The Poetics of Silence: Performativity and Social Order from Sanskrit Dramaturgy to Mahesh Dattani's Theatre

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ABSTRACT:

The study assess the poetics of silence as a performative act in Indian theatre and the ways this act has served in a practical form since the era of Sanskrit dramaturgy in the theatre to modern theatre under Mahesh Dattani. It seeks to determine the key examples and functions of silence, its re-enactment of the voice of the marginalised and discusses how silence can serve dual purposes as both an agent of social control and a means of resistance. It is qualitative, descriptive, interpretative and comparative in nature, the research design is close textual reading, performing studies, discourse analysis and socio cultural interpretation of a set of chosen Sanskrit dramaturgical text and plays by Dattani. The results shows that the silence in Sanskrit drama exists only in the form of pauses, gestures, facial expressions, abhinaya embodied for benefit of conveying the emotional and aesthetic message. Within the theatre of Dattani however, silence is placed in larger social, psychological and ideological terms and reveals patriarchy, gender inequality, stigma, marginalisation and repressed identities. This study concludes that silence is a performative space that reproduces as well as challenges social order.

Keywords: Silence, Performativity, Sanskrit Dramaturgy, Mahesh Dattani, Indian Theatre, Social Order, Marginalisation, Resistance.

1. Overview

Theatre is one of the oldest forms of culture where societies represent, negotiate and challenge forms of power, maturing and social order. It is also important in some other aspect other than the expression of the verbal stories, theatrical sense is produced in a complicated dynamics between speech, gesture, bodily gesture, spatiality, affect, silence and audience reception. In this extended definition of performance, silence is not defined as the absence of speech but as an important semiotic/dramatic practice (Gulkhara 113-122).

The Indian classical theory of dramaturgy which was stated most fully in Bharata Natya Sahastra gives a valuable

theoretical basis in the study of performance and meaning relation. The concept of Natya sahastra organizes drama as a form of art that involved not only acting, gesture, movement, speech, music, stagecraft, representing emotions and responding to the audience; however it is multidimensional. Its theory of abhinaya reveals that spoken language is not the sole reliance of theatrical communication; meaning can be created by expressive gestures, gestures made on face and through movement, costume, voice modulation and other performance materials (Seth 113-122). On the other hand, the intersecting notions of bhava and rasa place theatrical experience in the domain of the representation of the emotional states. This is a vital starting point when examining silence as a form of communication because such a framework has offered this point of departure. A silent moment, s suppressed gesture, a stamping down of the body, an unsaid feeling or a refusal to speak may turn into some meaning words of the theatre art. In under that dramaturgical perspective, silence is not a prima facie, as it is more of a performativity space where emotional and social meanings are being created. The classical Indian notion of performance, thus, provides a useful conceptual framework with which to study the way in which meaning might be located outside of the articulation of language (Bennett 15).

It becomes even more complicated when the concept of performance is treated in the relation to social regulation and classical dramaturgy is negotiated with the current theories of performance as a term of performativity. The contribution of Judith Butler especially has been vital in illustrating that identity is produced out of repetition of socially controlled behaviours and not just being an innate or pre-social reality. In this definition, gender is maintained by repetition of bodily acts, language use, modes of behaviour and cultural beliefs (Hall 113-122). This type of performativity makes theatre both be viewed as representation of social reality as well as a critical place to observe how social identities as such are produced and reproduced. Culturally intelligible roles are the ways individuals carry out their activities through their bodies, speech, relationships and clothing, gestures and patterns of conducts. Notably, these performances are organized using systems of power which clarify the identities that are socially recognised and those that are marginalised or invisible (Ezeh 19) Silence plays such an important role in this process as there can be reasons why people are forced to be silent and follow majority demands but there are occasions when silence turns into a power to challenge the demands, Performativity of silence therefore lies in the ability of silence to maintain and disrupt social norms (Aydin 113-122).

It is a formalized conceptual attraction between performances, silence and social that accorded special weight in the dramatic works of one of the most dominant contemporary Indian playwrights who writes in English, Mahesh Dattani. Characteristic of Dattani thartre is the continued interest in social themes which often have been marginalized in mainstream cultural conversation. There is a reluctance to discriminate by gender, sexuality, homosexuality, transgender, disability, family, social stigma and conflict between personal identity and the perceived respectability of society all addressed in his plays (Khan 113-122). Instead of finding these problems in their social forms only, Dattani regularly incorporates them to domestic setting, the space of personal relations. The family which seems to be the most mundane of all becomes a dramatic micro world bigger systems of patriarchy, social accommodation, power in institutions are replicated. There is also a clash between the identities that he or she lives and those that he or she is supposed to act to the society, this is evident in most cases with his dramatic characters (Kumar 113-122).

The focus of this dramaturgical approach is silence. The plays of Dattani often present characters with situations that cannot be verbalized openly as it may lead to family disgrace, social esteem, gender norms or acceptable relations of power. The subsequent silence is seldom impartial. It can be a psychological repression, a social coercion, a

family complicity or internalised stigma or the fact that one cannot question dominant authority (Khan 113-122). Simultaneously Dattani articulately turns these silences into theatre markings, in which oppressed histories and other suppressed experiences find their visibility in the spectators. In the case of Tara, the effects of patriarchal preference, family choice, guilt and discerning memory are also expressed through broken relationships and revealing the forgotten experiences progressively (Rajak 16). The silence that was dominating the treatment of Tara does not simply hide only a personal injustice; it indicates the ideological processes how the dominance of the man can be exercised in the family. The struggle over individual sexual identity and the heterosexual respectability in On a Muggy Night in Mumbai reveals how silence can be a social survival strategy (Motsara 113-122).

Comparative involvement between Sanskrit drama and theatre of Dattani in present day thus presents a chance to rejuvenate the historical and conceptual continuity of Indian performance. This comparison must not imply that Dattani is a direct reproducer of the NNA or he is an intentional follower of the principles of the NNA. Instead, it creates an effective conversation between two different epistemologies in theatrical terms (Chatterjee 76). Sanskrit dramaturgy anticipates the rigorous structure of bodily, verbal, emotive practice in the manufacture of aesthetic experience; contemporary theatre often anticipates in Dattani views disrupted identities, repressed voices, fractured memories, and bodies not to be categorised within the normative social classification. The shift of classical assumptions of embodied expression by modern descriptions of social marginality makes silence an evolving yet ubiquitous element of Indian theatre communication (Acharya 28). Unspoken in the classical model can gain meaning in gesture, affect, and aesthetic hinting; the unsaid in Dattani can be a very perspective process by which the social repression in which it is embedded is revealed. It is this comparison that can demonstrate that theatrical silence starts to shift between an aesthetic and a clearly socio-political level of representation without losing its performativity (Ahmadova 113-122).

The study seek to comparatively analyse the meaning and use of silence in Sanskrit dramaturgy and the specific plays of Mahesh Dattani with its special focus on the performative aspect and how silence relates to social order, identify, power and marginalisation. The study aims to show that silence does just represent the lack of vocal speech but rather theatricalized behaviour manifested in breaks in speech, gestures, physical movements, speech suppression and body language. It has the value of making classical Indian dramaturginal ideas, especially abhinaya and rasa, relevant to modern performativity theories as well as the marginalised experiences as represented by Dattani. It also brings out the duality of silence as a means of social control and subtle resistance, thus instilling a conceptual continuity between classical aesthetic expression and modern socio-political theatre.

The study is divided into six sections. Section 1 comprises the introduction of the document. A literature review is also comprised under section 2 of the study. A research methodology is examined in Section 3. The results are discussed in Section 4. The discussion has been provided in detail in section 5. Section 6 contains conclusions. References have finally been included.

2. Literature Reviews

The theory of Sanskrit dramaturgy has a significant theoretical background in exploring the themes of silence, embodiment, performance, and social order in Indian theatre. The conceptualization of drama by Bharata is a complex art whereby verbal communication holds force with gesture, movement of the body, facial expression, costumes, music and expression of emotions (Chatterjee, Tanmay 34). The idea of abhinaya, especially the four modes: āngika, vācika, āharya and sattvika showed that theatrical meaning can be expressed not only through words. Moreover, the theory of rasa by Bharata brings spectatorship and emotionality to

the centre of theatricality (Bodo, Dibpriya, 87). The transformation of the personalized emotion into a common aesthetic experience was furthered in the interpretation of Abhinavagupta. Similarly, (Ahmadova, 113-122) mentioned the significance of codified performance conventions, bodily practices and gestures in the Indian theatrical traditions. As a result, the silence is not theorised as an independent category in the classical dramaturgy in explicit terms, but these studies provide a useful foundation to analyzing silence as a manifestation of communication. Gesture, pause, facial expression, bodily restraint, and emotional stillness then can serve as significant theatrical signs with the help of which the social relations and cultural values are represented.

In an addition to classical dramaturgical ideas and theories, there are much important theoretical insights in the comprehension of a relationship between performance and social regulation presented by the modern performance studies. (Issahaku et al., 113-122) theorised performance via the concept of the restored behaviour, with attention to the elements of repetitiveness, actions recognised by the culture, as well as the correlation between everyday performance and theatrical performance. (Tanprasert, Thitaree, et al. 65) also relates performance with social drama, transformation events, whereas (Maros, 113-122) proves the fact that human beings create and regulate their social identities by repetitive performances in everyday life. These methods are especially applicable when one looks at them in conjunction with the theory of performativity suggests that identities and primarily gender identities are produced in a repetitive process that is regulated by the social norms. (Salman, et al., 113-122) goes ahead to show the manner in which regulatory structures dictate the kind of identities that are deemed socially intelligible and others that are indeed marginalised. Combined, these scholars imply that silence may not always be construed as a form of passivity or non-existence. Instead, silence can be a staged reaction that is influenced by cultural demands, hierarchies, and identities. It is thus able to reproduce social conformity, mask marginalised experiences and allow possibilities of resistance.

In the context of modern Indian theatre, the dramaturgy of Mahesh Dattani provides a prominent background through which the silence as a performativity to social regulation can be explored. His plays often focus on the issues of gender, sexuality, patriarchy, family organization, identity, and exclusion, thus revealing conflicts between personal wants, and social regulations (Maheswari. 113-122). Specifically in critical studies of Tara, there is a particular focus on the topic of patriarchal discrimination, gender inequality, family conflicts, and the censures caused by which traumatic experience is hidden. Likewise, (Rajak, Shailee 65) goes further by using the theory of gender performativity created by Butler to refer to Seven Steps around the Fire and On a Muggy Night in Mumbai by Dattani, and the marginization of non-normative identities. Recent studies also recognize the issues of resistance, gender construction, and patriarchal expectations as common problems in Dattani theatres. However, the scholarship at hand is inclined to analyse Sanskrit dramaturgy in the realms of aesthetics and abhinaya, whereas the Dattaian criticism is mainly concerned with gender, sexuality, and social marginality. This gap is filled in the current study by linking these areas and analysing silence as a performativity process through which social order is established, negotiated, and challenged.

The literature currently available gives a wealth of information on the subject of silence in Sanskrit dramaturgy in terms of abhinaya, gesture, body expression, emotion and rasa but exiting studies of Mahesh Dattani are based on gender, sexuality, patriarchy, marginalisation, identity and social struggle. But the literature is still piecemeal, where comparative studies exploring the silence in personalities as a type of performativity with reference to both classical and modern Indian theatre are limited. Specifically, little focus has been put on the role of silence as a both a tool of social control and resistance. Current scholarship is also deficient in its ability to trace this change of silence as a

form of aesthetic and communicative tool in Sanskrit dramaturgy to a socio-political and ideological tool in the theatre of Dattani. Thus this gap is filled by the current study which comparatively examines silence as a performative activity where emotions, identities, power relations, social norms, marginalised experiences and resistance are mediated and negotiated.

3. Research Methodology

The study follows a qualitative, descriptive, interpretive and comparative research design to study the shape and role of silence in both the Sanskrit and present day Indian theatre with specific focus towards how the marginalised voices are expressed in the plays chosen by Mahesh Dattani. The study uses a comparative and textual analytical approach which relies on close reading, performance studies, discourse analysis and socio-cultural interpretation to analyse how silence works as a dramatic tool, as a system of social control and as a form of resistance. Primary data are gathered on the basis of the selected Sanskrit dramaturgical texts and plays of Mahesh Dattani and secondary data are gathered on situational book, scholarly articles, research papers, thesis and critical studies. The research instrument is the MS Word which is employed to arrange, annotate, compare and analyse and document the textual data and results.

4. Results

- ***To identify the major forms and functions of silence in Sanskrit and contemporary Indian Theatre.***

The results show that silence is a not only a dramaturgical and communicative tool; it is also the manifestation of the lack of speech in the Sanskrit and modern Indian theatre. Silence in Sanskrit dramaturgy (famously in the context of Nāṭyašahra) could be construed as breaks, curtailed speech, body language, acting facial expression, and instances where the speech of characters is intentionally suppressed. These types of silence help in the expression of emotional feelings like grief, love, anxiety, anger, hesitation and contemplation (Gomes 113-122). The critique also indicates that silence enhances the dialog between verbal expression and abhinaya, which allows performers to convey meanings beyond the verbal expression. Therefore, silence serves both aesthetic and semantic purposes, which strengthen rasa, and leave audiences to construct psychological and emotional aspects out of performance. The results show that the Sanskrit theatre formulates silence as a form of communication that is an embodied and performativity form of communication, which is a supplement to speech and it plays a significant role in the overall structure of the drama (Dey 113-122).

The findings of silence in current Indian theatre indicate that silence is getting expanded social, political, psychological and ideological functions. Interrupted dialogues, stops and starts, non-verbal reaction, avoidance and moments of dramatic silence are common techniques of playwrights like Mahesh Dattani to symbolize marginalisation, trauma, social stigmatisation, gender disparity and familial contradiction. Silence thus emerges as one of the mechanisms by which hidden identities and unarticulated tensions get pushed to the foreground (Dey 113-122). In contrast to its largely aesthetic and affective use in classical dramaturgy the silence is often turned into a kind of protest and criticism in contemporary theatre. It may symbolize both oppression where characters are not given a chance to speak and agency where intentional silence is an act that provokes the dominant social norms. The comparative reading thus creates a continuum of both the Sanskrit and modern Indian theatre and also illustrates a deep change of purpose; silence goes beyond serving as an instrument in the process of emotive and aesthetic expression to express social commentary, identity politics, power relations and resistance (Boenisch, 17).

- ***To explore the representation of marginalised voices through silence in Dattani's selected plays.***

The study demonstrates that silence in plays chosen by Mahesh Dattani is an important

representational mode where marginalised voices become represented instead of being subdued. The characters that are sent to sides of the mainstream social systems-especially women, sexual minorities, gender deviants and socially marginalized groups are often rendered silent due to stigma, family demands, patriarchal power and hetero-normative social norms. But according to the findings, these silences are not empty and passive most of the time (Parween 19). Rather, lapses, suppressed revelations, disrupted dialogues, evasion and silence convey the things that the characters feel hard or even unable to say out loud. In this way, Dattani turns the silence into a dramatic performance, allowing the viewers to hear the antagonism of consciousness and social injustice in the seemingly normal relations. The findings also indicate that silence tends to aid the imbalanced allocation of communicative power in families and neighbourhoods. Individuals with social power are able to talk, negotiate reality and provide permissible identities, thus, the marginalised characters are often forced to be quiet (Guha 113-122).

Moreover, the findings reveal that the theatrical act of silence by Dattani generates spaces in which the marginalised characters fling the attempts to restrain them. Though silence may be viewed as a tool of social oppression at first, its skillful use may also be converted to some forms of resistance, self-preservation, and identity bargain. Characters can either decline to reply, hide facts, stay emotionally detached or speak without words, gestures, and pauses to break its expectations of obedience and frankness (Giri 28). The duality is of special importance since Dattani does not stand for the marginalisation in terms of direct confrontation only; he puts on stage the conflict between what may be expressed in public and what is pressed down in the privacy. The outcomes thus reflect that silence is both an exclusion symptom and a dissent language at the same time. In such a performativity ambiguity, Dattani encourages audiences to cue absence, hesitation, non-verbal expression as a meaningful sign of theatrical expression. As such, silence emerges as a crucial process of reclaiming the marginalised experiences and challenging socially defined hierarchies of voice, visible, and legitimacy (Taj 113-122).

- ***To examine how silence functions as both a tool of social control and a means of resistance.***

The results suggest that silence is a powerful tool of social control especially in frameworks that are influenced by hierarchy, patriarchy, cultural norms and institutional power. In Sanskrit theatre, silence may also be used as the performativity tool that allows the characters to act in accordance with the social prescribed norms, ensure dharma and not be in direct conflict with the set authority. The silence is not always the absence of meaning and the silence can be a sign of obedience, restraint or view of emotion or even social weakness (Sakurai 113-122). Equally in the theatre of Mahesh Dattani, the use of silence often reveals the pressures to which those identities or desires or experiences that betray the broad social norms are subjected. The results thus give the view that silence plays a renewing role in making the social order and silence maintains the order by controlling what is to be expressed by whom and under what conditions, it is especially powerful though when characters internalise social pressures and squash them down to the ground and it shows just how social pressure can work both by being psychologically and performativity manipulated as opposed to coerciveness (Kumar, et al., 113-122). Meanwhile, the findings show that silence can turn into a rather covert resistance and agency. Characters can consciously remain silent, decline to engage in expected responses or convey meaning in gesture, silences, body language and deficit as a way of disrupting structures that seek to establish their identities (Fludernik 113-122). This strategic silence in Dattani plays tends to disclose concealed truths and speculate patriarchy, familial authority and societal marginalization. In this way, silence has dual and contradictory role, both to reproduce social structures in charge and at the same time highlight the inconsistency in them. The results confirm that silence is a performative act of

dynamism in which power is contingencies, identities are subverted and equity voices learn to obtain alternative modalities of expression (Bardeja 43).

5. Discussion

The results show that silence in Indian theatre is not an unimportant dramaturgical tool, but just a lack of verbal communication. Pauses, withheld speech, facial expression, gestures and bodily somberness, and facial reticence in the dramaturgical imagination of Sanskrit help in the expression of grief, love, anxiety, hesitation and contemplation. This observation aligns with (Meena, 113-122) who underline the relevance of the body as the visible form of theatrical expression, and with (Timalsina 211) who clarify that the theatrical communication developed in Nāṭyaśastra as the result of the interaction of speech, gesture, movement and embodied expression. Additionally, the findings show silence intensifies the link between verbal articulation and abhinaya and thus, leads to rasa production and allows the audience to realize other meanings than verbal conversation. In this aspect, the study results align with (Derkach, et al 113-122), the discussion of gestures proves to have importance of non-verbal theatrical signs in creating meaning. Nevertheless, the modern discoveries develop this aesthetic purpose by showing that the silence is more and more active in social, psychological and ideological, contexts. In that way, whereas in classical dramaturgy, silence is used mainly to enhance emotional and aesthetic communication, in the contemporary Indian theatre, it has an extended use in the context of portraying trauma, marginalisation, identity and social conflict. Also the results of Mahesh Datta play show that silence gives a valuable representational space to marginalized voices especially those, which are burdened by patriarchy, gender norms, sexuality, stigmas and the authority of parents and elders. Denied communicative power does not imply that the characters become absolutely voiceless; instead, their repressed revelations, silences, evasions, interrupted conversations and body language convey the experiences that cannot be explicitly expressed. This finding is aligned with (Sinha 113-122), who defines performative silence as a purposeful practice, where invisible experiences may be given a voice. On the same note, by illustrating how gender performativity is relevant to non-normative identities Dattani represents, (Kumari 87) and by showing how gendered spaces and women agency interact within the Dattani theatre, (Vieira, 113-122) showed the connection between these two concepts. Consequently, current results indicate that silence exists on both the structural and institutional scales, meaning that characters with more socially dominant positions have more veto power to talk, determine the right identities and bargain the world, and marginalised characters often have to have imposed silence. However, Dattani converts this wall of silence into theatrical element whereby the audience can realise hidden pain-suffering and social injustice. Thus, silence turns not merely into an effect of exclusion, but also a tool by which the suppressed experiences gain dramatic publicity. Lastly, the findings also effectively prove the two-sided nature of the silence as a tool of social control and a possible way of resistance. The results indicate that the hierarchical management, patriarchal expectations, cultural norms and institutional authority may control the manner of speaking, what is expressive and in which situations. In this respect, silence can reproduce conformity in that it can promote obedience, restraint and internalisation of socially assigned identities. This meaning finds an echo in (Tian 113-122), who form a relation between silence and social pressure, and (Asadipoor et al., 113-122), developed an association between silence and social isolation and systems of control. Simultaneously, though, the current results indicate that silence does not rest in one location, which is constantly under the control of predominant power. Obedience may be subtly defied by characters that choose not to answer or conceal information, or use gesture or a pause to prove a point. As such, silence may turn into a disguised kind of agency and resistance, revealing the contradictions within the patriarchy and family power as well as social marginalisation. Comparing the results of (Gatwiri et al., 113-122) with the agreement,

there is evidence that spaces that serve to establish marginalised identities can be made by other forms of expression. In general, the discussion affirms that the silence has shifted in aesthetic communication in Sanskrit dramaturgy towards a more socio-politically and defiant communication in modern theatre, but the core of the performativity essence is retained.

6. Conclusion

The study concludes that silence in Indian theatre is not just lack of verbal communication but a substantial and communication form where the emotional, identity, social relations and power dynamics are made known. Silence in Sanskrit dramaturgy is described as functioning mostly via pauses, gesture, expressions, and other types of abhinaya to add aesthetic and emotional expression to communication especially rasa. In modern Indian theatre especially in the plays chosen by Mahesh Dattani its role becomes enlarged to the socio-political and ideological sphere where it reveals the problems of patriarchy or gender inequality, sexuality, stigma, marginalisation, family authority and repressed identities. The results reveal that silence is essentially dual in its essence: it may recreate social control by imposing conformity, obedience and internalised social norms on the citizens whereas it may be a subtle form of resistance through refusal, hesitation, hiding, gesture and non-verbal agency. The comparative point of view thus defines a significant continuity between the classical and modern Indian theatre practices and emphasizes a shift of the social meaning of silence. The theatre by Dattani is especially transformed into speaking in dramatic signs by the subdued voices, subdued experiences and letting the audience identify, hidden forms of injustice and challenge pre-existing hierarchies of voice and legitimate being. Therefore, silence is a dynamic performativity by which social order is produced and resisted in a manner.

6.1 Implications

The study has considerable implications to the comprehension of silence as a performative aspect of Indian theatre. It shows that silence cannot merely be conceived of as lack of verbal expressions but as an effective theatrical expression where emotions, identities, social conflict and power relations are expressed. Comparative exposition of Sanskrit dramaturgy and the theatre of Mahesh Dattani suggests that classical principles of abhinaya are a valuable source of knowledge about the non-verbal staging of theatrical performances whereas Dattani expands this communicative possibility to issues of marginalisation, sexism, gender, sexuality, family authority and social stigmatisation. The study adds to the works on performance to make a linkage between aesthetic communication and socio political expression. It also emphasizes the significance of pausing in reading, gesticulation, repressed speech, evasion and body language as important language in dramatism especially where the character is not in a position to express what they have gone through orchestral. Moreover the study implies that silence can be understood in two senses; in a sense of offering alternative agency and resistance to marginalised characters. The study invites the audiences and researcher to appreciate silence as a place of negotiation of power, identity, social order and resistance in the Indian theatrical traditions.

6.2 Limitations

The study possesses some limitations, which must be put into consideration when making inferences to interpret the findings. To begin with it is mainly a qualitative, descriptive, interpretive and comparative type of analysis, relying on textual close reading and socio-cultural interpretation as opposed to empirical audience reaction or quantitative data collection. Second, the study is narrow in terms of the texts of Sanskrit dramaturgists and the plays performed by Mahesh Datttani, thus, the extrapolation of the results to the scope of Sanskrit theatre and modern Indian Theatre, in general is not possible. Third, the application of theoretical viewpoints to the texts (and specially the abhinaya, performance, performativity, social regulation and resistance concepts) determines the interpretation of silence as a performative practice. Lastly the study focus on textual and

dramatic portrayal of silence and does not analyse how various directors, performers, stage setting or audiences will think about and experience these silences as they occur in real-world theatrical performances.

6.3 Future Recommendations

The study can be extended by future studies by studying silence in a broader sample of the Sanskrit dramaturgy as well as modern Indian drama in order to determine the more generalized continuity and change in theatrical expression. Future research can perform comparative studies of various playwrights, theatrical practice and different regional theatrics practices to find out the impact of cultural and historical context on meaning of silence. As the current research relies on the textual and interpretive analysis, next generation research may include the consideration of the audience feedback, interviews with actors and directors and the opportunity to study live performances to comprehend the experience and interpretation of silence in real life. An increased focus also be placed on how silence intersects with gender, sexuality, disability as well as with class and other means of marginalisation. Furthermore, the development of digital specifics of the relationship between silence, embodiment, social control, and resistance can be examined further through the application of digital theatre, experimental performance and contemporary adaption. Through such practices, silence can further be instilled as a dynamic theatrical language where social identities and power relations are negotiated upon.

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