

Living on the Fringes: The Written Word and The Performance in Pat
Kinevane's Trilogy

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By

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Extract for Fishamble

Whether it is subject matter that borders on sociological issues or the performative action that ensues, it has become clear through my research that Kinevane's uniqueness resides in a combination of several aspects of writing, performing, touring at home and abroad, bringing the playwright and the actor together as one, collaborating with theatrical peers. What makes him successful may be a combination of the written word and the performance, but one cannot underestimate the visibility of societal messages that leave audiences enthralled and uncomfortable at the same time. Kinevane draws on real life experiences and his own childhood to realise his dramaturgical cognizance: "I thought of how different things said to me throughout my life have affected my self-esteem. Comments about my work, my personality, my body or my face", (Underneath, Author's Note, xvii). Although light entertainment and facetious slapstick cohabit with darker elements such as bullying, suicide, elderly abjection and homelessness, Kinevane does not expect his audience to walk away without having absorbed some facet of social consciousness and awareness of the plight of others. In *Underneath*, the unnamed character, 'Her' has hidden herself away to avoid being exposed to harassment because of how her looks are perceived by a thoughtless and cruel outside world: "I lived on the first floor and two hookers lived upstairs. I'd spent fifteen years alone, and nobody really knew that much about me because ... well, they never asked and because well, I chose to be private". (Underneath, 4).