

(p. 101). By revealing the hidden histories of butô, he provides context for understanding recent accusations of sexual and other kinds of harassment in the Japanese film and performing-arts industry.

Although Baird critiques gendered exploitation in butô, however, he himself betrays masculinist gaze throughout the book. For example, in order to analyse Kobayashi Saga's *Half-Dream: Double Aura*, Baird refers to the text of Didi-Huberman on hysteria which critically examines it, but he ends up eroticizing her performance as he writes, 'rather than the real Kobayashi, we were confronted with yet another skin' (p. 95), as though she was titillating and teasing the audience. Here, instead of overcoming the medical, male gaze, Baird cannot help repeating it as if he were the attendee of Charcot's lecture expecting the female patients' display. Why does Baird set the discussion's framework based on men's achievement, objectifying alternative performers? This is inconsistent with his awareness of the gender imbalance in butô.

Also, the book focuses on Japanese butô artists and only briefly touches on recent developments by immigrant and international performers. If the author had aimed at revisiting the past from the present perspective as seen in his in-depth archival research, he could have delved into the global history of butô communities. In addition, before-and-after-butô must be a required explanation in dance history, which involves Japanese modernization and its interconnecting fields of the traditional, modern and contemporary dance in Japan. As such, how does butô emerge and distinguish itself from its predecessors and successors? In order to historicize butô, rather than culturizing it, archival research needs to reflect upon dance histories and traditions.

Despite these shortcomings, however, the book, with its deeply philosophical performance analyses based on close attention to materials in three languages (Japanese, English and French), is undoubtedly one of the most important resources on butô for English-speaking dancers and performing-arts scholars. It is also of interest for English readers in Japan, who are eager for powerful criticism and deep performance analysis of butô.

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Marginalized: Southern Women Playwrights Confront Race, Region, and Gender.

By Casey Kayser. Jackson: University Press of Mississippi, 2021. Pp. xii + 202 + 18 illus. \$99.00 Hb; \$30.00 Pb.

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In this, her first monograph, Casey Kayser analyses the work of marginalized authors – women, specifically, sometimes also black and/or LGBTQI+ – writing from and/or about a marginalized region in the USA and abroad – the South – in what has been considered a marginalized genre within the field of southern literary studies – drama. In doing so, the author succeeds in filling a persistent void in American theatre and literary scholarship regarding southern women playwrights. The only other book-length study on the subject, Robert McDonald and Linda Rohrer Paige's *Southern Women Playwrights: New Essays in Literary History and Criticism* was published in 2002 and regrettably did not encourage any further thorough studies of the subject.

Inspired by Una Chaudhuri's concept of 'geopathology' (1995), which sees place as a problem in modern drama, Kayser expands the notion and argues that, in the American South, this geopathic relationship determines the entire creative process, from the burgeoning stages of playwrighting to the play's reception. Drawing on Jill Dolan's concept of the 'universal spectator', the author rightfully denounces how the American theatrical establishment has systematically characterized the South as a 'backwards' region, thus marginalizing southern women playwrights even further. In their attempt to negotiate and confront their marginalized

position as southerners within the American scene, Kayser identifies three strategies to represent the South and its (many) identities: *placing*, *displacing* and *re-placing*. While *placing* refers to an explicit southern setting, with identifiable tropes and characters from that region, often depicted with a certain irony to avoid stereotypical images of the local identity, *displacing* involves a slightly peripheral South, only present in characters' memories, usually set in opposition to the North, specifically New York. With *re-placing*, playwrights return to a southern setting but abandon any genre, temporal or spatial restrictions to explore a less monolithic southern identity within the globalized world.

Kayser's study explicitly deals with a diversity of contemporary southern women authors, some more critically acclaimed than others – Beth Henley, Elizabeth Dewberry, Sandra Deer, Paula Vogel, Pearl Cleage, Shay Youngblood and Sharon Bridgforth. Interestingly enough, she begins her analysis by dedicating a chapter to a pioneer (southern) playwright, Lilian Hellman, 'an ambivalent figure in both her critical reputation and her regional identity' (p. 39). As such, Hellman perfectly incarnates some of the concerns southern women playwrights still face today regarding race and gender issues and critical reception. In that regard, Kayser's retake on Hellman from the perspective of region, race and gender is definitely a contribution to the field of American and southern drama and a perfect segue to the following sections of the book.

Focusing primarily on prescript notes, the dramatic text and rhetoric of reviews for each production, the author draws her theoretical framework from different fields, ranging from women's and feminist drama and theatre to southern literary and cultural studies. This rich interdisciplinary perspective underlines the complexity of the subject matter and favourably broadens the monograph's potential readership. Although mentioned in the introduction (p. 9), performance studies seem to play a minor role compared to other fields, such as literary studies. Therefore the interpretation of plays tends to focus almost exclusively on plot, storyline and character description, and much less on style or overall dramaturgy. The exception that proves the rule would be the analysis of Bridgforth's play *Loveconjure/blues* (2007) in chapter 5, which deviates from a more naturalistic writing style and thus leads the author to focus more on different elements of the text. However, possibly in an attempt to demonstrate to a broader readership how this particular work does not conform to more 'traditional' drama, Kayser at times suggests outdated explanations for non- or postdramatic playtexts: 'while the text has been categorized as drama and is meant to be performed, it lacks stage directions and is written in combination of poetry and prose (it breaks from dramatic convention)' (p. 150). Hence it would have been preferable to reference more recent scholarship on contemporary drama and performance to avoid clichés regarding texts of these types.

Overall, *Marginalized* remains a convincing, original and well-written monograph on a relevant and seemingly invisible topic in which its author successfully integrates different fields and ideas toward a productive, nuanced study of contemporary southern women playwrights and the issues of region, gender and race.

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Performing the Wound: Practicing a Feminist Theatre of Becoming. By Niki Tulk.
London and New York: Routledge, 2022. Pp. ix + 182 + 12 illus. £33.29/\$48.95 Hb.
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Trauma has been a serious social problem in the contemporary world. Confronting this status, artists and scholars try to articulate trauma in performance. However, the mainstream trauma performance generally leads to re-traumatization. Given the urgency to heal trauma, Niki Tulk