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**Performing Geography, Ritual and Power**

One significant characteristic of thinking through a critical tradition in the Humanities, and in Cultural Studies in particular is the process of giving voice to absences around spirituality, the oneiric, metaphysical and the esoteric, which occupy the ordinary and the everyday of those peoples especially of the Global South and their Diasporas. This paper is concerned with addressing the imbalance in attention paid to the sacred in everyday life using examples of how the subaltern have engineered and maintained the sacred in daily practice. It is particularly concerned about how the sacred has been denied existence in specific sites and processes that remain outside institutions of the State but which have powerful roles in the lives of creators and perpetuators of such practices. This paper is concerned with the ways in which the sacred - that is both ordinary and extra-ordinary, both everyday and seasonal, both ephemeral and omnipresent. - is represented in the popular realm, at the intersection of the secularization of society and its inherent ideological, philosophical, existential and methodological crises. I use the example of Jamaican dancehall, its historical antecedents and its present, to illuminate the sacred in the popular realm, in particular, I use ritual as my main lens to make a theoretical push in the direction of performance geographies and the sacred where spaces gain identity from performance acts within which sacred texts are present. Here, I use a conceptual historical poetics of ritual and embodied practice, as my entry point for reading ritual in the context of contemporary dancehall sites and their citizenry.