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Constructivism (international relations)

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**17. The Frankfurt School of Critical
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Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into ...

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Shirin M. Rai. University of Warwick.

This article develops a framework to examine the co-constitutive nature of performance and politics and to suggest that such a framework is critical to promoting an interdisciplinary approach to understanding our complex political world. It does this by disaggregating the

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Component parts of political performance and suggesting how, once these are made visible, we are able to reflect upon more complex processes of its re-aggregation into our analysis of ...

*Political Performance: A Framework for
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*What Is the Definition of International
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Politics?*

The Globalisation of World Politics, 5th
(2010) and 6th editions (Oxford
University Press –Oxford Textbooks in
International Relations), 2014: 184-197.

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“Power, Security, and Antiquities,” in
Jenny Edkins and Adrian Kear,
International Politics and Performance:
Critical Aesthetics and Creative Practice
(Routledge, 2013): 203-220.

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International Relations & Security

Traditionally, the field of International Relations (IR) and International Security (IS) was primarily focused on understanding war, peace, and the international system. The security and survival of states, and the power dynamics between them took centre-stage.

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Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive 'performative

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turn' in International Politics and a critical return to the centrality of politics and the concept of 'the political' in Performance Studies highlights the importance of investigating the ...

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In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled, and often troubling, relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been

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central to research in both disciplines for some time, the emergence of a distinctive 'performative turn' in International Politics and a critical return to the centrality of politics and the concept of 'the political' in Performance Studies highlights the importance of investigating the productivity of bringing the methods

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and approaches of the two fields of enquiry into dialogue and mutual relation. Exploring a wide range of issues including rioting, youth-driven protests, border security practices and the significance of cultural awareness in war, this text provides an accessible and cutting edge survey of the intersection of international

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politics and performance examining issues surrounding the politics of appearance, image, event and place; and discusses the development and deployment of innovative critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical aesthetics to the aesthetic

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thought of new securities scenario-planning. The book's focus throughout is on the materiality of performance practices—on the politics of making, spectating, and participating in a variety of modes as political actors and audiences—whilst also seeking to explicate the performative dynamics of creative and

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critical thinking. Structured thematically and framed by a detailed introduction and conclusion, the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great

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interest to students and scholars of IR,
performance studies and cultural studies.

This volume brings together important
work at the intersection of politics and
performance studies. While the languages
of theatre and performance have long been
deployed by other disciplines, these are

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seldom deployed seriously and pursued systematically to discover the actual nature of the relationship between performance as a set of behavioural practices and the forms and the transactions of these other disciplines. This book investigates the structural similarities and features of politics and

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performance, which are referred to here as ‘grammar’, a concept which also emphasizes the common communicational base or language of these fields. In each of the chapters included in this collection, key processes of both politics and performance are identified and analyzed, demonstrating the critical and indivisible

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links between the fields. The book also underlines that neither politics nor performance can take place without actors who perform and spectators who receive, evaluate and react to these actions. At the heart of the project is the ambition to bring about a paradigm change, such that politics cannot be analyzed seriously

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without a sophisticated understanding of its performance. All the chapters here display a concrete set of events, practices, and contexts within which politics and performance are inseparable elements. This work will be of great interest to students and scholars in both International Relations and Performance Studies.

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This book develops an approach to both method and the socio-political implications of knowledge production that embraces our embeddedness in the world that we study. It seeks to enact the transformative potentials inherent in this relationship in how it engages readers. It

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presents a creative survey of some of the newest developments in critical research methods and critical pedagogy that together go beyond the aims of knowledge transfer that often structure our practices. Each contribution takes on a different shape, tone and orientation, and discusses a critical method or approach, teasing out

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the ways in which it can also work as a transformative practice. While the presentation of different methods is both rigorously practice-based and specific, contributors also offer reflections on the stakes of critical engagement and how it may play an important role in expanding and subverting existing regimes of

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intelligibility. Contributions variously address the following key questions: What makes your research method important? How can others work with it? How has research through this method and/or the way you ended up deploying it transformed you and/or your practice? How did it matter for thinking about

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community, (academic) collaboration, and sharing 'knowledge'? This volume makes the case for re-politicizing the importance of research and the transformative potentials of research methods not only in 'accessing' the world as an object of study, but as ways of acting and being in the world. It will be of interest to students

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and scholars of international relations,
critical theory, research methods and
politics in general.

Interventions

In recent years we have witnessed an
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troubling, relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive 'performative turn' in International Politics and a critical return to the

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centrality of politics and the concept of
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innovative critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical aesthetics to the aesthetic thought of new securities scenario-planning. The book's focus throughout is on the materiality of performance practices—on the politics of making,

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providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR, performance studies and cultural studies.

This exciting new text brings together in

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one volume an overview of the many reflections on how we might address the problems and limitations of a state-centred approach in the discipline of International Relations (IR). The book is structured into chapters on key concepts, with each providing an introduction to the concept for those new to the field of critical

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politics – including undergraduate and postgraduate students – as well as drawing connections between concepts and thinkers that will be provocative and illuminating for more established researchers in the field. They give an overview of core ideas associated with the concept; the critical potential of the

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concept; and key thinkers linked to the concept, seeking to address the following questions: How has the concept traditionally been understood? How has the concept come to be understood in critical thinking? How is the concept used in interrogating the limits of state centrism? What different possibilities for

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engaging with international relations have
been envisioned through the concept?

Why are such possibilities for alternative
thinking about international relations
important? What are some key articles and
volumes related to the concept which
readers can go for further research?

Drawing together some of the key thinkers

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in the field of critical International
Relations and including both established
and emerging academics located in Asia,
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America, this book is a key resource for
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This volume brings together important

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work at the intersection of politics and performance studies. While the languages of theatre and performance have long been deployed by other disciplines, these are seldom deployed seriously and pursued systematically to discover the actual nature of the relationship between performance as a set of behavioural

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evaluate and react to these actions. At the heart of the project is the ambition to bring about a paradigm change, such that politics cannot be analyzed seriously without a sophisticated understanding of its performance. All the chapters here display a concrete set of events, practices, and contexts within which politics and

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performance are inseparable elements.

This work will be of great interest to students and scholars in both International Relations and Performance Studies.

There is widespread agreement that status or standing in the international system is a critical element in world politics. The

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desire for status is recognized as a key factor in nuclear proliferation, the rise of China, and other contemporary foreign policy issues, and has long been implicated in foundational theories of international relations and foreign policy. Despite the consensus that status matters, we lack a basic understanding of status

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dynamics in international politics. The first book to comprehensively examine this subject, *Fighting for Status* presents a theory of status dissatisfaction that delves into the nature of prestige in international conflicts and specifies why states want status and how they get it. What actions do status concerns trigger, and what strategies

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do states use to maximize or salvage their standing? When does status matter, and under what circumstances do concerns over relative position overshadow the myriad other concerns that leaders face? In examining these questions, Jonathan Renshon moves beyond a focus on major powers and shows how different states

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construct status communities of peer competitors that shift over time as states move up or down, or out, of various groups. Combining innovative network-based statistical analysis, historical case studies, and a lab experiment that uses a sample of real-world political and military leaders, *Fighting for Status* provides a

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Compelling look at the causes and consequences of status on the global stage.

Thinking Through Theatre and Performance presents a bold and innovative approach to the study of theatre and performance. Instead of topics, genres, histories or theories, the book starts with

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the questions that theatre and performance are uniquely capable of asking: How does theatre function as a place for seeing and hearing? How do not only bodies and voices but also objects and media perform? How do memories, emotions and ideas continue to do their work when the performance is over? And how can theatre

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and performance intervene in social, political and environmental structures and frameworks? Written by leading international scholars, each chapter of this volume is built around a key performance example, and detailed discussions introduce the methodologies and theories that help us understand how these

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performances are practices of enquiry into the world. Thinking through Theatre and Performance is essential for those involved in making, enjoying, critiquing and studying theatre, and will appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us.

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Why do some leaders and segments of the public display remarkable persistence in confrontations in international politics, while others cut and run? The answer given by policymakers, pundits, and political scientists usually relates to issues of resolve. Yet, though we rely on resolve

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to explain almost every phenomenon in international politics—from prevailing at the bargaining table to winning on the battlefield—we don't understand what it is, how it works, or where it comes from. *Resolve in International Politics* draws on a growing body of research in psychology and behavioral economics to explore the

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foundations of this important idea. Joshua Kertzer argues that political will is more than just a metaphor or figure of speech: the same traits social scientists and decision-making scholars use to comprehend willpower in our daily lives also shape how we respond to the costs of war and conflict. Combining laboratory

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and survey experiments with studies of great power military interventions in the postwar era from 1946 to 2003, Kertzer shows how time and risk preferences, honor orientation, and self-control help explain the ways leaders and members of the public define the situations they face and weigh the trade-offs between the costs

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of fighting and the costs of backing down. Offering a novel in-depth look at how willpower functions in international relations, *Resolve in International Politics* has critical implications for understanding political psychology, public opinion about foreign policy, leaders in military interventions, and international security.

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This book charts the role played by
conceptions of truth in the development of
a critical tradition of International
Relations theory. Providing a detailed
account of the conceptions which have
shaped the work of Critical Theorists and
Poststructuralists, the book reaffirms the

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importance of epistemic reflection for the discipline. It argues that the partially abstract character of the main strands of critical IR arises not from their concern with epistemic matters, but from their insistence that truth is purely intersubjective. Drawing on the philosophy of Theodor Adorno, the book

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argues that IR's critical tradition can be rejuvenated by combining its original politicisation of truth with a critical account of its 'objectivity'. The book will be a valuable resource for scholars and graduate students interested in the future of critical International Relations theory.

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