

Theatre Research International

in association with the
International Federation
for Theatre Research



CAMBRIDGE
UNIVERSITY PRESS

Theatre Research International

Editorial Group

SENIOR EDITOR

Fintan Walsh

Birkbeck, University of London
f.walsh@bbk.ac.uk

ASSOCIATE EDITOR

Silvija Jestrovic

University of Warwick, UK
s.jestrovic@warwick.ac.uk

ASSISTANT EDITOR

Tanya Dean

Ulster University, UK
t.dean@ulster.ac.uk

REVIEW EDITORS

Senior Book Reviews Editor and Europe and Africa Editor:

Caoinhe Mader McGuinness C.Madernmcguinness@kingston.ac.uk

Americas Editor:

Mary P. Caulfield caulfimp@farmingdale.edu

Asia-Pacific Editor:

Charlene Rajendran charlene.r@nie.edu.sg

ONLINE CONTENT MANAGER

Marcus Tan marcus.tan@nie.edu.sg

CONTRIBUTING EDITORS

Nobuko Anan n.anan@kansai-u.ac.jp

Susan Bennett sbennett@ucalgary.ca

Elin Diamond ediamond@english.rutgers.edu

David Donkor dadonkor@tamu.edu

Dirk Gindt dirk.gindt@teater.su.se

Katherine Hennessey khennessey@auk.edu.kw

Lee Hyunjung kenteihj@kansaigaidai.ac.jp

Andrés Kalawski akalawsk@uc.cl

Peter W. Marx marxp@uni-koeln.de

Ameet Parameswaran ameer@mail.jnu.ac.in

Paul Rae paul.rae@unimelb.edu.au

Theatre Research International is published by Cambridge University Press for the International Federation for Theatre Research/ Fédération internationale pour la recherche théâtrale.

SUBSCRIPTIONS

Theatre Research International (ISSN 0307-8833) is published three times a year in March, July and October. Three parts form a volume. The subscription price which includes delivery by air where appropriate (but excluding VAT) of volume 44 is £247 (US \$410 in USA, Canada and Mexico) for institutions print and electronic, institutions electronic only £208/\$347; £52 (US \$92 in USA, Canada and Mexico) for individuals ordering direct from the publishers and certifying that the journal is for their personal use. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 1Liberty Plaza, Floor 20, New York, NY 10006, USA. Periodicals postage paid at New York, NY and at additional mailing offices.

COPYING

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may, therefore, copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$30.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0307-8833/12. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in Cambridge Core which can be found at <http://cambridge.org/tri>
For further information on other Press titles access <http://www.cambridge.org>

©International Federation for Theatre Research 2019
ISSN 0307-8833

Printed in the UK by Bell and Bain Ltd, Glasgow

Contents

- 1 Editorial: On Moving and Being Moved
FINTAN WALSH

Articles

- 6 Remembering the Finnish Civil War: Embodied Empathy and *Fellman Field*
HANNA KORSBERG, LAURA-ELINA AHO, IRIS CHASSANY AND SOFIA VALTANEN
- 23 Staging Sochi 2014: The Soft Power of Geocultural Politics in the Olympic Opening Ceremony
SUSAN TENNERIELLO
- 40 *Wayang* in *Jaman Now*: Reflexive Traditionalization and Local, National and Global Networks of Javanese Shadow Puppet Theatre
MATTHEW ISAAC COHEN

Theatre and Migration Dossier

- 58 Haitian Vodou and Migrating Voices
SABINE KIM
- 64 Maritime Migrations: Stewards of the African Grove
ANITA GONZALEZ
- 71 Trans-lating *Hijra* Identity: Performance Culture as Politics
ANKUSH GUPTA
- 76 Performing Public Presence: African Migrant Women Create *Uncomfortable Conversations* in London
LESLEY DELMENICO
- 82 Responding to Per.Art's *Dis_Sylphide*: Six Voices from IFTR's Performance and Disability Working Group
MARGARET AMES, DAVE CALVERT, VIBEKE GLØRSTAD, KATE MAGUIRE-ROSIER, TONY MCCAFFREY AND YVONNE SCHMIDT

Book Reviews

- 102 PIERRE-YVES BEAUREPAIRE, PHILIPPE BOURDIN AND CHARLOTTAWOLFF, eds., *Moving Scenes: The Circulation of Music and Theatre in Europe, 1700-1815* (Katherine Astbury)
- 103 LISA FITZPATRICK, *Rape on the Contemporary Stage* (Laura Baglureau)
- 104 ROBERT HENKE, *Poverty and Charity in Early Modern Theater and Performance* (Dylan Ferrara)
- 106 STEPHEN E. WILMER, *Performing Statelessness in Europe* (Philip Hager)

- 107 BRIAN SINGLETON, *ANU Productions: The Monto Cycle* (J. Paul Halferty)
- 108 LOUISE MEINTJES, *Dust of the Zulu: Ngoma Aesthetics after Apartheid* (Osita Okagbue)
- 109 LISA LEWIS, *Performing Wales: People, Memory and Place* (Roger Owen)
- 111 SRUTI BALA, MILIJA GLUHOVIC, HANNA KORSBERG AND KATI RÖTTGER, eds., *International Performance Research Pedagogies: Towards an Unconditional Discipline?* (Kim Solga)
- 113 **Books Received**