

# Table of Content

ACKNOWLEDGEMENTS .....	10
DANKSAGUNG .....	11
INTRODUCTION .....	13
PART ONE: Discourses of Performance and Performativity .....	17
<i>I. Language Performance and the Performativity of Language .....</i>	19
1. Chomsky's Notion of Competence vs. Performance .....	19
2. The Shift of Focus from Competence to Performance .....	19
3. J. L. Austin's Speech Act Theory .....	20
a) Performative vs. Constitutive Language .....	20
b) The Collapse of the Performative/Constitutive Distinction .....	21
c) The Austinian Fallacy .....	22
d) Austin's Performative Legacy .....	22
4. Derrida's Deconstruction of Austin .....	23
a) Iterability and Différance vs. "Absolutely Meaningful Speech" .....	23
b) Language and Ritual .....	24
<i>II. Performance/Performativity and Identity .....</i>	25
1. Judith Butler .....	25
a) Two Modes of Performativity .....	25
b) Butler's Use of Austin's Notion of Performative Language .....	26
c) Butler's Use of Derrida .....	26
i) Language and Repetition .....	26
ii) Butler's "Problem" - and her Solution .....	27
d) The Performativity of Discourse .....	28
2. Erving Goffman .....	28
a) The "Stage" of Social Interaction .....	28
b) Identity as Role-Play and Effect .....	29
c) Normative Rules and Social Codes: Framing and Keying .....	29
d) Goffman's "Non-Performative" Streak or the Ambivalence of Performance .....	30

<i>III. Culture as Performance</i>	31
1. The "Performative Turn" in Anthropology and Culture Studies	31
2. Victor Turner	31
a) The Concept of Social Drama	31
b) Liminal and Liminoid Activity	32
c) Flow vs. Reflexivity	33
d) Conclusion	34
3. Richard Schechner	34
a) Restored Behaviour	34
b) The Relation between Social Drama and Aesthetic Drama	35
<i>IV. Performance Art</i>	36
1. Origins of Performance Art	37
2. A First-Hand Example: The Performance at Liverpool Street Station	38
3. Analysis: Performance Art vs. Traditional Theatre	38
a) Characteristics of Traditional Theatre	38
b) Characteristics of Performance Art	39
4. Performance Art and Deconstruction: Josette Féral	41
a) The Hidden Face of Theatre	41
b) <i>Différance made perceptible</i>	42
c) Implications	43
<i>V. Performance and Performativity: a Bird's-Eye View</i>	44
1. Summary and Diagram	44
2. Outstanding Features of the Performance/Performativity Current	45
a) A Turn <i>Towards</i> the Paradigm of Theatre	45
b) A Turn <i>Away</i> from "Philosophy"	46
i) The Anti-Metaphysical Thrust in Performance	46
ii) The Crisis of Philosophy in Performance/Performativity Discourse	46
3. Preliminary Conclusion, Questions and Outlook	47

PART TWO: The Relation Between Theatre and Philosophy .....	49
<i>VI. Theatre and Philosophy: The Ancient Quarrel</i> .....	51
1. Nietzsche's Account of the Origins of Tragedy .....	51
a) The Apollinian and Dionysian Duality .....	51
i) General Characteristics of the Apollinian and the Dionysian .....	52
ii) The Relation Between Apollinian and Dionysian Art Impulses .....	53
b) A Nietzschean Chronology of <i>pre-dramatic</i> History .....	55
c) The Miracle of Tragedy .....	56
i) The Roots in Lyric Poetry .....	56
ii) The Dionysian Satyr Chorus .....	58
iii) The Merging of Dionysian and Apollinian Forces in Tragedy .....	59
d) Tragedy and Early Greek Philosophy .....	60
2. Death of Tragedy at the Hand of Philosophy .....	62
a) Nietzsche's Interpretation of Socrates .....	62
i) "Aesthetic Socratism" .....	62
ii) Repercussions in the Art of Tragedy: Euripides .....	64
b) Plato's Condemnation of the Dramatic Arts .....	66
i) The Metaphysical Argument .....	66
ii) The Moral/Political Argument .....	68
iii) The Irony of Plato's Position .....	69
c) Aristotle's Attempt to Reconcile Philosophy and Theatre .....	70
i) Arguments in Favour of Tragedy .....	70
ii) The "Final Blow" to a Dionysian Vision of Tragedy .....	71
3. Recapitulative Diagram and Preliminary Conclusions .....	72
<i>VII. Correspondence Between Theatre and Philosophy</i> .....	74
1. Structural Similarity: Seeing as Revealing .....	74
a) Universal vs. Empirical Reality .....	74
b) Catharsis and Contemplation .....	75
2. World of the Stage and Stage of the World: Thresholds of Being .....	77
a) Enactment vs. Narration .....	77
b) Full-Blooded Presence vs. Imitation: "Being-For-the-First-Time" .....	78
3. Being as Performance .....	80

PART THREE: Metaphysics of Performance .....	83
<i>VIII. Performance/Performativity, Theatre and Philosophy</i> .....	85
1. Characteristics of the "Performative Turn" .....	85
a) Confirmation .....	85
b) Modification .....	86
<i>IX. Metaphysics of Performance</i> .....	86
1. Definition .....	86
2. Further Characteristics .....	87
<i>X. Performance/Performativity Reconsidered</i> .....	89
1. Performative Language .....	89
a) Language and Drama: The Difference between a Wedding and a <i>Wedding</i> .....	89
i) Austin re-imagined .....	89
ii) On Law and Ceremony .....	90
iii) Dramatic Conditions .....	90
b) On the Functioning of Language .....	92
i) Repetition and Difference .....	92
ii) Language and Witness: The Example of Promising .....	93
c) Conclusion .....	94
2. Performance/Performativity and Identity .....	95
a) Being and Acting .....	95
b) Donna Williams' Autistic Identity .....	98
i) The Case .....	98
ii) Performing a Self .....	99
iii) Being " <i>In Between</i> " .....	101
3. Outcome .....	102
a) Approaching the "Grey Zone" .....	102
b) Performativity Redefined: The Question of Competence .....	102
CONCLUSION .....	105
DEUTSCHE ZUSAMMENFASSUNG .....	107
BIBLIOGRAPHY .....	109