Screens, Scrolls, and Spectators: Theatre in the Time of Instagram Reels and Facebook Live - Ruptures and Reconnections in Indian Audience Culture

Dr. Babuli Naik, Associate Professor, Department of English, Motilal Nehru College, University of Delhi
Email: bnaik@mln.du.ac.in

Abstract

This paper critically examines the evolving landscape of Indian theatre audiences in the digital media age, emphasising the impact of platforms such as Instagram Reels, Facebook Live, and YouTube Shorts. It investigates how these algorithm-driven, short-form formats disrupt the spatial, temporal, and emotional elements that have traditionally characterised theatre. Once founded on shared physical spaces, ritual timing, and sustained attention, theatre is now reshaped by the fleeting, screen-based rhythms of scrolling.

Bringing together insights from performance studies, digital media theory, and Indian aesthetic traditions, the study reexamines the importance of key concepts such as rasa, sādhāraṇīkaraṇa, and darśana within the context of digitally mediated spectatorship. Through various case studies - from urban theatre groups adapting content for social media to folk performers livestreaming regional narratives - the paper explores how audience engagement is being reshaped at the intersection of artistic expression, technological infrastructure, and platform economies. While these platforms undoubtedly broaden access and visibility, they also risk fragmenting theatre into easily digestible clips designed for algorithmic attention. The paper considers the creative and ethical tensions faced by theatre practitioners as they balance artistic integrity with digital adaptation. Ultimately, it argues that Indian theatre is not merely experiencing disruption but undergoing a deeper transformation - evolving into a hybrid, interactive, and digitally embedded form that redefines the relationship between performer and audience, tradition and innovation.

Keywords: Spectatorship; Instagram Reels; Facebook Live; *rasa* theory; performance studies; algorithmic culture; hybrid performance; Scroll-time; performative presence

INTRODUCTION

Indian theatre has long served as a complex cultural practice, extending beyond entertainment to function as a space for ritual expression, educational transmission, social and political engagement, and the preservation of collective memory. Rooted in the ontological and aesthetic principles of the Nātyaśāstra, which conceptualises performance as an integration of cosmic, moral, and emotional realms, Indian theatre has diversified across various classical, folk, devotional, and urban styles. Its essence lies in live performance, physical presence, and the concurrent experience of performer and audience, a sensory, participatory connection grounded in spatially aware, culturally significant environments.

The historical shift from ritual spaces to proscenium stages under colonial and postcolonial modernities introduced new formal paradigms. Still, it did not sever the theatre's fundamental connection to shared experience and aesthetic immersion. Whether through the mythic stylisation of Yakshagana in Karnataka, the dialogic immediacy of Therukoothu in Tamil Nadu, or the avant-garde strategies of urban experimental theatre, the vitality of Indian performance traditions has been maintained by their ability to adapt while preserving their relational essence. In the modern era, however, this ecology faces a significant reorganisation. The emergence of digital platforms, particularly Instagram Reels, Facebook Live, and YouTube Shorts, has introduced a new mode of spectatorship characterised by algorithmically curated, visually intense, short-form content. These platforms not only modify how performances are created and distributed but also change the phenomenological experience of spectatorship itself. Theatre today increasingly circulates via mobile interfaces, fragmented across time and displaced in space, embedded within the scroll-based logic of digital feeds. The performative

act, once rooted in the immediacy of the stage, is now subject to processes of decontextualisation and recomposition governed by metrics of virality, visibility, and instant emotional response.

This paper arises from the need to critically examine this shifting landscape. How do digital platforms redefine the spatial, temporal, and affective dimensions of theatre? What becomes of its immersive, durational, and dialogic qualities when they are reduced to fleeting clips designed for algorithmic attention? Do these changes signal a break in theatrical meaning, or do they create new aesthetic possibilities, modes of circulation, and reimagined practices of spectatorship? Most importantly, how do Indian theatre-makers, situated at the intersection of ancient aesthetic traditions and modern digital infrastructures, respond to, resist, or adapt to these developments?

By concentrating on the use of Instagram Reels, Facebook Live, and YouTube Shorts as channels for theatrical excerpts, promotions, and live performances, this study investigates the dual processes of disruption and rearticulation in India's evolving performance culture. It questions whether these platforms replace traditional theatrical logics or support their reconfiguration into hybrid, participatory, and technologically integrated forms. Drawing on interdisciplinary approaches from performance studies, digital media theory, and Indian aesthetic philosophy, and grounded in case studies of urban theatre collectives and regional folk troupes, the paper argues that digital media are not merely replacing traditional theatrical forms. Instead, they are actively transforming the conditions under which theatre is conceived, performed, and remembered.

At this pivotal moment, Indian theatre stands at the crossroads between ritual and algorithm, corporeality and code, continuity and disruption. It is within this liminal and contested space of transition, marked equally by loss and creative potential, that this inquiry finds its place.

THEORITICAL FRAMEWORK: SPECTATORSHIP, DIGITAL MEDIATION AND CULTURAL MEMORY

To critically examine the evolving nature of spectatorship in contemporary Indian theatre, particularly within the algorithmically shaped structures of social media, this study adopts a multidisciplinary theoretical approach. It draws on insights from performance studies, digital media theory, and classical Indian aesthetics to explore the ontological, affective, and epistemic disruptions caused by technologically mediated performance. The aim is not merely to observe a formal change but to challenge the redefinition of theatrical experience in a context where embodiment, temporality, and collective sensibility are increasingly rendered abstract through digital interfaces.

Within performance studies, the work of Richard Schechner and Erika Fischer-Lichte offers key reference points. Schechner redefines performance as a liminal, process-oriented event - less a fixed artefact than a space of ritualised interaction grounded in spatial co-presence and embodied participation. Fischer-Lichte, building on this concept, conceptualises performance as an autopoietic system - a dynamic feedback loop in which the aesthetic event is continuously generated and transformed through the reciprocal presence of actor and spectator. Central to both models is the idea of liveness, seen as an inseparable blend of time, space, and body. However, this liveness is significantly challenged by mediatization, where performance - when transformed into Instagram Reels, Facebook Live streams, or YouTube Shorts - becomes temporally broken, spatially separated, and aesthetically recontextualised. The immersive continuity of theatrical presence gives way to scrollable, truncated sequences encapsulated within the highly fragmented temporal logic of digital platforms.

To examine this new form of cultural circulation, the study relies on digital media theory, especially the ideas of Lev Manovich and José van Dijck. Manovich's notion of database aesthetics emphasises the modularity of digital content, where cultural expressions are broken into recombinable, indexable fragments, similar to how theatrical performances are divided

into memetic or episodic units designed for non-linear, asynchronous viewing. Van Dijck's concept of affective networks provides further insight, proposing that digital platforms are not just neutral channels but act as affectively charged ecosystems, influenced by algorithmic frameworks and shaped by platform-specific vernaculars like likes, swipes, comments, and shares. In this context, the viewer is repositioned - not merely as a passive recipient of content, but as an active node within a feedback-driven, data-enabled attention economy. Nonetheless, this participatory role is constrained by the demands of algorithmic control and platform capitalism, which determine visibility, circulation, and value.

Juxtaposed with these global discourses, classical Indian aesthetic theory offers a philosophically rich counterpoint. The concept of darśana - the act of seeing as an epistemic and sacred encounter - embodies a metaphysical commitment to spectatorship that surpasses mere visual observation. The theory of rasa, as articulated by Bharata and refined by Abhinavagupta, regards the aesthetic event as an affective intensification where the emotional states (bhāvas) depicted on stage are universalised through sādhāraṇīkaraṇa. This cognitive-affective process elevates individual emotions into a shared aesthetic experience. The shift of theatre to digital platforms threatens the foundations of these ideas. Can rasa be summoned through algorithmically segmented clips crafted for fleeting engagement? Is darśana still feasible when spectatorship is mediated via one-way, screen-based modes? And what becomes of sādhāraṇīkaraṇa when reception occurs asynchronously, alone, and across distances?

By triangulating these epistemologies - embodied liveness, digital affect, and aesthetic universalisation - this study situates Indian theatre's digital turn within a broader exploration of attention economies, mediated presence, and the transformation of cultural memory in an era increasingly characterised by algorithmic spectatorship.

FROM COLLECTIVE RITUAL TO PERSONAL SCREENS: DISRUPTING THE SACRED GEOMETRY OF THEATRE

The migration of Indian theatre from traditional performative spaces to digital platforms signifies more than just a superficial change in technology; it involves a deep redefinition of its spatial, temporal, and emotional structures. What was once a collectively embodied, ritually rooted, and sensorily immersive event has increasingly become a fragmented, individualised experience governed by the logic of algorithmic attention. This shift results in a reorganisation of theatrical spectatorship and aesthetic engagement, requiring a critical examination of three interconnected aspects: spatial displacement, temporal fragmentation, and the diminishment of rasa and sādhāraṇīkaraṇa.

Historically, Indian theatre has drawn its vitality from what could be described as its spatial sacrality, a performative ecology rooted in the ontological significance of space itself. Whether within the traditional ranga mancha, the open-air mandapas of village ritual festivals, or the intimate architecture of urban black-box theatres, performance spaces have never been inert backdrops but have served as dramaturgical agents. These environments fostered emotional intensity through proximity, bodily presence, and shared ritual temporality. At the heart of this spatial concept is the idea of darśana, not merely the act of viewing but a sacred, reciprocal form of aesthetic and metaphysical encounter. With the advent of digital interfaces, this spatial framework collapses. Performances are now increasingly experienced through mobile screens, disconnected from the ritual logic of space and community, and consumed in solitude. Theatrical presence, once reliant on co-presence and ritual embeddedness, is diminished to disembodied data circulating through economies of distraction and commodified visibility.

This spatial rupture is reflected by a temporal disjunction - a dismantling of the durational logic that has traditionally underpinned Indian theatre. Classical, folk, and ritual forms are inherently durational, intended to unfold over extended periods, allowing for layered narrative development and cumulative emotional resonance. Such duration is essential for the evocation of rasa, which demands sustained contemplative absorption and affective growth. In stark

contrast, digital platforms like Instagram Reels and YouTube Shorts operate on accelerated temporal logics, prioritising brevity, immediacy, and superficial affect over immersive engagement. Theatrical content is divided into 30 to 60-second clips, curated to quickly capture attention. This creates what might be called an "aesthetics of interruption," where continuity, immersion, and reflective reception are continually disrupted by algorithmic novelty and interface fatigue.

These shifts pose an important aesthetic and philosophical question: Can rasa be genuinely realised within digitally fragmented, affectively distracted modes of spectatorship? As outlined in classical Indian aesthetic theory, rasa develops through sādhāraṇīkaraṇa - the realisation of individual emotional states into a shared aesthetic experience. This process necessitates both sustained attention and empathic engagement. However, the design of digital platforms, characterised by constant scrolling and algorithmic predictions, undermines the essential conditions for sādhāraṇīkaraṇa. Instead, what emerges are not transcendent aesthetic immersion but fleeting moments of affective arousal, disconnected from ritual continuity and narrative cohesion.

In this context, the shift from collective ritual to personal screen signifies not just a technological change but a fundamental break in the aesthetic language of Indian theatre. The sanctity of space, the coherence of time, and the experience of shared emotional connection become unstable in the digital era. This new condition calls for not only critical reflection but also a radical rethinking of how theatre can uphold its philosophical, cultural, and aesthetic principles within - and in opposition to - the structures of mediatised modernity.

ALGORITHMIC AESTHETICS AND NEW SPECTATORSHIP

The digital transformation of Indian theatre has not only altered modes of performance production and audience engagement but has also introduced a new aesthetic regime - one defined by the logics of algorithmic visibility, platform regulation, and data-driven interaction. In this evolving media ecology, theatre is increasingly reconceived as "content": modular, searchable, and optimised for distribution within competitive attention economies. This section analyses the recalibration of theatrical aesthetics in light of digital circulation, measurable metrics, and participatory spectatorship.

In the age of algorithmic aesthetics, performance no longer exists solely as a live, fleeting event rooted in embodied co-presence and temporal immersion. Instead, it becomes a digitised artefact created for discoverability and engagement across social media platforms such as Instagram, YouTube, and Facebook. Theatre practitioners are therefore compelled to adjust their creative practices to metrics like follower growth, watch time, interaction rates, and algorithmic promotion. The performer increasingly assumes a hybrid identity, covering artist, influencer, and content strategist, operating within a framework of digital labour. Although these changes may democratise exposure and increase access, they also generate significant tensions between aesthetic independence and platform optimisation. Theatrical form, once driven by the dramaturgical demands of narrative complexity and emotional depth, is now moulded by the needs for thumbnail appeal, rapid engagement, and keyword visibility.

Alongside this aesthetic change, there is a significant redefinition of audience engagement. Traditional signs of spectatorship - applause, silence, or embodied stillness - have been replaced by metrics such as likes, shares, comments, and algorithmically ranked feedback. These quantifiable signals now serve as substitutes for critical reception, affecting not only how performances are consumed but also how they are curated, formatted, and circulated. In this environment, the value of a performance increasingly depends less on its emotional depth or formal innovation and more on its virality, its ability to attract attention in a saturated digital landscape. The aesthetic is thus subordinated to what is visible; reception becomes intertwined with data extraction.

Furthermore, the digital spectator is no longer just a passive observer but an active co-creator in the platform-mediated dramaturgy of the performance. Through comments, duets, reactions, remixes, and fan edits, audiences influence the circulation and recontextualisation of theatrical material. Especially within memetic cultures, fragments of performances are taken out of their narrative or ritual contexts and reassembled as viral memes, satirical parodies, or audio-visual soundbites. While such practises foster affective community-building and decentralised cultural authorship, they also risk distorting the coherence and intentionality of the original aesthetic event.

Together, these dynamics indicate a paradigm shift from embodied spectatorship to algorithmically driven attention. Theatrical performance, once rooted in ritual temporality and shared experience, becomes a fluid digital object - constantly reshaped by platform architectures and audience interaction. This emerging condition warrants a critical re-examination of the ontological status, aesthetic boundaries, and cultural memory of theatre in the digital circulation age.

CASE STUDIES: PERFORMING IN THE FEED

The transformations driven by digital platforms in Indian theatre are not merely abstract concepts; they are physically evident in the diverse, localised, and often improvisational strategies through which practitioners are renegotiating their relationships with performance, space, and spectatorship. This section examines several illustrative case studies showing how traditional, urban, and grassroots performers have adapted from live, embodied performances to digitally mediated visibility, especially within the algorithmic frameworks of platforms like Instagram, YouTube, Facebook Live, and WhatsApp.

Traditional Theatre Goes Digital

One of the most noticeable outcomes of this digital shift is the transformation of traditional and ritual performance forms into brief, platform-optimised content. In coastal Karnataka, Yakshagana troupes have started condensing their lengthy mythological stories into 30–60-second clips, tailored for Instagram Reels and YouTube Shorts. These segments generally highlight emotional intensity—featuring dramatic confrontations, stylised movements, and musical climaxes—designed for algorithmic promotion. Likewise, Kathakali performers in Kerala have reimagined their temple-based practices through cinematic editing and slow-motion sequences overlaid with popular music, making the traditional form visually engaging for contemporary digital audiences. Dastangoi, the Urdu oral storytelling tradition, has been adapted into minimalistic, face-to-camera narratives, carefully modified to suit the vertical video format of mobile platforms. While these modifications have improved accessibility and visibility, they also raise important concerns about the potential loss of performative depth, sacred temporality, and the embodied subtleties inherent in their original formats. The aesthetic language of these forms is increasingly influenced by the principles of virality, brevity, and digital shareability.

Urban Theatre Groups and Instagram Culture

In metropolitan centres such as Mumbai, Delhi, and Bengaluru, independent theatre collectives have utilised digital platforms not merely as tools for sharing but as active creative spaces in their own right. Groups including Kommune, The Tadpole Repertory, and Akvarious Productions have employed Facebook Live and Instagram TV (IGTV) to host live monologue series, digital rehearsals, and participatory performance workshops, especially during the COVID-19 lockdowns when physical venues remained inaccessible. These initiatives break down traditional boundaries between rehearsal and performance, audience and performer, and public and private space. By using features such as live comments, emoji reactions, and interactive engagement, the theatrical encounter becomes participatory, asynchronous, and emotionally connected. The dramaturgy is reshaped to suit the fragmented temporality and

affective immediacy of the digital feed, prioritising intimacy, responsiveness, and fleeting connections over duration and spatial permanence.

Grassroots Experiments in Digital Performance

Beyond formal institutional infrastructure, folk and ritual performance communities in rural India have used digital media for both cultural preservation and economic survival. In Odisha, Danda Nata troupes have started livestreaming ritual performances on Facebook; in West Bengal, Jatra companies upload mythological vignettes to YouTube, targeting viewers in the diaspora; and in rural Maharashtra, Gondhal performances are recorded and shared via mobile phones and WhatsApp networks. These actions are not just acts of preservation but strategic responses to financial insecurity, declining patronage, and infrastructural marginality. Digital platforms, in such contexts, serve as sites where ritual and interface, orality and data, continuity and disruption are negotiated.

Collectively, these case studies demonstrate that "performing in the feed" is not a single or uniform phenomenon, but a collection of diverse interactions with digital culture, influenced by aesthetic experimentation, technological constraints, and socio-economic inequalities.

DISJUNCTURE AND POSSIBILITIES: BETWEEN CRISIS AND CREATIVITY

The digital rearticulation of Indian theatre is not merely about technological change or aesthetic shifts; it involves deeper epistemic, political, and sensory disjuncture that reshape the ontological foundations of performance itself. This section examines the complex landscape where this transformation takes place, highlighting three interconnected fault lines: the crisis of sustained attention, the rise in surveillance and algorithmic censorship, and the contested promise of cultural democratisation.

The Crisis of Attention

At the heart of this transformation is a fundamental shift in the phenomenology of spectatorship, a crisis of attention that reflects broader cognitive states characteristic of digital modernity. Theatre, by its very nature, has traditionally required a sustained mode of engagement: an immersive co-presence rooted in temporal continuity, contemplative absorption, and emotional reciprocity. However, such aesthetic rhythms are increasingly rendered obsolete by the temporal structure of digital platforms, which prioritise brevity, novelty, and constant stimulation. Driven by algorithmic regulation and the compulsions of scroll culture, the digital attention economy fragments experiential continuity into micro-intervals of distracted reception. This results in a regime of "hyper-attentiveness" where the very conditions necessary for rasa, that meditative, emotionally sustained aesthetic enjoyment, are undermined by the compulsive urge to move on. Theatre, thus absorbed into the machinic temporality of the feed, risks losing its ritual significance and becoming indistinguishable from other commodified visual artefacts.

Censorship and Surveillance

Alongside this emotional reconfiguration, the rise of surveillance capitalism and platform governance encroaches on the realm of performative expression. Digital platforms are not neutral spaces for creativity; they operate within opaque regulatory frameworks shaped by algorithmic moderation, neoliberal content curation, and geopolitical interests. Spaces of resistance, whether Dalit protests, feminist reinterpretations of embodiment, or anti-caste dramaturgies, now face technopolitical forces like shadow-banning, demonetisation, and algorithmic invisibility. These often automated and unaccountable mechanisms threaten to depoliticise performance by rendering dissent incomprehensible to platform protocols. The shift from embodied public space to a corporatised digital interface thus creates a paradox: increased visibility is coupled with greater vulnerability. Theatre, once a space for subversive presence, now exists under the surveillance of data extraction, moderation bots, and oversight regimes that disguise themselves as content neutrality.

The Ambivalent Promise of Democratisation

Yet, within these boundaries, digital media open doors for decentralised expression and counter-public creation. By reducing spatial hierarchies and lowering entry barriers, platforms offer rural groups, marginalised voices, and independent collectives unprecedented opportunities to archive, share, and reimagine their performative vocabularies. These acts of digital cultural labour, often stemming from infrastructural insecurity, establish modes of tactical resistance, asserting visibility against erasure, fostering innovation against institutional neglect. However, the promise of democratisation remains far from evenly distributed; it continues to be unevenly spread along axes of access, digital literacy, and platform bias. The digital stage, while vast, is not infinite; the asymmetries of techno-capital and infrastructural inequality shape it.

Hence, the digital transition in Indian theatre illustrates a complex dialectic of disruption and renewal. The aesthetic, political, and emotional changes it encompasses cannot be regarded as a straightforward progression or an inevitable decline but as unsettled negotiations between loss and creation. It is within this contested space - marked by attention fatigue, algorithmic constraints, and democratic potentials -that the future of Indian performance must be critically examined, strategically managed, and imaginatively revitalised.

REIMAGINING THEATRE IN A HYBRID AGE

The rise of digital mediation has caused a significant ontological shift in theatre, creating a hybrid cultural state where the once distinct binaries -liveness and mediatization, ritual and interactivity, corporeality and screen-based abstraction - become increasingly interconnected. In the Indian context, this hybridity does not signify the decline of traditional performance forms nor their complete merging into digital frameworks. Instead, it calls for a critical re-evaluation of theatre as an ever-evolving aesthetic practice and a dynamic socio-cultural process situated at the crossroads of the analogue and the digital, the sacred and the networked.

Hybrid Performances

Indian theatre practitioners have begun exploring hybrid dramaturgical models that combine physical presence with digital interactivity, expanding both the spatial reach and phenomenological scope of performance. These experiments include productions performed before small in-person audiences while also livestreamed via platforms like Zoom, YouTube Live, or Instagram TV, as well as entirely digital performances created through real-time chat, augmented reality, or asynchronous media layering. Such arrangements challenge traditional limits of scenography, actor-spectator reciprocity, and temporal unity, leading to what might be called a post-theatrical aesthetic. This aesthetic is fluid, distributed, and responsive to platform-specific timings of networked culture. By shifting theatre away from its singular site of liveness, these hybrid formats encourage a rethinking of performance as a multi-local, multi-sensory, and multi-platform event.

Ethics and Aesthetics of the Digital Turn

Nevertheless, this expansion brings significant ethical and aesthetic challenges. In the algorithm-driven attention economy of platform capitalism, theatrical works risk being overshadowed by metrics such as engagement, discoverability, and virality. The circulation of performance is increasingly influenced not by its dramaturgical or philosophical depth but by how well it aligns with the visual styles and pacing of digital feeds. Therefore, the ethical responsibility of theatre-makers is to resist reducing complex aesthetic experiences into easily consumable, measurable fragments. This requires a careful balance between technological possibilities and artistic integrity - between adaptation and erosion, visibility and depth, participation and commodification.

Reconnections with Traditional Sensibilities

Amid this shifting landscape, there is a vital need to reconnect with core concepts from Indian aesthetic theory—specifically darśana (the sacred and participatory act of seeing) and rasa (the emotional core of aesthetic experience). These categories, far from being rendered obsolete by

digital mediation, can serve as guiding principles for rethinking performative encounters in the virtual realm. If theatre in the digital age is to maintain its capacity for contemplative absorption and relational resonance, it must develop digital environments aligned with these indigenous perspectives. Such a task requires not only technological expertise but also a renewed philosophical commitment to the metaphysical qualities of performance, asserting that digital theatre should be not just practical or accessible, but spiritually and aesthetically meaningful.

CONCLUSION

The trajectory of Indian theatre in the digital era should not be viewed simply as a story of technological breakthrough or cultural decline. Instead, it must be understood within a more nuanced debate of disruption and reinvention, emphasising theatre's capacity for aesthetic transformation, epistemic negotiation, and performative resilience. As this study shows, the integration of theatrical practice with digital infrastructures has created a complex and contested performative environment - both fragmented and expansive, fragile and inventive. In this hybridity, theatre remains a vital, adaptable practice that continually responds to the evolving landscape of a hypermediated culture.

Indian theatre, far from becoming outdated, has shown a strong capacity to cross platforms, adjust its timing, and reconfigure its semiotic systems to engage new audiences. This does not mean abandoning tradition but rather rejecting aesthetic essentialism. What is needed now is the development of a refreshed theatrical vocabulary - one that does not simply oppose fragmentation, ephemerality, or immediate interfaces but learns to incorporate these as aesthetic conditions. Such a vocabulary must retain the dramaturgical and emotional depth typical of Indian performance traditions while also embracing the flexible timings, divided attention spans, and participatory elements of digital culture. Within this reimagined horizon, the classical aesthetic category of rasa gains renewed significance. No longer confined to the spatial unity and contemplative immersion of the proscenium stage, rasa must be reconceived as a dispersed, networked, and adaptable sensibility - one capable of manifesting across screens, scrolls, comment threads, livestreams, and digital liveness. A digitally rooted rasa does not abandon its ontological foundation in affective transformation; instead, it expands its reach through new circuits of relationality and aesthetic activation. In this iteration, Rasa becomes a vital mode of cultural resilience, artistic dissent, and affective renewal within the attention economies of platform capitalism.

Thus, Indian theatre need not be seen as a passive victim of digital acceleration. Instead, it can emerge as a catalytic force, reimagining presence, intimacy, and community across technologically mediated terrains. If it can inhabit the algorithm without sacrificing aesthetics, embrace hybridity without epistemic loss, and translate its metaphysical core into digital forms, theatre will not merely survive: it will continue to illuminate, disrupt, and re-enchant the shared textures of human experience across screens, publics, and performative imaginaries.

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