

# General Introduction

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Against the inert silence which autocrats seek to impose upon their subjects, the dissenting artist can triumph through the gift of metaphor and magic, parody and parable, masking and mimicry.

(Osofisan 1998: 11)

Femi Osofisan's assessment of theatre's particular capacity to beguile autocratic systems of power, giving expression to the hopes and concerns of the dispossessed, aptly conveys the achievement of some of the most exciting dramatic work performed across the world in recent decades. A great deal of this work, developed within nations formerly colonised by Western imperial powers, exhibits a strong urge to recuperate local histories and local performance traditions, not only as a means of cultural decolonisation but also as a challenge to the implicit representational biases of Western theatre. At the same time, there has been a widespread engagement with Western texts and performance idioms, to the extent that critics have often categorised theatre in postcolonial cultures as inherently syncretic (see Balme 1999). Vibrant, energetic and often provocative, this diverse and powerful body of work, segments of which have long been the subject of critical study in the regions from which they derive, has now reached a critical mass that demands broader acknowledgement, both in academic and theatrical realms.

To assemble any body of creative work under the descriptor 'postcolonial', as this anthology does, is to enter into contentious but productive debates, not only about which texts should be accorded some kind of canonical value but also about the constitution of the critical field in which they are intended to circulate. Although a relatively new force in academic circles, postcolonialism has rapidly expanded its

conceptual reach over recent years so that it now describes, in Stephen Slemon's words, 'a remarkably heterogeneous set of subject positions, professional fields, and critical enterprises' (1994:16). In many contexts, the term indicates a degree of agency, or at least a programme of resistance, against cultural domination; in others, it signals the existence of a particular historical legacy and/or a chronological stage in a culture's transition into a modern nation-state; in yet others, it is used more disapprovingly to suggest a form of co-option into Western cultural economies. What is common to all of these definitions, despite their variant implications, is a central concern with cultural power.

For those less interested in staking out disciplinary boundaries, 'postcolonial' has become a convenient (and sometimes useful) portmanteau term to describe any kind of resistance, particularly against class, race and gender oppressions. My particular take on the field is considerably more specific, focusing on cultural practices which have both a historical and a discursive relationship to Western imperialism, whether that phenomenon is treated critically, ambivalently or collusively. Hence, the following plays, as well as deriving from cultures which have been colonised by European or American powers, respond in demonstrable ways to the legacy of that experience. Their responses – whether passionate, angry, detached, cynical, humorous, celebratory, ambivalent or even whimsical – may be manifest in thematic motifs, narrative structures and/or performative features, all of which are coded in culturally specific ways, taking into account the resources available in a particular theatrical milieu.

My positioning of Western imperialism as one of the common historical denominators of postcolonial studies may (justly) beg

# Post Colonial Plays An Anthology

**Marisol Morales Ladrón**



## **Post Colonial Plays An Anthology:**

*Postcolonial Plays* Helen Gilbert, 2001      **Postcolonial Plays** Helen Gilbert, 2001      **Postcolonial Literature** Pramod K. Nayar, 2008      *Beginning postcolonialism* John McLeod, 2013-01-18 Postcolonialism has become one of the most exciting popular and stimulating fields of literary and cultural studies in recent years Yet the variety of approaches the range of debate and the critical vocabularies often used may make it challenging for new students to establish a firm foothold in this area Beginning Postcolonialism is a vital resource for those taking undergraduate courses in postcolonial studies for the first time and has become an established international best seller in the field In this fully revised and updated second edition John McLeod introduces the major areas of concern in a clear accessible and organised fashion He provides an overview of the emergence of postcolonialism as a discipline and closely examines its many established critical approaches while also exploring important recent initiatives in the field In particular Beginning Postcolonialism demonstrates how many key postcolonial ideas and concepts can be effectively applied when reading texts and enables students to develop their own independent thinking about the possibilities and pitfalls of postcolonial critique      **The Empire Writes Back** Bill Ashcroft, Gareth Griffiths, Helen Tiffin, 2003-12-16 The experience of colonization and the challenges of a post colonial world have produced an explosion of new writing in English This diverse and powerful body of literature has established a specific practice of post colonial writing in cultures as various as India Australia the West Indies and Canada and has challenged both the traditional canon and dominant ideas of literature and culture The Empire Writes Back was the first major theoretical account of a wide range of post colonial texts and their relation to the larger issues of post colonial culture and remains one of the most significant works published in this field The authors three leading figures in post colonial studies open up debates about the interrelationships of post colonial literatures investigate the powerful forces acting on language in the post colonial text and show how these texts constitute a radical critique of Eurocentric notions of literature and language This book is brilliant not only for its incisive analysis but for its accessibility for readers new to the field Now with an additional chapter and an updated bibliography The Empire Writes Back is essential for contemporary post colonial studies      Postcolonial Literature Dave Gunning, 2013-09-05 Introduces postcolonial literary studies through close readings of a wide range of fiction and poetry This guide places the literary works themselves at the centre of its discussions examining how writers from Africa Australasia the Caribbean Canada Ireland and South Asia have engaged with the challenges that beset postcolonial societies Dave Gunning discusses many of the most studied works of postcolonial literature from Chinua Achebe's *Things Fall Apart* to Salman Rushdie's *The Satanic Verses* as well as works by more recent writers like Chris Abani Tahmima Anam and Shani Mootoo Each chapter explores a key theme through drawing together works from various times and places The book concludes with an extensive guide to further reading and tips on how to write about postcolonial literature successfully Key Features Close analysis of texts including Sam Selvon's *The Lonely Londoners* J M Coetzee's *Disgrace* Roddy Doyle's *A Star*

Called Henry Shani Mootoo's *Cereus Blooms at Night*, Tsitsi Dangarembga's *Nervous Conditions*, Zadie Smith's *White Teeth*, Mohsin Hamid's *The Reluctant Fundamentalist*, Tahmima Anam's *A Golden Age*, Michael Ondaatje's *Anils Ghost*, and Amitav Ghosh's *In an Antique Land*, as well as poetry by Derek Walcott, Eavan Boland, Agha Shahid Ali, Chris Abani, and others. Discusses important new themes in postcolonial literature including global Islam, postcolonial sexualities, and the representation of military conflict. Includes a Chronology, a Guide to Further Reading, and Tips on Writing about Postcolonial Literature.

**A History of Modern Drama, Volume II** David Krasner, 2016-04-18. *A History of Modern Drama, Volume II* explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium. Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers from mainstream icons such as Harold Pinter and Edward Albee to more unorthodox works by Peter Weiss and Sarah Kane. Provides global coverage of both English and non-English dramas, including works from Africa and Asia to the Middle East. Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature. Combines wide-ranging topics with original theories, international perspective, and philosophical and cultural context. Completes a comprehensive two-part work examining modern world drama, and alongside *A History of Modern Drama, Volume I*, offers readers complete coverage of a full century in the evolution of global dramatic literature.

**Theatres of Independence** Aparna Bhargava Dharwadkar, 2009-11. *Theatres of Independence* is the first comprehensive study of drama, theatre, and urban performance in post-independence India. Combining theatre history with theoretical analysis and literary interpretation, Aparna Dharwadkar examines the unprecedented conditions for writing and performance that the experience of new nationhood created in a dozen major Indian languages, and offers detailed discussions of the major plays, playwrights, directors, dramatic genres, and theories of drama that have made the contemporary Indian stage a vital part of postcolonial and world theatre. The first part of Dharwadkar's study deals with the new dramatic canon that emerged after 1950 and the variety of ways in which plays are written, produced, translated, circulated, and received in a multi-lingual national culture. The second part traces the formation of significant postcolonial dramatic genres from their origins in myth, history, folk narrative, sociopolitical experience, and the intertextual connections between Indian, European, British, and American drama. The book's ten appendixes collect extensive documentation of the work of leading playwrights and directors, as well as a record of the contemporary multilingual performance histories of major Indian, Western, and non-Western plays from all periods and genres. Treating drama and theatre as strategically interrelated activities, the study makes post-independence Indian theatre visible as a multifaceted critical subject to scholars of modern drama, comparative theatre, theatre history, and the new national and postcolonial literatures.

**Spatial Politics in the Postcolonial Novel** Sara Upstone, 2016-04-01. In her innovative study of spatial locations in postcolonial texts, Sara Upstone adopts a transnational and comparative approach that challenges the

tendency to engage with authors in isolation or in relation to other writers from a single geographical setting Suggesting that isolating authors in terms of geography reinforces the primacy of the nation Upstone instead illuminates the power of spatial locales such as the journey city home and body to enable personal or communal statements of resistance against colonial prejudice and its neo colonial legacies While focusing on the major texts of Wilson Harris Toni Morrison and Salman Rushdie in relation to particular spatial locations Upstone offers a wide range of examples from other postcolonial authors including Michael Ondaatje Keri Hulme J M Coetzee Arundhati Roy Tsitsi Dangarembga and Abdulrazak Gurnah The result is a strong case for what Upstone terms the postcolonial spatial imagination independent of geography though always fully contextualised Written in accessible and unhurried prose Upstone s study is marked by its respect for the ways in which the writers themselves resist not only geographical boundaries but academic categorisation

**Postcolonial and Gender Perspectives in Irish Studies** Marisol Morales Ladrón, 2007 This book represents an attempt to tackle questions related to fragmented and often conflicting ideologies within Irish studies Although a collective outcome with contributions in English and Spanish its unifying concern has been the appliance of postcolonial and gender perspectives to the analysis of Irish literature prose drama and verse and cinema as well as to the aesthetic production of both the Republic of Ireland and Northern Ireland Along the volume while some authors have chosen to delve into the broad theoretical debate concerning the position of Irish studies within postcolonial and feminist theories others offer detailed examinations of specific literary pieces and authors that fit in this panorama All in all the chapters are wide and diverse enough to trace a spatial and temporal map of the evolution of these paradigms within contemporary Irish studies North and South of the border

**The Routledge Companion to Theatre and Performance** Paul Allain, Jen Harvie, 2013-05-13 Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies this engaging easy to use text is undoubtedly a perfect reference guide for the keen student and passionate theatre goer alike

**Five Emus to the King of Siam**, 2007-01-01 Western exploitation of other peoples is inseparable from attitudes and practices relating to other species and the extra human environment generally Colonial depredations turn on such terms as human savage civilised natural progressive and on the legitimacies governing apprehension and control of space and landscape Environmental impacts were reinforced in patterns of unequal exchange by the transport of animals plants and peoples throughout the European empires instigating widespread ecosystem change under unequal power regimes a harbinger of today s globalization This book considers these imperial exchanges and charts some contemporary legacies of those inequitable imports and exports transportations and transmutations Sheep farming in Australia transforming the land as it dispossessed the native inhabitants became a symbol of new white nationhood The transportation of plants and animals into and across the Pacific even where benign or nostalgic had widespread environmental effects despite the hopes of the acclimatisation societies involved and by extension of missionary societies planting the seeds of Christianity In the Caribbean plantation slavery

pushed back the jungle itself an imported word and erased the indigenous occupants one example of the righteous biblically justified cultivation of the wilderness In Australia artistic depictions of landscape often driven by romantic and gothic aesthetics encoded contradictory settler mindsets and literary representations of colonial Kenya mask the erasure of ecosystems Chapters on the early twentieth century in Canada Kenya and Queensland indicate increased awareness of the value of species preservation conservation and disease control The tension between traditional and Euroscientific attitudes towards conservation is revealed in attitudes towards control of the Ganges while the urge to resource exploitation has produced critical disequilibrium in Papua New Guinea Broader concerns centering on ecotourism and ecocriticism are treated in further essays summarising how the dominant West has alienated nature from human beings through commodification in the service of capitalist progress

**The Transnational in Literary Studies** Kai Wiegandt, 2020-07-06 This volume clarifies the meanings and applications of the concept of the transnational and identifies areas in which the concept can be particularly useful The division of the volume into three parts reflects areas which seem particularly amenable to analysis through a transnational lens The chapters in Part 1 present case studies in which the concept replaces or complements traditionally dominant concepts in literary studies These chapters demonstrate for example why some dramatic texts and performances can better be described as transnational than as postcolonial and how the transnational underlies and complements concepts such as world literature Part 2 assesses the advantages and limitations of writing literary history with a transnational focus These chapters illustrate how such a perspective loosens the epistemic stranglehold of national historiographies but they also argue that the transnational and national agendas of literary historiography are frequently entangled The chapters in Part 3 identify transnational genres such as the transnational historical novel transnational migrant fiction and translinguistic theatre and analyse the specific poetics and politics of these genres

The Routledge Companion to Applied Performance Tim Prentki, Ananda Breed, 2020-12-29 The Routledge Companion to Applied Performance provides an in depth far reaching and provocative consideration of how scholars and artists negotiate the theoretical historical and practical politics of applied performance both in the academy and beyond These volumes offer insights from within and beyond the sphere of English speaking scholarship curated by regional experts in applied performance The reader will gain an understanding of some of the dominant preoccupations of performance in specified regions enhanced by contextual framing From the disarming of the human body through dance in Colombia to clowning with dementia in Australia via challenges to violent nationalism in the Balkans transgender performance in Pakistan and resistance rap in Kashmir the essays interviews and scripts are eloquent testimony to the courage and hope of people who believe in the power of art to renew the human spirit Students academics practitioners policy makers cultural anthropologists and activists will benefit from the opportunities to forge new networks and develop in depth comparative research offered by this bold global project

The Cambridge Introduction to Comedy Eric Weitz, 2009-04-16 Laughter says

Eric Weitz may be considered one of the most extravagant physical effects one person can have on another without touching them But how do we identify something which is meant to be comic what defines something as comedy and what does this mean for the way we enter the world of a comic text Addressing these issues and many more this is a how to guide to reading comedy from the pages of a dramatic text with relevance to anything from novels and newspaper columns to billboards and emails The book enables you to enhance your grasp of the comic through familiarity with characteristic structures and patterns referring to comedy in literature film and television throughout Perfect for drama and literature students this Introduction explores a genre which affects the everyday lives of us all and will therefore also capture the interest of anyone who loves to laugh

**Esiaba Irobi's Drama and the Postcolony** Isidore Diala,2014-12-29 Esiaba Irobi 1960 2010 was one of Africa's most innovative and productive younger playwrights Deeply rooted in the indigenous performance traditions of his Igbo ethnic group Irobi's drama in the tradition of Wole Soyinka is a hybrid production involving an iconoclastic reconceptualisation of the heritage he appropriates its fascinating conflation with other performance traditions and their projection onto the arena of contemporary Nigerian politics This study by Isidore Diala is the first book length examination of Irobi's work It portrays a highly creative individual who was literally driven by the creative urge The five chapters of this study illuminate different aspects of Irobi's oeuvre and include a vivid portrayal of Irobi the actor in his dream role of Elesin Oba the eponymous Kings Horseman in Wole Soyinka's drama Diala highlights Irobi's fascination for African festivals which feature prominently in the earlier plays He also demonstrates that although he is rooted in his Igbo culture Irobi draws on different ethnic groups pointing to conceptions of pan Africanism that include the wAfrican diaspora

**Beyond Bollywood and Broadway** Neilesh Bose,2009-03-26 This collection of 11 plays from North America the U K and South Africa many published here for the first time delves into the vibrant cosmopolitan theatre of the South Asian diaspora These original and provocative works explore the experience of diaspora by drawing on cultural references as diverse as classical Indian texts adaptations of Shakespeare and Homer current events and world music film and dance Neilesh Bose provides historical background on South Asian migration and performance traditions in each region along with critical introductions and biographical background on each playwright Includes works by Anuvab Pal Aasif Mandvi Shishir Kurup Rahul Varma Rana Bose Rukhsana Ahmad Jatinder Verma Sudha Bhuchar and Kristine Landon Smith Ronnie Govender Kessie Govender and Kriben Pillay

**Transgressive Itineraries** Marc Maufort,2003 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

**Power and Victimization - The Rhetoric of Sociopolitical Power and Representations of Victimhood in Contemporary Literature** Oya Berk, Sırma Soran Gumpert, 2012-02-03

These proceedings of the symposium The Rhetoric of Sociopolitical Power and Representations of Victimhood in Contemporary Literature conducted by the Department of American Culture and Literature at Hali University Istanbul on 13-15 April 2005 contain discussions of power and victimization as represented in contemporary literatures in light of the leading questions and issues in contemporary literary criticism the emphasis being on writing from the Anglophone world The authors treated include Angela Carter Colm Toibin Alan Hollinghurst Tony Harrison Henry James David Mamet Anne Sexton Philip Roth Toni Morrison Terry Tempest Williams Margaret Atwood Derek Walcott J M Coetzee Jean Anouilh Thomas Mann Ricardo Piglia Luisa Valenzuela Naguib Mahfouz Kemal Yalın Orhan Pamuk Kobo Abe

*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



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