

Transgressive Itineraries

Postcolonial Hybridizations
of Dramatic Realism

Marc Maufort



ROSE PETER LANG

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Transgressive Itineraries Postcolonial Hybridizations Of Dramatic:

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

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The Palgrave Handbook of Theatre and Race Tiziana 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

Speaking in Tongues Marvin Carlson, 2010-04-23 *Speaking in Tongues* presents a unique account of how language has been employed in the theatre not simply as a means of communication but also as a stylistic and formal device and for a number of cultural and political operations The use of multiple languages in the

contemporary theatre is in part a reflection of a more globalized culture but it also calls attention to how the mixing of language has always been an important part of the functioning of theatre. The book begins by investigating various levels of language: high and low style, prose and poetry, and the ways in which these have been used historically to mark social positions and relationships. It next considers some of the political and historical implications of dialogue theatre as well as theatre that literally employs several languages from classical Greek examples to the postmodern era. Carlson treats with special attention the theatre of the postcolonial world and especially the triangulation of the local language, the national language and the colonial language, drawing on examples of theatre in the Caribbean, Africa, Australia and New Zealand. Finally, Carlson considers the layering of languages in the theatre such as the use of supertitles or simultaneous signing. *Speaking in Tongues* draws important social and political conclusions about the role of language in cultural power, making a vital contribution to the fields of theatre and performance.

Marvin Carlson is Sidney E. Cohn Professor of Theatre and Comparative Literature, CUNY Graduate Center. He is author of *Performance: A Critical Introduction*, *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present* and *The Haunted Stage: The Theatre as Memory Machine* among many other books.

August Wilson's Pittsburgh Cycle Sandra G. Shannon, 2016-01-14. Providing a detailed study of American playwright August Wilson, 1945-2005, this collection of new essays explores the development of the author's ethos across his twenty-five year creative career, a process that transformed his life as he retraced the lives of his fellow Africans in America. While Wilson's narratives of Pittsburgh and Chicago are microcosms of black life in America, they also reflect the psychological trauma of his disconnection with his biological father, his impassioned efforts to discover and reconnect with the blues with Africa and with poet-activist Amiri Baraka, and his love for the vernacular of Pittsburgh.

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.

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, Cherré 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.

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

Engaging with Literature of Commitment. Volume 2, 2012-01-01 This collection ranges far and wide as befits the personality and accomplishments of the dedicatee Geoffrey V Davis German studies and exile literature scholar postcolonialist if there are specialties then Australia Canada India South Africa Black Britain journal and book series editor The volume opens with essays on cultural theory and practice proceeds to close analyses of settler colony texts from Canada India Australia and New Zealand drama fiction and poetry as well as Pacific drama and Canadian indigeneity thence homeward to the UK black drama Scottish fiction the music of Morrissey and to German themes exile literature fictions about Hitler Because Geoff's commitment to literature has always been hands on the book closes with a selection of poems and experimental prose Writers discussed include Carmen Aguirre Hany Abu Assad Beryl Bainbridge Albert Belz Peter Bland Peter Carey Lynda Chanwai Earle Kamala Das Robert Drewe ric Emmanuel Schmitt Toa Fraser Stephen Fry Dianna Fuemana Mavis Gallant Alasdair Gray Xavier Herbert Janette Turner Hospital Elizabeth Jolley Wendy Lill Varanasi Nagalakshmi Arundhati Roy Daniel Sloate Drew Hayden Taylor Jane Urquhart Roy Williams and Arnold Zweig

Performing Indigenous Identities on the Contemporary Australian Stage Susanne Thurow, 2019-08-21 Over the past 50 years Indigenous Australian theatre practice has emerged as a dynamic site for the discursive reflection of culture and tradition as well as colonial legacies leveraging the power of storytelling to create and advocate contemporary fluid conceptions of Indigeneity Performing Indigenous Identities on the Contemporary Australian Stage offers a window into the history and diversity of this vigorous practice It introduces the reader to cornerstones of Indigenous Australian cultural frameworks and on this backdrop discusses a wealth of plays in light of their responses to contemporary Australian identity politics The in depth readings of two landmark theatre productions Scott Rankin's Namatjira 2010 and Wesley Enoch Anita Heiss I Am Eora 2012 trace the artists engagement with questions of community consolidation and national reconciliation carefully

considering the implications of their propositions for identity work arising from the translation of traditional ontologies into contemporary orientations The analyses of the dramatic texts are incrementally enriched by a dense reflection of the production and reception contexts of the plays providing an expanded framework for the critical consideration of contemporary postcolonial theatre practice that allows for a well founded appreciation of the strengths yet also pointing to the limitations of current representative approaches on the Australian mainstage This study will be of great interest to students and scholars of Postcolonial Literary Performance and Theatre Studies

The Arts and Indigenous Knowledge Systems in a Modernized Africa Runette Kruger,Rudi de Lange,Ingrid Stevens,2018-12-17 This collection derives from a conference held in Pretoria South Africa and discusses issues of indigenous knowledge systems IKS and the arts It presents ideas about how to promote a deeper understanding of IKS within the arts the development of IKS arts research methodologies and the protection and promotion of IKS in the arts Knowledge embedded in song dance folklore design architecture theatre and attire and the visual arts can promote innovation and entrepreneurship and it can improve communication IKS however exists in a post millennium modernizing Africa It is then the concept of post Africanism that would induce one to think along the lines of a globalized cosmopolitan and essentially modernized Africa The book captures leading trends and ideas that could help to protect promote develop and affirm indigenous knowledge and systems whilst also making room for ideas that do not necessarily oppose IKS but encourage the modernization not Westernization of Africa

Aotearoa New Zealand in the Global Theatre Marketplace James Wenley,2020-10-18 Aotearoa New Zealand in the Global Theatre Marketplace offers a case study of how the theatre of Aotearoa has toured represented and marketed itself on the global stage How has New Zealand work attempted to stand out differentiate itself and get seen by audiences internationally This book examines the journeys of a dynamic range of culturally and theatrically innovative works created by Aotearoa New Zealand theatre makers that have toured and been performed across time place and theatrical space from Moana Oceania to the Edinburgh Festival Fringe from a M ori Shakespeare adaptation to an immersive zombie theatre experience Drawing on postcolonialism transnationalism cosmopolitanism and globality to understand how Aotearoa New Zealand has imagined and conceived of itself through drama the author investigates how these representations might be read and received by audiences around the world variously reinforcing and complicating conceptions of New Zealand national identity Developing concepts of theatrical mobility portability and the market this study engages with the whole theatrical enterprise as a play travels from concept and scripting through to funding marketing performance and the critical response by reviewers and commentators This book will be of global interest to academics producers and theatre artists as a significant resource for the theory and practice of theatre touring and cross cultural performance and reception

Indigenous North American Drama Birgit Däwes,2013-01-01 Traces the historical dimensions of Native North American drama using a critical perspective

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* Ph dre 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

American Drama and the Postmodern , 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 *“Mouths on Fire with Songs”*. Caroline De Wagter, 2013 This book the first cross cultural study of post 1970s anglophone Canadian and American multi ethnic drama invites assessment of the thematic and aesthetic contributions of this theater in today s globalized culture A growing number of playwrights of African South and East Asian and First Nations heritage have engaged with manifold socio political and aesthetic issues in experimental works combining formal features of more classical European dramatic traditions with such elements of ethnic culture as ancestral music and dance to interrogate the very concepts of theatricality and canonicity Their mouths on fire August Wilson these playwrights contest stereotyped notions of authenticity Inspired by songs of anger passion experience survival and regeneration the plays analyzed bespeak a burning desire to break the silence to heal and empower Foregrounding questions of hybridity diaspora cultural memory and nation this comparative study includes discussion of some twenty five case studies of plays by such authors as M J Kang August Wilson Suzan Lori Parks Djanet Sears Chay Yew Padma Viswanathan Rana Bose Diane Glancy and Drew Hayden Taylor Through its cross cultural and cross national prism *Mouths on Fire with Songs* shows that multi ethnic drama is one of the

most diverse and dynamic sites of cultural production in North America today **The Palgrave Handbook of Theatre and Migration** Yana Meerzon, S.E Wilmer, 2023-08-01 The Palgrave Handbook of Theatre and Migration provides a wide survey of theatre and performance practices related to the experience of global movements both in historical and contemporary contexts Given the largest number of people ever over one hundred million suffering from forced displacement today much of the book centres around the topic of refuge and exile and the role of theatre in addressing these issues The book is structured in six sections the first of which is dedicated to the major theoretical concepts related to the field of theatre and migration including exile refuge displacement asylum seeking colonialism human rights globalization and nomadism The subsequent sections are devoted to several dozen case studies across various geographies and time periods that highlight describe and analyse different theatre practices related to migration The volume serves as a prestigious reference work to help theatre practitioners students scholars and educators navigate the complex field of theatre and migration

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 Catching Butterflies Maria Takolander, 2007 Magical realism was one of the most significant literary developments in the last century It has become synonymous with the seductive fictions of writers such as Gabriel Garcia Marquez Salman Rushdie Toni Morrison Ben Okri Jeanette Winterson and Peter Carey However the genre has also become known for its theoretical indeterminacy In fact exoticist speculation inspired by the links between magical realist literature and the world's cultural or political margins has thrown the category into critical disrepute This book rescues magical realism from misreadings and misdemeanours tracing the historical development of the literary genre and analysing an original spectrum of magical realist texts from Latin America Africa India Canada the US the UK and Australia It asks such questions as How did magical realism come to take over the world What is the nature of its allure Also how does the marginal status of its authors inform the genre Does magical realism have a political agenda This book uses postcolonial theory to investigate notions of cultural identity and post

structural theory to examine the narrative strategies of magical realism presenting a comprehensive historical and theoretical overview of the genre and a politically urgent argument about its subversive potentialities

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