

Playing the Truth

The Nondual Perspective in Performance

University of Cape Town

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

Preface

Words are finite organs of the infinite mind

- Ralph Waldo Emerson

My story, like many of this age, seems attracted to the writing of Shakespeare and so his plays and the philosophies and insights embedded in them have come to have a large impact on me as I study his roles and perform them. I have learned that his sonnets are, equally, repositories of wisdom able to convey much more than argument or aptitude in language and meter – they carry experiential information of a human condition. I propose that it is the actor's task to convey that information, more accurately to recreate the experience with the audience, in *ensemble*. It is my feeling that Shakespeare understands this actor's task and continuously invokes it in his writing, bringing much of the wisdom of the human experience to the acting experience.

Shakespeare's Sonnet XXIII

As an unperfect actor on the stage,
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart,
So I, for fear of trust, forget to say
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharged with burthen of mine own love's might.
O let my looks be then the eloquence
And dumb presagers of my speaking breast,
Who plead for love, and look for recompense,
More than that tongue that more hath more express'd.
O learn to read what silent love hath writ;
To hear with eyes belongs to love's fine wit.

Kristin Linklater concludes her book, *Freeing Shakespeare's Voice*, with this sonnet, encouraging the pursuit of Truth by suggesting 'its meaning will penetrate deeper into our hearts and, trusting the word, we will be wooed and won to love and to renewed life' (Linklater 1992: 213).

I find in the sonnet, a clue from the famous bard to the nature of the *perfect* actor and poetic confirmation of the import of metaphysical perspective embedded in the creative act of expression – I believe Shakespeare goes as far as to say that in the absence of perfect expression, it is the attainment of 'perfect perception' which is the means to accessing the truth. I believe the sonnet further expresses the inextricable relationship between expression and perception, considering the failure of the *unperfect* actor lying in his own implied perceptions – which is the origin of his fear that puts him 'besides his part'. The perfect actor, then, ought to be able to see himself truthfully in order to express Truth (and do so efficiently). The poet pleads for his reader to hear with eyes, to change their perceptions in order to attain to 'love's fine wit'. Shakespeare's sonnet also makes the implication of Truth emerging from silence, beyond words, exalting love as the ultimate orientation for experience.

Introduction

Everything in the Universe is within you
Ask all from yourself.

-Rumi

My first suspicions behind this inquiry were that there was something potent yet elusive expressed in the art of live performance – of telling a story – that accounted for the intertwining fabric of the story of my life and who I was with the fabric of the stories I was telling as a performer. In practicing the art of storytelling, an outlook was emerging of the basic story quality of reality – my own life was as much a story as the stories I was telling, and the boundary between truth and imaginary story seemed to blur at any opportunity. My own experience back and forth through time, through events and relationships - perpetually re-experienced through memory, particularly in performance, provide the immediate empirical context for this inquiry. My experience includes my own feeling of developing and maturing as an artist and a single father in my environment, which changes unendingly with time and as I encounter different people, places and situations.

To explore the theoretical context, I have sought, and have been uncannily led to, the wisdom and direction of many thinkers in various disciplines. I wanted to account for the experience of sublime intuitive action in my performing, and the performative tendency of similar authentic moments of connection in *real* life and, which seemed preserved in the act of remembering - why was it that there were certain moments of performance that so much engaged an audience and the performers that something essential and connective, even therapeutic, was experienced?

The opportunity to probe the question with vigour that this study has brought has been invaluable and necessary for me to re-frame my understanding of what I do and what I create as a human and an artist, and this developing, probing understanding has led me down a creative and intuitive path,

developing my own edges as an actor and treading a path of more uncertainty, but ultimately more revelation.

I noticed that as I began to ask these questions about the process of acting and being, which I had already been experiencing for a number of years as a professional actor, I sparked the development of an eager sensitivity in myself for phenomena that illumined or displayed the transcendental quality of an experience of utmost presence, interdependency and collaboration – in and out of performing - or put another way, when apparently discrete selves experience unity. The description of this kind of experience may seem more suited to the outwardly esoteric inquiry of the spiritual or perhaps religious and I determined to explore that overlap. I was looking for a way to appreciate this experience relative to the practice of acting.

The inquiry seems peculiarly appropriate to, and is undoubtedly born out of, the types of experiences I was cultivating in the assortment of occupations of my life; my historical life – remembering and retelling my personal history and the events of my past; my social life; my mental life – what I was learning and how my thinking was developing; my artistic life – what I was creating and interpreting; my physical life – my body and its diverse physical training; my emotional life; my spiritual life – my world view and philosophy concerning being; my romantic life etc. I was noticing a convergence in the *forms* I was practicing – a confluence of meaning. Between acting, dancing, falling in love, rehearsing, being a father, yoga and martial arts training – a chaotic symmetry was registering that seemed to have at its centre the potential of a vital knowledge of *self* in the act. In performing, in the taking on and playing out of a role and connecting to an *other*, there seems to be a fundamental, though ostensibly latent, understanding of that knowledge.

It seemed that the philosophies of the various disciplines I was engaged in, were pointing to a unifying understanding that underpinned all experience and matter – that everything is one and there is no separation, and that what we generally think of as real is, in fact, largely illusion that has to do with how we perceive things, including ourselves.

I became more interested in thinking that allowed for a change in perception of *self* – of *who* is actually doing or experiencing. This seemed to be a pivotal question, one that I detected in the inquiries of another discipline...

Looking in Modern Physics

Matter is not what it appears to be. Its most obvious property – variously called resistance to motion, inertia, or mass – can be understood more deeply in completely different terms. The mass of ordinary matter is the embodied energy of more basic building blocks, themselves lacking mass. Nor is space what it appears to be. What appears as empty space is revealed to our minds as a complex medium full of spontaneous creativity.

- Frank Wilczek (winner of the 2004 Nobel Prize in Physics)

My own background and interest in the philosophies that supported Science had lead to asking whether Art may be the frontier for new breakthroughs in the knowledge of the world of the Self. Or whether the findings of Science plainly support what Art, in its elegiac wisdom, may have been expressing for thousands of years about the nature of the Universe and the human experience. In respect of this notion it has gratified me to interpret the word 'universe' as 'One Poem' - from its components *uni* and *verse* – as a backdrop for exploring the discoveries of Science.

The idea of creative inner connectivity of a singularity has been most obdurately expressed in the conjectural disciplines of astronomical physics and quantum mechanics. Investigating the universe at its largest and smallest scale has revealed matter and apparently non-existent antimatter, consisting of numerous particles, relentlessly and spontaneously in relationship with each other and space – separate and even contradictory in appearance, but without separation in quintessence.

What is being argued is that only through the perspective of no-separation, that theorists such as Einstein, Heisenberg and Bohr were able to formulate their radical theories that have brought Science to a deeper communication of

the nature of the universe – that is to say they were unable to make sense of physical reality in classical scientific terms and by virtue of attaining a new perspective, discovered the ways or actions to take to further their inquiries. Rather than question the occurrence of complexity, as is the basis of traditional physical sciences, long revered as the undisputable purveyors of truth, modern physics adopts what may be the more pertinent line of questioning toward truth: “Why is there any simplicity?” (Cohen and Stewart 1995). This approach, *nondual* in essence, is accountable for the radical shift in the concept of our physical world.

Increasingly, scientists are becoming aware that ‘mystical thought’ provides a ‘consistent and relevant philosophical background to the theories of contemporary science, a conception of the world in which the scientific discoveries of men and women can be in perfect harmony with [their] spiritual aims and beliefs (Capra 1982: 67-71).

The experimental investigation of atoms at the beginning of the [last] century yielded sensational and totally unexpected results. Far from being the hard, solid particles of time-honoured theory, atoms turned out to consist of vast regions of space in which extremely small particles – the electrons – moved around the nucleus. A few years later quantum theory made it clear that even the subatomic particles – the electrons and protons and neutrons in the nucleus – were nothing like the solid objects of classical physics (Ibid: 67).

Scientists had to accept that since matter (and light) exhibits both particle nature (entity confined to a very small volume) and wave nature (entity spread out over a large region of space) classical theory was insufficient to describe atomic phenomena and that no atomic ‘object’ has any innate properties independent of its environment. The properties that are exhibited depend on the apparatus the material is made to interact with (the experimental situation). That is to say the nature of object seems to change depending on the way in which the object is observed.

Niels Bohr wrote that ‘isolated material particles are abstractions, their properties being definable and observable only through their interaction with other systems’ (in Capra 1982: 69).

Subatomic particles then, representing all components of the universe, are not objects, but rather the effect of interconnecting, interrelating *other* objects. It was the same legendary Danish physicist who distinguished two kinds of truths: an ordinary truth whose opposite is a falsehood, and a profound truth whose opposite is also a profound truth. In the spirit of his statement, we can see a logical tautness to the suggestion of a participatory perspective that transcends the appearance of duality. This is how modern physics reveals the fundamental oneness of the universe. It shows that we cannot decompose the world into independently existing smallest units. As we penetrate into matter, nature does not show us any isolated basic building blocks, but rather appears as a complicated web of relations between the various parts of a unified whole. As Heisenberg describes it:

The world thus appears as a complicated tissue of events in which connections of different kinds alternate or overlap or combine and thereby determine the texture of the whole (Ibid: 70).

It can be seen now how perspective has influenced the apparent nature and meaning of matter and how a necessary expanding of a way of seeing, with respect to modern physics, has yielded a world view that can be characterised by the word *holistic* and the concept of relationship. The definition of the Latin *universum*, from which the word 'universe' comes, is 'combined into one – whole' and resounds in my own definition of the *One Poem*.

In the same way, Performance, as a universe of codes and conventions, emotions, physiology, ideas, techniques and experiences (which include matter and its shadowy counterpart, antimatter) is a densely intricate web of things interrelating in Time. My argument is that at its basis of function it offers an experience of that instance of no-separation, of *communion* (whose etymology gives to mean 'in the company of Truth').

I believe *communion* between audience and performers is the ultimate intention, fascination and prize of storytelling, and a powerful amplification of the connected, dynamic, collaborative nature of the Universe, as revealed by the foremost theorists in modern physics. Given that the *performances* of subatomic particles could reveal the truth about the very consistency of the

universe, it is ever more conceivable that our human performances are equally able to reveal the truth about reality as we experience it.

It is hardly surprising to learn that Galileo's seminal experiments and discoveries refuting the dominant seventeenth century belief that the earth was the centre of our solar system with the sun travelling in orbit of it were expounded in the form of a *dialogue* – an imaginary discussion between three thinkers, in essence, a play script.

Looking for Who

It is well to remember that the entire universe,
With one trifling exception,
Is composed of others.

- John Andrew Homes

What I am looking for is meaning; the meaning of my telling stories. But my search seems unable to avoid the question of *who* is telling the stories. What I am noticing in other disciplines (especially ones that share performative characteristics such as kung fu and playing the guitar), is that this question is built into their training and philosophy also, especially once I have reached a certain level of expressive proficiency. It seems to me that approaching mastery of any form is on the other side of this question. I believe that it is the insistence of this fundamental question that pervades my search, which has lead me to observe the ways in which performing and simply being were concepts in dynamic orbit of one another – exerting gravity on each other as planetary systems do, seemingly distinct but, at a wider perspective, a unity. I was beginning to understand something profound about how I was in this world, through how I was involved with portraying being in the world.

It has been said of acting that it is the most spiritual of professions for the simple reason that the actor has to identify with the act he is performing and

yet somehow remain a watcher. If he is portraying Hamlet well he has to become entirely involved in being Hamlet, he has to lose himself totally in his act, to appear totally as Hamlet, and yet at the deepest core of his being he invariably also remains a spectator. If he becomes absolutely identified with Hamlet, then “there is bound to be trouble”. So the real actor has to live a paradox: he has to act as if he is what he is acting and yet deep down he knows he is not that (Osho 2003: 3).

What Osho, one of the most famous and provocative Eastern spiritual teachers to teach in the West, has articulated is very apt to my own experience of playing the part of Hamlet¹. He has captured that the practice of acting mimics something of the nature of the human experience. It has built into it the understanding that things appear to be, and that it is an intuitive, creative process that brings about the appearance of things. Watching and being watched is also an essential part of this assessment, where both the watcher and the watched are complicit in the creation of what becomes. My experience testifies to this embodiment of both watcher and watched – in the rehearsal and performance of a story and the sensate awareness of an *experiencer* of my very self. It is this *who*, or *subject* that interests me.

It has been my experience that performances that truly connected performers to each other, to the content of the performance and to the audience, as well as audience members to each other and everyone present to a deeper awareness of themselves (however fleetingly), were achieving *relationship* on a higher level, that is, the concept of oneness or unity as explored and discussed by philosophers, spiritual thinkers and consciousness theorists alike. The word *connection* is given to mean being bound together through an immediate experience. This state can be described as the simultaneous abeyance of self-consciousness, of the appearance of an individual entity, and the realisation of *Self*, or the all-encompassing being from which radiates all phenomena, all expression. This concept of identity within Oneness is

¹ In 2006 I played Hamlet in Janet Suzman’s production for the Royal Shakespeare Company. Among the challenges I faced in playing the part, was the death of co-performer and friend playing Guildenstern. This demanded seeing the whole enterprise of telling the famous story in an expanded way

summarised by three simple statements first articulated many thousands of years ago in the ancient (and increasingly well-known) Indian texts known as the Upanishads:

I am That
Thou art That
All this is That

Deepak Chopra (1997: 274-276) purports these statements as the three realisations of the individual as he or she attains liberation, or is 'birthed' into fullness - not just the falling away of the ego but the actualisation of the complete interconnectedness of *God* and individuals and all things in all time. My own experience in particular performances has been that the identification with the thought of (my)self experiencing fades to allow a much more expansive perception of *who* really is there. The relaxation, clarity and creativity with which one proceeds from here is exhilarating for the *whole* – these are the moments in performance when an audience and performers are magnetised to the unfolding moment, present breath-for-breath to the story as it happens, though they are all fully aware that it is a story; where co-performers/creators are completely telepathically and soulfully joined in concert. This is an amazing function of story – that its shared creation brings an authorship to the present that is irresistible, as well as a sense of the collaboration.

Victor Turner defined performance as:

... dialectic of flow, that is, spontaneous movement in which action and awareness are one, and reflexivity, in which the central meanings, values and goals [of a story] are seen 'in action'... A performance is declarative of our shared humanity, yet it utters... [our] uniqueness (in Schechner and Appel 1990: 1, my emphases).

It is worth noting that Turner's statement alludes to the interdependency and dynamism of the components that constitute being and performing. His definition is imbued with key concepts that form part of this thesis: dialectic and duality, spontaneity, reflexivity, meaning, action and awareness. Turner developed through looking at ritual and rites of passage, in particular, the idea of *liminality* as being an ineluctable part of social processes and,

indeed, evolution. His work points to transition and transformation being at the centre of social reality, particularly in ritual. His use of the word *communitas* developed to denote what he describes as a place or moment in and out of Time where an actor hopes to have the direct experience of the sacred, invisible or supernatural order, either in the material aspect of miraculous healing or in the opposing aspect of inward transformation of spirit or personality.

Given Richard Schechner's broad spectrum approach, which confirms that anything and everything can be studied as performance (Schechner 2000: 1), I find it necessary to find a framework capable of embracing an interplay of performance and ontological theory for the exploration of this spontaneous convergence of awareness and action within performance, as well as a better understanding of the declared conversation with meaning, and by implication, the makers and perceivers of meaning. It is my belief that these disciplines do not represent separate worlds of knowledge, but rather interwoven expressions of the same unifying truth, and that the exploration of this relationship will yield an augmentation in the knowledge and experience of performing and being.

It is conceivable then that a clear vision of the dynamics and phenomena of Performance becomes the clear vision of an *integral experience* or the *communion* mentioned earlier – in performance and in being. It is useful to look at the way in which the dominant understanding of performance or being is insufficient in completely rendering the possibility of such an experience. Irrepressibly, however, these experiences do still emerge within and outside of Performance as a form, further motivating my zeal to comprehend the workings of these transcendental moments – what was the fog that hindered such clear vision? Though it is not within the compass of this study to present the history of *dualistic* philosophy and thinking, it is important to show that it is precisely this type of imagination of the world and human experience that predominates and, in my view, presides over our current approach to theatre and performance.

The Perspective of Two

How can one learn the truth by thinking?

As one learns to see a face better if one draws it.

-Ludwig Wittgenstein

In essence, dualism is the perception of the world in terms of discrete objects where the very act of perceiving pertains to an ostensible division between subject and object. This mode is characterised by the priority given to the intellect and thinking, and leads to myriad binary oppositions and divisions or separations. Kriben Pillay outlines the peril of this conception of the world from the *nondual* perspective:

This basic error of human perception is... the root cause of all human suffering. The world is treated as the other by a subjective self that regards itself as an autonomous me that can only survive by subjugating the other, through various acts of control, both obvious and subtle. So, the individual's sense of isolation in a conceived hostile world becomes the seed of all kinds of divisions within this dualistic conception; good/bad, love/hate, life/death, health/illness, us/them. This is not to deny polarities like light/dark, negative/positive, strong/weak, etc., and naturally occurring physical dualities (Pillay 1998: 19, emphasis in original).

This dualistic world view is rooted in the Cartesian argument that all humans ever will or can know is based on thinking, and, even more stringently, that being itself is a function of thinking – hence the dictum “cogito ergo sum” (I think therefore I am). Thought is professed to be the background to being and all experience, the process of which differentiates that which is thought about into opposing categories (as seen above) in order to give the impression of choice (choosing one over the other). A fault of this thinking is:

In affirming one half of a duality we also keep alive the other because they exist interdependently in continuum. And again, to reiterate, it is the divisive quality of the illusion of *subject* that distinguishes this form of thinking and goes on to mediate all perception and action.

To return briefly to social anthropologist Turner's definition of performance; while it is contextualised by his hopes and utopian vision of a *world community* based on mutual respect and understanding and celebration of cultural identity and diversity (Arumugam 1998: 3), his statement exhibits inherent contradictions that point to the long established dualism that underpins our ontological approach to life in general, and performance in particular. It is this approach of separation that hinders integral experience and the realisation of the potential of Performance to bring us to this.

It is possible that this dualistic *mediation of experience* has been at the heart of the dissatisfaction with Theatre and Performance, expressed by the likes of Antonin Artaud and Jerzy Grotowski and Peter Brook.

Artaud's conception of theatre and live performance was concerned with impelling the audience into action by the *inner force* of the material presented on stage through abandoning language in favour of gesture, sound and rhythm and a technical kinship with the forms of the Orient. He re-viewed the theatre as a catalyst to return to human life its 'primitive ferocity' and power, liberated from the restraints of fictional morality and reason, and to free the human consciousness and force people to see themselves *as they really are*.

Grotowski articulated the need to identify an essential quality of performing. He seemed to favour as an approach, one of physical training and rigour and a paring away of anything construed as non-essential or, and more vehemently, artificial – untruthful. Grotowski focused on building, through this training and discipline, the actor's power and ability to be a magnet for the audience's attention with truth that is transcendental of race, culture and, in effect, all definitions of self and other².

For Peter Brook there is no doubt that the theatre is a very special space where many social patterns are at work:

² Though I had encountered his work while studying as an undergraduate, it wasn't until I worked with the acclaimed director, Andrei Serban, in New York that I properly saw the correspondence of Grotowski's insights with my own inquiry in an experiential situation.

"The pressures of the first night, with its unmistakable demands, produce that working-together, that dedication, that energy and that consideration of each other's needs that governments despair of ever evoking outside wars" (Brook 1968: 110).

In Brook's view, clearly observing theatre's processes revealed truths about nature's processes well in excess of the study of bees or ants, for instance. The uniqueness of the function of live performance is that it offers something that "cannot be found in the street, at home, in the pub, with friends, or on a psychiatrist's couch, in a church or at the movies" (Ibid: 111). Brook points out the inability of cinema to do anything other than imitate the brain, by flashing onto screen images from the past in a familiar and acceptable way - a way we are eager to accept as real – even though it is:

...an extension of the unreality of everyday perception. The one interesting difference between the cinema and the theatre is that the theatre always asserts itself in the present. This is what can make it more real than the normal stream of consciousness - this is also what can make it so disturbing (Ibid).

It is also Brook's view that no tribute to the latent power of the theatre is as telling as that paid to it inadvertently by the structures of a government's censorship. In most regimes, even when the written word is free, and the image free, it is still the stage that is liberated last. Our experience in South Africa of continuing transition from the old to the new can attest to the fact that, instinctively, governments recognise the potential for the living event to create dangerous electricity – even if we claim this happens all too seldom on our stages today. Brook believes this ancient fear is recognition of an ancient potential:

The theatre is the arena where a living confrontation can take place. The focus of a group of people creates a unique intensity. Owing to this, the forces that operate at all times and rule each person's daily life can be isolated and perceived more clearly (Ibid :112).

Each of these visionaries sought to address their respective dissatisfactions in their own way with much success and invaluable enrichment and contribution to the *praxis* and *theoria* of performing (and being). It can be argued that their

undertakings have been in reaction to the pervasive dualistic philosophy that prevails in our Westernised rational thinking, and through interrogation of this thinking in their art were able to approach the expression they were seeking more closely – which has subsequently been met with great honour and respect over time by the mainstream. This argument is supported by the fact that each of them have explored and displayed some affinity for and susceptibility to wisdom and practice rooted in ancient Eastern philosophy, the evidence of which can be seen in their metaphysical and even mystical writings on performance. These thinkers belonged to a lineage of thinking that holds performance, or the behaviour of depicting reality or an experience of reality, as a site of interplay between ontological theory and practice. Artaud elocutes the beginnings of a credo by invoking a higher idea of theatre “that will return to us a natural, occult equivalent of the dogma we no longer believe” (Artaud 1964: 22).

The word *natural* is also a key concept driving my investigation of meaning through theory and practice. There is an assumption built into this concept; that we have lost touch with a way of seeing and being that occurs more naturally, through a flawed process of self-identification and more or less conditioned by all the descriptive knowledge we have amassed through history. What Artaud and Grotowski and Brook (and others) were expressing a yearning for is a return to a more whole approach to knowing the self, intrinsically more creative and authentic, and as such more able to express the truth in performance.

It is in the *nondualistic* approach that the possibility of this return resides, but without necessarily opposing or equating to anything, which would simply signify another duality. There is no need to adopt nondualism as a governing philosophy since it is simply the perspective that occurs *naturally* once it is revealed that arresting one’s knowledge of self in a dualistic mode of thinking is insufficient and a hindrance to the *integral experience* mentioned earlier.

The Perspective of One

Everything that lives,
Lives not alone,
Nor for itself.

- William Blake

The nondual perspective acknowledges a necessary duality for the registration of phenomena, but it negates mental dualism – dualistic thinking - where the bodymind³ observing phenomena is taken to be *subject* observing *object*, separate from the whole. Instead it sees the bodymind as really another *object* in the act of observing the *observed object*, both part of the whole. Thus, this perspective admits no distinction between the *objects* – maintaining that all *objects* originate from the same source, that the background to all phenomena is one (David Loy categorises phenomena into sense-object, physical action and mental event) (in Pillay, 1998:18). According to the nondualistic view, the apparent separateness of the world is really an imagination created by the superimposition of ‘thought constructions’ onto our immediate perceptions (ibid) – this process is emulated in the dynamics of performance.

An image that persuasively illustrates this relationship of object to object is the ubiquitous ancient Chinese symbol of the eternal interplay of the male and female principles, Yin and Yang. Though two distinct forces appear to exist in relationship (even conflict) to each other, they each contain the essence of the other and it is quite obvious that they form a dynamic singularity, circumscribed as they are by the circle. This image also illustrates that while nondualism contains and allows for duality, that is the necessity of the appearance of separation, the converse is not possible.

But the nondual perspective is inseparable from direct experience, lest it drop into the quag of mere concept. Although a variety of methods of meditation and self-inquiry, primarily originating in the East, are now widely accessible for

³ The bodymind is defined as the physical and psychic unity comprising the human organism – the term introduces the thinking body and the mind alive in every cell

attaining the experience of such perspective, it remains an endeavour fraught with sceptic resistance, given the imbeddedness in our society of the dualistic nature of our rational mindset. This scepticism is also due to the commodification and materialisation of such forms and practice, tailoring them for consumption in the marketplace, and reducing the attention to the obtaining of an object, a material gain.

It is in the experiential domain that the 'integral' is glimpsed, that is, a view of 'no-separation'. This experience is fundamentally different from what is normally understood by 'experience' since the sense of an experienter is not there, there is essentially an awareness of being (that is able to observe the bodymind and all its operations, including thinking) – what has been termed 'witnessing consciousness' by traditional nondual systems (Pillay 1998: 38-74). It is from this state of witnessing, that spontaneous, truly creative action is possible – that is action that arises, uncontrolled by the conventional thought process, appropriate to the moment, environment and situation.

The radical developments in physics help illustrate this practical, spontaneously creative capacity of the nondual perspective, containing and appreciative, yet ultimately transcendent of the dualistic rational one.

I am suggesting that Performance, at its heart, contains dynamics that are consistent with a nondual perspective and that nondualism, essentially, is the very core function of performance. Understood as a convention of Performance is that things are not what they appear to be – the actor is not merely the actor, but a character in a story, in a world whose presentation is insistent upon *collaboration*. At the point when the performance elicits, for the audience and the actor, an *unmediated* experience through the convergence of awareness and action to create meaning, communion is achieved - an expression of the nondual perspective.

Truth in Training

True communication is a (by)product of desire and freedom

Against the backdrop of this interconnectedness, it is adverted that there is no empty coincidence in the fact that preparatory exercises and techniques of performers overlap with those of psycho-spiritual adepts. An excellent example of this is the philosophy and use of breath as a rooting, sustaining and connecting component of all action.

It is, therefore, all these steps...from a...simple movement...to the highest efforts...that we must learn not only to understand, but also to transmute into living images, and reflect in truthful and correct physical action.

What is it without which we shall never convince the spectator that our art is both intelligible and necessary? If we do not realise that the foundation of the whole of a man's life, the rhythm given to him by nature, namely respiration, is also the foundation of the whole of our art, we shall never be able to find the one and only rhythm for an entire performance, create one harmonious whole (Stanislavsky 1950: 93).

Konstantin Stanislavsky, another of the accepted great thinkers in the art of acting, rejected superficial and declamatory forms of performing, seeking simplicity and truth which could mimic the *complete illusion* of what we call reality. He devised and developed training methods that encouraged the healing of the split between mind-centred and body-centred approaches to acting, including the recognition of the spiritual function of performing. His theories culminate with the idea of attaining to *communion* on stage, in performance. Stanislavsky also advanced the approach to performing of synthesizing the body, mind and spirit - after the fashion of Oriental philosophy and many ritual forms - and encouraged a holistic view. His chapter in *An Actor Prepares* titled 'Communion' illustrates his perception of performance that it is more than the sum of its parts; there is indeed a component to it that lies beyond the conceptual ability of the mind, that is, unless the very concept of the mind is sufficiently expanded.

Author and spiritual teacher, Eckhart Tolle, throughout his work speaks about a true joining that comes from knowledge of the formless essence in yourself

and the other (all things) and occurs outside the realm of thought. He calls this *presence*, where in the Zen tradition such an experience or glimpse of the limitless oneness is called *satori*. I find Tolle's term particularly pertinent to the performance endeavour, and an excellent indication of the simplicity of the notion: presence is *simply being*. This is the simple notion at the heart of Woody Allen's flippant answer to the question: 'What is the true secret of success?' **Turn up.**

Put in another way, it is complete presence to the moment, environment and situation that both the spiritual adept and performer hold as the ideal state for the experience of communion - *the integral experience*. It is here that the performer experiences the abeyance of *self* and the oneness of *Self* – all things interrelated and springing from the same ground of awareness. It is here that spontaneous play becomes the expression of this oneness. It is here that this profound interconnectedness becomes sensate for an audience.

For performers, as with nondual experts – which here includes exponents of many forms of self inquiry, meditation and even martial arts – the bodymind is the place in which this fundamental awareness is allowed to surface. Through the incessant practice of technique a transcendence of the imagination of *self* is facilitated. Again, breath is the starting point of all practice.

Various "in-body" disciplines of [Asian] meditational, martial and performing arts...share many assumptions, principles, and details of practice. Primary is the fact that daily repetition of physical exercises and/or performance techniques encode the techniques in the body. The goal of all such virtuosic systems is reaching a state of 'accomplishment' in which the doer and the done are one. Through such actualised practice comes both control and transcendence of 'self' (Zarilli in Bailey 1997:13).

Philip Zarilli is a performer, theorist and practitioner of the world's oldest martial art, *kalarippayatu*. His work exhibits an inclination to synthesise the principles of East and West. Eugenio Barba, who was the first practitioner I had encountered from the contemporary West to write about Kathakali, the ancient Indian theatrical form, supports Zarilli's consideration of the Eastern training and preparation tradition in their long-established forms of performance, developing the idea of training being more than the learning of a

physical or linguistic or emotional vocabulary, but an expression of creative intent and self-justification that went beyond the familiar perspective to the nondual perspective.

I compare this to the way in which classical forms of Music, while unquestionably formalised and dependent on ritual repetition, open up another dimension of expression and interpretation for musician and listener: whereas two renditions of Beethoven's *Moonlight Sonata* may contain the same notes and structure, there will necessarily be a world of difference in expression and interpretation due to the performers, the condition of the listener and the environment. The same is true of South Indian Carnatic music, whose millennia-enduring *ragas* remain well-loved and offer seemingly limitless expression to musicians in the idiom, and have ever-increasingly found their way into popular Western music, including hip-hop, dance and jazz/fusion genres, and is characterised by *tablas* (a uniquely tuneable drum).

Simultaneously, however, performance of these forms can also be highly technical and moribund when they lack the whole presence of the performer to the audience and the material. Carnatic music is an excellent example of a form that has encoded in its practice a holistic approach to performance that demonstrates what Stanislavsky sought to depict for actors – a synergy of body, mind and spirit, a convergence of awareness and action. Great Jazz musicians, like John Coltrane or Abdullah Ibrahim, emulate this synergy in the performance of their music.

Zarilli attributes this convergence to repetition of practice that brings us into presence, again beginning with breath. Osho elaborates on this function that permeates all aspects of being, not just the bodily one, claiming that if you are not breathing fully, you cannot live fully...that you will be withholding something in all that you do, even in *love* and in normal conversation - you will be unable to communicate completely:

Everybody breathes wrongly because our whole society is based on very wrong conditions, notions, attitudes. For example, a small child is weeping and the mother tells him not to cry. What will the child do? He will start holding his breath because that is the only way to stop crying. If you hold your breath

everything stops- crying, tears, everything. Then by and by that becomes fixed – don't be angry, don't cry, don't do this, don't do that. The child learns that if he breathes shallowly, he remains in control. If he breathes perfectly and totally, the way every child is born breathing, then he becomes wild. So he cripples himself. The breathing passage has a certain musculature around it and if you have been breathing wrongly - almost everybody has - then this musculature will have become fixed. It is as if a man has not moved for years – his legs have gone dead, his muscles have shrunk, his blood flows no more - and suddenly he decides to go for a long walk. It's a beautiful day. But he cannot move. It is the same with breathing (Osho 2003: 25).

Kristin Linklater, in agreement, teaches the performer to become aware of these habitual errors in breathing as a starting point for the freeing of the *natural* voice. These errors manifest in our bodies, as tense or inflexible muscles and joints and misaligned spines; they appear in our thoughts as inaccurate understanding of the breathing process or lack of imagination with which the innermost musculature that is responsible for effective breathing is activated; they show up in our feelings of fearfulness of losing control or the blockage of emotions. Ultimately the ability of the performer to communicate, or commune, is harshly impeded without the concerted freedom of these aspects of the whole performer, but the entry point begins with the breath and an awareness of what the body is doing.

Similarly in India, *yoga* – which literally means 'union' and is an ancient system of breathing and exercise founded in the philosophical pursuit of reunion with the universal spirit - is part of a culture in which other practices such as martial arts and the performing arts (e.g. Bharata Natayam and Kathakali) are viewed as means to cultivate the self through the body for spiritual evolution. These forms of bodily practice are considered not just as technique, but as the practitioner's *sadhana* - defined as *lived philosophy* which leads to perfection. Through devotion to a technique that is infused with meaning, the practitioners of these different forms find a means to refine aspects of who they are physically, emotionally, intellectually, and spiritually through their bodies. The same is true of the Linklater work, as I have experienced in working with her.

My experience of training prisoners in Pollsmoor in performance and storytelling for five months brought to me a deep awareness of the potency of training in this manner and establishing an underlying philosophy for performance work that wants to be collaborative and authentic in spite of many challenges. The project was a movie called *Stringcaesar*, which was the story of Julius Caesar's rise to the imperial throne of Rome. It was set in the contemporary prisons of Cardiff and Pollsmoor. The title alludes to the cosmological String Theory which is the hypothesis of a threadlike concentration of energy within the structure of space and time. This hypothesis relies on the concept of space-time consisting of more than the normally perceptible four dimensions. The string (energy) exists across these dimensions, offering connection and interchange between these dimensions, hence an ancient Roman reality *existing* in a present-day South African prison, where the historical story of Julius Caesar is the 'string'. As complex a concept this may seem it was realised through the training which fostered new perspectives and relationships that engendered collaboration and, in effect, unity.

My experience with *Stringcaesar* is perfectly encapsulated by the following quote from innovative designer Bruce Mau (2000: 89):

The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

Every collaborator who enters our orbit brings with him or her, a world more strange and complex than any we could ever hope to imagine...we fold their world into our own. Neither party will ever be the same.

Collaboration

To be is to be related. To isolate is death

- Bruce Lee

It is in the alternative, *nondualistic* view of Humberto Maturana and Francisco Varela that cognition as a biological phenomenon is seen not as observing a

world 'out there', but as a continual 'bringing forth' of a world through the process of living itself (1987: 11):

It compels us to adopt an attitude of permanent vigilance against the temptation of certainty. It compels us to recognize that certainty is not a proof of truth. It compels us to realize that the world everyone sees is not *the* world but a world which we bring forth with others. It compels us to see that the world will be different only if we live differently. It compels us because, when we know that we know, we cannot deny (to ourselves or theirs) that we know... What biology shows us is that the uniqueness of being human lies exclusively in a social structural coupling that occurs through languaging, generating (a) the regularities proper to the human social dynamics, for example, individual identity and self-consciousness, and (b) the recursive social human dynamics that entails a reflection enabling us to see that as human beings we have only the world which we create with others – whether we like them or not.

Biology also shows us that we can expand our cognitive domain. This arises through a novel experience brought forth through reasoning, through the encounter with a stranger, or, more directly, through the expression of a biological interpersonal congruence that lets us see the other person and open up for him room for existence (Ibid: 245-246, emphases in original).

This reiterates the proposition that the nondualistic approach is not something to be 'adopted', but rather rediscovered as the natural way of seeing things – and that this natural way of seeing things entails interdependent creativity and acceptance of the other.

For Performance, this means 'bringing forth a world' in which the interconnectedness of the universe can be readily expressed and where communion is achieved, not as an extraordinary mystified experience, but as a natural outcome of our approach to performing – expressing the 'biological interpersonal congruence' and tapping into the infinite creativity that is 'conscious witnessing' and becomes manifest with the becoming moment. What should be understood is that this does not entail discarding all the valuable accumulation of knowledge and technique of our rich performance histories, but a simple contextualising of them as serving what is really true – the oneness of all things.

This brings to the fore the idea of ensemble as an extrapolation of the idea of presence or communion not only between performers but ultimately all the elements that make up the moment of performance, and including the audience. In his description of ensemble, Morris refers to it as a state of being and points again to the interweaving of performance and being:

...ensemble is a phenomenon to be strived for; it is one of the highest forms of relating and acting! It is not something that can be accomplished just with time or experience; it has to be structured and created by a process, just like any other artistic achievement. There are prerequisite building blocks that must be overcome before the actor is prepared for consistently accomplishing ensemble. Everything in this way of work – all the techniques and exercises, all the preparations and craft approaches – leads to ensemble as one of the ultimate creative goals. The very foundation of the truth of this work is the accomplishment of BEING. From there one can reach the truth, which in turn begets more truth and leads to impulsive, unpredictable expression, the major ingredient necessary to reach ensemble (Morris 1988: 90, my emphasis).

Linklater's focus is on voice and breath, as they relate to text, the imagination, as well as training, but I find her preparing the performer for *perfect communication* indicates an understanding of this principle of ensemble, with an emphasis on *ensemble* within the performer:

My intention is to awaken the dormant power that brings forth the most tempestuous emotions, permits the brilliance of the intellect, frees the body, stretches the imagination and restores the largesse of expression and stature to the human-actor-being (Linklater 1992: back cover).

Revealing the *Natural Actor*

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time
-TS. Eliot

My attraction to Linklater's work was her professed belief in the philosophy of a natural self – as her concept of 'the natural voice' indicates. This idea is that there is a natural condition that we can restore to our bodies, our voices, our perspectives, and that we probably come into existence with this natural condition intact, but that habitual thinking and action has removed us from it.

Under Linklater's supervision I attended daily physical, voice and acting classes⁴ concentrating on 'freeing the natural voice' and working with text, including Shakespeare. As a visiting student thrust into Columbia University's MA Theatre Performance program in both first and second year classes, I learned again that working with others in a learning/ training environment consolidated with trust is an exceptionally bonding experience. We were seeing each other almost every day and worked faithfully alongside one another in a revealing and demanding process that asked self-awareness and adaptability, courage and desire to learn and change. Linklater facilitated a reintroduction to the voice as the first, most basic and most exceptional means of transmitting thoughts or impulses. What seemed to transpire unavoidably as a result were people working at very personal and vulnerable quarters, dealing intimately with their ideas of self and identity as the primary tier of a progression toward communication through the voice, properly supported by a clear-thinking, sensitive mind and a relaxed, capable body. Breathing efficiently and responsively to the tiniest impulses of feeling and thought is crucial to a voice that reveals and does not describe.

Physical awareness and relaxation are the first steps in the work to be done on the voice. The mind and the body must learn to cooperate in activating and releasing inner impulses and dissolving physical inhibitions. Actors must develop bodies that are sensitive and integrated, rather than super-controlled

⁴ I attended class at Columbia, in a special programme devised by Ms Linklater and myself, between September 1st 2008 and December 17th in New York City

and muscular; and they must educate the voice into the union of self and body (Linklater 2006: 8).

The class discovered that neuroscientists were developing evidence for a thinking body, a concentration of instinctively *thinking* neural pathways centred in the gut but connected to everything the brain is connected to. This mode of thinking has access to the head-centred brain but is not controlled by it. We were encouraged to listen to our bodies. I was put in mind of something a musician friend and yogi had said in deep discussion; the mind was located in every cell of the body.

In his book *Proust was a Neuroscientist*, Jonah Lehrer asserts that the great poet Walt Whitman was a poet of the body, that his central idea was not that we *had* a body but that we *are* a body, and that its feelings and sensations aliveness were part of any complete picture of the human self:

Was somebody asking to see the soul?
See, your own shape and countenance...
Behold, the body includes and is the meaning, the main
Concern, and includes and is the soul
- Walt Whitman (in Lehrer 2008: 1).

Linklater smiled when I joked that the class might be called 'Self Realisation Through Voice' and added "We don't want to scare them away from taking the class", mindful of the opinion of drama that it was esoteric. Her work is inarguably connected to science, through a thorough understanding of the biological mechanics of the voice and the respiratory system. The physical exercises are grounded in a detailed understanding of what the body is doing and how that connects to the voice, and the psyche of the actor. The voice communicates the inner world of the psyche to the outer world of attentive listeners both on the stage and in life. Antonio Damasio marvelled at the ancient wisdom of referring to what we now call mind by the word psyche which was originally used to denote *breath and blood* (Damasio 1999: 30). *Psychology* then means the knowledge of breath and blood. This definition goes far in advancing the idea that the intellectual, emotional and bodily sensations are felt in the same ground – a unified awareness or

consciousness. In this respect Linklater's work is connected to philosophical investigation, in its strong invocation of the imagination and for the reunification of the actor's concepts of self – body, mind and spirit – into one responsive, sensitive and communicative entity. The actor must acknowledge the necessary duality of having to *train* their voice precisely so that they can sacrifice it (echoing Artaud's apparition of the actor as a burning martyr signalling through the flames) – an actor must learn to transparently respond to the impulses of thought and feeling as they arise. This means instead of using their voices to describe and transmit the story, actor's capabilities must be wide and strong and tender enough to *reveal* the breadth and depth of their imagination. A voice limited by habit and tension limits the transmission of the imagination. The imagination can only fully serve the text if all its contributors – body, intellect and feeling - are well exercised and trained in the terrain of the story being told. Linklater warned against confusing imagination and fantasy, and encouraged us to train our imaginations like fanatic Olympic athletes train their bodies so that we could be precisely truthful to the requirements of the communication. Mere fantasy around the questions the text raises would most likely lead to indulgent acting, according to her. Through numerous exercises and methods of absorbing text, we were challenged to spark our imaginations and push through the first, second, or even third layers of information gleaned from the text, digging deeper into our own imaginative archaeology until the seed of the writer's meaning and the spectator's meaning is recreated through a profound event or change in the actor's very organism. To put it another way, in order to deal with the voice it was necessary to look at every other aspect of our being and our desire to express. For me this process confirmed what I was detecting in other disciplines – that by confronting one's habitual responses through disciplined repetition and questioning the thought process that justified that habit, one was able to unlock deeper resources of creativity and authenticity which became more readily available the more we exercised those physiological and neural pathways.

For me this was validated at a public conversation I attended with Linklater in New York on the 6th November 2008 between Dr.Oliver Sacks and Michael

Boyd. Sacks is the well-known professor of Neurology and author of *Awakenings* (which inspired the movie starring Robert De Niro and Robin Williams), while Boyd is the Artistic Director of the Royal Shakespeare Company. What their discussion revealed in the main was that the brain was not an organ that perceived the truth, but rather a part of a complex collaboration to *create* truth (which can equally be regarded as illusion), which then governed the operation of the human organism. This is embodied in the ancient and prolific forms of Performance giving credence to the notion that the difference between humans and other animals is none other than the ability to perform.

Conclusion

To say that we have dropped the idea of truth as out there waiting to be discovered is not to say that, out there, there is no truth.

- Richard Rorty

Performance, when approached from the perspective of the nondual or *integral* - or when attaining to the goal of communion - provides the means for glimpsing and becoming a *conscious* participant in this *truth-making* process. This is the experience of an already always there consciousness becoming the manifested universe.

Consciousness is the intelligence, the organizing principle behind the arising of form. [It] has been preparing forms for millions of years so that it can express itself through them in the manifested. Although the unmanifested realm of pure consciousness could be considered another dimension, it is not separate from this dimension of form. Form and formlessness interpenetrate. The unmanifested flows into this dimension as awareness, inner space, Presence. How does it do that? Through the human form that becomes conscious... (Tolle 2005: 291).

It is my intention to show how the cultivation of Presence in a performance can reflect this interpenetration of the formless and form in a way that resonates with an audience. Such an approach to storytelling mirrors our

identification with form, and then the dissolution of that form. It reflects also the movement of pure consciousness from an unmanifest, pure potential state to a manifest one - what has been described by Eckhart Tolle as the 'descent of the divine into matter'.

In performance, it is the conscious interrelation of forms, that is, the union of awareness, action and meaning that offer the return to the divine...*the integral experience*. It is here that the bodymind is reunited with spirit, to allude to Stanislavsky, and experiences its connection with another bodymind. And it is here that Time ceases to be a measurement but rather a subtle movement of the ever-becoming moment that contains the unpredictable possibility of all things; all stories find their telling here.

My continued exploration is of the ways in which access is realised to this integral experience in whichever way is appropriate to the moment; through written and spoken words, various training, meditation, conversation and communication or myriad technique, or a combination of these. It is my hope to endow the creation of new work with this exploration, so that the process of creating the performance as well the content of the performance reveals more for the audience and performers about perspective and collaboration and the inherent truth-making quality of being, which is mirrored in performing.

In other words, my intention is to preface the process of creating a performance with the nondual perspective, through identifying and exercising the pathways that lead to relationship on the highest level, or ensemble, necessarily allowing for spontaneous creativity and complicity between performers throughout the rehearsal process, and including the audience during performance. I am less concerned with a rational linear story than one that is able to be *felt*, one that offers the possibility of a glimpse of 'no-separation'. To this end I intend the story and storytelling to expose the pitfalls of thought construction, which include identity and time.

My ambition is to embody the following description which adverts to an innate wisdom regarding reality, and implies the creative potential of the nondual perspective:

I am certain of nothing but the
Holiness of the heart's affections
And the truth of imagination – what
The imagination seizes as beauty
Must be truth – whether it existed
Before or not.

- John Keats

In approaching the integral experience I hope to make the declaration that Performance is living, and Being is performing. This poetic expression accords to the notion of a biological imperative of collaboration forwarded by Maturana and Varela. It bespeaks the necessity of acceptance of the *other*, through the understanding that there is, in fact, no other.

Postscript

My thesis resonates in the *telling* of a beautiful old Sufi story about love that speaks of a man wandering from village to village, until he chanced upon the house of a young woman with whom he fell into mad love. He knocked on the door and from within her voice asked "Who is it?"

"It is I," said the young man in love.

"Go away!" she said, adding, "There isn't room enough in this house for two of us."

Forlorn and distraught, the young man went away and did much penance and prayer, and meditation. Then later, he returned to the house of his beloved and knocked again on the door.

"Who is it?" came the young woman's voice from within the house again.

"It is you."

The door opened.

Bibliography

- Almaas, A.H. 1996. *The Point of Existence*. Berkeley: Diamond Books
- Artaud, Antonin. 1965. *Anthology*. San Francisco: City Lights Books
- Artaud, Antonin. 1970. *The Theatre and Its Double*. London: Calder & Boyars
- Arumugam, Vaneshran. 1998. *Power, Possibility and Performance*.
Unpublished Hons thesis, University of the Witwatersrand
- Bailey, Shiva Rea. 1997. *Hatha Yoga as a Practice of Embodiment*.
Unpublished MA thesis, University of California, Los Angeles
- Bensman, J & Lilienfeld, R. 1970. A Phenomenological Model of the Attitude
of the Performing Artist. *Journal of Aesthetic Education*, Vol. 4, No.2,
Special issue: Curriculum and Aestheti-Education, pp. 109-119
- Blau, Herbert. 1983. Ideology and Performance. *Theatre Journal*, Vol. 35,
No.4, December, pp. 441-460
- Blau, Herbert. 1983. Universals of Performance. *Substance*, Vol. 11, No.4,
Issue 37-38: A special issue from the Centre for 20th Century Studies,
pp. 140-161
- Brook, Peter. 1968. *The Empty Space*. London: Penguin
- Brook, Peter. 1993. *There Are No Secrets*. London: Methuen
- Brook, Peter. 1998. *Threads of Time*. Washington: Counterpoint
- Capra, Fritjof. 1983. *The Turning Point*. London: HarperCollins
- Chopra, Deepak. 1997. *Path To Love*. London: Rider
- Chopra, Deepak. 2003. *Synchro Destiny*. London: Rider
- Cohen, J & Stewart, I. 1995. *Collapse of Chaos*. London: Penguin
- Dass, Ram. 2000. *Still Here*. London: Hodder & Stoughton

- Deák, Frantisek. 1977. Antonin Artaud and Charles Dullin: Artaud's Apprenticeship in Theatre. *Educational Theatre Journal*, Vol. 29, No.3, October, pp. 345-353
- Galas, Diamanda. 1982. Intravenous Song. *Perspectives of New Music*, Vol. 20, No. 2, Summer, pp. 59-65
- Goffman, Erving. 1959. *The Presentation of Self in Everyday Life*. Reading: Cox & Wyman
- Greenwood, Susan. 2005. *The Nature of Magic*. New York: Berg
- Grobel, L. 2007. *Al Pacino*. London: Simon & Schuster
- Guskin, Harold. 2003. *How to stop Acting*. New York: Faber & Faber
- Harrison, Steven . 1999. *Being One*. Boulder: Sentient
- Harrison, Steven. 2002. *The Question to Life's Answers*. Boulder: Sentient
- Harrison, Steven. 2005. *What's Next After Now?*. Boulder: Sentient
- Hein, Hilde. 1970. Performance as an Aesthetic Category. *The Journal of Aesthetics as Art Criticism*, Vol. 28, No.3, Spring, pp.381-386
- Hillman, J & Ventura, M. 1992. *We've had a Hundred Years of Psychotherapy - and the World's Getting Worse*. New York: Harper Collins
- Hsu, Tao-Ching. 1985. *The Chinese Conception of Theatre*. University of Washington Press
- Huston, Tracy. 2007. *Inside Out*. Cambridge, MA: The Society for Organizational Learning Inc.
- Hyams, J. 1979. *Zen in the Martial Arts*. New York: Bantam Books
- Isherwood, Christopher(ed). 1948. *Vedanta for the Western World*. London: Henderson & Spalding

- Kapstein, Matthew (ed.) 2004. *The Presence of Light*. London: University of Chicago Press
- Lehrer, J. 2008. *Proust was a Neuroscientist*. New York: Houghton Mifflin
- Linklater, K. 1992. *Freeing Shakespeare's Voice: The Actor's guide to Talking the Text*. New York: Theatre Communications Group
- Linklater, K. 2006. *Freeing the Natural Voice*. Hollywood: Drama Publishers
- Lloyd, B. 2006. *The Actor's Way*. New York: Allworth Press
- Mageo, Jeanette Marie. 2002. Toward a Multidimensional Model of the Self. *Journal of Anthropological Research*, Vol. 58, No.3, Autumn, pp. 339-365
- Maturana, H & Varela, F. 1987. *The Tree of Knowledge*. Boston: Shambhala
- Mau, B. 2000. *Lifestyle*. London: Phaidon Press
- McGinn, C. 2006. *Shakespeare's Philosophy*. New York: Harper Collins
- Morris, E. 1988. *Acting from the Ultimate Consciousness*. Los Angeles: Ermor Enterprises
- Osho. 2003. *The ABC of Enlightenment*. London: Element
- Palmer, Gary B. & Jankowiak, William R. 1996. Performance and Imagination: Toward an Anthropology of the Spectacular and the Mundane. *Cultural Anthropology*, Vol. 11, No.2, May, pp. 225-258
- Pillay, Kriben. 1998. *Nondualism and Educational Drama and Theatre*. Unpublished doctoral thesis, University of Durban Westville
- Schechner, R & Appel, W (eds.) 1990. *By Means of Performance*. Cambridge: Cambridge University Press
- Schechner, Richard. 1988. Post Post Structuralism. *TDR*, Vol. 44, No.3, Autumn, pp. 4-7

- Shaner, David E. 1985. The Bodymind Experience in Dōgen's Shōbōgenzō: A Phenomenological Perspective. *Philosophy East and West*, Vol.35, No.1, January, pp. 17-35
- Spolin, Viola. 2001. *Theatre Games for the Lone Actor*. Illinois: Northwestern University Press
- Stanislavsky, K. 1948. *An Actor Prepares*. New York: Theatre Arts Books
- Stanislavsky, Konstantin. 1950. *On the Art of the Stage*. London: Faber & Faber
- Tolle, E. 2005. *A New Earth*. London: Penguin
- Wilhelm, Richard (translator). 1987. *The Pocket I Ching*. London: Arkana
- Wilzcek, F. 2008. *The Lightness of Being - Mass, Ether and the Unification of Forces*. New York: Basic Books