

## ABSTRACT

This thesis attempts to scrutinize the variety of poetic performances in the Muslim world with a special focus on the Prophetic presence and participation in the particular events through the lens of Richard Schechner's performance theory that places performative art in places beyond the limitations of a theatrical space. The performative texts are excerpts translated from various books in mostly Arabic and Persian, and are historical accounts of brief poetic recitals in the presence of the Holy Prophet (PBUH) which encouraged his participation and appreciation as an active and passive audience that encompasses the Western concepts of theatre which evolved from the adherence to a fourth wall to the breaking of the fourth wall simultaneously in the Islamic world. Performance involves engagement, audience and emotion; and performance literature therefore cannot be understood without its audience and social or religious contexts. The thesis also highlights the similarities these performances have with the poetic creativity found in Western discourses. Moreover, the application of Richard Schechner's performance theory as the primary theory followed by the theories of other performance theorists like Plato, Martin Puchner, Bertolt Brecht and Esa Kirkkopelto and others shows how relevant and kaleidoscopic these Muslim performances are, making this area of cultural and performative arts an interesting area of research that has quite a lot of potential for further exploration.