

ON PERFORMANCES. THE CONTRIBUTION OF DRAMATURGICAL SOCIOLOGY. TOWARDS A CHRISTIAN ETHNO-METHODOLOGY *

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Every culture possesses a certain "expressive coherence", namely the capacity to maintain the coherence of gestures, manifestations, appearances, in conformity with the "projected definitions" for the situations that entail such gestures, manners, appearances. On the other hand, in every culture "minor accidents", "unintentional gestures" etc. occur, which contradict the impression we want to leave to the others and the suitable definition for the interactive situation we are in. These are "discrepancies", "dysrhythmies", "breaks" or "fractures" that are symbolical, definitional, of the frame etc., in relation with a certain degree of "expressive coherence" of the respective society. We are dealing in our paper with such a problem like the one regarding the "frames breaking off" and their effects on the equilibrium of societies.

1. "Hombre Secreto" or the "Natural Conspiracy".

We will attempt, in what follows, to examine the *field of social performances* taking into account the contribution of dramaturgical sociology on this topic. With this we pass on from the latent plan to the manifest one of society. We will have in this way the opportunity of remarking the risk of general degradation of the world from the perspective of the spiritual deficit in human performances. This type of approach allows the possibility of verifying even more systematically the hypothesis that between the plan of *bestowal (gifts)* of our existence and the plan of the *given* of our performances there arise such serious discrepancies that they menace the very balance of both social and individual life. As with the other frames of the interpretations, in the case of performances also, the referential system is that of the intensity of the experiential processes, that is, of the degree of spiritualization of performances. The matter sends us directly to the relation between the appearance of "things", of phenomena, and their spiritual substance, that is to say, between content and expressiveness. The first reality that we encounter when we examine the world is that of its *expressiveness*, that to know society is, up to a great extent, the same as pinpointing the "real" sociological "scenery" of our world. Human being as an "expressive being" and as "interpretative agent" becomes thus the object of study of sociology. Such a sociological approach has been established by dramaturgical sociology through one of its initiators, E. Goffman.

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