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JOURNEY TO HEALING: THE POETICS OF BODY, SPACE AND MEMORY IN TRANSLATION

A CASE STUDY OF RE/NAISSANCE & WITNESS, AN AUTOETHNOGRAPHIC PHYSICAL THEATRE PERFORMANCE

**Presented in partial fulfilment of the qualification of Masters Degree
to the Faculty of Humanities, Wits School of Arts, Division of Dramatic Art, Drama For Life**

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.....

Johannesburg, 14 February 2014

Wits University 2014

“To me it’s the most beautiful phrase. He speaks of *journey to healing*. In a way that’s the story of our lives because we enter life incomplete and we enter life crying and needful and wantful. And, in various ways life inflicts great losses on us, of family, in genocide or of family and loved ones and very dear ones in an epidemic. I find very moving the way you put it Théogène. I think our lives are a journey to healing, and we have to make that healing. We have to take the opportunities that people around us present, and the opportunities that the creative arts, our professions, our writings present. I find that very beautiful, thank you”

~ Justice Edwin Cameron

(Interviewed by Adrienne Sichel, 24 August 2012, Wits Amphitheatre)

Statement of authorship

I declare that this study is my own original work and this resulting research report has not been submitted before for any other degree or examination in any other university.

It is submitted for the degree of Masters in Dramatic Arts in the Faculty of Humanities of the University of the Witwatersrand, Johannesburg, South Africa.

14 February 2014

Théogène NIWENSHUTI
Student

14 February 2014

Hazel Barnes
Supervisor

Dedication

*To parents, brothers, sisters, neighbours and childhood friends lost to genocide
Muruhukire mu mahoro!*

Acknowledgements and special thanks

To Hazel Barnes, my supervisor, Justice Edwin Cameron and all participants, *Re/Naissance & Witness* technical and artistic team, for your boundless patience, guidance, generous contribution and learning throughout this journey, *murakoze cyane mbikuye ku mutima*, thank you from my heart!

This work would not have been possible without continued support and encouragement from family, lecturers and colleagues from Goethe Institut, DFL, WSOA, CCDU and all my friends around the world.

Murakoze! Merci! Thank you!

“I used the words of poets because they could say things I couldn’t. But of all the words I ever spoke on stage, I think what scared them the most was when we danced together”.

~ Marcel van Heerden (Heidenreich-Seleme & Toole 2012)

Abstract

This research, entitled *Journey to Healing: The poetics of Body, Space and Memory in translation, is a case study of Re/Naissance & Witness, an autoethnographic physical theatre performance*, attempted to interrogate the body in the process of translating the memory of survival and healing from private to public space. The core of the research was based on an autoethnographic physical theatre performance *Re/Naissance & Witness*, a piece that takes a comparative and (self)-reflexive approach exploring narratives of survival and healing from genocide and HIV and AIDS.

The study followed a practice as research (PaR) paradigm, located in the discourse of Physical Theatre. I used an interdisciplinary and contemporary creative method, taking the body as the main locus, vehicle and philosophical basis. The main source was the experience of the performance, dialogue among the audience, the audience and the performer, collected through after-performance discussions, interviews, reflections (classic and creative), workshops, conversations, group discussions, reflexive/free writing, research journals and personal diary entries. Some participants were interviewed directly after the performance, and they were approached again, some of them 6 months later, others in 12 months in what I termed “follow-up interviews and feedback”. A few people were approached only once and the timeframe served to record rich data that seems to have allowed rigorous analysis, triangulation and comparison across different periods of time.

The analysis was done in the light of the available literature, the audience’s response towards *Re/Naissance & Witness* enriched by the material excavated during a previous PaR assignment, entitled *Mapping the Memory of Genocide: A Narrative inquiry of Survival for an autobiographic physical performance*.

The overall observation is that this autoethnographic¹ movement performance, Re/Naissance & Witness, served as a lens to engage in a critical reflexive analysis of a personal and collective narrative of the journey to healing, dialogue and reconciliation in the post-apartheid and genocide contexts of South Africa and Rwanda. Key ideas and learning outcomes are presented as metaphors: Going back home, Border Dancing/Dancing on the Border, boundaries and

¹ Autobiographic

structure, Decolonizing the Body, Mind and Space; Pedagogy of Beauty, Mapping positive stories from times of crisis, Journeys, and so on.

It was noted that the use of the singular term, for example translation or journey, does not seem to capture complexities underlying not only the interrogation and use of the body in the healing process, but also in the research project itself. For the purpose of the study, the body was put in a spotlight. Though for possible benefits of knowledge and healing, the body risked being objectified, used in what may be a 'pornography of imagery'.

An (auto)ethnographer, seeking to understand puts the body at the centre, separating it from the whole, to scientifically interrogate it. This may (re)create a 'traumatic rift' and further alienation. This approach may violate, instrumentalize and 'dehumanize' the body and related processes. In such case, even the reflexive 'I', should be applied with caution since it could perpetuate the fragmentation of the self in the long run, to gain some possible 'temporary gratification' in the form of 'scientific knowledge'. In my academic quest, did I re-enact the classical white anthropologist observing an 'indigenous body in its natural habitat'?

Trauma tends to cause physical, psychological, mental, spiritual and emotional dislocation. Studying the journey to healing from a seemingly dislocating perspective, the Cartesian dichotomy for instance or euro-centric thought, could itself be (re)traumatizing, perpetuating or adding layers to the internalized and ambient trauma. Therefore, engaging with a healing process, whether the intent is research, therapeutic or both, must seek to integrate all pieces of our being towards a form of wholeness that values, humanizes, centres and 'equally' places each piece to locationalities, positionalities and subjectivities that facilitate the reclamation and celebration of a 'shared humanity'².

The journey would still be lacking if it did not seek to bring back home 'the world into our body and the body into the world', and if it did not trigger a (re)'thinking' around the concepts of structure, borders and aesthetics, as potential foundations for alternative directions, and 'boundless' healing spaces that might grow beyond the 'scars of privilege and privilege of scars'. Research itself, (auto)ethnographic in particular, should be integral not an alienating part of the journeys.

² Ubuntu

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³ Urugendo, (Ingendo)

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⁴ Coined today 22 June to express the opposite of elevation

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AKF: Ahmed Kathrada Foundation

ANC: African National Congress

CCDU: Careers and Counselling Development Unit

CSVR: Centre for the study of Violence and Reconciliation

DFL: Drama For Life

DRC: Democratic Republic of Congo

HRV: Human Rights Violations

PaR: Practice as Research

SA: South Africa

TRC: Truth and Reconciliation Commission

WSOA: Wits School of Arts

⁵ Drawn from an interview with Justice Edwin Cameron at Goethe Institut

Section I: Introductory frame

If there's any gift that genocide and suffering has left me with, it is the discovery, the feel and assurance that my body has a voice and a way of communicating and guiding us (Niwenshuti 2011, 2012). Unfortunately it is in the noise of extreme dehumanizing circumstances that I truly found and recognized mine (ibid.)⁶.

~ Niwenshuti (2012)

⁶ Mapping process. Reflection written in my room on the wall near the small window, symbolizing the window at home, towards the airport, the site of the plane crash that triggered the genocide (evening of 6 April 1994)

Chapter 1- Introduction

Learning how to unpack
Is all about learning how to journey though life
Learning how to repack
Is all about travelling light

~ Zena Edwards (2002)

1.1. Title

Journey to Healing: The poetics of body, space and memory in translation
A case study of *Re/Naissance & Witness*, an autoethnographic physical theatre performance

1.2.Aim

This study will attempt to interrogate the body in the process of translating memory of survival and healing from private to public space. The core of the research is based on an autobiographic physical theatre performance *Re/Naissance & Witness* (a brief description and thick descriptions are available in the appendices, pp.151, 150), a piece that takes comparative and self-reflexive approaches to explore narratives of survival and healing from genocide and HIV and AIDS.

1.3.Rationale

The interest in this study originates from April 1994, when two main contexts and narratives fuelling this study, seemed to culminate in one turning point. On one side, genocide had just erupted in Rwanda, while on the other side South Africa was celebrating liberation. A democratic dawn was rising as the first black president was elected (Cameron 2005; Gevisser 2007; Meredith 2012; Niwenshuti 1994-2014). Parallel to the process of reconstruction, the promotion of freedom of expression, human rights and reconciliation, Cameron, Gevisser and Meredith noted the challenge posed by the HIV and AIDS pandemic that the two first South African post -presidents⁷ faced.

⁷ Nelson Mandela and Thabo Mbeki

Within this renaissance of South Africa, Justice Edwin Cameron, lawyer and activist had started a journey to healing from the HIV and AIDS stigma and discrimination; as in Rwanda I attempted to heal from trauma and the consequences of genocide (Cameron 2005; Niwenshuti 1994-2014). *Witness to AIDS*, a book written by Justice Cameron, his testimony, further interviews and reflections, together with an archive of research memoirs, articles, songs, poetry and dance performances covering the period from 1994 till now, served as the basis from which this work drew academic inspiration.

Apart from autoethnographic and narrative enquiry methodologies adopted for data collection, reflections, analysis and writing, this study takes on a comparative approach to analyse two narratives explored in the movement theatre performance *Re/Naissance & Witness*. One, as touched on in the previous paragraphs, inspired by the journey to healing from genocide in Rwanda in 1994, and the other, inspired by Justice Edwin Cameron's struggle against (internalized) stigma, discrimination, fears and challenges around AIDS disclosure. Both journeys of survival and healing from genocide and HIV and AIDS have been embodied and presented in *Re/Naissance & Witness*, performed at Goethe On Main from 30 August - 2 September 2012.

The *Witness to AIDS's* narrative by Justice Cameron is explored as a lens to reflect on my personal journey to healing from genocide and its consequences. The body serves as a self-reflexive tool to facilitate the process of accessing and trying to understand, not only the imagined space of loss, survival and mourning, but also the material excavated and dealt with before, during and after the public performance and reflections that followed. These reflections, together with observations and comments from the audience, examiners and participants inspired the focus and conduct of this research.

This study tried to allow the two narratives to witness and interrogate each other. The narrative of survival and the journey to healing from genocide tries to position itself, relate and interrogate the local narrative around survival and healing in the current South African context as presented by *Witness*⁸.

⁸ This takes into account the current incidents around Marikana, children stoned, raped and killed in Limpopo, the level of violence, xenophobia and economic difficulties reported around the country.

1.4. Research objectives

1. Interrogate the process of translating private sensitive narrative into a public performance
2. Question the value of an autoethnographic⁹ physical performance, as a lens to engage in a critical reflexive analysis of a personal, local and collective journey to healing and reconciliation.
3. Attempt to understand and evaluate the journey to racial dialogue, healing, reconciliation and transformation in the post-apartheid South Africa, focusing on the audience and its responses to *Re/Naissance & Witness*.

1.5. Research questions

1.5.1. Primary question

Does an autoethnographic movement performance serve as a lens to engage in a critical reflexive analysis of a personal and collective journey to healing and reconciliation in a post-conflict/post-apartheid context? If so, how? If not, why?

1.5.2. Secondary questions

How are the tools, techniques, practical and theoretical approaches used in the process of mapping and creation, in a private space, shaped, or not, by the process of translation for public performance?

What is the value of autobiographic performance and narrative as a lens to engage in a critical reflexive analysis of a personal and collective journey to healing?

Do local audiences relate to a distant¹⁰ narrative of survival and healing from genocide, with regard to local realities around violence, diversity and the journey to healing? If so, how?

What are similarities and differences in the narratives of survival and healing from genocide and HIV and AIDS as reflected and triggered by the work and critical reflections on *Re/Naissance & Witness*?

Do positive (if they are) stories, empowering narratives¹¹ from troubled times impact the creative process and the journey to healing and reconciliation? If so how?

⁹ Autobiographic

¹⁰ Foreign, non-local

1.6. Background

This work developed from a previous practice as research project (Niwenshuti 2012), conducted as a class assignment around April 2012. At the time I engaged in mapping the memory of genocide through a narrative inquiry of the poem *My Survival* for an autobiographic physical performance. The core of the process was exploring the relationship, role and techniques, planned or improvised, that supported the body within an imagined space, set up as a symbolic representation of a distant real space from the genocide (Niwenshuti 2012a, 2012b). *My Survival*¹² served as a pre-text where the bedroom contained the process as a 'liminal space' through and in which the main part of the investigation was conducted. The private space combined with the poem were the basis of improvisational physical theatre elements that emerged as the core theoretical and practical foundation of the study that resulted in a reflexive essay.

But, as I had reflected before, more verses waiting to be written were still buried in every cell of my body (Niwenshuti 2012a). The initial investigation seemed to suggest that the topic presented more potential for academic research, professional, personal and collective growth. I developed the interrogation further with the intention of presenting the performance in a public space. I kept a research journal of the process. Taking into account comments and feedback from the examiners and my lecturers, I kept working, improving on the tools and methods used. This further work was also stimulated by violent events and controversies that happened around that period in South Africa (SA) and back home, in the Great Lakes Region¹³ of Africa, between Rwanda and Democratic Republic of Congo (DRC). In SA, we had a series of violent incidents such as Marikana (WitsLeader 2012:11), children being stoned and raped, and similar incidents of violence across the country including xenophobic attacks. It was also influenced by the fact that I was continuously exposed to people inside and outside Wits, as

¹¹ Narratives of survival. Check previous page

¹² A copy is included in this essay (Check appendix)

¹³ In the Great Lakes Region, United Nations published a report accusing Rwanda of supporting M23, a rebel movement suspected of being led by a person wanted by the International Criminal Court (ICC) for crimes including genocide, crimes against humanity and others. Because of this report, powers like USA, UK, Germany reacted by cutting their aid to Rwanda, a measure being denounced by the Rwandan Government which denies the allegations by the UN report. The point is not whether the allegations are true or not, or whether the powers cutting their aid are taking the right measures for assisting to solve the conflict, but in the context of this study this is a region where around a million people died during genocide in Rwanda in 1994 and where since 1996-2003, it is said, East DRC has seen millions more people die for what could be qualified as genocide if investigated by a competent court' (UN 2010). In South Africa, people react by organizing protests, for instance Wits University Staff and students (WitsLeader 2012, 2013). Voices lament that this is 'a country in violence' (ibid). Wits Edition Magazine questions the "legacy of apartheid" and seems to warn that these tragic incidents are "the outcome of profound fractures and pressures deep in our society-and a sign of things to come unless we find a new path of development " (WitsLeader 2012:11)

part of my community drama interventions who kept raising questions around racial relationships, dialogue and the process of healing and reconciliation in post-apartheid South Africa (Research journal and interviews 2012, 2013). This research developed from reflecting on my personal journey to engage the audience, and to reflect on local present realities with regard to the process of healing and reconciliation.

I went on to develop a performance which aimed to share my story, question and try to assess my process through the lens of the local story of struggle, survival and healing of Justice Edwin Cameron, a South African judge living with HIV and AIDS. The production was an attempt to invite the audience to join myself and Justice Cameron on a journey where two different narratives witness each other and serve as lenses to reflect, evaluate, interrogate or just listen and acknowledge where each other is in the process.

Conscious of the sensitivity, the delicate nature of the study, I came to realize, through the process, that I was adopting an approach contrary to the formal, classical research method. I did not want to adopt the “objective outsider position” (Denzin 1989). I cannot pretend to ever be able to forgetⁱⁱ, as Wiesel puts it,

Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed. Never shall I forget the little faces of the children, whose bodies I saw turned into wreathes of smoke beneath a silent blue sky. Never shall I forget those flames which consumed my faith forever. Never shall I forget that nocturnal silence which deprived me, for all eternity, of the desire to live. Never shall I forget these things, even if I am condemned to live as long as God himself. Never. (Wiesel 2006:34)¹⁴

I cannot dissociate completely, and even if it was possible, I do not know if it would be an appropriate move, from what I lived through during the genocide. It would be unprofessional and unethical to deny the influence of such memories on my work. So, I learned to map and acknowledge genocide, apartheid and related traumatic memories, but also, “life giving” and beautiful ones (Mbembe 2012a, 2012b; Fanon 1986). I have become more aware of when I am “over or under-distanced” (Blatner 2007; Staub 1989). Since the original Practice as Research (PaR) performance in April 2012, I have developed strategies and tools for distancing and critically engaging with sensitive material. This research process has shaped a strong awareness and an embodied self-critical approach, with regard to dealing with sensitive material.

In an African context, especially the East and Central regions where I come from, research in general, and Arts-based research, such as (auto)biographical performance with regard to memory and genocide in particular, is scarce (Niwenhuti 2008, 2012). This work might be considered important, innovative and much needed in the post-conflict communities (ibid) and

¹⁴ From the New Translation by Marion Wiesel

by individuals still struggling to recover from past difficult memories. Though the material was so close, I was not the subject of the research. I was a vehicle.

1.7.Schematic and proposed structure

This report is subdivided into 3 sections which themselves comprise of chapters discussing the objectives and questions. Section I, introduces this work and presents the research aim, question, objectives, background, methodology, key terms, theoretical framework and literature review, distancing techniques, critical reflexive strategies, a description of field-work, audience and data-collection process. Section II is an explanatory frame: Analysis of data and findings whilst its chapters are designed based on the three objectives of the research (see 1.4.). The last section III provides a general conclusion preceding references and bibliography, appendices and endnotes.

1.8.Key terms

1.8.1.Poetics

Poetics for me stands for meaning, significance, definition and beauty resulting from the way various poetic elements work and relate to each other. Wordweb defines poetics as a study of poetic works (Lewis 2004). Though poetry is a core pre-text and one of the central sources of improvisation and embodied reflections at the base of this work, poetics is more of a relational and philosophical concept. I attribute poetics to movement and a process that attempts to map and understand the rapport, relationship and the place of body, space and memory with regard to the journey to healing. It is an attempt to understand and theorize about the elements of space, body and memory and how they function together in the private and public space to make and provide meaning and beauty. I have tried to understand how this poetics contributes to dialogue and transformation towards healing.

1.8.2.Translation

With regard to this study, translation stands for the process of taking the private material and performance from the intimate space, my bedroom, to the public space, Goethe On Main (GoM) where *Re/Naissance & Witness* took place from 30 August to 2 September 2012. The public performance is in a sense a translation, or the result, but does it ever end? What other levels of translation were encountered and what was their meaning to the healing journey?

Referring to Salman Rushdie, Pamela Nichols (Interview 2012 at Wits Theatre) pointed that “In translation something is lost, something is gained”. I have ventured into this process bearing in mind that in the translation process, some things will be lost and many more things gained.

1.8.3.Autoethnographic

In the context of this study, autoethnographic is interchangeable with autobiographic, a term referring to what is based on personal material and experience. But, it does not exclude external views and voices that support personal argument, memory, rituals and experience whether in a supportive or diverging critical view (Heddon 1997; Lejowa 2010, 2011; Reed-Danahay 1997). In the context of this research, autobiography, including *self-witnessing* and *self-narrative*, working with personal and or other people's *life stories*(Reed-Danahay 1997), is understood as a rigorous term and approach to inspire theory and practice in respect of going back in time and space to map the memory captured in the poem *My Survival*. 'It requires great self-knowledge and a well-developed reflexive self' (Reed-Danahay 1997:100)

1.8.4.Physical/Movement performance:

Apart from influences from Jacques Lecoq (2000), Jerzy Grotowski (1968) and other scholars, I seem to have adopted a principle from Annie Loui (2009), who states that "Movement Theater is a physical communication that presents theatrical imagery through the expressive body in space" (193). Grotowski (1968) would certainly agree with Loui since her statement seems inspired by his work (Dymphna 2001; King 1971; Loui 2009). But it is Lecoq and his approach to theatre making that nourished and expanded this principle in my own process with the idea of engaging the body with other elements. In his teaching and creative experiences, he used the body shapes, mime, masks, song and texts like poems, and engaged space, as sources and inspiration. Lecoq pointed out that "Poetry is a major source of nourishment (2000:51). Words are set in motion not only for creative purpose but also for an actor's artistic, personal and professional growth (2000:49).

1.8.5.Creative liminal space:

In this study my bedroom was experienced as 'liminal space'. This term was inspired by works from Victor Turner (1982), Richard Schechner (2002, 1993) and Yang (2007) around ritual and performance. Liminal space refers to a threshold or transitional space (Turner 1982; Winnicott 1971; Oxford Dictionaries 2014). It is a place where we come to stand in between seemingly dissolved boundaries, where we can get ready to step into 'what we are to be from what we were' (Schechner 2002, 1993; Turner 1982; Van Gennep 1960). Beyond ritual and performance studies, for instance in (post)colonial, cultural hybridity and urban studies, 'liminality' has seen the emergence of related concepts like interstitial space, transcultural space, transgender space and others (Bhabha 1994, 2012; Said 1978, 1994; Zukin 1989, 1995, 2009). The private room was in such a 'betwixt' place where embodied processes facilitated an access to spaces

between the intimate and the public, the known and the unknown, the objective and subjective, the personal and the collective in relation to healing and memory of *survival*.

1.8.5. Corporeal knowledge:

This term is used to define material, information or data, mapped through the body and available to serve for the creative process of a (physical) performance. From the Dictionary, WordWeb, corporeal knowledge is defined as bodily, material, tangible (Lewis 2004).

1.9. Theoretical framework and Literature review

Through practice as a method, I have chosen the discourse of movement and physical theatre for this investigation (Niwenshuti 1994-2014, 2012). Physical theatre is a Grotowski-based term (Dymphna 2001:6) that some call “total theatre” (2001:13). Throughout the study I was mainly influenced by Jacques Lecoq (2000) and Jerzy Grotowski’s (1968) thoughts and experiences, especially the fact that the body seems to be the primary element in this Grotowskian and Lecoquian understanding. But more scholars and practitioners have contributed to sustain my reflections. Adam Blatner (2007), Callery Dymphna (2001), Nancy King (1971), Augusto Boal (1979, 2002) seem to be the most important voices I adopt as far the body and Movement/Physical theatre is concerned.

King posits that “movement is man’s most fundamental means of communication”(King 1971:3) and I agree that “the body has a memory and remembers” and it “knows” (Boal 2002; Blatner 2007; Fraleigh 2000; Graham 1991; *Grotowski 1968*; Lecoq 2000; Van der Kolk 1994). Most importantly the concepts and ideas that the body has energy and a full consciousness and that therefore it has the capacity to feel, (re)create and contribute to transformation, healing and liberation, seem to be at the centre of work, interrogations and creative experience of Blatner (2007), Dymphna (2001), Nancy Scheper-Hughes and Margaret M. Lock (1987), Linda Hartley (1995), Louise L. Hay (1982) and other scholars and practitioners mentioned in the previous paragraph, which made them of interest in the context of this study.

Supporting my assumption that the body is the locus and can serve as a tool for mapping memory, triggering reflection and dialogue, Tufnell and Crickmay sharpened my curiosity when they said that “our bodies are the reflections of our lives we absorb the impact of each day” (Tufnell and Crickmay 1993:1). This thought, connected with the view that “Modern dance is perhaps the freest of the dance forms” (King 1971:5) allowed me to enjoy freedom of expression and exploration in this process (Graham 1991; King 1971).

Another key influence in why I may have chosen this medium, is a combination of performances I watched during Dance Umbrella 2012 in Johannesburg during which I had conversations with

Adrienne Sichel, art critic. I recall thinking out loud in a conversation with her that “I feel my brain all over my body, but I don’t know how I can explain this to my classmates. I wish they were here to see this”ⁱⁱⁱ. “That’s a very nice title to work on. You should write it down now, explore it and try to explain that through a performance” Sichel responded.

I have a conviction that the body has its own consciousness and wisdom. The body has its own deep inner voice. During this study, I have found and confronted thinkers who agree and disagree with this assumption. From personal experience I came to realize, during this process, that if there is any gift that genocide and suffering has left me with, it is the discovery, that my body has a voice and a way of communicating and guiding us (Niwenshuti 2011, 2012). It can and has been there many times for me when all, especially my brain, reason and intellect had shut down in front of the events they could not process. Unfortunately it is in the noise of extreme circumstances that I truly found and recognized mine (ibid.). It is one of the reasons I engaged in (re)making, mapping this journey to understand the process and attempt to find ways to share this knowledge (Research journal 2012, 2013).

With regard to trauma, healing and reconciliation, I tended to agree with the standpoint adopted by psychologists Laurie Anne Pearlman and Ervin Staub, who have worked extensively in Rwanda after the genocide, that “healing from past wounds is important for reconciliation” (Montville 1993, Niwenshuti 2012a; Pearlman & Staub 1989-2005). I worked under the assumption that healing from trauma and making peace with our past is *sine qua non* to reconciliation and any hope to achieve sustainable personal and collective development (De la Rey 2001; Seminare & Carolyn 2003; Niwenshuti 1994-2012).

But how or even whether we should even attempt to face this past seems to raise contradictions and discussions among scholars and artists. For instance in a conference in Johannesburg, entitled Über(W)unden-Art In Troubled Times, organized by Goethe Institut South Africa in 2011, though agreeing with the power of the arts to heal, Dr Hayley Berman (2010) warns of dangers for (re)traumatization and possible destructive consequences when engaging in potentially traumatic processes (Niwenshuti 1994-2009, 2012). Digging into my past could have either effect depending on a variety of factors I tried to interrogate in this study.

What seems to link different views from psychologists, therapists, researchers, philosophers, theorists and other arts practitioners interested in healing and the body, is that “healing and reconciliation are interdependent” (Niwenshuti 1994-2009, 2012a; Pearlman & Staub 2001-2005). This principle remains at the basis of my analysis and report on this study. Three steps proposed by the Nicaraguan psychologist Martha Cabrera serve as pointers and ghosts in the background of this embodied project, “acknowledging what happened, expressing what

happened, and reflecting on what happened” (Dietrich 2002-2006; Pearlman & Staub 2001-2005; Seminare & Carolyn 2003).

My philosophical approach to the body, as a ‘(self)-reflexive’ vehicle and locus (Merleau-Ponty 1945, 1995/1962; Rouhiainen 2003: 100-104), drew extensively from Merleau-Ponty (1945, 1995/1962) because of the way he discusses the body as ‘knowing’ object and at the same time ‘subject’ in relation to itself, the inner and the outer world. Embodiment seems significant in Merleau-Ponty’s philosophical thought. I was also, probably influenced by readings in relation to the body by Emmanuel Levinas’s notion of vulnerability and ethics (1961, 1974, 2006; Benaroyo 2007). He seems to say that the body is not self-sufficient to create its own (ethical) identity, in a sense Levinas’s “being-for-itself as conditional to the unconditioned responsibility of ‘being-for-the-other’” is just another ‘I am because you are’ African philosophy (Benaroyo 2007; Chinyowa 2012; Huyse et al. 2008; Tutu 1999,) that is central to my philosophical understanding of human relationships I seem to want to expand to body processes.

Other voices I brought in the conversations are from Michel Foucault (1977, 2010a, 2010b; Dillon and Neal 2008), in his view of the body-organism as connected to the world, Paul Ricoeur’s view of metaphor and narrative as fuelling ‘productive invention’ (Head 2005; Ricoeur 1967, 1977, 1988, 2004, Simms 2003), and especially Edmond Husserl (1964; Derrida 1989; Ricoeur 1967) whose work seems to have initially inspired Merleau-Ponty’s *Phenomenology of Perception* (Carman 1999, 2005). These thinkers’ similar focus on the body as locus of perception and knowledge is basic thinking in this study. From Foucault, I also draw from his discussions on power dynamics around the body (ibid), to question my assumptions around the relationship between the body and other parts, and how this relationship might trigger or reflect the inner and outside world with regard to trauma and the healing journey.

I bring to this conversation voices from psychologists Judith Herman Lewis (1992), Bruce Perry, Daniel J. Siegel and colleagues, who advance that we “learn and heal in the context of relationship” and that we are “socially and neurologically connected” (Herman 1992; Perry et al. 12 March 2013). I have attempted to build on their arguments to examine boundaries with regard to actual and aesthetic spaces, and what it means to healing. In the same line of view, I continue interrogating the body within and beyond the borders of the personal vs public, the individual and the world, bearing in mind the Cartesian dichotomy and scientific reasoning discussed by Scheper-Hughes and Lock (1987) Damasio (1999), and Fraleigh (2000).

Chapter 2- Methodology

“Physical theatre is more than choreographed movement”
(Dymphna 2001:179)

This study is practice based, taking on a narrative inquiry approach (Freedman and Combs 1996; Thornton 2009; Writing@CSU 1993-2011) and autobiographical ethnography or Autoethnography (Heddon 1997; Lejowa 2010, 2011; Reed-Danahay 1997) using a Qualitative Methodology.

My approach and philosophy behind this work, through which all activities, including collecting data, analysis and writing have been conducted, is interdisciplinary and experimental, an attempt to gain understanding and contribute to knowledge. I originate from Rwanda, a post-conflict country. Personal experiences of survival from this context, have influenced this study methodology (Niwenshuti 1994-2009, 2012; Writing CSU 1993-2011). Through working with the experience of Edwin Cameron and research participants from South African post-apartheid context, a comparative component was introduced. The comparative perspective comes in the analysis of collected data, interrogating comments and feedback.

Norman Denzin posits that,

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them (Denzin & Lincoln 2003:5)

2.1.Narrative inquiry and Autoethnography

Narrative inquiry is a type of qualitative observational research like ethnography. Polkinghorne says that: “narrative inquiry is set within qualitative research and deals with the stories that are used to describe human action” (Polkinghorne 1995; Roberts 2002). Building on Muller’s argument, Roberts contrasts narrative with the ‘positivist scientific paradigm’ “which emphasizes quantification, generalizability, hypothesis testing, validity and objectivity (Roberts (2002:117). Muller advances the idea of narrative as,

Firmly grounded in qualitative traditions and stresses the lived experience of individuals, the importance of multiple perspectives, the existence of context-bound, constructed social realities, and the impact of researcher on the research process (Muller 1999:223).

Whereas Mitchell takes Muller’s idea of narrative further, clarifying that it is ‘a mode of knowledge emerging from action, a knowledge which is embedded not just in the stories we tell our children but in the orders by which we live our lives’ (Mitchell 1981: ix-x). As if to complete this conversation and to help bring out more distinctions and contrast with the traditional scientific methods, Josselson argues that,

Narrative analysis is an alternative to the traditional scientific understanding of the individual abstracted out of his or her context rather than as part of it. We have... entered the age of narrative Within psychology, the question of how to treat people’s lived experiences embarrasses our more technical understanding of intellectual conceptualizations (Josselson 1995:31-32).

Professor Robert Thornton, anthropologist at Wits University, affirms that ethnography “is a mode of writing and reasoning as much as it is a mode of fieldwork through participant observation” (Thornton 2011:no page available). He adds that ethnography attempts to capture the ‘unsaid’ and to construct “implicit meanings that are present in both everyday activities of people and in the extraordinary activities involved in ritual, ceremony, and public performances of all kinds” (ibid.).

Based on the views above, I have tried to engage with these methods applying them to analyse and write about the body in the process of mapping¹⁵ and translating the private experience

¹⁵ An exercise through which I attempted to excavate, dig memories buried in the body to put them on visual material like papers, journals, images, pictures which served as a basis for reflection and creation of the public performance

into a public performance, and interrogating audience responses. I have worked, in practice and through writing, as a participant and at the same time observer. I was the vehicle of the research and sometimes I was a passenger. Sometimes I embodied the perspective of the space among spaces, directly and indirectly branching to the 'imagined and the real space of my survival'. I combined the inside and outside voices around the (auto)biographical material in light of the aim and objectives of this study.

The term autobiographical refers to works and words taken from people's reflections on events connected with their lives, their autobiographies (Heddon 1997; Lejowa 2010, 2011; Taub 2012). According to Heddon, autobiographical ethnography refers to the form of writing in which anthropologists interject personal experience into ethnographic writing. The notion of 'autoethnography' makes explicit a commitment to a 'self-reflexive way of knowing' (Heddon 1997; Moore 2004). It was an appropriate lens through which to write and reflect about my practice since the main aspect of my work requires and deals with self-reflexivity in relation to body memories, movement performance and writing. Autoethnography is not limited to anthropology, it seems to cut across a wide range of cultural disciplines and encompasses a variety of theoretical and methodological approaches' (ibid).

Thornton points out that ethnography itself does not exist until it is written in an ethnographic style, using an ethnographic style of reasoning, argument, demonstration, illustration, narrative, and explanation (Thornton 2009:No page available). In a workshop at the Graduate Centre in August, he declared that 'creating knowledge is taking risk'. His comments resonated and pushed me to embark on this journey whose road seemed rocky and challenging especially due to the fact that these theories and methods seem to unsettle classic research approaches centred on the necessity of the researcher to be an 'objective outsider' (Heddon 1997; Lejowa 2010, 2011; Reed-Danahay 1997, Roberts 2002).

However, Denzin, whose work includes ethnography and performance, posits that the important characteristic of this form of writing is that the writer does not adopt the "objective outsider" convention of writing common to traditional ethnography. It has been assumed that autoethnography is more authentic than straight ethnography. The voice of the insider is assumed to be truer than that of the outsider in much current debate (Denzin 1989; Heddon 1997:3-4). It is from this perspective that this report is approached.

In the context of this research, autoethnography, including *self-witnessing* and *self-narrative*, working with personal and or other people's life stories¹⁶, is understood as a rigorous approach

16 A term borrowed from Deborah E-Reed Danahay

to inspire theory and practice with regard to going (back) in time and space to excavate, translate and interrogate the memory of survival.

2.2.Drama, Theatre, Dance methods and other influences^{iv}

2.3..Physical/Movement theatre

Supporting my assumption that the body is the locus and can serve as a tool for mapping memory, Tufnell and Crickmay sharpened my curiosity when they said “our bodies are the reflections of our lives we absorb the impact of each day” (Tufnell and Crickmay 1993:1). This thought connected with the view that “Modern dance, perhaps the freest of the dance forms” (King 1971:5) allowed me to enjoy that freedom of expression, exploration and making progress in this PaR process. The choice of this medium was probably the trust and confidence that movement and dance would support and connect with my natural, creative and intuitive passion and instinct. I have been involved in art, theatre, song, poetry and dance, modern, contemporary and traditional dance over two decades (Niwenshuti 2008, 2012).

Through movement, the body became a ‘unique medium’ (Crossley 2006; Dymphna 2001; Grotowski 1968; Lecoq 2000; Merleau-Ponty 1945, 2005) in an attempt to map, process, translate and understand healing and learning from the memory of genocide (Heidenreich-Seleme and O’Toole 2012; Oslon & Robbins 1992, Research journal 2012, 2013). Moreover as I danced, this embodied reading contributed to ‘self-understanding’ (Ricoeur 1977, 1988; Simms 2003, Heidenreich-Seleme & O’Toole 2012), and increased awareness of “hidden memories” (Johnson 1999:39).

Embodiment in light of this research seems to stand for a ‘space for resistance and contestation’(Crossley 2006:48) against what seems like a ‘disembodied age’ (Johnson & Emunah 2009:32) and forms of knowledge that tend to exclude or marginalize “physical knowledge” and emotion Conquergood 2002 ; Denzin et al. 2008; Fatseas 2009; Leonard 1989; Levine & Levine 1999; Reisberg 2006). Therefore, embodiment was a location for creative interrogation and performance, but also a key source to unpacking the journey to healing (Lewis & Johnson 2000; Jones 1996; Johnson 1999, 2000; Johnson & Emunah 2009; Landy 1986) from a perspective of movement theatre and play (ibid.).

2.4. Process drama: Poetry as pre-text

The poem *My Survival* (p.173) was used as a pre-text. The ideas and technique were inspired by Process Drama, Theatre as Activism, Education and Therapy and Theatre of the Oppressed, especially image theatre, and by my lecturers including Kennedy Chinyowa, Hazel Barnes and Tammy Gordon. From class notes, I read “A photograph may be an effective pre-text, a gesture,

a title, a location, an object or an image, a classic text which is reborn through the drama” (Chinyowa 2012; Dymphna 2001; Lecoq 2000; Niwenshuti 2012a, 2012b).

External voices that might have added to this pre-text, include Elie Wiesel from his book *Night* (1960), his first account of the Holocaust; and Carol Preston, a Wits Theatre staff and classmate, who composed *A Poem for Théogène* (Appendices p.265) after reading a draft of the book OYA¹⁷. Her feedback drove me back to an earlier comment by Pamela Nichols when she commented that “Your poems make one want to see them performed. They are full of images and movement. I would like to see them on stage”(Research journal 2011-2012).

2.5.Ritual

“A ritual is a journey of the heart”
(Roose-Evans 1994:10)

It is believed that rituals have a function to help people [and animals] deal with difficult transitions, ambivalent relationships, hierarchies, and desires that trouble, exceed, or violate the norms of daily life (Schechner 1993, 2002; Yang 2007). Genocide, HIV and AIDS violate these norms and more (Bracken and Petty 1998; Cameron 2005; Heidenreich-Seleme & O’Toole 2012; Levi 1978; Levinson 2011; Oslon & Robbins 1992; WitsLeader 2013/2014).

The mapping process, working on the private excavation and performance in the public space, felt like rituals at certain points that speak to Schechner’s understanding performance as ‘ritualized behavior conditioned and permeated by play’ (Schechner 2002:52). The candles, the lights, people laying down mixed with dirty and torn clothes recalling dead bodies and the horrors of genocide we had to step on while hiding for our survival, the ritualistic journey facilitated by dance across the whole big space at Goethe On Main all felt like a ritual through elements of repetition, use of light and costumes among others (Schechner 2002, 2013; Turner 1982). This process took myself and the audience into another universe, a liminal space, a place in-between reality and a make-belief world. Roose-Evans (1994) and Schechner (1993, 2002), describe what happens in this liminal space ‘it is as if people are touched by the fire suddenly opening and expressing themselves, understanding one another, connecting through not only the language of words but more deeply with the images and symbols’ (ibid).

It is said, and I concur, that “any powerful work of art invades our being and changes it forever” (Karen 2005:154). Contrary to previous assignments and research that involved mainly reading

¹⁷ A collection of poems and texts I wrote during and right after the genocide of 1994

and observation, the present relied heavily, if not totally, on embodied and creative research. I fully immersed myself in the process, creating my own ritual. I let the medium and the ritual belief and thought invade the whole of me and all stages of the investigation.

3. Partial conclusion

Briefly, this section gave the background to the research, and presented the main question (see chapter 1) which all parts of this report are attempting to respond to and reflecting around. Key terms and related concepts were explained. They will facilitate the following conversation which is rooted in autoethnography (Heddon 1997; Lejowa 2010, 2011; Reed-Danahay 1997; Taub 2012) and uses narrative (Freedman and Combs 1996; Thornton 2009; Writing@CSU 2001) and metaphor as a form of inquiry and 'productive invention' (Ricoeur 1977, 1988; Simms 2003; O'Tool 2006).

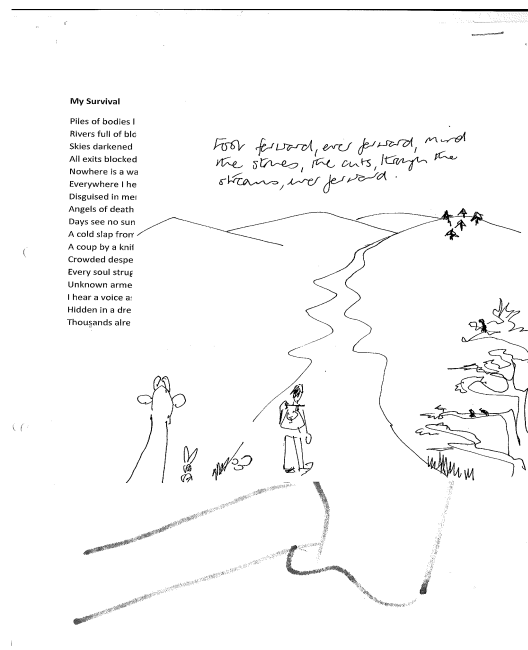
A comprehensive section on data process, instruments and distancing strategies used for this study is in the appendices. The following section engages with analysis of data and findings. Each chapter tackles each of the three objectives of the research. Though discussed separately, for the purpose of clarity and thorough investigation, the overall intent is to unpack, learn and respond to the primary question drawing from these three different, but intertwined dimensions.

SECTION II

Explanatory frame: Analysis of data and findings

Experience is meaningful and human behavior is generated from
and informed by this meaningfulness

~ Polkinghorne (1988:1)



Reflexive memo entry, Research journal 2013

Chapter 3 - Translation process: Private to public space performance

Something always gets lost in translation something can also
be gained.

~ Rushdie¹⁸(n.d)

In this chapter I discuss the process of taking the performance *Re/Naissance & Witness* from the private to the public space. This process, which I call 'translation', seems to have occurred on, but is not limited to, two main levels: *the technical* and *the experiential*. The former involves all the technical and aesthetic aspects; the latter is about sharing the experience and the learning that emerged from the mapping and creative process.

I will explore these levels of translation through an analysis based on key elements and techniques from performing arts, drama and theatre. These are also core processes in drama therapy (Jones 1996) and therefore appropriate markers in a journey of healing. They are as follows: dramatic identification and projection, playing, interactive audience and witnessing, personification and impersonation and embodiment (99). These terms, to be expanded on briefly below, are qualified by Jones and other pioneering drama therapists as effectively therapeutic due to the fact that they can facilitate being in the 'here and now', creative spontaneity, stepping into the '*as if*' world that can open to a healing embodiment and providing the experience of dual consciousness – that one can experience situations and roles while at the same time witness oneself doing so. This is considered a basic tool of healing. (Jones 1996; Johnson 1999, 2000; Johnson & Emunah 2009; Landy 1986, Lewis & Johnson 2000).

Towards the end of this discussion, I attempt to expand the term translation to the performance itself while trying to identify its possible place and meaning with regard to the main aim of this study, journey to healing.

¹⁸ Imaginary Homelands: Essays and Criticism 1981-1991

'Translation', in this study, has layered dimensions of analysis and multiple applications that *ipso facto* must be unpacked. It will be done here not just from an artistic perspective; I will draw thoughts and analogies from other sources, mainly literary works. Bakhtin (1981) like Holquist (1990), Kozulin (1991), Duncan (2004) and Valsiner (2012), maintains that human life has parallels with the process of literary authorship. Furthering this view, Clarke and Holquist complete Bakhtin's ideas on the relationship of life and authorship, declaring that,

Life as event presumes selves that are performers. To be successful, the relation between me and the other must be shaped into a coherent performance, and thus the architectonic activity of authorship, which is the building of a text, parallels the activity of human existence, which is the building of the self (1984:64).

However, not only do I see this activity as a 'building' project, I also view it as a process of deconstruction/deconstructing. I want to analyse, understand and share the potential knowledge that might emerge. As I was engaged in the search, unpacking and discovery of the 'victimized' and scattered 'self', from ashes, I hoped to learn about and at the same time engage in authoring the self, in healing. Then how does this achieved or still pursued 'healed monument' impact our relationship with the other and the world?

Almost contrary to Clark and Holquist's statement, the relationship between the performers, audience and myself, was not linear. It was coherent throughout the whole performance, but chaotic at times (Journal 2013-2014). Public performance meant bringing the private space experience to other spaces and people, including myself as participant observer whose story was at the heart of the process, the foundation, was 'being translated'. This made it *sine qua non* to include and question positionnalities of the others, the audience, as opposed to just deal with a sole audience, myself, in the closed structure.

One of the literal architectonic materials that I will draw from, as a main tool for analysis, is translation. Salman Rushdie (1991) says that,

The word 'translation' comes, etymologically, from the Latin for 'bearing across'. Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained (17).

He seems to, indirectly but strongly, raise one of the challenges I faced during this process, the fact of being 'translated' myself, which in my case may mean being affected by the story I am working on a memory close to me and which I am still struggling to understand. There is the inevitability of having to 'lose something' but also to be able to 'gain something' while trying to

‘bear across’ not just images, words, testimonies, dances, but the related abstract and ‘invisible’ experience that permeates the frames of the piece and the real-life experience it represents.

Because of the nature of the material and sensitive autobiographic data, I knew the translation process was not going to be easy. Genocide itself, let alone its related memory, trauma, survival, healing and other experiences, is ‘unspeakable’, therefore how can it be translatable? The word genocide itself does not exist in my mother language, Kinyarwanda. Most of the related coined words, like *ihahamuka*, *ihungabana*, *jenoside*, *itsembabwoko* *n’itsembatsemba* are ‘controversial’, debatable by ordinary people, survivors and non-survivors, academics, activists and politicians, inside and outside the country.

But can the world be translated? Maybe, like the experience of survival and the journey to healing, it can only be experienced, ‘dreamed of and touched’ as Dejan Stojanovic, Jacques Derrida, Noam Chomsky and others seem to suggest (Chomsky 1968; Derrida 1984; Stojanovic 2000). The choice, therefore, of body movement as the medium to interrogate and translate the experience was probably most appropriate. The translation process and resulting presentation had to be embodied in an attempt to get a closer sense of experiential insight. From this perspective I would call this process ‘embodied translation’. The end performance itself, *Re/Naissance & Witness*, in my view, is not just the result of a translation, but actually the ‘translation’ and it is never an absolutely finished process. In light of the (un)translatability of genocide, the activity of translating was so complex. As I report on the process, it feels like another level of the translation process is taking place through writing (*See details of the performance in appendix, Thick description and script, p.151*).

3.1.The technical and experiential levels of translation

The levels of translation encompass the experience, the felt, as well as the technicalities related to the performance, the style, availability and use of space, props, light and sound. The private and the public spaces imposed their own aspects and to a certain degree influenced certain choices regarding the form. The experience within the private space was translated in the public space by using a variety of props and elements adapting to the space.

The table presented below, and the analysis of the core processes (Jones 1996:99) explained above, were discussed both in the private and public space and may help us further understand this translation process.

TABLE 1: The following comparative table attempts to capture some parallels and differences in both private and public performances.

PRIVATE PERFORMANCE:?¹⁹	PUBLIC PERFORMANCE: <i>RE/NAISSANCE & WITNESS</i>
PRIVATE SPACE ²⁰ : PERSONAL ROOM	PUBLIC SPACE: GOETHE ON MAIN ²¹
Personal room/space	Old empty storage turned into an open space for performance and arts exhibitions
Real spaces (bathroom, toilet, shower, dining room, bedroom, kitchen)	Set up, performed spaces
Room lights	Performance/theatre lights
Visual/video projection on body, props and wall	Projection on the body, big screen and wall
Seating with the audience on room chairs, bed and floor	Seating on pillows, mat and public chairs
Audience fixed in one place, little and limited movement	Journey with the audience across the space, open and free movement
Limited, little, controlled dance/movement	Free, possibility of big, expanded movements
One musician and no audience involvement	4 musicians, and high involvement and participation of audience
Theatre, storytelling	Physical theatre, movement, storytelling
No name ²²	<i>Re/Naissance & Witness</i>

¹⁹ I don't remember having given a name to the performance in the private space.

²⁰ Check picture of the room.

²¹ See picture/map of Goethe On Main.

²² I don't remember having given a name to the performance in the private space.

Not rehearsed	Rehearsed
Improvisation	Script open and flexible to improvisation
15 minutes of acting and dance, excluding 10 minutes of waiting time in front of the door	Around 45 minutes of performance, dance and storytelling, excluding the waiting time
Installation: Images, pictures and drawings, journal entries (hand and computer written) still on walls, doors, windows, on flip charts, small and A4 papers	No journal entries and mapping notes except video and pictures projected digitally
<i>Witness</i> (Justice Cameron's story and narrative of survival and healing from HIV and AIDS) is not mentioned in the performance	<i>Witness</i> (Justice Cameron's story and narrative of survival and healing from HIV and AIDS) is included in the performance, follow-up discussions, interviews and reflections
Use of irony, parallel of daily-life activities with images and songs of atrocities from genocide	Use of humour, irony and laughter
No fire	Around 'fire' gathering, audience invited in song (<i>Mpore wararaye</i> ²³ , <i>appendices p. 265</i>) waiting in front of the door
Examiner and observers (Lecturers) feedback and comments after-performance	After-performance discussions facilitated

3.1.1. Dramatic identification and projection

The performance was powerful. The body and the performance is a direct way of engaging the audience (Interview: November 2013)

The dramatic identification and projection were manifested differently and seem to have had a distinct impact. In the private space there was no open expressed identification from the audience with the performer. If it happened it was not shared nor visibly expressed. This may

²³ *Mpore wararaye* is a Rwandan ancient and popular song used to support or comfort.

be because the only audience in the private space was one musician and an academic team, in charge of observing, bound to avoid any position or any 'subjective' involvement.

From the performance perspective though, "there's a direct identification with the performer" (Interview: November 2013). I sometimes projected and spoke to the audience as if to my family, or group of other survivors. Sometimes seeing them observing me, brought to my memory some familiar images and feelings. Sometimes it reminded me of my family. One participant noted, in this regard,

The personal journey often makes the audience uncomfortable, but still we look on. We look because we see some familiarity not only through compassion with the victim, but also with recognition with the perpetrators. We don't want to know the truth about what happened in Rwanda and the jungles of DRC because we are afraid of what personal journeys it might reveal about ourselves to ourselves (Follow-up interview: November 2013).

Another level of projection was probably spatial, where the space of survival was projected into this personal room where I stayed as a student. During the mapping and performance process the room became the projection of my real home and the hospital, Caraes Ndera where we endured 10 days under constant attacks, culminating in the massacre of 17 April 1994.

However, in the public space, identification was more visible and expressed, especially during the discussions and interviews. One participant revealed, 'I could be that little girl'²⁴, or I could have been one of the perpetrators. I saw myself as a human full of potential for good and bad. I don't know who I could have become in that situation' (After-performance discussion: August 2012).

Another continued, "even though I can't compare, but I identify as a descendant of survivors of the Holocaust" (August 2012). And another added that "Apartheid is not similar to genocide. I was young during apartheid, but your performance about genocide made me imagine and feel how it must have been like the violence, the killings" (November 2013) "the type of mass brutality experienced in terms of a South African/Rwandan comparison" (Follow-up Interview: October 2013).

I can also not forget to mention the literal digital projection on the screen, that was used both in the private and public spaces. In my view it helped to support the translation through bringing real images and sounds from the genocide into the space. The projection like a

²⁴ Referring to Icyenza, the little girl who saved us in the forest (check the script: *Re/Naissance & Witness*)

connecting thread may be considered a grounding element that reminds one of the authenticity of the narrative and memory on which the performance was based. One participant reflected that,

It was different from what I saw in movies. I watched *Hotel Rwanda*. It was terrible but seeing, listening to you, and you dancing, and then the images. It wasn't just a performance for me. I was overwhelmed by emotions. This was the person who lived it...and I can feel it in your body distorting and struggling' (Follow-up interview: November 2013)

Translating an experience one truly lived seems to facilitate reception from the audience. Adding the fact that the body was used in translation seems to have amplified or made the process powerful. "There are certain memorable moments for me, such as the handstand with the legs and feet climbing the wall. It felt at once powerful, dislocating, upsetting, painful and uplifting of the resilience of the human spirit" observes a participant (Interview: November 2013). This level of identification may be understood using Augusto Boal's reflection, that

To identify is to be able not only to recognize within the same repetitive context but also to extrapolate to other contexts; to see beyond what the eye sees, to hear beyond what the ear hears, to feel beyond what touches the skin, to think beyond what words mean" (Boal 2002:12)

Reflecting on the audience's responses through Boal's definition one would confirm that participants identified with the experiences in relation to their own contexts, and this may imply a successful translation. The identification and projection element played a role in facilitating the transference of the private performance in the public space. The following shows how a participant tries to interpret, making their own connections and imagining possible meanings.

From what I can remember, the movement was sometimes slow, sometimes rigid, sometimes fast and staccato-like, sometimes there were pauses, sometimes fluid. There was stomping, and sometimes plain natural movement. My own take on these variations of movements was that they were all symbolic of the different emotional stages that the performer probably went through in his search for healing. For example, the beating of the chest and the slamming against the wall, I thought could be interpreted as expressing the frustration of wanting to get rid of the painful memories as quickly as possible but to no avail. The fluid and subtle movements could have symbolized the moments in which

the performer found solace in something positive in his life (Interview: February 2013)

3.1.2. Playing, interactive audience and witnessing

Playing is understood as a non-serious but still an absorbing activity for the player(s), offering a sort of 'free' and creative space, in which the involved seem to step out of ordinary life and (re)create his/her world (Huizinga 1955; Jones 1996; Landy 1986). Play, according to psychological and educational circles, has a 'healing quality'. It can influence young and adult psychological maturation and general development, but especially it can help in dealing with traumatic experience (Axline 1864; Boal 2002; Huizinga 1955; Jones 1996; Winnicott 1971).

During the private performance, though, the playing was not very participatory, contrary to the public performance where humour became a key technique, and the audience offered jokes, laughed and danced with me. In addition, the audience clapped hands, offered shouts and ululations, and played drum and guitar, joining musicians to accompany some songs. During this interactive participation, there was the fact of taking on different roles, and the use of props amongst the audience. This was an attempt to capture and facilitate the translation of the experience from the private space to this public space.

This level of involvement indicates that the audience was journeying along with the performance. They acted, listened to me and to each other, which implies a certain level of witnessing, 'being an audience to others and oneself' (Jones 1996:109). The presence itself of an audience meant a lot in the space. It felt supportive, healing. Everyone seemed active. I would say, directly or indirectly, through verbal and non-verbal participation (Desantis 1999; Okumu 2009; Womack 2005) with not just myself, the storyteller, but with themselves and meaning emerging through this 'crucial encounter' (Boal 2002; Brook 1968), because of the theatrical performance space. Human beings can

observe themselves in action. Humans are capable of seeing themselves in the act of seeing, of thinking their emotions, of being moved by their thoughts. They can see themselves here and imagine themselves there; they can see themselves today and imagine themselves tomorrow (Boal 2002:12).

With and through the audience, I self-witnessed myself and we all were witnessing each other through play and interaction. At this level one would say that the planned and prepared translation becomes also a translation in progress, not finished, recreated in the moment and not repeatable; a sort of translation in collaboration.

3.1.3. Personification and Impersonation

Personification implies representing something or a personal aspect of a person using objects for instance, while impersonation refers to processes like impersonating one person by another, role playing of an imaginary character, or the 'Brechtian demonstration of a person' (Jones 1996; Landy 1986).

During *Re/Naissance & Witness* objects like clothes and musical instruments were dramatically used to symbolize emotions, ideas, experiences, other people (dead or alive), animals and different contexts. For example, after playing the song *Oya* on a guitar, this instrument is turned into the character of *Icyeza* (*My survival: See appendix*) when I was sharing her story. There is a point where she tells me "when I grow up, I will be strong like you" She wished to grow and have big arms and a chest like mine to be able to "scare away monsters" she said. Though she used the word monster, we all understood that she meant not just animals but 'people' who were chasing us to hurt us. The same wording went on to mean different things to different participants; "people who have lost their humanity, oppressors, corrupt, lost, heartless, manipulated, walking dead, criminal (Interview: 2012, Group Conversations: November 2013). You do not deal with impersonation – how was that different in the two spaces? How was personification different in the two spaces?

3.1.4. Embodiment

As we observed in the previous paragraphs, participants were much involved in the public performance, and this was done through the body. Their participation was 'embodied', in a sense that embodiment is "physically encountering the material in the here and now" (Jones 1996:114). Embodiment is a bodily expression and experience that might open up 'the opportunity for new ways of being, behaving and relating' (Boal 2002; Jones 1996; Landy 1986).

During the first 15 minutes the audience had to move around the space constantly, journeying. It seems there was one added element participants mentioned that attracted my attention. "Your body is your space" (Interviews 2012, Follow-up interviews November 2013); this seemed to mean that the body was not just my main medium of expression, but it appears to them it was the main "locus". Their observation is confirmed by an entry I had written, that I "feel things and process things easily" through the body (Workshops 2012, Interviews November 2013).

But other participants wanted to say that body movement is my strength and passion, that they felt I was at “home” (Interview November 2013, Follow-up interviews 2013). “You express yourself powerfully and beautifully in your body” (interviews 2012, Follow-up interviews February 2013 and November 2013) despite the fact that the material expressed was ‘emotionally overwhelming’ (Follow-up interviews 2013) and the dance movements “physically very acrobatic and demanding” you seemed ‘comfortable even when you were “dancing upside-down”, “standing on one hand” (Interviews 2012, Follow-up interviews February 2013 and November 2013).

It is with the above-mentioned observations that probably the majority of other participants declared that the performance made them “be in the body” (ibid) and feel like they accessed my space of survival. They journeyed with me “home”, as if the “performance was real” (Follow-up interviews: August-September 2013) and that “they were really there” (ibid). For instance, “the upside-down image, the movements of muscles, the body distorting like that felt like it was on me, it made me feel what you were feeling, not exactly maybe but I could imagine and really feel it” (Interviews: August 2012, November 2013). In a written email, a participant emphasizes “the use of body movement was perfect in the internalization and then externalization of the experience the performance was an expression of a sort of cellular memory/muscle memory” (Follow-up interviews: November 2013).

3.2. The experiential level

Translation is a journey over a sea from one shore to the other
I cross the frontier of language with my booty of words, ideas,
images, and metaphors. ~ Amara Lakhous (2008)

As a participant writes “the body and movement-as choice of style- was extremely effective” (Follow-up: August 2013) because, as another participant further testifies, the way in which the muscle remembers the actual movement made in those spaces and times can be translated with more honesty than a memory you have in your head (Follow-up interview: November 2013).

One of the advantages of using body movement, non-verbal art in this kind of sensitive material was to allow distancing and to present some experiences and memories I cannot find words for. But it probably was another way that assisted to reduce the danger of imposing my own reading and meaning, or the risk of directing the audience interpretation in a way that could be

a form of control. Instead, due to the medium used, bodily expression that directly drew inspiration from the real events and resulting memories, the performance seems to have allowed the audience multiple entries to make their own meaning, sharing some identified or projected personal journeys.

The upside-down image and the image of the bodies lying on the floor at the beginning of the performance were the most remembered. These seem to have stayed at a level of 100% of all people interviewed, even a year after. “I found the opening ‘dance section extremely powerful” (Follow-up interview: August 2013). “I liked the beginning! The bodies on the floor, you hanging on the ceiling and the dance with the live music - very powerful! After the pictures, I found it got less and less captivating” (After 1st day performance feedback: 30 August 2012).



Théogène Niwenshuti in Re/Naissance & Witness @ Goethe On Main, Johannesburg

“Your dance performance was remarkable and this image really captures it.”
(Participant comment, September 2012)

In the interviews, I observed that most people easily remembered and tended to talk more

about the first part of the performance, the 15 minutes of dance, than the second, the longer part where I mainly used the verbal.

Though some participants affirmed that the performance in general was emotionally difficult and overwhelming, some participants, referring to other elements used, attested that there was in the performance itself a sort of containment because of the combined theatrical elements, the rendition of the performance through the body movement.

I really appreciated the use of music. While the guitar and mbira were very jarring and stimulated feelings of urgency, dread, anxiety, the singing was very resigned and made me feel like it was OK to be overwhelmed by the experience (Follow-up Interview: November 2013).

In addition to the physical movement, the choice to include improvisation as a primary technique, and having a script as just a guideline, not a rigid text to follow, seems to have allowed both a contained but also free space for exploration and expression. This seems to have worked well for transferring into the public space, the experience of being overwhelmed by feelings of pain, anxiety, urgency, fear, and other 'unnamable' emotions, that were raised in the private space. The quality of this process seems to be reflected in the ways the audience identified and felt even a longtime afterwards. The ground, soil, wall or floor, and some other elements, the performance itself, served as my own holding, nourishing and distancing strategies. The audience, as well, seem to have also found at least something among all the elements like music, singing, dancing, jokes and stones²⁵, as their own sources of holding. These were like caring 'grounds'. Some participants reflect this view saying that

The guitar at the end was an amazing debrief and made me feel light and hopeful at the end. The laughing and jokes at the end were so kind of the artist. I think I would feel a certain kind of love/hate relationship with an audience that came to see my pain to be entertained by it, but the artist was very gentle and kind at the end (Interviews: November 2012, Follow-up interview: November 2013).

²⁵ Distributed at the beginning of the storytelling session, then left available on a table during the performance. The audience could voluntary pick up the stones or not. This act was inspired, on the one hand, by the use of 'stones' in our protection when we were being attacked by soldiers and militia, but also the idea comes from the 'stoning' of Gugu Dlamini. On the other hand, it was an attempt to make available additional forms of transitional objects to the audience.

3.3. Partial conclusion

In this chapter I talked about the translation process, drawing from theatre and drama elements on one side, and the literature concept of translation on the other side. Two levels of translation were identified, the *technical* and the *experiential*.

As I conclude, it seems appropriate to call this process an ‘embodied translation’, not just because of the theatrical and dramatic elements used, but mainly because of the corporeal expression that seems to have been the central loci and medium to facilitate the translation. It appears, according to the audience, that the body movement mediated, in a unique and effective way, the lived experience from the place of my survival to the imaginary space of performance.

The upside-down hanging: with this movement, I initially thought, that that was symbolic of one’s life being literally turned upside-down by the breaking out of the violence and desperately making an attempt to escape the horrid results of the entire fiasco

Had the story only been told through a monologue, firstly I would not have reacted emotionally in the same way as I did when I first saw the body hanging upside-down, for instance. Seeing the body in that position aroused emotions that I do not think I would have experienced if that action had been described verbally (Interview February 2013).

As this discussion demonstrated, translation is a form of journey that takes place through different dimensions. To put it from the perspective of one participant, “creating from personal experience often raises discomfort because it might reveal personal journeys” (Follow-up interviews: November 2013). Based on this comment, the translation process not only has to be a series of journeys, but it has the potential, as well, to trigger journeys that could affect shifts in perspectives and feelings, and possibly initiate or affect healing.

Another participant declares that she related to the performance through “the act of witnessing” (Follow-up interview 2013), and that for her what stayed and still resonates was the performer’s “journey of struggle, triumph and survival” (ibid). We may say that through this relational experience the participant may identify and experience triumph and survival and as she puts it, and for some survivors and scholars, these emotions and feelings of triumph and survival may indicate the state of a person who is in the healing process (Bracken & Petty 1998;

Colodzin 1993; Hay 1982) or whose awareness in these matters is triggered and probably increased.

The achieved translation seems to have been not just a kind of transubstantiation. It was not just the same performance from the private space presented with simple adaptations to suit the public space. Instead, the elements used, as well as all other technicalities referred to by participants, seem to have contributed to achieving a live and deeper translation that did not stay on a superficial level of tools, props, techniques and show. These external technicalities, the experiential or embodied dimension, together with the visible audience involvements, could be termed translations or rather journeys that seem to have triggered internal journeys that evoked personal and collective stories and processes. “When I saw those dead bodies....drove me to a point of tears as I realized that it is usually innocent citizens who end up losing their lives whenever political riots arise” (After-performance discussions August-September 2012).

This production came at a time when we had just experienced the Marikana killings therefore, again, we were dealing with personal narratives that spoke to issues that paralleled national and international concerns, and that is of course the issue of human-rights violation (violence). From a personal point of view, as a victim of domestic violence myself, I found that the piece evoked hidden pain that I had to re-confront (Interview: 3 February 2013).

As it is reflected in the audience responses, *Re/Naissance & Witness* was a ‘translated’ achievement whose meaning and knowledge could probably only be ‘felt, and seen and experienced’ in the same space, moment, space and with that audience, in a way that classic academic writing or reading which tend to over-rely on logic and reason, with distanced or outsider’s eyes, may not grasp.

Chapter 4 -Narratives of survival and healing from genocide and HIV and AIDS: Similarities and differences

Disease epidemics do not just make us question what we know; they also force us to examine who we are. Epidemics can also lead a society to question its obligations to others. Diseases are uniquely able to raise such questions

~ Youde (2007:77)

In this chapter, I reflect on possible links, similarities and differences between the two narratives, in an attempt to understand if and what in the journey to healing from HIV and AIDS related stigma, can inspire learning and, especially, healing from the trauma related to genocide and other crimes against humanity. I draw on audience responses to *Re/Naissance & Witness*²⁶, and a series of in-depth interviews and conversations with openly HIV-positive Justice Edwin Cameron.

The narrative of survival and healing from HIV and AIDS engaged through body movement seems to embody possibilities and alternatives, for learning and assessing my journey to survival and healing from genocide. Cameron's journey, in parallel to available scholarship and personal reflections, serves as a lens and pretext to unpack a 'complex' or 'matrix of traumas' that, on one side, is reflected in key differences between Genocide and HIV and AIDS related

²⁶ An autoethnographic physical performance created based on the data collected during a mapping of memories of genocide, a process of a total ten-day retreat [closed in the room], in April 2012. Ten-days, is the number of days spent hiding at Ndera hospital. The poem *My survival*, written for genocide massacres I survived on the 17 April 1994, was among the pre-texts used to trigger the reflexive and creative process that served to collect data for this performance. *Witness to AIDS* is an autobiography by Justice Cameron. It is the only full biography alongside genocide survivors [Holocaust, Rwanda] biographies and testimonies, books, movies, and so on. Check thick descriptions in Section II and/or appendix for more details.

internalized oppressions²⁷ and dominations²⁸. It also raises some key intersections that seem to point to a sort of 'matrix of healing' and *ingendo*, journeys, touched on in the previous chapter on translation. I will further expand on this in the general conclusion.

I have designed the following sections to facilitate my attempt to explore the above foundational thought. Firstly, I present a table of key intersections and differences between HIV and AIDS and genocide. Then, I draw from the table a focal intersecting point, which seems to be the internalized trauma-stigma, to ground the discussion in connection with some emerging observations triggered by Cameron's reading of *Re/Naissance & Witness*.

4.1. Key differences and intersections: Genocide and HIV and AIDS

TABLE 2: Intersections and differences: Genocide and HIV and AIDS

GENOCIDE	HIV AND AIDS
INTERSECTIONS / SIMILARITIES	
Stigma / Internalized stigma (Taking on internalizing hatred, shame, guilt, discrimination and stigmatization directed towards you)	
Trauma / Internalized trauma Guilt, Grief, Fear, Shame, Regret(Herman 1992; Kubler-Ross 1969; Ndayambaje 2000)	
(Defensive) Exceptionalization (Making a pain, suffering of yourself or others an exception. Saying that this or that atrocity or injustice is different.)	
Bodily/Affects the body, 'Embodied' Reaching the point where you can't separate it from the person	
Power Economic status and dynamics	
(Internalized) domination and oppression (Taking on the domination or oppression directed to others or yourself, and behaving the way you are	

²⁷ For instance internalized stigma, 'self hate', and discrimination.

²⁸ For instance privilege; I focus and develop here what I understand as the 'oppressor's privilege' and 'victim privilege'

'prejudicially' seen, treated, from both dominant and oppressed perspectives)	
Survival: Bodily memory, survival and knowledge (Body experience surrounding its survival)	
Death (Massive killing, no respect for life)	
Dealing with loss, bereavement	
Pain (unbearable)	
Silence/Silencing (No vocabulary to express it, a 'disease of silence', unspeakable)	
Intimate (space, people) We often get HIV from people we love and shared intimate spaces with In Rwanda people were killed by people with whom they shared space, same language and culture, neighbours, friends	
Healing: Coming to terms with stigma	
Human rights threats/question/issue	
Tend to affect more the poor and the powerless High occurrence/high prevalence in 'poor/underdeveloped countries'	
Preventable (Human caused, can be prevented and solved)	
DIFFERENCES	
Perpetrator: -- Human agent (Systemic propaganda, discrimination/hatred ideology)	Perpetrator: -- No overt perpetrator: A virus, stigmatized disease, Systemic violence, society -- Human agency in form of: neglect, silence and ostracism of stigma
Death: Violent 'Public act'	Death: 'Ultimate lonely act'
Mass brutality experienced in terms of SA/RW	Less abrasive, less shocking information to

comparison (Interview: November 2012)	absorb (Interview: November 2012)
Destruction (Humans, infrastructures)	Human destruction (mainly)
Not much awareness -- No or little education, publicity -- (Not as much publicized and campaigned against), "Ignorance as a choice?" Maybe a bit about Holocaust but our context, Rwanda, DRC, etc. No education, no awareness.	Much awareness -- Education, Publicity -- "I knew too much" (Cameron 2005) We know so much since our young age Much awareness even though people still infected, dying [We know/told how to condomize, ARVs]

4.2. Digging for origins: Background on HIV and AIDS and the Colonial-Apartheid legacy

He who seeks to approach his own buried past must conduct himself like a man digging.

~ Walter Benjamin²⁹(1932:1.)

The table above summarizes intersections and differences between HIV and AIDS and genocide according to an analysis of audience responses. It seems necessary to dig for a little bit of background before diving into further discussion. I attempt to examine where and how key intersecting areas, like internalized stigma and trauma, take root, and what might explain its continued apparent force behind the pandemic (Cameron 2005; Gilbert 2013/2014:11).

My attempt, or hope rather, is that this background around the possible 'historical traumatic' influence on HIV and AIDS related stigma, may shed some light on understanding the Genocide related memory and (internalized) trauma. According to Jeremy R. Youde, it is important to note that South Africa has "the highest number of HIV-positive adults in the world, and one of the highest HIV prevalence rates" (Youde 2007:1). Youde continues saying that,

²⁹ Unpublished in Benjamin's lifetime. *Gesammelte Schriften*, IV, 400–401. Translated by Rodney Livingstone, on the basis of a prior version by Edmund Jephcott.

In many ways AIDS concentrated the fears and anxieties among the black population about public-health programs. Many segments of the black population blamed the apartheid government for perpetuating a plague to advance genocidal aims. This fear, in turn, generated suspicion and mistrust of anti-AIDS programmes (2007:76).

Generally, looking at the deaths and growing number of infections, “20+ millions have died of AIDS so far. Over 4 million people contracted HIV during 2006, dwarfing the 2.9 million AIDS deaths during that same period” (Whiteside 2008:54; UNAIDS 2006; Youde 2007:6). Whiteside states that today AIDS is “the major killer of young adults, globally 40 million people are infected, the vast majority in developing countries, in Sub-Saharan Africa, and numbers continue to rise” (Whiteside 2008: xi; UNAIDS 2006). In comparison to the deaths in 1994 during the genocide -- a three months period that saw around a million people killed, followed by 5 - 10 million dead in DRC from 1996 -- now (UN 2010), one would say that HIV and AIDS also has a ‘genocidal’ resonance, and the consequences, like the direct and indirect causes, are complex and immense, including psychological and social trauma and others (Bracken & Petty 1998; Herman 1992; Niwenshuti 2012).

The destructive consequences of the HIV pandemic, like its origins, range from the impact on human life, to health, social, psychological, cultural, political and economic structures. These same structures are at the origins of genocide (Cameron 2005; Ndayambaje 2000). “HIV and AIDs is politicized”, and is viewed by some as a ‘conspiracy’ and ‘security threat’ (Palitza et al. 2010; Soobben 2004; Van Graan 2010; Whiteside 2008). The ‘securitization’ of HIV and AIDS became the subject of discussions at the UN Security Council in 2000 (Whiteside 2008:85). Like Genocide and other crimes against humanity, AIDS is associated with poverty-stricken zones and armed-conflict groups. Some, like Whiteside, argue that war increases the infections, while others, like Laurie Garrett, advance that it is “peace, with renewed movement and reconstruction that poses a bigger risk” (ibid.).

AIDS is called a “disease for the poor” but this does not also seem to hold much in the face of some statistics. AIDS is primarily a disease of the poor, be they poor nations or poor people in rich nations.

Geographically the worst epidemics are in sub-Saharan Africa, specifically southern Africa. But simply being poor people does not determine a country’s HIV prevalence. Botswana is, by most standards, a wealthy country. With a per capita income of US\$ 4, 372 in 2003, it has the third-highest income in sub-Saharan Africa; Senegal by contrast has an income of just US\$ 634 per capita. The prevalence rates among adults aged 15 to 49 in these countries is 24.1% in

Botswana and 0.9 in Senegal. In Kenya the prevalence seems higher in wealthy women and men than poor ones (Whiteside 2008: xii, 52-53).

The psychological, spiritual and emotional impact on families and individuals is less measurable, often less visible, both in the case of HIV and AIDS and genocide or discriminatory regimes like apartheid (Biko 1987; Duran & Duran 1995; Herman 1992; Palitza et al. 2010; Whiteside 2008).

These consequences have devastating effects, especially in conflict and post-conflict situations as witnessed since the nineties. East and Central African regions, Rwanda, Uganda or Zaire³⁰ for instance, or southern Africa, like Swaziland, South Africa or Botswana for example; “the HIV prevalence in Swaziland, where I grew up, rose from 3.9% among pregnant women in 1992, to 42.6% in the 2004 survey. I live in South Africa, where AIDS affects us all” (Whiteside 2008: xi).

In a country on a ‘journey of transformation’ (Cameron 2005; Gevisser 2007; Meredith 1997), still grappling and trying to recover from the history and scars of apartheid, “HIV/AIDS mixes sex, death, fear, and disease in ways that can be interpreted to suit different prejudices and agendas.” (Whiteside 2008:85). Old -- white, apartheid, racial -- and new -- black, democratic, non-racial leadership -- are criticized of exploiting the ‘HIV and AIDS crisis’ for their own political interests at the expense of the suffering people.

In the same light, some critics, most of them called ‘denialists’, also talk about the post-genocide government in Rwanda exploiting or instrumentalizing genocide, its memory and related events, for political and individual interests (Herman 2002; Kabuye 2010; Prunier 1995; Rusesabagina 2006). Ordinary people, journalists and scholars, in the same debate, see both sides in the conflict, the former government prior to genocide and the then rebels (Rwandan Patriotic Army/RPA) and their political party (Rwanda Patriotic Front/RPF), currently in power in Rwanda, as having exploited the war and crisis in 1990 --1994, for their own political, economic and power interests. This culminated in the genocide in April 1994 (Dallaire 2003; Linda 2006; Power 2002; Prunier 2009).

Facing the HIV and AIDs pandemic while the country was grappling to find venues for healing and reconciliation from its heavy past, is/was not an easy task for the people and the nascent ‘rainbow nation’.

South Africa’s HIV/ AIDS pandemic would overwhelm any government. With approximately 20 percent of its adult population HIV-positive, any state would face enormous challenges marshaling the human, social, and financial resources

³⁰ Currently Democratic Republic of Congo

necessary to combat this scourge. Add to this the tremendous upheavals associated with dismantling the racist regime, and one can easily understand the scope of the challenge South Africa faces. (Youde 2007:1)

It is within this context that the first black presidents Nelson Mandela and his successor Thabo Mbeki (Cameron 2005; Gevisser 2007; Mandela 1994; Meredith 1997) came to power. Despite the 'Rainbow Nation' dream and efforts for reconciliation embodied by the Truth and Reconciliation Commission³¹ (ibid.), South Africa still is "racially, economically, socially and academically a very polarized and divided society" (Jansen 2009; Mandela 1994; Interviews: August 2012, November - December 2013).

The white racist regime, and the white community in general, is "suspected to have plotted to exterminate black people using the virus", or to "profit from the explosive environment created by the disease and its effects, as a political tool to create more chaos and discredit the newly elected black leadership" (Soobben 2004; Palitza et al. 2010; Van Graan 2010; Whiteside 2008). President Mbeki is accused of 'denialism', some seeing his 'African Renaissance' that promoted 'African solutions to African problems' as the main ideological fuel of what is viewed by some as an 'inappropriate response to the pandemic' leading to unnecessary and preventable deaths (ibid). Many sources seem to agree that genocide in Rwanda was "preventable" (Dallaire 2003; GIEP 2000; Fujii 2009; Linda 2006; Power 2002; Prunier 2009). Others advance that many complex plots, conspiracies, cover-ups, propaganda and misinformation still hinder proper analysis, truth finding and, possibly, the healing and reconciliation process itself (ibid) surrounding it.

If I may draw on Paul Ricoeur's argument (2004), finding truth seems closely linked to memory and healing. Truth facilitates and gives duty to memory and the capacity for forgiveness which leads, in my view, to the process of healing. One could imagine how difficult it must be for people already traumatized by genocide or stigmatized by HIV and AIDS, to be overwhelmed by plots and conspiracy theories that add to the hurt, hate and suspicion. In such instance, the victims' struggling bodies and minds are pulled in all directions by hypothesis or rumors, politically interested or not. Often such contradictory rumors are not given public voice for debate, in order to facilitate a sense of control or closure. Knowing the cause/origin might inspire a sense of duty, confidence and finding ways of understanding and journeying to healing.

In *Memory, History, Forgiveness: A Dialogue Between Paul Ricoeur and Sorin Antohi*, Ricoeur on the idea of truth in relation to memory, reflects whether there is a duty to remember,

³¹ Subject for discussion in the next chapter III

If we were not certain of what the witnesses report and of what the historians within a fairly large consensus have begun to establish concerning these crimes, if none of it were true, we would not be under an obligation to remember. Therefore, we are under an obligation to seek truth before we are bound by a duty, by a debt of memory (Head 2005:18; Ricoeur 2004).

On international and national levels, it seems more complicated as the powers and politics seem to kick in much more than on personal levels. The memory is buried deep in us. "I carry in me now, a memory like blood. It is not just that I refuse to forget. It is that I cannot. Remembering is in me, like blood" (Cameron 2005:214). "Rwanda is under our skin" (Tadjo 2000, Niwenshuti 2012, *Re/naissance & Witness*, p.150, 151). Therefore I would agree with those who advance that the body knows (Boal 2002; Dymphna 2001; Lecoq 2000; Merleau-Ponty 1945). It carries the memory of what is experienced, buried, dormant, fossilized or as a moving, living archive in the sands of our being, space and time.

But one cannot see or interpret this memory without putting it in context, and even give an account of the circumstances, experiences and grounds surrounding its excavation. As Walter Benjamin states, "a good archaeological report not only informs us about the strata from which its findings originate, but also gives an account of the strata which first had to be broken through" (Benjamin 1932: 1).

Also, man is a social creature who 'finds meaning in his connection and relation to the world through the body as the direct medium (Lecoq 2000; Lévinas 1961, 1974, 2006; Merleau-Ponty 1945). But, one cannot ignore the public, social, national aspects constituting other mediums of relation. Especially in today's globalised world, the international's direct influence and impact on the personal archive and process of healing is important. Moreover, it is also important how these relationships, mediums and their impact are framed, interpreted, and with what point of view. The personal is so linked to the political, and the collective to the individual, especially in the cases like genocide and HIV and AIDS. Analysts, theorists and researchers point to the fact that since the 1990 power dynamics, warfare has grown to bridge the gaps between soldiers and civilians, the political and personal, the private and public (Bracken & Petty³² 1998; Power 2002; Steele 2005, Sean & Nix 2006). We saw in the last 2 - 3 decades in Africa more civilians being involved in wars and women and children not spared from all sorts of war crimes and sufferings in an unprecedented way (ibid).

Using Foucauldian thoughts on power and "governmentality" (Binkley & Capetillo 2010; Dean 2009; Foucault 1977), it seems to me that control reached our internal and private spaces and

³² In Rethinking the Trauma of War

intimate connections. Support structures like close families and individuals, seem to have become bodies that are now owned and self-governed under hegemonic ideologies and policies that control social and public mediums where the personal and the political, the private and the public are no longer clearly demarcated (ibid). Some selected narratives may be universalized, or given voice and power more than others. In the same way some life-giving stories, therapies, and strategies might not find their way to the grassroots and individual levels and vice-versa, from individuals to the collective.

Though this situation, in South Africa, as well as in Rwanda, is more complex than it seems, and requires more information and analysis, I would agree with Whiteside (2008:xi) that “Apartheid and the legacy of colonialism created the perfect hothouse for the spread of a sexually transmitted disease” like HIV and AIDS (Palitza et al. 2010; Whiteside 2008). For the same reason, these may also explain the intensity of the stigma and trauma that remains because of fear, frustration, violence, shame, confusing versions of origins and causes, conflicting healing possibilities, that seem to surround the disease and information about it and other related issues. Colonization, warfare and conflicting understandings of the origins and processes of HIV/AIDS have created increased risk of infection and have prevented a unified attack on the disease (ibid).

4.2. 1. Gugu Dlamini: HIV and AIDS vs (Complex) Internalized oppression and domination

The incident of Gugu Dlamini, a 36-year old South African woman who was attacked, stoned and stabbed to death in 1998 after disclosing on a local Radio that she was HIV positive (Cameron 2005:53-54), shows how deep the fear, ignorance and stigmatization is. And it also signals a form of ‘misplaced anger and frustration’. It recalls especially the “black on black violence from the 1990-1994” prior to the first democratic elections (Bracken and Petty³³ 1998; Cameron 2005; Gevisser 2007; Mandela 1994; Meredith 1997), said to have been “orchestrated by the then apartheid regime” (Interviews and conversations: November-December 2013).

However, another deeper reason might have been at play. W.E.B. Du Bois (1989 [1903]), Ngũgĩ Wa Thiongo (1981), Achille Mbembe (2012a, 2012b), some psychologists like Judith L. Herman (1992) as well as post-colonial theorists like Frantz Fanon (1952, 1986) seem to confirm what Steve Biko (1987) referred to as the cause and explanation of black on black violence.

³³ In Rethinking the Trauma of War

Structures of domination and oppression like racism tend to be internalized by the oppressed producing what Du Bois calls “a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of the others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity” (Du Bois 1989 [1903]:3).

This way of looking at oneself through the eyes of the oppressor opens doors to ‘self hate, shame and stigmatization’. Internalized stigma, therefore, seems exemplified in the legacy of ‘alienation and dehumanization’ long used by ‘colonialists and apartheid supremacists’ in South Africa. The oppressed participates in his or her own oppression through self-destruction and violence toward the self, self denigration, substance abuse and suicide (Biko 1987; David & Okazaki 2006; Duran & Duran 1995; Fanon 1986). And ‘when they finally get a chance, the victims of abuse often become abusers’ (Kressel 2002: 16).

Nevertheless, as though the effects of the oppressive and hegemonic system adopted towards black people does not stop with this targeted group only. The oppressor’s community seems to be affected as well by its own system. I focus, in the following part, on Justice Cameron’s particular story as a lens to try to understand this phenomenon.

4.2.2. Justice Edwin Cameron’s experience: A ‘Matrix of Traumas’?

The testimony and case of Justice Cameron seems to point to the fact that the white hegemonic and patriarchal³⁴ system, had an impact on his experience with HIV and AIDS. Combined with a personal situation, a separation of father and mother, being forced to live in a home, and other difficult issues, one might say that this situation created a ground for ‘complex trauma’. The resulting environment probably affected his future adult experiences especially those surrounding HIV and AIDS, because later, on his childhood memory, he reflects,

Psychologists say that unfinished business (trauma or grief you haven’t worked through) is a major cause of depression in later years...I seem to have coped with unhappiness in my childhood by blocking off the memories of my father’s abandonment, my sister’s death, and the home³⁵. It’s something I never used to talk about. I felt so inferior that I didn’t want people to be prejudiced by knowing I came from a children’s home. (Cameron 2005:208).

³⁴ This may apply to other communities and cultures in and outside South Africa as well

³⁵ It is at this home that he will hear about Sharpeville massacres, and together with other kids will be waiting, afraid some anti apartheid black might attack them. Why is it necessary to include the references?

But, despite family difficulties that make him and sister have to stay in a home for children, he notes that the system designed to privilege him because of his colour opened up many opportunities, including studying in the best schools in and outside South Africa, 'privilege' he builds on to become a lawyer, among other achievements.

As white, male, educated and employed he sees himself as 'privileged'.

What made me different from most of them [other children] was my skin colour. What made me different was that the country was structured to privilege me while it systematically disadvantaged others. What saved me from poverty was that I was white" (Cameron 2005: 23)

But on the other hand being white does not shield him from being marginalized, or living with a seemingly unsolved 'trauma'. He faces discrimination as a gay man, to the point that, it feels, when he hears that he is HIV positive his fears of disclosure, of other people hearing about it, of shame and stigmatization and death are increased. He reveals "in December 1986 it was for me what for tens of millions of Africans it still is today - an imminent death...".. He continues in detailing why it felt so. His words express the way I understood my own imminent death, the death of friends, family, neighbors and thousands other people in front of my eyes.

The word AIDS was too big, too frightening, and too fraught with implication. Too final...A sense of horror, mixed with fear not only of the disease's effects but people's reactions to it: and above all absence of hope...Reality is less poetic. Or it was for me. Impending death did not arrive gracefully in the form of sensible choices. It was fetid, frightening, intrusive, and oppressive. Too often I had seen friends and comrades die of AIDS...

The shock was double. Apart from the blow of learning that I was infected, most immediately I felt as though I had experienced a stunning bereavement - the impending loss of my life. I was thirty three; building my career...I was just starting life. AIDS was incurable. Its eventual effects were horrific - and untreatable...It was like to experience a loss of living...my life was washing away beneath my feet, eroded by microbes and attacked by fungi coursing through my veins and wasting my muscles and bodily reserves, leaving me tired and panicked and isolated "(Cameron 2005:20,21,48).AIDS is...(Check table appendices p.163).

As Justice Cameron watched *Re/Naissance and Witness*, it triggered memories and emotions facilitating his witnessing my embodied narrative on another more bodily, experiential level. The resulting impressions served to identify intersecting and differing aspects I presented in the table above. Some key learning aspects emerged, namely the fact that we seem to have

witnessed and (re)experienced each other's narratives, at the same time witnessing ourselves as well in the process of 'experiencing and witnessing'. We used each other's stories as lenses to reflect on our respective narratives and journeys through. Of course the audience as well introduced another level of witnessing bridging gaps between personal and public, individual and collective.

It appears that the major intersecting issue, between the two narratives, and it came up in most discussions with participants, and in our reflections, is 'internalized stigma' that draws from 'current and historic unresolved trauma'. From now on I will write it as 'internalized Trauma-Stigma'. Justice Cameron and others like Philippa Garson, Natalie Ridgard, the Wits Professor Emeritus Leah Gilbert (Cameron 2005; Palitza et al. 2010; WitsLeader 2013-2014) identify it as the major obstacle to the fight against, survival and healing from the HIV and AIDS pandemic,

For Stigma - a social brand that marks disgrace, humiliation and rejection - remains the most ineluctable, indefinable, intractable problem in the epidemic. Stigma is perhaps the greatest dread of those who live with AIDS and HIV - greater to many even than the fear of a disfiguring, agonizing and protracted death (Cameron 2005:53)

Internalized Trauma-Stigma is, also, in my view, one of major challenges, less studied and talked about in the region where I come from, with regard to understanding and dealing with healing, in relation to the trauma and difficult memories of Genocide and other crimes against humanity (Niwenshuti 2012).

4.3 Cameron's reading of *Re/Naissance & Witness*: Other key emerging observations

"These narratives and artistic expressions capture pain
and trauma..." ~ (Pyke 2010: 553)

As noted in the introductory frame, Cameron watched this performance three out of all 4 times the performance ran at Goethe On Main in August-September 2012. Each presentation was followed by his informal impressions and comments, as well as, later, by a series of recorded formal and informal interviews, conversations, audio and written reflections aiming at unpacking the performance and the meaning of his journey in general, as triggered by the experiential space provided by the creative presentation of *Re/Naissance & Witness*.

4.3.1. 'Matrix of Trauma': Scars of Privilege and Privilege of scars

"Internalization of any form of stigma takes the same form, if you're a gay man, if you're a black person..." (Interview: December 2012)

I had thought of titling this part, Internalized domination and oppression: 'Oppressor's privilege and scars' and 'victim privilege and scars'^v to encompass all the aspects I wanted to capture. Not just the scars but also the oppressor's privilege and the victim's privilege are at the base, in my opinion, of this "Complex trauma" or what I termed "Matrix of Traumas".

In his struggle against HIV and AIDS I hear and read of a man who is also 'aware and burdened' by his white privilege, the racial oppression and unjust system of apartheid imposed on black people that benefited him at the expense of others. He defends the freedom of activists, including ANC fighters, and supports organizations and individuals struggling for liberation (Cameron 2005). In a way, attempting to liberate others, or at least achieve this awareness, seems an important step to unpack and deal with his own 'whiteness' and the internalized 'domination', hurts and dehumanization it brings, besides the easily perceived and maybe sometimes (over)assumed or taken for granted white privilege by some of us who are not in the 'white skin'.

This other side of privilege, the wounded side, resulting from the oppression exercised on others (directly or by complicity, active or passive, through one's own group), and also wounds from the oppressor's personal past, is what I term 'scars of privilege'. Often hidden, like Cameron's childhood at the children's home and family struggles (Cameron 2005).

Engaging this past, seems to be essential in Cameron's efforts to (re)build his 'human wholeness'. Though he has already achieved a lot as activist, and lawyer, it is when he engages and confronts his painful childhood memories that, as he admits, the real healing process begins. When he speaks of children's rights at an annual donor's and volunteers' function in 1996, he reveals that "their mere mention was a breakthrough" (2005:208). He and his sister then started to engage this past, communicating with contemporaries in the home via email first and then organizing a visit to the home -

In September 2004, thirty of us, children from the 60's re-united in Queenstown -...when I at last started reading the emails, a wonderfully healing process began...I realize the home was not something to be ashamed of...Now adults, we were connected only by memory- memories that often represented pain and difficulty - and experience to the buildings..." (Cameron 2005:208-209)

In the process of mapping memories of Genocide I used a metaphorical space, an imagined space to access the 'space of my survival', to engage with this past. Creative methods provided distancing, and the performance itself *Re/Naissance & Witness* was a journey of going back into space and time to attempt a dialogue with the voices and memories I carry with me in my blood (Cameron 2005; Jansen 2009; Research journal 2012, 2013). Goethe On Main where I performed was transformed into bathrooms, bedrooms and toilets we used to hide in, jungles and rivers, people, animals, rocks we faced running for survival (*Check the script and thick descriptions, p.139*). The space, buildings, like our bodies, keep memories that can hold us back or push us forward, depending on whether and how we engage them in the present.

I feel privileged to be able to do this work, to at least start having this awareness I owe lot to this embodied process I went through. Being able to study and look back into my own past, engage with researchers at my university and access books and scholars from all over the world on this subject; is a privilege millions in my home country, especially survivors do not have, even their 'oppressors'. For many, survivors, still cannot tolerate the idea that an 'oppressor', 'perpetrator' might even him/herself be hurt, and have experienced trauma because of his acts or just because of his/her passive, bystander or active involvement in the oppressive system. Yet, as Cameron's testimony and journey suggests, the 'oppressor's hurt, alienation, shame, guilt, disconnection with his humanity, whether acknowledged or not, if not worked through, made visible and engaged, would keep hindering his/her own and the victim's process of liberation and healing.

Apart from the privilege of being among the few educated and well-travelled Rwandan, Genocide survivors, I also noticed that my experience gives a kind of authority over my story and the Genocide in general. I seem to have the privilege of voice, to speak and to stand almost to the point that others could not question me. A privilege, but a dangerous thing I thought in my reflections. I would not want my story generalized, universalized, or it to be assumed I speak on behalf of million survivors and million others affected, no.

Though I was careful not to give the impression that I represent others, some comments made me realize maybe some participants did not experience it that way, or I didn't get their interpretation right. Some directly said they now understood what genocide was like. "I wish the performance to grow but be more independent so that it can be played or interpreted by any other professional artist...The way it is now is very personal..." one suggested (Interview February 2013). But other participants thought,

The performance is adaptable and it's easy for us and anyone to find connections because you seem to take time to research on the local situation...The use of

movement in particular makes it powerful and accessible in a way the words can't do... (Interview 21 November 2013).

Perhaps it is as Jacques Lecoq observes that “in any process of creation the object made no longer belongs to the creator” (2000:18) but as touched on in the previous chapter on translation, and now exploring this idea of “privilege of scars”; it is important to be aware of our own privileges, and oppressions, as well as being aware of our possible prejudices and assumptions while translating, creating or transferring knowledge. Continuous series of (self) reflexive processes, journaling, discussions and conversations, even this report writing, should allow for the possibility of coming closer to an increased awareness, constant (self) critical processes around how and where our own (complex) positionalities, scars and privileges, are and affect our work, research, relationships, and ultimately our being and journeys.

As a concluding remark on this, the privilege of having a voice, or even wanting to have one, ‘real or imaginary’, tends to exclude and silence others. In a potentially transformative process, to reconciliation and healing, it is important to make the effort to identify and hear voices that might be left behind, forgotten or purposely ostracized. This is true within our nations and institutions. But it also relevant within the borders of our own bodies and minds. Oppressing and oppressed voices, scars and privileges, need all to be engaged, heard, addressed and channeled for our own journey to transformation and healing. The ‘artistic, creative space’, in my case *with Re/Naissance & Witness*, for practical or ‘distancing and therapeutic’ reasons, could offer alternatives instead of going to the actual space where the real ‘traumatic events’ took place.

It is not just that I refuse to forget. It's that I cannot. Remembering is in me, like blood...I carry in me now, a memory like blood.

~ (Cameron 2005: 214)

4.4. Partial Conclusion

In this chapter, I attempted to explore the South African past, especially the years around 1990 and 1994 when the HIV and AIDS pandemic coincided with the fragile transitional period to Democracy (Cameron 2005; Mandela 1994; Meredith 1997). Elsewhere across Africa, especially in East and Central Africa, many countries were at war (Dallaire 2005; Linda 2006; Prunier 2009). The crisis in Burundi and Rwanda reached genocidal heights in 1992/3 and 1994 (ibid), followed by more bloody explosions in DRC from 1996 to now. Even though I did not focus much on unpacking the colonial and historical legacies in this region, it seems that local and international political and economic interests of warring groups at these moments, manipulated the colonial and historical exploitation and related (unsolved) trauma and alienation to bring Burundi, and Rwanda in particular, into a chaos that culminated into Genocide(s) (ibid.) that had huge impact on DRC, provoking a series of wars, called by some scholars and journalists African World War(s) (eds Adelman & Suhrke 1999; Kimanuka 2009; Power 2002; Prunier 2009).

The context of historical domination and oppression from colonialist and apartheid regimes seems to have provided ground for internalized Trauma-Stigma, one of key intersections between the narratives of Genocide and HIV and AIDs, as lived by Justice Edwin Cameron and myself. For a further reflection on *Attitudes, actions to combat HIV and AIDS*³⁶ that could be applied to combat Genocide, crimes against humanity, violence and other injustices, check appendix, table 4.

Cameron's analysis³⁷ and testimony vis-as-vis the physical performance *Re/Naissance & Witness*, with regard to his own process for survival and healing, presents much learning that could be beneficial to other victims (and perpetrators) experiencing similar or different forms of oppressions, dominations and violence. These injustices leave imprints, memory in the body

³⁶ Drawn from an interview of Justice Edwin Cameron by Goethe Institut

³⁷ His analysis was collected through a series of recorded conversations and in depth interviews. He watched 3 out of all four performances of *Re/Naissance & Witness*, each time providing his impressions and thoughts that were then extended upon later during interviews and conversations.

and space. Engaging these pillars, body, space and memory, the activation of a dialogue, interaction between them through a bodily and experiential process (Blatner 2007; Dewey 1929, 1934; Fatseas 2009; Grotowski 1968; Jones 1996; Lecoq 2000; Schechner 2002) seems to hold the capacity of addressing the 'powerful' (Interview: November-December 2012) and probably still the most challenging issue of (internalized) stigma (Cameron 2005; Palitza et al 2010; Witsleader 2013/2014). Such potentially transformative and healing interaction is probably one key result of the poetics of body, space and memory in translation, which I will expand on in the concluding frame.

On the one hand, signs of a shattered life and trauma, observed through Cameron's fear of disclosure, internalized stigma, guilt and deteriorated health, and on the other hand signs of recovery, manifested in his struggle to stay alive, public disclosures, sharing his story as a way of confronting and overcoming fear towards healing, his advocacy against injustices and inequalities surrounding the HIV and AIDS epidemic in Africa, provide more venues for discussion and research. But most importantly it leaves me with additional tools to assess and keep critically questioning, engaging my journey of recovery from the internalized Trauma-Stigma of Genocide, and other crimes against humanity I went through³⁸.

This discussion brought back again some concepts from the previous chapter on translation. The way the colonial and apartheid past and related knowledge is translated into the present seems to matter much in relation to how people respond to the pandemic in general, and to the journey of transformation and healing in particular. Choosing to look away, or make ourselves busy instead of addressing painful past memories we may be carrying with us, may be a sort of defensive mechanism (Cameron 2005) that hinders our own awareness, maintains the 'status quo', further taking the lives of 'voices' silenced within us; and still they can affect the way we actively, or passively, participate in perpetuating hegemonic and/or victimized memories, practices, prejudices, beliefs and attitudes.

As this journey continues, this line of thought and observations from this chapter (4) are leading into the next chapter(5) focusing on *South Africa: Assessing the healing and reconciliation process through the performance*. Key ideas, especially intersecting aspects we noted here, like (defensive) exceptionalization, the 'task of reclamation' (Biko 1987; Cameron 2005), and proposed by Cameron during interviews, and the 'matrix of healing', will be key guidelines perforating the frames of the next chapter; and finally, making the core of the concluding frame.

³⁸ Refer to *My Survival*

Chapter 5 - South Africa: Assessing the healing and reconciliation process through the performance

When it is music, and dancing, that makes me at peace with the world and at peace with myself.

~ Nelson Mandela ³⁹(1999)

For many South Africans, apartheid has left scars and shame untellable and unknowable in its full extent. On a regular basis in my therapy room, I am reminded of how insidious and destructive of individual identity it has been

~ Kilian (2010:484)

While this chapter, like previous ones, endeavors to understand the journey to healing and reconciliation, in relation to working with the body, space and memory, it seeks, mainly, to interrogate the performance⁴⁰ and audience response to it, in order to assess what possible healing and reconciliation it might carry for the audience, 20 years after the end of apartheid.

The physical theatre performance *Re/Naissance & Witness* achieved this assessment by triggering and facilitating discussions through which it was revealed that ‘there is progress in general but still much to do’ (Research journal and Interviews 2012, 2013). There is still a long road to walk despite the positive achievements, like the end of apartheid, the achievement of a non-racialist state and constitution, free and democratic elections⁴¹ that inaugurated Nelson Mandela as the first black South African president, opportunities for education, jobs opened to previously underprivileged groups, mostly black people (AKF 2012; Gevisser 2007; Mandela 1994; Meredith 1997).

³⁹ Nelson Mandela joins artist Johnny Clegg and his band, Savuka, on stage during a concert in France in 1999, while performing Asimbonanga from his album Third World Child album (1987).

⁴⁰ Re/Naissance & Witness

⁴¹ 27 April 1994

Most efforts towards the process of nation (re)building and reconstruction (ibid.), including healing and reconciliation, for instance dialogues and testimonies, formal and informal talks between former ‘oppressors’ and ‘victims’ remained on the national level, in the mainstream media like television, or limited to high political spheres, but did not really reach the grassroots communities and individual levels where it could have facilitated more expression and confrontation of what happened, helping to find ways to deal with still painful and buried stories of injustices, scars and memories, in the new context of the much celebrated ‘rainbow nation’ (ibid.). As one participant puts it “TRC⁴² was like an instauration that needed a series of interventions in all communities” (Workshops September - November 2012; Group discussions and conversations November-December 2013).

In subsequent parts of this chapter, analysis and observations are captured through two metaphoric perspectives, *Painting over cracks* and *Sewing a mat*, followed by a concluding remark. These metaphors are drawn from the audience conversations and reflections.

The first perspective represents voices of participants who seem to say that things are still bad in terms of achieving a sort of healing and reconciliation among different South African people, especially between black and white. They noted the still “absent or very little racial interaction, dialogue, justice, social integration and ‘healing’ rituals and relationships” (ibid). Without rejecting the headway of the journey of transformation initiated in 1994, like a constitution that recognizes and emphasizes ‘diversity’ and respect of human rights (Cameron 2005; Gevisser 2007; Mandela 1994; Meredith 1997), they tend to hold a pessimistic view that ‘nothing much was really achieved in terms of bringing people together, seriously bridging the gap beyond legacies of a heavy racial past, associated with continued economic and political privileges’.

Continued inequalities, xenophobia, corruption, service delivery issues and the high level of rape and violence” in general, seem, on one hand, to acerbate those unaddressed past wounds and put in question the achievement of the reconciliation and healing process. But on the other hand, these ‘violent’ events can be signals of something lacking in the journey to healing and reconciliation (AKF 2012; Groups discussions and interviews November - December 2013).

The second metaphor represents voices that seem a little more optimistic. They seem to hold that though “the road is still long, a lot have been achieved” (ibid.) and that “South Africa has great potential...It will overcome” (Interview December 2013; Tutu 1999). This group seems prone, more than the first, to look for and suggest venues for solutions as I was talking to them.

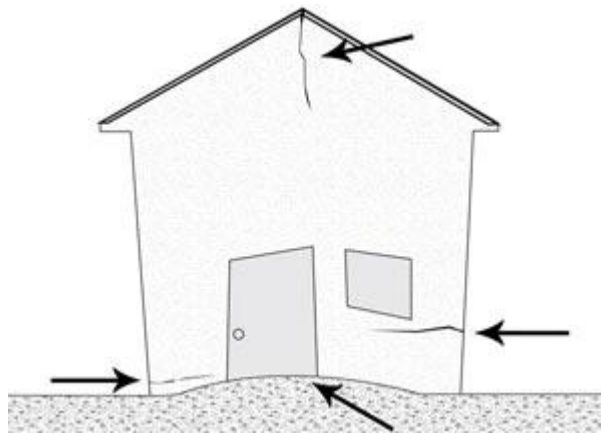
⁴² Truth and Reconciliation Commission

Sharing the traumatic experience with others is a precondition
for the restitution of a meaningful world.

~Judith Lewis Herman (1992)

5.1. Painting the cracks

Fig.1. Cracks in the walls and floors of a home



Foundation upheaval can lift an entire structure, but more often it forces parts of a foundation or slab upwards, while other sections remain stationary. Either way, the damage that results will require the expertise of a foundation repair specialist. <http://www.matveyconstruction.com/foundation-repair/foundation-problems/foundation-heave.html>

Accessed on 22 Jan 2014

Participants referred to the process of 'healing and reconciliation' in South Africa as 'painting over cracks' (Creative interviews November-December 2013). This metaphor seems to have come from real incidents observed by some participants, and then confirmed by others during interviews and group conversations. "When it is close to the elections, some politicians, in exchange of votes, storm the communities and they promise things to people" (Conversations and group discussions November 2013). Two participants declared that in their home township "people were promised [by the government that] their houses will be re-built, but instead people who were sent there they only painted the houses!" (ibid). They added that "most of

these houses were old. They had walls already full of cracks, about to fall...They were painting over the cracks...That is how I can say our reconciliation is."⁴³ (Ibid).

The reconciliation process since 1994 (AKF 2012; CSV 2013; Cameron 2005; Gevisser 1997; Meredith 2007,) is said to have been like 'painting over the cracks'. Because these participants think that, "lots of buried pain is still unattended" (Creative interviews November-December 2013, Workshops September - November 2012, Group discussions and conversations November-December 2013). They feel that "a lot of celebration and PR made the world and ourselves believe that that's it...Apartheid is over we are now reconciled" (Ibid). The TRC, they said, seems to have "opened much ugly stuff...a can full of worms...Then it was suddenly closed without letting people, both side black and white, deal with it" (Research interviews November-December 2013; Group discussions and conversations November-December 2013). It was revealed during TRC hearings, that "white people and black as well did bad things" (ibid). On both sides some people made sacrifices fighting against racial discrimination. But,

Still the truth is that the anger and long-term pain and suffering of black people, still has not yet been addressed... You can see it and feel it in the streets, in the violence men pour on their women and children at home, the rapes, you know, too much violence... see the way people treat foreigners like xenophobia attacks for example... all these have cause (Interview September 2012, November 2012, Conversations and group discussions November-December 2013).

⁴³ This was collected during 'creative interviews'. At certain stages of interview, for participants who were comfortable with it, they were asked to draw, or use image theatre, sculpt, and/or find a metaphor to describe a process like healing, reconciliation, or express or speak back whatever they wanted/were saying.

“Our problems may be great in South Africa but the spirit and strength of our people is quite extraordinary.”

~ Desmond Tutu (1999, CSVR 2013).

5.2. Sewing a mat

Another metaphor I found interesting to share the second perspective, is from a participant who compared the journey to healing and reconciliation in post apartheid South Africa, to 'sewing a mat'. She argued that as South Africans "we have all the material, we know where to place the mat, but we haven't started yet" (Creative interview November 2013).

The process of 'sewing', have not started yet, even though 'everything is available' as she says. This seems to imply that the 'placement and the use' of the mat, for whatever purpose it is meant for, are known but not achieved yet. It sounds like a lot was accomplished, that a sort of a foundation was constructed in the past 20 years. It is a hopeful and an appreciative perspective of where the nation has come from. But the statement brings to mind an image of "scatteredness, shatteredness and separateness" that seems to still prevail and was reflected in the majority of the audience response (Creative interviews November-December 2013; Workshops September - November 2012; Group discussions and conversations November-December 2013).

Also, this perspective gives a sense of journeys, roads traveled. In the act of seeking and having found the material; looking for and finding the place where the mat could be placed. It recalls, in my opinion, the struggle, the negotiations, the attempts to come together, the TRC, the ideals of democracy, and the bill of rights that are said to be one of the most 'progressive and comprehensive' constitution in the world (Group discussions and conversations November-December 2013)

Some big events and 'performances', like the world cup 2010, the rugby match during Mandela's time, even the first elections, seem to have been like rituals that for a moment broke all the barriers down, revealing the potential and possibilities, in a way, of what the 'healed and reconciled' society could be like. These events give a sense of what my interviewee means when she says "we have all the material and we know where to place the mat... but we haven't started yet".

Why? What is happening and what are the challenges? Some key young and adult South African leaders, interviewed by a magazine of the Ahmed Kathrada Foundation, seem to share some key issues and challenges that might open venues for answers.

M. Moonsamy notes, on the issue of race for instance, "...this is not about whether we sit together in a pub or a restaurant, sit on benches together, this is about bread and butter issues about the majority of people who remain marginalized, and on the outside of society" (AFK 2012:22)

Her views are echoed by other activists and leaders. Cronin, advances that "there are material conditions that continue to reproduce huge regional, gender, racial and class inequalities...acknowledging that there are massive problems, and there are inequalities in privilege and resources" (ibid). Former (black) President Mbeki notes "the challenge of growing economy"...but also he feels like "...as a country we are not discussing the legacy of racism sufficiently"(ibid). He adds that 'there's a certain level of shyness about discussing this' (ibid). People stop the discussion by saying,

You are playing the race card' or 'taking the approach that apartheid is long gone and there is no more need for debate is problematic because society remains fundamentally structured according to the racial legacy of the past' and the failure to talk about it means, in the end, that we don't act as purposefully and consistently as we should (AFK 2012: 22-24)

De Klerk, former (white) president, in the apartheid regime, seems also to agree. In the same line of thought he suggests that "there should be on-going, solution oriented, dialogue across colour and ethnic lines about the process of building a non-racial society...we should be talking to each other instead of shouting to each other" (AKF 2012:24).

According to the AKF Magazine, all respondents including Cachalia, Coovadia, Hanekom, Haffajee, Mantashe, Mbete, Satgar, Yacoob all raised the importance of debate in building non-racialism, and they also stressed the key role of education as the 'first step towards eradicating racism' (AKF 2012: 24-25). Zille, known as an opposition figure, and Naidoo, are quoted saying, "'getting education right' is the foundation of a strong, transformed society" (AKF 2012: 25). Xenophobia, poverty, lack of skills, especially of a technical nature, were among other issues and challenges discussed by these leaders looking back at the past 20 years of post apartheid South Africa.

While reading this magazine, for the first time in January 2014, I could not help but notice many links and observations made by these leaders to what most respondents in this study talked about, though myself and the audience used a different medium. Dr Hayley seems to put it

right when she observed that “I talk things to try to understand, you dance and move things to understand and help others understand” (Interview November 2012). Reflecting from the point of view of the body and performance, it seems we had another debate of our own, on another level, ‘not a political’ one, but a more performative and experiential. A participant observed that,

If you track your choices, your aesthetic process, there’s something transformative in each...Something that made us think, as audience...not just think or feel but really be there with you. And this made us become aware of where we are in South Africa, with our own processes..... (ibid).

The audience shared similar views generally. But the major difference with the ‘political debates’ is that the performance triggered and facilitated a dialogue on a more ‘sensory level’, ‘more felt’. The space provided by the artistic space and medium(s) may be another alternative, a possibility for ‘debating’, assessing, (re)connecting with national and individual experiences, about daily issues society grapples with, especially those related to racial dialogue, economic and poverty issues, education, healing, reconciliation and transformation. The debate between these leaders and activists, both pro government and from the opposition, reflect what the metaphor ‘sewing the mat’ tries to capture in its image(s). The journey traveled and in need to be appreciated. It has an image of realization and acknowledgement, as well, for the still scattered fragments and pieces within ‘individuals, communities and as a nation’. Scattered and shattered debris from both past traumatic memories, present challenges and hopes and dreams, for a future that needs ‘sewing’.

The performance “made me realize how good we’ve got it and we don’t even notice...We don’t even appreciate our country, our freedom” (Interview November 2013). There is much to celebrate, even from hard times, even from genocide. I noticed with myself and people around me, that trauma often makes us blind and incapable of accessing hope and ‘life giving’ stories, beliefs and experiences during a time of crisis. Sharing good memories of people who saved me, like the soldier who was supposed to kill me but instead his life on line for my sake; sharing the story of the little girl Icyeza (check thick description: *My Survival*), the laughs, love, generosity and humor I witnessed during very dark and difficult times, it felt very liberating and strengthening of the humanity and beauty within myself, and for the audience. This experience and such positives stories from these difficult times were much talked about, repeated and appreciated during all audio and written interviews, from all participants regardless of color, class, gender, religion, profession and originality.

I saw and received testimonies from most participants, of “having been touched, overwhelmed and intrigued by this experience” (Interviews: August-September 2012, November-December

2012, November-December 2013). “Music, laughs, humour was kind and generous from the performer” (ibid.) The “stories of Icyeza, the capacity for dance and joy during a time of horror like that stayed with me the most” (ibid). Together with your body movements and the “use of props”, they “provided a sort of containment that was beautiful and powerful...I felt ok to journey with you and to be overwhelmed...It was difficult but safe to go there with you” (ibid).

One participant notes that “there’s much to celebrate here...Even from the apartheid period (Interview: December 2013). For instance “apartheid made us discover how strong and resilient we are, especially black Africans” (ibid). There are many “whites who joined the struggle. Some risked their lives. They were also imprisoned or died in exile. Bombs were sent by the apartheid government to kill them” (Interviews August-September 2012; November-December 2012; Groups discussions and conversations November - December 2013) but it seems it is not much known and talked about.

Personally, I knew little of white Africans/South Africans and Indians who fought against other white people against the oppressive and exploitative apartheid. I knew and participated in rallies like ‘free Mandela and end apartheid’ back home when I was a child, in primary/elementary school. People around the world from different races and class joined such protests. But when I discovered, during my first visit in South Africa in 2010, at the Constitution Hill, the sacrifices, suffering, the humanity of many white South Africans who stood alongside black people and risked their ‘colour, privilege, and everything’ to fight a discriminatory and unjust system, I will never forget the feeling, the appreciation that overwhelmed me.

Just hearing about this, contributed to my own journey to understand, forgive, and journey to my own recovery of the belief in the human beauty and potential to overcome. It strengthened my choice and learning from over some years of post genocide processes, debates and peace campaigns that I will avoid generalizations, or judge anyone based on color, class, education, status, background, and so on. I first heard this experience not from a white person, but from black storytelling and dancing artists, performers and guides who were facilitating our tour.

From dance and music and theatre performances alongside the sites we were visiting. I felt the testimonies, the stories of black and white people together echoing in these spaces, entering and vibrating in my cells, dancing interacting with my own memories of struggle for survival and hope during genocide (Thick description, *My Survival* p. 139, Niwenshuti 2012).

Having been left, by ‘whites’ who came and took their compatriots who were hiding with us at Ndera Hospital, in April 1994; then left us alone knowing we are about to be killed, the feeling that the world had abandoned me, that it did not care, that it betrayed me, that I am maybe not ‘worthy or equal’ to a white person is one of the most difficult memories I carried with me

and that probably was one of most traumatic experiences. It is a wound that is still probably not healed, it triggers lots of questions, research, curiosity and continued journey (thick description: *My Survival*, Niwenshuti 2012). Hearing, witnessing through art and story, made me experience what some whites did for black South African people and for themselves, by standing against discrimination and injustice. It made a huge difference in my journey to come to terms with my own hurt and wound. And it probably inspired me to undertake this study. Even if it was not done for me, but the fact that they stood by, equally, in their dignity and respect of humanity, with 'other' fellow human beings, not just black people, it was enough for me to rethink and inspire the processing of my own experience of April 1994 when none stood by me and other dying Rwandans, adult and children betrayed and left 'behind'.

Another huge and complex connection is, on one side the fact of working with Justice Cameron (2005) a white, male, gay. On the other side, myself who was harassed sexually (three times by white males, once by a black, and once by a woman, a close relative, an experience that was another ugly and hurtful adding to the already complex wounds of being targeted and abandoned during genocide. The harassment actions may have further reinforced the perspective that we are no less than animals, 'cockroaches, snakes, cows, gorillas'. Indirectly justifying or confirming what extremists, propagandists and the outer world (mainly the UN and developed nations who abandoned us) were doing to us. All these dehumanizing experiences add layers over layers of traumas I previously called "Matrix of traumas". It all gets crystallized and transforms us into breathless monuments. As a consequence, we can easily become "killers and perpetrators ourselves, applying the same oppression and pain we have been subjected to, starting by exercising this hurt to ourselves (self hate and internalized trauma we saw in previous chapter). Our own body is likely to become a tool, a store and a mirror that reflects the hate and hurt to ourselves and the outside world.

The creative process around *Re/Naissance & Witness* helped me and some other participants to 'decrystallize' these past memories (Research journal and interviews: November-December 2013). I was digging and processing buried archives. The process seems to have helped to deconstruct the fixed 'monuments' into slowly alive and moving memorials I could shape to give birth to new and healing experiences. To (re)experiencing on different levels, sharing stories through movement and spoken word, poetry, video, performing, (self) reflexive and (free) writing, chatting with the audience, supervisors, psychologists, friends, arts practitioners and Cameron, was one major learning and healing process. It feels like a major step strengthening my humanity, (re)discovering it in the 'others' and my work.

The fact that in Rwanda, and here in South Africa, there were some people who put their lives on the line regardless of their race, color and religion, to promote and stand for humanity, is

more than a liberating discovery. These stories should be told and lived more than is done in South Africa, Rwanda and everywhere in the world.

“Your performance is the celebration of the beautiful humanity we all share’ (Interview November 2012). A year later, this respondent took this idea further testifying that, when performing,

Your body was like a container, with the use of light, fabric, the moving around, journeying, everything was used to awaken our sensory system,...it allowed us to process, it was not just another witness, not a repetition of a traumatic enactment. It had the capacity to inspire everyone to what is beautiful and redeemable in all of us (Interview: November 2013)

Another participant I interviewed only once, a year after she watched the performance, recalls, “your performance was also a form of appreciation, you were like saying thank you to the woman and other people who saved you”(Interview: November 2013). S/he adds that,

We should even say thank you Apartheid...we should reach a point to do that because for instance your story showed also the power of women to save and play a role. It reminded me, during apartheid many women did a lot, they did many things that is not said, many of their stories of courage and resilience should be celebrated... None is naming the streets under their names so we need to tell these stories (ibid.)

This sense or need for appreciation, saying thank you, telling stories, was a major thread connecting different views of the audience. Despite what seems like a still very challenging time, the performance seemed to have triggered or opened possibilities of ‘dancing beyond hopeless situations...rise from ashes... I saw in you that it is possible even when the world is upside-down’ a participant shares a learning s/he says will be key in her future life after watching the performance (Interview October 2012). Another participant takes it further and seem to advises,

We can dance now in South African, no matter how difficult things seem to be... dance as a way to live, and to teach young people about their history...The showing of the film of genocide was devastating...But I didn’t see a story of genocide... it was a story of life, a celebration of life and survival...it was a journey. It shows beauty and horror side by side and that we always have a choice (Interviews November 2012, November 2013).

For the audience, South Africans, it feels like the performance was also an “invitation in a way, to make something... that you can move things, elaborate, and expand our past into something beautiful” (Interviews November 2013). One participant, a ‘white’ psychotherapist and parent, appreciates the fact that I put stones available for the audience if they want to take one and use it however they wanted, keep it, throw it and so on. “My gut feeling was to keep the stone, take it with me...claiming...like so that something is not done to you. Genocide is such a violation of the other, you don’t have a choice, no control on what’s done to you” (Interview: November 2012). Another person, black business woman, parent as well, kept the stone at home, in a cupboard, “none touches that stone” a close relative notes (Interview December 2013).

Most of the audience seems to have kept something from the performance, tangible and intangible. Most participants vividly remember and share their experiences of the performance. The particular stories around keeping the stone, may reflect the fact that some people may be needing something to hold on to, to ‘ground’ them. Maybe some are engaged in a process of reclaiming their own memories. It may also be holding to what is still safe and sane in them, or keeping the experience from the performance close to them as something “transformative”, “beautiful”, “protective”, “inspirational”, “safe”, or “life giving” (Interviews: November-December 2013, Group discussions and conversations: November 2013) in their own journey. But it may also reflect the still ‘holding on’ and not ‘letting go’ that may still be hindering the healing and reconciliation process. Could it be also a possible sign of trauma, unresolved wounds, that individuals or society may still be in?

Fig.4.Child sleeping on a mat



<http://www.pierfamily.com/wordpress/wp-content/uploads/2009/03/african-people-pictures-children-sleeping-on-mat.JPG>

Accessed on 22 Jan 2014

5.3.Partial conclusion

This chapter considered assessing where the South African audience to *Re/Naissance & Witness is now*, in terms of the journey to healing and reconciliation, 20 years after the end of apartheid. This was done through an interrogation of the body. Its interaction and dialogue with space and memory in the performance, served as main data source for this analysis.

Based on the audience response, further readings, autoethnographic narrative and experience, what seems to emerge is that South Africa still has a long way to go. Over 80% of people interviewed and talked to, rate the journey to healing and reconciliation under 5/10, mostly between 3-4 on a scale, where 0 is low and 10 the high, symbolizing a healed and reconciled country (Research interviews 2012, 2013, Research journal 2013, Appendices p.202-).

But there is a lot already accomplished that needs recognition, appreciation and celebration as respondents pointed out.

This kind of work makes me value the process of SA's transition in the early 90's and the brilliance of our leadership at that time but also serves as a warning as

to what can happen when leadership fails and tribalism or 'otherness' ensues." (Interview 21 August 2013)

However, some participants criticized the leadership that since 1994, race and other dividing issues are not kept on the agenda. Some warned that celebrations and PR-like activities did not give space and time to the majority of people to really confront what happened. This view was reflected by South African leaders as well, for instance when Makhanya pointed out that,

The 'rainbow nation' celebration after 1994, in the Mandela era, was an important attempt to create a sense of being South African. However, there was insufficient confrontation of what had occurred under apartheid, 'that as a society we were scarred with racial scars, that we were damaged' " (AKF 2012:22)

Though it was mentioned by a number of participants that digging up the past and confronting painful memories can be (re)traumatizing, it is seen as a process *sine qua non* on the journey to healing and reconciliation. It was suggested that performances, art works, rituals on all levels of the society, especially community and individual levels, facilitated and followed by processes of 'discussions and digestion' could be appropriate tools to unpack the past, understand how/if it affects the present and how it seems to keep shaping the future. And this, apparently, would catalyze and take the journey on a next level.

The performance, especially in the discussions that followed, revealed a hesitation and difficulty to speak about race and other general 'sensitive' issues. To the point that some participants said to talk about healing, reconciliation or transformation "it's depressing to go there. I don't think it is transformation anymore. It's more of survival...It's like we're just doing maintenance work" (Interview November 2013)". And a facilitator of the after-performance discussions noted,

On Saturday, there was quite a robust discussion. We spoke frankly about what we had experienced. The general sentiment was that the production was very good, and people generally looked forward to seeing the full production. It was also felt that Theogene's story, through the production, was a very important one, and possibly a good way of addressing the current climate of violence that seems to prevail in our own country. Many people seem to be hesitant to engage with difficult topics such as this one. Not that they can be blamed – it is a heavy, difficult topic (After-performance feedback 2 September 2012)

Is the hesitation and difficulty of talking a sign of trauma? Is it a sign that people are healed and comfortable that it is time to move on and take advantage of opportunities the post apartheid

seem to offer? Most youth are said “not to be interested to know their past”. The majority of young students and scholars I talked to never followed any TRC hearing. Few confirmed to have partly followed one case, especially the Terreblanche case and were curious to go see when Desmond Tutu cried during a hearing (Groups discussions and conversations November-December 2013). What struck me most, though, was an apparent laugh, disinterest, almost showing no regret for having not followed those stories from most young adults I interviewed.

But, for Tossie Van Tonder, a dancer and choreographer speaking during a conference on *The Unfinished business of Truth and Reconciliation: Arts, Trauma and Healing*⁴⁴, who seems to have followed closely and enjoyed stories she was hearing on TV and Radio, regrets that the process stopped there,

...during TRC on Radio and TV, I heard thousands of stories...It was a wonderful period and to hear all those experiences...but something stopped there...We should have taken that further...I am exploring this. This dance is about the names of people I heard, people I don't know, many people with unheard stories...I try to explore the self, and the society. It's about identity. Can society offer support?... and if there's not support, can go on or stand back? Can you take the risk knowing that the support might not come (Conversations November 2013).

The need and importance of continuing and translating what the TRC started is shared by many participants. Some saying that it was like an initiation, an ‘instauration’ that needed to be expanded and taken further in the townships, villages, residences, in forms of workshops, performances, dialogues. Some suggested forms of ‘rituals’ or ‘group and individuals artistic interventions’ for adults but also for ‘children’ (Interview November 2012, December 2013).

The body movement and processes, with the support of voice and music, not only serve to interrogate past archives but the body navigates with the mind extended in every cell and sense between what was (memory), what is (present reality) and what to be (future, dream, fantasy, imaginary). It is all shaped and responds to the space, infrastructures and props around us, other living, people, audience, masks. Dancing, I am in the moment, at the intersection and harmony point with myself and all these other elements that become alive in the motion (Mbembe 2012a, 2012b; Hartley 1995; Kaplan 2005; Lecoq 2000; Niwenshuti 2012). During *Re/Naissance & Witness*, at some moment I felt all barriers crossed, dancing on border(s) where the body and mind are decolonized, whole and separate, free and intensely intertwined at the

⁴⁴ I presented a paper, drawing from this research, and then joined Tossie's workshop. The DFL Africa Research conference took place at Soweto Theatre, 20-21 November 2013

same time, transforming me into a wonderful and beautiful being who has an infinity of choices. Two possible categories of choices could be, one, stick to “a historical trauma legacy” or, two, “leave a historical healing way of being in the life-world” (Bussy & Wise 2013; Derezotes 2013; Duran & Duran 1995; Herman 1992, Simon et al. 2000,).

As a participant remarks,

People are equal amounts of dark and light (ying and yang). There are certain universal traits that connect us all. We are all, under the right circumstances, capable of extraordinary selflessness, generosity and compassionate sacrifice. We are also, under the right (or wrong) circumstances, capable of incredible violence, selfishness and deception (Interview 19 October 2013).

The potential of becoming I felt while dancing, may make us become a source of ‘life giving’ or ‘death-giving’ decisions and behaviors. We can choose ways of living as individual and society that perpetuate hurt and ‘dislocating’ status quo, or strive to challenge ourselves and the environment to find alternative possibilities, directions, that reclaim and strengthen the spirit of ‘ubuntu’ and our shared wholeness and humanity.

My health, inner and outer state reflects in my body (Hartley 1995; Hay 1982; Scheper-Hughes & Lock 1987). South Africa’s, even Rwanda’s journey to healing and reconciliation is so much linked, and can be read or assessed through the body positionalities, processes and health. Because these seem to indicate where the nation is, where our inner, mental, emotional, spiritual, psychological structures are and how they relate to each other in a multiplicity of translations and dimensions as it was noted. Engaging in constant (self)critical and reflexive body processes seem to contribute to health bodies. Healthy bodies in return seem to contribute to healthy society and individuals, and vice versa (Hay 1982; Lévinas 1961, 1974, 2006; Merleau-Ponty 1945; Scheper-Hughes & Lock 1987). Forms of violence coming from or affecting the body, as well as ‘redemptive’ and healing initiatives, seem to be indicators that should be paid more attention to.

SECTION III

CONCLUDING FRAME

When I dance my problems vanish. The camp is
gone. I can feel the wind. I can feel the fresh air.
I am free and I can feel home

~ Nancy, in *War Dance* (2006)

Chapter 6 - Journey(s)⁴⁵ to Healing: The Poetics of Body, Space and Memory in Translation(s)

The body - might it be healthy or ill - experienced as vulnerability, is the locus of my exposure to the others.

~ Lazare Benaroyo (2007:4)

This research, entitled *Journey to Healing: The poetics of Body, Space and Memory in translation. A case study of Re/Naissance & Witness, an autoethnographic physical theatre performance*, attempted to interrogate the body in the process of translating the memory of survival and healing from private to public space. The core of the research was based on an autoethnographic physical theatre performance *Re/Naissance & Witness*, a piece that takes comparative and (self) reflexive approaches to explore narratives of survival and healing from genocide. The performance was used as a pre-text to reflect on the journey to healing from the traumatic impact of HIV and AIDS, through interviews and conversations with Justice Edwin Cameron; and to reflect on the processes of healing and reconciliation from the trauma of apartheid amongst the audiences.

The study followed a practice as research paradigm, and was located in the discourse of Physical Theatre. I used an interdisciplinary and contemporary creative method, taking the body as main locus, vehicle and philosophical basis. All artistic mediums, dance, storytelling, poetry, music and visuals aimed to assist in achieving an embodied critical engagement and experiential space for the investigation.

The main data source was the experience of the performance, dialogue among the audience, the audience and the performer, collected through after-performance discussions, interviews, reflections (classic and creative), workshops, conversations, group discussions, reflexive/free writing, research journals and personal diary entries. Some participants were interviewed directly after the performance, and they were approached again, some of them six months later, others twelve months after they watched the performance. These were termed “follow-up interviews and feedback”. A few of people were approached only once, a year after the performance and all this timeframe served to record rich data allowing rigorous analysis and comparison across different periods of time.

⁴⁵ Urugendo, (Ingendo)

The analysis was done in the light of the available literature, the audience's response towards *Re/Naissance & Witness* enriched of course by the material excavated during a previous practice as research (PaR) assignment, entitled, *Mapping the Memory of Genocide: A Narrative inquiry of Survival for an autobiographic physical performance*. The experience of this mapping exercise is woven into this report. It can be felt throughout since it perforates all the frames of the research.

Section I, went into detailed accounts of the process. I discussed the background, instruments, methods used, distancing strategies, and choices made to conduct this interrogation. Section II, on analysis of data and findings, was approached from three angles constituting the explanatory frame. One, the Translation process: Private to public space performance (*chapter 3*). Two, Narratives of survival and healing from genocide and HIV & AIDS: Similarities and differences (*Chapter 4*). And three, South Africa: Assessing healing and reconciliation process through the performance (*chapter 5*).

This concluding frame draws from observations, key ideas and insights from these previous frames in general; and from the three angles in particular.

To share the following final remarks, the discussion is facilitated through a metaphor: Going back home. It endeavors to capture what I feel are some of the major learning and emerging observations, to name, but a few, Border Dancing/Dancing on the Border; (Re)thinking boundaries and structure; Decolonizing the Body, Mind and Space; Pedagogy of Beauty; Mapping positive stories from times of crisis; and Journeys. More than providing answers, these ideas seem to raise more questions. They open venues for continued research. Some are discussed below. I recommend all of them for further investigation.

6.1.Going back home

“Totto, go back home!” ~ (*My survival*: Thick description)

“The fact that the body was used in the performance brought the emotions home...”

(Interview: 4 Jan 2013)

In my journal, I read one entry dated February 2013. It was right after I came back from facilitating a workshop in Western Uganda. “Though I didn’t get time and chance to cross the border over into Rwanda, home, the journey from South Africa to Uganda felt like going back home”(Research journal 2013). It felt like someone looking over a fence into his/her own house. With enough distance to safely have a clear look from far, but also close enough to bring all the memories from genocide rushing back. On the one hand it was an important realization and key moment to understand what it meant to deal with material that is close to home, to the self as a researcher. But on the other hand, it was a key understanding to healing, as a journey back home, how it is both exciting and scarring, requiring both borders to cross and/or fences that may have to be there to provide, distancing. It is important to be able to look where we are from, where we are, and where we want to go, especially which home we would like to go back to.

Does going back home automatically mean healing? How can healing be defined in a case where there might never be a possibility of going back? Does an imaginary and creative (re)constitution of home provide healing? And how is healing subject, or not, to concrete (re)construction of home? Did I find answers to these questions in this research? I do not know. Maybe the answer is in the fact that many important questions were triggered throughout the process.

What I found for certain is that any literal and/or metaphorical use of ‘going back home’ triggers a series of memories and events I directly experienced. To mention a few as a reminder, going back home after surviving the genocidal massacres of Ndera Hospital (*My survival*: 17 April 1994), going back home and reuniting with my family after being lost in forests and refugee camps, going back to school, going back home from Africa and Europe where I attended festivals and conferences, moving from the bed to sleep down on the ground during genocide (hiding from bombs and bullets), going back home after being released from prison where I was put without any charges nor trial and forced to spend months in one room with people who killed my friends and neighbors, and so on as you can read in the thick descriptions (139, 150, 151).

6.2.1 Going back home and the journey to healing: More questions than answers?

One would wonder, in the context of this study, and extreme circumstances like genocide, apartheid and HIV and AIDS, what is home and how to find it in these (extreme) instances?

Finding our way back home from chaos and burned houses. From decomposed bodies of our fathers, friends, strangers, women, children, and of ourselves. Finding our way home across virgin jungles, climbing through rocks, sleeping with bones, crossing dangerous valleys, running, hiding from people/monsters, crossing bloody rivers, unknown forests and abandoned mountains...walking with torn shoes and scattered toes..."(Research journals 2012, 2013).

Finding our way back home may mean a lot of things. It may mean recovering material things. It may mean reconnecting with oneself, others, places. It may mean getting to a place of safety and warmth and rest. It is, maybe, achieving healing. But after all has been destroyed, as in trauma from genocide or HIV and AIDS, shattered 'the world in and outside of our bodies', can we ever fully get back home? How could even such a project be (re)imagined and then translated into reality when the 'language' itself, and probably the lenses, to understand and describe it, seem not available, not enough or possibly 'compromised'? Even if it was available, would it not be imbedded with the pain, the bias of 'trauma', alienated as its 'oppressed' subject, or imbued with equally alienating lenses of privilege and dominance?

Going back home may mean the "Journey to Healing", the "task of self reclamation" (Biko 1987; Cameron 2005, Cameron Interviews November-December 2012, 2013, Research journal 2012, 2013). Though it sounds like an individual responsibility, it has also a social dimension of knowing, involvement and commitment towards the self and the 'other'. Questions such as: Can I ever achieve full, complete healing? How do I assess (my own) healing? How do I know where I am on this journey? What role does the body, memory and space play in this project? These questions were at the basis of this process.

Convinced that if I really wanted to become an effective Applied Theatre practitioner, Drama/Movement Therapist; or just a researcher and parent, I would have to come to terms with my own past, or at least be aware of where I am; I would have to have at least some understanding on how my own (hi)stories, personal experiences, especially memories of genocide, may influence my life, my professional work, people, scholarship, books, theories and beliefs I engage with.

6.2.2.Going back home: Journeying (now) through past trauma and stigma

Among many other things shared in previous chapters, one key finding is the significance of the past, historic trauma and its undeniable impact on the process of healing. Both in Cameron's story, the South African colonial and apartheid hegemonic and oppressive regimes, even my own, (past) trauma played key roles. The traumatic experiences of the past, are impossible to ignore or not to take into account while trying to study or achieve this process.

It was important to note how, the oppressor or master, as well as the oppressed, victim's positionalities have sides, I called 'scars and privilege'. One possible contribution to breaking through (internalized) trauma and stigma and initiating the journey is to reach this recognition and awareness. Finding ways to share and engage with past painful memories is key. Storytelling and other embodied techniques could be used to safely explore such life stories.

Lived experiences from *Re/Naissance & Witness* seem to have inspired 'credibility', courage, resilience among the audience. Life stories explored through movement in particular seem to provoke dialogue, connection and empathy. Resulting responses from the audience seem to portray a possible re-examination of personal memories on the one hand, but also it is possible the responses may betray a prevailing trauma. More platforms are needed or if possible rituals that would facilitate people to (re)confront the past. As it seemed there are still unaddressed and unsolved wounds inherited from apartheid.

As far as healing and reconciliation is concerned "South Africa still has a long way to go" (Interviews November-December 2012, 2013, Group discussions and conversations: 2013). Much progress has been achieved since 1994, but economic, political and other developments, though they appear also necessary and part of the process, should not distract or prevent efforts to keep researching and practically engaging with healing and reconciliation. Embodied 'true story', art works mixed with facilitated discussions could contribute a great deal, as some participants noted,

Dance, movement interventions that bring such stories to the people, and exploring local stories, personal stories or popular stories we watched on movies like *Sarafina*, but make them like performed and discussed like this, like in your performance with the communities. It could be one way to assist people to realize this is the time for sewing. This is time to realize the problems are being caused of not dealing properly with the past. And the youth would realize they need to know and process these stories even if they think it doesn't concern them. It does. (Interviews and conversations November-December 2013).

6.2.3 Storytelling: Marginalized Voices and Left behind Narratives

Sharing stories, testimonies, is believed to contribute to healing (Cameron 2005; Herman 1992; Tutu 1998; Research interviews November 2012, November 2013). It was noted that it is important to map and give voice to the narratives that may have been forgotten, buried, voluntarily or not, within ourselves and our society. Like the Cameron case revealed, sometimes working hard, keeping ourselves busy, may be some of the habits and mechanisms we develop and hide behind to block us from really feeling, or from engaging with some past difficult memories, stories we might be uncomfortable about (Cameron 2005). Even if we might achieve a lot and become wealthy and successful, like Justice Cameron and his sister, the real journey to healing seems to begin as soon as engagement with these suppressed or marginalized narratives start. According to Archbishop Desmond Tutu, the TRC sought to contribute to “the healing of a traumatized and wounded people...” through storytelling and in this way “to promote national unity and reconciliation” (Picker 2005; Tutu 1999). But while about,

22.000 statements regarding gross violations of human rights were taken by the TRC staff during its mandate, only a fraction (about 8%) of these cases were selected for the public HRV hearings. The amount of recorded violations of human rights exceeded by far the possibilities to cover them all in public hearings. The HRV Committee thus had to limit the number of public testimonies. The commission sought to select deponents representing ‘the broadest political spectrum...so that the process could be seen broadly representative’ (Picker 2005, Tutu 1999).

This fact may explain the apparent need for continuing what the TRC started. It may also explain the level of frustration and resentment from both black and white people who sometimes say they have been ‘sold out’ (Interview: December 2013). Others that certain narratives and groups of people are privileged over others, for political, economic and power interests, at the expense of sustainable justice, healing and reconciliation (Group discussions and conversations November-December 2013). It appears that South Africa, like myself, is on its way going back home. We are journeying through many challenging difficulties, and of course equally, many positive stories and achievements we can build on.

6.2.4.Going back home: A journey of relationship(s)

During the mapping process, I spent 10 full days alone in my university residential room, in memory of the 10 days I spent with my family and neighbors, hiding in the Ndera Hospital. During the mapping I did not go outside once. I was closed in the room, improvising, journaling, dancing, interacting with different levels of space in the room, attempting to access memories, images, smells, sounds, feelings, from a space of *My survival*. It was heavy and intense, potentially (re)traumatizing. But it seems it was necessary to go there, to (re)confront that experience with an intent to learn and understand it.

Lecoq advances that we have to enter a 'space, shake it, pull it, struggle with it...embody it in order to understand it (Lecoq 2000:51). Psychologist Daniel J. Siegel and colleagues advises that "parents need to go into the trauma, into the mouth of the trauma with mind and a relationship so that it doesn't dig its teeth in and yank the flesh of your soul away" (14:10). Their point is that "parents who have the courage to feel good about themselves so they will make kids feel good about themselves" (ibid). If the body does not feel good about itself could it make the mind or other parts feel so, and vice versa? What about the individual vs society and the other way round? "We learn and heal in the context of relationship" (Herman 1992, Perry et al. 2013). This is a fact, socially, biologically and physically. Bruce Perry confirms that,

Relationships are the absolute heart of humanity. We are neurobiologically designed to be in relationships. We are neurobiologically designed to be able to read and respond to other people. We are neurobiologically designed to reach out and seek relationships with other people. And when we have these opportunities to form healthy relationships with family, with neighbors, with co-workers, with members of the community we are healthy. And when we don't have those opportunities we literally are physiologically at risk" (Perry et al. 2013).

Marti Glenn continues adding that "what a body wants for best development is relationship. Every neuron in our brain develops most optimally through a loving relationship (Perry et al. 2013). The "quality of this relationship", as it appears, is key (ibid), in order to prevent, produce or heal a traumatic experience. This relationship, this way we seem to be 'designed', extends, according to the experience from this research, to spaces and places, the nature, and beings around us. At a certain point during the mapping process, I felt the need to move from the bed to sleep down on the ground. There was a very calming and nice feeling crossing my whole body. Every time I did go down, I felt like going back into myself. As if the ground was also going

back into me, re-taking root in the whole of my being, my body, brain, spirit, soul, psyche and mind. I could recall the safety and protection I felt when I was laying down on the floor hiding from bombs and bullets during the genocide. I could relate the feeling to the freshness of life going back into the friend I covered with soil and leaves in the forest when we were lost (*thick description*). To paraphrase Carlo Mazzone-Clementi 'the ground is my friend' (Potter 2002:190).

This strong connection, a sort of loving relationship I had with the ground, seems to be the key element in facilitating my journey back (and forth) into the 'mouth of the genocide'. It seems this calming, supporting and beautiful quality of this relationship was *sine qua non*, for me to safely confront and engage the difficult memories. As the narrative experience advances, according to Psychologist Daniel J. Siegel, it becomes an embodiment of "what is sharable is bearable" (Perry et al. 2013). In my view, in the context of this 'grounded and loving relationship' nothing becomes "unbearable, nothing becomes unsharable. I could bear the unbearability and unspeakability of anything, including the potentially traumatizing archives of the genocide. Therefore, it becomes easier and possible to share and process right away any part, present or future difficult memories I may have or project to encounter. This would contribute to prevent not only future trauma/stigma, but also open possibilities to live in the moment, breaking legacies to transmit such burden, trauma to the next generation.

It appears that to deal with personal sensitive material, one needs to work first towards securing a good and 'powerful relationship with the ground', and work with 'an embodied awareness of an (inter)connection and source of support that reaches beyond our personal body, space and memory' (Hay 1982; Herman 1992; Lecoq 2000; Merleau-Ponty 1945; Schepers-Hughes and Lock 1987).

Therefore, going back home becomes for me, (re)grounding, recovering life and its freshness. Filling and vibrating our 'humanity and humanness' through our whole beings. Going back into the body is about (re)inhabiting it and letting it (re)inhabit us. It is recovering healthy relationship(s) with different parts of us, including our mind, brain, reason and feeling, the space within and around us, the world, the visible and invisible dimensions. This relationship as we discussed in previous chapters, is probably the most affected by a traumatic experience. It alienates our humanity by making impossible to believe in healthy and sustainable connections and relationships. Linda Hartley believes that,

In order to befriend our world and live in peace with it in all its diversity, we must first befriend ourselves. This entails acceptance of all that within us that feels alien or unacceptable - our problems, our negative emotions, our sickness... (Hartley 1995:246)

Internalized grief, past difficult memories, might be triggered by certain circumstances, emotions, movements, and spaces. It takes effort and support to (re)create healthy habits, relationships, patterns that deconstruct old ones we might have probably acquired through oppressed or dominating positions, beliefs and practices we might have held or exposed to through our families, friends, or media. As Cameron testifies,

We cannot escape our grief [Trauma-Stigma: shame, guilt, fear, regret]⁴⁶ or the losses we have experienced or the suffering that has been. But we can act to minimize those occurring now, to prevent further deaths...Our grief is there. It is continent-wide, pandemic. But we cannot allow our grief and our bereavement to inflict a further loss upon us: the loss of our own humanity, our capacity to feel and respond and support...We must incorporate our grief [Trauma-Stigma: shame, guilt, fear, regret]⁴⁷ into our everyday living, by turning it into energy for living, by exerting ourselves as never before....our capacity for wholeness as humans is larger” (Cameron 2005:214).

His emphasis on effort is extended in Merleau-Ponty’s observation (Merleau-Ponty 1995/1962) He clarifies that “habit is knowledge in the hands, which is forthcoming only when the body effort is made, and cannot be formulated in detachment from that effort” (Merleau-Ponty 1995/1962:144, Rouhiainen 2003:110). Habits, then, “are a part of the body’s way of interacting with the world....Our habitual capacities take charge of our personal projections until we decide to redirect the manner in which we relate to the world (Rouhiainen 2003:112-113).

⁴⁶ My own addition

⁴⁷ My own addition

Your beauty could never be stolen
You are sharp, glint with grounding
...Your choice shines as a beacon
Your beauty will never be stolen

~ (Research interviews, Creative reflections 2012)
Poem for Théogène, Extract (Full text in Appendices p.265)

6.3 A Pedagogy of Beauty: Body process and a Praxis to Healing

On 4 Jan 2013, a participant reflects back in an email,

While emotional/psychological scars are doubtless left behind in the wake of both a large-scale trauma like genocide and a more personal trauma like HIV/Aids, both of these are experiences felt on the body. Both are forms of violence performed against the body, and perhaps by performing it again one moves through a natural progression towards healing? (Research Interview: 4 January 2013).

“Yes!” I would respond. In my case, I recreate life-giving patterns, healing habits through body process and related critical reflection and connection. The body moves offering a language that has the potential to communicate beyond the ‘colonized and limited’ word. It has the capacity to break beyond ‘charged’ pedagogies, definitions and theories. Creative dance is poetry of the body. It is a song of movement. It is a melody of ‘flesh in sound’ (Boal 1979, 1995) that reverberates and bridges gaps across mental and bodily processes and memories. Movement seems to hold potentialities to (re)shape them into healing sources. Such an embodied and poetic approach to healing is a pedagogy of beauty, blood and ‘ubuntu’ (Arendt 1989/1958; Foster 1997; Freire 1968; Gadamer 1986; Graham 1991). Because ‘you are I am, and I am because you are’ (Chinyowa 2012; Tutu 1999). We are and we become in relation to others and ‘ourselves’, but this implies an active choice and engagement. “Healing lies within the power of our own actions” (Cameron 2005:215).

Going back home, is breaking, challenging and overcoming the Cartesian anxiety (Damasio 1999; Fraleigh 2000), finding our way through this duality body - mind, that seems to contribute to block our way back home, I mean this binary thinking and behaving seems to contribute to ‘cut off our ways back’ to ‘us and to each other’. Trauma, war, pain, abuse seem to have points of similarities with the Cartesian dichotomy (ibid.), in terms of disintegrating and disconnecting

us.

A 'divisive' thinking was addressed through this embodied study. As a participant notes,

The fact that the body was used in the performance brought the emotions home, in a way. Speaking of feelings and emotions can be very theoretical, but FEELING pain, as it is manifested in the body, makes what you are speaking about much more real. While we, the audience, did not ourselves feel Theogene's pain, seeing him perform it transferred it in a way mere words would not be able to do. (Email interview 4 January 2013).

In my view, this takes further the point that going back home could mean as well to embody nature, the world, the people and allow them to embody us, and do it not just through thought, science and reason, because as reflected in the quote above, some things are beyond reason and science as they have been defined so far, based on the Cartesian thought that seems to give power of the mind/mechanistic and technologic thinking over body/embodiment and feeling. Recovered and integrated heart, science, spiritual, feeling and emotion could expand our possibilities and knowledges that are not alienating of any part of our being.

Treating the body as an alien object deepens the rift between our conscious life and the source of life, leaving us feeling lost, ungrounded, anxious, and angry with the way things are. To return to our source and regain the feelings of wellbeing, trust, and love, we need to cultivate a conscious relationship with the whole of who we are - body, feelings, mind, and spirit (Hartley 1995:246)

The body is an extension. It is extended through nature and people around us, plants and animals (Hartley 1995; Fraleigh 2000; Merleau-Ponty 1945; Scheper-Hughes and Lock 1987). This brings to mind the Jungian concept of the Dreambody or the 'Extended consciousness' that Damasio (1999) and Fraleigh (2000) talk about.

This 'drembody' or extension of 'consciousness' may explain the connection that occurred during the performance. I could feel the audience journeying with me. I could sense people's reactions, smiles, tears, steps, and hesitations, confidence, pain and joy. Their presence filled the space, and filled me. Their physicalities and emotionalities mixed and shaped mine in ways I cannot be fully aware of nor can I manage to share in words. We were in a sort of dialogical relationship, a complex journey between 'bodies, feelings, thoughts, spaces, memories and energies'. It was a constantly shifting interface. This experience made me realize, again, the potential of these embodied processes. "They can heal, but they can re-traumatize", alienate as well (Niwenshuti 2012; Research journals 2012, 2013; Conversations and Interview November 2012-2013, Berman 2013).

“Most people were profoundly engaged. I think the pure physique...You couldn’t be there and not be moved. Most people felt a profound connection” (Interviews: 2012-2013). It feels like, as my wounds are opened and exposed, there is a possibility of opening other people’s buried wounds. At the same time as I mourn and attempt to journey from ashes, struggling through a world ‘turned upside-down’, daring to dance my own ghosts, joking about trouble, laughing about pain, (de)mystifying ‘Genocide’, discrimination and the complex politics that create and nourishes it, I can feel a sense of quest in the audience as well, a need for dialogue, a thirst for interrogating their own stories and identities. Participants confirmed this during interviews and workshops (November - December 2012, 2013). They journeyed with me and with themselves in relation to the performance, the space and the triggered memories and emotions (ibid).

This experience could indicate how such an embodied exploration of personal sensitive narratives could trigger more critical questioning of our own and others’ subjectivities and positionalities. We work with internalized oppressions and dominations on a daily basis. Such exploration may trigger awareness. Dialogue and doors leading to healing could be accessed and initiated (Bussy and Wise 2013; Derezotes 2013; Duran & Duran 1995; Herman 1992, Simon et al. 2000).

The capacity the body has to trigger such effects of healing on one side, and traumatizing on the other, seems impossible to grasp without going through such experiential processes that seem to operate on two major levels, first, private/closed (individual dimension); second, open, with an audience (social dimension) in a public place (Natural/Environmental/World dimension), with aesthetics and artistic space (Spatial/Aesthetic dimension) involved.

In the *Rainbow of Desire*, Boal (1995) emphasizes the characteristics and properties of an aesthetic space, mentioning that it,

Possesses gnoseological properties, that is, properties which stimulate knowledge and discovery, cognition, and recognition: properties which stimulate the process of learning by experience. Theatre is a form of knowledge (20).

However, could there be more beyond aesthetics and other tools? It seems so, in my view. I do not want to contradict the above statement, but with regard to my experiences, it seems there is more to dance, more to space, memory and the body. Nothing much so far seems to give an explanation of how my body right before and during genocide seemed to ‘know’ (*My Survival*: Thick description; Research journals 2012, 2013).

Like Boal, the audience participants also emphasized how the “aesthetics choices and beautifully executed movements” (Interviews 2012, 2013) facilitated their process,

(self)discovery, learning and connection to the narrative. The “aesthetic beauty, skillfully and beautifully executed dance” (ibid) made it possible to access “deep personal experiences that could not have been possible to access through words” (ibid). Moreover, they confirmed dance offered a sort of “container and holding” (ibid) that facilitated taking in the heavy testimonies, traumatic images for instance. Like Pericleous, I seem to believe that dance “goes beyond aesthetics...Dance can set people free on a physical and, especially, a psychological level. It is a means of expressing oneself without any boundaries” (Pericleous 2011: n.p).

6.4. Journeying beyond: (Re)Thinking boundaries?

In fact, dance takes us beyond boundaries. We can tap into an intuitive knowledge, a world bordering the ‘trance’ and the ‘spiritual’, in ways that may not be proved or explained ‘scientifically’. Apart from lived experience that made me write the following remark in my journal, I might not have much else to back this form of knowledge and realization.

If there’s any gift that genocide and suffering has left me with, it is the discovery, the feel and assurance that my body has a voice and a way of communicating and guiding us...Unfortunately it is in the noise of extreme dehumanizing circumstances that I truly found and recognized mine (Niwenshuti 2011, 2012)⁴⁸.

Paolo Coelho seems to attest that when we dance we can go beyond everything that may distort or deform our relationship(s) or ‘authentic and pure’ connection with the world and ourselves. In extreme circumstances, like the imminent death threats of genocidal attacks, when there is nowhere to hide and the world seems blind to our presence and suffering, when nothing matters and nothing can block the flow of our thoughts, energies, fears, and hope, when we are truly naked and confront face to face who we may really be, maybe then it is possible to achieve and tap into that form of knowledge. When we dance, Coelho observes that,

...It's as if the threads connecting us to the rest of the world were washed clean of preconceptions and fears. When you dance, you can enjoy the luxury of being you (Coelho 2007:158)

Boundaries, and the lack or ‘collapse’ of boundaries during genocide seem to indicate that the whole point of having boundaries is to go beyond them. The whole purpose of a performance

⁴⁸ Mapping process/ Reflection written in my room on the wall near the small window to Kanombe Airport

structure is to (ultimately) allow the experience to grow beyond, to achieve something beyond itself. It reaches a point where it is no longer just a performance, but a process⁴⁹. Almost like a 'ritual'. But still, these words are charged, limiting and limited. They do not capture the full experience we went through.

Dancing, like our living, seems destined to live beyond boxes, the space and the body itself. Dance (re)connects us to the wholeness of the world, therefore finding more holding through this extended connection. Healing may be lying 'beyond boundaries', while it seems healing is inconceivable without 'boundaries' especially in eurocentric academic and therapeutic thought (Herman 1992; Jones 1996; Landy 1986).

Based on the context of this study, the above understanding and use of body and boundaries seem limiting. It may hinder a full expressive impulse that is meant to grow beyond aesthetics and any sort of physical or conceptual boundaries, to breakthrough to 'full integrity'. Integration and reconnection here may be defined as healing if not part of the key ingredients of healing (Hay 1982; Herman 1992). Actually boundaries are probably there, but they may have been pushed far to the point that eyes of our thought, our familiarly 'reasoned and conditioned' view seem not to grasp them. What I mean is that the embodied process at this level seems to go beyond constructed boxes and concepts, to include more than the mind, the brain, and more than us, the body and the world. (Research journal 2012, 2013).

This point of view seems to explain the highly 'intuitive', form of 'knowing' and discoveries I experienced during the most extreme times of genocide, and *sometimes* (re)experienced during the mapping and performance of *Re/Naissance & Witness*. At these brief moments, I may have achieved this 'integrity', an extended consciousness, the feeling of being one and in beautiful harmony with myself and the universe. Because, as Lao-Tzu remarked "an integral being knows without going, sees without looking, and accomplishes without doing" (Potter 2002: 65). If I could achieve this in daily normal life, I would say that this is maybe what could be called 'full healing'. It sounds idealistic, and I saw that healing is a process. But as the Soccer World Cup 2010 (GCIS 2008; Alegi 2010), and the Rugby World Cup 1995 (Invictus 2010) seem to have given South Africa and the world a glimpse of what it could be like when a nation come together, all barriers and fears washed away; in the same way these moments for me are possibilities, lanterns and small candles far at the end of a tunnel, 'memories of the future', life giving and inspiring experiences that, like an active dream, may hold and fuel the journey.

It seems almost impossible to report it through words, objective and 'reasoned' writing that is

⁴⁹ I noted in many places inside the room and my reflexive journals that this is not just a performance for me, 'it is not a show'

‘fixed’ on a paper. It does not allow much space for the reader to experience directly. But I hope many metaphors and detailed experienced narratives are facilitating this effect.

King affirms that, “often movement precedes rational understanding. This is especially true...if we are sensitive to what is happening within and around us. This sensitivity is absolutely basic to sensory perception, fine acting and full living” (1971:111) but most importantly it is important in facilitating our journey to healing, because of the way it helps us to relate with ourselves, people and world around us. Such realization and knowledge would be meaningless, in my view, for a dancer, artist, scholar who does not translate it into a ‘praxis’ of daily living. In *Wisdom of the body moving: an introduction to body-mind centreing*, Linda Hartley takes King’s reasoning further, adding that,

...the body is a universe of experience, constantly changing, evolving, and transforming from moment to moment. Most of these processes occur beyond the reach of consciousness and the verbal realm, but nevertheless they are determined by wisdom far beyond the capacity of reasoning alone. Cellular intelligence, the wisdom of the body, is intimately connected to the conscious and unconscious processes of mind and emotions (Hartley 1995:246).

In my case, this bodily wisdom and capacity seem to have been discovered, explored and tapped into, during the extreme circumstances of genocide unfortunately, but embodied processes of mapping, creative and public performance of *Re/Naissance & Witness* served to study and (re)experience this in a safer, contained and supervised setting. This autoethnographic⁵⁰ physical performance served as a lens to engage in a critical reflexive analysis of a personal and collective narrative of the journey to healing, dialogue and reconciliation in a post-conflict/post apartheid and genocide contexts.

This was achieved through what the research has revealed, from practice and direct experience facilitated by a ‘bodily perspective’. Translations, multiple journeys, and a characteristic quality (*ingendo*) we had to engage with during these processes, are key to personal and collective engagement with healing and reconciliation. These journeys, or multiple levels of translation(s), are a poetics of body, space and memory. They interact, create and recreate each other. The body in particular, is like a ‘poem’, a work of art’. In this process, it took on many roles, often like a joker, a poet, an, a participant observer, a locus deeply connected to itself, space and memory. Leena Rouhiainen commenting on Merleau-Ponty, remarks that,

⁵⁰ Autobiographic

The interrelatedness of the body's features is similar in nature to an artwork. In his view, the body is like a "novel, poem or musical work" in that they "are individuals, that is beings in which the expression is indistinguishable from the thing expressed, their meaning accessible only through direct contact...It is in this sense that our body is comparable to a work of art. It is a nexus of living meanings" (Merleau-Ponty 1995/1962:151; Rouhiainen 2003)

Memory and imagination are part of the "same psychic process" (Boal 1995:21; Merleau-Ponty 1995/1962). If explored and extended through body movement or dance (Dymphna 2001; Grotowski 1968; King 1971; Lecoq 2000; Loui 2009; Merleau-Ponty 1995/1962; Scheper-Hughes and Lock 1987; Rouhiainen 2003), it seems possible to unpack and renew not just the past archive and present memories, but also to interrogate, imagine and dream of a future we would like to journey to and translate into a reality. It seems that this poetics, born from an intimate interaction of multiple levels of composition, intense and delicate flirtations and negotiations between body, space and memory, is inevitable. It is one of the core learnings, and an awareness, that might be useful to carry with us on the journey to healing. Numbers of thinkers and art practitioners agree that 'dance moves you, allows you to express yourself, can even be a catalyst for healing. Dance is an art form with such beauty and strength - once you have danced, you are transformed. And 'to touch, to move, to inspire, is the true gift of dance' (Hartley 1995; Fischer-Lichte 2008; Frances 2002; Morrison 1987; Pearson 1996; Pericleous 2011; Petras & Petras 2011; Zaller 2009).

6.5. Border Dancing/Dancing on the Border

"Stepping bodies was like stepping a border"^{vi} (Interview September 2012)
"From outside around the fire, crossing over the bodies...we were tuned to the journey..."
(Follow-up Interview: November 2013)

Border dancing/Dancing on the border, is inspired, on one side by Boalian Applied Theatre, Theatre of the Oppressed, when he talks about 'border crossing' (Boal 1995; Freire 1968; Sheilla & Prentki 2009). On the other side, border dancing draws some ideas from Merleau-Ponty (1945, 1995/1962), and especially from Professor Walter Mignolo (2000), with his work on Coloniality, Subaltern Knowledges, Border Thinking and Decoloniality.

While I am dancing, I move in and out of borders. I cross different spaces, real and fictional. Referring to *Re/Naissance & Witness*, a participant observed, "you literally crossed borders. The

journey took you from Rwanda into Southern Africa and Rwanda and back again. And metaphorically crossing borders as well” (First time interview: November 2013). Engaging different parts of my own body, attempting to understand and bridge the gaps between the mind and the body for instance, was another form of crossing a border. Our body seems to naturally have this capacity to ‘cross over’ and/or to ‘dwell on the border’ (Boal 1979, 2002; Freire 1968, Mignolo 2000). Drawing from Merleau-Ponty’s Phenomenology of perception, Rouhiainen comments that “this body is given to us as a lived body, a body, which cuts through the distinction between subject and object or the psychic and physiological dimensions of our being” (Rouhiainen 2003:102).

It appears that even in our own bodies, some parts may be alien, marginalized. I would instance the feet/body/feeling, in relation to the head-brain/mind/thinking that seems ‘in control’, entitled to decision, knowledge and meaning.

There are many types of borders. For instance, in relation to privileged and non-privileged, academic and ordinary people, black and white people, women and men, foreigners and locals in the SA context and so on (Collins 2000; De Rosa 2002; Hooks 1995; Johnson 2000; Pheterson 1986; Steyn 2001a, 2001b). Working directly, from my particular location, position and possible related subjectivities, with an audience comprised of a wide spectrum of locationalities, positionalities with their own subjectivities and knowledges, made me experience directly and only then could I start to grasp, what it might mean to be in/on a space, a border, while I was dancing on it. At certain times it was clear I could access and benefit knowledges from both the centre (of power and oppression) and margins (peripheries, oppressed) (Collins 1999, 2000; Crenshaw 1993; Johnson 2000; Kahane 2004; Scharmer & Kauffer 2013; Singleton & Linton 2005). Instead of constantly trying to move towards the centre, which often results into replacing the 'oppressive system by cursing the former oppressor to the margins' and then another endless circle of violence begins (Batts & Sonn 1997; Bulhun 1985; Mamdani 2001; Said 1994; Singleton & Linton 2005). The ‘dancing on the border’ is a way of being and thinking that attempts to find alternative directions.

In a way, it would be an attempt to break the ‘perennial dream of the oppressed’⁵¹ (Biko 1987; Boal 1979; Fanon 1952,1986; Flanagan 2006; Freire 1968; Mbembe 2012a, 2012b). Border dancing seems like an embodied attitude that seeks a more healthy process of 'recovering and keeping our Centre'. Another aspect of this 'border dancing' concept, in relation to healing, questions and reveals the tendency to assume complete healing. Despite ‘claiming the contrary’, classic ‘objective’, ‘rigid’ rules of research conduct (Denzin 1989; Heddon 1997; Reed-

⁵¹ To become the/like the oppressor

Danahay 1997; O'Toole 2006), hold, in my view, a constant risk to what seems like a subjective pretence to full knowledge and understanding. Prejudiced and hegemonic ways I assume to know and treat my own 'body parts and their functionalities' for instance, may make one think of the possibilities of re-enacting similar tendencies towards the outside world, the 'other' and even our subject of study. Nonetheless, the body, and healing, tends to resist full grasp, from our 'cerebral' capacities in particular, and from other faculties in general, including "bodily" processes and knowledge (Blatner 2007; Grotowski 1968; Hartley 1995; Lecoq 2000; Merleau-Ponty 1945, 1995/1962; Pearson 1996; Pericleous 2011; Research Journal Niwenshuti 2012-2013; Van der Kolk 1994).

Furthermore, this historical fact, of 'western white academics', through their hegemonic epistemologies that seem to have characterized and shaped numerous studies, philosophies, pedagogies, publications and actual relationships with ourselves and the 'other' (North-South, brain and the rest of the body). 'Dancing on the border', with the lenses of 'unknowability', decolonizes and acknowledges multiplicity, 'unfixity' or 'temporarity' and 'incompleteness' of knowledge. A probable resulting lesson in terms of healing is the observed fact that there seems to be a tension between the journey to healing and the healing itself that seems to resist full grasp and to be 'never fully achieved' (Levinson 2011; Niwenshuti 2012; Seminare and Carolyn 2003; Wiesel 2006). In this regard, a participant firmly declared to me,

I don't want the wound to heal. I want it to calm...put an ointment on it. Maybe dance is like the ointment. But I don't want the wound to go away and disappear. Because I don't want to forget. I don't want myself or the world to repeat what gave me this wound' (Interview November 2013).

The tension between wanting to get rid of the wound and the apparent need of the wound to remain, not to be forgotten, raises some questions. Is this tension an attempt to keeping the wounded sane? Or is it a way of continuing (a self inflicted) trauma? (Herman 1992, Berman 2010) Could it be a constant trigger that always lay with us (Levi 1978, Levinson 2011; Niwenshuti 2012; Wiesel 2006) as a reminder of a journey to recovery of 'humanity'? Could - and how - all be lost in what seems a tyrannical, hegemonic attitude to pretend to achieve 'absolute knowledge', 'control' and 'complete healing'?

General reflections from this study appear to converge to the fact that the 'body knows'. It has a memory and remembers (Boal 2002; Graham 1991; Lecoq 2000; Van Der Kolk 1994). It holds knowledge and intelligence that may bring healing (Blatner 2007; Fraleigh 2000; Harley 1995; Hay 1982; Merleau-Ponty 1945, 1995/1962). It has insights to contribute to transformation and reconciliation if it is understood and lived as a 'whole' and not treated as alien or separate from our whole being and capacities (ibid). I agree with Martha Cabrera, a Nicaraguan psychologist

and activist, Dr Laurie Anne Pearlman and Ervin Staub, both Americans psychologists who worked in Rwanda after the genocide (Pearlman & Staub 2001-2005; Seminare & Carolyn 2003; Niwenshuti 2012) that 'healing and reconciliation are interdependent' and 'healing from past wounds is important for reconciliation'.

It was noted that the metaphorical and the actual action of 'going back home', which will be explored further at the end of this chapter, may be beneficial if understood and applied to mean the 'mind going back into the body' and vice versa, as the body journeys back into the mind^{vii}, uniting, merging, compassionately, the fragmented parts of ourselves and society, head/heart, reason/feeling, individual/political, personal/public, educated elite/communities, Haves and Have-nots. 'Going back home' means mending the separateness, the 'dehumanizing' consequences observed through the disconnectedness of thought-feeling, mind-body, I and the Other, an epistemology that can be traced to the disembodiment, technologic and mechanistic Cartesian dualism (Fraleigh 2000; Heddon 1997; Josselson 1996; Scheper-Hughes & Lock 1987).

The body and related methods, applied holistically in this context of research, seem to have increased learning and awareness of the complexities of trauma, the state and challenge of 'multiple woundedness'. There seems to be a need for dialogue between our scattered parts, a way of seeing that integrates and seeks to understand and 'walk' in the shoes of each part, attempting to bring harmony, union and wholeness.

In the light of this study, it appears that focusing on one single pain, injustice, narrative or a particular 'trauma', tends to marginalize other pains and traumas within us and our society. As we focus on the pain of the mind and through the mind, we tend to forget the body, which is, from the Cartesian dichotomist perspective, located to the 'margins', treated as 'inferior to the mind and reason, slave, irrational'. As the apparent or 'urgent' major problem or trauma is dealt with, we often find ourselves faced with other unhealed, unaddressed traumas. Usually the previously ignored, considered 'small or unharmful', or just because we were not aware of them, end up triggering relapse, crisis, or contribute to the (re)surfacing of the major (psychological) internalized trauma. To a certain extent it may permeate our daily lives, choices, interactions and beliefs. It may even trigger major atrocities and injustices like genocide (Ndayambaje 2000; Pearlman & Staub 2001-2005; Seminare & Carolyn 2003). We know, as Jiddu Krishnamurti (1968) puts it, "We don't see with our eyes, we don't hear with our ears....we see through our belief systems". When our beliefs, thoughts or feelings are compromised by unattended wounds, internalized pain, hate, trauma, oppressed and/or dominance prejudices, ideologies, epistemologies or certain forms of knowledge, one would not wonder how our individual and social bodies might be affected and give emergence to

(more) apartheid, genocides, or other forms of discrimination, hurt, and 'dehumanizing' treatment for oneself and each other.

'Art', Dr Nichols, Dr Berman and others agree that it 'is one way of starting the process of recovery' (Conversations November-December 2013). This 'sickness' to recover from is understood by counselor and lecturer Louise L. Hay (1982) and Medical Anthropologists Nancy Scheper-Hughes and Margaret M. Lock (1987) as 'not just an isolated event, nor an unfortunate brush with nature. It is a form of communication-the language of the organs - through which nature, society and culture speak simultaneously'.

The language of the body, through art, is powerful and useful in this sense, for recovery, probably because 'the individual body', as continue Scheper-Hughes and Margaret M. Lock, "should be seen as the most immediate, the proximate terrain where social truths and social contradictions are played out, as well as a locus, of personal and social resistance, creativity and struggle" (1987: 31). Scheper-Hughes and Lock seem to talk about somatized illnesses, sickness affecting the body in a medical sense. One would expand their observations to trauma and related psychological, mental, and emotional problems, resulting from stigma, discrimination, violence, social, political, cultural based injustices and human rights violations. Trauma that exists in our environment, out there in society is termed 'ambient trauma' in developmental psychology (Perry et al. 2013) and it affects us.

With these insights above, it is obvious that the body archives layers of pains and traumas. I noted this in the process, and expanded on it in the chapter 4 in what I termed 'matrix of traumas'. We could use the term 'multiple woundedness'. Taking into account this notion, it seems the body processes could be one effective way to work through, deal with, or at least become aware, get a chance to acknowledge the complexity of these multilayered wounds; most importantly, those which are sensitive and difficult to deal with, which may even be impossible to bring to our consciousness through formal or classical verbal approaches to therapy, healing and reconciliation.

6.6. Journey(s)

The observation above, was one starting point to want to re-entitle this work, *Journeys* instead of journey in singular. This re-entitling is probably one of major outcomes from around two years of this study, and more years of engagement with the subject. The reflections underlying the shift in this re-entitlement led me to rethink and (re)frame other notions used in this process like translation and transformation, into *translations* and *transformations*, which I expanded on in chapter 3.

The use of the singular form may hide complexities behind these processes. It could be a certain form of imposition, a colonizing and maybe prescribing move because it seems to fail to acknowledge their (full) unknowability and multiple dimensions. Building from the above remarks, I note that we are not engaged in a linear journey, but a circular and multidimensional one with multiple possible directions and choices. The body is itself a complex locus and is the main (re)flexive 'tool' to facilitate this investigation. Leena Rouhiainen comments on Merleau-Ponty confirming that "the body has its own kind of reflexivity", it has a "sort of a corporeal tacit cogito" (Merleau-Ponty 1945, 1995/1962; Rouhiainen 2003: 100-104). Therefore, the use of the singular term, journey, does not seem to capture these multiplicities and related complexities. On the one hand, the body was put in the 'spotlight'; it was one with the whole of me, extended to the audience, space and time around and beyond, contributing in the knowledge creation, understanding and facilitating the process of excavation, creative analysis, performance and recovery. I felt grounded and agree with Linda Hartley and Carlo Mazzone-Clementi that our body is our home and ground. Through it we learn and grow, communicate and express ourselves in the world...The ground is our friend (Hartley 1995:246; Potter 2002:190). The world/earth is not just on the tips of my fingers but also on the tip of my toes, all over me and inside my skin, especially when I am dancing.

Most importantly, I felt I was easily accessing the stories buried under my body, the full experiences from the time of genocide. While performing, this internal accessibility is externally expanded to the reactions of the audience and the physical space. The audience somehow, the soil, air and the space, sometimes behaved like a container, sometimes like mirrors serving like distancing filters that could project back, processed or not, these experiences and witnessing back to my skin. "Rwanda is under our skin, in our blood, in our guts. In every depths of our slumber, in our waking hearts' writes Véronique Tadjo (2000: 38). And though painful, scary and potentially re-traumatizing, "we must never cut off the way back" (ibid.) because by doing so, consciously or not, we are denying a part of us, and we might cut off as well, ways of resistance, the skin, the body, the soil that grounds us and might provide source and support

for recovery, not just for our sanity, healthy connectedness to our 'whole' selves and society but most importantly to our humanity (Cameron 2005; Halprin 2000; Hartley 1995; Pericleous 2011; Scheper-Hughes & Lock 1987;).

On the other hand, the body risks being objectified in the process. Used in what may be called a 'prostitution of the body', or 'pornography of imagery'. The (auto)ethnographer, seeking to understand, study, liberate and heal, may violate the body, instrumentalize it in an attempt to strip it, dissect it, watch it day and night, while awake, active and passive, dressed or naked, walking or sleeping, in all its joys and nude suffering...As if the body does not have a choice, as if it is not 'us', treated as just a tool, a vehicle, an object. In this sense, the self-reflexive, the use of the "I" in itself, from a perspective that uphold the body as whole, as offering multiple forms of knowledge; seems to contradict the concept of 'absolute knowability'. In this sense, even the I, standing outside, is and should be questioned since this approach, if not careful, may be perpetuating the fragmentation of the self in the long run, only to gain 'temporary pleasure' in a form of 'scientific knowledge'. Did I become a 'classic white anthropologist observing my 'indigenous body in its natural habitat'?

I agree with Hartley,

Treating the body as an alien object deepens the rift between our conscious life and the source of life, leaving us feeling lost, ungrounded, anxious, and angry with the ways things are. To return to our source and regain the feelings of wellbeing, trust, and love, we need to cultivate a conscious relationship with the whole of who we are - body, feelings, mind and spirit' (Hartley 1995:246)

Understanding and engaging in the healing process, therefore, must gradually integrate all 'parts and pieces' of our being towards a form of wholeness that values each, and 'equally' places each to contribute to a harmonious project, a recovering or reclamation of our 'humanity'. But this journey would still be lacking if it did not integrate, in the process, our whole being into the world and the world back into us; culture, nature, social, economic, mental, spiritual, intellectual, political truths and contradictions, conscious events or not affect and are part of us. They should be engaged more for mutual presence, connectedness and healing. Research itself, (auto)ethnography in particular, should be integral nor splitting or alienating part to the process.

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APPENDICES

Part 1 - Clearances and forms

1.1. Research clearance

University of the Witwatersrand, Johannesburg

Faculty of Humanities – Postgraduate Office

Private Bag 3, Wits 2050, South Africa • Tel: +27 11 717 8202 • Fax: +27 11 717 4037



Student Number: 583781

Mr. Théogène Niwenshuti
DFL-Wits
Private Bag 3
Wits
2050

13 December 2012

Dear Mr. Niwenshuti

APPROVAL OF PROPOSAL FOR THE DEGREE OF MASTER OF ARTS BY COURSEWORK AND RESEARCH REPORT

I am pleased to be able to advise you that the readers of the Graduate Studies Committee have approved your proposal entitled "*Journey to healing: The poetics of body, space and memory in translation. A case study of renaissance and witness, an autobiographic physical performance*". I confirm that Prof Hazel Barnes has been appointed as your supervisor in the Drama department.

The research report is normally submitted to the Faculty Office by 15 February, if you have started the beginning of the year, and for mid-year the deadline is 31 July. All students are required to RE-REGISTER at the beginning of each year.

You are required to submit 2 bound copies and one unbound copy plus 1 CD in pdf (Adobe) format of your research report to the Faculty Office. The 2 bound copies go to the examiners and are retained by them and the unbound copy is retained by the Faculty Office as back up.

Please note that should you miss the deadline of 15 February or 31 July you will be required to submit an application for extension of time and register for the research report extension. Any candidate who misses the deadline of 15 February will be charged fees for the research report extension.

Kindly keep us informed of any changes of address during the year.

Note: All MA and PhD candidates who intend graduating shortly must meet your ETD requirements at least 6 weeks after your supervisor has received the examiners reports. A student must remain registered at the Faculty Office until graduation.

Yours sincerely

MR NISEARE

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1.1.Participant Informed Consent Form

Journey to Healing: The poetics of Body, Space and Memory in translation. A case study of Re/Naissance & Witness, an autoethnographic physical theatre performance.

My name is Théogène Niwenshuti. I am a Masters student in Dramatic Art, Drama For Life, Wits School Of Arts, at Wits University.

Drawing from two narratives of healing, from genocide and HIV & AIDS, this study is trying to interrogate the body as a self-reflexive tool, in relation to space and memory, through the process of translating private and sensitive narratives of witnessing, survival and the journey to healing and reconciliation, into public space, as presented in the autoethnographic physical theatre performance *Re/Naissance & Witness*. I would greatly appreciate your input into this research should you be willing to participate.

Please note that your participation in this study is completely voluntary. You are not in any way forced to participate. If you choose not to participate you will not be affected in any way whatsoever. If you agree to participate you may choose to stop at any time and discontinue your participation. There will be no consequences, no penalties and you will not be prejudiced in any way should you want to withdraw from this study.

Should you accept to participate, your real names will not be used in the final report and no one will be able to link you to the answers you give. Only I and my supervisor will have access to your information and all your individual information will remain confidential. After the research, the data will be kept safely by myself and/or supervisor for possible further research and work, but only under the respect of anonymity and permission of you as the participant.

Please do not hesitate to contact me or my supervisor should you have any queries or concerns regarding the study.

Thanking you

Théogène Niwenshuti- theogene.niwenshuti@gmail.com-
Student

Prof Hazel Barnes -barneshaze@gmail.com
Supervisor

I hereby agree to participate in the research **Journey to Healing: The poetics of Body, Space and Memory in translation. A case study of Re/Naissance & Witness, an autoethnographic physical theatre performance.**

I understand that I am participating freely and without being forced in any way to do so. I also understand I can withdraw from the process at any time should I not wish to continue and that this decision will not affect me negatively in any way.

The purpose of the study has been explained to me. I understand that this is a research project whose purpose is not necessarily to benefit me personally. I have received the email address of someone to contact should I need to speak about any issues that may arise in the research process.

I understand that this consent form will not be linked to the questionnaire, and that my answers will remain confidential.

(Signature of Participant)

(Date)

1.1. Interview guiding questions

Research title:

Journey to Healing: The poetics of Body, Space and Memory in translation

A case study of Re/Naissance & Witness, an autoethnographic physical theatre performance

1.How did the body and movement as a medium facilitate your understanding of the performance? Would it have been different if another medium was used? Could you give an example and explain?

2.How does the body facilitate the process of translation of narratives of journey to healing from genocide and HIV & AIDS, from private to public space of an autobiographic physical performance?

3.What is the value of personal or autobiographic performance and narrative as a pre-text to read and analyse personal, local and international issues of social and human rights concern?

4.How did you relate to a distant narrative of genocide and how did trigger (if any) reflection on personal and local realities around violence, journey to healing, dialogue and reconciliation?

5.What are your views, comments and observations about the tools and techniques used in the public performance of Re/Naissance & Witness? If there's any impact caused by a particular technique or a combination of these tools please elaborate.

6. Any general comments, observations, suggestions or contributions to this research?

Théogène Niwenshuti

MA Candidate, DFL/Dramatic Art/Wits School of Arts, Wits University

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1.1. Justice Cameron clearance form/letter



CONSTITUTIONAL COURT OF SOUTH AFRICA

Wednesday, 3 October 2012

To whom it may concern – Mr Théogène Niwenshuti

This is to confirm that I have consented to participate in the research Mr Théogène Niwenshuti, MA student in Dramatic Arts at Wits University, is conducting, and that he has my permission to use my narrative, as set out in *Witness to AIDS* (2005) and his discussions with me, in his dissertation, and in his related creative projects.


EDWIN CAMERON

Justice Edwin Cameron
Constitutional Court, Private Bag X1, Constitution Hill
Braamfontein, 2017, South Africa
Tel: +27 11 359 7444 Fax: +27 11 403 8888
E-mail: cameron@concourt.org.za

Part 2 - A description of field-work: Data collection process

The data collection process grew into 5 main stages. The initial mapping stage which took place in my room resulted in the first presentation in this private space. Following the presentation, the second stage took place during class interactions, supervision and feedback processes I went through with my lecturers and other critics I met for exchange and interviews. These people were selected by myself or suggested by my lecturers, for instance Esther Hausler⁵², Adrienne Sichel⁵³, Achille Mbembe⁵⁴, Pamela Nichols⁵⁵ and others. The third stage came during the public performance. A facilitator led after-performance discussions on behalf of Drama For Life⁵⁶. Her daily reflections on three discussions⁵⁷ she facilitated, together with the audience reactions were key data. More discussions followed in class as I received feedback, then I engaged in interviews with willing participants who had seen the performance, for more in depth interviews. Some of these interviews were conducted right after the performance, others after few months and final follow-up interviews a year after.

The fourth stage of the data collection process was comprised of three workshops and groups discussions. One, I facilitated with a group of art facilitators working with youth in Soweto. The

⁵² Visiting lecturer from Switzerland, Esther has expertise in movement/physical theatre. She has presented an autobiographic work at Wits in 2012 and has directed and supervised Wits students in their performance projects presented in Wits Theatres in 2012.

⁵³ Journalist and Critic d'Art: Dance and Theatre. I believe Adrienne Sichel is probably the leading figure in South African history of dance and theatre

⁵⁴ During the Johannesburg Workshop in Theory and Criticism (JWTC), I followed Achille's Mbembe talk on Frantz Fanon, Michel Foucault and others

⁵⁵ Director of the Wits Writing Centre and editor of my Long Essay entitled *Mat Oput: Ritual performance for healing and conflict resolution in the war affected region of Northern Uganda*, Dr Pamela Nichols has read and commented on my poems and other writings that inspired this work. She has opened my curiosity and search to understand translation from a literary point of view which, later, has influenced my approach to reflect and write on the process of translation my experience and journey.

⁵⁶ The performance took place during Drama For Life Festival Sex Actually 2012

⁵⁷ I performed four times. A facilitator moderated all except one, the last on 2 Sept 2012.

majority of the participants came from Noah⁵⁸'s Ark and operate under Artist Proof Studio(APS)⁵⁹.

The second workshop was *Going back Home: Uganda Intervention*. The third was an intensive four days art therapeutic process led by Hayley Berman at the Art Therapy Centre Lefika LaPhodiso. The workshop intended to help me process on my journey so far after going through an intense mapping, creative and performance processes that were emotionally, psychologically and intellectually demanding.

The fifth and final stage was a sort of (re)mapping and triangulation. In parallel to report writing, this part was comprised with reflexive memos, group discussions and conversations, follow-up research interviews and additional comments from participants. These instruments were used in an attempt to keep critically engage with the data, establish validity of the contributions and in order to confront three levels. One, ideas and thoughts from previously collected data. Two, fresh insights from discussions collected during the follow-up processes and third, observations and reflections emerging from the analysis of data and findings.

Even though I can identify these different stages of the data collection process, it is important to note that they were not that separate. They were never rigidly distinct, instead I they were free flowing in each other. This fluidity, freedom and spontaneity, recalling the improvisation technique that led the mapping and creative process, nourished and guided all these other stages as well, till now as I finalized this report I still reflect in the writing process itself and save entries that might serve further research for PhD, articles or other creative works.

2.1. Instruments

2.1.1. Classic instruments

2.1.1.1. Interviews

I used *In-depth interviews*, during one on one meetings with participants, *Group interviews*, mainly conducted during workshops, and group discussions and conversations.

2.1.1.2. Field note book(s)

These are notes, papers, often notebooks I used to write observations, descriptions, feelings, ideas and inspirations as they come while I was in the field, in a workshop for instance. Field notes are for me a major source of raw, still unprocessed data I try to keep as it is captured, observed or provided.

⁵⁸ Nurturing Orphans of AIDS for Humanity

⁵⁹ An organization....Paper Prayers...

2.1.1.3.1.Journaling: Research Journal vs Class Journal

These journals complement each other. But in the context of my work, a research journal differs from the above field note book(s) by the fact that the research journal is more of a space for reflection on the research exclusively. I used it to look back on the journey achieved or ahead. It was often comprised of free writing, reflexive entries as free writing or inspired by readings, talks, lectures, intuitions, field notes and so on. Though the journal also serves to record field notes as well, it was more of a space where my voice begins to come in, putting things in the context of the research.

The difference with the class journal is that this is more of my creative space where I play around with ideas the lecturer is sharing in class. It contains my own thoughts, views, inspirations related or not to what is being discussed. This habit helped to capture and grow an important database I could draw from to enrich the research journal and reflexive entries. But also it seems to have provided a space for breathing and escape, playing with other thoughts and ideas not related to the research.

2.1.2.Digital & Technological instruments

2.1.2.1.Email

Email was used mainly to send additional questions to the people interviewed in case I needed more clarifications, in depth comments or feedback. Through e-mail I set meetings and maintained a kind of open and safe channel in case any participant wanted to contact me or my supervisor.

2.1.2.2.Laptop, camera and sound recorder

Laptop, photo and video camera and sound recorder played a key role in this study. They served in collecting, archiving and reporting. At some moments these digital materials were used just like that, but often, especially as my approach became more reflexive, more creative and embodied, I saw them as part of the process, characters playing more than just a recording, archiving, writing, reviewing role. I enrolled them during the workshops for instance and participants welcomed this move (Research journal and interviews 2012-2013).

In workshops and during interviews I would introduce these digital devices as part of the process. After introducing myself I would present the camera and recorder. Building on this, I would request the permission for their presence, negotiating the permission to record, archive and use of the material. Naming and treating these devices and their products as active

'participants' and live mediums started with the mapping stage. At a certain point a level of trust and relationship developed.

2.1.3. Specific instruments

2.1.3.1.Space

The space is more than just a space in this journey. It is not just an instrument but a key to access and achieve, in the way I managed to, excavate, explore, map, and present the performances. While the space offered containment, it also became instrumental in the shape and form of the whole process. The bedroom and the open space, Goethe On Main, probably have influenced the work (see images: appendix). It is important to note that the bedroom was my choice but Goethe On Main was given. I had to adapt to its geographical placement and fixed architecture.

2.1.3.2.Body

The body was an instrument and a locus as well. It is the vehicle but also I can call it the main facilitator, performer, director and source of this process. In this report I problematize healing and the use of the body as a tool for the purpose of academic and scientific research.

2. 1.3.3.Mapping

Mapping was comprised of writing, dancing, drawing, engaging with different parts of the room and my body, to uncover and record memories, emotions and their meanings. Photos, videos, songs and poems were used in improvisation exercises aiming at maximizing the process. Writing (Mapping) and drawing on walls, doors, windows, bedroom, bathroom, kitchen, everywhere in the room, was probably one of the key instruments in this study.

2. 1.4.Creative and arts based instruments

2. 1.4.1.Theatre, Drama and Dance Workshops

Workshops provided spaces I found valuable instruments as they not only provided possibilities for group interaction and interviewing opportunity different from the one on one, but mostly because of creative possibilities, constructive confrontation and verification they offered. During workshops I combined regular interviews using artistic and creative

2. 1.4.2.Movement/Dance

Without movement this study would not have been. Not just because the physical theatre is the main discourse, but because it is with the motion that I activated the space, body itself and my own reflections. The experience translated and made visible through dance gave way to the

emergence of the data, emotions, memories and the creative momentum and energy that drove this endeavor.

2. 1.4.3. Drawing, painting & image theatre

Apart from my personal processes and reflections, drawing and painting were used during workshops and interviews. Participants were asked to reflect using artistic mediums of their choice including drawing, painting, sculpturing image using their own body, or colleagues if it was in a group workshop. These instruments often gave rich data, condensed in an image, a drawing or paint I could not have found if I kept using only classic or usual research instruments. Some images produced in workshops were later given to other participants to respond to them either with another art work or writing (check appendix).

2. 1.4.4. Performance

Probably the most important instrument in this research, performance is omnipresent, guiding and facilitating the process. It is the result and foundation other instruments. A performative aspect could be found in the writing, handwriting or computer-based, in the use of the digital materials and of course arts based instruments.

Performance, for me, is an embodied experience. *Re/Naissance & Witness* was more of a process. It was a creative, reflexive, felt and integrative bodily performance. This concept is reflected in any instrument used in the context of this research. Though presented here separately for the clarity of the report, in practice all the instruments, strategies, metaphors, different stages of the study were and are more connected. They were experienced in a supporting, learning and, growing from and in each other. There is no clear separation and all the instruments for instance were not necessary clearly planned from the beginning of the study. Some, if not most came in at different stages, triggered by the practice and continuous reflection in action and 'in the moment' (Research journal and interviews 2012-2013).

2.2. Audience and participants

The audience and participants, as far as this study is concerned, can be subdivided in two main categories:

2.2.1. Main audience and participants

This category is made up of Justice Edwin Cameron and myself. This study is autoethnographic but I am not the subject instead my 'body is a vehicle' for the material and voices, stories, memories I carry with me. The spaces, imagined and real, I explore are the primary sources and participant or agents of this research.

The spaces, for instance my room, the open or public space where I performed became alive as I entered and shook them with my presence, my dances and movement (Lecoq 2000, Dymphna 2001). As these spaces took form in my imaginary 'space of survival', or as they responded to my projections, positions and movements within, these spaces became alive, habited, they became places filled with live memories and where the past and the imagined/dreamed future meet in the present.

Witness to AIDS, a book by Justice Edwin Cameron provides the core narrative against which my journey and the South African journey to healing and reconciliation is projected, activated, and analysed. The book's narrative serves as a lens to reflect and deepen the mapping and translation process and I have met him in a series of interviews, thus Justice Cameron is considered the main source, audience and participant.

2.2.2. General audience and participants

This category comprises all people who attended the performances, in the private and the public space. In the private space, however, only were present one examiner, two lecturer observers, and a musician who improvised the music without having had to rehearse it.

At Goethe On Main, the space was open to everyone who wanted to attend. It is from this audience that, at random, I asked and contacted participants who were willing to participate in the research.

2.2.3. Expert audience and participants

Some people, because of their expertise in their areas of work were invited to performances and contacted later for interviews and comments. Because of their interest in performance and the fact that they have been following my work over the last 2-3 years I requested their critiques and inputs in this work. I found it might be useful to categorize these people as 'expert audience'.

2.2.4. Workshop and Group discussion participants

This category is made up of people who participated in the workshops, the Uganda workshop for teachers, and the Theatre As Activism workshop with teachers and facilitators from Noah's Ark in Soweto. The group discussion and conversations was made of writing consultants, poets, lecturers and artists. These categories hold much significance due to the fact that it did not only provide data from participants but most importantly a space to reflect on my process, and verify some emerging findings. The workshops presented places of implementation and testing to get additional views, feedback.

Part 3: Distancing techniques and critical reflexive strategies

3.1. Research Journal: Journal entries

I have used a research journal extensively. It served as a free and safe space and was kept in two different parts. A soft copy I keep on my computer and email, accessible anytime and from anywhere. And a hard copy, which is hand written but can mix electronic entries I print and attach to the hard copy. From any place I am when I do not have my personal laptop I write reflections which are sent to my email box and later printed or saved for my electronic research journal.

Reading these entries, often written in a free writing approach, and dealing with themes, thoughts and feelings directly or indirectly linked to the research, has helped me to adopt a more critical and reflexive stand on this work. This approach resulted in the development of the following strategy, reflective memos.

3.2. Reflexive Memos

Reflexive Memos are sort of journal entries but only used to reflect back on previous journal entries, readings, key terms and concepts central to the research. To distance this approach and give it a more independent and objective content, the reflexive memos were most of the time written outside the private space or if written in the space, they were never included or associated with the research journal. Instead they were often made in a band of papers stapled together and provided with a cover and a clear title, and a date. (More on reflexive memos: Check appendix).

3.3. Creative reflections

By creative reflections I mean embodied reflections. Different from usual reflections because they were performed, spoken or danced during, before and/or after writing them down. Often I would start either by writing or by a warm up session followed by movement improvisation then write an initial entry of one or two paragraph. This would be followed up by more series of reflections captured in writing and/or drawing or just installation of papers, images, books, poetry, readings and so on, as I dance move while speaking or drawing. I would take short breaks here and there to write down quickly and freely keeping the flow of emotion and energy (Check appendix).

In case the initial improvisation or creative impulse was based on a theme, a line from a poem or a key word or thought from my research proposal, it would often take one to two hours within which I would note some connections, links or gaps I needed to address.

These creative reflections tended to become like little performances on their own. After the public performance, I valued and gave more space to those pulling in opposite directions, lines of thoughts and ideas that had the potential to provide 'negative data', a dissonant, or interrogating voice. Sometimes I worked, embodying concepts, emotions and ideas that had the potential to tear apart my initial assumptions, sometimes not obvious⁶⁰, not identified in my initial reflections. The creative embodied improvisations stimulated my thinking so that my reflections and writing became more spontaneous and dealt with a wider range of ideas. Another tool or strategy that contributed to what I feel is an effective way, of distancing and engaging reflexively with such autobiographic material is the following creative interviews.

3.4.Creative interviews

Creative interviews were mainly used with other participants. What I call creative interview is an approach to interviews that includes tasks or questions that engage the interviewee to respond creatively either using a poem, a song, a short free written text, a dance or movement, an image, drawn or sculpted using own body or a body of other participant.

3.5.Mediated video, song, poetry and photos

This strategy consists of watching and discussing, alone or with someone, the interviewee(s), images, songs, photos, the whole video or extracts from the *Re/Naissance & Witness*. This tool helped to obtain more perspective and views I wouldn't get in usual formal interviews. At a certain level this strategy sounded more like a conversation or a dialogue, though I was more a listener and prompting questions sometimes following the interview guideline (Check appendix).

⁶⁰ Mostly I was not aware of these assumptions since I avoided making any assumptions whether in my thoughts and especially in my research proposal. Reporting on my initial proposal, the reader mentioned my used of verb "does" in the formulation of my question. It started like "How does..." which he identified, and I agreed on this language mistake, as an assumption that "it does...". I made corrections which he was happy with but my worry was and the challenge I remained with was to find appropriate strategies to try and unpack any more assumptions if they are there. What captured my attention most was possible assumptions, already formed ideas in my unconscious that might affect the study and the process. Creative reflections are among the tools, I feel, help face, dig up possible 'repressed, or hidden' emotions, thoughts already made about this research or any particular aspect or key theme central to it. ... "...artistic expression uses symbolism, abstract and concrete signs that build bridges of interaction from external setting and performance, to the inner self, conscious or unconscious and vice-versa" (Niwenshuti 2011:14/ Long Essay)

3.6.Public audience

Performing in front of an audience brings in another distancing, witnessing and critical level. It helped me to submit the private process, mapping for instance, to external 'third eye'. The tension alone, to have to perform in front of other bodies, were enough to challenge the process, to make me think, feel and act on a level that makes certain other aspects available to our conscious in the way that is different from performing in my intimate space. Whether active or 'passive' just the presence of another audience besides myself brings in already another level of interaction. The effort to respond to the space, to translate or adapt the performance, as far as the form, content or technical aspects are concerned, provided for distancing and critical engagement.

3.7.Improvisation and physical exercise in public space

Close to the tool of public audience, is the strategy of public space. This refers to exercise and improvisation in environment outside room but not the performance space either. It is a distant space where I could walk to, perform, free-write and play far from the physical and the mindset imposed by staying long in direct contact with the research material. Being in an open space was kind of stepping out, from the shoes of the researcher and carrier of the researched to wonder, dance and breathe, to recover, reconnect and look at the 'spaces of research and performance' from a distant place.

3.8.Supervision: Personal and Group supervision

Led by my lecturers and my supervisor, the supervision meetings, alone and/or in group played an important role in shaping and accompanying the process especially at the beginning during the drafting and conceptualization process. In my case supervisions, which started in April/May 2012 provided me with a space to share, with lecturers and classmates. It responded to the needed for distancing on at least two levels. One, I became more aware of the sensitive nature and complexity of the kind of study I was engaging with. Mapping the memory of genocide, working with personal sensitive material, distancing was going to be a key element. Two, talking about and name what I wanted to do, share stories, my aim and intentions was in itself critical and empowering start. These sessions were always followed by feedback.

3.9.(Art)Therapy workshops and psychological counseling

After the last performance on the 2 Sept 2012, I attended a 4 day intensive workshop to unpack and process the intensive creative period I had been through. The workshop, facilitated by Hayley Berman, art therapist, involved art making, drawing, painting, installations, collages, and

other variety of expressive art mediums to reflect where we were, the process of our journeys. We were 10-12 participants, mainly psychologists, educators, art practitioners and ordinary individuals interested in art making as a medium of communication and healing. We had moments, every morning and lunch breaks to check in, but the most special space, for me, was before closing every day to share and reflect to the group on our experiences and the group reflected back verbally or through art. The last day, I left feeling renewed, energized. The lightness I went home with symbolized, for me, that I had been through a necessary stage, probably one of the most distancing tools in this study (Research journal 2012)

3.10.Previous performances and art works

My previous texts, poetry, articles, images, dances and so on played an important role as distancing and self critical tools and I often went back to them in the process. They served as, sometimes, reference points, to gauge where I was before, where I am and where I was going. Texts, poetry and song like OYA, served as main pre-texts to this study. This process of research would not have been as safe and effective, if I had to ignore or leave out these earlier creations which reflect different stages in the journey to healing, and dealing with such sensitive material in an academic realm.

3.11.Storytelling and conversations

Apart from my visits to centres, schools and orphanages to play and share stories with children and their caregivers, most of them coming from underprivileged and/or vulnerable spaces, I was also asked to share the story of *My survival* and *Re/Naissance & Witness* to friends, colleagues, at conferences, and of course to people involved in this study, and to people who never got a chance to see the performance. I realized how these opportunities of conversations, often informal and genuine, brought more and more confidence and clarity into my thoughts, feelings and reflections on what I was doing.

3.12.Expert critic: Third eye

I was privileged to interact, sometimes by chance, but often at requested meetings during lectures or conferences, with people I consider expert in certain areas I was dealing with that needed more comments from an external and informed critic. Some of these people included James Thompson, Phil Jones, Adrienne Sichel, Liz Mills, Hayley Berman, Christopher Odhiambo, Esther Hausler, Achille Mbembe, Pamela Nichols, Ava Avalos, Eric Worby, Selloane Mokuku, Ookeditse Phala, Sylvia Glasser and others. Their views and comments expanded the academic distancing I needed, and they triggered theoretical and philosophical interests that made me engage in further research and readings (Research journal 2012, 2013).

3.13.Going back “home”: Uganda⁶¹ travel and intervention

Like many tools and moments in this study, the Uganda workshop was not planned in the research proposal. But when the possibility came, around October-November 2012 to go to Uganda at the end of January 2013, I felt a shift in my process that it was necessary to reflect on and include in this study. Going to Uganda was not exactly going back to the real place of my survival memories. But it was very close and this made it probably more interesting. I have not been to my home country since 2010. I felt curious and nervous at the same time. I did not know what to expect. My emotions were high and mixed. The fear, at the same time the excitement of the unknown I had to face recalled the 10 days I was deeply closed in my intimate space mourning and mapping the genocide (Research journal 2012, 2013).

When the time came and I left for Uganda, the journey of crossing physical borders to-from South Africa-Uganda, might be a concrete analogy to crossing my inner/internal borders. It recalled the performance experience I had both in the private and public spaces. Though the performance was in an ‘imagined, make belief world’, the feelings and emotions it triggered were very similar to the feelings, thoughts and emotions that overwhelmed me when I really traveled back close to the real space (Reflexive memos January - February 2013).

The opportunity to travel back close to home, generated interesting material. It was another real experience to draw from, to reflect on the difference and intersections between the imagined and real space with regard to memory and healing (Research journal 2012, 2013, Reflexive memos January - February 2013).The body response and position to the physical locus of memory and place of a significant event reveal a need to (re)thinking and taking into account the concepts of space, time, boundaries/borders and distance in terms of remembering, recovery, discovery and (personal) development.

3.14.Negative data

This term and concept was inspired by John O’Toole (2006) in *Doing Drama Research*. He defines negative data as ‘data that challenges, contradicts or confounds your hypotheses and expectations’ (O’Toole 2006: 95). To keep my process in check, to achieve and sustain distance and a healthy balance in this study, especially while collecting and analyzing data, I found this approach invaluable. O’Toole affirms that ‘negative data is just as important as positive data, but more easily overlooked’ (ibid). To avoid overlooking this data, I intentionally

⁶¹ A country in East Africa, bordering Rwanda

adopted negative data as a tool and underlying attitude towards my reflection and interaction with participants and all the sources (Research journal 2012, 2013, Reflexive memos January - February 2013)

3.15.Thick description(s)

While doing (auto) ethnographic and narrative inquiry related research, I understand thick description as a dense, tense, consistent and compact descriptive summary I use as basic source for analysis. Here, I relied on a thick description of *My survival* (Check appendix), as a point of departure. It serves as a checking point. As I go further in the process, this fixed narrative, captured in a thick description helped to identify and evaluate the progress, the shift emotions, ideas and facts. It helped to have a stable script or text against which to monitor possible changes, subjective and objective interpretations that might be added to the initial description. It was presented, edited and agreed upon with my supervisor, and a couple of the 'expert view: third eye' who offered comments and editing (Research journal 2012, 2013). Since April-June 2012 the initial mapping process, I have adopted the thick description of *my survival* as the main source. It was the reference and guiding narrative for this study, supported by the script of *Re/Naissance and Witness* (Check appendix). Thick description, to a certain extent links to metaphor, another tool I used as well, as distancing technique and critical reflexive strategy.

3.16.Metaphor(s)

Metaphor, has helped to generate data and present, in one word or a sentence, ideas and emotions I would not have been able to present otherwise. O'Toole notes that metaphor "does have to structure or convey thoughts and feelings with a richness that literal language cannot achieve"(2006:160). Dealing with Genocide and HIV and AIDS related traumatic experiences, often without appropriate or not enough words to share these narratives; I have found useful the use of metaphor as a way of distancing, but also to generate and attempt to express and share the experience and learning from this process. Metaphors like rituals are important ways of living, 'comprehending and knowing' (Boal 2002, Turner 1982, O'Toole 2006); since ancient times used in attempt to grasp, communicate and heal, through 'culturally determined imagery' (Ibid). I used for instance going back home, upside-down, journey(s), painting the cracks, sewing the mat and others.

3.17.The structure

Looking at different stages this research has gone through so far, a few words jumped directly into my mind, 'distanced research structure, nicely distanced stages'. As soon as I started reflecting back on the shape the whole research structure has taken so far.

The structure itself provided distance, space and time for critical engagement with the material. The proposal itself came from a practice based process. As we observed in previous points about instruments used, theories and the discourse, the same process inspired the design and structure and it is presented now. It was imposed by the process, responding in the moment to the particularity of the data and the nature of the study. It was a constant negotiation drawing from the principles of fluidity, improvisation and reflexivity that are at the basis of this study. As O'Toole remarked, "once upon a time there were very clear and unbreakable rules for research reporting, but these are now much more negotiable".

In practice, there are no clear or rigid distinctions and fixed limits between different parts of the research, with the risk of appearing repetitive, the structure holds a material and a mode of reflection that is not linear or rigid. Previous statements and observations are constantly reviewed, challenged and reflexively unpacked under different titles, perspectives and metaphors. The heart of the structure reflects a sort of a circular journey^{viii}.

Part 4: Thick description and Metaphorical conceptualization

Part 4.1. Thick descriptions

4.1.1. *My Survival*: 17 April 1994

From the 7 till 17 April 1994, we were hiding in the Ndera Neuropsychiatric Hospital (CARAES NDERA). In the afternoon of the 17th, my father got injured with shots and grenades. He died few days later killed by a neighbor, in the remains of the hospital. Hundreds of people from my community lost their lives that day, under attack of militias interahamwe and government soldiers, who were armed with guns, machetes and other traditional weapons.

My father had participated in the construction of the CARAES Ndera Hospital. Both my father and mother had been working there since the 60s. We lived 2 minutes away right in front of the hospital, in Rubungu, the now called Gasabo district, recently introduced in Kigali City area. To reach the city centre was 30 minutes by *twegerane*, small buses. From the International Airport, near Kanombe Military Camp, it took only between 10-15 minutes for me to walk there. It was so close. From home, we could hear light shot guns and heavy explosions from the Kanombe training fields. I remember as a kid going there, at the camp, with friends to watch soldiers' drills. Our favorite part was when the paracomandos jumped so high from military planes.

They seemed like stones rolling at the bottom of the sky. Some would dive so long into the air that we would hold our breath afraid they would miss opening their parachutes. It happened once, and the soldier who failed to open the parachute managed to reach and grab his

colleague's legs. Usually, parachutes would open and slowly expand their wings, and start to fly like birds! I enjoyed much such freedom and courage. It was beautiful to observe these movements. They made amazing flying shapes in the blue sky.

The best paracomandos would race against the clouds, play with the wind, and maneuver individual and collective gymnastic moves. They would come to the rescue of one another when necessary. They would touch all the corners of the sky before coming to hit, gracefully, a marked spot on the ground, few meters away from very busy roads, Kigali-Kibungo and Remera-Kanombe. We would go back home, with so many dreams in our heads. I'd say how one day I will achieve what those soldiers do and accomplish even more when I grow up. Everyone believed in me. Everyone loved me. Maybe except one parent. He wanted me to be his or his son to become like me. I tried. But as long as I lived maybe he thought I will always be a shadow blocking a way for his boy. He used to run after me, sometimes with a machette. He was mentally disturbed. We feared him when he was in a crisis. Normally he was a wonderful man and good father. Knowing this, as kids his behavior never stopped us from playing and remain best friends. Like tens of other schoolmates, his son also came home many early mornings or weekends to study with me or seek for my help with homeworks. We left early together sometimes for morning prayers and helping cleaning the classes when it was our turn.

There were other intelligent youth. I don't know why, when people discussed who will become future presidents, they mentioned me and Fideli, a neighbor who was far older than me. He also died in Careaes Ndera like many of my friends. He was among people, who tried hard to the point of losing their own lives, protecting us while we were hiding in the hospital. To say a person, especially a kid, will become president, is a way people in the village used to say that you are intelligent, you are good with people, you do well at school and so you will become important. They often went on adding 'remember us, remember Ndera, the place you were born'. Every little success, every little success like being the first in class, winning the inter schools soccer cup, going to high school, etc, was celebrated by everyone, all the people seemed proud of you. Often bringing little gifts, or just hugging and lifting you, greeting you with both hands, which is a very respectful way usually used by kids to greet older people. People didn't have much but you could feel sincere care and pride in the way their share in your little pain and joy. As a kid, it felt like everyone is a brother, a sister, a parent, a relative, a friend who wants good for you. And this made me be and make efforts to remain exemplary and a model for other young people. When I grow up I wanted to become a great parent, an adult who also inspires and help young people to feel and be great in their lives.

My passions and talents were very apparent and many I was told. I knew I will achieve whatever great things I will want in life. I could become a medical doctor who heals people, a professor who educates and discover things to help others and the world, a space expert or a pilot. Whatever I would become I would always be a great athlete and great artist. I was winning medals and cups in sports. I danced well; I made and played instruments I made myself. I had lots of friends and they felt great like I did, as if my feeling was contagious. After sharing our dreams as kids, in our many spaces, for instance on our way come back from watching paracomandos, I usually would run with so much joy and executed few acrobatic jumps including the most difficult one, high extended *sans touché*⁶² that my friends and bystanders enjoyed so much! I felt the sky was the limit!

The same sky, that evening 'became yellowish, mixed with red of fire'. I saw it through the windows from the sitting room before hearing an intense explosion that made us run to the back door, towards Kanombe. It was a plane. I had heard the sound of a plane preparing to land few seconds earlier. We were used to these landing and taking off as the airport was close. I will learn later in the night that the president was killed while coming back from Arusha, Tanzania, where Peace Negotiations had been going on between his government and rebels from Rwanda Patriotic Front (RPF) who had started war since 1990, crossing the Rwanda-Uganda border. My body was trembling. I got crossed and shaken by signs I recognized from my premonitory dreams few years before the war.

Every time a high political figure was killed, in the past 4 years of war and hatred propaganda, was followed by the killing of innocent civilians across the country under government control. Many other innocent civilians had been displaced from war zones as the rebels advanced. I had classmates from my high school⁶³ that had been living as internal refugees since the beginning of the war. Some of them actively participated in growing radicalized and extremist youth movements of certain political parties. Some said how their parents and relatives were killed by RPF rebels. They looked very angry. They tended to actively join and participate in the increasingly extremist militia groups which often clashed in the streets of the capital especially after their rallies. We would spend days without going to school. Sometimes we were being accompanied by gendarmes⁶⁴ called in by the headmaster for fear of us, his students in the

⁶² A gymnastic move involving a high jump backward, then turn the head and the back quickly and would land up in a standing position. The jump is executed without touching hands on the ground, that why is called *sans touché* in French (without touch).

⁶³ College St André.

⁶⁴ Former police

boarding school, being caught up between two fires while going back and forth betwixt the school and our residences.

‘Go home Totto! ...We can’t keep watching soccer now’ said a neighbor that evening of 6 April 1994. We were watching the African Cup of Nations. It was during Easter Holidays. As I walked home, I had no idea how long the journey ahead was going to be! My body felt strangely tense, alert, afraid, warrior-like, heavy, but naïve, hopeful and courageous at the same time. As I crossed the outside back gate towards home, I had a sudden need to breathe, like that strong, resolute deep breath before a jump, or before great battles, like those I heard in folktales at home or read from history books. I didn’t know. My body somehow knew. I felt what was waiting along the corner of that period in my life as I was about to turn 17.

The big plane explosion was followed by light shootings. As I walked home, the noise of guns and bombs started getting louder and louder from the direction where the plane fell down in fire. I was walking slowly, everything became so alive, so present and so close to me. I could feel all in my skin. My feet touching the ground, the soil, the air, the grass, the place..., it seemed, were never going to feel the same. They were never going to be the same. I was never going to play again in my home village. I often catch myself still standing at the back door, my eyes fixed on that crying sky, watching my future painting itself in flames...The future of my family, my country, my dreams, exploding, flying into ashes at the bottom of an empty smoke of my burned memories.

I didn’t sleep the whole night. The next morning gun shots came closer and closer, we went to hide. We saw known neighbors and unknown faces running, some bleeding, fleeing, and shouting that people are coming to kill us. They were saying ‘they want *gutsembatsemba*⁶⁵ everyone’. My father asked us to pack what we could and we followed him and mother to the Ndera hospital, hoping we will be safe there. After all, the place was owned by Brothers of Charity, mostly white people, religious, doctors from Belgium and the Netherlands. They were friends of my family since over 30 years now. They were part of me and my family since I was born. I prayed and played with them. They followed my spiritual and intellectual growth at home and school.

I remember, the first high school I attended, College St André, I was driven by the Director of the Hospital to *Nyamirambo*, the school location. Classmates often said to me “you speak very nice like white people”, referring to my French accent. “Were you born here in Rwanda?” sometimes they asked! I never felt inferior or marginalized attending that high school which was known to host children from very rich families and government people. Besides this, they

⁶⁵ To finish, to exterminate

were children from the best schools in the capital. The children of the president, those of the Minister in charge of education and others, were attending the same school. Coming from a then rural area, they could really intimidate you. Luckily my family, especially my mother's influence was key to help me through. She was an educated teacher turned into assisting with administration at Ndera Mental Hospital, then trained as ergotherapist, her work including creative activities to help mental patients. Her education, her background, her life difficult stories and her resulting nature of calmness, faith, loving and welcoming everyone at home, even strangers without any discrimination, was like light shaping and illuminating my path wherever I was.

My father since I was little took my hand and walked me regularly across the village. He showed me different hills far from home. Always telling me stories related to these places and origins of their names. He introduced me to many people, young, adults, and very old people with great old stories and humor I enjoyed very much. He always told me their names, and he told them who I was, his son. I remember once, I almost left to become a young soldier, *kadogo*, outside the country. He insisted that I wait to finish studies, he believed, even when I was still very young, around 7 or 8 years old, that I am intelligent to go one day at *Ruhande*, where the only National University was. Once there he said, I can become a great leader if want to, maybe an officer who thinks and give good orders to lead people to great things, not a simple one who would just follow orders blindly even inhuman ones, orders '*za kinyamanswa*' he said. He was an understanding and patient father, very deeply in love with my mother. He was peaceful, never saw him fighting or shouting with mom, but to defend us, I knew he would stand against anyone and anything it was necessary. He had so much faith and hope in me. I never heard him speaking in hateful or discriminatory terms of anyone.

My parents, together with the community's influence, nourished me with greatness, beauty, confidence, pride, the culture of *ubuntu n'ubupfura*, core beliefs and positive values of humanity that guided my people and people of this region for centuries. For all I had left in the village, I felt the duty to achieve the best. Everyone was proud and expected my success.

The hospital was famous, probably the best in mental health treatment in the whole region covering Rwanda, Burundi, Tanzania, Uganda, Zaire (current Democratic Republic of Congo-DRC). My God father, who also worked for the same hospital, was one of only two specialists in psychiatry I knew in the whole country. During his university studies, he was part of the music band known as *Salus Populi*⁶⁶. Like him, sometimes I saw myself as a medical doctor, artist,

⁶⁶ From latin. I can approximately be translated as *Salvation of the people*.

writer, athlete and great father, in the future. Apart from offering me books, he was the first to give me guitar lessons, and he had promised to buy me one once I complete high school.

For 10 days since the plane explosion, we had been trying to stay alive by hiding in patients' dormitories, bathrooms, toilets, kitchens, offices and everywhere we could in the hospital. We had survived numerous attacks. But each passing day made us weaker. The hope of being rescued became slimmer each passing moon. Knowing what was happening and what was going to happen, only all whites people were rescued by foreign, European soldiers around the 11th and 12th of April. In vain, some us tried to talk to the white soldiers. We all, peacefully, hands up, protested and stood around and in front of their big military tracks and tanks. We were left alone.

Since that moment I felt useless, less than a human. I was struck by a painful feeling that until now I can't explain. It's at this moment that all reason, all attempt to rationalize, to understand left me. My head felt like an empty space, heavy and worthless box dangling alone over the rest of my body. As if I never existed and that all I believed and dreamed was wrong. Or maybe I wished I was not born to witness such indescribable betrayal, failure of humanity and the nonsense of all the knowledge I have had from school and church so far in the face of such a faceless Easter of the '*milk*'⁶⁷ month in 94. Being abandoned, destroyed and traumatized me most, probably more than the hate, pain, torture and atrocities being committed on and around me by militias and soldiers. Most of them were neighbors, brothers and sisters we spoke the same language. We had the same culture and *Imana*⁶⁸. They shared *urwagwa*⁶⁹ and food with my father. I played and taught their kids. I was dreaming to achieve great things more for them than for myself.

As the expatriates were leaving, more militias were pulling in. Their numbers increased around the hospital. The army brought in heavier guns. On the 16th, the front side of the hospital fell down. Innocent people, including mental patients who couldn't hide, died. Most young adults who stood by the gates to defend and protect us lost their lives this day. A friend, younger, died under my eyes. He was shot. Parts of grenades and bombs reached him before he could hide. The whole of his body was in blood few meters away. Under the bed, we looked helplessly at him. People held me down so that I don't go to him while bullets and bombs were hitting everywhere around us. Part of the roof had fallen down.

⁶⁷ April is called Mata, meaning milk in Kinyarwanda

⁶⁸ God in my mother language, Kinyarwanda. According to my parents, Rwandans believed in God the Almighty, the Creator of all people and things even before the coming of missionaries and colonialists.

⁶⁹ Local beer

The remaining part was in holes, all windows broken, and glasses in pieces flying across the rooms. The grenades and bombs were coming in strait now, to explode on the floor where we were packed in corners, under tables and beds. The sound of the explosion on the cement was enough to deafen, froze and dishearten anyone. Few nurses who were trying to help had also gone into hiding, some of them injured. When the attack stopped that day, more than 10 dead bodies were lying down in and outside the room. I felt guilt and anger. For the first time since the 7th, tears filled my eyes as I checked the body of my friend. There was no help to expect. He was not moving anymore.

The same night, we moved in another section of the hospital, *Twizere*⁷⁰. It was smaller and lighter, newly built. We knew it won't hold longer but we had no choice. Few young people decided to escape that night. They told me but I couldn't leave my family alone. I was the eldest, from my mother's side. I had also developed an attachment to few elderly people we had left who relied on me to make sure they were well hidden and protected under the steel beds and mattresses.

I had participated in leaving our hiding space at night to go to help steal food from fields and hospital stocks. We would bring them to share with all people hiding when we had nothing to eat left. From various hidden spots in the front side of the hospital where I could observe outside movements, I watched. I always run to warn everyone to hide when I saw militias and soldiers moving to attack. I pushed under the beds the elders and children who couldn't hide as fast.

With heavy guns, with hundreds of militias and soldiers from the Kanombe Camp, the attack launched on the 17 April was final. The building couldn't hold. The main big door went down. Stones, parts of bombs, grenades and broken glasses and windows were falling on us, injuring people very badly. I felt bullets crossing over my skin. Beside me, a neighbor got her legs and arms burned by a bomb fragments. People were crying and shouting more and more because of pain, fear and despair. I heard someone saying "it's over, let's go so that they kill us quickly". More people echoed him. We went out, hands up!

As we came out we were being beaten and forced to kneel or lie down. It was late afternoon. Normally, it would be raining, kids running around playing with flacks of water, at this time. Or at this time of day, the sun rays would be piercing the white clouds. It would be a bit warm and birds would be singing and flying, migrating across the sky. A fresh *Mata*⁷¹ wind would shake

⁷⁰ It means Let's hope. From Kinyarwanda

⁷¹ April

the fruit trees across the street. Water from the nearby swimming pool would dance and roll into waves that would splash on light blue walls to send sparkling drops in the peaceful unpolluted air of *Bwanacyambwe*⁷². It was smiles, laughs and joys during such afternoons at the pool of Ndera.

Now, it was dark, cold, apocalyptic. The whole world seemed so naked on fire that there was nowhere to hide anymore. The end was there. Ironically we wanted it, we called for it, to end our torture and suffering. All left was to pray and stay closer to each other as long as we can. I wondered if God could still hear anymore voices in such situation. My brain had shut down. My body refused to bow that low. A young militia, I recognized from my primary school, stepped on my body. He walked on my back and stood on my legs. We knew each other well. We had played a lot in the soccer fields of our Ndera primary school. I had taught him some gymnastic moves. I helped him to do homeworks. He moved away from my feet he was standing on and slapped my face. What had I done wrong? What had changed him into such a cold stone? He seemed to target my nose. It is a sensitive part. And the nose was one element, apart from identity cards, the roadblocks across the country used to identify who to kill, who to let live, and who to enslave and let die later. It was a painful coup but I didn't feel anything. Just felt sad and pitiful for him and myself, for all of us, and for all those who left us, for everyone to reach such a low level, lower than animals. Yes they treated and called us names of inhuman creatures, but what was their name? And what was the name for those who left us? What was the names of those who didn't respond to our calls for help? Those of so called our leaders, both government and rebels, together, where were they to stop this? Whatever they were fighting for, was it worth the death of even a single life? Wasn't there any other way?...Why? If I stayed alive, if I survived, what at this point was impossible, would I ever understand what happened here?

Us, victims, and them, killers, especially such young people I knew from my school. I read fear, confusion and manipulation in his eyes as, I guess, he could read the same in mine. I wished he could see how I failed to understand what was happening. Most of all I wished he could feel I never and will never have any hatred towards him or anyone because of how they were born or where they lived. We all seemed trapped, prisoners of events beyond our understanding. It seemed we couldn't see each other anymore the way we saw each other before. I still felt some good deep in him, fading away though. I knew he felt the good in me as well and maybe it's this truth that, in an effort to suppress and not given to this reality, he got more angry and hit me more my legs and my butt. With his gun armed with a bayonet pierced my back. It felt as if he touched a bone. An electric pain crossed my whole body. It felt like fire burning from head

⁷² Ancient, original, pre-colonial name of the region

to toe. Tears and blood cried inside, as if this world, these people, didn't deserve to see them.

I can still see the faces of my mother, my young brothers and sisters sharing my pain, crying inside, praying in silence for me, frozen as if they were cut themselves. Fortunately they were not touched yet. I didn't want anyone to have to feel this pain. Because of this there was no time to feel and show my own pain. If anything happened to me, if I died, I knew they weren't going to survive long. Their survival depended on mine but on their presence I drew energy to hold the ground longer. There was no way to run anymore. But I had to protect them, even though I didn't know how. Maybe just being there was enough. Hold on each other. I was young, I didn't know to fight evil with evil. I couldn't do unimaginable things these people were doing even if it was to protect me. But I felt I will have to face darkness and the devil itself to remain sane and strong in such a place, to save other people, especially my small family, with my own life if necessary. I couldn't see my father near. I wanted to show and assure him that I 'will be a man' as he often told me. I will stay strong and protect the family till the end as promised.

The previous night during our talk, his words punctuated with long silences presaged the worse. He was a quiet and calm person like my mom, except when he was drinking, talking, laughing with his friends and colleagues, or sharing some old jokes with our mother. He liked to sing, especially church songs. Christmas and Easter were special days for him, and for all of us. One of his favorite was,

*Mbega ngo biraba byiza, bikananyura umutima,
kwibumbira hamwe, turi abavandimwe...*

Oh! Look how beautiful it is, and how it pleases the heart,
to come together, we are brothers and sisters⁷³

I never saw him sad. He rarely got very angry. That last night moving at *Twizere*, before the final attack to finish us, I could sense sadness in him, I didn't know what to say. I didn't know what to do since I was not used to see him like that. I knew then how bad the situation was. We were inevitably walking to our death tomorrow. A big brother, from his first wife escaped, trying to go hide somewhere else together with other people. He didn't tell us. I don't know if he knew or if he was sad because he left us. At that point running was not seen as cowardice though. So, no one blamed or spoke bad of him. We had heard worse. Brothers who killed each other trying to gain favor from soldiers or militia, to let them alive. Men, forced or not, who killed

⁷³ Approximate translation

their wives or kids. Women who abandoned their kids, or who revealed where people were hiding. We had heard of worse, far worse. As we talked briefly that night, it felt as our last interaction, goodbyes.

As a big crowd of soldiers and militias were standing making a terrifying noise and chanting in front of us, some soldiers and militias were walking among us beating and selecting the first people to be killed. Some soldiers had lists. I heard them calling names of those they called spies, traitors, cockroaches, and snakes. Some of the people who were called tried to get up and run. They were shot right away. Others were dragged in small groups. They were being kicked, spit at, their hair pulled and many other painful things done to them. They were being killed one by one. Some victims tried to plead, begging to be spared, many children were crying, others seemed very quiet as even they had given up or as if they don't know or don't care about what was going on.

The crowd of civilians and militia in front of us seemed very vigilant, they closed around us. They seemed to cover and look in every inch so no one of us escapes. They were brandishing their arms, mainly machetes, sticks, knives, *impiri*, and so on. They were impatient, fuming, shouting, waiting when they will be given sign to come in to finish everyone.

Before the mass killing begins, suddenly one soldier walked towards and stood in front of me. This is it, I whispered to myself. But instead of shooting, or hitting as the militia was doing to me, he asked my name. 'Totto', I said. He didn't touch me. But he extended his hand and told me to stand up. I did it. He asked if I had a family there and if I knew any of the militias around there. I hesitated. My chest pushed and struggled from inside. I showed him my family. My two young brothers, two sisters and mom stood up and remained very close, holding to me. Then I pointed to two militias I knew from my neighborhood. One of them was wearing my clothes, stolen from our house when they destroyed it soon after we went to hide. The soldier called them and instructed them to accompany us home and protect us. He didn't know we had nowhere to go. If anything was to happen to us. "I will deal with you" the soldier told them in a serious tone.

I didn't know this soldier. Something seemed different with him. I always wonder if and how he knew me. Why did he save me? If angels still existed, he was the one, I thought. Was he an infiltrated rebel spy sent by RPF? Was he a regular government soldier as the look of his uniform? He could be a militia as well since some militia leaders had taken uniforms. Who ever he was, he seemed to be one who still had a heart and courage, I told myself. He didn't just save my life, he saved my faith in humanity. Because of him I didn't lose hope in people, in myself, completely. I felt the kind of danger he was putting himself in by manifesting an empathetic gesture towards us. I had heard of soldiers who were killed by militias when these

soldiers tried to defend civilians. Some were asked to kill people, sometimes their wives or other members of their families to prove their loyalty and show that they are not working for the rebels.

Too much was happening, so much to take in. There was no time to think nor to ask questions. No time to reflect back to make decisions. All was done intuitively and in a flash of a second. It felt my body and my heart had taken the lead, not my head, not my brain. I looked in the eyes of the soldier for the last time and followed the two militias, with my family. Our father stayed there. I didn't see him as we stood up. I looked around looking for him but the soldier and militias were pushing us away quickly. He didn't survive. I didn't have contact with my God father, either, he died few days later in a separate place and circumstance. He had stayed in his house, at the beginning of genocide, maybe not feeling concerned and not targeted by militias. And he will refuse to leave his home, again, feeling he's not targeted by advancing rebels as well. He died because of hatred from some advancing rebels; others say he died because they wanted his house, and because he was very from the north and very educated. We went home. Our house empty, scary, was destroyed by *interahamwe* militia from our neighborhood. Were we going to survive? Was it worth it?

The stranger savior rose in front of me from my killers. Few seconds as I started to walk away I felt it was the end of hell. But no...! Instead, it seemed we were taking a longer road to its burning centre. Few steps away more piles of bodies laid ahead. We walked in the middle of dead people, trying to walk around countless bodies. Some were still fresh. Some were sighting. I got the impression some wanted to say something. Militias stepped over them. Each time they did it my skin was as if ripped apart. My body got colder. Every step melted my skin over my bones. I was walking dead; wondering if I will ever see the end of this road. Wondering when I will get out of this hell. This used to be a beautiful long road, with old big trees along side it. I used to play on it, run on it going to see my mom and dad at work. Or when I was going to the swimming pool, to the fruit gardens, to watch movies, to the chapel nearby in the Brothers' convent or to church beyond the hospital premises on special occasions when the big gate to the parish was open.

Now, every inch was covered with lakes of blood. Skies kept being dark. All exits were still blocked. Screams of pain and despair tarred my heart as I walked. Angels of death kept gating in every corner. Days saw no more sun. Nights missed *la luna*⁷⁴. So near yet so far was my *Survival*.

⁷⁴ Moon in Italian language

4.1.2.Re/Naissance & Witness

4.1.2.1.Witness to AIDS: Justice Edwin Cameron

Perhaps one of the descriptions that best gives an image of what this book is about is given by Zackie Achmat who point to the fact that 'Cameron addresses the taboo questions of race, sexual orientation, poverty and stigma in the context of the HIV/AIDS epidemic, writing almost always from a personal perspective, but with an unconditional commitment to social justice' (Cameron 2005). Nadine Gordimer and Elton John note that the book inspires 'hope', '...a text to live by' (ibid). While it deals with 'complex and a times painful issues', they are pursued with 'sensitivity, reason and balance' as says Sharon Dell from natal witness, echoed by Shaun Johnson who qualifies it as 'compassionate, passionate, courageous and compelling' (ibid.)

These elements connect with the narrative of *My survival*, with the difference that they emerge from different contexts and events. But both affect and are felt on the body. It seems Justice Cameron's personal journey builds on his childhood and family memory, and it inspires his commitment, involvement and dedication to social issues. In almost the same way the state of the society also seem to shape his professional and personal journey (Research journal 2012, 2013).

Witness to AIDS is a 'powerful personal story ... uplifting and insightful' declares MW Makgoba (Cameron 2015). It is on the narrative and insights from this book, combined with insights resulting from a series of interviews, conversations and constant communication with Justice Cameron, that *Re/Naissance & Witness* came up, was presented and served as a pretext for this investigation.

4.1.2.2.Re/birth (Re/Naissance)

In choosing the title for the performance, I hesitated between *Re/birth* and *Re/Naissance*. Though I had composed a poem under the title *Re/Birth* (see appendix) before, the focus and main source of this research was on another poem, *My survival*. In this context *Re/birth*, *composed after My Survival*, seems like an aspiration, a wish to be reborn, a quest and thirst for healing. *Re/Birth* seems to shows more clearly the importance of dance in this struggle, resistance to disintegration. But in relation to this research, it felt that the term *Re/Naissance* was more appropriate. Not only because it includes a French tone and background mostly spoken in the period prior to genocide in Rwanda, but because it seems to better bring out a historical aspect of major events underlying this study.

4.2.3.3. *Re/Naissance & Witness: Script*

Brief description:

Re/Naissance & Witness could be divided into two main parts. The first is mainly dance based, a choreography punctuated with improvised poetry and movement inspired by Rwandan traditional dance and African modern/contemporary dance (King 1971, Acogny 1994, Research Journal 2012). The piece starts outside the building, with other artists, musicians, in silence first, then singing and dancing with the audience participation all around fire, for 10 minutes⁷⁵.

As the audience enters, it has to cross, step over clothes, worn out shoes and bodies lying as dead on floor. My first movement, that begins the performance, develops from a hanging upside-down image then expands into a journey in the space, with and among the audience and props. It's non-verbal, I only make sounds and breathing, speaking few words, improvised short sentences in any language, mainly Kinyarwanda, my mother language, French and English. The body feels and leads (research journal 2012, 2013). All is mainly based on improvisation and spontaneous way responding to the story, the audience, the space and the digital projections (video and photos) from the genocide. Few lights are used, and video projection on the screen, walls and body (passing through), with live and playback singing and music (*check images/photos in the appendices*).

The performance in the private space was of the similar structure but in a smaller format, and it did have the second part, as presented below (script). Instead it was dancing in a room and attending to daily routines in my own space, kitchen, bathroom, while images are being projected on the wall and ceilings, as times to times I play, sing and share short stories based on *My Survival* (*check poem and/or the thick description*).

⁷⁵ 10 minutes symbolizing 10 days spent hiding in the Ndera Hospital. And the silence and waiting reflect the waiting for help and rescue which never came.

RE/NAISSANCE & WITNESS

!-Full text below

1	Fire – Mpore Mpore – Outside	
2	(Nyira) Biyoro	
3	Blood circle/genocide	
4	Wall	
5	Walk – Journey	
6	OYA – pictures projection	
7	Video projection	
8	Video projection stops	
9	Shower – sounds – noises of water	
	WITNESS	
1	“No matter how hard and well I wash myself. I can never wash away these scars, smells, marks of heavy memory buried in every cell of my soul”	
		“Artists are witnesses of their times...” said Mr. Augusto Boal. And we all are artists. In this next and alst minutes as I share stories with you. Would you mind get out the artist in you and create together this next performance?
2	Am tired of sad stories – jokes	First of all I am tired of sad stories, wars, pain, genocides...! Can someone bring some smile in the room! We need some laughs! Anyone want to share a joke?!
3	Mother-Aunt-Skirts-Mountains	
4	Hinga amasaka – Ikinimba	They dance bare feet, they can dance over stones and break them! They jump so high and hit the soil so hard As if they want to break the whole planet down

		They dance jumping so high as if they want to jump these big mountains South They dance on toes! Smooth and soft! They are the Robyn Orlins... My father was born there
5	Icyeza	
	There's a little light in my heart. No killer, no oppression, no suffering will ever be able to switch it off	

Re/Naissance & Witness: Script

Part 1

Description:

The first part is mainly dance, movement. It starts outside the building, with other artists, musicians, in silence first, then singing and dancing with the audience around fire, for 10 minutes⁷⁶.

As the audience enters, it has to cross, step over clothes, worn out shoes and bodies lying as dead on floor. My first movement, that begins the performance, develops from a hanging upside-down image then continues journeying in the space, with and among people and props. It's non-verbal, I only make sounds and breathing, speaking few words or short sentences in any language if the body feels so in improvised and spontaneous way.

Few lights are used, and video projection on the screen, walls and body (passing through), with live and playback singing and music

⁷⁶ 10 minutes symbolizing 10 days spent hiding in the Ndera Hospital. And the silence and waiting reflect the waiting for help and rescue which never came.

Part 2

Description:

Without interruption, the second part starts after 17mins⁷⁷ into the second part of the performance combining mainly storytelling, dance (but less than the first part) and other mediums. At the transition between the two parts, I take shower, changing clothes while watching images of genocide in April 1994 in Rwanda.

I switch off the projection and follow the following script, *but flexibly, as a guideline*

No matter how hard and well I wash myself. I can never wash away these scars, smells, marks of heavy memory buried in every cell of my soul

Artists are Witness of their times! Mr TO said, Boal.

But I can't take it any longer. Every time I witness injustice, people being insensitive to each other, even in little things, it draws me back. Every time I hear a bit of sad news, it draws me back there, in draws me back in the heart of that hell. I find myself caught inside Biyoro prophecy⁷⁸, our human values and cultures breaking down, I relive the genocide again. I walk again those endless dark tunnels, forests, rivers... victim, oppressor despite myself, survivor, refugee, survivor... Elie Wiesel and his family made that journey in train, I did it on foot walking inside the exterminatory chambers of Rwanda.

I am tired of sad stories, the killing, the dying stories. Marikana draws me back Kids stoned, a girl raped then stoned to death, it all draws me back. Rape back home was and still is used as a weapon for intimidation and extermination. As a result of rapes during the genocide and celebration of the liberation, thousands of women and young girls got infected.

The fighting in East Congo now, it draws me back. It's not finished. It's the continuation of 94. Superpowers have cut their aid. They say am supporting internationally wanted criminals, genocidaires fighting now in DRC. I want minerals, gold and diamond they say. They want these minerals too, right? These tablets, luxurious phones, computer processors...I don't make them, they are not made in Kigali...We don't have sophisticated mining companies and new

⁷⁷ 17 April 1994, *My Survival* day at Ndera, one of the worse massacres.

⁷⁸ The upside-down image at the beginning, (Nyira)Biyoro was one of great 'prophets' of ancient Rwandan who, apparently, predicted chaos and conflict among Rwandans, and colonization and following consequences

technology companies that are so in thirst of this place that the deaths of millions seem to them meaningless

Since 1996 when the first African World War started, -anyone knew that we had an African World War?- Why do some scholars and journalists called it African World War? Rwanda, Burundi, Uganda, Angola, Zimbabwe, Namibia, Tchad, some say even South Africa, some say, SA sent some soldiers there infected with HIV. But this is not the point, the point is directly or indirectly backing foreigners companies and government were involved, UK, France, USA, Australia, and son on as UN and Human Rights groups confirm...Since it started till now around 10 millions have died, far more than any other big number of all people died since the 2nd World War,...but no one seems to care enough, we don't seem to care enough... since it continues there, here, everyday around us! More than 800 hundred thousand of women raped, thousands of children forced into war to kill their families, no one seems to care enough!

Let's also look away, let us not care and perform, make this show, right..! Let's go, I need some jokes. Can someone bring some smiles and laughs in the room! Anyone wants to share a joke! [...] I'll share one!

{Share about visit as a child in the Northern part of Rwanda where my mother was born...the joke with my aunty}.

...I didn't want to look my auntie's panties....hau!!! How can I see my aunties' underwear!? I looked away and said auntie how can you do that? My mother laughed and said 'people here don't wear underwears'! What?! I looked at auntie and saw she had others skirts inside, very long, reaching on the feet!.. I don't know here, but there, back in the villages in those days...they used to put on 4, 5, 6 skirts on top of each other!...of course even us men and women, during the war we put on as many clothes as we could, 3, 4 shorts and 3, 4 trousers...So we laughed and laughed till evening around the fire, outside. People were singing and dancing.

It was the first time I saw people dancing with so much energy. Bare foot, they were dancing over stones, strong volcanic stones, but they seemed not to be bothered or hurt! They jumped so high and hit the soil so hard to the point that you could imagine they want to break the whole planet down!

I told my mother, if we were in Kigali the capital where she and my Godfather worked in a mental hospital { By the way I always dreamed of becoming a medical doctor because of them } I told her, if we were back home, at the hospital they could intern these people thinking they have gone mad! Do you want to see how they were doing...! Come, some people come and dance with me, I show you...! One of the songs they used go like this: HINGA AMASAKA, HINGA

AMASAKA YEWE YEWE...with claps...

{ *Talk about the dance Ikinimba, hinga amasaka. Teach lyrics and dance with the audience, volunteers* }

Back in the south, where my father was born! They dance on toes, Tony and Gerard style in Robyn Orlin, heheh Daddy! *I've seen this piece 6 times but I don't know why they keep fighting!*. Anyway in South, they float, very elegant and graceful! We called it umushayayo! It's like a form of Rwandan ballet developed in south, this was the one of main homes of the Kings. The queen and king themselves used to supervise the dance rehearsals, before western colonialists came.

When they came they divided us. These beautiful differences were made to turn us against each other. Extremists from both sides, Hutus and Tutsi, with this legacy of western 'manipulation' took on this heritage and exploited it further with hate propaganda resulting into oppressions and killings throughout history...The highest explosion occurred in April 1994 with the plane crash of the former president.

- [*Knocks on the door, Frapper la porte*]-

It was the evening of 6 April 1994. Few days before you {South Africa} celebrated the election and intronisation of Madiba (Nelson Mandela) ! I was my neighbors, we were in the sitting room watching soccer, the African Cup I think. The explosion shook us up, we run towards the back door. We remained few minutes in silence, terrified, the whole sky was in smoke, dark, reddish and yellowish colors, the color of fire. Immediately the shooting started. We could hear small and heavy guns, bombs, grenades, screams of people...!

Totto, go home, we will not be watching soccer anymore. {My brother} neighbor said. I walked home. My father and mother were seemingly worried. Few of the words we said, we didn't know they were going to be the last.

Sometimes I find myself still standing, stuck at the back door, watching my future painting itself in flames on the empty clouds of my buried memories. Sometimes I find myself still stuck at the back door watching hope, joy and dreams exploding in pieces at the back of a dark bottomless empty sky.

{*Song OYA, I play guitar and sing. My musician and/or anyone in the audience can accompany me. Guitars are available. Will be seating close, within the audience on a circle. Compact together*}

Gugu Dlamini

Gugu is a woman, a South African woman. She went on a Radio and disclosed her status. she had HIV. (Few weeks later) 3 weeks later she was killed, stoned to death by her community. She was poor, defenseless.

Not far from here, we had a judge, a man, white, rich, involved in campaigns against HIV and Aids, he was infected and no one knew about it. In his book, says, since he knew he was infected, he lived in fear. He felt as if closed in a cold darkness, afraid, scared to tell even his closest friends...

What would they say? A judge? How come?! Ooh! What about our kids, and being gay oh then it's even worse, ... maybe he played with our kids! He imagined people saying, judging, stigmatizing him. The death of Gugu triggered his courage to disclose. He took the risk for his own healing and to serve thousands of other people who live with daily struggle and stigma. At some point we all live with some forms of our battles. And we are forced to perform well at work, at school, no one or few cares what you are living through in your families, homes, personal lives.

No pain, no injustice, none is bigger or should be compared to another. But the way we listen and value each other's stories and pains, I believe is among things that make us different from animals. And this, I believe, has no color and no trace of any social class.

4 April 2012, I went to Justice Edwin Cameron. I wanted to ask him the permission to base on his experience and testimony to reflect on my journey. He said yes. 7 April, in Rwanda we started our annual commemoration of genocide. I closed myself in my room for three weeks.

{Sorry, ... }! I missed few classes and {...} was angry. One week was during the Easter Holidays but I went on cause I wanted to cover all the time I spent hiding with my family and neighbors {Not the 100 days but at least 10 days spent at the Ndera hospital}.

My father died there. I was saved by a soldier, who was supposed to kill me, but saved me. When he left, militia he left me with under protection kidnapped me and when about to kill me, yet another person, a woman, a neighbor, saved me, she gave her life for me. Before they killed her, she told me to run for my life, cause I had refused to join them and to do what they wanted. She told me not to worry about the pain I caused her, beating her twice, she allowed me to hoping we will be spared, alas, the militias threatening us to death rushed to us angry, She told me "You must stay alive". Because of her I really run for my life.

Sometimes I feel am still running, on the seemingly endless road to healing. I still run to be able

to share these stories, her story, my stories. I tell to honor and accompany millions souls who might never be able to tell their stories. May their souls rest in peace, And may those still with us find solace and healing in my effort and respect. I run to learn, to dream, to prevent, maybe to inspire, create, warn, prevent. I run to honor, to pay tribute, to express gratitude, to share privilege, sacredness and the beauty of life no matter how pain, fear, chaos and oppressive acts around us try to convince otherwise.

In a way the same way Gugu's death opened the door to Cameron to fight for his life. I run and since then I survived, I didn't want her death to be vain. Am still trying to find and fulfill the meaning of these words, her prayer and wish, STAY ALIVE. I was still young, but the trauma of all that happened and the fear of seeing it again made me run away from almost everything and everyone. I had lost trust. I run away from my family, my friends, even long after the war and genocide was over. I run from drinking, smoking, drugs,...cause I feared to harm my life, I cherished and wouldn't be able to forgive myself if I had to lose it after surviving the worse. I never touched a woman till I was 30 years old... Sex! ? No I couldn't afford lose myself to a minuscule virus when I survived machetes and bomb *katiyusha*. Some men and women attempted rape on me 3 times, twice during the war when I was hiding, and then later when I got caught up in the social and financial difficulties following genocide.

Reading, working with, talking and observing Justice Cameron helped much to understand and overcome these past hurts, not just these harassments, sex related abuse, but also deep traumatic consequences from this bloody and tragic conflict.

Icyeza

Though inhumanly difficult, times when everyone seemed to have become, or justified to be 'bad', there were beautiful moments, inspiring and generous times, genuine laughs that filled that darkness, I will never forget. I will share for instance the short story of Icyeza, one of people who saved my life, the difference with this one, she was a very little girl.

After hiding and surviving hidden in the houses, there's a period I had to go out, fetch food for my family, run away from militias and all sorts of killers at that time, I got separated from my family, and I had, again and again, to find my way back home. At a certain point we got lost in a forest. I found myself with a group of children, elderly women and other 4 young people. We tried to find our way but it was extremely difficult because of the conditions we were in, the unknown places we were in and not knowing where we were going to end, every step facing sure death.

Some of the things we did trying to find our way was listening to the ground, so we could hear if anything dangerous was coming to us, or in order to find where many people were gathering,

so we could join them and be safer with others. We tried to read the air, feel the wind and smell, we checked stones and broken branches to see if people passed there and what kind of people they could be like, we observed the leaves and branches,...we also used to look at the stars, trying to find directions looking at the clouds during day and the moon and stars at night.

I used my little geography classes I had taken from high school. It seemed to work. Since this group thought I knew about it they almost automatically chose to follow me. Kids run to me and their parents were saying, jokingly "yes let the kids run to Jesus"..and something told me this was not just a joke, you could read a kind of genuine hope in the way they looked and treated me. They didn't have much, we picked grains of maize from the stones on the passages, and tree leaves to eat, but people, that small group shared little and nothing they had. I will never forget that kind of heart and beauty, the kind of sharing and selfless care of the other I witnessed in the hearts and actions of these people during those most difficult survival times, when almost all around seemed to have become 'inyamanswa'/ 'animals, proudly evils'.

But one day we reached on a crossroads and we got stuck. We could not, for the first time agree which way was safer, left or right. One of them we knew was going to cost us our lives. Another could save us maybe for few more hours or days. Instinctly I asked one of the little girls, her name was *ICYEZA*, which way she'd like us to take. She pointed to one of them without any hesitation. It was the one I was thinking about and had proposed earlier, but not wanting to impose and maybe not wanting to take the risk of leading these trusting and innocent people to harm I couldn't make an imposed decision. So, with the help of *ICYEZA*, we took that one.

But for the first time we were divided, a smaller group decided to follow the opposite direction. They will come back running, few hours later. One of them injured, bleeding, others having lost their luggage and little food and water they had left. One of the guys suddenly got a strong fever, he was burning. I took him and dug in the soil, I covered him with fresh leaves and cold soil from that forest. The next morning he was better and up, we continued the journey.

In the middle of the night as we were resting something attacked us. We heard something running towards us. But it was very dark we could not see clearly. It looked so big like a buffalo or a rhino. We could only see a shadow and the earth shaking under our feet, trembling as it cruised towards us. Instinctly I pulled the kids away. But they were frozen there, afraid, they couldn't move. I tried to stand in the middle of them and the animal, I shouted and was screaming like everyone, making strange sounds I can't tell, the animal turned away...Am not sure if it's because of me really, or just because it got afraid of this group afraid and shouting.

But any way the kids were happy and hugged me and we laughed...yea, even in the middle of such tragedy we laughed. The little girl, *Icyeza* said how she'll be like me when she grows up.

She said 'I will have a big chest and strong arms like yours to scare away bad monsters"... It was so touching, sweet and beautiful...but I reminded her how she saved us earlier at the crossroads, showing us the way, she led us when her innocent no hesitant gesture helped us make a decision which way to go, I told her that I think she already had a big 'chest and strong arms' in her own special way. No one I knew, I said, had a HEART AS BIG AS HERS.

{In the search for meaning, for assessing when I am on this journey to healing} I read also Elie Wiesel, { my father's name was also Elie / Elijah}. I watched many documentaries and movies like the *Schindler's list*, I watched and read a lot, I led campaigns for peace. I visited numerous post-conflict countries. But till this year I was and I am still sometimes struggling with a lot of pain, grappling with the complexity of what happened and still happening. Often it is triggered by other atrocities in other parts of the world, like here in South Africa. Any death, any killing, any injustice draws me back....I know am not alone, but I can't pretend to speak on behalf of other million survivors. We all have different experiences and voices, each containing unique insight and beauty the world can learn and growth from.

Am learning from you today, as I share this experience, your eyes, your presence, are making me see and revisit that place of survival. Journeying with me is more than reading a book, or watching a movie, these stories, jokes, songs and dances we shared are imbedded with our lives, our daily hopes and dreams, our journeys to healing and reconciliation, promising but still as well full of difficulties as depicted in sad stories in the media now.

From Justice Cameron I have learned that as I journey to healing, it is possible to live with daily mourning and loss and not allow them to take away my 'Humanity'⁷⁹. He inspired me that it is possible to live with our daily pains, struggle, stigma and discrimination and not allow them to take away the beauty of who we are as diverse human beings.

Thank you.

⁷⁹ Ubuntu , Ubumuntu

4.2.3.4. Justice Edwin Cameron: Interview by Adrienne Sichel

JUSTICE EDWIN CAMERON AND THEOGENE NIWENSHUTI DURING INTERVIEW WITH ADRIENNE SICHEL - Journalist, Dance and Theatre Critic - 24 AUGUST 2012 at WITS AMPHITHEATRE (During Drama For Life Festival)

- Up to 25 Millions, most of them in central and sub-saharan Africans, have died of Aids over the last 30 years - Edwin, Adrienne Interview 24 August 2012

-Without the arts we are impoverished in our own souls as human beings

-.I was touched, I wanted to know his struggle through his fear of disclosing and the stigma he lived through..what was his journey to healing and how did he manage to come out

-Linking to my personal story...being a survivor of genocide, I lost family members and friends, I was dealing with my own trauma and healing process and I wanted to learn from different people (have been touring around Africa in many post-conflict countries)

- Gugu was stoned to death after disclosing..this was the trigger for Edwin Cameron to come out (who had been living with HIV since many years, living in fear and darkness as he puts it...)...that contradiction, that fighting, the way our society reacts to the way we disclose whether you are a survival or HIV infected or our sexual orientation...these and many other issues people struggle with here and around Africa

The performance is around the themes of healing, stigma and the way we struggle with memories and how our past influences our journey to healing and how that reflect in our daily decisions to contribute to a better environment, to a better humanity

I think what I learned and what inspires me very much from Justice Cameron is being able to live daily with pain, daily loss, and daily mourning and daily trauma but not allowing it to take your own humanity, not allowing our difficulties to take away the beauty of who we are as human beings.

JUSTICE EDWIN CAMERON REACTIONS TO MY STATEMENTS DURING THE INTERVIEW

-I'd like to speak about something Théogène said. To me it's the most beautiful phrase... he speaks of *journey to healing*. In a way that's the story of our lives. Because, we enter life incomplete, and we enter life crying and needful and wantful. And, in various ways life inflicts

great losses on us, of family, in a genocide, or of family and loved ones and very dear ones in an epidemic...I find very moving the way you put it Théogène, I think our lives are a journey to healing, and we have to make that healing, we have to take the opportunities that people around us present...and the opportunities that the creative arts, our professions, our writings present. I find that very beautiful thank you.

>I approached Justice Cameron to request him a permission to reflect on his work and include his testimony. This 1st meeting coincided with April 2012 when we were about to start the annual commemoration of genocide back home. After meeting him, we had the official commemoration on the

7th April (recognized by the UN) and I wanted this year's mourning to be a special, kind of big transition in my life, understand and question, through the body, my memories around genocide and all the related pains and experiences I lived through.

I closed myself in a room for 3 weeks, starting from the 7 April 2012.

>This include 10 days I was hiding, with family and neighbors in Ndera Hospital. I survived by many people died there, including my father.

>Gugu Dlamini died 3 weeks after she had disclosed she had AIDS (an incident that triggered Justice Cameron to break his silence, fight the fear and stigma and come out publicly that he was living with HIV)

>Part of the performance came from this 3 weeks of isolation, mourning inside the space of my room to listen, excavate and interrogate past traumatic memories and how they perforate my daily life, decisions and profession.

2 Just a virus, just a disease

AIDS is a disease. It is an infection, a syndrome, an illness, a disorder, a condition threatening to human life. It is an epidemic – a social crisis, an economic catastrophe, a political challenge, a human disaster. AIDS is known. It has been analysed assessed assayed tested measured surveyed considered reflected documented depicted exhaustively described. Its virus is primal particular sub-cellular mutant enveloped nitrogenous. Our knowledge of it is clear and precise. But the disease is also unknown. It is guessed estimated projected approximated sketched debated disputed controverted hidden obscured. Still, it is mere fact: an event, a circumstance, a happening, a reality as present as the ocean or the moon.

AIDS is mouth and tongue and scar and nerve and eye and brain and skin and tum and gut. AIDS is smell and feel – of sweat and grime and snot and breath and bowel and secretion, discharge, pus, putrescence, disintegration, excrement, waste. Human waste. AIDS is feeling – painful sharp tingling burning heavy dull weakening wasting enervating diminishing destroying bereaving. AIDS is fear. It is breathless and nameless.

AIDS is stigma disgrace discrimination hatred hardship abandonment isolation exclusion prohibition persecution poverty privation.

AIDS is metaphor. It is a threat a tragedy a blight a blot a scar a stain a plague a scourge a pestilence a demon killer rampant rampaging murderer. It is made moral. It is condemnation deterrence retribution punishment, a sin a lesson a curse rebuke judgment. It is a disease.

AIDS is a disease triggered and sustained by a virus. The virus is the most researched and best understood in the history of humankind.

Part 5: Metaphorical conceptualization

Apart from the bedroom which not only was a *liminal* but can also be called a metaphorical space, other metaphors were identified; some during the reflective process, others during different stages of the research. Most of them were not intentionally created. Instead they are imbedded. The process of looking for them seems to have been another tool that facilitated continuous excavation and interrogation.

That said, metaphors identified here are not the only ones. There are probably more that hold certain aspects of the content of this work, as metaphors are everywhere in our life (Schutzman and Schechner 1976, O'Toole 2006). They seem linked and layered in this study. In trying to identify and reflect on metaphors in this work, it enriched the reflections in particular and deepened the analysis providing new and different angles and perspectives I would not probably have noticed otherwise.

Moreover, it feels as if this work, especially the report, is built on metaphor. Richard Schechner and Mady Schutzman defines metaphor 'at its simplest, a way of proceeding from the known to the unknown' (Schutzman and Schechner 1976, Schechner 1993, 2002). It is a view that I share with regard to this study. However the opposite seems also true, proceeding from the 'unknown to the known'. Another observation that came up and seems to have tempered and balanced my excitement about the use of metaphor is that I kept wondering if there is a way I might be projecting my own thoughts and meanings to these metaphors. As it read in my reflection entries,

Maybe they are not just good. Why do I seem to take them for granted, that they just help find and discover things, meanings...Maybe I can also project my own thoughts and meanings on them (consciously or not), therefore 'manipulated' in my own feel and aims, right?! ... But in all cases I guess the 'data' should still be useful for the research,...I should problematize more the use and 'advocate' or adopt a more careful position and 'objective' use of metaphors... And so many aspects, so many angles and interpretations to look at a metaphor, like at an image or picture...so which to chose? To talk about (interpretation/or projection, ?How to know ... I must find ways and discuss and reflect more (Research Journal: 26 December 2013, 19 January 2012)

Two photographs, A and B (see below), taken from previous performances, are like core visual support of this study. These images served as trigger points, inspiration and pretext for various aspects of this journey. The *bedroom as a luminal space, downward and upward movement, upside-down photograph, journeys (ingendo), ground (soil), and body*, are probably central metaphors. Under these, we can note many more. For instance “coackroach” which can be linked here to ‘lowness’, ‘downwardness’, savage, raw, animal, as opposite to progress, elevation, civilization, ‘human’, value and dignity (Thesaurus 2012). Other examples of metaphors are like *Jumping to be elevated, snake, being held down, being held on the ground, being hit in the face, slap in the face, being hit in the back, lending a hand, lift up, rise up, the long road, long walk, migrating birds, traditional stool (chair), soil, empty sky, painted in flames, broken windows and glasses, you will be a man, candle*, so near yet so far and others.

All metaphors cannot be expanded on in this report⁸⁰. Some key ones will be touched on in the data analysis. Others will be critical in the concluding section. These metaphors facilitated reflections. I would define them as key words or key stones, islands that allowed a relatively firm space to stand on, needed during oceanic turmoil at certain challenging stages of this journey. They assisted, in my view, to hold a continued and rigorous research involvement, providing distancing in ways that did not seek to block or repress certain difficult feelings, dilemmas and confusion, but instead acknowledged and challenged them in what seem to have been healthy for myself and all participants, and hopefully to the readers of this experience. Maybe one of the most important contributions from these metaphoric approach to study and reporting a research experience, is to have contributed to some new knowledge or understanding of healing and reconciliation from another perspective, embodied and metaphoric drawing from specific political, cultural and historical contexts.

In addition, it is important to note that the following metaphors emerged, or were identified as such, during and after the public performance of *Re/Naissance & Witness: ‘Upside-down-ness’, stoning, going back home, crossing border(s), dancing on the border, candle (light), image of a moon on a white wall vs a ‘bloody’ circle on the floor/ground, worn out shoes, water, shower, rain, kitchen, river, back door, waiting at the door, watching through the window, wearing many clothes, alive people hiding among dead bodies, moving from one destroyed room to*

⁸⁰ A full study may be necessary, maybe for a PhD level.

*another, surviving in ruins, rising from ashes, blood, beauty in times of horror, joy and jokes in the face of pain and death, journey / journeys*⁸¹ (*ingendo*), etc.

5.1. Bedroom: The private as a liminal space

The bedroom was used as a 'liminal space'. It served as an 'imagined space', a research window to try to access the place of *survival*. And from survival try to trace and understand the journey to healing and reconciliation. Ferlic notes that "As with mental memories, body memories tend to surface in context. So we can expect that our body wisdom will be sharper depending on the context of the situation we face" (Ferlic 2009: no page number). As seen in the pictures, the bedroom became a kind of a huge "journal", a monument of memories, a memorial image that was constructed during the process through which the body, improvising and sometimes just laying down in various corners and levels of the room, attempted not only to dig and capture buried memories, but also to identify and share related old, new feelings and thoughts on which a series of embodied and written reflections, including this one, is based.

The Dictionary.com puts it beautifully that "It's in these *liminal* spaces that the poet finds himself" (Collins 2012). The bedroom has helped to journey into a distant time and space. Like a poet or a child submerged with spontaneous physical, playful and creative energy. I encountered both difficult but also moments of hope and inspiration I had never realized before this process. It was difficult to totally distance myself with the memories. It was a constant struggle. Sometimes I was feeling elevated, inspired, seeing the work taking shape. Other times my energy lying with me down on the floor. I probably can't reflect on these moments more accurately than Dictionary.com when it reads that "*liminal* moments are times of tension, extreme reactions, and great opportunity" (id.).

My main goal in the bedroom, the *liminal space* was to give space a context and a voice, and lend an ear to the songs, voices, experiences of the body. I tried to identify, be aware along the way the influence of the judgmental and authoritative "intellect", brain, at least during the improvisational mapping process and spontaneous writing, so that new knowledge and alternative ways of knowing may emerge and contribute to this process as well. Ferlic like Dr Hay emphasizes that "in essence body memories and mental memories are the same just experienced differently with a different aspect of our being (Ferlic 2009, Hay 1982). It is in an attempt to tap into this aspect that the bedroom as a 'liminal space' was approached and has been a valuable tool in this study.

⁸¹ It appears in my journal reflections as journey and in plural as journies (-ies not -eys)! Felt interesting when I noticed

Quoting Moreno, Adam (Blatner 2007:154) states that,

The most useful way to cultivate creativity is through promoting spontaneity. Another important related idea is that in general the setting needs to be experienced as safe for spontaneity and improvisation to emerge, because it is a subtle operation of the nervous system that is inhibited in states of anxiety. Therefore, activities that lower anxiety, such as the context of play and the development of trust in a group supports improvisation, which then increases the likelihood of the discovery of more creative solutions to problems” (Blatner 2007:154)

In order to really get something out of this, one must concentrate totally on what is doing (King 1971: 124) -to establish emotional-physical contact- this can be learned and achieved according to Nancy. The body learns, remembers, can realize through observing and mirroring, but also feeling and reconnecting with the memory sense (Blatner 2007, Boal 2002, Dymphna 2001, King 1971, Schutzman and Cohen-Cruz 1994)

Recently, around the end of October, beginning November 2013, as I kept writing and re-writing this report, when I read these words, *the bedroom and the The private as a liminal space*, other few ideas kept coming in my mind, with more freshness and strength I never had before during the process: *pregnancy*⁸² and *incubation*. These are invisible and intimate processes that lead to the re/naissance ('re/birth'). It sounds also like the journey, translation and transformation, or 'metamorphosis', from the private, hidden, dark, personal, to the light, collective, public; maybe also from the biologic to the politic, from the sacred, ritual to the 'open', public, from limited, hegemonic, one dimension to more open and multidimensional, democratic knowledge, from the physical to the spiritual and metaphysical, personal to the collective, the world, from self to self and others, like Scharmer's 'ego' to 'eco' system awareness⁸³ (Scharmer 2013, Scharmer and Kaufer 2013).

For these processes to occur, or at least my increased awareness of them to take place, seem to have been possible because of the luminal and the metaphorical aspects attached to the space which facilitated uncovering the meaning. The bedroom embodied and provided a space for birth, exploration and growth. It seems to have managed to open and allow the possibility to tap into inner and outer energies. But it feels it was possible because of the combination and

⁸² Another key text that inspired this process is the poem Re-Birth (Re/Naissance)

⁸³ Borrowed from Scharmer in his U Theory

interaction of the bedroom space with the physical and movement theatre method, adopted as main language, vehicle, *locus* and connection within this space.

Dance, body movement and related journeys, ritualistic in a way that recall the sacred or divine-like atmosphere, seem to have achieved what I can describe using words of the novelist Paulo Coelho, from the *Witch of Portobello*.

If theater is ritual, then dance is too...It's as if the threads connecting us to the rest of the world were washed clean of preconceptions and fears. When you dance, you can enjoy the luxury of being you....The divine force that manifests itself in men and women. The supernatural power we don't need to show to anyone because everyone can see it, even usually insensitive people. But it only happens when we're naked, when we die to the world and are reborn to ourselves" (Coelho 2007: 158)

While dancing, in the liminal space, and later in the public, I felt this kind of 'power', an energy that seems to have both the potential to serve healing or otherwise. As noted by some audience members, it was not just trance like moments that are temporary but a sort of aura and feel that was with me throughout the performance, especially and 'powerfully during the dancing' (Research Interview 2012, 2013). I recalled examiners and lecturers⁸⁴ who came to observe the performance in my private space, noting and advising caution about this sort of total immersion and exploration, because I was dealing with close and sensitive material and space (ibid). Their observations prompted me adopt more distancing strategies, as mentioned in the previous section.

So, I guess the liminal space is not called this way much out of choice and following the research plan but mainly because of these observed outcomes, effects and lived experiences, felt and highlighted as well by the supervisors and the audience. This may be right allow me to call the bedroom really a liminal space in this case, facilitated by other metaphors, images, and kind of movements some of which I keep exploring below like the *Downward and Upward one*.

⁸⁴ Check Examiners and Observers notes and feedback

5.2. Descendation⁸⁵ - Elevation, Downward and Upward movement, Ground

Two key moments are at the origin of the metaphor *Downward and Upward movement*. One goes back in the middle of the second and third week of my process⁸⁶. I noticed a big shift. I felt a great need to sleep down, on the floor in my room. The earth, the soil, felt more caring, generous and helping to reconnect, accept and digest with difficult memories. It felt calming, healthier, flowing. Since this realization, my approach and technique started to focus only on the relationship body and the moving down and up, towards or far from the Earth, to and from gravity and how this movement affected and helped the mapping process. Two pictures (check the following title) from a previous performance entitled *Hehe? (Where?) - My story Part I & II*, created and performed for the first time in 2005/2006 at National University of Rwanda and the French Cultural Centre, became the central representations and additional analytical and mapping tools during the process.

The second moment came up during the presentation of the process to the examiner and accompanying lecturers. Within a largely improvised choreography and script I had not prepared to dance much due to the narrowness of the space and because the people present were occupying the little space available⁸⁷ in my bedroom. But with the flow of the moment, and the body longing, pushing to move, I accompanied the text with a dance including jumps, embodying how my mother explained the dance from the North, where she was born. Here there are very big green mountains and volcanoes. I visited, climbed, and played there in my childhood, and then later during war, after we survived from Kigali (central) and managed to reach the North where we kept hiding and moving from places to places, mainly mountainous(check photos: Appendix).

⁸⁵ Coined today 22 June to express the opposite of elevation

⁸⁶ Starting from the evening of 6 April, a day on which the former president was assassinated in his plane. Genocide started strait away. The official commemoration is observed every year starting on the 7 April. It is recognized by the United Nations

⁸⁷ This reminded me of the little space we had in our hiding. It seemed enough not matter how little it was. All we wanted was to 'survive' but the immense space within me and out there where I used to play was always present in my mind and heart. And I missed a lot the joy to play, jump and run...Every hour spent being that confined place, condemned in such little space where there was no hope for survival was infernal.

I stayed hidden in these mountains after surviving at Ndera⁸⁸. I came here with my remaining family hoping for safety and *survival*. It is a volcanic region, with very fertile soil. It is the home of the mountain gorillas which attract many tourists from around the world. People here dance jumping high with so much energy. One would imagine they want to bring those mountains down or fly over them. One of typical dances I know from this region is called 'ikinimba'. It is a very rhythmic and energetic dance. The feet hit flat and strong on the ground, contrary to most dances from the South and East where dancers seem to include more of floating moves. They dance much more on the toes. In general, in Rwanda all forms of dance from all regions have been much integrated and all these jumping and floating aspects are present everywhere in the country (Nkurikiyinka 1992, Niwenshuti 2005, 2008). Looking at this beautiful integration and inclusion of various aspects of a diverse repertoire of dances from all regions and people of the country, it would provide an inspiring model for unity and reconciliation (ibid.) between different but often contradicting and conflicting parts of ourselves and society.

Dance is sound in flesh and blood (Boal 2002:14)

The metaphor, *Descendation - Elevation, Downward and Upward* movement, including variations like *jumping to be elevated*, has imposed itself to symbolize shifting spaces and centres of very opposing energies and reflections. During the process, the presentation and the current critical writing, I am interested in the tension, balance and complementarity between, on one hand, the nourishing, caring, life giving ground-soil at the same time oppressing and source of dehumanizing, desperate, and death memories.

On the other hand, the jumping, elevation may be identified with freeing, liberatory, inclusive, but at the same time it may symbolize losing ubuntu⁸⁹, becoming arrogant, selfish and dangerous. These terms were applied by extremists and militias to anyone they identified as enemy, different, to humiliated, dehumanized, killed. While researching around elevation, my attention was caught up by some interpretations which seem to have a western 'masculine', hegemonic and discriminatory connotations if read through my metaphor and situation. For example in one online dictionary, elevation is defined as culture, sophistication, civilization, while among antonyms we find barbarism, primitiveness, disfigurement, ruins (Thesaurus 2012). Could this reflect and make one think of possible connections and influence in the western ballet dance and the impact of the 'Enlightenment' rising of reason, thought, up/sky/heaven over emotion, brain/body and ground/soil?

⁸⁸ When the poem *My Survival* is about

⁸⁹ Humanity

5.3.Upside-down, Re/Birth, Photographs

Building from the thought in the previous point, with reference to the photographs below, *Upside-down* and *Re-birth*, and drawing from what I experienced in a way captured within this images, some emotions can produce outward movements while others produce inward movements, and vice versa; and in same way this applies for the upward and downward movements as well, with certain differences in the quality, slow, smooth or violent sequence or jump may trigger or be triggered by specific reactions and emotions. This affects the external and the internal shape and state which, in return are interlinked to the space (physical, body, landscape), the context and our personal and collective memory.

A crucial relationship and observation I noted is that actors may learn to communicate these emotions, feelings and thoughts and attitudes through the use of movement in this way (Loui 2009, Blatner 2007, Lecoq 2000). Operating and exploring from a private space, one becomes more sensitive to nuances of movement, tension, level, and sound, within the self and the space, and later within the audience and group if performing or working with a group.

Photographs



A – Principal



B – Second

Pictures from personal archive, taken by Norwegian artist Kjetil Haugbro, in 2010

To activate and conduct this research, these two pictures, with a combination of *My Survival*⁹⁰ and extracts of *Re-Birth*⁹¹ intensively explored in the ‘metaphorical space’ are the central tools that helped mapping, excavating a rich data, producing the private and public performances, and serving for many reflective processes and analysis. These images are the sources of other metaphors and concepts like *Ingendo (Journeys)*, *border dancing*, *Gusasa inzobe*, *Keep your centre*, *Going back home*, that probably capture and summarize, in the data analysis and concluding sections, key outcomes and learning this study.

⁹⁰ See full text in the section I or appendix

⁹¹ See the extracts in the section I or appendix

Part 6 - Other material and samples

6.1. My *Survival*⁹²

Piles of bodies lay ahead
Rivers full of blood
Skies darkened
All exits blocked
Nowhere is a way
Everywhere I hear prayers
Disguised in men I knew once as brothers
Angels of death gate from all corners
Days see no sun, nights miss *la luna*
A cold slap from a once friend lands in my face
A coup by a knife from his gun pierces my back
Crowded desperate bodies around kept on ground
Every soul struggling to survive this devil's bed
Unknown armed hand reaches my head
Hidden in a dream just waiting my death
Thousands already lost their last breath
I wake up to the shock of a fading last glimpse of *Survival*
This is it, this is the end, I whispered to my soul
Instead of hitting me like others had done
Strangely he helped me stand up and handed me to others
Instructed from that moment on to be my protectors
The stranger saviour raised in front of me from my killers
Few seconds as I started to walk away I felt it was the end of hell
Few steps away more piles of bodies lay ahead
Every inch covered with lakes of blood
Skies kept being darkened
All exits were still blocked
Screams of pain and despair tarred my heart as I walked
Angels of death kept gating me in every corner

⁹² *Survival*: A poem written and inspired from the 17 April 1994. Check the poem and thick description for a detailed narrative of my survival.

Days saw no more sun, nights missed *la luna*
So near yet so far was *My Survival*. (Niwenshuti 1994-2009)

6.2.Re/Birth (poem, extract)

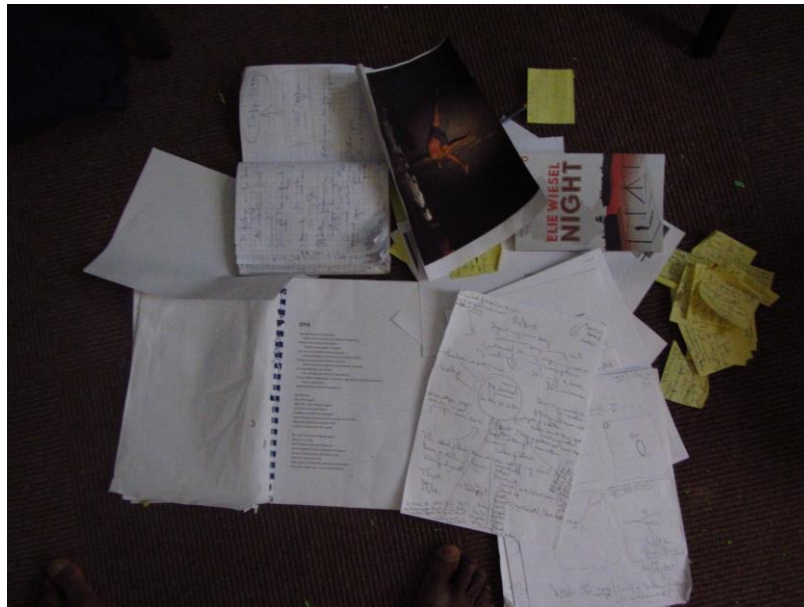
- Some stories are really hard to tell
I wish I had another story to share
Some verbal meanings are hard to express
Signs so difficult to place
Uneasy emotions to follow and trace
I can't understand it is so complex
I just dance
It's my escape, my savior, my solution
There I find redemption
I kiss illumination
I embrace liberation
I hug revolution
It's my re-birth.
- Through ashes and death I rise
On interfaces of destruction where I was uploaded
I met evil and good
Desperately walking on unknown jungles and roads
I faced frustration and humiliation
I embraced intimidation and destruction
I met rejection and compassion
Here I am overwhelmed by inspiration
Flirting with muses and angels of creation
Making love with time, space and imagination
Marrying gestures and words to attempt resurrection...

Niwenshuti T. (1994-2009) *Re/Birth*, extract

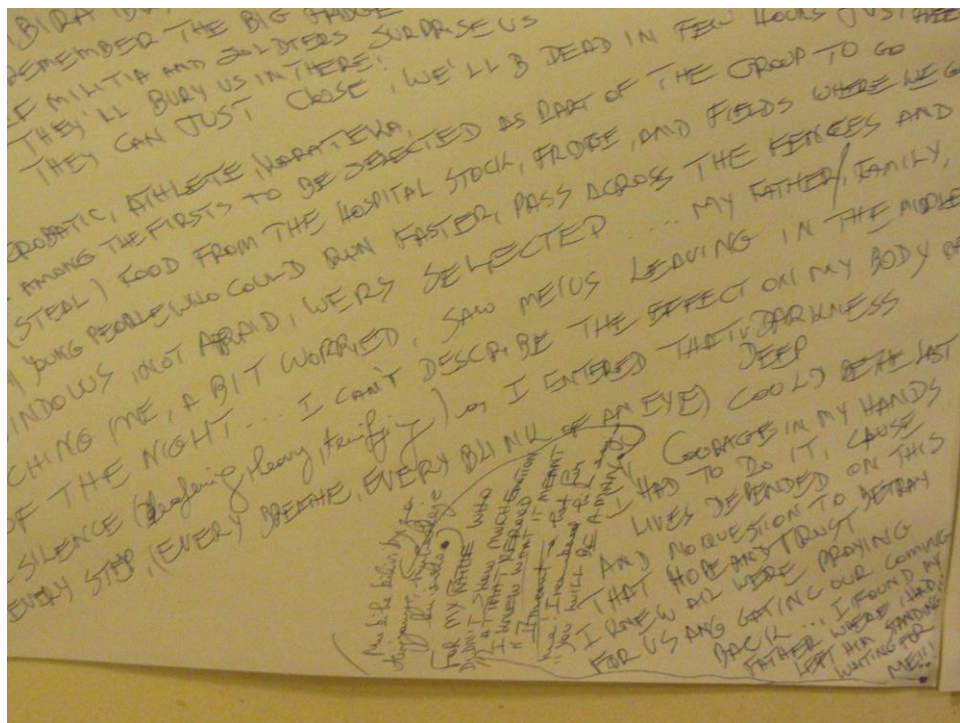
6.3. Photos: Private and Public processes (Mapping-Performance)



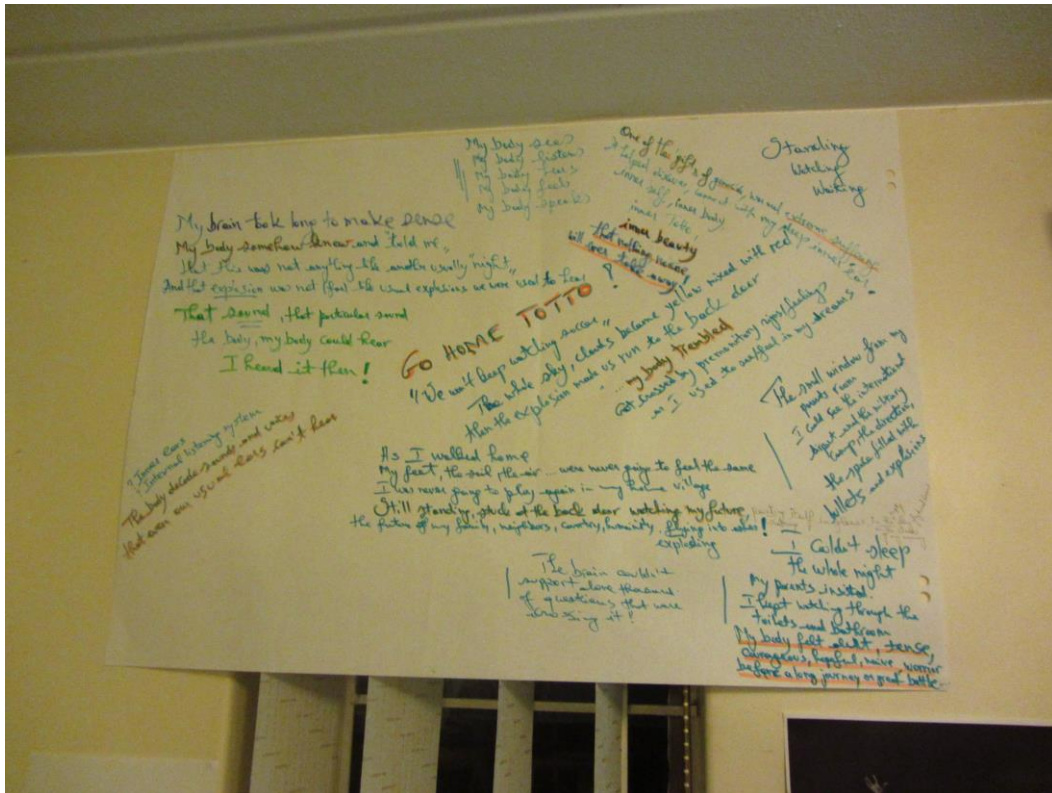
Mapping process – Private space



Mapping process - Private space



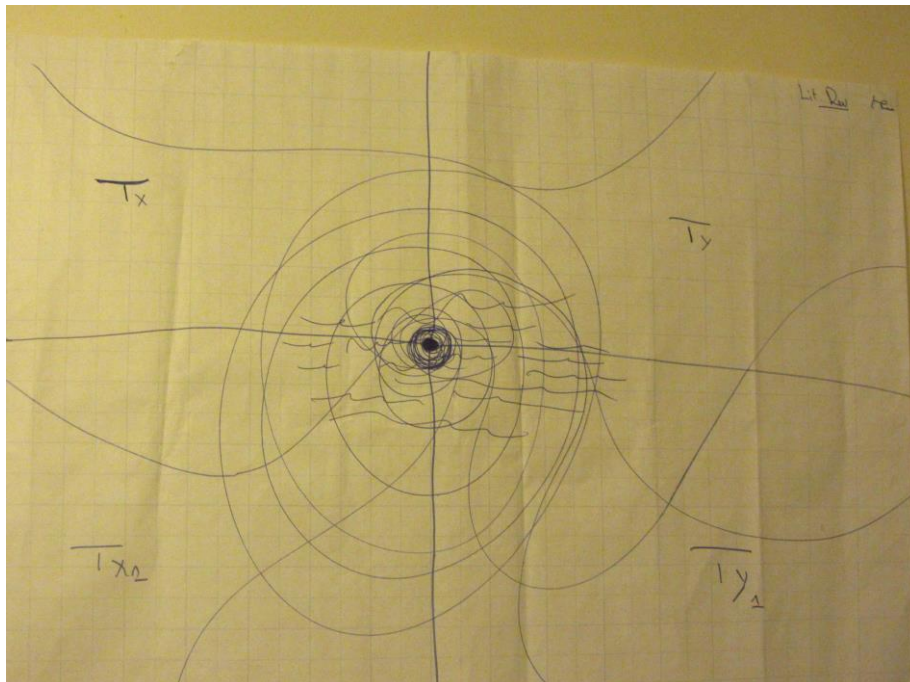
Mapping process - Walls used as journal, reflective spaces



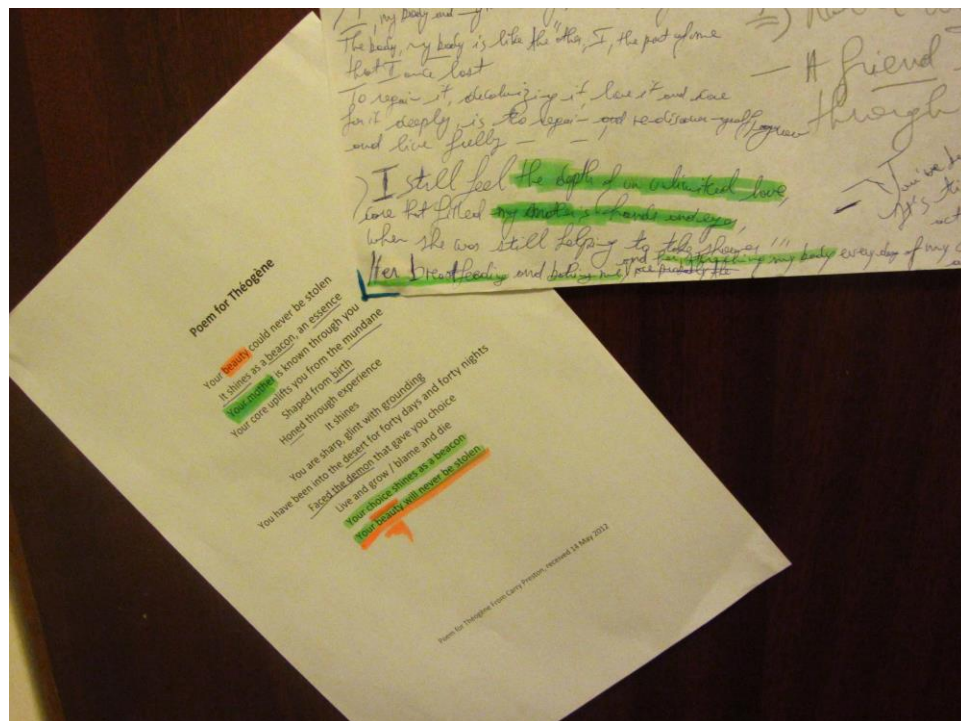
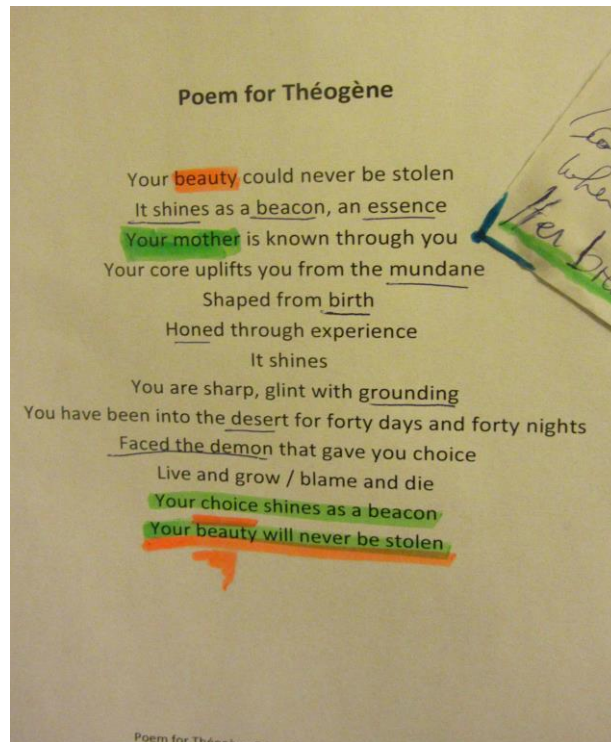
Mapping process -
 Walls, windows, floor, etc, used as journals, reflective, 'archeological' spaces



Mapping process - Private space



Mapping process



Mapping process



Photo 1: Private space performance



Mapping process - Private space performance - Bathroom/Toilet



Photo 2: *Mapping process - Private space performance Bathroom/Toilet*



Mapping process - Private space



Mapping process - Private space performance
("Rwanda under my skin", Memory/Knowledge in the the blood? – (Tadjo 2000, Cameron 2005, Niwenshuti 2012)



Mapping process - Private space - Bedroom

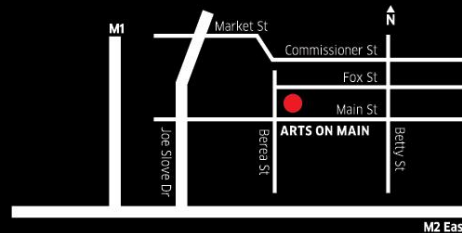


Mapping process - Private space – Journey

RE/NAISSANCE (Deaths & Rebirths) & WITNESS

(Work in progress. A tribute to
Justice Edwin Cameron)

2 new works conceptualized, choreographed
and performed by Théogène Niwenshuti



Directions to GoetheonMain from the M1 Get onto the highway M1 South. Keep left (east) where the M1 forks onto the M2 towards the City, Durban and Selby. Take the Joe Slovo turn off, keep right. Take the Market St turn off, keep right. Cross through the traffic lights on Interchange. Continue straight onto Commissioner Street. Turn right at the 1st set of Traffic lights onto Betty St. Take the first right into Fox St. and drive to the top of Fox, where you will find parking. Arts on Main is the building on the corner of Berea and Main street next to the Highway. GoetheonMain is in the grey building on Main Street.

30 Aug, 18H30

31 Aug, 18H30

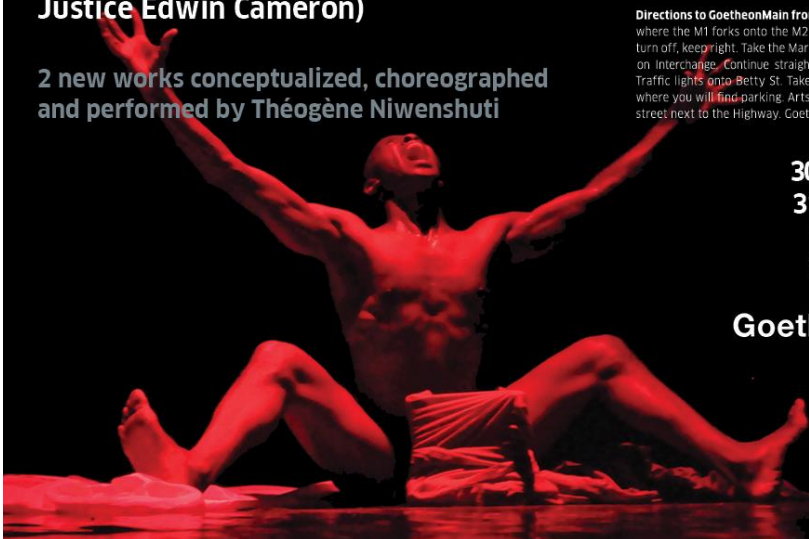
1 Sep, 18H30

2 Sep, 14H30

GoetheonMain



GOETHE
INSTITUT





Public space process - Dancing upside-down





Public space performance



Public space process - Performance



Public space process - Performance - Digital images (photos and videos) projection (archive)



Public space process - Performance - Journey



A common grave at Ndera (Neuro) Psychiatric Hospital, where my father and bodies of hundreds other people, mostly neighbors, friends are buried (R.I.P)



Public space process - Performance



Public space process - Performance - Icyeza



Public space process - Performance - Icyeza



Public space process - Performance - Audience





Public space process - Performance -
On “Gugu Dlamini & A woman neighbor who saved me”



Small groups discussions - Uganda Workshop



Games, image and dance process - Uganda Workshop



*A creative journal entry (Research Journal 2012, 2013)
During the Uganda Workshop*

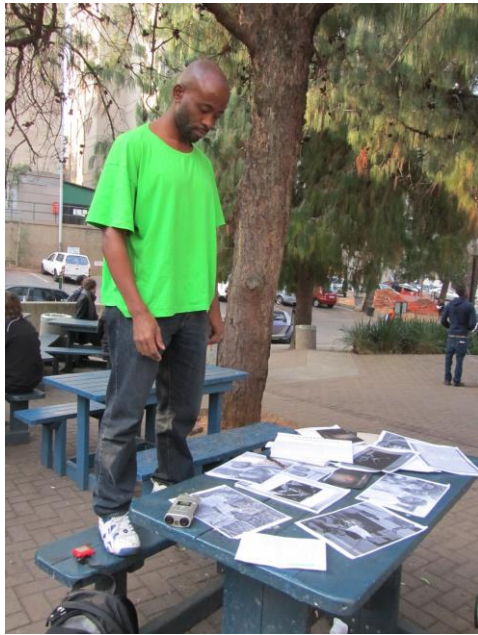


Image/Movement theatre - Reflection - Uganda Workshop

Photos - Workshop with tossie van tonder – dfl africa research conference

Soweto theatre, Johannesburg, 20-21 November 2013, *The Unfinished Business of Truth and Reconciliation: Arts, Trauma and Healing*.





After mapping process - Open space reflection - Outside Wits Theatre
 Left: Alone. Right: With Esther Haeusler (Switzerland), Lecturer in Theatre, Movement and Dance,
 one among a group of external critique/"Expert eyes"

TABLE4: Attitudes, actions to combat HIV and AIDS ⁹³ that could be applied to combat Genocide, crimes against humanity, violence and other injustices	
HIV AND AIDS	COMMENTS, OBSERVATIONS
Personal health seeking choices -I chose to protect myself and my partners from HIV transmission -I chose to get tested, diagnosed -I chose to go onto treatment (Interview: Cameron 2009)⁹⁴	Similarly we should chose, first individually and as a collective, to protect ourselves, our partners and others from Genocide and other crimes. Get educated, engage in learning and healing processes, look at ourselves in the mirror to unpack any prejudices, scars, privileges, and so on, that might perpetuate, spark, fuel or contribute to any crimes or injustices, consciously or not.
We have to get to the place where people are socially and personally and materially empowered to make those choices	After historic crimes like slavery, apartheid and Genocides like the Holocaust, then Rwanda, followed by Darfur, DRC, Syria, and now South Sudan, Central African Republic It's clear we are not empowered, neither learned nor 'healed'. We have a long way to go to solve and prevent Genocides and crimes against humanity on a personal, national, and international levels

⁹³ Drawn from an interview of Justice Edwin Cameron by Goethe Institut

⁹⁴ Justice Edwin Cameron interviewed by Goethe Institut

Healthcare infrastructure	Immediate care but also support and preventive systems: Personal, Family, Counseling, Therapy, Security, Law, Education, Research, Arts/Creative
Political leadership	Democratic, accountable, under the Law, committed and monitored about Human Rights record, non-divisive, providing and respecting freedoms of expression, research, dialogue, equal opportunities, capacity for self determination, space for memory and recognition of groups' and personal diverse narratives as part of healing and reconciliation processes and policies Should 'immunity and sovereignty' protection still be valid in case a leadership has or is committing Genocide and other crimes against humanity?
What sensible precautions, self protective, self loving precautions would you take when you cross a busy street? Let's do the same with our erotic and loving and sexual interactions.	To prevent or solve Genocide and/or related trauma?

6.4.Other reflections and other sample material

6.4.1. Additional reflections from the report

Dance Umbrella 2012 - some dance umbrella pieces which struck me personally and likely triggered my reflections were, among others:

Who is this?...Beneath My Skin by Desire Davids, *Opera For fools* by Vincent Sekwati Mantsoe, *Inter.Fear* by Athena Mazarakis, *Out of this body for a little while* by Moya Michael, *Exit/Exist* by Gregory Maqoma, *Death and the Maidens* by Dada Masilo, and *Daddy, I've seen this piece six times before and I still don't know why they're hurting each other...*by Robyn Orlin. What these performances had in common and that not only was striking but also inspiring was the expressive power of the body which resonated with my own trust and assumption that the body has and can create meaning and knowledge. I felt that movement has and can tap into deep embodied memories. Observing, it was obvious for me that certain things need to be experienced, felt and witnessed through the body to be really understood.

2.How the research journey was like:

It feels like a journey that has had to pass through a long dark tunnel with some open, lightened spaces here and there. It has known moments of confusion, loss and illumination. I have known times of silences, loneliness, slow motion, and times of noise, sleepless working nights and days filled with hasty movement punctuated with periods of calmness, even with short breaks to breathe and take a look at the journey and the road being traveled. Seen from far, sometimes it presented a despairing shape, sometimes it designed a graph raising up in inspired hope despite the still long and seemingly difficult road ahead across valleys, deserts and mountains before reaching the end (Research journal and reflections 2012-2013)

Reflecting on the whole process through this report, emphasizes that the whole study was one ritual comprised of stages, small rites that include the mapping, the performance and the writing stage. These main elements, complete rituals on their own are part of a whole experience that I feel is taking my personal life and my academic growth beyond just this study. Its transformative effects, newly discovered ways of knowing and being, will definitely take me towards an improved, more connected professional commitment and continuous learning.

“Any powerful work of art invades our being and changes it forever” (Karen 2005, Womack 2005). I agree with Karen and Womack but reflecting on the possible causes of this felt

transformation I can note in my practice and behavior, I realized that it might have been enabled not only by the power of the medium used, movement/physical theatre, but also by the influence of ritual concepts and practices I dealt with extensively during my Long essay research on Mat Oput⁹⁵, completed in 2011.

This process involved mainly reading and observation while the present research involved embodied and creative research in which I fully immersed myself in the process, my own ritual, my own 'Map Oput'. I let the medium and the ritual belief and thought invade the whole of me and all stages of the research. During this process, I felt an increased awareness and more attention paid to the stages of the study. I noticed more belief, more involvement in every action, especially anything related to performance, dance and movement. Even my texts, my reflections, felt more embodied, performed/or performative. As if directly written on and from the body, as if the knowledge in the blood was directly projected on the paper or in the painted or performed images, an achievement, I think, resulting from a connection, a shift in the ways of creating knowledge and making meaning that a ritualistic approach, concept and praxis is able to help realize. Most of my written reflections were done after or mixed with improvised movement and dance⁹⁶ and physical exercises emphasizing connection, relaxation and spontaneity sustained by regular breathing and stretching exercises taken from Yoga, Aikido and Tai-Chi techniques.

Even while writing the report I constantly keep writing in my research journal, and diaries notebooks, and I dance and move around for more 'thinking, feeling and embodied reflection'.

3. More on reflexive memos

Reflexive memos served as well as a way of unpacking, going back in time, before checking on an entry or a book, and write responding, imagining different angles and ideas possible a scholar might have on a subject before reading it. I could for instance read only the title of the book or choose a title in the content and develop my own thoughts and reflections, in relation to this research, before engaging in the reading or even viewing a movie or listening to a talk, TED talks for instance. Often these memos were more directed; more focused than the journal entries. The reflexive memos have been, I guess, kind of retrospective reflections and

⁹⁵ Mat Oput: Ritual performance for healing and conflict resolution in the war affected region of Northern Uganda.

⁹⁶ Contemporary dance, mainly African contemporary dance, and sometimes traditional dance from Rwanda and my region in its original form or modified as I improvised in between written reflections. It's important to note that often these improvisations were done without any background music and where it was there it was *Agakambye* or/ and *OYA*. *OYA* (Non, never again) is the main soundtrack of *Re/Naissance* and *Witness* (in the private and the public space). Check these music on a CD in the appendices

sometimes like 'prospective reflections' To me, they mean more than just usual, normal reflections/intuitions, it's more a kind of intuitive impulses and embodiment projected on the paper, translated into written critical thoughts...reflecting on possibilities where the research might be going. Thoughts, concepts where the research or a particular theme might go and I engage it before it gets there.

This distancing technique and reflexive strategy has greatly generated and expanded the data, not only in terms of size but also in terms of depth. It helped create more meaning and knowledge, and provided a serious tool for keeping coming back even going forward in the future to critically engage, inspire the self and the work in all dimensions of its progress in ways I wouldn't have achieved otherwise. It has opened venues for more research and an increased awareness of the high potential and implications of this work that allowed a sense of confidence, trust to narrow down and stay more focused. It's worth mentioning though, at least one of the possible negative effects. It took a while for me to start the writing process. Immersed and probably prioritizing these retro-prospective reflections, reflexive memos, delayed the report writing. A sense of achievement comes in however, because I feel I have taken enough time, necessary, to do the analysis process and engage with various aspects of this study.

4. More on the Improvisation and physical exercise in public space

...This strategy has much potential with regard to this research and possible new directions and areas to research.. I feel I didn't fully explore this tool. Apart from physical exercises and a few improvised movement sessions. I However I did undertake regular , yoga and aikido sessions at least twice a week

I feel it could have been possible to go further in the processing, distancing, bringing the dance and movement improvisation into more open spaces. But probably engaging in this process in more places outside the private and public performance space would affect the study differently and probably make me lose focus on the initial aim or even result in failing to contain and achieve a needed balance and sought after distance.

5. More reflections on Translation

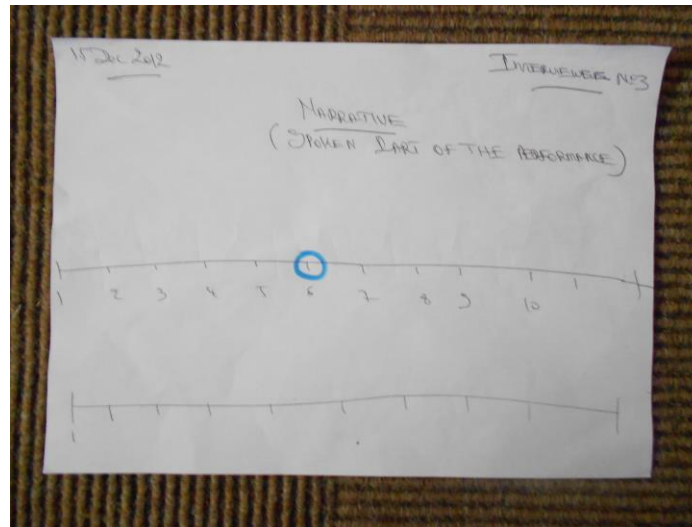
The response, emotions, feelings, verbal and non verbal clues, the dialogue during and after-performances, workshops, follow-up interviews and discussion seem to show that the public performance was not just a 'translation' but has gone beyond the performer's own body, space, memory, and package of theories and techniques. One would say that as the translation was being presented, it was also, in return, being translated already as the performer interacts with the audience, the space and the material.

6.4.2. Reflections: Audience (creative) responses



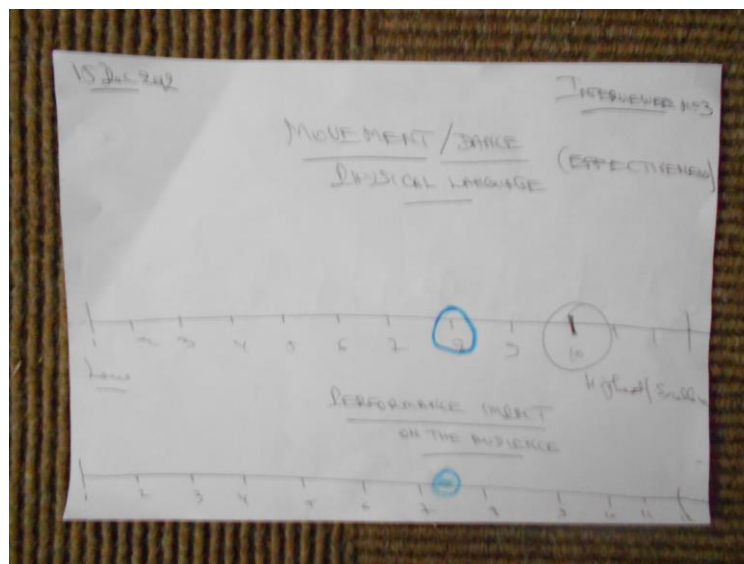
Drawing, Writing, Image making/theatre, and Reflecting: Making meaning of the images, thoughts and feelings. Unpacking what stayed with the participants, from the Performance, and responding to the interview questions (see guidelines).

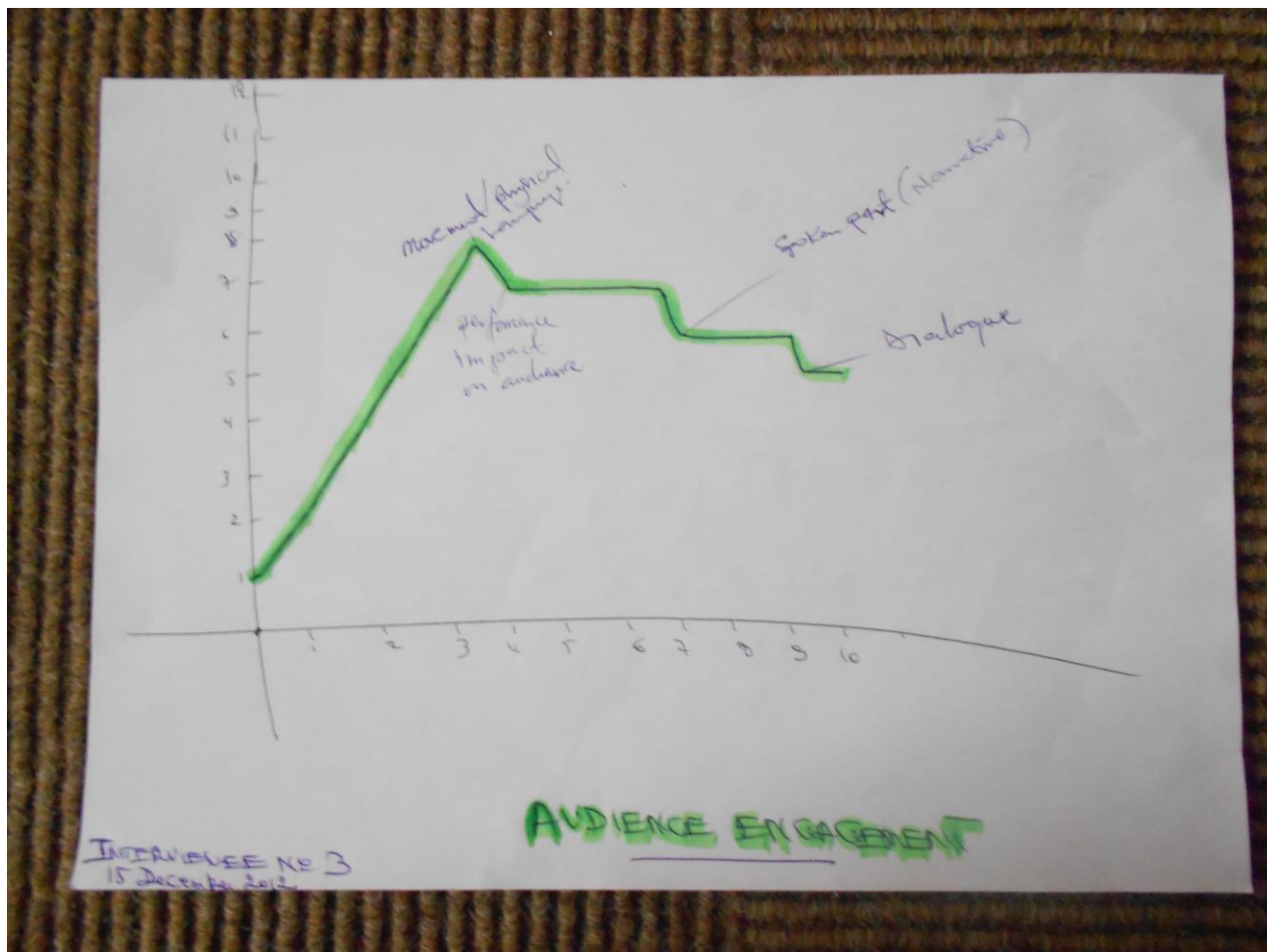
Note: These are samples of a process participants went through during data collection process.



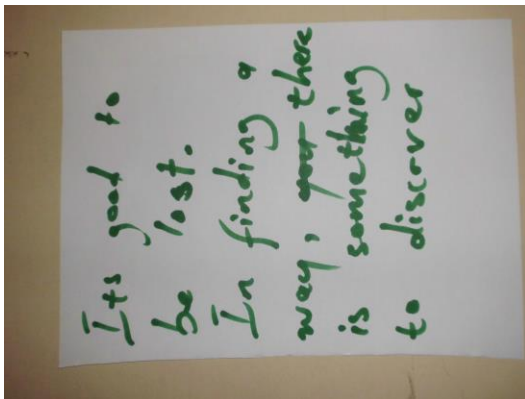
A comparative reflection on two main parts of the performance (Images: Above and Below):

The Physical (dance) and the narrative (storytelling and script oriented): what was more powerful and seemed to have had more impact on the audience? - 1 is low and 10 is High, most effective to have had more impact or facilitated the translation from private/personal to public/collective space





6.4.3. Some workshops and Group responses





Workshop: Exhibition/Gallery - A reflective/Creative process on *My Survival* (Mapping Positive/Beauty stories from troubled times)

6.5.3. Some (examples) interview responses⁹⁷

[A1@gmail.com]⁹⁸

Oct 19

to me

Hi Theo

So sorry that it was so late. Please find attached the completed interview questionnaire and the consent form. I haven't signed the consent form, but hereby give you permission to use any part of my response for your own artistic journey. I tried to answer the questions as honestly as I could.

Warmest regard and good luck

⁹⁷ The participant put the responses in Red

⁹⁸ Names and addresses hidden for ethical and confidentiality purposes

[Participant A1]

p.s sending you lots of healing energy right now

INTERVIEW GUIDING QUESTIONS

Research title:

Journey to Healing: The poetics of Body, Space and Memory in translation

A case study of Re/Naissance & Witness, an autoethnographic physical theatre performance

1. How did the body and movement as a medium facilitate your understanding of the performance? Would it have been different if another medium was used? Could you give an example and explain?

The use of body movement was perfect in the internalization and then externalization of the experience. Since the artist actually went through the experience himself, the performance was an expression of a sort of cellular memory/muscle memory. Other senses experienced by the artist in his brave journey of survival were incorporated into the performance and were equally moving to the audience.

2. How does the body facilitate the process of translation of narratives of journey to healing from genocide and HIV & AIDS, from private to public space of an autobiographic physical performance?

The personal journey often makes the audience feel uncomfortable, but still we look on. We look because we see some familiarity in not only through compassion with the victim, but also with recognition with the perpetrators. We don't want to know the truth about what happened in Rwanda and the jungles of the DRC because we are afraid of what personal journeys it might reveal about ourselves to ourselves.

3. What is the value of personal or autobiographic performance and narrative as a pre-text to read and analyse personal, local and international issues of social and human rights concern?

As said above, the way in which the muscle remembers the actual movement made in those spaces and times can be translated with more honesty than a memory you have in your head.

4. How did you relate to a distant narrative of genocide and how did it trigger (if any) reflection on personal and local realities around violence, journey to healing, dialogue and reconciliation?

People are equal amounts of dark and light (ying and yang). There are certain universal traits that connect us all. We are all, under the right circumstances, capable of extraordinary selflessness, generosity and compassionate sacrifice. We are also, under the right (or wrong) circumstances, capable of incredible violence, selfishness and deception. I do not remember

anything around HIV/AIDS in the performance, perhaps this is because it was less abrasive or less shocking information to absorb than the type of mass brutality experienced in terms of a South African/Rwandan comparison.

5. What are your views, comments and observations about the tools and techniques used in the public performance of Re/Naissance & Witness? If there's any impact caused by a particular technique or a combination of these tools please elaborate.

I really appreciated the use of music. While the guitar and imbira was very jarring and stimulate feelings of urgency, dread, anxiety, the singing was very resigned and made me feel like it was ok to be overwhelmed by the experience. The moving around made me feel strange and voyeuristic, but that is my personal discomfort with audience participation in something personal. It was like being asked to comb some stranger's hair while they're sleeping. The guitar at the end was an amazing debrief and made me feel light and hopeful at the end. The laughing and jokes at the end was so kind of the artist. I think I would feel a certain kind of love/hate relationship with an audience that came to see my pain-to be entertained by it, but the artist was very gentle and kind at the end. I thought the video media was too much to absorb and that that could have been incorporated in the performance and not as a separate viewing.

6. Any general comments, observations, suggestions or contributions to this research?

I wish you the best of luck with your master's thesis. I believe in what you are doing. I appreciate your bravery

[Sent to:]

Théogène Niwenshuti

MA Candidate

DFL/Dramatic Art/Wits School of Arts

Wits University

Cell: 0761 537 462

Email: theogene.niwenshuti@gail.com

[Participant A3@email]

8/30/12 [2nd day of the performance]

to [A@email]

Thanks! I felt comments which came out were powerful, for example the connections Cameron made. and some people wanting to do something, others revolt, others many questions were triggered, etc. But the the general feeling, like me personally I wanted few mins to seat before talking. Difficult to say since people react differently.

Many thanks
[Participant A3]

[A2@email]⁹⁹

to me
Hello Theogene,

Thank you for your email.

upon hearing your question on the performance, the first thing/image that came to mind is that of struggle..the bodies on the floor, the body hanging up side down and the the struggle in telling a happy story...

i thought to share my immediate thoughts and vivid images.
i can write to you again later..

[Participat A2]

[A5@email]

Aug 21

INTERVIEW GUIDING QUESTIONS

Research title:

**Journey to Healing: The poetics of Body, Space and Memory in translation
A case study of Re/Naissance & Witness, an autoethnographic physical theatre performance**

1. How did the body and movement as a medium facilitate your understanding of the performance? Would it have been different if another medium was used? Could you give an

⁹⁹ Follow-up research (email) Interview

example and explain?

I am framing my response by sharing that prior to watching the piece, I broadly knew Theogene's personal journey of struggle, triumph and survival so I was not an objective viewer in that regard. However, I found the opening 'dance section extremely powerful- a world turned on it's head in the most brutal fashion. The body and movement- as choice of style- was extremely effective allowing the audience space to conjure without the imposition and simplicity of language which formed the second half of the piece.

2. How does the body facilitate the process of translation of narratives of journey to healing from genocide and HIV & AIDS, from private to public space of an autobiographic physical performance?

3. What is the value of personal or autobiographic performance and narrative as a pre-text to read and analyse personal, local and international issues of social and human rights concerned?

Extremely valuable not only as an archive but as a reminder as well as the power of giving the multitude of numbers- 6 million- 800 000- etc a human face.

4. How did you relate to a distant narrative of genocide and how did trigger (if any) reflection on personal and local realities around violence, journey to healing, dialogue and reconciliation?

The act of witnessing this kind of work –knowing the performer is creating from personal experience is powerful and for me triggers questions around human resilience and capacity for brutality. This kind of work makes me value the process of SA's transition in the early 90's and the brilliance of our leadership at that time but also serves as a warning as to what can happen when leadership fails and tribalism or 'otherness' ensues.

5. What are your views, comments and observations about the tools and techniques used in the public performance of Re/Naissance & Witness? If there's any impact caused by a particular technique or a combination of these tools please elaborate.

I think it may have been more powerful just to hear the soundscape of the video insert that was shown as opposed to the graphics as well. I also found the first more abstract section more powerful than the latter. I guess I wanted at that point to go deeper into how one survives!

6. Any general comments, observations, suggestions or contributions to this research?

RESEARCH JOURNAL

- Home vs Foreign (space)
- Travel (Journey)
- Crossing border(s)
- (Self) witnessing
- ? Active / Participatory
- Witnessing
- Witness / Observer
- and in the
- act of travelling
- crossing the
- border(s)

Reflexive Memo

06 Feb 2013

THINK ONLY OF THE BEST
WORK ONLY FOR THE BEST
EXPECT ONLY FOR THE BEST
31 Jan - 1 Feb 2013

- Directed in / into
- (Self) projection
- ? Elevation
- "Land - Air"
- ? Foreign? Home
- ? Self? Other?
- Travelling (in)between
- back and forth (!!!)
- ? Multiple - space(s)

Wife 2013

→ "Oneness" of
(s) - space

06 Feb 2013

~ 7-8 AM

A Journey close to Home
Entry I

Reflection

Begin to Spanda

It's another space I was projected in
I projected myself / I allowed myself to go in
A space beyond my space
A space close to home
Close to the real space of my survival

It felt a distanced space. A break but at the same
time a journey continuing on another level.
Another perspective, closeness I needed at this stage
of my work/study, of my journey

Spoke to home to the 'place' in a way (so)
I couldn't see / feel from such place.

A journey by nature is full of unexpected,
notes,

Journeys is confronting our traumas
Journeying, travelling is to care but it is also
to risk, to lose control, to walk towards
possibilities, towards history or less, light or
darkness, life or death

Hope makes us move, travel, be open, receive (or reject)
what the world gives (what the path, the journey is offering)

This travel came at a critical moment of my research
I had been collecting stories, the texts which were
from doctors (interviews) the plot regularly (reflective
and the the travel/journey "out of the" space, "towards",
"home" alone"

At many times I was anxious, afraid and the sometimes
excited, waiting, waiting not to miss this opportunity. This
"journey" in the world.

South Africa, today, Wit's is ... miles away
from home. I am travelling to Kuyubek and
to the ... miles away from home
2 few ... in East Africa ...
conflict, fighting is taking place. Some the
... have fled their homes

Doctors and Surgeons of participants in my workshop
... of the month, during playing
space in ... people, especially children have
had to leave to reflect the cultural environment
the day, ... notes of ...

... it be S/he's mind in the "ready"
"logic", "reality", "reason", ...
more than "embodied", "using another / a + at
level of knowing, feeling, connecting?!!
like fly side, I feel nothing, see the
world / the possibility of death / suffer later on
from the prohibition of death / suffering
if she was in my case!

But I agree, and this reflection is
not a judgement, but a reflection to understand,
to explore, to study, to dip in myself
And by understanding him, her, the, is
probably) best way to discover, understand
myself, my journey better

"Love is foolish..." a character says

"Love is childish by nature" She/he adds was
I'm watching the TV serial ... I have no paper here
to meet you for piece. It's Sunday 3rd
This morning, 4th, early, 4 AM, I leave the hotel,
to airport! I'll leave this "close home" space
soon!

We travel slowly, our journeys to feeling are not
and take that path.
I can't force these people to see me, I can't even judge
the
The best, possibly the worst feeling journey (disturbing) comes
from sleep oneself ...
Coming to me is crossing the border of
Down-up. But a back inside all for the person
needed to know ...

Sometimes crossing physical borders
help vs cross internal borders (also imaginary)
(sometimes not) ^{! oppressive}
^{! liberating}

As, I feel, sometimes it's the opposite.
Crossing internal borders help crossing physical
ones.

In my view (experience, performance, ... for the
traveller) the 'travel' does 'happen' I realize, I
feel it's necessary to cross (at certain point)
all these borders.
The ultimate goal is to cross all of them,
one next to another, to achieve both most
something travel (sustainable / start / to reach
of the journey to healing / transformation /

Crossing the physical, travel is like the action
for achieving or not the performance → the physical
travel / crossing, or action, maybe more like achieved
for revolution / for action as travel puts it. But on the
other hand to the action / action / real situation
for existence the journey / travel itself?

Can the journey / travel 'happen' in the performance /
performance space be the same as the real travel
to home (taking a plane, the sea, the
walk home?)

The ultimate / the ideal is that
the internal crossing (which crossing / leads to
external / physical / real crossing)
that the internal journey / the personal transformation
involving, knowing leads to active
external taking / transformation, light

The gap between knowledge and action is
(sharply) bridged. The distance between the
internal and external barriers is reduced
(progressively)

Even when the person hasn't yet physically, in reality
crossed the bridge, the fear, the challenge of doing it
it / accomplishing the action disappears or reduces!

The physical ^{theatre} performance the movement,
performance, supported with sound, images, touch, smell
is the closest to the real action

The site specific context / aspect adds more to
the body is projected in the reality of the "real"
journey, sights, smells, obstacles (hills, rivers,
dead / other bodies,

Quote "Lup who couldn't
it - perhaps a / over
the dead bodies
during the performance."

witness, life +
invisible +
invisible elements,
people, etc)

The performance becomes a journey that is shared
between the people, the reality...

- We have about our survival (xiv)
- "Successful" completion of the American genocide period
the way for the Holocaust twenty years later (xiv)
- "They" and every event of mass murder, to say and
every people (who opens the door to genocide possibilities
of further genocidal massacres of additional people,
perhaps, again, including our own people, (xiv)

Include: - my page / QUOTE / opening

- Genuine empathy / How much do we want to feel
about other people?
- Naturalness of the fact that we will tend to care less about
the people the further away we feel from them... (Japanese
historians)
- Reflect // Empathy & Healing
- Role of the body in shaping
processes of "empathy"
- Listening + sharing
stories (+ sharing of fear)
the other
- Hi - Justice comes / speaking / showing of my
story and I sharing / speaking / performing his
story - South Africa story (Apartheid + Apartheid)
opened other - a deeper level of understanding/
knowledge, opening up increasing of "empathetic
interaction (empathy)"
- Among indicators of
Healing & Reconciliation
- Empathy for the other
(Feel for his injustice,
suffering, etc.)
- Caring about oneself and others
speaking / showing of my
story and I sharing / speaking / performing his
story - South Africa story (Apartheid + Apartheid)
opened other - a deeper level of understanding/
knowledge, opening up increasing of "empathetic
interaction (empathy)"

- "The Holocaust is unique in a number of ways -
how much was capable - of destroying people more.
Ravens, etc, etc, etc, etc - as for this statement!"
- pathological narcissism / selfishness & healthy self-loss
- Learning to care about human lot

Intimacy > Check the lyrics of the song
 "Stop genocide" which praise heroes, people who
 stopping in the shoes, walk the world, youth who want love
Intimacy was composed in ... the example

Travelling Tampering it's like
 the Riga dance (genocide dance) - I included it in my paper -
 It's like leaving footprint on the land, "land mark", It's
 like printing on prints - life, body prints in the/on the plates/
 pages of life/world"

- Amake - or Show - my paper progers - printed
 using - body prints/organs - fingers, arms, elbows etc.

- Genotype / Show - since when I jump - and when
 a picture of me Riga dancer(s) is jumping !!!
 "Genial dance" (...). Leaving the earth/land, the

spoke, landing, marking, ...

Moving/dancing from point to another, it's the shifting
 the line, travel in both poles that makes possible the
 printing, the "Landmarking", (the actions, the result of

jumping - stamping, the projections of the body across
 at least - 2 spoke and (back). The spokes are
 (do they? / become one? connected? Shared?

Violently shaken? Reformed by the plasticity

body that seems free? ...

A South Africa (230) Traveling with a "Close Home" (230) years old

- His feelings and behavior in another place
- His take on another place

- * It's peaceful
- * It's crime free, it's nice
- * It's green (reacting to the electricity went off at one evening)
- * I'd like to come back
- * I must take enough or lot of pictures to show who I got back home
- * I'd like a place like this (the SA)
- * I'd like a place like this (talking about SA with music, etc)
- * I'd sell it for a year! (Special place like this)
- * I can start business, maybe of life making here and go back selling things

The body — As a home — Growing into back into the body — ? (back) home into "inner" "wholeness" ? "liberation" maybe death, a "Groomer" a sad/tragic event (Gandhi, H.W. A.D.S., can see / ... + ...)

Coming back here feels like going back to
the ~~house~~ the foreign get the ~~history~~!
the first active, in the nature of being
challenging / here, dynamic, going here
might not necessarily be so identifying / or
the first active experience. Going here
might not necessarily offer an ~~challenging~~
environment, so much that help creating
meaning and meaning / of knowing that you
or sustain path(s) to healing, to
work in action and action.

collaborative - collaborative - non-hierarchical
relationship within the self, (with parts
of the person) and the other (the space,
the environment, the people, the
past, present, the future).

The future is parallel and a
imagined (lived through) a ~~surface~~ of
the ~~ones~~ (body - mind) position of
"educating" / moving / interacting with
the pole (this might be home / or /
non home" (foreign) but until the
bills / ~~anecdotes~~ / ~~space~~ between here and
foreign" is not / is not travelled / crossed
one cannot (it's probably) remain on the
feeling journey. Both you must not be ~~separated~~
opposite, both ~~places~~ must be ~~traveled~~ (? ~~performed~~) both
a picture to healing. One leads to the other. The ~~person~~ ~~between~~ ~~and~~

How and What way it ^{performance} triggers
 reflects and to meaning make out of it
 based on local current situation and
 realities.

Space	? Physical space Rural South Africa		? Home Hiding place	Functional Biological Historic Political Social Economic Cultural ? Ideology ? Experience
Experience	Genocide Apartheid	? Definitions ? Thoughts "		? Spiritual Intellectual space ? Ideology ? Experience
Context	Disasters * Black * Whites X Black & White	? Traces ? Traces ? Traces	Historic Political Background Origins Current situation	

X Whites & Whites
(Historic → Boer - British war)

⊗ How to assess journey

- 1. Define looking
- 2. Indicators (Criteria) using the performance (public)
- 3. Assessment tools (Tool is it the performance?!) 2nd private
- 4. Analysis / Discussion → How (can) a performance / physical (moment) be used as (a po-text) to assess personal + collective journey to
- Realize for trauma + violence for (past) apartheid

Therapeutic tools + techniques
used - the two slots

? Stages / ? Levels	Real Techniques	Open / Close	When? / Time
Mapping			
Action			
Performance			

Sunday 20/01/2013

RECONNECTION

Through
journaling
and
reading

It describes the process of (journaling entries), especially since I started (this week / last) to write reflective notes. Combined with intensive reading, the process has reconnected me with deep memories and the real experience(s) for personal and was not just by routine and the regular, but rather also

? Audience	? Performer	? Just a ? real/objective

20/1/2013 8:30 AM
(net)

1. Have the feeling of connection, easy and direct link / contact, observation to the heart and the big picture (external) of what I'm studying (internal). It's intense but I don't feel overwhelmed. It could be because not only I read and write (this journaling might be providing space to reflect, process, digest and release) but I have a kind of healthy distancing. Stand (2) It could also be because since the beginning of this year, and lately since I began intense journaling and reading I do intense breathing and stretching exercises.

|| I do these exercises ~~now~~ I make up / ^{Monday} ~~and~~ during breaks / I make ~~exercise~~ ^{exercise}
for 2 hrs sometimes 3 hrs followed
by 30' - long breathing and stretching
of 10-20 mins of stretching
and breathing

After 3 hrs (punctuated by short breaks)
of 5, 10 to 20 mins

I take a longer break to have lunch or
dinner (if it's early) and to
sleep between 30' - 1 hr before I

continue in the same order || Stretching /
Exercise / breathing the

Generally if it's evening I work
around 2-3 hrs including ~~reading~~ ^{writing} / ~~reading~~ ^{writing}
first, reading and listening to ~~related~~ ^{related}
conferences, presentations, TED Talks / ~~related~~ ^{related}
research interviews related to my

|| Slightly / in this last week - I have included
~~some~~ ^{some} what notes / I breathe and stretch while
in ~~practice~~ ^{practice} of ~~driving~~ ^{driving}. I practice 1 or 2
times in a playful manner, these notes I
noticed the ~~when~~ ^{when} I was young and had
stopped ~~when~~ ^{when} the ~~general~~ ^{general} ~~idea~~ ^{idea} of
clothes + material were used ~~for~~ ^{for} in 'literary' ~~historical~~ ^{historical}

The process feels smooth, nice, enjoyable for
my body, my heart, my intellect, my spirit.
I combine all networks I have available, I
use free manner from computer, I
writing on paper, drawing, stick papers
or big texts, write or highlight in
books or notes, I reflect / free write without
any guiding thought but other times, I have
a key word / idea / phrase or concept and often
I have a lead at the question and
objectives of the research then write
or record following key words

It feels like a performance, we work as a
researcher, a play with multiple artists,
inside of a group multiple threads
sometimes at the same time, other times
as a chorus or separately (one or some making
while others rest or observe / backgrounding).

! Pressure

I've been standing against, ignoring the pressure
to start writing the paper text / report. I've been doing
- my own way / journaling, reading + thinking
about the group and skills (EXISTED)
- I should do write? Am I doing the right thing
to have all ideas and notes first? classmate seen the
for (maxi)

I haven't yet started one! But I feel as if
on the right path as if when I start the work
everything will be quick, smooth and joyful
in the place.
I feel this even now.

I ~~love~~ this evening as the sun sets (Monday
2/10/2013) morning I should start
writing of report.

wanted of my report. I should start
 It's time. I have the structure, I feel I have con-
 sidered the ideas, I have the outline, I have the ideas and
 I have the outline, the intro, the
 the body, the part and other possible ideas/
 the body (points) to explore (the journal
 the body) in response to my study,
 the body and approach/theories
 I'm ready and I'm

T1 — ready and T1 — giving the
write, finished — great scholarly report.

20/01/2023 20:34pm

Ed -
1st free working

21/01/2012

RESEARCH JOURNAL

Reflective Memo
19/10/2013

Theresa

W176 2013

choices, decisions and actions that shift /
the present / that give rise to the future.

that ^{could} provide/pose
redemptive action
(?Derrida).

Go for South Africa
(or for Dunder)

I had also
Paul Ray

— Necesses of
desobediencia

- Individual descriptions

→ Collective/Group/Family

→ Political Leadership

→ Educational system

1) International/Global Page 57

✓ packed
post / received
Buenos Aires

New Positive /
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"new fixed,"

Whole "

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(Inside - Out)

1/10/2017

~~1000000~~

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Y. J. K.

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2007

March 1891

Chellam
J. P. A.

3
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Not
Admitted
The
2nd District
Essex

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

you story - - - - - flower / show multiple stories

RESEARCH JOURNAL

Reflective Memo
21/01/2013
T. J. J. J.

CCDV 2/10/2013
 Deflection continued
 while (during) breaks
 @ work!!!

BODY

SPACE

MEMORY

"Memory can be a graveyard, but
 it also can be the true life
 of man" (Elie Wiesel)
 (P. xxix)
 "Graves are half full" (P. 116) (id.)

- Body Space > locus of memory
- A body is also an 'space'
- A space inhabited by (a) memories is active? living, moving
- Can a space be empty? How?
- Was Nabe Hospital? Refuge -- empty before we went in to hide?
 Or the space changed / shifted / ? acquired new / or additional identities
 when we went in to hide?
- These walls / These spaces saw our tears, they heard our cries,
 prayers and dreams, they protected us. They stood by us. They offered
 what they had, what they could... bullets, bombs hit / picked
 the before getting to me... they had to fall down before I was dropped on ground!

They had to lose their life / to fall down before I was pulled
out and dropped on the ground

These spaces received scars for me
Through their marks I see (I feel mine)
I feel their scars on my body
As mine are grooved / painted on his stones forever

These spaces

They offered a place to hide my face / our faces
Just for a while
Just for my survival

- A space has an identity, (shape, history, age, place,
- " " can be welcoming or rejecting
- " " has a voice, a sound, a soul

- Having them in that place / spaces especially for survival

If you listened well you can hear a space calling you, warning you,
embracing you ~~space~~ communicates / some communicate longer and
invite you to go on ... find another 'space', other welcome you
it ... as if saying you're welcome in here, you're safe or it's time
to go ...

- In some spaces (?) places) marks, signs can give an idea of what happened
here, or what kind of space / identity this space / place has ... But in
many other it's nothing, it's empty but still the air, the smell,
the light or not, the feel, the impact on the body (as the our body
reacts and make our emotions / psycho react / behave as ... makes
actually that the "empty" is not necessarily empty - and no matter
how the space is it will still have an effect on our body or
emotional and psychological ... It's like a kind of circular and
ultimately / dimension communication (communication 10 +
that how interconnected ... 10 +

"Fearing Space"
Dia Totten 1997 / 6 Oct of 1998
A survivor runs back preparing to stay with bodies ...

The spaces/places where I stood, lived down, died and survived should ~~nothing~~ to me/and in me as I left for (trunk) (I gave something to this space (s))

I hope whatever I left was positive / ~~powering~~ / life giving -
the inhabit that place (space) - a potential / an energy that
will positively impact / impact on another person / being /
creature and who / which come / will come after me
I hope my passing left something new to the
"identity" of that space

Our body is a crossroad / a mixture of numerous
spaces
We belong and don't belong. We constantly shift in and
outside spaces

Our physical behavior/body is constantly affected by
which space (vice versa)

The same way I feel (I felt) my physical (by positioning
of my body) (seems) seemed to shift space(s) inside
of me (intrinsically, psychologically, mentally)

I notice how I often
intuitively stand and move because I'm reflecting on something
and how I move / shift in / while world inside

It's as if I process and reflect (easily) through movement
as if I compose and write through my body / through movement ...

It's as if moving activates my "memories", my intelligence, my mental
capabilities (intellect and physical are not ~~separated~~)

How does ^{coming and} being in South Africa shape (shaped) effects my body? my memories related to genocide? to war? To injustice? To discrimination?

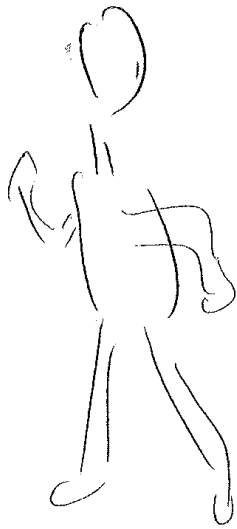
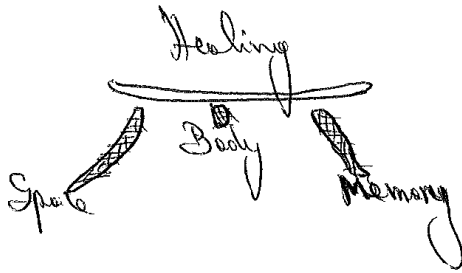
- Inspiring (I've always dreamed to be like him I was a kid) → Cause: Mandela
→ "Soweto", / Children / Youth
→ Culture & Music

- I've become / I'm becoming more and more aware of my skin color and it worries me. Most of the times I feel uncomfortable asking for example to write down my ethnicity / the color of my skin (Black / Coloured / Indian / White !!!) on certain (school) forms

- Seeing people sticking / sticking / solidifying in their groups, at the library lessons for instance - understands / raises a lot of questions → Did / Is the dream of the "rainbow nation" really? Reconciliation? Healing?

- Believing → painful (of) transition, without bloody war, or even genocide which happened and has in Rwanda → very sad / noble, and I'd like to learn from it !!! It's a tragedy! But how that legacy / achievement → being "preserved", or used to inspire further sustainable healing, reconciliation and sustainable progress?

The poetics of body, space and memory
Body SPACE AND MEMORY seem to define the values and
 each other in context.
 Body-Space-Memory seem like 3 pillars of a (traditional) stool or "trinity of anushayaga
 activities. However one and all fall !!! (Tasavamsu unnu stithayaga !!! A middle
which answer is 'Lamashayaga'



Body Is seen and
 defined here
 as, on one side, a whole
 including all parts, of all body. I
element comparing a human
 being. A body here include
 even the brain and all
 physiological organs, fluids and
 bones. All muscles, all cells

On the other side, the body
 is (will be created (used) as
 opposite to the brain -> the brain
 as a "thinking" part. The source &
 home of mental and intellectual capacities
 of a human being.
 Can I say the intellectual body?
 vs the physical body?
 or the head body (the head..)

? Brain -> ? Intellectual body -> ?
Body -> ? Physical body

I think which I consider "physical", circulate, feed, live or prolog (make
 actually one the physical and the intellectual body. My understanding is that
 the brain and the body are not separate. The separation is introduced in the
 use of separate words. e.g. ...

but still interaction (dialogue) is placed in the hands of the people (person) the other is not sustainable
... should avoid dependency of another version of control, solvability of the other person for positive reasons - the meaning means here

111 The Body as a Facilitator: Nelson Mandela Model

support for
dialogic approach

Healing the process should
- in its essence / find
source in the 'subject', the
"victim" or perpetrator
- seeking (and participating)
in self change/healing
"Humanization"
"re-humanization"

? The Nelson Mandela Body Model of Facilitation

A Model of facilitation inspired by the Nobel Peace Prize
Nelson Mandela

- White / Apartheid during his life and approach
to bring peace, end apartheid, dream and
basis of the "Rainbow Nation"

- ? Mandela De Clock / !!! Refer also to my
reading of the De/Repression
about South Africa (while I was still Rome)
Check my articles / press book where I cited the
book and why was it one of my favorite...

11 Design - model of the Body Model of Facilitation: Mandela
? Body / Movement Peace + Healing
Body Mandela: A movement model of... based of Nelson Mandela
approach

Phases of the Model

Ed Mand / Mandela
Model

Mandela - ~~Edwin~~

Long walk
to the prison
begin

Start/being in mind that the
journey will be
long

? Stages

~~Electro~~ (60) Test

after prison challenges
HIV test, stress, etc

Give Death or Rebirth

(Choice in face of death)
(Choice - free or imposed)
How we deal with this

(2) Test Election

(3) Victory / stayfelli
→ ? open heart status
→ ? Thank you / Celebration
Friends, flowers, smiley
Joy, liberation

stage is
Ray, initial in the
process (stage 4)

(4) U-buntu / ? Last stage

(5) Kuboko // "Live Ubuntu"

An active life
Involved
Show humanity

This is characterized in action and

commitment (For Mandela - his political life, his
repet of slavery his prisoners)

Carer - his work, justice (fight), his active
life - his another thing he's looking and

giving to humanity
giving to humanity
giving to humanity

Research Report
JOURNAL

Reflective MEMO
17 JAN 2013

Therapine

CCL 17 Jan 2013 PM
to APS way
The journey to healing
is a process (poetry) that
shows its inspiration
reimagined on the
(poetics) body in its interaction
with space and time.
The sense of the journey to
healing is built by verses
rather than prose that show the
the dance of with space
and time.

Wrote 2013

17/01/2023

Always becoming, always in (the) process, always in translation, we are!

Translation, the body transforming, changing, regenerating, dying or living (or dying and living or dying to live). We're in constant death and re-birth, journey, circle. It's said cells fall each second, each day. We're completely new every 7 days! (before)

Is translation = transformation?

Cells, blood change, blood / knowledge change, has life!

But if blood change and blood is new how do old / past information remain? Is it why it's said that time is (the best) healer?!! Because with time we change?! (body, blood, knowledge in the blood, but according to Dr. Jensen - knowledge in the blood isn't changed / transformed by time but only the - challenging new knowledge, - creating - that exposes / provide space to unpack. Repetition, fixed / understood way of thinking / drawing, - - -

Translation

- Transmission
- Explanation
- Transformation
- "Transition / Transitional point" (! process)

— ? Adaptation

(Translation or Adaptation)

→ Knowledge translation

— translating knowledge
the slatid of knowledge

(the knowledge to knowledge of knowledge)

→ Translation of space

→ Translation of memory

(check Justice
independence
(Anthe))

→ ? Translation of the body

— from one space to another
— self translation (imposed or
dictated by the space, and the (re) encounter
with the memory (i.e. not space, practice, ...)

Did I engage in translation
or adaptation?

It looks like (observing, looking back at the
process, creative journey rehearsing/planning the
public performance - from the private space/performer)

I took into consideration certain elements,
which certainly would not have
affected the performance (Africa)

- Ethical considerations

- Context (South Africa context)
Apartheid (Past)

- Space / Performance space
Setting up
Technical considerations
Technology

- Political, Psychological, Cultural &
historical considerations

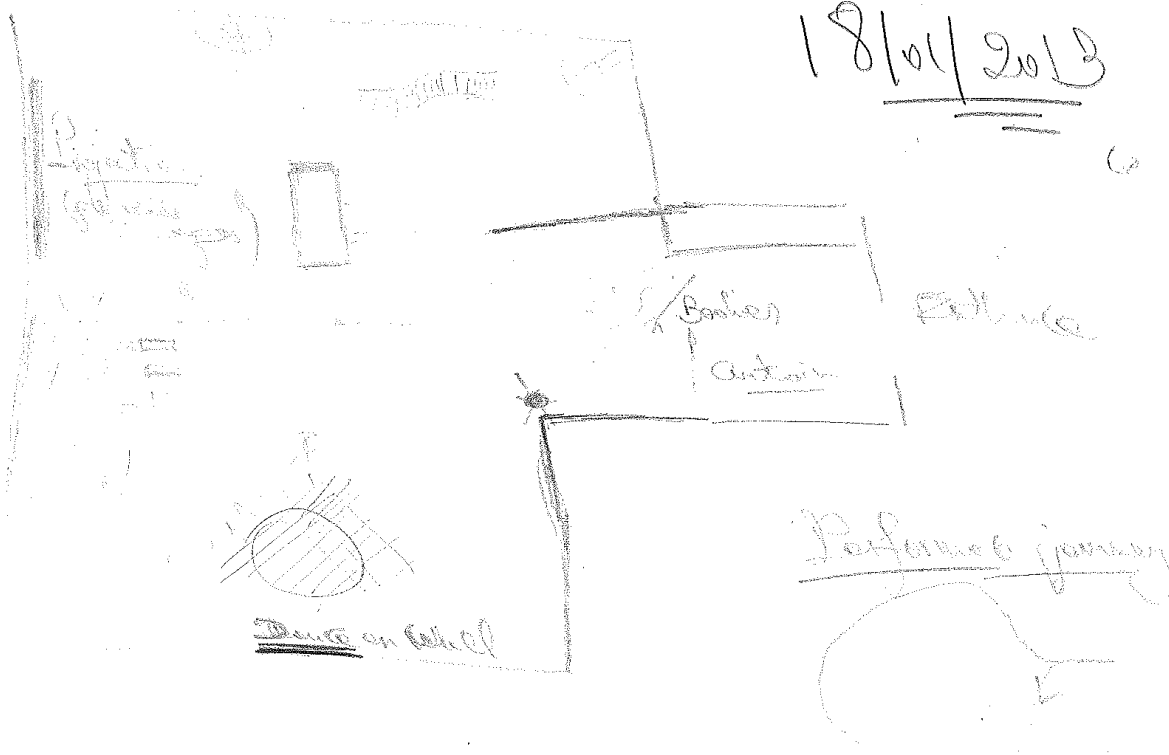
- Inferential considerations

Space / Goethe Q Main

The structure of the space shaped the performance considerably.

And importantly the space helped to bring out the / helped to embody the journey -

multiple journeys in the performance narratives of ~~survival and healing~~ ~~Bad survival~~ from genocide and HIV & AIDS



Crossing a road

Is the ~~story~~ ^{story} of the titles?

Is the ~~story~~ ^{story} of the titles?

Is the ~~story~~ ^{story} of the titles?

Is the ~~story~~ ^{story} of the titles?

Is the ~~story~~ ^{story} of the titles?

Is the ~~story~~ ^{story} of the titles?

Is the ~~story~~ ^{story} of the titles?

Is the ~~story~~ ^{story} of the titles?



* Witness to AIDS's narrative by Justice
Conner is explored as a lens to reflect
on my personal journey to healing for genocide
and its consequences.

- The body - as a self reflexive
travel -
hearing + understanding the imagined
space of loss, survival, mourning
+ material encounter + dealt with before
the public performance + following
reflective

* Allow the two narratives to witness and interpret
each other.

How ???

* -> The narrative of survival and the journey to healing
for genocide tries to position itself
to relate to and interpret the local narrative
around violence, death, healing, reconciliation,
Ubuntu and diversity in the context

Violence (Crime)

South African context (as presented
by witness)

(? Death) / (? Re/birth)

Healing

Reconciliation

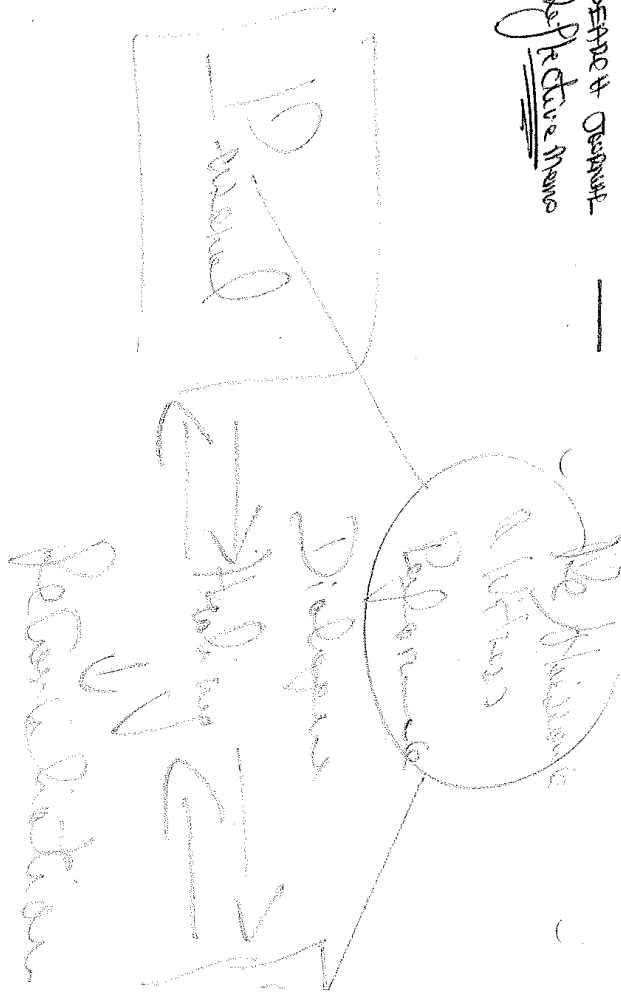
Ubuntu

Diversity

Research & Design

Reflexive Memo

11/17



11/11/13

1. Process Translation
Handwritten notes: *Handwritten notes*
2. Learning; Mitochondrial Hypothesis
Handwritten notes: *Handwritten notes*
3. Handwritten / Handwritten
Handwritten notes: *Handwritten notes*

System / body
Handwritten notes: *Handwritten notes*

Handwritten notes: *Handwritten notes*

47

[illegible]

14/01/2013

12

Body → Personal

Personal
Dance

Dialogue

Healing

Reconciliation

Collective (Influences)

Social Society / Group / Collective

Country
w/ Social
Reconciliation

12/01/2013 / 11 AM

JOURNED TO HEALING

TRAJECTORY

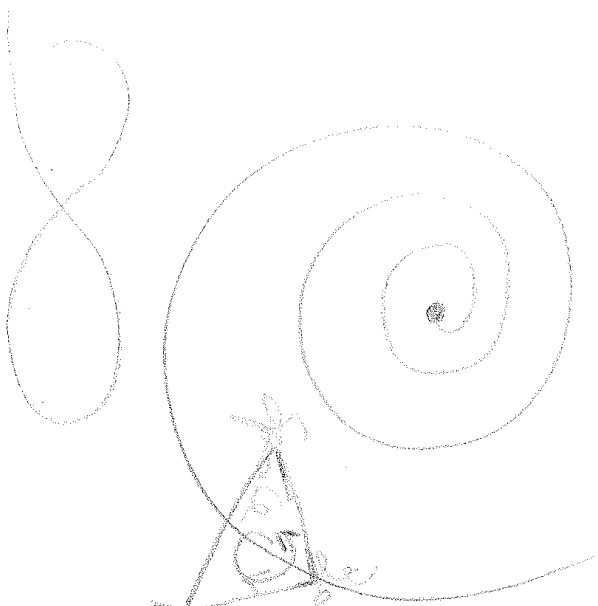
Body in motion

Space in motion

Memory in motion

Handwritten notes on the left side of the page, including phrases like "Body in motion", "Space in motion", "Memory in motion", and "Trajectory".

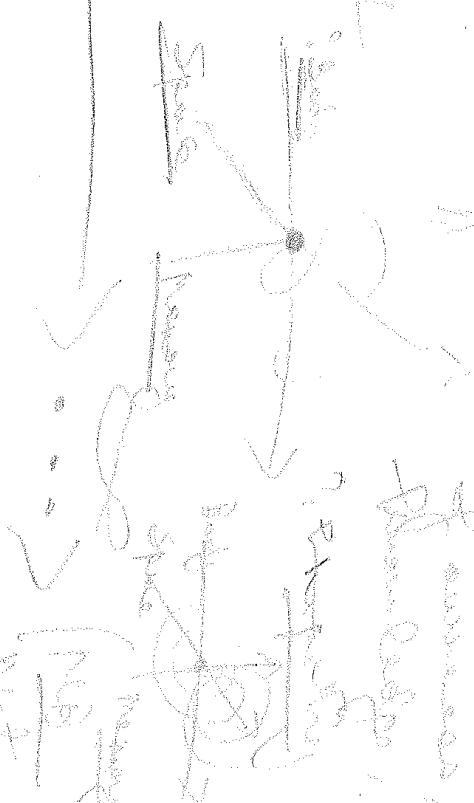
From the center (near) to the (near)



From the center (near) to the (near)

Healing (near)

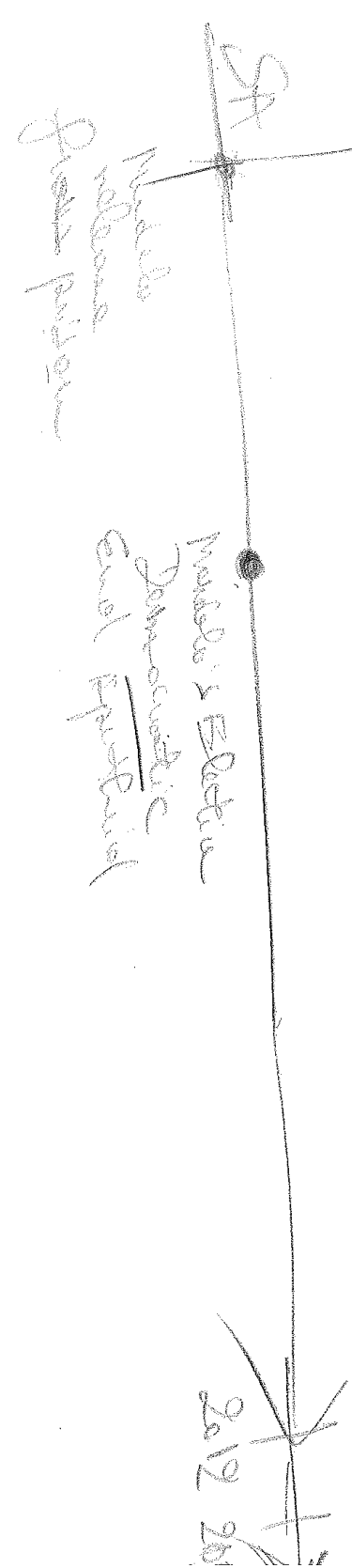
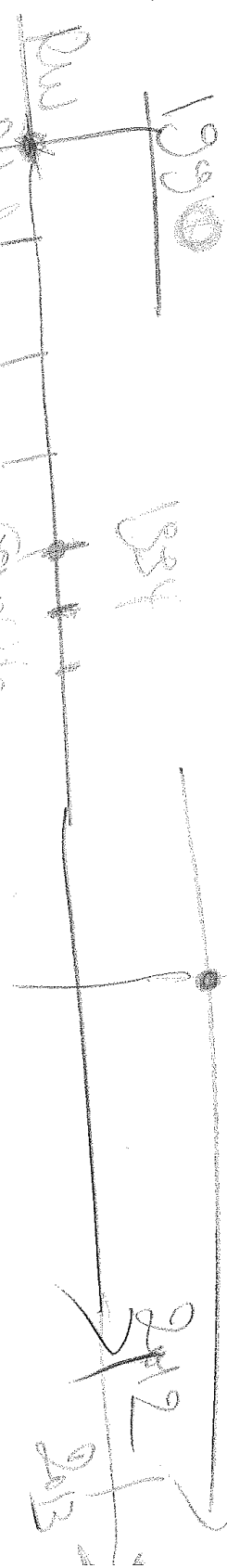
From the center (near) to the (near)



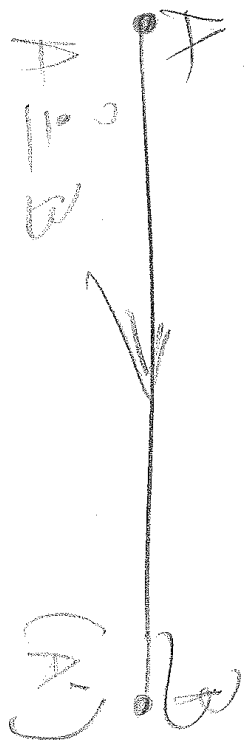
From the center (near) to the (near)

Cowan	
GENOCIDE	4/10/4105

1997
16/01/201



PERCEPTION



MEMORY

SPACE

Private

Public

- Police (self)
- Self monitoring
- Power
- Emotional

- Academic (public)
- Self monitoring
- Academic (public)
- Vocational (training)

16/01/20

RESPONSES / REFLECTIONS

ANYTHING TRIGGERED

by the image (from "Santo"
~~Portrait of a Facilitator~~
from my journal)

These texts are done looking at the
image, without being given any
context (the participants don't
know what and where the image
came from - they were asked to
write anything as they feel like, speaking
back / inspired or not by the image -

Participants: Writers, Consultants, Students
Residence in a Writers Retreat @ Wildland
13-14 October



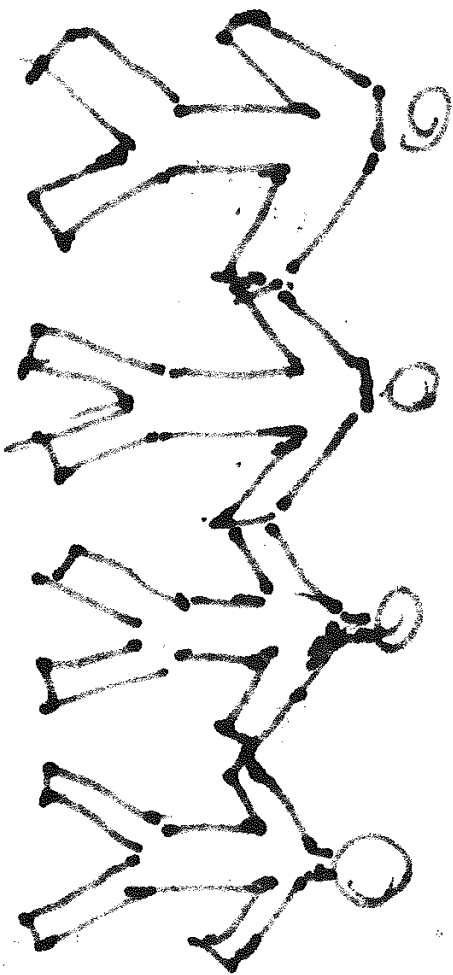
Often, as we drown in life's moments of hopelessness we often forget to look up towards the light.

And yet, it is there where help and hope can be found.

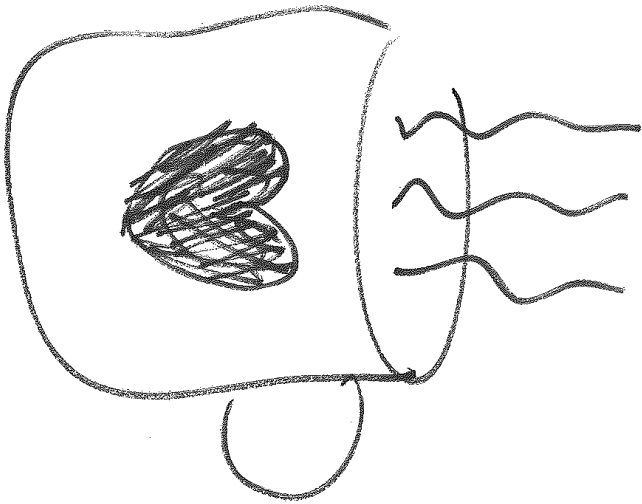
The choice, ultimately is ours to make whether we look up and extend our hands towards the help or whether we insist on looking down and focusing on all that is wrong only to drown deeper and deeper in the spinning gyre of hopelessness.

The dark days are frightening but with them comes clarity of mind, usually the day after.

I am learning to embrace them painful as they are, I know that healing cannot come without pain, in the same way as there can be no light without darkness.

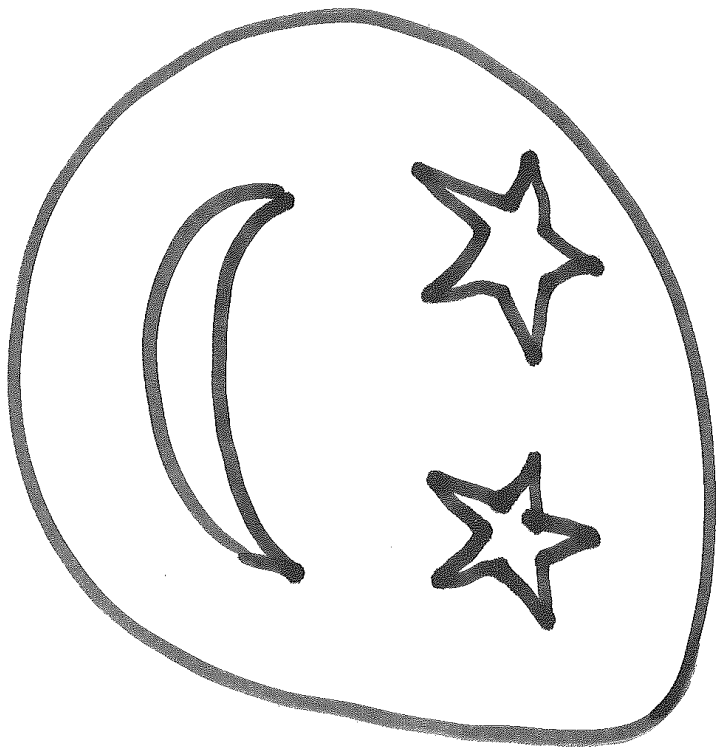


Leaver as the joining of hands, of bodies, of minds
of spirits and of meanings, Power as the rediscovery
of community, a shared humanity and a common purpose.
Leaveto Seohate

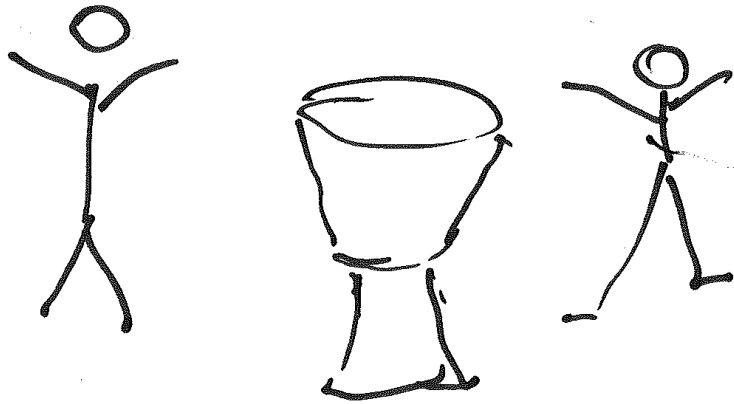


It's a beautiful morning
It's February
And it's Valentine's day
A nice cup of coffee
In my beautiful way
You bought me last year
So many memories embedded
I wonder what this February
Has in store for me
For us
For our love

Ernest



In the midst of troubles
and challenges, a smile on your
face can make a difference.
Just smile



My guitar ~~didn't~~ doesn't make music anymore. It one time did and helped me pass my exams. Now it lies silent with a broken neck.

I'm happy that guitar music still fills my heart with warmth. From my window I listen to my son work out chords and practise for hours. Occasionally he ~~plays~~ plays for me after a little cajoling.

Nothing is more beautiful than my son's music on his guitar.

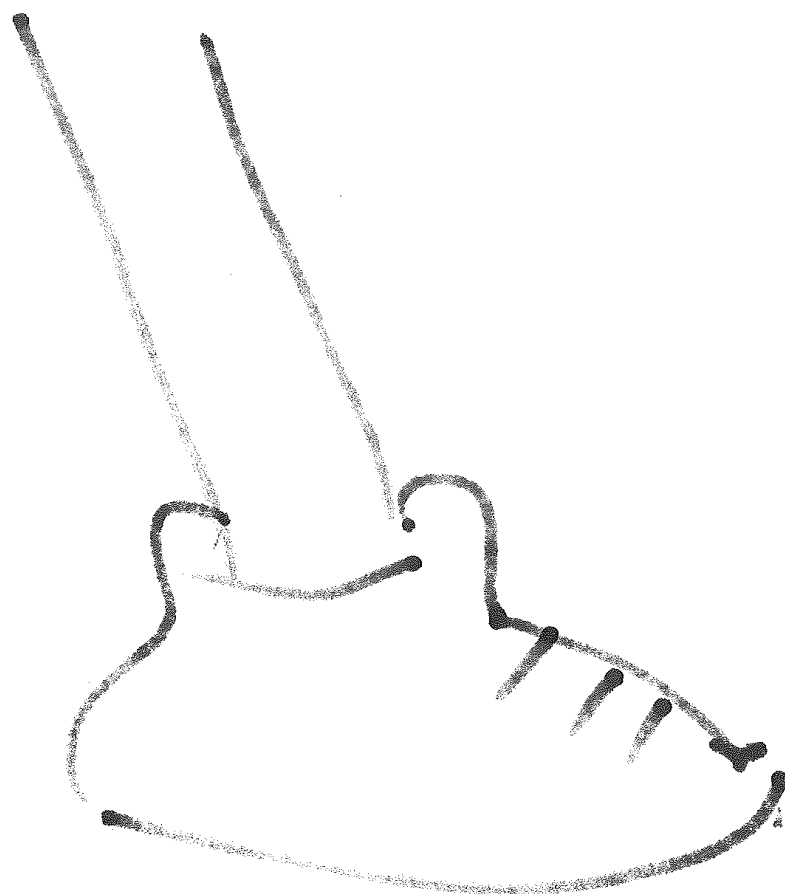
The drum-beats and we dance
Free from the shackles of life
We dance.

We dance and laugh and sing
And dance some more.

We dance and free our hearts
We dance and fill our hearts
We dance.



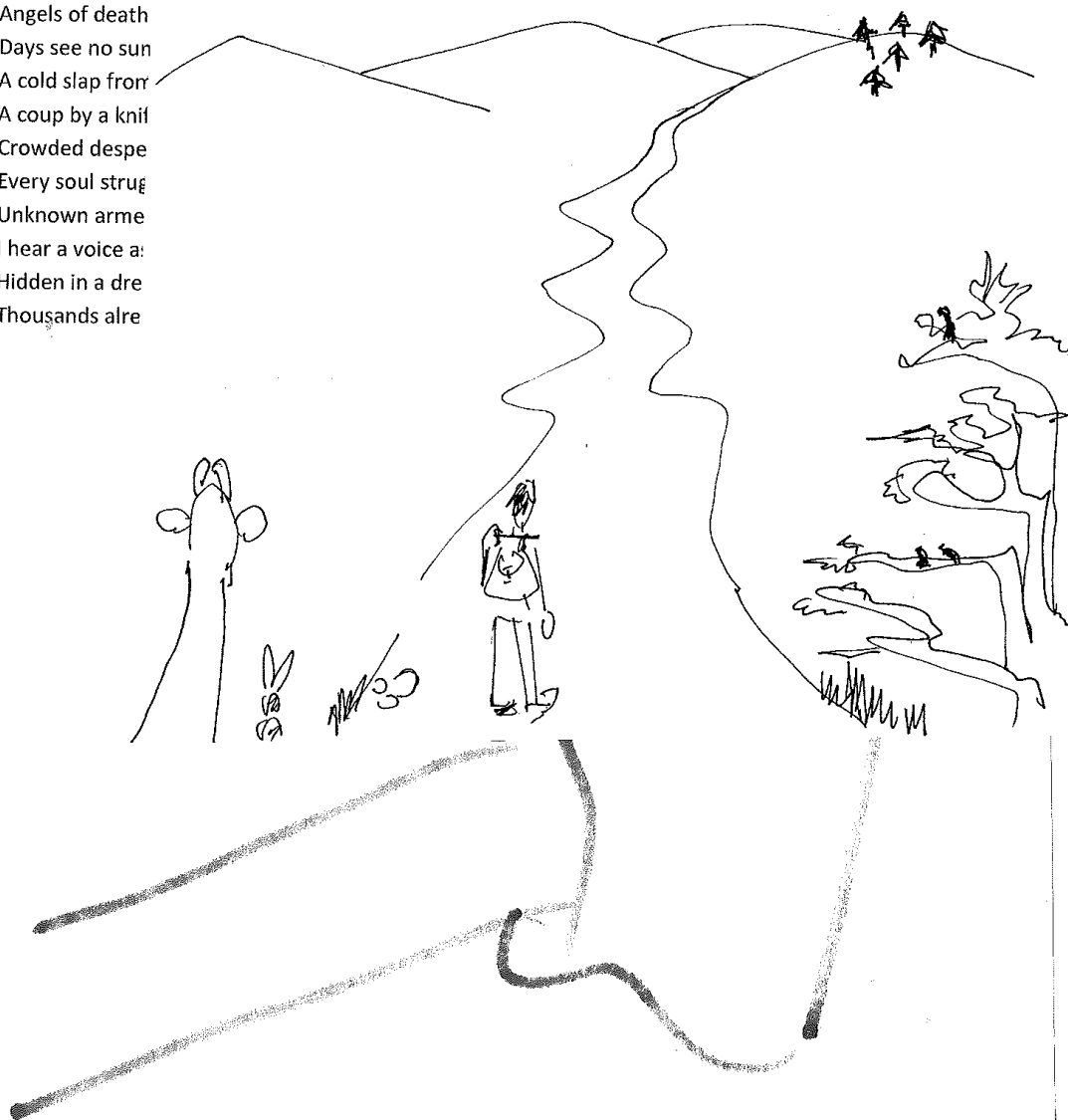
For forest, we found, and
the stream, we cut, through the
stream, we found.



My Survival

Piles of bodies I
Rivers full of blood
Skies darkened
All exits blocked
Nowhere is a way
Everywhere I hear
Disguised in mercy
Angels of death
Days see no sun
A cold slap from
A coup by a knife
Crowded despite
Every soul struggling
Unknown armies
I hear a voice at
Hidden in a dream
Thousands alive

Foot forward, ever forward, mind
the stones, the cuts, through the
streams, ever forward.



Poem for Théogène¹⁰⁰

Your beauty could never be stolen
It shines as a beacon, an essence
Your mother is known through you
Your core uplifts you from the mundane
Shaped from birth
Honed through experience
It shines
You are sharp, glint with grounding
You have been into the desert
for forty days and forty nights
Faced the demon that gave you choice-
Live and grow / blame and die
Your choice shines as a beacon
Your beauty will never be stolen.

Mpore¹⁰¹ mpore
Mpore wararaye
Mpore mpore mpore
Mpore wararaye

OYA - Soundtrack for the Private and Public performance
Sounds and lyrics: www.reverbNation.com/tottomusic

¹⁰⁰ Received on 14 May 2012 (*Research journal 2012, 2013*)

¹⁰¹ Song sung around the fire, at the beginning of *Re/Naissance & Witness*. Mpore is one of most popular and ancient traditional songs. It is a comforting song, usually sang in difficult times and it has a sense survival and giving hope

ⁱ INFO ABOUT RE/NAISSANCE and WITNESS, sent to journalist and critique d'art, Ms Adrienne Sichel, on 20 August 2012

The piece is new, but the first 10 mins of Re/Naissance are directly inspired by a previous work (Où - Hehe - this means Where?), the rest (15-20 mins) is totally new and created here since April 2012 during the mourning (commemoration of genocide). I spent 3 weeks closed inside my room without going out!

Everything was generated through and by the body. Technique uses are body mapping and excavation (of memories) and improvisational physical/movement drama which produced the material for this auto/biographic performance/reflection (around the main themes of healing, disclosure, identity, living with trauma, interrogating intimate and sensitive space(s), how past strong (painful or not) memories and spaces influence the way we behave and relate to ourselves and the current world, etc.)

I will also present a short piece, it will be just an introduction (work in progress) entitled WITNESS. It is inspired by *Witness to AIDS*, a book by Justice Edwin Cameron. It's a reflection on his work, and it's a celebration, a tribute to his courage and activism (in relation to HIV and AIDS especially with regard to the challenges of disclosure). I immerse myself in his struggle, using his experience as a lens to reflect on personal journey as an activist, scholar, artist and survivor. The full/finished piece will be presented at Wits before the end of the year (hopefully October-November and December).

ⁱⁱ Like Wiesel, "Never shall I forget that night..." (Wiesel 2006, Kennedy, Adams and Nan 2008) as puts it Elie Wiesel, Holocaust survivor, writer and Peace Nobel Prize (1986). He continues describing his memory in relation to what he saw, and the 'space' where he and his family were held in. Many including children, his mother, little sister Tzipora died at Auschwitz, and his father and many other friends and relatives were exterminated by the Nazis at Buchenwald.

Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed. Never shall I forget the little faces of the children, whose bodies I saw turned into wreathes of smoke beneath a silent blue sky. Never shall I forget those flames which consumed my faith forever. Never shall I forget that nocturnal silence which deprived me, for all eternity, of the desire to live. Never shall I forget these things, even if I am condemned to live as long as God himself. Never. (Wiesel 2006:34)ⁱⁱ

He was fifteen, I was seventeen. Like Wiesel, referring to that camp, *I can never forget, even if I wanted to*, the memory of that afternoon of 17 April 1994, at Ndera Neuropsychiatric Hospital, right in front of TWIZEREⁱⁱⁱ, a Mental Health School that was just opened. It was dark and cold as if it was in the middle of the night. Only screams of pain, cries and the cloud of death shadowed the sky. No moon and no stars. The sun had deserted. It had went to hide, as if ashamed to have to witness helplessly such 'Hitler's Theatre'. It was not fiction, unfortunately, but real, dramatic, coordinated actions and well choreographed performance of torture and extermination of every 'inyenzi'ⁱⁱⁱ, even babies, elderly or anyone who was against that 'project'! I am alluding here to the 'giving death' rather than the concept of liberation made by Fanon, accessed from a reading by Achille Mbembeⁱⁱ.

Voices, memories, noise and silences from that day fill my body. How can they be transformed into knowledge, a creative archive and an energy that might serve me and other people? Apart from being an academic task, this process has also been a personal journey of (re)discovery and (re)assessment of where I am now in my healing process; for ethical and professional purposes in my work as a student, artist/educator, performer/facilitator and activist.

Moreover, I would admit that, in the background, there's an echo, a need and duty to speak through every medium I can, especially the primary language body that has stored most unutterable memories, that same wish and dream by Elie Wiesel as transcribed in *Speak Truth To Power* "What I want, what I've hoped for all my life, is that my past should not become your children's future" (Kennedy, Adams and Nan 2008).

ⁱⁱⁱ I wished my classmates and lecturers were there. I asked myself: How can I share this embodied performance? I felt being there themselves, to watch, see, feel, witness and engage would, maybe, help us to understand some complex concepts and philosophical questions we have been grappling with, especially with regard to discovering other forms of knowing and expression, and ways of learning, as opposed to the usual head, brain, intellect, formal approaches we are used to.

^{iv} I practice martial arts including Aikido and Tai-Chi. For Dance, I do Rwandan tradition dance, and African, modern/contemporary and traditional dance. More details and reading on the form and types can be accessed in Niwenshuti (2005, 2008, 2011, 2012a)

^v Most difficult, it seems is probably for a person in the dominant, so-called privileged status to recognize the destructive side of 'a dominating or perpetrator's positionality that it is, it appears, for a victim to recognize and acknowledge her/his 'trauma' or the destructive aspect of his predicament/situation/position

Probably, it also more difficult for a victim to see, recognize and acknowledge privileges that (might) come with/ associated with the 'victimhood position' than the 'persecutor/oppressor's accessing and acknowledging the privilege associated to his 'oppressive position'

The complexity and paradox that seem to surround what I termed " Scars of privilege and Privilege of scars" seem to play a role in our experience of trauma and influence the process of survival and recovery.

In a way, the need or want to recover or not, conscious or non-conscious (subconscious) efforts or resistance seem to take root in this paradox or 'oppression domination matrix' and related privileges and scars, visible or not.

Could it be that the visibility and invisibility of our (Under)Privileged positionalities , especially the level of engagement we achieve towards related privileges and scars, may indicate where we are in the journey to healing (or not) and reclaiming (or alienating) our humanity?

^{vi} Oct 20 (2013)

to me

Hello Theogene,

Thank you for your email.

upon hearing your question on the performance, the first thing/image that came to mind is that of struggle..the bodies on the floor, the body hanging up side down and the struggle in telling a happy story... i thought to share my immediate thoughts and vivid images.

^{vii} 'Back' underlines the fact that 'before', the body and mind were one. In my view, the split, disconnection was caused by three main events. One, the philosophical and academic evolution

Second, due to trauma, we experience a split, a fragmented 'self' that is characterized by pieces of ourselves scattered that it becomes difficult to become whole. The journey to healing, in a big way, is seeking to recover a form of 'oneness', and harmony with the self, others and the space/environment we interact with.

^{viii} Generally the stages seem to have followed and alternated, in a flowing and fluid manner responding to the moment. It went from creative reflections, mapping, creative process, installations, performance, essay writing, public performance creative process and presentation, post performance discussions and reflections, interviews, more readings, workshops, reflection on interviews and readings (reflexive memos), travelling 'back close to home' (Uganda), workshop, reflexive memos, report writing, analysis : paper presentation from the research in progress, follow-up interviews, group discussions and conversations (triangulation), Journal entries, creative reflections, installations, (final) writing.