

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.
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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

introduces a new perspective into trauma theatre in her cutting-edge book *Performing the Wound: Practicing a Feminist Theatre of Becoming*, offering an alternative theoretical and practical paradigm of feminist trauma performance.

Tulk begins with an introduction, where she explains the conceptual framings fundamental to her subsequent investigation, especially those proposed by Bracha Lichtenberg Ettinger, Diana Taylor and Jill Bennett. Tulk first explains Ettinger's concept of a 'matrixial zone' (p. 4), which refers to a space that functions like a womb where performers and the audience members meet. Here, trauma is encountered by co-carriage, border linking and dual subjectivity. She then interprets Taylor's idea that 'archive and repertoire' (p. 10) can work in tandem to carry out embodied performances that acknowledge the liveness of trauma. She also elucidates Bennett's advocacy of performance's 'empathic vision' (p. 13) to approach trauma. Inspired by and based on these conceptual framings, Tulk introduces a 'matrixial, body-/feminist-centered perspective' (p. 2) into the analysis of trauma and performance, which aims at healing trauma.

The body of the book is composed of two parts. In the first part, Tulk puts forward a feminist paradigm of trauma performance while reframing performance within trauma studies literature. She points out that most of the previous research puts significance on direct representation of wounds. However, as she maintains, this would cause re-traumatization. Instead, she proposes an alternative feminist paradigm advocating indirect representation, matrixial encounter and corporeal languages.

In the second part, Tulk provides three case studies to exemplify the feasibility of her feminist trauma performance paradigm to narrate, hear and heal trauma. In her discussion of Ann Hamilton's multimedia installation, Tulk concentrates on the key role undertaken by textual materiality in encountering the trauma caused by sexual violence. This encounter is elaborated on in Hamilton's *the theater is a blank page* (2018), in which Virginia Woolf's novel *To the Lighthouse* is taken as the textured material for participants to vicariously experience the healing process of child sexual abuse. When analysing Renée Green's work, Tulk explores the ways in which Green's film installations bring measures such as 'ephemeral performance' (p. 17) to heal historical trauma. Tulk makes a close study of *Climates and Paradoxes and Selected Life Indexes* (2005), and *Walking in NYL* (2016), in which Green investigates how the video filming of walking in urban environments can mediate traumatic historical experiences. In the case study of Cecilia Vicuña's public performances, Tulk illustrates Vicuña's intention to heal the national, female and ecological trauma by weaving together visual, tactile and sonic elements. Tulk argues that Vicuña's works, such as *Water Songs* (2015) and *The Book as Performance* (2015), manifest how to witness, hear and cicatrize wounds incurred by colonial, patriarchal and environmental violence.

Tulk concludes by asserting the efficiency and importance of her feminist paradigm in healing trauma. She highlights the qualities of feminist theatre with agency, respect and care, regarding it as a site of becoming where performances are 'active, dynamic processes' (p. 71), as well as an ethical space where the Other's trauma echoes and resonates with our own. In this space, we neither objectify each other nor cause re-traumatization; instead, we co-carry, strengthen and heal each other.

Tulk's feminist analysis of trauma and performance provides an efficient way to mend not only the broken spirit of trauma survivors but also wounded societies. It also broadens the definition of theatre, propels the conversation between visual arts and trauma studies, and suggests a new direction in theories and practices of trauma performance. This is undoubtedly an important resource for artists and researchers in theatre and performance, trauma psychologists and philosophers of aesthetics. It is also commendable for theatre-goers in general as the vivid descriptions of the performances should facilitate their appreciation of the healing power of performing/performance arts.