

Introduction
Translation in Motion

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As we write this introduction, the world is still reeling from a pandemic that is far from over even as we hear disturbing drumbeats of a purported global military conflict, a ‘World War III’ spilling over from the current Russian invasion of Ukraine. Images of yet another refugee crisis sparked by acts of death and destruction are all over our newsfeeds and timelines again, this time perhaps more visible because it is happening on the fringes of Europe and not in some far away ‘Third World country’, bringing to the fore a set of issues that only exacerbate what the past decades have announced: intensely interlocking financial and cultural inter-dependence, as well as widespread and systemic vulnerability, information war, surveillance and fear. While we do not treat all these issues directly in this volume, we attempt to articulate a theoretical approach that understands languages, bodies, movements and nations as acts and events that are crosshatched by performance and translation; shaping how individuals and groups relate to one another, move between fields of experience or analysis, and negotiate shared histories and imagined futurities in distinctive ways. A song, an accent, a gesture or an image performatively enact solidarity or relation, just as they reinforce axes of power and resistance. It is these micro-acts of translation that performatively ‘do’ the global – and the local, as well as the inter- or trans-national – that we explore in *Translation and Performance in a Global Age*.

A few scenes capture this well: in December 2019 the Narendra Modi-led Hindu-nationalist Bhartiya Janata Party (BJP) government in India passed the Citizenship Amendment Act (CAA), which promised to offer fast-track citizenship to immigrants from neighbouring Afghanistan, Bangladesh and Pakistan but pointedly excluded Muslims from the list of eligible groups. Together with the proposed National Register of Citizens (NRC) that could call into question the citizenship status of many Indian Muslims, this was widely construed as an unprecedented attempt to make religion a criterion for Indian citizenship and directly challenge the secular

founding principles laid down in the country's constitution. The new law was met with massive protests that were marked, among other things, by the collective singing of anti-authoritarian songs by huge crowds assembled on the streets and university campuses, parks and meeting grounds.¹ However, in a remarkable instance of solidarity fostered in translation, among the two most popular songs sung by the protesting citizens were the Urdu nazm '*Hum Dekhenge*' [We Shall See] written by renowned leftist poet Faiz Ahmed Faiz as a protest against the military dictatorship of General Zia ul Haq in Pakistan in the 1980s, and the Italian anti-fascist anthem '*Bella Ciao*' [Goodbye, Beautiful] whose origins can be traced back to nineteenth-century folk songs from the northern part of that country.² While '*Bella Ciao*' mostly circulated in its newly produced Hindi translation, the collective singing of '*Hum Dekhenge*', in a language that while not as widely spoken as Hindi still retains a substantial number of Indian speakers, sometimes involved an individual singer taking an impromptu lead in annotating or translating the words for the rest of the group.³

At the other end of the world, at the Super Bowl pre-game ceremony in February 2020, inter-disciplinary artist Christine Sun Kim performed her American Sign Language (ASL) translation of the US National Anthem to a televised audience of nearly 100 million people. The National Association for the Deaf (NAD) and the National Football League (NFL) have collaborated on featuring ASL interpreters in the past but the selection of Kim, a critically acclaimed Deaf artist whose work employs sound, text and performance, was a major attempt at centring the Deaf community as well as the prevalence of ASL in contemporary US society.⁴

There is, also, the curious case of *Parasite*, the Korean feature film that made history by becoming the first 'foreign language' film to win 'Best Picture' at the Academy Awards a few weeks later, prompting commentators to declare that this might signal a decisive shift in the film viewing

¹ 'Editorial: The Protests Are Not Just Anti-CAA, but Pro-Constitution', *The Wire*, 31 December 2019, <https://thewire.in/rights/india-citizenship-protests-democracy-constitution-caa>

² 'Songs, Poems and Films: A Playlist for Protest', *Film Companion*, 11 January 2020, www.filmcompanion.in/features/bollywood-features/songs-poems-and-films-a-playlist-for-protest/

³ Mukal Kesavan, 'Power of Anthems: Plurality of Languages Threatens the Coherence Majoritarians Want', *The Telegraph India*, 25 January 2020, www.telegraphindia.com/opinion/power-of-anthems/cid/1739593

⁴ Kim appreciated the gesture but still thought it was a missed opportunity because of the manner in which the television cameras covered the event. See Christine Sun Kim, 'I Performed at the Superbowl. You Might have Missed Me', *The New York Times*, 3 February 2020, www.nytimes.com/2020/02/03/opinion/national-anthem-sign-language.html

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habits of a mostly monolingual US audience. As Bong Joon Ho, the film's celebrated director, had said earlier at the Golden Globes awards: 'Once you overcome the one-inch tall barrier of subtitles you will be introduced to so many more amazing films.'⁵ These are but only a few instances of the vast and vibrant lives of translation in song, poetry, gesture, speech, subtitle, closed caption, bodies and objects, not to mention on theatrical stages, which we describe in terms of 'translation at large'.⁶ Translation in a global world, we argue, is not only literary, but profoundly performative, embedded in how ideas and gestures transform and move. As Kéline Gotman argues in '*Translatio*', published in a special issue of *Performance Research*, edited by Amelia Jones and dedicated to 'Trans/Performance', performance studies as a discipline is itself radically translational, engaged at its core in thinking how discourses, concepts and figures travel across sites of knowledge and geopolitical power. Designating at once passages between epistemic regimes and global empires, the medieval Latin concept of *translatio* suggests far more than the 'translation' of distinct national languages but a complex form of movement, a way of affiliating and re-affiliating bodies and places, extending or narrowing gazes and rerouting modes of attention.⁷ This approach furthers an important body of work in Performance Studies as well as in studies of Theatre and Drama that acknowledges the embodied ways cultural discourse and practice is lived and shared – relationally – first of all; and this approach recognises that with this expansive remit, understanding 'translation' as concept as well as praxis, come further opportunities for thinking myriad ways 'translation' itself as an operative term is translated into and passes through adjacent disciplinary fields. Thus, *Translation and Performance in a Global Age* draws from dominant theorisations about translation as literary work while addressing itself also importantly to the challenge of thinking translation performatively, within a theatrical setting and beyond. This acknowledges the concept of linguistic performativity articulated by J. L. Austin, who

⁵ Quoted in Andrew R. Chow, 'Parasite's Best Picture Oscar Is Historic. Is This the Beginning of a New Era in Film?', *Time*, 9 February 2020, <https://time.com/5779940/parasite-best-picture-oscar/>

⁶ In employing the 'at large' formulation we echo anthropologist Arjun Appadurai's landmark theorisation of 'modernity at large' from the early 1990s and seek to draw further attention to the centrality of translation in processes of cultural globalisation. See Arjun Appadurai, *Modernity At Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996).

⁷ Kéline Gotman, '*Translatio*', *Performance Research* 21, no. 5 (2016): 17–20. On epistemic violence and the travels of language through colonial management and administration, particularly Spanish and English, see also Mary Louise Pratt, 'Language and the Afterlives of Empire', *PMLA* 130, no. 2 (2015): 348–357.

suggests that certain forms of language can act upon the world, while furthering such a notion of performativity to include gestural and other non-linguistic ‘acts’.⁸

Such sutures, as we have been attempting to argue, help take stock better of global transformations. To take another contemporary example, for translators and cultural theorists Catherine Boyle and Renata Brandao, attending to ways language moves around the world helps illuminate the power politics and ‘worldmaking’ potential of ‘language acts’: their project, *Worldmaking in the Time of Covid-19*, launched in March 2020, draws a team of twenty researchers reading across Arabic, English, French, German, Hebrew, Italian, Japanese, Korean, Mandarin, Russian, Portuguese and Spanish to trace how words like ‘war, conflict, contagion, invasion, fear, sanity and cleansing inhabit the ways in which we articulate our responses – collective and subjective – to moments of crisis’; and ways narratives and figures circulate, shaping how we see the world around us.⁹ ‘Travelling concepts’ and ‘Travelling acts’ are two further strands of the Language Acts project, thinking how worlds are made and remade globally through scenographies of crisis and imagination, on and off stage. Another compelling example of such thinking can be found in the recent essay ‘Translating Poetry, Translating Blackness’ by John Keene where the writer and translator argues for more translations of non-Anglophone Black voices into English as way of expanding the corpus of Afro-Diasporic narratives beyond current, largely US-centric conversations;¹⁰ Kaiama L. Glover, in her translations of and work on Haitian literature, raises the same question in a slightly different way by asking, ‘what is the task of the translator within [the] racially hierarchized transatlantic space?’ and offers the example of the continued mistranslation of Vodou in English language publications as a case in point.¹¹ Many more examples of such thinking around how language moves and how translation serves as a cipher for thinking global and local motion could be described. What we aim to do with this volume is to collect a rich handful of approaches to thinking

⁸ John L. Austin, *How To Do Things with Words*, 2nd ed. (Cambridge: Cambridge University Press, 1975).

⁹ ‘Worldmaking in the Time of Covid-19’, Language Acts and Worldmaking, accessed 19 May 2021, <https://languageacts.org/worldmaking-time-covid-19/>

¹⁰ John Keene, ‘Translating Poetry, Translating Blackness’, 2016, accessed 2 June 2022, <https://www.poetryfoundation.org/harriet-books/2016/04/translating-poetry-translating-blackness>.

¹¹ Kaiama L. Glover, ‘“Blackness” in French: On Translation, Haiti, and the Matter of Race’, in *L’Esprit Créateur*, 59, no. 2 (Summer 2019): 25–41, and ‘Haiti in Translation: Dance on the Volcano by Marie Vieux-Chauvet, An Interview with Kaiama L. Glover’, accessed 2 June 2022, <https://networks.h-net.org/node/116721/discussions/158058/haiti-translation-dance-volcano-marie-vieux-chauvet-interview>.

theatre, performance and performativity within geopolitical frameworks involving complex acts of negotiation, friction, community and companionship, to define some of the ways we performatively constitute and reconstitute ourselves through shifting modes of expression in the twenty-first century.

Genealogical Re/formations: Translation and Performance in a Comparative Mode

The argument we offer is in part a disciplinary, and in part an interdisciplinary one: we have noticed, as we detail here, how much ‘translation’ has become theorised in literary arenas, particularly Comparative Literature, as a trope for understanding comparativism otherwise; and at the same time, how much ‘performance’ has gained ground as a theoretical lens for capturing notions of embodiment, orality and gesture, to cite but a few elements of discourse and practice that exceed the literary frame. At the same time, we have been galvanised by the immense body of work in Theatre and Performance Studies that draws attention to ways translation plays out far beyond dramaturgical practice, as questions of textual translation, and issues of worldmaking, dialect and gesture continue to bear critical fruit theoretically and within theatre practice work.

Translation and Performance in a Global Age thus recognises that not only is translation a matter for linguists and literary critics to think, or drama scholars to theorise, but that given its near constant presence in everyone’s lives, there is a pressing need further to situate discussions of translation in and as performance. We aim to suggest that translation serves here as a trans-medial concept, one that – alongside performance – articulates something of the discursively and gesturally relational nodes of expression and interchange that make up our worlds. This is true not least at a time when the English language continues to hold a dominant position on the world stage, and when micro acts of languaging renegotiate ‘English’ and other moments of hegemonic language-making everywhere. We suggest therefore that complex and sometimes unclassifiable gestures, accents and inflections make up our lived experiences, and that these can be understood not only in translational but also in performance terms; and, that the double lens helps illuminate ways translation is performative, as well as ways our performances in the everyday *do* translation. For the vast majority of moving, migrant bodies, for instance – refugees, asylum seekers and white-collar workers alike – the first port of call for their perhaps unwitting revelations of

‘unpermitted’ or ‘permitted’ selves (those that tend literally to require permits for mobility) is not just the fingerprint or retina scan but also the voice. And, these vocal as well as non-verbal interjections into the public sphere often take place – and are received – in and as translation, between languages and performative codes. Whether one is translating from one version or dialect of Swahili, French or English to another, or between ‘national’ languages (like ‘Spanish’ or ‘Bengali’), the sound of a speaker enacting inflections can render her body and personhood vulnerable or, conversely, empowered.

The supplementation of the visual (written/read) with the sonic (spoken/heard), we argue, invites long overdue critical intervention into the discussion of translation as an ethical act. In thinking about the aesthetics of the Black radical tradition, Fred Moten draws our attention to ‘a historical movement from the priority of the sonic gesture to the hegemony of the visual (which is to say theoretical) formulation’.¹² Perhaps the ‘grid of visibility’ for otherness, so often placed on problems of recognition and legibility, needs to be complemented with at least a parallel and imbricated track, which we might call the ‘grid of audibility’, for the oral/aural ways in which languaging outs ‘difference’? Indeed Part I of our volume, as detailed later, examines a number of oral/aural translation acts in performance terms.¹³ Hence, the contention of our volume is that acts of speaking as well as non-verbal language, micro-accentuations and inter-medial passages within and between languages need to receive further critical attention, through a performance frame, on a global scale. Although translation has been understood as a literary act or a diplomatic exercise – as well as a matter of pragmatics (as Gayatri Chakravorty Spivak notes in her interview, ‘Translation is Always Not Enough...’, published at the end of this volume, the vast majority of paid translations in the world are for technical manuals) – a sustained study of its expression in and as ‘performance’ offers further opportunity to think translation at large.

By imbricating translation and performance here, we acknowledge the by-now commonplace binaries of writing/speaking or text/performance, and their reversals, instead attempting to displace the conversation onto translation as a medium and mode, or critical method, which works with

¹² Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003), 59.

¹³ Rey Chow proposes a similar approach in Rey Chow, *Not Like a Native Speaker: On Languaging as Postcolonial Experience* (New York: Columbia University Press, 2014).

and in excess of these agonisms.¹⁴ Translation becomes a vector; and theories of translation become performative inasmuch as they are engaged in acts of speech and of repetition. This further draws on the work of Austin, previously alluded to, and the foundational role his concept of ‘speech acts’ has played in performance theory, all while it has bracketed stage worlds from the notion of language *doing* (as he famously put it, saying ‘I do’ on stage, for instance, cannot possibly involve an actual marriage act, although performance art has long since derided these arbitrary distinctions).¹⁵ For philologist and philosopher Barbara Cassin, Austin’s approach to the ‘performative’, articulated in 1962, adopted by Émile Benveniste from 1966, near contemporaneously with Noam Chomsky’s notion of competence and performance, can also be read in relation to far earlier Sophist acts of performative languaging; the genealogies themselves proliferate, as one acknowledges further terms.¹⁶ Acts of literature, theatre and art attest to such multi-purposive sites and modes of performance, ways our being in and with language aim to reach towards or to show, or indicate, or bring together, prove or enjoy; tilt us this way or that, shift points of allegiance on geocultural, affective and political grids. Thus, as hard as one may try to learn accents or expressions, and as transformed as our accents may become – or as hybrid as they may remain – for many, perhaps for all of us, we carry around manners of speaking, pronouncing, languaging and gesturing, equally as burdens and as treasures, markers of other places and people we may never have directly known. This is not only the case for ‘foreigners’ but, as the chapters in this volume attest, saturates acts of speech that demarcate histories, geographies and genealogies at every street corner. We are not just – to use the old phrase – lost in translation – but constituted by it performatively every day.

Translation and Performance in a Global Age therefore offers a set of inter-related arguments generated by but also situated at the intersection of three disciplinary (or interdisciplinary) formations: Comparative Literature, Translation Studies, and Theatre and Performance Studies. The scope of this conversation perhaps corroborates the ambitious nature of our project: an attempt to move with performance towards a trans-medial and trans-discursive understanding of translation. Over the past three decades,

¹⁴ See, for instance, Carlos Rojas, ‘Translation as Method’, *Prism: Theory and Modern Chinese* 16, no. 2 (2019): 221–235. For an important argument about translation as queer methodology, see Evren Savci, *Queer in Translation: Sexual Politics under Neoliberal Islam* (Durham: Duke University Press, 2021).

¹⁵ See Austin *How To Do Things with Words*.

¹⁶ Barbara Cassin, ‘Sophistics, Rhetorics, and Performance: Or, How to Really Do Things with Words’, translated by Andrew Goffey, *Philosophy and Rhetoric* 42, no. 4 (2009), 349–372.

scholars of Comparative Literature, Cultural Studies and Postcolonial Studies including Jacques Derrida, Spivak, Édouard Glissant, Tejaswini Niranjana, Emily Apter, Naoki Sakai, Lawrence Venuti, Homi Bhabha, Abdelkebir Khatibi, Sandra Bermann and others have been arguing for an understanding of translation as an ethical and political act. In the field of Translation Studies, Susan Bassnett, André Lefevere, Mona Baker, Maria Tymoczko, Michael Cronin and others, while remaining focused on translation as primarily a transfer of meaning between languages, have similarly been trying to move towards a growing inter-disciplinary arena for thinking complex practices of cultural negotiation.¹⁷ And in Theatre and Performance Studies, as Susan Bassnett and David Johnston have argued in a recent state-of-the-field article, questions of translation have mostly been articulated as a matter of translating play texts from one language into another, or as a metaphor for the transfer from page to stage, while remaining largely focused on navigating binaries of translation practice like ‘foreignizing/domesticating’ first expounded by Venuti in the 1990s.¹⁸ An early salutary attempt to draw attention to these questions was the special issue of *Theatre Journal* on the topic of theatre and translation edited

¹⁷ See for instance, Jacques Derrida, ‘Des Tours de Babel’, in *Difference in Translation*, edited and translated by Joseph F. Graham (Ithaca: Cornell University Press, 1985), 165–207 and Jacques Derrida, *Monolingualism of the Other; or, The Prosthesis of Origin*, translated by Patrick Mensah (Stanford: Stanford University Press, 1998); Gayatri Chakravorty Spivak, ‘The Politics of Translation’, in *Outside in the Teaching Machine* (London: Routledge, 1993), 179–200, republished in *The Translation Studies Reader*, edited by Lawrence Venuti (London: Routledge, 2012), 312–330, and Gayatri Chakravorty Spivak, ‘Translation as Culture’, *Parallax* 6, no. 1 (2000): 13–24; Emily Apter, *Against World Literature: On the Politics of Untranslatability* (London: Verso, 2013) and Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton: Princeton University Press, 2006); Lawrence Venuti, *The Translator’s Invisibility: A History of Translation*, 2nd ed. (London: Routledge, 2008) and Lawrence Venuti, *The Scandals of Translation: Towards An Ethics of Difference* (London: Routledge, 1998); Édouard Glissant, *Caribbean Discourse: Selected Essays*, translated by Michael Dash (Charlottesville: University Press of Virginia, 1989) and Édouard Glissant, *Poetics of Relation*, translated by Betsy Wing (Ann Arbor: University of Michigan Press, 1997); Homi Bhabha, *The Location of Culture* (London: Routledge, 1994); Naoki Sakai, *Translation and Subjectivity: On Japan and Cultural Nationalism* (Minneapolis: University of Minnesota Press, 1997); Tejaswini Niranjana, *Siting Translation: History, Post-structuralism and the Colonial Context* (Berkeley: University of California Press, 1992); Abdelkebir Khatibi, *Love in Two Languages*, translated by Richard Howard (Minneapolis: University of Minnesota Press, 1990); Sandra Bermann and Michael Wood, *Nation, Language, and the Ethics of Translation* (Princeton: Princeton University Press, 2005); Susan Bassnett, *Translation Studies* (London: Routledge, 2013); Susan Bassnett and André Lefevere, *Constructing Cultures: Essays on Literary Translation* (Clevedon, UK and Philadelphia: Multilingual Matters, 1998); Mona Baker, *Translation and Conflict: A Narrative Account* (London: Routledge, 2018); Maria Tymoczko, *Enlarging Translation, Empowering Translators* (London: Routledge, 2014); and Michael Cronin, *Translation and Identity* (London: Routledge, 2006).

¹⁸ See Susan Bassnett and David Johnston, ‘The Outward Turn in Translation Studies’, *The Translator* 25, no. 3 (2019): 181–188, 185; and Venuti, *The Scandals of Translation*.

by Jean Graham-Jones in 2007.¹⁹ However, most of those discussions were still engaged in questions of translation vis-à-vis theatre practice, with an occasional detour into matters of editing and publishing; we aim to draw from these precedents further to articulate an expanded concept of translation, placing the concerns of theatre practitioners and theorists in conversation with approaches to translation being discussed in Comparative Literature and in the performance humanities more broadly. This rapprochement between Theatre and Performance Studies, performed in part via Comparative Literature and Translation Studies, may appear counter-intuitive at first or else over-evident, yet while Theatre and Performance Studies are frequently very close institutionally (with shared departments and journals), they remain typically often also very much apparently at odds, due to still lingering paradigms of anti-theatricality characterising the emergence of Performance Studies in contrast to drama. Perhaps translation as operative concept may become another means of reconciliation?

Thus within Theatre Studies, a range of recently published books address myriad ways dramatic works are translated and staged, including notably Geraldine Brodie's *The Translator on Stage* (Bloomsbury, 2017), Geraldine Brodie and Emma Cole's edited *Adapting Translation for the Stage* (Routledge, 2017), Silvia Bigliuzzi, Peter Kofler and Paola Ambrosi's edited *Theatre Translation in Performance* (Routledge, 2013), Roger Baines, Cristina Marinetti and Manuella Perteghella's edited *Staging and Performing Translation: Text and Theatre Practice* (Palgrave Macmillan, 2010), Phyllis Zatlin's *Theatrical Translation and Film Adaptation: A Practitioner's View* (Multilingual Matters, 2005), and Maria M. Delgado, Bryce Lease and Dan Rebellato's edited *Contemporary European Playwrights* (Routledge, 2020), which further acknowledges complex ways the 'European' world of recent drama continues to be translated culturally and critically into multilingual settings. In Performance Studies, the important work of Diana Taylor situates the problem of translation at the heart of performance theory: in 'Translating Performance', Taylor suggests that the term itself is an imperial holdover from the dominance of English; colleagues in the hispanophone world, she notes, alternately use the anglicised *performance* (sometimes as *el performance*, sometimes *la performance*), translating from the English while alternating genders in a 'linguistic cross-dressing that invites English speakers to think about the sex or gender of *performance*'; or else they playfully deploy *lo performático*, among other myriad hispanicisations. *Performance*, she adds, 'includes but is not reducible to any

¹⁹ See *Theatre Journal* 59, no. 3 (2007).

of these words usually used to replace it: *teatralidad, espectáculo, acción, representación*. It tends to denote performance art, where the notion of ‘performance’ elsewhere signals everything from business management to linguistic performativity.²⁰ Importantly, ‘performance’ appears to be an untranslatable concept, something that gives pause as to the arguably Anglo-Saxon, distinctly neoliberal character or quality of ‘performance’ as a way of theorising doing and accomplishing, in a manner that is non-mimetic and non-theatrical.²¹ For Paul Rae, Performance Studies might be called ‘Wayang Studies’, after the Indonesian and Malaysian practice of *wayang*, alternately denoting street opera or puppet theatre and, more recently, something slightly invisible pulling strings behind the scenes, or something designated (with some design) as theatrical; a further meaning he notes is along the lines of ‘saving face’ in a social situation, putting on a show of another sort. All of these and more align notions of performance with the complex cultural translations taking place in political life and in the everyday; ‘performance’ alone (in English) does not quite capture the entangled dramatic and dramaturgical, theatrical and performative notions of shadow, imagining or giving shape.²² For Lada Čale Feldman and Marin Blažević, performance research stimulates ‘glocal troubles’ in Croatia, where with the global expansion of Performance Studies, issues of translation sit at the heart of what to call the field. The long-established German *Theaterwissenschaft* (as well as *Literaturwissenschaft* and *Volkskunde*, or folklore studies), together with Russian formalism, Prague structuralism, Anglo-American New Criticism, French post-structuralism, Italian semiotics (not to mention the older discourses of performance study like the *Natyasastra* in India or theories of theatre and performance in China), produce a ‘*mélange*’ that any department would recognise as baffling, to say the least; ‘performance’ (like ‘performative’ and ‘performativity’) adds a dimension of integration and dissensus, a shifting ground for theorisation that queries at once institutional and discursive alliance and geopolitical affiliation, as well as a host of pragmatic issues with regard to

²⁰ Diana Taylor, ‘Translating Performance’, *Profession* (2002): 44–50, 44–47.

²¹ Marcos Steuernagel further muses on the possible ‘untranslatability’ of Performance Studies in ‘The (Un)translatability of Performance Studies’, in the trilingual online publication edited by Diana Taylor and Marcos Steuernagel, *What Is / ¿Qué son los estudios de / O que são os estudos da Performance Studies?*, accessed 19 May 2021, <https://scalar.usc.edu/nehvectors/wips/the-untranslatability-of-performance-studies>

²² Paul Rae, ‘Wayang Studies’, in *The Rise of Performance Studies: Rethinking Richard Schechner’s Broad Spectrum Approach*, edited by James Harding and Cindy Sherman (Basingstoke: Palgrave Macmillan, 2011): 67–84, 73–76.