

Transgressive Itineraries

Postcolonial Hybridizations of Dramatic Realism

Marc Maufort



Edinburgh University Press

Transgressive Itineraries Postcolonial Hybridizations Of Dramatic Realism Dramaturgies

Helga Ramsey-Kurz, Ulla Ratheiser



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Transgressive Itineraries Marc Maufort, 2003-01-01 The fast growing body of postcolonial drama is progressively gaining its just recognition in the twentieth century canon of English language plays From the vantage point of various samplings along the Trans Pacific axis linking English Canada Australia and New Zealand this monograph seeks to document the significance of this emerging postcolonial theater More specifically it examines the myriad ways in which over the last two decades representative mainstream ethnic and First Nations playwrights have dramatized Europe s Other in its multiple guises In their efforts to match new content with innovative form these artists have followed transgressive itineraries redrawing the boundaries of conventional Western stage realism Their new aesthetics often relies on techniques akin to Homi Bhabha s notions of hybridity and mimicry The present study offers detailed analyses of the modes of hybridization through which Judith Thompson Louis Nowra Tomson Highway Jack Davis Hone Kouka and other prominent writers have articulated subtle forms of psychic grotesque and mythic magic realism Their legacy will undoubtedly affect the postcolonial dramaturgies of the twenty first century Transgressive Itineraries Marc Maufort, 2003 The fast growing body of

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Morosetti, Osita Okagbue, 2021-04-20 The first comprehensive publication on the subject this book investigates interactions between racial thinking and the stage in the modern and contemporary world with 25 essays on case studies that will shed light on areas previously neglected by criticism while providing fresh perspectives on already investigated contexts Examining performances from Europe the Americas the Middle East Africa China Australia New Zealand and the South Pacific islands this collection ultimately frames the history of racial narratives on stage in a global context resetting

understandings of race in public discourse **Performing Aotearoa** Marc Maufort, David O'Donnell (MA.), 2007 This volume comprises a wide range of chapters focusing on key figures in the development of New Zealand theatre and drama such as among others Robert Lord Ken Duncum Gary Henderson Stephen Sinclair Hone Kouka Briar Grace Smith Jacob

Rajan Lynda Chanwai Earle Nathaniel Lees and Victor Rodger Publisher description *Performance, Subjectivity, Cosmopolitanism* Yana Meerzon, 2020-08-07 This book looks at the connection between contemporary theatre practices and cosmopolitanism a philosophical condition of social behaviour based on our responsibility respect and healthy curiosity to the other Advocating for cosmopolitanism has become a necessity in a world defined by global wars mass migration and rise of nationalism Using empathy affect and telling personal stories of displacement through embodied encounter between the actor and their audience performance arts can serve as a training ground for this social behavior In the centre of this encounter is a new cosmopolitan a person of divided origins and cultural heritage someone who speaks many languages and claims different countries as their place of belonging The book examines how European and North American theatres stage this divided subjectivity both from within the way we tell stories about ourselves to others and from without through the stories the others tell about us *Signatures of the Past* Marc Maufort, Caroline De Wagter, 2008 In the last decades of the twentieth century North American drama has powerfully enacted the problematic notions of cultural memory and identity as the essays assembled in this critical anthology demonstrate Echoing Derrida's non essentialist interpretation of the term signature this collection provides an innovative focus on North American theatre and drama as a site of latent cultural memories In this volume the concept of cultural memory offers a privileged vantage point from which to redefine issues of diasporic identities exilic predicaments and multi ethnic subject positions at the dawn of a new century Playwrights examined here include noted Canadian and US artists such as Marie Clements Eva Ensler Lorraine Hansberry Tomson Highway Cherr e Moraga Djanet Sears Guillermo Verdecchia August Wilson and Chay Yew to cite but a few In the process of remembering North American dramatists develop new aesthetic modes in which the signatures of the past merge with the present and foreshadow an imagined future *Performance* Stephen Chinna, 2003 In his consideration of a wide range of 20th century political theatre and performance practices in the West Stephen Chinna contends that it is the provisional and contingent strategies of performance that set the model for the postmodern *Antipodean Childhoods* Helga Ramsey-Kurz, Ulla Ratheiser, 2020-05-15 Though obvious the productiveness of combining the three concepts of childhood otherness and the postcolonial has not inspired much academic inquiry so far The essays assembled in this book make up for this omission and address aspects of growing up in Australia and New Zealand from various angles They base their argument on the premise that whether in settler migrant or indigenous communities children tend to be ascribed a space of their own mostly outside but never independent of that of adults How adults configure this space both practically and imaginatively for instance in the arts in adult and children's literature in film and photography or in historical documents is one of the questions answered in the process How these configurations have developed with time and under the influence of specific historical circumstances is another Thus the individual papers are more than a contribution to the current re discovery of the theme of childhood in European cultures in that *Antipodean Childhoods* remains centrally concerned with the cultural specificity of childhoods lived

in Australia and New Zealand and with the theoretical relevance of this specificity to postcolonial literary cultural and historical studies

International Dramaturgy Maya E. Roth, Sara Freeman, 2008 This collection provides the first full length investigation of the oeuvre of one of Britain's leading dramatists Timberlake Wertenbaker By considering the polyglot playwright's theatre from translations and adaptations to new plays as a dynamic continuum of translations and transformations Maya Roth and Sara Freeman create an intriguing focused frame for understanding Wertenbaker's work as distinctly cross cultural theatrically rich and intertextual providing a prescient case study of the translational turn emerging in international theatre today The contributors investigate translation theory and practice through Wertenbaker's diverse linguistic and genre translations from French ancient Greek and Italian to English and from myth history classics fairytale and literature to the stage Interrelated chapters by scholars and artists from varied countries language traditions and disciplines use performance studies comparative literature feminist theory and cultural anthropology to position Wertenbaker's theatre as a critical nexus for analyzing and imagining cross historical dialogues with contemporary audiences and our plural legacies Thanks to its substantive engagement with the ethics theories and collaborative practices of theatrical translation and adaptation more broadly and its equally rigorous examination of Wertenbaker's hybridic politics and poetics this collection can serve as a useful resource for scholars and artists both

JSL, 2006

Labyrinth of Hybridities Marc Maufort, 2010 Taking its cue from Eugene O'Neill's questioning of faithful realism voiced by Edmund Tyrone in *Long Day's Journey into Night* this book examines the distant legacy of the Irish American playwright in contemporary multiethnic drama in the U.S It explores the labyrinth of formal devices through which African American Latina o First Nations and Asian American dramatists have unconsciously reinterpreted O'Neill's questioning of mimesis In their works hybridizations of stage realism function as aesthetic celebrations of the spiritual potentialities of cultural in betweenness This volume provides detailed analyses of over forty plays authored by such key artists as August Wilson Suzan Lori Parks Jos Rivera Cherr e Moraga Hanay Geiogamah Diane Glancy David Henry Hwang and Chay Yew to give only a few prominent examples All in all *Labyrinth of Hybridities* invites its readers to reassess the cross cultural patterns characterizing the history of twentieth century American drama

Contemporary Drama in English, 2003

Annual Bibliography of English Language and Literature Modern Humanities Research Association, 2004 Includes both books and articles

The Wooster Group and Its Traditions Johan Callens, 2004 This is the first collection of critical essays to appear about the Wooster Group Since the 1970s this groundbreaking New York based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions As demonstrated by the assembled critics each of them an authority in the field these traditions extend into the past as well as into the future through the Wooster Group's impact on the latest generation of performance artists The company's consequent institutionalization is posited and challenged in the essays constituting Part I of the collection Part II tackles the

work in progress mapping its idiomatic stage vocabulary and providing case studies ranging from Frank Dell's *The Temptation of St Antony* to *To You The Birdie*. Part III presents productions by kindred artists such as Elevator Repair Service, the Builders Association, Cannon Company and Richard Maxwell. Lavishly illustrated with photographs, this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional, artistic and historical contexts.

Alternatives Peter Eckersall, Tadashi Uchino, Naoto Moriyama, 2004. This book investigates alternative ways of working between cultural, artistic and intellectual spaces in an era when the reality of globalisation imposes on our world view. Essays by leading performance scholars in Australia, Japan and USA are inspired by the Journey to Con Fusion project, a collaboration between Tokyo's Gekidan Kaitaisha and Melbourne's Not Yet It's Difficult performance groups. Discussed in *Alternatives* are issues of cultural politics, intercultural exchange, representation and interpretation of contemporary performance, dramaturgical analysis and readings of performative sites. This book also includes a photo essay of Journey to Con Fusion. In addition, this multi-disciplinary volume offers analyses of outstanding examples of rarely seen Japanese and Australian performance. This material will be of vital interest to scholars working at the intersections of theatre and cultural studies. This study results from the fruitful collaboration between artists and scholars through alternative networks and cross-cultural partnership. It addresses wide-ranging contexts for the arts and debates possibilities for far-reaching alternatives in an age of advanced capitalism and globalisation.

Theatre in British Columbia Ginny Ratsoy, 2006. Sets out to make the best critical and scholarly work in the field readily available.

Reading Without Maps? Den Tandt Christophe (ed.), 2005. Among the intellectual debates of the last forty years, the critique of cultural canons has attracted the highest share of public attention, stirring academic, educational and media controversies on both sides of the Atlantic. Postmodernism, feminism, postcolonialism and multiculturalism have refashioned the attitudes of educators and audiences towards cultural memory, opening up curricula to subjects and traditions previously excluded from the humanities. Predictably, these new critical practices have triggered heated responses from commentators fearing that culture and education might thereby be deprived of their capacity to provide audiences and learners with proper groundings and landmarks. The present volume gathers contributions that throw light on multiple aspects of this reconfiguration of cultural memory. It brings together essays focusing on the dynamics of canon formation in several fields: literature, drama, film and music. Contributors examine how writers and communities find their bearings in a cultural landscape more complex than that previously envisaged by advocates of the Great Tradition. Specifically, the present essays throw light on the status of modernist writing, drama in English or popular genres within the new canonical topography elaborated at the turn of the twenty-first century.

Enacting Nature Birgit Däwes, Marc Maufort, 2014. This volume explores the multi-faceted semantics of ecology in contemporary Indigenous theatre and performance. It focuses on the ways in which Indigenous playwrights from North America and Oceania depict the human link with Nature in today's global age.

Theatre and Autobiography Sherrill

Grace, Jerry Wasserman, 2006 This groundbreaking exploration of a wide range of contemporary theorists and playwrights covers an extraordinary breadth of styles and performances

Polyphonies littéraires francophones

transcontinentales Annick GENDRE, 2019-07-01 Polyphonies littéraires francophones transcontinentales est née du besoin de pouvoir rendre compte d'intrications diverses présentes dans les littératures et les arts francophones et d'accueillir dans l'étude de ces œuvres les horizons qu'elles se proposent et qui ne sont pas réductibles à la métropole. Ces horizons composent avec des espaces labiles qui contribuent à redessiner les œuvres. Seuls la réflexion et le questionnement que nous ouvrons dans cet essai collectif en ont motivé la progression d'ensemble. Les phénomènes d'intrications et les jeux de références en constituent le point de départ. Le deuxième moment interroge le possible d'une mémoire transcontinentale en explorant la figure du sujet exilique. Il se prolonge dans l'étude de la figure du marginal de l'exclu. Chacune demeure celle-ci trouve une issue dans le choix de la langue française. Le sujet refusé, retenu hors du jeu social, trouve en cette langue hors jeu un vecteur de résistance intérieure.

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