to contest. While these approaches claim that *Harlem Duet* mainly seeks to reclaim black womanhood, there is an overall neglect of this play’s role as critique of the different actors that silence black womanhood in the first place—namely black men and white women.

Two Lovers for Othello

The character of Billie, Othello’s first wife, is developed as someone who is aware of her situation as a black woman, and who wants to make sure that Othello knows of her awareness. One clear indication of her intentions comes early in the play, when, while sorting out books, Othello stumbles upon *The Great Chain of Being* and asks Billie about it.

OTHELLO: *The Great Chain of Being?*

BILLIE: From man to mollusk. The scientific foundation for why we’re not human. An African can’t really be a woman, you know. My department agreed to let me take only one course this year—I’m taking a reading course. (Sears 1998, 51)

The Great Chain of Being was used in colonial theory to hierarchize races with white people at the top and black people at the bottom. When Billie refers to “the scientific foundation for why we are not human,” she can be seen as talking about how it was debated whether black people were different to Europeans and nearer to the ape, which would make them animals instead of humans (Encyclopedia Britannica). However, when she adds “an African can’t really be a woman,” she’s adding that extra layer that a woman cannot even aspire to fit in that category of “African,” making African women almost inexistent. The way she delivers the information, by just saying it then going straight on to talking about her course, shows the little relevance and importance that she gives to it. This shows that she is used to that type of rhetoric whereby she can just talk about it normally then move on to something else. Billie will be taking one course because Othello does not want to pay for more courses than that, even though she was the one to put him through school. The fact that she talks about taking a reading course represents a rejection of those ideas that would place her as inferior, while saying “take only one course” reflects the constraints to which she is subjected—the limitations imposed on her by her condition as a black woman and Othello’s perception of her.

Othello’s view of Billie illustrates a disdain for her and black women in general. He humiliates her by expressing his open preference for white women and the advantages of white feminism. When telling Billie that he and Mona are engaged, Othello says:

OTHELLO: Mona wanted me to tell you.

BILLIE: Yes. Yes. Being a feminist and everything—A woman’s right to know—since we’re all in the struggle...I

thought you hated feminists.

OTHELLO: Well...I didn’t mean that. I mean...The White women’s movement is different.

BILLIE: Just Black Feminists. (Sears 1998, 70)

Billie calls Othello out on his hypocrisy, although subtly in the beginning. When Othello tells Billie that it was Mona who wanted him to tell her about the engagement, he adds that layer of pain to Billie’s situation. He wants to make sure that Billie knows that she is very much present in Mona’s mind, and that Mona will not miss a chance to rub her new relationship in her face. Billie tries to process the news by using the word “Yes” twice—one word, followed by a period to give it more strength. The affirmations that follow, more than being directed at Othello, are directed at Billie herself. There is a disconnect between the three statements “Being a feminist and everything,” “A woman’s right to know,” and “since we’re all in the struggle,” emphasized by the use of dashes, almost as if Billie was just saying the first thing that comes to her mind. The ellipsis that separates the last idea with “I thought you hated feminists” represents the brief moment that it takes for Billie to realize that Othello is debasing her by giving her the news, and using Mona to add to the pain. Othello’s reaction shows that he did not expect such an accusation from Billie. Words like “Well” or phrases such as “I mean” both followed by an ellipsis represent Othello’s surprise when confronted with Billie’s statement. His use of the phrase “White women’s movement” instead of “White feminism” can be seen as a way to equate white feminism to the civil rights movement—both of which have erased, at least in part, the contributions made by Black women. With her statement “Just Black Feminists,” Billie delivers a last punch—she lets Othello know that she can see right through him.

Othello’s preference for Mona echoes Fanon’s (1952) approach to interracial relationships and the role that a white woman plays when validating the existence of a black man:

Out of the blackest part of my soul, across the zebra striping of my mind, surges this desire to be suddenly white.

I wish to be acknowledged not as black but as white.

Now—and this is a form of recognition that Hegel had not envisaged—who but a white woman can do this for me? By loving me she proves that I am worthy of white love. I am loved like a white man.

I am a white man. (Fanon 1952, 45)

This sentiment appears represented in Othello’s words and behavior towards Billie. For him, it is far more important to be loved by Mona than it ever was to be loved by Billie—even if it was Billie who was there to support him both emotionally and financially while he was going through graduate school. The reason why Othello looks at Mona differently is because with her he feels like he has finally left behind the burdens of his race, while Billie is a constant reminder of the color of his skin and the limitations it sets for him.

Another moment in the play where we can see Othello’s contempt for Billie comes when she confronts him about his ability to forget at least part of the oppression he experiences—what could be referred to as the “luxury to forget.”

BILLIE: (Quietly at first.) Yes, you can forget it, can’t you. I don’t have that...that luxury. When I go into a store, I always know when I’m being watched. I can feel it. They want to see if I’m gonna slip some of their stuff into my pockets. When someone doesn’t serve me, I think it’s because I’m Black. When a clerk won’t put the change into my held-out hand, I think it’s because I’m Black. When I hear about a crime, any crime, I pray to God the person who they think did it isn’t Black. I’m even suspicious of the word Black. Who called us Black anyway? It’s not a country, it’s not a racial category, it’s not even the colour of my skin. (Sears 1997, 56)

Here Billie talks about how hard it is for her—impossible, even—to forget the fact that she is a black woman. She talks about the different ways in which she is constantly reminded about the fact that she is black. When she tells Othello that he can forget it but she cannot, this reinforces how race affects women in particular. This can be linked to the fact that black women exist in two marginalized spaces. Cisgender heterosexual black men are only marginalized in terms of their race, while cisgender heterosexual white women are only marginalized in accounts of their gender. Black women, however, do not have a space in which they are not marginalized, which makes it even more difficult to forget this marginalization.

Sears’ take of the character of Othello demonstrates the complexity between gender and race. Othello represents that connection between categories of marginalization by looking down on Billy because she is both black and a woman. This character can be seen as a reflection on the role black men play in the marginalization of other categories, especially that of black women. But Othello, and with him black men, is not the only target of this play; Sears equally addresses the situation of black women and black feminism within a more mainstream (white) current.

Black Woman, White Woman

Along with the character of Othello, *Harlem Duet* presents equally important female characters of the African diaspora destined to embody the black woman’s experience. Through the character of Billie, but also through secondary characters such as Amah and Maggie, Sears illustrates the difference in everyday situations of black women relative to white women. Their experience extends to represent the intricacies of the mainstream feminist movement in relation to black women and their stories.

At the beginning of the play, Amah, Billie’s sister-in-law, is telling Maggie, the landlady, the difficulties she has encountered when trying to open her own salon.

AMAH: And I can’t get a license until I get a cosmetician’s certificate. And I can’t get a cosmetician’s certificate until I finish this two year course on how to do White people’s hair and make-up. I told them ain’t no White people in Harlem. I’d learn how to do work with chemical relaxers and Jheri curls. Now, I do dreadlocks. And do they teach that? Oh, no. (Sears 1998, 26)

This conversation brings forward the fact that white culture defines what the beauty standards are. Amah not being able to get a license unless she learns to do hair and make-up for white women shows the institutionalization of white normativity—the notion that the white body is the norm from which all others deviate. This requirement is very one-sided, since it is rare to find white salons that will know how to do black hair, and a large part of the population in the United States have no idea as to what the process is to take care of black hair simply because of being socialized to see white hair as the default of what is beautiful and pretty, and what should be emulated (Oluo 2019). Once again, we can see how white women, within their marginalization, still manage to racialize and further marginalize a part of their population—black women.

Billie, on the other hand, usually feels underappreciated and has internalized some of those feelings. This is most evident when she talks about Mona’s sexuality when compared to hers:

BILLIE: I have nothing to say to him. What could I say? Othello, how is the fairer sexed one you love to dangle from your arm the one you love for herself and preferred to the deeper sexed one is she softer does she smell of tea roses and baby powder does she sweat white musk from between her toes do her thighs touch I am not curious just want to know do her breasts fill the cup of your hand the lips of your tongue not too dark you like a little milk with your nipple don’t you no I’m not curious just want to know. (Sears 1997, 43)

The use of words such as “fair sexed,” “tea roses,” “baby powder,” “White musk,” and “not too dark” to refer to Mona’s white body shows Billie’s perception of white women’s bodies as delicate and pure. The fact that she refers to her own body as “deeper sexed” and refers to the thigh gap by asking “do her thighs touch” illustrates the negative light that she sheds on her own body. The way she perceives Mona is clearly more positive than the way she perceives herself. The fact that Billie delivers this tirade without punctuation shows how all these ideas race in Billie’s mind, almost as if she were trying to come to terms with the materialization of all those feelings she has had for so long, but that only now become concrete in light of Othello leaving her for Mona. Billie also addresses the differences between white feminism and black feminism by saying, “When White women were burning their bras, we were hired to hold their tits up” (Sears 1997, 70). With this sentence, Billie summarizes what she feels is the big discrepancy in the white feminist movement’s approach to black women: they were fighting marginalization all the while marginalizing fellow women because of their race. Huebert (2015, 43) argues that,

[Billie’s] response to Othello’s betrayal is a retreat into a world of vengeful witchcraft and a capitulation to the correlated racial hysteria that subsumes and corrodes her. Near the end of the play, Magi reveals that Billie’s racial panic is pathological: “Racism is a disease my friend, and your test just came back positive.”

This suggestion that Billie could be racist against white people overlooks how her ferocious attacks on white women and white people as a whole, far from being a matter of racism, are more a cry for help from a woman who feels like she is not listened to by anybody. It is also important in this case not to become confused as far as the actual implications of the word “racist.” Racism supposes a structure from which the person benefits in one way or another. The system that Billie criticizes is one that oppresses her in multiple ways, whether because of her gender or because of her race. She is

then in no position to benefit from this system and thus cannot be racist against white people simply because the structure is not in place for her to exert this systemic control over them. Billie’s words and perceptions, more than proving her racism, show what years of oppression from multiple sides can do to a person.

Another moment that illustrates this difference between the perception of black women and that of white women comes with the story that Billie (Her) tells the story of the black man who wanted to become white.

HER: (*Caressing him.*) Once upon a time, there was a man who wanted to find a magic spell in order to become White. After much research and investigation, he came across an ancient ritual from the caverns of knowledge of a psychic. “the only way to become White,” the psychic said, “was to enter the Whiteness.” And when he found his ice queen, his alabaster goddess, he fucked her. Her on his dick. He one with her, for a single shivering moment became... her. Her and her Whiteness. (Sears 1997, 91)

This quote accomplishes different goals. First, we can see the crude language that is used to describe sex between a black man and a white woman. Words such as “fucked” and “dick” come to reinforce that idea of this type of sexual encounter as being primitive. We can also see this through adjectives such as “ancient” and “caverns.” This idea of the black man needing to have sex with a white woman to become or have access to whiteness sends back to the trope of black men raping white women—they would do this to ensure their entrance to whiteness. This is important to mention in light of the crude language, because this brings back to the notion of black men as a savages who cannot control their pulsations. It is important then to contrast this with the fact that, while she tells the story, Billie is caressing Othello, humanizing him—she is the one who gives him his humanity back. Another element that is interesting to see in this quote, is the place that would be reserved to black women according to this approach. In fact, black women would be at a disadvantage

for they don’t have the “physical means” to enter whiteness. This leaves them at a permanent position of marginalization regardless of whether they have sex with a white or a black man. For the black man, they might even signify remaining in the blackness or furthering in the blackness.

While critics are quick to praise the work that *Harlem Duet* does in approaching the experience of black womanhood and evoking the challenges that black women face in terms of marginalization for both race and gender, another reading is oftentimes overlooked. In fact, this play also criticizes the role that white feminism has had in furthering the marginalization of black women. Characters like Billie, Amah, and Maggie go beyond representing black women on stage—they turn into the conscience of the feminist movement by laying out the difference between white women and black women. With this, they point out that there are differences that are only invisible to the white majority and that need to be acknowledged. These characters, and this play, are a clear demand for intersectionality and the acknowledgement of black women’s particular struggles.

Conclusion

This reading of *Harlem Duet* goes beyond considering this play as corrective of the neglect of black women. Instead, it looks at the performativity and representations of misogynoir as a criticism of the two groups who enact this neglect: black men and white women. On the one hand, there is the importance of depicting black women and approaching the complexity of the marginalization they experience. Sears’ black female characters, in particular Billie, embody the hardships of many African-American women, and the pervasive nature of misogynoir. Billie speaks from a place of knowledge, with clear arguments that show how both the white women’s movement and the civil rights movement have erased the contributions of Black women and how black men and white feminists

have added to their marginalization. Although there is an emotional component to her claims, the way they are structured appeals to logic and makes the audience more likely to become aware of the lack of intersectionality that contributes to said marginalization.

Sears’ take on the character of Othello also criticizes the role that black men play in the oppression of black women. Othello’s disdain for Billy and his view of Mona as his savior shows how black men ignore the hardships of black women in favor of an approach to race that would benefit them and allow them to “escape” their blackness and the challenges that come with it. On the other hand, the approach to the character of Mona denotes the criticism of a white feminism that has excluded black women for too long—whether through mere neglect of their particular challenges or by appropriating their achievements without acknowledging their contributions.

The fact that Sears chose to appropriate *Othello*, a play that is central to theatrical representation of anti-blackness, and use it to criticize the role that black men and white women play in the marginalization of black women, reflects the importance of a renewed approach to interracial unions. While in the original play the relationship between Othello and Desdemona is seen as something that defies the status quo and for that reason brings tragedy, in *Harlem Duet* the relationship between Othello and Desdemona represents a whole different type of tragedy. The union between Othello as a black man and Desdemona as a white woman portrays the combination of two forms of marginalization to which black women are subjected. More than trying to revise the play, Sears is calling for a different reading of the union of the two categories these two characters represent, and how this union ends up being detrimental not to the status quo, but rather to a part of the population that is systematically neglected: black women.

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Judy O'Buck Gordon

**The Liminal Seam of Space in
Architecture**

**The Parish Church of Saint-Pierre de Firminy-Vert:
Le Corbusier**

This was the fourth and final building that Le Corbusier designed for the town of Firminy, granting it the status of having the most buildings designed by Le Corbusier in France (Frampton and Kolbowski 1981, 3). The mayor of Firminy, Eugène Claudius-Petit, commissioned these works after meeting Le Corbusier aboard the ship *Vernon S. Hood* in 1944 (Frampton and Kolbowski 1981, 3), while they were traveling to the United States to study public works. The seventeen-day journey allowed them to establish a mutual friendship based upon respect. Thus Le Corbusier had the firm support of Claudius-Petit to design Saint-Pierre, even in face of questionable support from the Monsignor Maziers, Vicar General and Director of Lyon Diocesan Office for New Parishes (Frampton and Kolbowski 1981, 7). After visiting with the Parish Committee, Claudius-Petit wrote to Monsignor Jean Villot and Cardinal Gerlier supporting the decision of the Parish Committee to engage the design services of Le Corbusier: "They wish the spirit to animate inert materials and invest the volume, the space, the light, with meaning. A mediation becomes reality. They think that Le Corbusier can give that better than another. And I believe that they are right" (Frampton and Kolbowski 1981, 8). The selection of Le Corbusier as the architect clearly signaled the support of Claudius-Petit and the Parish Committee for the intensification of the rituals of the Catholic Church with the experiential qualities of light and space.

Le Corbusier and his assistant, José Oubrierie, began the design of the Church Saint-Pierre de Firminy-Vert in 1960. It was completed by Oubrierie in 2006, posthumously for Le Corbusier as he died on August 27, 1965 while swimming in the Mediterranean Sea (*Quirk 2012*). Oubrierie was involved in the design of Firminy from its inception (Frampton and Kolbowski 1981; *Atelier Oubrierie* pp. 88-124). The beginning and end dates are of importance as the design of the Catholic Church as well as the Catholic Mass were undergoing change.

It may be assumed that Vatican II, which met during the years 1962 to 1965, was the force that radically changed the design of the Roman Catholic Church. However, in the decades prior to Vatican II, it was the prevalence and acceptance of the tenets of modern architecture, which originated in Europe with the establishment of the Bauhaus in 1919, followed by the 1926 manifesto of Le Corbusier, *The Five Points of Architecture*, that influenced Catholic church architectural design. In 1948, Father H. A. Reinhold, a noted progressive scholar of the liturgical reforms in the Catholic Church, presented a series of lectures delivered in the Liturgy Program at the University of Notre Dame. The booklet, "Speaking of Liturgical Architecture," published in 1952, is a collection of his lectures describing the church design principles based on modern architecture, which dominated and continues to guide official thinking about Roman Catholic Church architecture (Smith 2020).

Ten years later, in 1962, Albert Christ-Janer and Mary Mix Folley, in *Modern Church Architecture*, list five concerns for designers of a Catholic Church:

the renewal of the liturgy that demands new plans and forms in architecture;

the investigation of structure by which new plans can be most forcefully expressed in new forms;

the regaining of the traditional position of the Church as a patron of contemporary arts;

the search for simplicity in architecture, which can make the church building a subordinate background to both liturgy and works of art;

and finally, the expansion of contemporary philosophy of design to permit suitable decorative enrichment.

(Samuel and Linder-Gaillard 2013, 9)

This argument by Christ-Janer and Foley was clearly being made to the general Church membership and officials to accept “the new and unique solution presented by an informed gifted architect;” they were referring to Le Corbusier (Samuel and Linder-Gaillard 2013, 9) and his work prior to 1962.

From the beginning, the design of the church had “a sense of newness,” (Oubrerie and Cavanaugh Novak 2007) as Le Corbusier writes in his *Œuvre Complète*, “after Ronchamp and La Tourette (it) represents a third, new type of church” (Le Corbusier 1985, 137). While based on his unbuilt Church of Tremblay outside of Paris and the Assembly Building for Chandigarh, in India (Oubrerie and Cavanaugh Novak 2007, 41), Firminy was Le Corbusier’s fulfillment of his own “plastic and poetic program” (Frampton and Kolbowski 1981, 9) that he laid out in the chapter, “Three Reminders to Architects: mass, surface, plan,” in *Vers une Architecture* (Frampton and Kolbowski 1981, 9). The form is “a perfectly defined geometrical one” (Oubrerie and Cavanaugh Novak 2007, 40) that began with a circle inscribed on a square base that is oriented to the four cardinal points, and this represents the sky on the earth (Oubrerie and Cavanaugh Novak 2007, 40) and the center is the axis mundi (Plummer 2013, 9). The shape can be described as a “merging of a pyramid and a cone” (Plummer 2013, 124). The form of Firminy can also be seen as an isolated mountain or rock, similar to La Dôle of the Jura Mountains of Switzerland, the place of Le Corbusier’s youth (Frampton and Kolbowski 1981, 19), an image that he returned to repeatedly. It can also be considered a metaphor for the church of Saint Peter, who is understood, by the Roman

Catholic Church, to be the foundational “rock” upon which Christianity is built (*Benziger* 2017). Finally, in his recorded travels, *Voyage d'Orient*, in 1911 (*Zeynep* 1992, 59), Le Corbusier experienced and studied the light qualities of Hagia Sophia (*Frampton and Kolbowski* 1981, 18), Church of Holy Wisdom (*Smith*, 2020), and then in Constantinople, now Istanbul.

The Mask and Liminal Seam

As one approaches Church Saint-Pierre from Rue des Noyers, nothing is familiar except for the thin cross atop of the protruding rectangular volume (bell tower) that can be seen against the blue of the sky. The cross, representing the True Cross, is the singular recognizable sacred element; while the body of the church is identifiable as a hierarchical volume, it is masked as a symbol. However, the concrete surface of the hyperbolic-paraboloid shell that houses the sanctuary glows as it is bathed in direct southern light. The horizontal band of concrete is evident and is one of the few elements that provide relief on the surface. The two additional figural elements projecting from the “roof” form a trilogy with the bell tower. The church rests on a small berm and is lifted from the valley, which is the first act of separation. The spiraling walkway ascends from the profane street to a bridge that leads to a partially covered darkened porch, which obliges one to move to the east, through a pair of doors with red, yellow, green and blue panels that serve as a precursor to the carefully lighted color-washed space. The continuing spiral ascent of disconnection opens to a space that acknowledges the dichotomy of heaven and earth and the dialectics embedded in religious doctrine. One leaves the earth and ascends through the shadows toward the light (*Hawkes* 2008, 55).

The interior volumetric is divided by a datum of light, the liminal seam, marked in three primary colors: red to the east behind the sanctuary; yellow to the north and south; blue to the west and a secondary color, green, marks the southern edge of the balcony. This

datum is also revealed on the exterior with a concrete band that conceals the openings that reveal the light and also houses the prosaic function of the collection of rain water. It is this band of light that separates the plan from the volume. The area below the light datum is where the liturgy, the earthly spiritual rituals, are performed in the place of waiting. The volume that exists above the datum is the celestial heaven, the place of Alpha and Omega, the beginning and the end. The datum is the threshold between earth and heaven, the liminal seam of The Parish Church of Saint-Pierre de Firminy-Vert.

Below the Liminal Seam

The Floor Plan - The Space of Liturgy - The Space of Waiting

Passing through the pair of doors, an embedded line of metal leads one's eyes to the sanctuary and in particular, to the altar that seems to float upon light. Solid, yet detached, and rising above the floor, it is ceremonially located between a gleaming pure white line of light, the color of joy and glory (Schrader) that appears to be emanating from below and the linear red light of the seam, which can be interpreted as a shelf of fire and blood (Schrader). The altar reflects the intentions of the National Council of Catholic Bishops 1977 booklet, "Environment and Art in Catholic Worship," as it is "an attractive, impressive, dignified, (rectangular table) (...) constructed with solid and beautiful materials, in pure and simple proportions" (Bishop's Committee 1997, 34). Aligned with the front of altar is the small rectangular stand for the Baptistry. The crucifix is located immediately to the right of the altar and is mounted with the crossbar aligned with the red liminal seam and the top of the cross, the head of Christ, reaches into the celestial volume. The Tabernacle holding the Blessed Sacrament is seen with the Tabernacle lamp (a red candle) between the altar and the crucifix. On the left side of the altar resides The Presider's Chair, where the priest sits during the Mass (Schrader) and the Missal stand is close at hand. The Ambo, the pulpit, is to the left of The Presider's Chair.

The seating for the parishioners rises from the floor upward to the balcony, surrounded by the seam of colored light. The two groups of angled seating face the sanctuary and the east wall and converge at the altar.

The space of the floor also accommodates the weekday chapel located close to the entry doors and volumetrically compressed as it is positioned under the balcony. This chapel, with a secondary altar, is discreetly separated from the main sanctuary with two concrete columns. This is only visibly expressed structure, and it clearly adheres to Father Reinhold's desire of the modern architectural principle of "expressed structure" (Smith 2020).

Thus, the layout of the church has the elements that are necessary for the celebration of the five parts of the *sacred liturgy*, the official public worship of the Roman Catholic Church, which includes The Sacrifice of the Mass; Baptism, Confession, and Matrimony; Adoration of the Blessed Sacrament and Benediction; Funeral Rites; Blessings and The Celebration of the Liturgy of the Hours (Schrader).

Above the Liminal Seam

The Volume - The Celestial Heaven - The Space of Light

As one enters and glances upward above the altar, their gaze is captured by the animated lights of the east wall, which is an abstraction of the constellation of Orion. The actual constellation of Orion can be seen in the night's sky throughout the world (Zimmermann). In some sense, this abstraction is a reflection the etymology of the word "catholic", or universal (Online Etymology). As the gaze drifts downward, the datum of red light appears and to the left and right, the yellow light appears in one's peripheral vision at the north and south walls and signifies the presence of God (Bratcher 2019).

In the late morning, a series of fluid light waves dance throughout the space and along the east wall across the abstracted constellation as if to reinforce Aristophanes' sentiment: "If there is a true reason to be born (...) it is only to contemplate the dancing stars" (Pallasmaa 2006, 22). The stillness of the space is enhanced by the movement of the undulating light. This daily mesmerizing and fleeting occurrence was not intentionally designed (Note 1) and yet this architectural accident immerses one into an unfamiliar and sublime realm (Kant 1979, 279) that heightens one's spatial and spiritual awareness.

As one turns, the datum of blue, the color associated with The Virgin Mary, mother of Jesus and "the Queen of Heaven" (Bratcher 2019), appears on the west wall. This seam of light that surrounds the upper level is just above the height of an average person, clearly suggesting that Mary is the threshold between man and God. At the upper right of this wall, a rectangular white light appears, the first of three light cannons.

Looking upward into the towering volume at the canted ceiling, one can see two more canons *à lumière* (light cannons), the red square symbolizing earth and the yellow circle, hope and God (Note 2). At noon these cannons allow the direct light of the southern sun to create their shapes in light, while at other times, they cast a transparent wash on the walls (Plummer 2013, 138). More importantly, the two light cannons illuminate the altar on Good Friday, the day marking the crucifixion of Christ, and Easter morning, the beginning of Eastertide (Frampton and Kolbowski 1981, 12).

The aforementioned third western, rectangular cannon has a green hue, the color that holds the promise of new life (Bratcher 2019). At the end of a summer day, it creates an odd, elongated shape of light that moves along the eastern wall crossing the starry scene, coming to rest above the altar (Plummer 2013, 142). For a brief moment, the room is bright, inversely signaling the end of the day. Le Corbusier's use of light is accurately described by the architect Louis I. Kahn as he writes of his use of natural light at the Kimball Museum, "(...) light, this great maker of presences (...) has

all the moods of the time of the day, the seasons of the year, (which) year for year and day for day are different from the day preceding” (Kahn 2020, 16). Le Corbusier’s efficacious instrument of light produces a sublime space of ineffable light each day.

Conclusion

At the Church at Firminy, Le Corbusier created a celestial instrument (Plummer 2013, 11) which through the interaction of space, light, materials and form phenomenally suspends measured time. The result is an experiential space that focuses one in the immediacy of the ritual in a celestial atmosphere.

Le Corbusier and his assistant, José Oubrière, inverted time through the exceptional use of light where day becomes night - the space reflects the day’s dream of the firmament. Perhaps this is Henri Bergson’s “la durée réelle” (Plummer 2013, 12) - elastic time - the time of experience. The mind and body are engaged in the familiar situations of the liturgy, yet immersed in a sensorial condition of a liminal space.

Thus, the phenomenological architectural experience of the Church Saint-Pierre de Firminy-Vert combined with the liturgy of the Roman Catholic Church transforms the earthly encounter into one of spirituality. The church, a religious vessel masked in an enigmatic form, presents itself through the disposition of light as a liminal space between the present and the future, a threshold to the heavenly kingdom.

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Note 1 This was an unexpected light reaction caused by an intended detail of embedded lenses.

Note 2 This is a reference to the three-dimensional form as described with the plan of a circle being placed on a square; then the two are extruded to create the form.

Nerea Unda

**Damnation and Forgiveness
in *Harry Potter* or How the
Anthropology of Performance Helps
to Annihilate the Act of Dying:
“After All, to the Well-organised Mind,
Death Is but the Next Great Adventure”**

This paper shall narrow down the character of the Wanderer with the definition provided by Tyler Tichelaar in *The Gothic Wanderer* by referencing it to some of the figures appearing in the Rowling saga, *Harry Potter*. However, the purpose of this paper is not to analyse exclusively the character of the Wanderer as a legendary entity or its meaning, but to explore how it was adopted and adapted by J. K. Rowling in *Harry Potter*. The intention is to review three different sections encompassed in the *Theory of Performance* by Don Elger (2007): Level of performance, Components of a performance, and Improving performance.

Let's commence by giving a brief summary of the origin of Tichelaar's legend to understand the fundamental characteristics of the Wanderer, since before approaching J. K. Rowling's view of such character, there needs to be a previous deconstruction.

This medieval legend, retold in *The Gothic Wanderer*, recounts the story of the Wandering Jew, a Jewish shoemaker named Ahasuerus whom God punished for not helping him on his way to the cross. The punishment imposed was that he would roam

incessantly across the earth without any rest, not even death, until God returned to earth on the day of the final judgment, when the curse, at the end of the wandering, will be broken and there will be redemption for Ahasuerus.

But it was not until this character appeared in the novel by Matthew Lewis, *The Monk*, when he really took the form by which we know him today. Lewis described the character that gives life to the Wanderer as a man without direction, condemned to roam constantly from one place to another without being able to stay more than one night in the same place, friendless, wishing to die but unable to do so, creating feelings of rejection and terror in those who contemplated him. This is the extract in the novel *The Monk* where those words describing his suffering and roaming are seen:

(...) Fate obliges me to be constantly in movement: I am not permitted to pass more than a fortnight in the same place. I have no friend in the world, and from the restlessness of my destiny I never can acquire one. Fain would I lay down my miserable life, for I envy those who enjoy the quiet of the Grave. But Death eludes me, and flies from my embrace. In vain do I throw myself in the way of danger. I plunge into the Ocean; The Waves throw me back with abhorrence upon the shore: I rush into fire; The flames recoil at my approach: I oppose myself to the fury of Banditti; Their swords become blunted, and break against my breast: The hungry Tiger shudders at my approach, and the Alligator flies from a Monster more horrible than itself. God has set his seal upon me, and all his Creatures respect this fatal mark! (Lewis 1796, 169-170)

It was precisely Lewis who branded the forehead of his character with the mark of a fiery cross, and who, in this way, may be said to have compared the figure of the Wanderer with the biblical character of Cain. Both had a very strong un-Godly bond, as both

have been marked. Thus, in the same way that Cain, by killing his brother, is marked by God, Lewis got his Wanderer to act as the perfect metaphor to imply exile.

God made Cain the eternal errant, because the mark on his forehead had precisely that functionality, that the rest of humanity would recognise him, judge him, but never kill him, in the same way as the mark on the forehead of the Wanderer reveals his identity as he roams around the world.

This character that only achieves eternal absolution as the last redemptive measure is the ultimate metaphor to understand through this paper the fundamental role that death has in the redemptive act.

To do this, let's divert the focus onto funerals. It is curious that a funeral, which is nothing more than the final act of life, has many other implications. Yet before putting an end to this precious life, what is it and what are its main acts?

Goffman has a clear idea of what life entails and which are its main stages:

I have suggested that social front can be divided into traditional parts, such as setting, appearance, and manner, and that (since different routines may be presented from behind the same front) we may not find a perfect fit between the specific character of a performance and the general socialized guise in which it appears to us. (Goffman 1969, 19)

Performance theory advocates that all of us give a show among the general public. Regardless of whether through the garments we wear, the discussions we hold or the nourishment we eat, all are an performance planned as a sign framework to ourselves and to others among our community.

The theory of performance in this paper will be focusing on ‘the act of dying’, hence the vital importance of funerals in order to understand how fundamental life is.

Every existence, also known as *the performance*, is defined by Elger (2007, 11) as “the act of taking a complex series of actions that integrate skills and knowledge to produce a valuable result,” and it can be executed in three different sections:

- Level of performance: Performance is a journey, not a destination; hence each location on such journey will be a level, as “each level characterises the effectiveness or quality of a performance.” In this case, as this paper will be dealing with funerals, the location on this journey will be based on one of the last levels of the performance, which is death.
- Components of performance: they change relatively depending on the type of performance being witnessed or staged, from friends and family watching to the main goal of the performance. This paper will be dealing with the different types of deaths portrayed by some of the characters of the *Potteresque* universe.
- Improving performance: Factors, inner or outer ones, which will affect the performance. Here the analysis will fall onto the factors that contributed to the deaths of said characters: every action taken by each of the different characters and those around them, every choice (not) made, every step, word, etc. will add up to the last performance.

If one takes into account the aforementioned descriptions provided by Tichelaar and Lewis, the wanderer is that man, in most cases of literature, who after having committed a crime – betrayal to race, predominant religion or society – is punished to wander while

visibly bearing the mark of his treachery by the length and breadth of the earth, without finding neither redemption nor end to his ordeal, wishing for death at every step, but not being able to find it for death would mean saving oneself from the agonising and incessant wandering. The acquittal will only take place once the sin has been forgiven by means of different redeeming actions. Until then, damnation looms over the wretched.

In Rowling's heptalogy, there are, in fact, several characters that have been branded by a visible mark, making them the Wanderers *par excellence*. One fact needs to be clarified — that the full analysis will attempt to cover a repertoire of Gothic tales in order to compare some of their main characters with those of Rowling's. But here and now, for reasons of space and time, this analysis will focus on three characters that encompass the subsequent types of Wanderers: Sirius Black, Severus Snape, and Harry Potter.

Sirius Black

Sirius Black's name is mentioned at the very beginning of *Harry Potter and the Philosopher's Stone* (for he is the owner of the flying motorcycle Hagrid uses to carry Harry in to be left with the Dursleys) but, as readers, we do not really pay too much attention to this name until the third novel *Harry Potter and the Prisoner of Azkaban*: Sirius Black, a terrible and very dangerous fugitive from the maximum security prison, Azkaban, who seeks Harry Potter to avenge his lord and master, Lord Voldemort. Towards the end of the novel, it is discovered that, spoiler alert, a) Sirius has never actually had the slightest intention of hurting the Potters, let alone their son, b) that during all this time, it was really Ron's rat, Scabbers, who was in the spotlight and turned out to be the Animagus (a witch or wizard with the power to transform themselves into an animal and back again at will) called Peter Pettigrew, thanks to whom Voldemort managed to find the Potters and almost kill Harry, and c) most importantly, that Sirius is innocent.

Don't you see? All this time we've thought Sirius betrayed your parents, and Peter tracked him down — but it was the other way around, don't you see? Peter betrayed your mother and father — Sirius tracked Peter down. (Rowling, 1999, 407)

But it is not until the fifth novel, *Harry Potter and the Order of the Phoenix*, when the reader gets a glimpse of Sirius' story and becomes aware of the past of this character. In said book, the order has established its lair and headquarters in the former Black home, and as the Ministry of Magic has issued an arrest warrant for Sirius, he remains there too, surrounded by the memories of his youth: a family that distinguished between different social classes – Muggle Born, Half-Blood and Pure-Blood – and that considered Slytherin as the house to belong to in order to honour the wizard caste.

Sirius, who belongs to the house of Gryffindor, is banished from his kindred, uprooted from the family tree for not believing in the values of the Blacks. For the first time the reader is aware of the tragedy of him growing up in an abusive home which he was forced to run away from at a very young age.

Sirius' mark may not be seen at first glance, yet it is there, latent. He was banished by his family for not following the lineage his last name honours – “My sweet old mother blasted me off after I ran away from home” (Rowling 2003, 144) – condemned by the rest of the wizarding community for believing he has broken the well-established rule. It is clear that Sirius is a Wanderer, and his mark is his last name from which he cannot escape, “Black”, like an indelible ink stain.

Although he tried to escape from his home, which cannot really be called a home, and his mother made it clear that she did not consider him her son by burning his part of the tapestry, the hatred that the Blacks felt towards their son was equalled or perhaps surpassed by how Sirius felt towards his family and everything they

enacted – “I hated the whole lot of them: my parents, with their pure-blood mania, convinced that to be a Black made you practically royal...” (Rowling 2003, 144)

Sirius rebels against his family and escapes from the Black tradition of hating and stigmatising those who do not follow the pure blood ideals of certain wizards and witches. Unlike his cousins and brothers, he does not join Voldemort’s army to gain power, instead, and together with his best friends, conforms the first Order of the Phoenix, and later on, during the second Voldemort war, abides by Dumbledore’s rule of living confined to 12 Grimmauld Place giving up his own freedom if by doing so he is helping Harry and the Order to defeat Voldemort.

In this case, confinement is erring in itself, because there is no worse punishment than not being able to get away from what causes pain. That is the light by which Sirius has been touched when he chooses to join the Resistance, even if it means living a half life, a life with the only hope of clearing his name and to, once and for all, be a free man.

There is a certain phrase that, surprisingly, does not appear in the novels but does so in the fifth film, “the World isn’t split into good people and death eaters. We’ve all got both light and dark inside us. What matters is the part we choose to act on. That’s who we really are” (*Harry Potter and the Order of the Phoenix* (2007) Directed by David Yates [Film] United Kingdom: Warner Bros. This sentence is drawn from Sirius’ lips in the film and the clip precisely encompasses this unparalleled situation, this eternal erring of this character. Sirius *chooses* to err, *chooses* to remain enclosed, being deprived of his freedom for the greater good, not for his own salvation.

The choice, ultimately, is ours, for there needs to be a will to become a wanderer in a certain way as it is easier to stick to the predominant rule. If the established order is fought or if the rules are not obeyed, we will be forced to wander between societies, until they accept us, or we accept ourselves.

Sirius is nothing more than another metaphor, which takes the form of the Wanderer, adopting and adapting it, wandering from place to place.

Sirius challenges the Dark Lord and everything he preaches, he who is considered the master, not by the will of all, but by imposition and terror. Sirius challenges him, and loses. That is his sin yet his great transgression, his punishment, but also his reward. Although it sounds ambivalent, this concept is transgression itself. By being defeated by the Dark Lord, Sirius is able to achieve light; losing, in this case, means winning for his name is cleansed. At this very instant that we, as readers, mourn his death, we have forgiven Sirius.

Severus Snape

Severus Snape is definitely a wanderer for the following reasons: Severus was selected for the Slytherin house, which is known to have dealt with dark arts and wizards and witches who have been corrupted. This Slytherin character is also marked by the Dark Lord, which makes him distinguished as one of the Death Eaters:

“There,” said Snape harshly. “The Dark Mark. It is not as clear as it was, an hour or so ago, when it burnt black, but you can still see it. Every Death Eater had the sign burnt into him by the Dark Lord. It was a means of distinguishing one another, and his means of summoning us to him.”
(Rowling 2000, 783)

However, contrary to what is expected, he hates belonging to his master. In fact, he does not seem to belong anywhere, since he went to Hogwarts because he was not happy at home. He was also considered the odd one while a student at Hogwarts, to his adult life when he has to decide where his loyalty resides. Severus has been constantly wandering, acting as a spy for the forces of Dumbledore

and as a hidden Death Eater, he is the pendular Wanderer seeking love, a love that he is constantly reminded of when he gazes into Harry's eyes, which are the same colour as Lily's, Snape's secret love.

This Wanderer characteristic is appreciated by Tichelaar (2000, 49) when the power of the eyes in Lewis' *The Monk* is described as "large, sparkling, and capable of creating both awe and horror in the one they gaze upon."

Severus feels a constant guilt and despair because he sees himself as ultimately responsible for the death of his beloved Lily. Dumbledore knows this, using Snape, punishing him, but rewarding him at the same time. By helping to keep Harry safe, Snape helps himself to clear his conscience:

"I thought... you were going... to keep her... safe..."
(...) "Her son lives. He has her eyes, precisely her eyes. You remember the shape and colour of Lily Evans's eyes, I am sure?" "DON'T!" bellowed Snape.
(...) "You know how and why she died. Make sure it was not in vain. Help me protect Lily's son."
(Rowling 2007, 767-768)

Hence, Severus feels impelled to save Harry, no matter how much he hates the boy, just by looking at his eyes because they remind him of his beloved and deceased Lily. He incessantly roams across the two magical worlds without any rest, not even death, until his time comes, when his curse, at the end of the wandering, is broken and there is a final redemption for Snape:

Harry did not know why he was doing it, why he was approaching the dying man." (...) "A terrible rasping, gurgling noise issued from Snape's throat." (...) "Look... at... me..." he whispered. The green eyes found the black, but after a second, (...) Snape moved no more. (Rowling 2007, 743-744)

Snape's death is partially redemptive because while he is forgiven by most, not everyone can forget the fact that the only reason he saved Harry and was fighting two sides is none other than to selfishly feel good about himself trying to protect Lily's son when he was not able to protect Lily.

Some readers, then, might have concluded that any heroic act carried out by this character should then be considered a farce, because even if Harry's life had been saved, Snape would not have felt equally responsible for saving other students. However, this is not entirely true, for Snape also promises Narcissa Malfoy to save her son from Voldemort, which may lead his cover – so painstakingly created and maintained for years before the Death Eaters – to be exposed. Severus risks his life for more than just his conscience; there is goodness within him.

What is certain is that Snape's burial as such does not exist, but Harry forgives him by naming one of his children *Severus*, a fact that establishes forgiveness and ensures that the legacy will go on.

Harry Potter

Harry's wandering from place to place goes from the Dursleys' house to Sirius' house to the Weasleys' house without having a real and unique place to call home and this is what makes him another Wanderer in J. K. Rowling's heptalogy.

Apart from the obvious aspect of a Wanderer – clearly identified as the mark in the form of a lightning bolt that crosses Harry's forehead, described in the first novel, *The Philosopher Stone* as not just any common mark, but one created by an evil curse. Harry is marked, in this way, as the different one, the one who fought against whom the powerful and evil considered their god, and won. In other words, Harry breaks the natural order when he destroys the reign of the most powerful wizard of all time.

An' then – an' this is the real myst'ry of the thing – he tried to kill you, too. (...) But he couldn't do it. Never wondered how you got that mark on yer forehead? That was no ordinary cut. That's what yeh get when a powerful, evil curse touches yeh – but it didn't work on you, an' that's why yer famous, Harry. No one ever lived after he decided ter kill 'em, no one except you. (Rowling 1997, 62)

His deed is that he has to die so that Voldemort dies. By sacrificing himself, Harry accepts his destiny and encounters peace at the end of his journey. Dumbledore sums it up by stating the following:

You are the true master of death, because the true master does not seek to run away from Death. He accepts that he must die, and understands that there are far, far worse things in the living world than dying." (...) "Do not pity the dead, Harry. Pity the living, and, above all, those who live without love. (Rowling 2007, 817, 819)

This Wanderer's act of dying might be considered as one of the highest expectant moments in the recent history of literature yet disappointing, at least personally. It is only at the very end of the heptalogy that the readers partially understand the immense value that Harry's death had towards the whole life cycle.

His death is redemptive in nature and shows the reader that there is no need to feel cursed because of origins, but rather that it is actions which make any one of us exactly who we are, since it is through them that change can be achieved and destiny chosen. Harry realises about this through several characters: James Potter, Dumbledore, and Voldemort.

We must assume that James Potter as an adult was a good man — at least this is how Sirius Black describes his best friend

when trying to justify the fact that he and James were only fifteen when they were “a bit arrogant”, and mistreated others, a fact that he is not proud of with hindsight. It should not be forgotten that as well as fighting against Death Eaters and the forces of evil, in his school years, Potter is depicted as a bully who humiliated other weaker students such as Severus Snape. Harry, however, never acted the way his father did, and that honours him.

Dumbledore, for a time at least, chose the path of power over that of doing good, which made him corrupt in such a way that only the death of his sister Ariadna helped him to be brought out of his reverie of power:

I was gifted, I was brilliant. I wanted to escape. I wanted to shine. I wanted glory.” (...) “But I was selfish, Harry, more selfish than you, who are a remarkably selfless person, could possibly imagine.” (...) “Grindelwald fled (...) while I was left to bury my sister, and learn to live with my guilt and my terrible grief, the price of my shame.” (...) “I was offered the post of Minister of Magic. I refused. I had learned that I was not to be trusted with power.
(Rowling 2007, 811, 813)

While in his adulthood he has a relapse when in search of the Horcruxes, blinded with power, he decides to put on the ring and almost dies, blackening his hand as a result. Although, regretting having made this decision, he still tries to stop Harry from following his steps.

This demonstrates that Dumbledore, despite being capable of feeling arrogance over his own power, has learnt a valuable if painful lesson. It also showed Harry (and us, the readers) that Dumbledore is far from omniscient or infallible. While Harry may have other negative qualities, he does not claim to have the same perception of power that Dumbledore has over himself. Harry is humble.

The boy who survived is feared by one of the greatest wizards of all time, albeit evil, for the sole reason that Harry has something Lord Voldemort lacks, courage to face life:

He was more afraid than you were that night, Harry. You had accepted, even embraced, the possibility of death, something Lord Voldemort has never been able to do.
(Rowling 2007, 806)

And this is why Harry, although having a destiny marked by the prophecy, can never be like Voldemort.

The one with the power to vanquish the Dark Lord approaches... Born to those who have thrice defied him, born as the seventh month dies ... and the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not ... and either must die at the hand of the other for neither can live while the other survives... The one with the power to vanquish the Dark Lord will be born as the seventh month dies... (Rowling 2003, 1072)

Unlike the heir of Slytherin, Harry chooses to die for a greater cause — to save the whole human race. Voldemort, in contrast, chooses to be immortal, even if this means sacrificing a number of lives to create Horcruxes to keep him alive.

Hence, it is because of all these factors that Harry's death is redemptive if disappointing because he does not die completely although the evil side of Voldemort dies. With it, Harry's destiny as Wanderer ends. As his scar stops hurting, he has been redeemed.

Because of all these aspects, it is easy to come to the conclusion that a Wanderer can have many different faces, but only one true essence, a marked body with a repentant and guilty mind within a

fighting and kind soul. This persona would have committed the crime of breaking the established order and the so-called transgression would have been established.

To sum up, it can be stated that these three characters – Sirius Black, Severus Snape and Harry Potter – of the novels of J. K. Rowling, along with whom some of us grew up, are Wanderers who despite having been living in damnation find peace by clearing their name, and redemption and forgiveness is achieved through the act of dying, for life shall go on.

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Noah Dubay

Faces of Terracotta and Stone: Masks, Ritual, and Inversion in Ancient Greece and Rome

Introduction: Theater, Ritual, & Festival

Theater in classical antiquity is too often analyzed outside its ritual context and in isolation from its material culture. Though theater and religious practice are now typically seen as relatively separate activities, this was not the case in Greek and Roman antiquity. Plays, rituals, and other activities were combined in the form of seasonal Dionysian festivals. Masks, often regarded strictly as theatrical costume, were employed in off-stage ritual and entertainment just as often as they were used on-stage by actors. Made of perishable materials, none of these theatrical masks from antiquity survive today. But *representations* of masks have endured, and these artifacts reveal as much about the world of ritual as they do about the theater. In this presentation, I will consider three case studies of the mask motif: architectural antefix tiles, found on the eaves of buildings; “eyecup” *kylikes*; and terracotta hanging masks. By examining images of theater, ritual, and architecture, ancient writings, and the material and sensory properties of surviving ritual masks, I will consider the functions of these mask motifs as well as infer how masks were used in varying ritual contexts. Ultimately, masks not only allowed for theatrical transformation and the temporary subversion of gender and status hierarchies during ritual festivities, but altered the most basic principles of interpersonal, temporal, and spatial boundaries in the ancient world.

1.1 Dionysian Worship

In order to understand the role of masks in Dionysian worship, it is essential to outline what events take place at Dionysian festivals, referred to as the Dionysia. The beginning of the Dionysia consisted of the “introduction” (*eisagōgē*), where the cult image of Dionysius, a wooden pole or shaft dressed and garlanded with ivy and a mask of the deity, was brought to the Temple of Dionysus in Athens, which was attached to the city’s main theater (Csapo and Slater 1995). The main events of the Dionysia were the theatrical contests (*agōn*) (Foley 1980), which consisted of competitions for tragic plays, comic plays, and choral songs (Csapo and Slater 1995). Other non-competitive plays, called satyr plays, were performed as well. Plays were considered religious practice not only because they were dedicated to Dionysus, but because they were presided over by priests and accompanied by sacrifices and libations (Napier 1986). Following the awarding of prizes for the competitions, banquets (*symposia*) were put on to celebrate the winners. Preceding these banquets, masks used by the actors in the winning plays were dedicated to Dionysus (Green 1995). Lastly, the festival ended with a victory procession of celebratory revelry (*kōmos*) consisting of wine, dancing, masks, and costumes (Foley 1986). This last celebration allowed for an anonymous transgression of social norms, where Athenian men could dress up as satyrs (half-man, half-horse consorts of Dionysus) and other creatures and women as maenads, the frenzied female followers of Dionysus. The celebration of Dionysus allowed important binaries such as male/female, slave/master, and human/animal to be played with, though only during the non-threatening confines of the Dionysia (Goldhill 1990; Schleiser 1993; Frontisi-Ducroux 1988). Just as order cannot exist without chaos, the Dionysia existed in order to solidify and strengthen what was considered socially acceptable in Greek society by demonstrating what was not.

1.2 Types of Masks

The most popular symbol of theater in the Western world is the smiling mask of comedy and the frowning mask of tragedy. In reality, ancient Greek theatrical masks were categorized much more specifically than this, as second century CE writer Pollux's *Onomasticon* has proven. In this study, primarily based on the writing of third century BCE writer Aristophanes of Byzantium, Pollux categorizes comic and tragic masks by character type, using gender, age, and class as category divisions. However, because this is the only extensive piece of writing categorizing theatrical masks and due to Pollux's reliance on color for mask categorization, it is hard to apply Pollux's theory to any surviving depictions of theatrical masks (Williams 1978). In addition to human masks, masks of satyrs, deities, and monsters were also used in stage productions (Calame 1986). Because these masks were made of cloth, animal skin, wood, and other perishable materials, no theatrical masks have survived and classicists must rely on sculpted and painted representations of these masks in order to imagine their specific appearance and function on stage (Napier 1986).

Though not Dionysian, ritual masks found by Guy Dickins in Sparta at the Temple of Artemis Orthia in the early twentieth century have provided a method for categorizing non-theatrical masks. Dickins divided these terracotta masks into seven categories: four human types (old women, youth, warriors, and portraits) and three non-human types (satyrs, gorgons, and "various caricatures" – grotesque faces that defied categorization). A. David Napier (1986) has decided to categorize these and other pre-classical masks by function instead of by appearance. Napier's categories include sepulchral masks (or "death masks"), votive and honorific masks, apotropaic masks, and lastly, theatrical masks. Napier notes that these categories are not mutually exclusive and do not necessarily align neatly with Dickins's categories.

While Napier's attempt at categorizing masks by function serves as a solid stepping stone for discussion, Françoise Frontisi-Ducroux's method of categorizing by function will prove more useful for the purposes of this essay. Jean-Pierre Vernant and Frontisi-Ducroux (1988) separate non-theatrical masks, that is, masks not worn on stage, into two categories that Albert Henrichs (1993) has termed "ritual masks" and "cultic masks." Ritual masks were masks intended to be worn during ritual and celebratory occasions, such as the closing celebration of the Dionysia. They may have been made of perishable materials like theatrical masks were or of lightweight, durable materials like terracotta, like the masks found at the Temple of Artemis Orthia. Cultic masks, on the other hand, were objects of worship not intended to be worn, such as the mask attached to the cult image of Dionysus during the opening of the Dionysia (Henrichs 1993). Cultic masks could be of any dimensions and were mostly non-perforated, as they were not worn. They were likely exclusively made of durable materials like terracotta, marble, and stone as they were not intended to be replaced frequently (Vernant and Frontisi-Ducroux 1988). As this essay will show, cultic and ritual masks could be of any subject matter, including humans, satyrs, and Dionysus himself, and sometimes share characteristics of surviving representations of theatrical masks as well.

1.3 Dionysus in Euripides' *The Bacchae*

Though other texts allude to Dionysus's connection to the mask, the surviving text that makes this connection most clearly is the tragic play *The Bacchae* by fifth century BCE playwright Euripides. The plot of the play involves the god Dionysus, disguised as a Lydian stranger, initiating his cult in the town of Thebes, where it is picked up by everyone except for the king, Pentheus, who is eventually rent to pieces by his own mother, Agave, and his aunts in the midst of a maenadic frenzy while himself disguised as a maenad. After this tragic mistake has been made, Dionysus reveals himself, exiling Agave and her sisters and turning Agave's parents into snakes.

The theme of disguise is dealt with in a cleverly self-conscious manner—the Theban men wear Dionysian costumes throughout the play and Agave and her sisters are quick to be turned into maenads. However, the disguise worthiest of discussion here is that of Dionysus. Because the actor playing Dionysus on stage is not just playing Dionysus, but Dionysus in the disguise of a Lydian, the actor himself comes to represent the god and the actor's costume his disguise. While this is apparent to the spectators, who know that the Lydian is Dionysus in disguise, the characters on stage do not. At the end of the play, when Dionysus reveals that he has been in disguise, the actor on stage playing Dionysus likely did not actually remove his costume to represent this; instead, the other characters on stage simply became aware that the Lydian was Dionysus wearing a disguise all along. All the other characters in the play are represented by the costumes that their actors wear, but here only the *disguise* of Dionysus is represented by the actor's costume – the actor himself literally embodies the character of Dionysus (Olsson 2006).

Dionysus's dual-purpose costume/disguise also calls attention to his connection to otherness and inversion. On stage, Dionysus was typically shown as beardless, with long hair, and wearing a long chiton with a himation over it. While there is nothing inherently "female" about this costume, in passages from contemporary plays, he is referred to as a foreign-looking "woman-man" (*gunnis*). Dionysus's way of dressing, as well as the maenadic disguise he puts Pentheus in, sidestep the Athenian male/female gender binary and call to mind the inversions practiced during the closing celebration of the Dionysia (Carpenter 1993). Another noticeable feature of Dionysus's disguise is the mask that the actor playing him wears on stage. It is mentioned in lines 439 and 1021 of *The Bacchae* that Dionysus is smiling, meaning that the actor playing him likely wore a smiling mask. Just as Dionysus's costume/disguise exists outside the gender binary, his smiling mask exists outside of the binary of tragedy/comedy, as it went against convention to have a smiling mask in a tragic play, and the masks used for comedic plays were typically grotesque and open-mouthed (Foley 1980). Thus, Dionysus's smiling mask signals his divine otherness to the

spectators. This may not have been immediately obvious, but once Dionysus has put Pentheus in the outfit of a maenad, the two characters would have looked nearly identical on stage except for Pentheus's human, frowning mask and Dionysus's divine, smiling one. Vernant and Frontisi-Ducroux (1988) even went so far as to consider Dionysus's mask not a tragic theatrical mask, but a religious "ritual mask" wore by the god himself (i.e. the actor on stage).

1.4 Satyrs

Satyrs, as mentioned in the introduction, are the consorts of Dionysus, and primarily feature in the Dionysia as characters in satyr plays and as costumes in the closing celebration (*kōmos*). Like the smiling mask of Dionysus, satyr plays break the tragedy/comedy binary – they are shown with the tragic plays yet are primarily humorous, poking fun at popular myths and stories in Athenian society. The only surviving satyr play, also by Euripides, is *Cyclops*, where the story in the *Odyssey* of Odysseus and his shipmates blinding the cyclops Polyphemus is retold using satyrs instead of the original human characters (Lissarrague 1990). As is the case with tragic plays, satyr plays also have a chorus, though instead of a traditional chorus leader, the chorus is led by an old satyr character referred to as the papposilenus (Lissarrague 1993), named after Silenus, the satyr who raised and taught Dionysus (Napier 1986).

Outside of satyr plays, satyrs are often depicted on pottery drinking to excess, engaging in a variety of sexual activities, and even defacing herms and other monuments. In this case, satyrs can be seen as another manifestation of Dionysian inversion in that they show examples of poor behavior in men, yet, because they are satyrs (and therefore are not real), it is not threatening to depict them doing these things (Collinge 1989). Satyrs are to men what maenads are to women and thus during the celebration at the end of the Dionysia (*kōmos*), men are able to dress up as satyrs, complete with masks, and break social decorum. Satyr masks, just like masks of

Dionysus, can be seen both on pottery and in ritual and cult contexts, and are also often depicted as smiling, though this may be more of a superficial or stylistic choice made to showcase the fun-loving spirit of the satyr.

2. Antefix Tiles

The first set of examples I will be discussing is antefix tiles in the shape of masks. Antefix tiles served as “end caps” to the rectangular clay tiles used on the roofs of buildings in order to close the curved semi-circular spaces left by the rows of tiles. This would have been especially crucial if the building was built with a timber frame, as the wood could have otherwise rotted or been chewed away. Satyrs, gorgons, and maenads were the most popular themes for antefix tiles (Oleson 1972). An example of how antefix tiles would have looked on a building can be found on a fragment of a Gnathian vase from Tarentum dated 350 BCE by the Konnakis group, now in the Martin von Wagner Museum at University of Würzburg, that depicts an open-air temple. Small, round faces with pointed hair or crowns line one edge of the temple’s roof; they are likely maenad or gorgon masks.

The connection between theater and architectural decoration was not lost on ancient Greek playwrights. In his satyr play *The Spectators at the Isthmian Games*, Aeschylus describes the approach of a chorus of satyrs to a temple of Poseidon, intending to decorate it with figures of their exact likenesses:

...Ho there! Look upon
the house of the Lord of the Sea, the Shaker of Earth! And
let each fasten up the likeness of his handsome face, a
truthful messenger, a voiceless herald to keep off travelers;
he'll halt strangers on their way by his terrifying look
(Marconi 2004, 211-2).

It is unclear if Aeschylus was referring to full-body figures or masks in this passage, but, since the actors playing these satyrs would have worn satyr masks, it is tempting to assume that they would have been holding satyr masks in a self-referential move similar to that of the “disguised” Dionysus in *The Bacchae*. Additionally, the passage draws specific attention to the “handsome face” and “terrifying look” of these likenesses. This passage also implies that satyr antefix tiles may have had an apotropaic function, similar to images of gorgons. An example at the Bowdoin College Museum of Art is a young satyr head, dating to between 300-100 BCE (fig. 1). Though the tile does not share many formal qualities with masks, such as perforations, the association of satyrs with Dionysus and with theater through satyr plays would have made this connection clearer to ancient viewers. The smiling young satyr also calls to mind the smiling mask of Dionysus worn by an actor on stage in *The Bacchae*.

Lastly, it is worth connecting antefix tiles to another form of architectural decoration: garlanded frieze blocks, such as the set of marble blocks from Aphrodisias, dating to the first century CE. The blocks depict a familiar motif of garlands and masks that mark a space as being a sanctuary of Dionysus. This motif can also be seen “hanging” around the rim of vases or in scenes on votive reliefs (figs. 2-3). These blocks would have been located just under the roof of a building and would have wrapped all the way around it. Since no garlands or theatrical masks have survived to the present day, these frieze blocks are likely the closest equivalent to actual decorations that were presumably hung around Athens during the Dionysia. However, it is important to keep in mind that just because masks are associated with Dionysus does not necessarily mean that these blocks came from a theater or temple to Dionysus – as in the case of the vases and reliefs, the garland-and-masks motif may have simply been popular and visually appealing, albeit still evocative of the Dionysia and its associated events.

3. Eyecup *Kylikes*

Eyecups are a series of shallow drinking cups, called *kylikes*, used for drinking wine. They are named for their most obvious feature, a set of large eyes painted on the side that, when a wine drinker holds the *kylix* up to their lips to drink, turns the bottom of the *kylix* into a pseudo-mask covering the face of the wine drinker. *Kylikes* were primarily used during banquets (*symposia*), and it is likely that eyecups were mostly used during Dionysian banquets due to their thematic connection to the deity. Though eyecups are not actually masks, they align with ritual masks in that they would have been frequently held up to the face over the course of the banquet as the drinker consumed his wine.

In addition to their large sets of eyes, many *kylikes* had images painted inside of them, intended as a surprise picture that appears after a wine drinker has emptied their cup. The bottom of the inside of a *kylix* is a small, round area, called a *tondo*, where the stem of the *kylix* is attached to the cup. Perhaps due to its round shape, the most common image seen depicted on *tondi* are faces or masks, typically that of a gorgon. Thus, while the wine drinker is “looking” at the other people at the banquet through the guise of the eyecup pseudo-mask, he is also being confronted by a mask facing him on the inside of the cup. These mask-like eyecups that face both inward and outward may also reference the inebriating quality of wine, which may on the one hand cause one to adopt a more fun-loving persona, but on the other also lead to social *faux pas* and adverse physical effects.

Frontisi-Ducroux (1991) notes a particular subset of eyecups that depict the face of Dionysus between their sets of eyes. These mask-like faces, in addition to mimicking the form of the actual masks that would have been hung up at the banquet, create a double-mask effect on the eyecups. When a wine drinker puts the eyecup up to his face, this double-mask allows him to become one with the symbol of Dionysus. This assimilation of one’s self and the deity is similar to the transformation undergone by the actor playing Dionysus in *The Bacchae* when he dons the costume/disguise of

Dionysus. Frontisi-Ducroux (1991) also makes mention of the fact that most of the masks of Dionysus depicted on eyecups are smiling, as an example from 530-520 BCE shows (fig. 4), much like the theatrical mask that would have been worn by the actor portraying Dionysus in *The Bacchae*.

4. Terracotta Masks

This last set of objects more accurately represents the actual theatrical or ritual masks to which the painted and sculpted depictions discussed above symbolically allude. Some of these masks are the correct size, shape, and material to be worn over one's face, while others are not. All, however, share a connection to Dionysus and were likely used or displayed during one or more parts of the Dionysia. The portable nature of these objects makes them suitable for Dionysian worship, since they could temporarily transform one's dining room or garden into a make-shift sanctuary space, then be stored away once the festivities were over (Green 1995). A popular image type seen on a set of pots called the Lenaia vases may depict an example of these decorated spaces (fig. 5).

The first example is a life-size terracotta mask of Dionysus from Boeotia that dates to roughly 450 BCE, now in the Israel Museum in Jerusalem. Though it is the right dimensions and material to be worn comfortably, the mask has no perforations for a potential wearer to see, speak, or breathe. Instead, it has two sets of small holes so that the mask can be hung. It is possible that this mask could have been hung on a wall for a banquet, but Frontisi-Ducroux instead suggests that the inclusion of a second set of holes would have allowed the mask to be attached to a pole or a shaft, like the cult image kept in the Temple of Dionysus during the Dionysia (Frontisi-Ducroux 1991).

The next two examples, from the Bowdoin College Museum of Art, have mouth perforations, but not eye perforations; however, this is irrelevant because the masks measure 6 cm and 7.2 cm tall.

The first is a mask of a youth complete with a vegetal crown and the second is a mask of a satyr with a wide-open mouth (figs. 6-7). These masks are made of terracotta and have sets of two small holes in the top of their heads in order to allow the masks to be hung. While it is possible that these masks could have been hung at a banquet, their small size implies that they were likely personal objects used in a household garden or shrine. A similar set of six larger masks was found in a house in Priene hanging between decorative bull heads in a dining room. In this case, it is almost certain that the room was set up as a sanctuary of Dionysus intended for holding banquets (Green 1994).

A final example is likely to have been a ritual mask, perhaps worn by Dionysian priests or during a closing celebration (*kōmos*) (Napier 1986). This life-size terracotta mask is characteristic of Dionysus: the face is un-bearded and has soft features, calling to mind Dionysus's androgynous costume when presented on stage, and it is crowned with grape vines and a small bunch of grapes hangs on either side of the face, obvious allusions to Dionysus's role as the god of wine and drinking (fig. 8). The mask has two eye perforations, a small hole in each ear, and a small hole in the forehead – again, these small holes would have had a cord (or in this case, likely two cords) strung between them to allow the mask to be worn. The positioning of the three holes on this mask would have made it difficult to hang on a wall, but may have been useful in keeping the mask securely on the head of its wearer. Though the mask is not smiling, the closed mouth serves a similar function to the smiling theatrical mask used on stage in *The Bacchae* in that it breaks the tragic/comic mask binary and signifies the god's divine presence.

Conclusion: The Mask Lives On

While the cult of Dionysus may have been put to rest centuries ago, the mask continues to be an important cultural icon, both literally and metaphorically. Whether they are gracing the faces of

aristocrats in Venice during the *Carnevale* or the face of Jim Carrey in the 1994 film *The Mask*, masks, for better or worse, provide their wearers a whimsical sense of anonymity that allows them to say and do things they would never consider in their regular daily lives – especially when the mind is altered by wine, Dionysus’s beverage of choice. With the invention of the internet and social media, we continue to wear imaginary masks every time we use a computer or cell phone. In this way, and in many others, the magic of Dionysian worship has repercussions in western society far beyond the realm of theater. Though the lack of ancient written material on the subject may be frustrating, and we may never know all of the deity’s ins, outs, and in-betweens, Dionysus and his enigmatic band of actors, satyrs, and maenads will continue to charm all who encounter them for centuries to come.

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Figures



Figure 1: Unknown artist, *Antefix (Mask of a Young Satyr)*, 300-100 BCE, terracotta, Bowdoin College Museum of Art, Brunswick, Maine, Gift of Edward Perry Warren, Honorary Degree 1926, 1913.42. Photo: author.



Figure 2: Attributed to the Ambrosiana Painter, *Terracotta skyphos* (deep drinking cup), c. 330-310 BCE, The Metropolitan Museum of Art, New York, Louis V. Bell Fund, 1965, 65.11.15. Photo: Public domain.



Figure 3: Unknown artist, *Relief*, 1st c. CE, marble, The British Museum, London, Purchased from Peregrine Edward Townley, 1805, 1805,0703,123. Photo: Public domain.



Figure 4: Group of Walters 48.42, *Kylix with Mask of Dionysus and Gorgon's Head Medallion*, 530-520 BCE, black-figure, The Walters Art Museum, Baltimore, Don Marcello Massarenti Collection, Rome; Henry Walters, Baltimore, 1902, by purchase; Walters Art Museum, 1931, by bequest, 48.42. Photo: Public domain.



Figure 5: The Villa Giulia Painter, *Stamnos depicting women congregated about an idol of Dionysos*, 450 BCE, The Museum of Fine Arts, Boston, Gift of Edward Perry Warren, 90.155a. Photo: Public domain.



Figure 6: Unknown artist, *Mask of a Youth*, n.d., terracotta, Bowdoin College Museum of Art, Brunswick, Maine, Gift of Mr. Dana C. Estes, Honorary Degree, 1898, 1902.43. Photo: author.



Figure 7: Unknown artist, *Miniature Mask of a Satyr*, n.d., terracotta, Bowdoin College Museum of Art, Brunswick, Maine, Gift of Mr. Dana C. Estes, Honorary Degree, 1898, 1902.42. Photo: author.



Figure 8: Unknown artist, *Bacchic Mask*, 300-1 BCE, terracotta, Bowdoin College Museum of Art, Brunswick, Maine, Gift of Mr. Dana C. Estes, Honorary Degree 1898, 1902.44. Photo: Public domain.

Wolfgang Büchel

The Personal Internum and the Redundancy of the Mask

Introduction

Every robe veils man and thus reveals something about him. Each masquerade, however, hides its wearer and shows someone else. Masks and any kind of disguise are based on the misconception that a person would be able to communicate directly, that is, to be really recognised.

Everyone else appears to us primarily as a body. The other moves, looks, gestures and speaks. He uses these means. Who he really is remains unrecognisable. This unrecognisable state is reinforced by the always limited understanding of the other. If we were aware that nobody can recognise anyone else, there would be no masquerade. Then one could understand that each mask is pure redundancy and hides something that nobody sees anyway.

I cannot adequately reveal to anyone that I am myself. There is no immediacy between people. Nobody knows who I am in the end, as little as I know who the others really are. Nevertheless, our own conditioning is deceptive. It makes us believe that we can recognise each other directly, although it is impossible. Our sense of *self* is directed outwards and not inwards. That is why we believe that we are directly recognised by others. – We are each an *ego*, an inside or the Internum of the personality, the epicentre of feelings and thoughts, our soul, but we cannot show ourselves in this way. No *ego* can be conveyed in its totality. No human can show its full originality. We have to rely on a more or less accurate picture of ourselves.

Double-broken Appearance

I have written these words, but no one can grasp from whom they really came. Because I alone have certainty about my own *self*. Only I know that I am this *me*. Everyone else can only encounter me from the outside. We look out from within ourselves. Every individual can only be recognised by others through his or her statements. However, our inner *self* can neither be recognised by anyone else nor can it be communicated. Inside and outside must not be understood as spaces here. Both terms are aids for *ego* and the other. Neither the personal interior of an individual nor the sum of his or her messages can be located beyond doubt.

The image or impression that others have of us is that of a double shifting. First of all, I communicate according to my cognitive abilities. Secondly, everyone understands me as they can according to their cognitive abilities. And everyone else understands me a little differently. We know each other without knowing each other, no matter how close we get. Our double-broken appearance is the result of our limited capacities of expression and comprehension.

In Shakespeare's *The Life and Death of Richard the Third*, the Duke of Gloster says: "No more can you distinguish of a man, / Then of his outward shew" (Shakespeare 1623, 185). Nobody knows who I am in the end, as little as I know who the others really are. Our identity is divided. I experience myself exclusively from within. Everyone else experiences me exclusively from the outside. There is no crossing of borders in between.

In self-observation – that is, in the mirror or picture – it is not possible to see ourselves as someone else sees us. In the mirror or image we are not another individual, but only a reflex of ourselves. Although such a reflex is rich in detail, it is in principle little more than a pale impression. On the other hand, no one is able to grasp the personal Internum of another individual, no matter how much one knows about that other person.

How I am as a whole, I do not experience and the other does not experience. I communicate with others, so to a certain extent I am only a mediator. The other person perceives this mediated content as his or her own imagination. This is how far each *ego* or personal Internum is distant from the other subject.

We Live in Imaginations

Our entire existence is shaped by mediation to the highest degree. Everything that surrounds me exists in and of itself. But for me it exists primarily in my imagination. I cannot get any closer to things. This too can be understood theoretically, but not experienced. Every look and every touch merely feigns immediacy.

I have an idea about my body, and at the same time, I am this body. Of everything else I also have an idea, but only indirectly. Arthur Schopenhauer's *The World as Will and Representation* begins: "The world is my idea: – this is a truth which holds good for everything that lives and knows, though man alone can bring it into reflective and abstract consciousness. (...) It then becomes clear and certain to him that what he knows is not a sun and an earth, but only an eye that sees a sun, a hand that feels an earth; that the world which surrounds him is there only as idea, *i.e.*, only in relation to something else, the consciousness, which is himself." (Schopenhauer 1883, 3) Every other human being is also our imagination. That is how he appears in our world. Just as we encounter him in his world.

Self-image

My self-image is also not an inviolable and safe quantity. King Lear's question: "Who is it that can tell me who I am?" is answered metaphorically, but still accurately. "Lear's shadow" (Shakespeare 1623, 289) says the fool. The identity of Lear is only known by the rough outline of his figure on the floor or on a wall beyond the light. The meagreness of a silhouette indicates that nobody can tell him

who he really is. If Lear took heed of the fool's astonishing answer, he would say to himself: "I am that I am" (Shakespeare 1609, Sonnet 121), as one of Shakespeare's sonnets puts it. More than these laconic words cannot be expressed. They reflect the human constitution. This formula, based on a Word of God in *Exodus*, says everything and nothing. Moses asks God (quoted from the *King James Bible*): "(...) they [“the children of Israel”] shall say to me, What is his name? what shall I say unto them? And God said unto Moses, I AM THAT I AM: And he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you" (*The Holy Bible* 1611, Exodus III, 13/14).

In the end, the innermost part of a person remains foreign. There is an insurmountable distance between human individuals. No matter how close one gets, the other remains largely unrecognisable because he is unreachable. Maurice Merleau-Ponty says: "In order to have access to it, I would have to be the other person himself" (Merleau-Ponty 1964, 171). The sentence describes it and at the same time does not describe it, namely the dilemma of our constitution. One only becomes aware of me through something. We encounter each other as a mediation of ourselves. This mediation is naturally something largely fragmentary.

We recognise each other by our expressions. Bodies, faces, voices, gestures, looks; all of these are mediations of ourselves. The core of our individual being remains inwardly. Direct immediacy is impossible. The sum of the utterances results in a picture, an impression, an experience of the other. That can never be more than an indistinguishable fragment. In the eyes of everyone else, every person is never more than a mediation, with all the limitations that a mediation implies. It follows that our social identity is not stable either. It is the sum of our expressions and the impressions of others. Completeness is not attainable. Ervin Goffman expresses it this way in his study *The Presentation of Self in Everyday Life*: "[...] the 'true' or 'real' attitudes, beliefs, and emotions of the individual can be ascertained only indirectly, through his avowals or through what appears to be involuntary expressive behaviour" (Goffman 1956, 1f.).

Gaze Is Misleading

Everything said so far is indeed obvious. But our constitution mistakenly convinces us that we meet and know each other directly. Everyone believes that they can look into each other's eyes because the other is looking out of them. But the eye is an organ with a surface. It is also not transparent. No one can look into a person through an eye, just as little as the other person looks out. Eyes are instruments of mediation. The transcendence inherent in every eye consists in not seeing any other eye and its gaze for what it is: namely a purposeful organ. Jean-Paul Sartre says in *Being and Nothingness*: "(...) the eye is not at first apprehended as a sensible organ of vision but as the support for the look. (...) The Other's look hides his eyes; he seems to go *in front of them*" (Sartre 1956, 258). Sartre later adds: "(...) the Other's look is the disappearance of the Other's eyes as objects which manifest the look. (...) In the phenomenon of the look, the Other is on principle that which can not be an object" (Sartre 1956, 268). It is obvious that one cannot ultimately reveal oneself, except only in theory. It cannot be experienced. That is why there are masks and they fulfil their purpose.

Radical Solitude

The personal Internum has the effect that we can meet and show ourselves to everything outside of us exclusively through mediation. It is impossible to step out of this state. This is what our radical solitude causes. We can think this radical solitude. But it cannot be experienced. The personal Internum can also be reflected upon but not experienced. Even the fact that the world is my imagination is only recognisable, but cannot be experienced. Nevertheless, we feel ourselves directly in the world and open to everyone who is open to us. And only for this reason masks are possible as something that is not questioned on principle.

José Ortega y Gasset writes in *Man and People* about the *ego* in its solitude. He specifies that “human life in the strict sense is untransferable, it is essentially *solitude, radical solitude*” (Ortega 1963, 46). In other words, “what is most radically human in man, his radical solitude” (Ortega 1963, 50). We remember Merleau-Ponty who said that nobody has “access” to another individual.

The aloofness between man and man is a consequence of our constitution, namely to go beyond ourselves and be perceived exclusively through mediation. That is why the world becomes a subjective one for each individual, without the possibility of being able to grasp the objective one. “The visible world”, says Ortega, “is made up of as many worlds as there are wise men to see them.” He adds: “There will always be an unexpressed, practically inexpressible remnant that cannot be communicated. Herein lies the psychological cause of the phenomenon of radical solitude which gradually takes hold of human individuals as they become more individualised, that fatal incomprehension and lack of communication into which the deepest friendships and most faithful love relationships ultimately flow” (Ortega 1998, 216f.). The “solitude of the being” is “its unity as an inner ontological positivity, which is why self-reference includes both self-awareness and self-revelation”, says Rolf Kühn. This is the “life” par excellence. With Michel Henry it could be said that this solitude is the essence of life. This does not mean solitude “as a historical moment”, nor does it mean “psychological or ethical provisions. (...) It is a fundamental ontological category of general application, which is nothing other than the parousia of the essence as life, that is, the original self-revelation in self-reference” (Kühn 1992, 99).

We are within our corporeality. It enables being in the world. Not being able to be seen immediately means being sheltered, so to speak – there, where no one can get and from where no one can leave. If this became conscious, every mask would become meaningless. The already invisible or unrecognisable need not be covered or veiled. Behind the entire mediation is the real person, his or her *ego*. But everyone is also his mediation. In radical solitude you do not need a mask.

Strictly speaking, nobody knows who anyone else really is. No one can know who I really am. We are doomed to remain strangers to each other without the slightest chance of actually getting to know each other. Nobody knows about me what goes beyond my utterances and my physical appearance. More is not perceptible to others. Nobody knows me really or altogether, just as I cannot really know anybody. A picture, impressions, assumptions – we cannot possess more of each other. Even if we are all convinced of the opposite, this false conviction is an essential part of our constitution. Our separation is unbridgeable. This is, as it were, the apogee from individual to individual.

The degree of freedom one could possess – if the entire mediation process could be experienced in concrete terms – would change the entire human condition immensely. I myself can only mediate myself to others, the world with everything and everyone is only open to me via mediation. There is no immediacy for any subject. It exists beyond the subjective. It begins beyond individual boundaries.

Individuals Are Worlds

Every human individual means a closed world for itself. It consists of his subject and all his knowledge and experience from all phases of life. Goethe's Faust recognises this in the hypostasis of his room and its utensils: "This is thy world! A world! alas!" (Goethe 1882, 34). No less than a whole world, but also no more than that – as one among many. Heinrich Heine says: "For every single man is a world which is born and which dies with him; beneath every gravestone there lies a world's history" (Heine 1898, 256). Every birth is the beginning of a genesis and every death the end of a world.

We are all one world apart. Our outer appearance, which differs from that of every other human being, is analogous to our different inner being. Our recognition of each other reveals the great distance from person to person, which could not be more

significant. Our constitution prevents us from living in one world of all. And with it, the knowledge of truth beyond the subjective also moves far away. Sartre had stated: "I am looked-at in a world which is looked-at" (Sartre 1956, 269). This means that I appear in the world of someone else who appears in my world in this encounter. Every look of one person at another goes over into another, namely the world of this other. Every word of another person passes over from another world into mine.

"The universe", says Emmanuel Mounier, the French personalist philosopher, "is full of men going through the same motions in the same surroundings, but carrying within themselves, and projecting around them, universes as mutually remote as the constellations" (Mounier 1952, 5). Even being in the same location does not change this. And likewise, the highest possible similarity of all life circumstances is perceived differently by each subject. That is why Schopenhauer also says: "[...] even with perfectly similar surroundings every one lives in a world of his own" (Schopenhauer 1951, 12).

Body and Soul

The confrontation with someone else always means to expect him completely. We see him as a whole, as simultaneously and inseparably one body and one being. Our picture or our imagination of a person is first of all his appearance and here specifically, his face. The face is the most personal feature. Faces differ from each other more than anything else on the human body. The rest of the body completes this image, which is further shaped by the mediated inner being. Without thinking about a body, we have no idea of anyone.

Ortega y Gasset writes about the encounter with someone else: "As a sensible presence, all that I have of him is a body, a body that displays its peculiar form, that moves, that manipulates things in my sight, that in other words exhibits external or visible 'behavior,' to use the term of the American psychologists. But the surprising thing, the strange and finally mysterious thing, is that, though there

are present to us only a figure and some bodily movements, in or through this presence we see something that is essentially invisible, something that is pure inwardness, something that each of us knows directly only of himself – his thinking, feeling, desiring, operations that, by themselves, cannot be presences to other men, that are non-external and that cannot be exteriorized directly because they do not occupy space or possess sensible qualities, so that, over against all the externality of the world, they are pure inwardness” (Ortega 1963, 90f.).

The unquestionable unity of body and soul or body and individuality, which every human being represents, is inseparable and is felt as such. An inside for itself as well as an outside for itself is not conceivable in a living way. It does not correspond to our constitution. Again Ortega: “The flesh suddenly and at once confronts us with a body and soul in indissoluble unity” (Ortega 1978, Vol. 1, 395). A living and even animated body appears completely different from a body that is merely three-dimensional and substantially defined. Ortega states that only the flesh has a “real ‘inside’”. Nothing else possesses a comparable interior. Nothing else reveals expression. “For [...] expression to come about, two things are necessary: something that is revealed, that we see; and another, hidden, that we do not see in an immediate way, but that appears to us in that. The two together form a peculiar unity” (Ortega 1978, Vol. 1, 394). One aspect of the mysteriousness of death is that even a corpse conveys expression. It remains open whether real expression is present or whether we cannot help but still perceive expression. The only thing that is certain is that the human body cannot be imagined without expression. The end of life has at least left a reflection of living expression.

Habitus, Social Role, Appearance

No physical exterior, in whose special or individual form we necessarily perceive an interior or a character, reveals how a personality is like. We can very easily deceive ourselves and,

moreover, be deliberately deceived. Let us remember the Shakespeare quote from the beginning and read it to the end: “No more can you distinguish of a man, / Then of his outward shew, which God he knowes, / Seldome or neuer iumpeth with the heart” (Shakespeare 1623, 185). Even without a mask, the essence of an individual eludes readability. The possibilities to deceive others are manifold. A glance can be open or misleading. The facial expression can be honest or contrived. Words can be used in many different ways. This is why Shakespeare speaks two verses further on “Sugred words” (Shakespeare 1623, 185).

The metaphor of the *theatrum mundi* summarises all deviations, illusions and role patterns. It remains questionable, however, whether an uninfluenced expression of one’s own being is even possible. Presumably the intentional unrecognisability of our being conceals its constitutive unrecognisability. Disguise is wrung from everyone. Everyone has learnt to pretend on purpose.

The habitus of a person and his outward appearance can be an expression of his true nature, but do not have to be. Clothes make the man or fine feathers make fine birds describes this. Clothing, including make-up, moves on a borderline between true character and the beginning of being masked.

Despite numerous pictures, we do not know more about Pope Francis than about Francis of Assisi. The different factual situation does not change this. We simply believe to know the much shown and sought-after representative of the present decidedly better than the representative of a long past epoch. But neither one nor the other possessed or possesses the possibility of delimiting the personal Internum.

Biographies and Autobiographies

No one can accompany us throughout our life. We experience each other only in phases. This also means that we can only get to know each other partially, however close someone else may be to us.

There is no interpersonal biographical continuity. Every other person, without exception, only meets us temporarily.

An individual of the past, whose entire fellow world has also passed away, increasingly coagulates into a fading picture, more and more shaped by abstract ideas of the posterity. We are able to know a lot about each other. Ultimately, however, not exactly. It is easy to measure what descriptions of past individuals mean. The entire historiography, reception and biographies create images without any chance of final verification.

Our own life course has a beginning that cannot be remembered, an end that cannot be experienced and perhaps phases of amnesia or dementia. For others, our biography is divided into short periods of time. No one experiences his or her life as a complete vita. Theoretically, it could only be observed in others. Therefore, no life course can be experienced consciously in its entirety. A narrated overall biography completes the life story, but follows significantly more abstract ideas than the truth, which cannot be found. The life course also shows how unrecognisable the individual human being is.

In Robert Musil's *The Man without Qualities* it is said "that (...) the basic law of this life, the law one longs for, is nothing other than that of narrative order, the simple order that enables one to say: 'First this happened and then that happened....' It is the simple sequence of events in which the overwhelmingly manifold nature of things is represented, in a unidimensional order (...), stringing all that has occurred in space and time on a single thread, which calms us; that celebrated 'thread of the story,' which is, it seems, the thread of life itself. (...) Most people relate to themselves as storytellers. They (...) love the orderly sequence of facts because it has the look of necessity, and the impression that their life has a 'course' is somehow their refuge from chaos" (Musil 1995, 708f.). To the narrated completion of a lived but not witnessed life through a biography, come the weightings of the details of that life course. In his widely acclaimed essay *The Biographical Illusion*, Pierre Bourdieu writes: "Trying to understand a life as a series single and self-sufficient sequence of successive events without any other link

than the association to a 'subject' whose constancy undoubtedly consists only in that of the proper name, is almost as absurd as trying to explain a metro route without taking the route network into account, i.e. the matrix of objective relations between the different stations" (Bourdieu 1986, 71). Nothing, however, complicates the biographical writing as much as the personal Internum. Every person exists in two perspectives: his own and the plural of the others. Consequently, every biography describes an individual whose appearance is doubly shifted. In addition, there is the further distorting interpretation of the biographer. An autobiography also describes one's own life in a highly subjective way, because it cannot access the outside perspective. The gap between an author's perspectives between biography and autobiography could not be greater. This distance is insurmountable. A biography usually covers an entire life. An autobiography, by its very nature, deals with a course of life that has not yet been completed.

Individual life between birth and death appears from two perspectives at almost every moment. Every life course consists of two life courses – due to the two perspectives. The image of one's own life invariably differs from the image that others have of this life. A synthesis of the two is impossible. An interweaving of a person's biography and autobiography would be an interesting experiment, but nothing more. The overall result would not be verifiable.

The actual biographical illusion stems from the fact that every life presents itself twice. In a sense, every human being has two biographies – his own and that in the eyes of others, which varies from observer to observer. It is impossible to experience and describe a human life from both perspectives as a consensual event. How deeply we are ultimately caught up in our personal Internum becomes apparent. We cannot really communicate anything, especially not to ourselves. No one can know or experience who I really am. I do not know how or who the others are really or directly. This fundamental strangeness is insurmountable and so is the lack of any mediation. Because no one can actually recognise me and I cannot really know anyone (no matter how much one is convinced of the opposite), there is no need for any mask. It changes and

influences our transmitted and perceived image of ourselves. The innermost part of a person is never visible, neither without a mask and nor with a mask. Consequently, there is no need to hide what is not visible anyway.

If the Unrecognisability of Each Individual Could Be Experienced

Masking, making believe and all appearances changing, improve the means that we use to face the world. But no mask can touch or influence the actual human being.

If the Internum could be experienced, the psychological constitution of the human being would be fundamentally different. One would literally face one another in the protection of the body. One would see others through a visor, as it was, out of one's armour. Any shamefulness would most likely be much less than it is now. Each mask and each appearance given to itself would not need the importance it has. The then unrelenting certainty of one's own unrecognisability would fundamentally change the whole way of living together. One would permanently meet each other in safe consciousness that one does not actually meet each other, but only partially and with a great distance. The security provided by a mask or by acting out of the darkness would then be a permanent and fundamental experience. Nobody can say exactly what this would mean for the human condition. Presumably it would change everything in the world to a degree that is currently unimaginable. Because this is not so and cannot be so, one is concerned about one's own image. One only thinks to be recognised, but with certainty. However, we are unrecognisable to anyone. And all of them are unrecognisable to us: every real as well as imagined person. There are as many Zhivagos as there are readers who have received this novel. I myself exist as often as others have got to know me. But in every encounter, everyone becomes one more or at least a little different. Clothing, habits, masks and habitus on their part have a

further influence on the unstable image of ourselves in the eyes, ears and thoughts of others.

We do not perceive our individuality for and by each other, but only as a difference to others. The connection of appearance with the individual being is merely associative. We look different because we are different. Faces are different because we are individuals, but not because the face would reveal something of the being behind it. As we all look different, having an individual face as the most unique thing about our appearance, it is paradoxically nothing special. Each type of mask can therefore only hide the intended or assumed role within society. If the reality of the personal Internum could become a certainty that could be experienced, any mask would prove to be useless.

Instead of a Conclusion

A mask conceals and superficially changes our appearance. Every mask is misleading. It hides its wearer behind it. At the same time, it shows someone else. But this seemingly different person cannot appear through the mask. And also, the essence of the wearer of the mask remains completely unrecognisable behind it. A character connected with the mask can be associated – similar to the sight of a puppet –, but one knows about the lack of something. The utterances of the masked person through the mask complete the irritation. We do not know who is behind the mask. We don't know that about an uncovered face either, but we are undeniably convinced that we know it.

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Panayiota Chrysochou

**Purging Plagues:
Resituating Sacrificial Bodies
and Rituals on Stage in Times of Crisis**

Lamentings heard i' the air; strange screams of death,
And prophesying with accents terrible
Of dire combustion and confus'd events
New hatch'd to the woeful time. The obscure bird
Clamour'd the livelong night: some say the earth
Was feverous and did shake.

(Macbeth II.III.38-43)

When King Duncan is murdered by Macbeth in Shakespeare's famous play, it is quite apt that even before Duncan's noble subjects receive knowledge of his bloody death, they can sense that something is awry. As Lennox notes as a kind of foreshadowing of what is to come, the night of the murder is 'unruly,' with the whole world being plunged in a horrific and dizzying darkness. After Duncan's death all hell is let loose and chaos reigns supreme. As G. Wilson Knight points out in *The Wheel of Fire*, Duncan's murder and its after-effects 'are essentially things of confusion and disorder, an interruption of the even tenour of human nature' (1937, 165). Men, beasts and the elements alike are affected by this regicide, or what Knight calls this 'deed of disorder'. The murder committed by

Macbeth is 'the most terrible crime against the sacred order that governs human life' (Vernant 1990, 121).

Ironically, a few moments after Lennox mentions 'new hatch'd' events and a 'woeful time,' it is revealed that his words have hit their referential mark in the newly hatched event of Duncan's murder. It is a woeful time indeed when nature goes amiss, and where a falcon can be killed 'by a mousing owl' or horses can break out of their stalls 'contending 'gainst obedience' to self-destruct and eat their own flesh (II.IV.13;17). Shakespeare is faithful in this instance to Raphael Holinshed's *Chronicles* from whence he drew his inspiration for the play. As Holinshed recounts, after the 'heinous murther' not only did the sun disappear for 'six moneths together' but the murder itself led to 'monstrous sights':

Monstrous sights also that were seene within the Scottish kingdome that yeere were these, horssees in Louthian, being of singular beautie and swiftnesse, did eate their own fleshe, and would in no wise taste anie other meate... There was a sparhawke also strangled by an owle.¹

This reference to such unnatural events obviously resonates with Biblical undertones. On one level, the imagery is dark and hellish; on another, it is reminiscent of the Egyptian Pharaoh's dream in Genesis of seven lean cows gorging on the flesh of seven fat ones. To my knowledge, such a religious connection has not been

1 - 'Extracts from Holinshed.' In *Appendix IV* of *Macbeth* (1954), ed. Bernard Groom, Oxford: Clarendon Press. For more information on the stage history of the play and the use Shakespeare made of Holinshed's *Chronicles* see Michael Long's prefatory remarks in a section entitled 'The Stage History,' in *Macbeth* (1989), Hertfordshire: Harvester Wheatsheaf. Cf. also Calpurnia's prophetic dream in Act II.II of Shakespeare's *Julius Caesar*, where the killing of a king by his own subjects leads to graves yielding up their dead, blood streaming over the Capitol, horses neighing and lionesses whelping, and ghosts besieging the streets of Rome. The unnatural killing of king will thus cause both nature and human nature to lose all balance and turn topsy-turvy.

made in the literature, yet it serves to illustrate the impending catastrophe of doom that prevails when animals devour their own species. As Joseph interprets the Pharaoh's dream, he points to its prophetic slant in foreshadowing the seven years of famine and suffering that would plague the land of Egypt, since the fat cows which represent abundance and plenty are to be engorged by the symbolic lack which the lean cows represent.²

Shakespeare shows the dangers of violating both moral and natural order. Once the god-king dies, 'then the sun dies, the crops wither, winter comes, animals violate their natural bonds, order collapses' (Calderwood 1986, 83). Interestingly, this is reminiscent of Antonin Artaud's poignant and distressingly chilling account of the epidemic plague which marks the inception of theatre. 'Once the plague is established in a city, normal social order collapses... The streets are already choked with crumbling pyramids of the dead, the vermin gnawing at the edges' (1993, 14). Theatre and infectious disease become inextricably linked and synonymous with each other. Anaïs Nin describes a conversation in which Artaud 'talked about the ancient rituals of blood. The power of contagion... Ancient religion knew how to enact rituals which made faith and ecstasy contagious' (Garner 2006, 8).

Before we explore the interface between religion and rituals, it is essential to hold on to the notion of contagion as 'infecting' drama and theatrical performance. The relationship between the theatre and contagion is not a novel idea, and Garner traces how epidemic disease and the mechanisms of contagion have had a decided impact on drama since ancient times, where tropes of disease and contagion abound. Sophocles' *Oedipus Rex*, for example, opens with Oedipus describing the city of Thebes as 'weighed down with fragrant smoke'

2 - Cf. Vernant: 'Like birds that eat the flesh of birds, to borrow Aeschylus' expression, [Oedipus] has twice satiated himself with his own flesh, first by shedding the blood of his father and then by becoming united with the blood of his mother' (121-2). Clearly the two plays – *Macbeth* and *Oedipus Rex* – abound in similarities, and we shall explore these shortly in our exploration of the intersections between ritual, theatre and contagion.

(1970, 14). The city is 'tossed' about by the 'hateful plague' and 'dies in the fruitful flowers of the soil,/ it dies in its pastured herds, and in its women's/ barren pangs' (16).

Similarly, the play *Macbeth* opens *in media res* and with thunder and lightning crashing above a Scottish moor, with the meeting of the witches setting the scene and the key note of evil. Like the Sphinx in *Oedipus Rex*, the witches occupy a liminal space in the desert heath. They are shadowy, bearded and unearthly creatures whose normal existence is obscure and invisible. As Stopford Brooke points out, they are the 'fearfully anomalous of physical nature, the lawless of human nature, – elemental avengers without sex or kin' (1954, 160). And, like the Delphic Oracle, the witches present Macbeth with an array of oracular apparitions or prophecies whose enigmatic signifiers he is called upon to decipher. That he attempts to interpret these visions metaphorically and symbolically rather than literally, not realizing, for example, that the first apparition of an armoured head stands in for his own which shall later on be decapitated by Macduff, serves to highlight his hubris and seals his tragic downfall.

Oedipus, too, exhibits hubristic arrogance in assuming that he can answer the Sphinx's riddle by solely using his own intelligence, and thus without the help of the gods. As noted by Jean-Joseph Goux in *Oedipus, Philosopher*, 'it is Apollo who punishes Oedipus' (1993, 94) for this arrogance, reminding us that the message of divine vengeance would certainly have struck home in the minds and hearts of the Athenian audience in a way that it cannot do for more contemporary audiences.

Greek theatre was heavily invested in religious ceremonies and the question of the gods and their retribution. Goux's reference to Apollo suggests that Oedipus was punished by divine agency for his hubris and for his fearful transgressions in committing patricide, regicide and incest in one fell swoop. Yet at the conclusion of the drama Oedipus says that although Apollo brought on his 'vile sorrows to their perfection,' he is 'the one who struck them with his hand' (151). He goes on to proclaim himself a 'wretched man' (157)

who is 'fester' with disease and 'evil' by nature and origin (155), and references to contagion and infection abound. This pivotal and concluding moment where Oedipus recounts his fate and addresses the Thebans is, according to René Girard, 'best calculated to quell their doubts and fears' (2013, 87) because it allows Oedipus to function as a sacrificial victim or scapegoat for Thebe's misfortunes. It also eliminates the primacy of divine intervention, throwing the spotlight firmly on the character of Oedipus.

Thebes is in the throes of a violent miasma and it needs a *pharmakon* or *katharma* to purge it. In Greek the word *pharmakon* 'means both poison and the antidote for poison, both sickness and cure' (Girard, 108), and the *katharma* is 'a variant of *pharmakos*' that is used 'to designate a sacrificial human victim' (Girard, 327). When a human *katharma* or *pharmakos* dies, there is *katharsis* in the community or a kind of religious purification or cleansing (Girard, 327). According to Girard, Oedipus is the tragic hero-cum-actor or scapegoat who steps in to take the place of an original *katharma* that was once ritualistically sacrificed for the benefit of the community. He must either be expelled from the community or ceremoniously killed. Thus, it is only the violence of a sacrificial crisis which can cleanse a community of its contagion, and it is a crisis which is allegedly modelled on an originary moment in time, an original and primal event of human sacrifice with similar cathartic functions.

Aristotelian catharsis is achieved both retroactively through the original act of communal violence and sacrifice of a victim on the altar and also anachronistically on the stage. Historically, the temple and altar in olden times on which the victim was sacrificed, and which 'substituted for the original act of collective violence,' is now replaced by 'an amphitheatre and a stage on which the fate of the *katharma*, played out by an actor, will purge the spectators of their passions and provoke a new *katharsis*, both individual and collective' (Girard, 331). According to Girard, 'all religious rituals spring from the surrogate victim,' as do all secular, familial, economic and social institutions (347).

Paradoxically, collective or communal 'katharsis' is achieved through the expunging of one chosen individual who functions as scapegoat or *pharmakon*. For the community to expel its own violence it must replicate violence, or rather misplace or transfer it *elsewhere*. Ritual's function is thus to cleanse or purify violence. 'The whole process of mythical formulation leads to a transferal of violent undifferentiation from all the Thebans to the person of Oedipus. Oedipus becomes the repository of all the community's ills' (Girard, 87). Indeed, the very nature of this aporetic transferral is apparently exemplified by the precariousness of the term *pharmakon* itself, which wavers ambivalently in Ancient Greek between its signified meanings, denoting, as it does, both sickness and cure. The encapsulation of both meanings signifies that it is neither one nor the other exclusively. As a kind of extrapolation, this would account for Oedipus' dual status as both an 'object of scorn' and an object of veneration (Girard, 107).

In a similar vein, it can be argued that the tragic hero Macbeth also functions as a *pharmakon* for Scotland's ills, and that it is his indeterminate status between butcher and hero, both sickness and cure, which stymies the audience's reactions, making it impossible to sympathize with him to a large degree or condemn him outright. From the very beginning of the play he is 'brave Macbeth,' the valiant warrior who fought the Norwegians 'with his brandish'd steel/ Which smok'd with bloody execution' (I.II.16; 17-8). As Marilyn French aptly points out, 'Macbeth lives in a culture that values butchery. Throughout the play manhood is equated with the ability to kill. Power is the highest value in Scotland, and in Scottish culture, power is military prowess' (1981, 244).

Hence Macbeth is very much a product of his own culture. French makes the acute observation that Macbeth is not condemned for being a murderer. Rather, 'his crime is a failure to make the distinction his culture expects among the objects of his slaughter' (244). Macbeth cannot stop killing. King Duncan's murder is certainly a fatal crime committed against the divine, primal father.

We are called upon to see it in sacred terms as a breach in nature, the killing of God's divine representative on Earth. Yet, as mentioned previously, Macbeth is a bloody warrior who has just come back from battle as well. King Duncan is not the first person he has killed and he is already steeped in blood in a culture which defines its terms on war and bloodshed. Violence in *Macbeth* is mimetic, in the sense that the virulent cycle of violence which Macbeth unleashes is already a mimetized re(presentation) of earlier events. However, because Macbeth does not distinguish between those that he kills, he must necessarily fall.

Like Artaud's plague which 'takes dormant images, latent disorder and suddenly carries them to the point of the most extreme gestures' (Artaud, 18), Macbeth takes his own gestures to the limit. Thus he must become the sacrificial victim which purges Scotland of its miasma, at least for the time being, because he broke moral and community laws which circumscribed violence outside the community.³ Even within the world of Scotland, 'a world that maintains itself by violence,' there must necessarily be a cordoning off of 'some segment – the family, the block, the neighbourhood, the

3 - Even when sacrificial violence takes place within a city's walls it is carefully regulated. In ancient times Athens always maintained a certain number of victims who functioned as *katharmata* or *pharmaka* for the *polis*. 'The city of Athens prudently kept on hand a number of unfortunate souls, whom it maintained at public expense, for appointed times as well as in certain emergencies. Whenever some calamity threatened – plague, famine, foreign invasion, or internal dissension – there was always a pharmakos at the disposal of the community' (Girard, 107). For a brilliant cultural and theoretical analysis of the pharmakos and related rituals see Dennis D. Hughes (1991), *Human Sacrifice in Ancient Greece*, London & New York: Routledge. As Hughes points out, it was a common custom to expel pharmakoi in many Greek cities. 'In Ionia and Athens the rite was performed during the Apolline festival of the Thargelia' (139). Whilst certain sources claim that the pharmakoi were not simply driven out of the city's borders but often pelted with stones and killed when the city itself was afflicted with plague or famine, Hughes explains that these sources remain uncorroborated and that there is little evidence of cannibalism or human sacrifice in Ancient Greek culture. Having said this, he is willing to allow 'that human sacrifice flourished nowhere in ancient Greece so much as in Athens, upon the tragic stage' (189).

state – within which violence is not the proper mode of action’ (French, 244). Violence is prescribed within certain boundaries in order to ensure the maintenance of cultural order, in the same way as the violence targeted against Girard’s surrogate victim operates within specific spatio-temporal boundaries, becoming generative in that it serves to end ‘the vicious and destructive cycle of violence’ by initiating a sacrificial rite that, in tautological fashion, serves to protect ‘the community from that same violence and allows culture to flourish’ (Girard, 105).

Shakespeare alerts his audience of the far-reaching consequences which can result from a breaching or infraction of community rules. Clearly the audience would have been aware of the gross magnitude of Macbeth’s crime. Not only would they have had some possible foreknowledge of the actual story *via* Holinshed’s *Chronicles* before its stage performance, but it is also quite probable that they would have already come prepared with certain expectations regarding the play’s outcome and Shakespeare’s aesthetic technique and handling of tragedy. To kill the king, who functioned as father, god and supreme ruler at once, was a serious crime indeed, and with it must perforce come serious consequences. According to Murray M. Schwartz, Shakespeare skilfully uses ‘theatrical space in tragedy to enact the violent interruption of ceremonial order’ and its bloody aftermath (1980, 29).

Whether this skillful use of theatrical space serves to elicit a final catharsis in the audience is debatable. At the conclusion of the drama, order is supposedly restored and Macbeth is triumphantly beheaded. Some critics like Stephen Orgel, however, have claimed that catharsis is endemic to the play itself as text instead of an outer reaction or psychopathological symptom of the actual audience, whose feelings were meant to be ‘purged’ at the conclusion of the drama. ‘The catharsis takes place within the structure of the drama: it is Thebes or Athens, the world of the play, that is purged, not the audience’ (134). To complicate matters further, when the term catharsis was revived as a concept in the Renaissance it encapsulated

a wide range of definitions, ranging from the most medical to the most literary.⁴

Whatever the case may be, it is difficult to reconcile oneself to the idea that great dramatists like Sophocles and Shakespeare would leave their audience's reactions to pure chance. As I mentioned earlier, it is highly probable that the audience would have come to the theatre with preconceived expectations of the actual performance. Oral tradition in Ancient Greece suggests that the same would have been true of a play such as *Oedipus Rex*. It would go against the grain to depoliticize or take lightly the role of theatre audiences in Ancient Greek theatre. Not only the size of the auditorium but also the sheer magnitude of the architectural design and its location bespeak an ideological and political involvement with the *polis* itself. The audience was actively engaged in the performance. Although in Renaissance theatres the 'medieval and sixteenth-century audiences did not enjoy the power of the Greek audiences,' they 'still functioned in an active role' and could participate 'as actors in the drama' (Bennett 1997, 3). Surely the political implications of this are not to be deemphasized or glossed over.⁵

The very act of viewing is itself a political act, and it this very act of viewing which informs and shapes a particular response to the

4 - See in particular Stephen Orgel's (1995) 'The Play of Conscience,' in *Performativity and Performance*, edited by Andrew Parker and Eve Kosofsky Sedgwick, New York & London: Routledge, for an in-depth explication of its poetic and medico-biological definitions.

5 - At the same time, it is important to acknowledge that despite certain similarities, there are clearly differences in Ancient Greek and Renaissance theatre. As C. L. Barber points out, the Renaissance theatre was a 'new repertory theatre' or 'a new organ of culture, a *novum organum*' which 'was an agent in the historical shift of the Renaissance and Reformation from a ritual and ceremonial view of life, with absolutist assumptions about meaning and reality, towards a psychological and historical view' (1980, 195). According to Barber, Shakespeare's tragedies exemplify 'the post-Christian tradition' where God and the Holy Family are supplanted by the human family. Clearly this view of theatre is removed away from the Greek notion of theatre and its heavy investment in religious ceremonies and the vengeance of the gods.

aesthetic and theatrical event. This response is often assumed to be a cathartic one, hence linking theatre not only to the site or stage where infection occurs, but also to the site where purging or cleansing is effected. As Elin Diamond notes of catharsis, it is an embodied and collective process, a process whereby ‘the subject is seized by her [sic] shuddering body, which mars her [sic] rational vision and produces an unhealthy division of self and social being – a division which only catharsis itself can heal and regulate’ (1995, 154). The implicit tautology in this assertion is quite evident. Catharsis both divides the subject’s body on an intrapersonal level and, through its very divisiveness, heals and regulates it back into social embodiment. Thus, the very process of being seized by what Diamond calls ‘the shudder of catharsis’ – a concept she borrows from Theodor Adorno – is not ultra-individualistic but socially contingent, dependent on the other for its embodiment. For ‘catharsis marks and remarks a sentient convergence of body and meaning’ and it is the point where the material body ‘becomes not the body but the *visible* form and *social* incarnation of the body: that is, an *embodiment*’ involving both the actors and the audience (Diamond, 154, emphasis mine).

This embodiment is achieved first through the assignment of ontological status and hermeneutic visibility to the body, and then through a (re)marking of this body as a social body which sees the theatrical event. Phenomenologically speaking, ‘the activity of watching is an ongoing process of physical adjustment and response to other physically present bodies’ (Shepherd and Wallis 2004, 194). Therefore, social catharsis is achieved, for example, through the implicit recognition of the audience – *via* the embodied act of watching events unfold both as an individual and collective, social body – that Macbeth and Oedipus’ crimes have broken the sanctified laws of both man and God and that retribution is imminent. The actor playing Macbeth or Oedipus must ‘infect’ the audience with the shudder of catharsis; he must transfer his internal anguish and turmoil onto the audience if there is to be any emotional catharsis or release. As Marilyn French suggests in her analysis of *Macbeth*, for example, Macbeth as actor is called on to convey the objective reality of his emotional turmoil to the audience’s perception. ‘His sufferings

must be suggested by gesture as well as intonation, and understanding of the play is dependent very much on audience perception of his emotional loss and deprivation' (242). His 'inner symptoms' must become visible to the outside world.

In the same vein, Oedipus' performative action of saying 'man' to the Sphinx as an answer to her riddle was 'a heresy, an error, or an illusion' which failed to suppress the Sphinx's monstrosity and to '[make] man the measure of all things' (Goux, 157). Olga Taxidou (2004, 53) makes a similar point in *Tragedy, Modernity and Mourning* that Oedipus' ascension to "manhood" does not do away with monstrosity and horror' since the Sphinx still haunts Oedipus after her 'death' – he internalizes her and 'now carries her murder inside him like a miasma.' This inner miasma infects him to such an extent that his symptoms become psychosomatic, that is, they become exteriorized.

I refer to symptomatology quite deliberately in order to foreground once more the interrelatedness between theatre and medicine. Both of them 'are technologies of the body' and both of them highlight 'the interaction of the human organism with its environment, the relationship of inside and outside, the nature of visibility and somatic disclosure, and the definition of individual and social pathology' (Garner, 2).

To attempt to remove the miasma before it infects or pollutes the entire body – both individual and collective – is to attempt both a physical and psychological purgation.⁶ As victims or criminals of an epidemic, Oedipus and Macbeth are 'capable of plunging the entire community into a sacrificial crisis' and increased violence (Girard, 321). They must be cordoned off, quarantined, or killed before they infect the entire social fabric. 'Like the plague, theatre is a crisis resolved either by death or cure' (Artaud, 22).

6 - This physical purgation is evidenced in the modern practices of inoculation and immunization. According to Girard, vaccination can actually be viewed as a sacrificial rite which aims to ward off not only microbiotic attacks from intruders, but also violence (330).

Indeed, Artaud's conflation of the theatre with the plague and real life is quite an illuminating one for, as Artaud claims, 'theatre is a disease' which compels 'us to see ourselves as we are, making the masks fall and divulging our world's lies, aimlessness, meanness, and even two-facedness.' It also allows us to maintain 'a nobler, more heroic' stance in the face of adversity (22). Theatre itself is a reflection of real life and social and political issues, galvanizing us to be more alive and socially aware of our surroundings and to put theatrical ideas into practice.

All this is more pertinent than ever in light of the current global pandemic. A recent United Nations report (July, 2020) documents, within the context of Covid-19, the increased incidence of violent and ritual attacks against vulnerable groups that have been infected by the novel coronavirus which was first identified in China in 2019. Some victims considered to be polluted and contaminated have been stigmatized, tortured, exiled, or even ritualistically killed in certain communities in order to 'purge' the community of its ills and of infection. In times of fear and uncertainty, many people look for someone or something to blame, or a way to feel safe, and this may include witch hunting, scapegoating and other harmful practices (UN report, 2).

At the same time, epidemics also allow us to exhibit our humanity, to bring the 'element of magic' (Artaud, 105) and creativity into our lives and to look for cures in a world full of sound and fury. Through the embodied and social process of catharsis, the 'shuddering body' that is infected and marred by 'rational vision' and subject to 'an unhealthy division of self and social being' (Diamond, 154) can potentially and gradually heal itself, moving as it does beyond near death and into the very act of living. In so doing, it powerfully stages and dramatizes its own engagement with the processes of embodiment and its discursive modes of articulation.

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Contributors

Dario Verderame (Ph.D.) is a researcher in Sociology at the University of Salerno (Italy). His research interests mainly involve studies on cosmopolitanism and European society from a historical-cultural perspective. From 2018 he holds the Jean Monnet Teaching Module “European Culture and Memories”, co-financed by the European Union. His latest publications include: *Transnational European Memories among Young People: Conflicting Trends between Nationalism and Cosmopolitanism* (in M. Sette, ed., *Europe: Critical Thinking in Critical Times*, London Interdisciplinary Discourses, 2021); ‘Native Europeans’ and European Memories. The building of a European consciousness among young people (*De Europa*, 3/2020).

Carolina Avsar recently graduated from Texas A&M University—Corpus Christi with a Master of Arts in English. Her creative thesis, “‘My Name is Sara’ A Biomythography Exploring the Life of Sakine Cansiz,” uses Gloria Anzaldúa’s autohistoria teoría to reconstruct the life of a Kurdish revolutionary icon, Sakine Cansiz. She has spent her life between four different countries and cultures: Colombia, France, the United States, and Turkey. Her goal is to attend a PhD program in English or Creative Writing, and focus her research on multicultural and multiethnic female narratives.

Judy O’Buck Gordon is a registered, licensed architect and an Associate Professor in the Master of Architecture program at Kansas State University where she teaches design studios and lectures in the building technology sequence.

Gordon received a Master of Architecture degree from Columbia University, New York, New York and a Bachelor of Environmental Design from Miami University, Oxford, Ohio. At Columbia University she was awarded The Lucille Smyser Lowenfish Prize for Outstanding Thesis. Her studies at Miami University afforded her

the opportunity to attend the Architectural Association, London, United Kingdom.

Gordon's seminar, research, and writing addresses questions of architectural tectonics, materials, and making, with an emphasis on critical thinking. She has presented papers on her research regarding spatial tectonics, as well as teaching pedagogy and creative thinking at national and international conferences. In 2018, Gordon contributed the chapter "In the Making, Creative Thinking in the Architectural Design Studio," in "Part IV: Embodied and Phenomenological Approaches in Beginning Design," for the book, *Promoting Creative Thinking in Beginning Design Studios*, edited by Stephen A. Temple.

Nerea Unda is currently a PhD student in the University of the Basque Country, Spain. She holds a Bachelor of Arts degree in English Language and Literature and two Master of Arts degrees, one in Teaching in English and another one in Comparative Literature and Literary Studies. Ms. Unda's interests range from Fantastic Worlds, Gothic, Jewish, folklore, to Children's Literature. Lately she has studied the comparative feature of the wandering Jew and Harry Potter with Bangor University (Wales), the father archetype in James Joyce's *Ulysses* and Harry Potter with the Iberjoyce association where her publication can be found under consent of Joyce's heirs. Joyce's imprint on recent global literatures: "The father without a son be not a father, can the son who has not a father be a son?": The Quest for Paternity in *Ulysses* and Harry Potter (pp. 73- 88), and the Gothic aspects in the worlds of Harry Potter with the International Gothic Association. More specifically, her work examines the dichotomies and comparative postmodern aspects found in the novels of the boy who survived.

Noah Dubay is a recent graduate of Bard Graduate Center, where he received a Master of Arts degree in Decorative Arts, Design History, and Material Culture. "Faces of Terracotta and Stone" was born out of research completed at Bowdoin College, where Dubay graduated with a Bachelor of Arts degree in Art History and Classical Archaeology in 2019. His independent study, "Madame Medea:

European Reimaginings in the Nineteenth Century,” explores depictions of the Euripidean character of Medea in both ancient and Victorian theatre and art. Central to this research was how artists chose to portray Medea’s “otherness”—her gender, her status as a foreigner, and her mental illness—and what this revealed about the treatment of marginalized members of their own communities. Dubay presented a portion of this study, titled “More Tearful Than a Funereal Trump’: Tracking Images of Medea on Second Century CE Roman Sarcophagi,” at the Eighth Annual Tennessee Undergraduate Classics Research Conference in Knoxville, Tennessee in 2019.

Dr. phil. **Wolfgang Büchel** took up his publishing activities after studying architecture alongside his practical work as an architect. In addition to essays in specialist journals such as *Archithese* and *Daidalos*, he wrote *Architektur-Präsenz – Die Prinzipien architektonischer Wirklichkeit (Architecture Presence – The Principles of architectural Reality)*, published in 2001, a fundamental work on the art of building. A second focus of his research is Karl Friedrich Schinkel. In 1994, he published a monograph on his life and work, which is now in its fifth edition. This was followed in 2010 by a collection of essays on Schinkel’s life, times and work entitled *Schinkels sieben Einmaligkeiten (Schinkel’s seven Singularities)*. His dissertation entitled *Zwischen Nachwirkung und Vereinnahmung. Zu zweihundert Jahren dokumentierter Rezeption Karl Friedrich Schinkels (Between Aftermath and Appropriation. Two hundred Years of documented Reception of Karl Friedrich Schinkel)* was published in 2020. An intensive reception of visual art in general, music and the performing arts are another focus of his work, rounded off by public lectures.

Panayiota Chrysochou (b. 1982) grew up in Limassol, Cyprus. She studied English Literature at the University of Cyprus and then went on to do her Masters at Warwick University. She has a PhD in Psychoanalysis and Theatre from the University of Edinburgh. She did her post-doctoral research on Gender Studies at the University of Cyprus. Her research interests include psychoanalysis and trauma studies, performance theory, gender studies, semiotics, and the aesthetics of the visual. She has published

in journals such as *American Imago*, *Semiotica*, the *Journal of the International Association for Semiotic Studies* and *The Journal of Literature and Trauma Studies*. Her current research aims to re-examine the effects of technology and vision on the theatrical body through a psychoanalytic framework and how trauma functions as an inscribed narrative on bodies and identity.

Through the centuries, humans have often shaped their lives by taking part in fictional events: carnivals, representations, role plays, structured and semi-structured collective and singular moments where strictly coded contexts organise specific worlds and cultural dimensions. In play and representation, as liminal moments, social groups define relationships, roles, functions, and identities.

We wear masks – both physical and metaphorical – on a daily basis. The articles in the present volume examine their use in varying rituals and performances, and their insights provide the reader with a greater appreciation of the links between reality and fiction, and a broader understanding of the anthropology of experience.

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London Centre
for Interdisciplinary Research
Unit 3A, Gateway Tower
32 Western Gateway
London, E16 1YL, UK
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