

Chapter 1 : An Introduction to Post-Colonial Theory

Post-Colonial Drama is the first full-length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism. It brings to bear the latest theoretical approaches from post-colonial and performance studies to a range of plays from Australia, Africa, Canada, New Zealand, the Caribbean and other former colonial regions.

Sudhansu Dash Politics of Cultural Dehumanization: A Study of the Post Colonial lives. Post colonialism or postcolonial studies is an academic discipline featuring methods of intellectual discourse that analyze, explain, and respond to the cultural legacies of colonialism and imperialism, to the human consequences of controlling a country and establishing settlers for the economic exploitation of the native people and their land. As a genre of contemporary history, post colonialism questions and reinvents the modes of cultural perception—the ways of viewing and of being. As anthropology, post colonialism records human relations among the colonial nations and the subaltern peoples exploited by colonial rule. As critical theory, post colonialism presents, explains, and illustrates the ideology and the praxis of neocolonialism, with examples drawn from the humanities—history and political science, philosophy and Marxist theory, sociology, anthropology, and human geography; the cinema, religion, and theology; feminism, linguistics, and postcolonial literature, of which the anti-conquest narrative genre presents the stories of colonial subjugation of the subaltern man and woman. Colonialism was presented as "the extension of Civilization", which ideologically justified the self-ascribed superiority racial and cultural of the European Western World over the non-Western world. That such a divinely established, natural harmony among the human races of the world would be possible, because everyone—colonizer and colonized—have an assigned cultural identity, a social place, and an economic role within an imperial colony. The regeneration of the inferior or degenerate races, by the superior races is part of the providential order of things for humanity. From the mid- to the late-nineteenth century, such racialist group-identity language was the cultural common-currency justifying geopolitical competition, among the European and American empires, meant to protect their over-extended economies. Especially in the colonization of the Far East and in the Scramble for Africa — , the representation of a homogeneous European identity justified colonization. Hence, Belgium and Britain, and France and Germany proffered theories of national superiority that justified colonialism as delivering the light of civilization to benighted peoples. Notably, La mission civilisatrice, the self-ascribed civilizing mission of the French Empire, proposed that some races and cultures have a higher purpose in life, whereby the more powerful, more developed, and more civilized races have the right to colonize other peoples, in service to the noble idea of "civilization" and its economic benefits. As an epistemology the study of knowledge, its nature and verifiability , as an ethics moral philosophy , and as a politics affairs of the citizenry , the field of post colonialism address the politics of knowledge—the matters that constitute the postcolonial identity of a decolonized people, which derives from: A decolonized people develop a postcolonial identity from the cultural interactions among the types of identity cultural, national, ethnic and the social relations of sex, class, and caste; determined by the gender and the race of the colonized person; and the racism inherent to the structures of a colonial society. In postcolonial literature, the anti-conquest narrative analyses the identity politics that are the social and cultural perspectives of the subaltern colonial subjects—their creative resistance to the culture of the colonizer; how such cultural resistance complicated the establishment of a colonial society; how the colonizers developed their postcolonial identity; and how neocolonialism actively employs the binary social relation to view the non-Western world as inhabited by The Other. The neocolonial discourse of geopolitical homogeneity conflates the decolonized peoples, their cultures, and their countries, into an imaginary place, such as "the Third World", an over-inclusive term that usually comprises continents and seas, i. Africa, Asia, Latin America, and Oceania. Post colonialism is the critical destabilization of the theories intellectual and linguistic, social and economic that support the ways of Western thought—the deductive reasoning, rule of law and monotheism—by means of

which colonialists "perceive", "understand", and "know" the world. Postcolonial theory thus establishes intellectual spaces for the subaltern peoples to speak for themselves, in their own voices, and so produce cultural discourses, of philosophy and language, of society and economy, which balance the imbalanced us-and-them binary power-relationship between the colonist and the colonial subject. As a contemporary-history term, post colonialism occasionally is applied temporally, to denote the immediate time after colonialism, which is a problematic application of the term, because the immediate, historical, political time is not included to the categories of critical identity-discourse, which deals with over-inclusive terms of cultural representation, which are abrogated and replaced by postcolonial criticism. Theory, Practice, Politics, Helen Gilbert and Joanne Tompkins clarified the denotational functions, among which: The term post-colonialism, according to a too-rigid etymology, is frequently misunderstood as a temporal concept, meaning the time after colonialism has ceased, or the time following the politically determined Independence Day on which a country breaks away from its governance by another state. A theory of post-colonialism must, then, respond to more than the merely chronological construction of post-independence, and to more than just the discursive experience of imperialism. Bhabha argued that so long as the way of viewing the human world, as composed of separate and unequal cultures, rather than as an integral human world, perpetuates the belief in the existence of imaginary peoples and places—"Christendom" and "The Islamic World", "The First World", "The Second World", and "The Third World". To counter such linguistic and sociologic reductionism, postcolonial praxis establishes the philosophic value of hybrid intellectual-spaces, wherein ambiguity abrogates truth and authenticity; thereby, hybridity is the philosophic condition that most substantively challenges the ideological validity of colonialism. The critical purpose of postcolonial studies is to account for, and to combat, the residual effects social, political, and cultural of colonialism upon the peoples once ruled by the Mother Country. Hegel, in the essay "The African Character" That, in their stead, Orientalist academics substituted their European interpretations and representations of what is and what is not "Oriental", and of who is and who is not "an Oriental". That Orientalism supported the self-ascribed cultural superiority of The West, and so allowed Europeans to name, describe, and define, and thereby control, non-European peoples, places, and things. To that end, post colonialism critically destabilizes the dominant ideologies of the West, by challenging the "inherent assumptions and the material and discursive legacies of colonialism", by working with tangible social factors such as: Anthropology, by means of which Western intellectuals generated knowledge about non-Western peoples, which colonial institutions then used to subjugate them into a colony to serve the economic, social, and cultural interests of the imperial power. Colonialist literature, wherein the writers ideologically justified imperialism and colonialism with cultural representations literary and pictorial of the colonized country and its people, as perpetually inferior, which the imperial steward must organize into a colonial society to be guided towards European modernity. Native cultural-identity in a colonized society, and the dilemmas inherent to developing a postcolonial national identity after the de-colonization of the country, whilst avoiding the counter-productive extremes of nationalism. In the definition and establishment of a postcolonial identity, the literature of the anti-conquest narrative genre is the praxis of "indigenous decolonization", whereby writers explain, analyze, and transcend the personal and societal experiences of imperial subjugation, of having endured the imposed identity of "a colonial subject".

Post-Colonial Drama is the first full-length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism.

Theory, Practice, Politics is a welcome addition to postcolonial studies. Written with enviable clarity, the volume offers a range of complex theoretical issues which inform considerations of plays as "postcolonial," and applies theory in succinct analyses of a number of plays. Given that postcolonial studies is marked by contentious debates, beginning with what the very term "postcolonial" means, Gilbert and Tompkins are to be commended for not eliding thorny issues. Instead, they engage with them, producing a study which develops a set of frames for approaching postcolonial drama. Theory, Practice, Politics begins with a discussion of the history of postcolonial studies as emerging from Commonwealth studies, a sub-set of English studies. The introduction also includes a useful reminder of the varying and not always compatible understandings of the term "postcolonial. This leads Gilbert and Tompkins to arrive at a four-point definition of postcolonial "performance" which involves: Further, the four defining elements which inform postcolonial performance suggest that the study assumes a binary of the colonizer and the colonized, valenced as the culture of the colonizer being coherent and "hegemonic," while that of the colonized is complex and variant, marked by difference which is celebrated in contemporary theory that is engaged politically. The question, not raised by Gilbert and Tompkins, is if Britain is a colonizer, surely the status of *The Bacchae* of Euripides as a postcolonial text is problematic? In this context, the commission to Soyinka raises a host of questions. What are the implications of a Nigerian playwright adapting *The Bacchae* for the National and thereby drawing the colonized within the classical traditions of the West? The binary of colonizer and colonized often renders the former as monolithic and the latter as diverse and polyvalent. The schema of the binary of colonizer and colonized, with the former as culturally hegemonic and the latter as diverse and polyvalent, is a characteristic not just of this book, but of much postcolonial studies. Not only is such a schema a bit simple, but there is a sentimental idealization of the culture of the colonized which comes close to valuing diversity for its own sake. Consequently, this study, like many others in the field, dismisses the literatures of the United States because as a state, it has emerged from a colonial history to become a colonizing power in its own right. From one perspective, this exclusion might be seen as a consequence of the culture of the United States understood perhaps misunderstood as hegemonic, thus suggesting that postcolonial studies celebrates the diversity of cultural identities which are read as having been oppressed under the force of colonization. The introduction moves to a consideration of the frames: Canonical Counter-Disourse"; "Traditional Enactments: Strategically, Post-colonial Drama neatly complements *The Empire Writes Back*, making the case for the relevance of drama within the domain of postcolonial literary studies which have often been inattentive to playscripts, save consideration of canonical writers like Shakespeare. Strategy inevitably involves limitations. The limitations of Post-colonial Drama, which focuses on performance as coded within the script, and not reaching past to consider the conditions of performance, are throughout the book but became pronounced to me in the chapter "Body Politics. We read bodies as marked by race the hue of skin and by gender the social meanings assigned to bodies which are biologically sexed. Following that, there is a discussion of how race is deployed so that non-white characters become exotic in ways that both heighten their appeal to an audience and simultaneously diminish them precisely because they are exotic and "other. When gender is engaged, the metaphoric value of bodies on stage, circulating as producers of meaning, is explored to a degree. The focus of the discussion on gender, clearly informed by feminist theory, is women. Gilbert and Tompkins readily address the ways that the female body, with its procreative potential, is read in varying ways within postcolonial drama. Sometimes, women writers refuse the romance of maternity, and like Judith Thompson, explore the terror of motherhood. Some writers, notably men, deploy the fecund female body as a metaphor for the rejuvenation of the colonized, a problematic troping which relies on the reduction of woman to her body. Represented as such,

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women are defined by their reproductive capacity as if they are devoid of the intellect which would allow them to engage in the sphere of political debate in terms of the state, the site of legislative which marks some level of the actualization of the politics of postcolonialism. The bodies of actors are not neutral media which are shaped into characters; rather actors arrive at rehearsal with bodies which are formed by the material conditions of the world in which they live. For students of theatre, Post-colonial Drama is important because it insists that plays are part of the culture of postcolonial countries, and critics discussing them have important contributions to make to discussions of postcolonial studies. The limitation of this study, like many others in the field, is the failure to acknowledge that the relationship between the colonized and colonizer is defined by an economic relation: The exclusion of the material as an axis defining postcolonialism risks postcoloniality being an aesthetic. Postcolonialism must engage questions of power; questions of power and colonial relations are never far removed from considerations of the material. In the context of studying drama and theatre, postcolonial studies need to engage with the material conditions of production and their implications. The book is a point of departure and invites scholars to take up considerations of the elided concern of the material.

post-colonial drama has 10 ratings and 0 reviews. This study addresses the ways in which performance has been instrumental in resisting the continuing ef.

Postcolonial theory thus establishes intellectual spaces for subaltern peoples to speak for themselves, in their own voices, and thus produce cultural discourses of philosophy, language, society and economy, balancing the imbalanced us-and-them binary power-relationship between the colonist and the colonial subjects. Colonialism was presented as "the extension of civilization", which ideologically justified the self-ascribed racial and cultural superiority of the Western world over the non-Western world. That such a divinely established, natural harmony among the human races of the world would be possible, because everyone has an assigned cultural identity, a social place, and an economic role within an imperial colony. The regeneration of the inferior or degenerate races, by the superior races is part of the providential order of things for humanity. Regere imperio populos is our vocation. Pour forth this all-consuming activity onto countries, which, like China, are crying aloud for foreign conquest. Turn the adventurers who disturb European society into a ver sacrum, a horde like those of the Franks, the Lombards, or the Normans, and every man will be in his right role. Nature has made a race of workers, the Chinese race, who have wonderful manual dexterity, and almost no sense of honour; govern them with justice, levying from them, in return for the blessing of such a government, an ample allowance for the conquering race, and they will be satisfied; a race of tillers of the soil, the Negro; treat him with kindness and humanity, and all will be as it should; a race of masters and soldiers, the European race. Let each do what he is made for, and all will be well. Especially in the colonization of the Far East and in the late-nineteenth century Scramble for Africa, the representation of a homogeneous European identity justified colonization. Hence, Belgium and Britain, and France and Germany proffered theories of national superiority that justified colonialism as delivering the light of civilization to unenlightened peoples. In postcolonial literature, the anti-conquest narrative analyzes the identity politics that are the social and cultural perspectives of the subaltern colonial subjects—their creative resistance to the culture of the colonizer; how such cultural resistance complicated the establishment of a colonial society; how the colonizers developed their postcolonial identity; and how neocolonialism actively employs the Us-and-Them binary social relation to view the non-Western world as inhabited by The Other. The neocolonial discourse of geopolitical homogeneity relegating the decolonized peoples, their cultures, and their countries, to an imaginary place, such as "the Third World", an over-inclusive term that usually comprises continents and seas, i. Africa, Asia, Latin America, and Oceania. As such, the terms postcolonial and postcolonialism denote aspects of the subject matter, which indicate that the decolonized world is an intellectual space "of contradictions, of half-finished processes, of confusions, of hybridity, and of liminalities". Theory, Practice, Politics, Helen Gilbert and Joanne Tompkins clarified the denotational functions, among which: The term post-colonialism—"according to a too-rigid etymology"—is frequently misunderstood as a temporal concept, meaning the time after colonialism has ceased, or the time following the politically determined Independence Day on which a country breaks away from its governance by another state. A theory of post-colonialism must, then, respond to more than the merely chronological construction of post-independence, and to more than just the discursive experience of imperialism. Its societal effects—the imposition of a subjugating colonial identity—are harmful to the mental health of the native peoples who were subjugated into colonies. Fanon wrote the ideological essence of colonialism is the systematic denial of "all attributes of humanity" of the colonized people. Such dehumanization is achieved with physical and mental violence, by which the colonist means to inculcate a servile mentality upon the natives. For Fanon the natives must violently resist colonial subjugation. Orientalism thus conflated and reduced the non-Western world into the homogeneous cultural entity known as "the East". Therefore, in service to the colonial type of imperialism, the us-and-them Orientalist paradigm allowed European scholars to represent the Oriental World as inferior and backward,

irrational and wild, as opposed to a Western Europe that was superior and progressive, rational and civil—the opposite of the Oriental Other. That the applied power of such cultural knowledge allowed Europeans to rename, re-define, and thereby control Oriental peoples, places, and things, into imperial colonies. Said replied that the European West applied Orientalism as a homogeneous form of The Other, in order to facilitate the formation of the cohesive, collective European cultural identity denoted by the term "The West". Therefore, descriptions of the Orient by the Occident lack material attributes, grounded within land. It should be understood that this process draws creativity, amounting an entire domain and discourse. In Orientalism, Said mentions the production of "philology [the study of the history of languages], lexicography [dictionary making], history, biology, political and economic theory, novel-writing and lyric poetry" p. Therefore, there is an entire industry that exploits the Orient for its own subjective purposes that lack a native and intimate understanding. Such industries become institutionalized and eventually become a resource for manifest Orientalism, or a compilation of misinformation about the Orient. The ideology of Empire was hardly ever a brute jingoism; rather, it made subtle use of reason, and recruited science and history to serve its ends. Orientalism is self-perpetuating to the extent that it becomes normalized within common discourse, making people say things that are latent, impulsive, or not fully conscious of its own self. The working class is oppressed. They are the least interesting and the most dangerous. They should not call themselves subaltern. Spivak also introduced the terms essentialism and strategic essentialism to describe the social functions of postcolonialism. The term essentialism denotes the perceptual dangers inherent to reviving subaltern voices in ways that might over simplify the cultural identity of heterogeneous social groups and, thereby, create stereotyped representations of the different identities of the people who compose a given social group. The term strategic essentialism denotes a temporary, essential group-identity used in the praxis of discourse among peoples. The important distinction, between the terms, is that strategic essentialism does not ignore the diversity of identities cultural and ethnic in a social group, but that, in its practical function, strategic essentialism temporarily minimizes inter-group diversity to pragmatically support the essential group-identity. As a subaltern woman, Francisca repressed her native African language, and spoke her request in Peninsular Spanish, the official language of Colonial Latin America. As a subaltern woman, she applied to her voice the Spanish cultural filters of sexism, Christian monotheism, and servile language, in addressing her colonial master: I, Francisca de Figueroa, mulatta in colour, declare that I have, in the city of Cartagena, a daughter named Juana de Figueroa; and she has written, to call for me, in order to help me. Once given, I attest to this. I beg your Lordship to approve, and order it done. I ask for justice in this. Bhabha argued that viewing the human world as composed of separate and unequal cultures, rather than as an integral human world, perpetuates the belief in the existence of imaginary peoples and places—"Christendom" and "The Islamic World", "The First World", "The Second World", and "The Third World". To counter such linguistic and sociologic reductionism, postcolonial praxis establishes the philosophic value of hybrid intellectual spaces, wherein ambiguity abrogates truth and authenticity; thereby, hybridity is the philosophic condition that most substantively challenges the ideological validity of colonialism. Siva Kumar[edit] In his catalogue essay, R. Siva Kumar introduced the term Contextual Modernism, which later emerged as a postcolonial critical tool in the understanding of Indian art, specifically the works of Nandalal Bose, Rabindranath Tagore, Ramkinkar Baij and Benode Behari Mukherjee. Modernism was to them neither a style nor a form of internationalism. The brief survey of the individual works of the core Santiniketan artists and the thought perspectives they open up makes clear that though there were various contact points in the work they were not bound by a continuity of style but by a community of ideas. Which they not only shared but also interpreted and carried forward. Thus they do not represent a school but a movement. Those European modernities, projected through a triumphant British colonial power, provoked nationalist responses, equally problematic when they incorporated similar essentialisms. In *The Colonial Present*, Gregory traces connections between the geopolitics of events happening in modern-day Afghanistan, Palestine, and Iraq and links it back to the us-and-them binary relation between the Western and Eastern world. Emphasizing ideas of discussing ideas

around colonialism in the present tense, Gregory utilizes modern events such as the September 11 attacks to tell spatial stories around the colonial behavior happening due to the War on Terror. This discourse is complex and multi-faceted. It was elaborated in the 19th century by colonial ideologues such as Joseph-Ernest Renan and Arthur de Gobineau, but its roots reach far back in history. In *The Politics*, he established a racial classification and ranked the Greeks superior to the rest. In France, Voltaire was one of the most fervent admirers of Rome. He regarded highly the Roman republican values of rationality, democracy, order and justice. In early-eighteenth century Britain, it was poets and politicians like Joseph Addison and Richard Glover who were vocal advocates of these ancient republican values. It was in the mid-eighteenth century that ancient Greece became a source of admiration among the French and British. This enthusiasm gained prominence in the late-eighteenth century. It was spurred by German Hellenist scholars and English romantic poets: These scholars and poets regarded ancient Greece as the matrix of Western civilization and a model of beauty and democracy. At this period, many French and British imperial ideologues identified strongly with the ancient empires and invoked ancient Greece and Rome to justify the colonial civilizing project. He advised the French colonists in Algeria to follow the ancient imperial example. In , he stated: The Romans established in almost all parts of the globe known to them municipalities which were no more than miniature Romes. Among modern colonizers, the English did the same. Who can prevent us from emulating these European peoples? Britain, France, and Spain; and the literatures of the decolonized countries engaged in contemporary, postcolonial arrangements e. Organisation internationale de la Francophonie and the Commonwealth of Nations with their former mother countries. In Dutch literature, the Indies Literature includes the colonial and postcolonial genres, which examine and analyze the formation of a postcolonial identity, and the postcolonial culture produced by the diaspora of the Indo-European peoples, the Eurasian folk who originated from Indonesia; the peoples who were the colony of the Dutch East Indies; in the literature, the notable author is Tjalie Robinson. Yet, after decolonization, their bicultural educations originated postcolonial criticism of empire and colonialism, and of the representations of the colonist and the colonized. In the late twentieth century, after the dissolution of the USSR, the constituent soviet socialist republics became the literary subjects of postcolonial criticism, wherein the writers dealt with the legacies cultural, social, economic of the Russification of their peoples, countries, and cultures in service to Greater Russia. The first category of literature presents and analyzes the internal challenges inherent to determining an ethnic identity in a decolonized nation. The second category of literature presents and analyzes the degeneration of civic and nationalist unities consequent to ethnic parochialism, usually manifested as the demagoguery of "protecting the nation", a variant of the Us-and-Them binary social relation. As such, the fragmented national identity remains a characteristic of such societies, consequence of the imperially convenient, but arbitrary, colonial boundaries geographic and cultural demarcated by the Europeans, with which they ignored the tribal and clan relations that determined the geographic borders of the Middle East countries, before the arrival of European imperialists. Most countries of the Middle East, suffered from the fundamental problems over their national identities. More than three-quarters of a century after the disintegration of the Ottoman Empire, from which most of them emerged, these states have been unable to define, project, and maintain a national identity that is both inclusive and representative. Discourses and Counter-Discourses, Larbi Sadiki said that the problems of national identity in the Middle East are a consequence of the Orientalist indifference of the European empires when they demarcated the political borders of their colonies, which ignored the local history and the geographic and tribal boundaries observed by the natives, in the course of establishing the Western version of the Middle East. In the event, "in places like Iraq and Jordan, leaders of the new sovereign states were brought in from the outside, [and] tailored to suit colonial interests and commitments. Likewise, most states in the Persian Gulf were handed over to those [Europeanised colonial subjects] who could protect and safeguard imperial interests in the post-withdrawal phase. Click image for key In the late 19th century, the Scramble for Africa" proved to be the tail end of mercantilist colonialism of the European imperial powers, yet, for the Africans, the consequences were greater than elsewhere in the colonized non-Western world. To facilitate

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the colonization the European empires laid railroads where the rivers and the land proved impassable. The Imperial British railroad effort proved overambitious in the effort of traversing continental Africa, yet succeeded only in connecting colonial North Africa Cairo with the colonial south of Africa Cape Town. Upon arriving to Africa, the Europeans encountered the native African civilizations of the Ashanti Empire , the Benin Empire , the Kingdom of Dahomey , the Buganda Kingdom Uganda , and the Kingdom of Kongo , all of which were annexed by imperial powers under the belief that they required European stewardship, as proposed and justified in the essay "The African Character" , by G. Hegel , in keeping with his philosophic opinion that cultures were stages in the course of the historical unfolding of The Absolute. Things Fall Apart , The Politics of Language in African Literature In postcolonial countries of Africa, the Africans and the non-€Africans live in a world of genders, ethnicities, classes and languages, of ages, families, professions, religions and nations. There is a suggestion that individualism and postcolonialism are essentially discontinuous and divergent cultural phenomena. Tonkin, Annam, Cochinchina, Cambodia and Laos. Click image for key French Indochina was divided into five subdivisions: Tonkin , Annam , Cochinchina , Cambodia and Laos. Cochinchina southern Vietnam was the first territory under French Control.

Chapter 4 : post-colonial drama: theory, practice, politics by Helen Gilbert

The shortcomings lie in the conceptual framework, which effectively excludes consideration of some of postcolonial drama's most potentially compelling issues by its limited working definition of cultural politics, resistance, and postcolonialism.

In lieu of an abstract, here is a brief excerpt of the content: Research in African Literatures To date, the medium of fiction has been the favored object of contemporary postcolonial cultural criticism. There is perhaps a theoretical reason for this: But at the same time much of the conceptual discourse of postcolonialism is expressly theatrical or performative. And political cultures of anticolonialism, past and present, often utilize theatrical imagery and media. When Frantz Fanon gives an illustration of "National Culture," it is the medium of a play that he selects, and there is a theatrical underpinning to his notions of the roles played by colonizers and colonized, the scenes of colonialism and resistance, the masks and stages of identity-formation. Metropolitan English departments may tend to analyze the prose projects of Ngugi, C. James, and Aidoo for instance more often than their drama, but it is surely no accident that at certain historical moments these writers prioritized theater as their medium. For recognizing theater as a medium that deserves postcolonial critical attention, this book is most welcome. In its approach, organization, and regional spread the book shares much with Bill Ashcroft et al. Like that volume, Post-colonial Drama includes settler colonies alongside occupied colonies, and consequently addresses anglophone plays from Australia, New Zealand, and Canada, as well as plays from Ireland, the Caribbean, India, and Africa. Like *The Empire Writes Back*, the chapters are divided by theme. Each chapter explores a different component of drama: Like *The Empire Writes Back*, the book aims to combine literary and theoretical discussion, and serves as a general university textbook introduction to dramatic expressions from formerly colonial countries. And like that book the conceptual emphasis falls on "writing back"; what unites these plays as "postcolonial" is the ways they "dismantle," "disrupt," and "subvert" metropolitan cultural conventions and values. The book supplies lucid descriptions of a wide range of primary material, much of which comes across as intensely exciting theatrical experience, creatively vibrant and stimulating for audiences and future researchers alike. At the same time, they contend that "the particular position that such settler-invader colonies occupy is extremely problematic [. On the one hand, all colonies are alike by virtue of their "historical and cultural marginality" to, and othering by, an imperial Europe; on the other hand, settler-colonies occupy an indeterminate or double position which differentiates them from occupation colonies. The latter perspective neatly aligns settler colonies with a formulaic deconstructionism; settler colonies embody and epitomize a subjectivity that is hybrid, double, and consequently provides an exemplary destabilization of the premises of binary thought. At times, indeed, the book seems to suggest that whereas indigenous and occupied colonial cultures can call upon traditional, precontact resources of narrative, ritual, and relationship to the land as well as manichean models

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Chapter 5 : Post-Colonial Drama: Theory, Practice, Politics, 1st Edition (Paperback) - Routledge

Post-Colonial Drama is the first full-length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism. It brings to bear the latest theoretical approaches from post-colonial and performance studies to a range of plays from Australia.

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Chapter 6 : - Post-Colonial Drama: Theory, Practice, Politics by Helen Gilbert

BOOK REVIEWS Post-Colonial Drama: Theory, Practice, Politics, by Helen Gilbert and Joanne Tompkins. London: Routledge, ix + pp. ISBN paper. To date, the medium of fiction has been the favored object of contem-

Chapter 7 : Post-Colonial Drama: Theory, Practice, Politics by Helen Gilbert

Helen Gilbert's and Joanne Tompkins's Post-colonial Drama: Theory, Practice, Politics is a welcome addition to postcolonial studies. Written with enviable clarity, the volume offers a range of complex theoretical issues which inform considerations of plays as "postcolonial," and applies theory in succinct analyses of a number of plays.

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