

Theatre And National Identity Re Imagining Conceptions Of Nation Routledge Advances In Theatre Performance Studies

Woza Albert! is one of the most popular and influential plays to have come out of the South African cultural struggle of the 1980s and a central work in the canon of South African theatre. Working with the idea of the Second Coming of Jesus Christ taking place in apartheid South Africa, the playwrights improvised a brilliant two-man show consisting of 26 vignettes, commenting on and satirising life under the apartheid regime. The play has become one of the most anthologized and produced South African plays both in South Africa, and internationally and is studied widely in schools as well as universities. This Student Edition contains a commentary and notes by Temple Hauptfleisch, Emeritus Professor at Stellenbosch University, South Africa. METHUEN DRAMA STUDENT EDITIONS are expertly annotated texts of a wide range of plays from the modern and classic repertoires. As well as the complete text of the play itself, this volume contains: · A contextualised chronology of the play and the playwrights' lives and works · an introductory discussion of the social, political, cultural and economic context in which the play was originally conceived and created · a succinct overview of the creation processes followed and subsequent performance history of the piece · an analysis of, and commentary on, some of the major themes and specific issues addressed by the text · a bibliography of suggested primary and secondary materials.

Examining the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy's book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for 'live' performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-theorizes the exhibition as a dynamic context in which established traditions of display and performance interact. By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice, the study reveals how the reception of a specific form is often mediated via the ontological expectations of another. It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the 'theatrical' as the optic or directive of a curatorial concept. Proposing a symbiotic relation between theatricality and display, Guy presents cases from international arts institutions which are both displayed and performed, including the Tate Modern and the Guggenheim, and assesses their significance to the enduring relation between theatre and the visual arts. The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories.

Examining the ways in which national theatres have formed and evolved over time, this new collection highlights the difficulties these institutions encounter today, in an environment where nationalism and national identity are increasingly contested by global, transnational and local agendas, and where economic forces create conflicting demands.

This contribution to Theatre Studies explores the shaping and performing of gender identity in British and Irish theatres since the 1980s. It highlights contact zones, conflict areas, and divergencies between the two theatre contexts with reference to historic, socio-political, and cultural clusters. Largely from a queer theory standpoint, this book reads several plays in their attempt to unmask exploiting mechanisms of sexuality and gender regulation. It focuses on alternative notions of sociality, shared spaces, and bodies, and offers political suggestions in order to resist confining notions of identity and gender.

This book explores the ways that pre-existing 'national' works or 'national theatre' sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time, place, politics, or culture. Featuring a broad international scope, it offers a series of thought-provoking essays that explore how playwrights, directors, theatre-makers, and performance artists have re-staged or re-worked a classic national play, performance, theatrical form, or theatre space in order to engage with conceptions of and questions around the nation, nationalism, and national identity in the contemporary moment, opening up new ways of thinking about or problematizing questions around the nation and national identity. Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization, for example, as well as how productions explore the interconnectivity of nations, intercultural agendas, or cosmopolitanism. They also explore questions relating to the presence of migrants, exiles, or refugees, and the legacy of colonial histories and post-colonial subjectivities. The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites, stagings, and performance strategies, and how contemporary theatres have portrayed national agendas and characters at a time of intense cultural flux and repositioning.

This study of Egyptian theatre and its narrative construction explores the ways representations of Egypt are created of and within theatrical means, from the 19th century to the present day. Essays address the narratives that structure theatrical, textual, and performative representations and the ways the rewriting process has varied in different contexts and at different times. Drawing on concepts from Theatre and Performance Studies, Translation Studies, Cultural Studies, Postcolonial Studies, and Diaspora Studies, scholars and practitioners from Egypt and the West enter into dialogue with one another, expanding understanding of the different fields. The articles focus on the ways theatre texts and performances change (are rewritten) when crossing borders between different worlds. The concept of rewriting is seen to include translation, transformation, and reconstruction, and the different borders may be cultural and national, between languages and dramaturgies, or borders that are present in people's everyday lives. Essays consider how rewritings and performances cross borders from one culture, nation, country, and language to another. They also study the process of rewriting, the resulting representations of foreign plays on stage, and representations of the Egyptian revolution on stage and in Tahrir Square. This assessment of the relationship between theatre practices, exchanges, and rewritings in Egyptian theatre brings vital coverage to an undervisited area and will be of interest to developments in theatre translation and beyond.

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This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an

emerging 21st century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, Performance and Phenomenology continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception, each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation.

The first chapter is an exploration of theories of nationalism and how national identity is postulated. These theories are then applied to an examination of the history of Scottish theatre and the construction of national identity on the stages of Scotland.

Focusing on contemporary English theatre, this book asks a series of questions: How has theatre contributed to understandings of the North-South divide? What have theatrical treatments of riots offered to wider debates about their causes and consequences? Has theatre been able to intervene in the social unease around Gypsy and Traveller communities? How has theatre challenged white privilege and the persistent denigration of black citizens? In approaching these questions, this book argues that the nation is blighted by a number of internal rifts that pit people against each other in ways that cast particular groups as threats to the nation, as unruly or demeaned citizens – as ‘social objects’. It interrogates how those divisions are generated and circulated in public discourse and how theatre offers up counter-hegemonic and resistant practices that question and challenge negative stigmatization, but also how theatre can contribute to the recirculation of problematic cultural imaginaries.

This book critically engages with the study of theatre and performance in colonial India, and relates it with colonial (and postcolonial) discussions on experience, freedom, institution-building, modernity, nation/subject not only as concepts but also as philosophical queries. It opens up with the discourse around ‘Indian theatre’ that was started by the orientalist in the late 18th century, and which continued till much later. The study specifically focuses on the two major urban centres of colonial India: Bombay and Calcutta of the 19th and early 20th centuries. It discusses different cultural practices in colonial India, including the initiation of ‘Indian theatre’ practices, which resulted in many forms of colonial-native ‘theatre’ by the 19th century; the challenges to this dominant discourse from the ‘swadeshi jatra’ (national jatra/theatre) in Bengal, which drew upon earlier folk and religious traditions and was used as a tool by the nationalist movement; and the Indian People’s Theatre Association (IPTA) that functioned from Bombay around the 1940s, which focused on the creation of one national subject – that of the ‘Indian’. The author contextualizes the relevance of the concept of ‘Indian theatre’ in today’s political atmosphere. She also critically analyses the post-Independence Drama Seminar organized by the Sangeet Natak Akademi in 1956 and its relevance to the subsequent organization of ‘Indian theatre’. Many theatre personalities who emerged as faces of smaller theatre committees were part of the seminar which envisioned a national cultural body. This book is an important contribution to the field and is of interest to researchers and students of cultural studies, especially Theatre and Performance Studies, and South Asian Studies.

How has theatre engaged with the nation-state and helped to formulate national identities? What impact have migration and globalisation had on the relationship between theatre and nation? Theatre & Nation explores how theatre institutions, playwrights, theatre-makers and performance artists engage with the nation, nationalism and national identity in their work. The book argues that theatrical representations of the nation are constantly in flux and that the way theatre engages with the nation changes according to different geographical, political, economic, social and cultural circumstances. Foreword by Nicholas Hytner.

Arguing that the cultures of small nations offer vital insights into the way people relate to national identity in a globalized world, Theatre and Performance in Small Nations features an array of case studies that examine the relationships between theater, performance, identity, and the nation. These contributions cover a wide range of national contexts, including small “stateless” nations such as Catalonia, Scotland, and Wales; First Nations such as indigenous Australia and the Latino United States; and geographically enormous nations whose relationships to powerful neighbors radically affect their sense of cultural autonomy

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Applying current political theory on nationhood as well as methods established by recent performance studies, this study sheds new light on the role the public theatre played in the rise of English national identity around 1600. It situates selected history plays by Shakespeare and Marlowe in the context of non-fictional texts (such as historiographies, chorographies, political treatises, or dictionary entries) and cultural artefacts (such as maps or portraits), and thus highlights the circulation, and mutation, of national thought in late sixteenth-century culture. At the same time, it goes beyond a New Historicist approach by foregrounding the performative surplus of the theatre event that is so essential for the shaping of collective identity. How, this study crucially asks, does the performative art of theatre contribute to the dynamics of the formation of national identity? Although theories about the nature of nationalism vary, a majority of theorists agree that notions of a shared territory and history, as well as questions of religion, class and gender play crucial roles in the shaping of national identity. These factors inform the structure of this book, and each is examined individually. In contrast to existing publications, this inquiry does not take for granted a pre-existing national identity that simply manifested itself in the literary works of the period; nor does it proceed from preconceived notions of the playwrights' political views. Instead, it understands the early modern stage as an essentially contested space in which conflicting political positions are played off against each other, and it inquires into how the imaginative work of negotiating these stances eventually contributed to a rising national self-awareness in the spectators.

Theatre and Internationalization examines how internationalization affects the processes and aesthetics of theatre, and how this art form responds dramatically and thematically to internationalization beyond the stage. With central examples drawn from Australia and Germany from the 1930s to the present day, the book considers theatre and internationalization through a range of theoretical lenses and methodological practices, including archival research, aviation history, theatre historiography, arts policy, organizational theory, language analysis, academic-practitioner insights, and literary-textual studies. While drawing attention to the ways in which theatre and internationalization might be contributing productively to each other and to the communities in which they operate, it also acknowledges the limits and problematic aspects of internationalization. Taking an unusually wide approach to theatre, the book includes chapters by specialists in popular commercial theatre, disability theatre, Indigenous performance, theatre by and for refugees and other migrants, young people as performers, opera and operetta, and spoken art theatre. An excellent resource for academics and students of theatre and performance studies, especially in the fields of spoken theatre, opera and operetta studies, and migrant theatre, Theatre and Internationalization explores how theatre shapes and is shaped by international flows of people, funds, practices, and works.

This is the first volume to focus specifically on Rabindranath Tagore's dramatic literature, visiting translations and adaptations of Tagore's drama, and cross-cultural encounters in his works. As Asia's first Nobel Laureate, Tagore's highly original plays occupy a central position in the Indian theatrescape. Tagore experimented with dance, music, dance drama, and plays, exploring concepts of environment, education, gender and women, postcolonial encounters, romantic idealism, and universality. Tagore's drama plays a generous host to experimentations with new performance modes, like the writing and staging of an all-women play on stage for the first time, or the use of cross-cultural styles such as Manipuri dance, Thai craft in stage design, or the Baul singing styles. This book is an exciting re-exploration of Tagore's plays, visiting issues such as his contribution to Indian drama, drama and environment, feminist readings, postcolonial engagements, cross-cultural encounters, drama as performance, translational and adaptation modes, the non-translated or the non-translatable Tagore drama, Tagore drama in the 21st century, and Indian film. The volume serves as a wide-ranging and up-to-date resource on the criticism of Tagore drama, and will appeal to a range of Theatre and Performance scholars as well as those interested in Indian theatre, literature, and film.

In the first conceptual overview of current practices and debates in theatre education, Helen Nicholson explores the contribution that professional theatre practitioners make to the education of young people. She maps the environments in which theatre and learning meet, and looks at how the educational concerns and artistic inventiveness of people living in different times and places have inflected theatre and changed education. This inspiring book tells the story of ground-breaking developments of twentieth century theatre education, and explores the ways in which current theatre practitioners have upheld these radical traditions. Helen Nicholson investigates the effects on theatre education of a newly globalised economy, and asks pertinent questions such as: how can theatre education continue to encourage debates about social justice in the political landscape of the twenty-first century? How do the practices, policies and principles of theatre speak to different generations? Offering diverse illustrations of practice from around the world, Helen Nicholson draws on much personal experience and expert knowledge to demonstrate how cutting edge performance practices continue to engage young people today.

In *Restored Jesuits, Women Religious, American Experience, 1814-2014*, Kyle Roberts and Stephen Schloesser, S.J., bring together new scholarship that explores the work and experiences of Jesuits and their women religious collaborators in North America over two centuries.

This collection of original essays honors the groundbreaking scholarship of Jean E. Howard by exploring cultural and economic constructions of affect in the early modern theater. While historicist and materialist inquiry has dominated early modern theater studies in recent years, the historically specific dimensions of affect and emotion remain underexplored. This volume brings together these lines of inquiry for the first time, exploring the critical turn to affect in literary studies from a historicist perspective to demonstrate how the early modern theater showcased the productive interconnections between historical contingencies and affective attachments. Considering well-known plays such as Shakespeare's *Antony and Cleopatra* and Thomas Dekker's *The Shoemaker's Holiday* together with understudied texts such as court entertainments, and examining topics ranging from dramatic celebrity to women's political agency to the parental emotion of grief, this volume provides a fresh and at times provocative assessment of the "historical affects"—financial, emotional, and socio-political—that transformed Renaissance theater. Instead of treating history and affect as mutually exclusive theoretical or philosophical contexts, the essays in this volume ask readers to consider how drama emplaces the most personal, unspeakable passions in matrices defined in part by financial exchange, by erotic desire, by gender, by the material body, and by theatricality itself. As it encourages this conversation to take place, the collection provides scholars and students alike with a series of new perspectives, not only on the plays, emotions, and histories discussed in its pages, but also on broader shifts and pressures animating literary studies today.

Theatre has often served as a touchstone for moments of political change or national definition and as a way of exploring cultural and ethnic identity. In this book Steve Wilmer selects key historical moments in American history and examines how the theatre, in formal and informal settings, responded to these events. The book moves from the Colonial fight for independence, through Native American struggles, the Socialist Worker play, the Civil Rights Movement, and up to works of the last decade, including Tony Kushner's *Angels in America*. In addition to examining theatrical events and play texts, Wilmer also considers audience reception and critical response.

Document from the year 2015 in the subject English Language and Literature Studies - Literature, , language: English, abstract: This book comes as a continuation to the previous book with the same title, but this time, with ten plays and a broader discussion of the previously discussed ones. In this book, many specialised people have worked hard in order to answer the ongoing debates in the literary field. It deals with the most abstract idea in the Irish Theater: Nation Identity. It studies ten plays by three dramatisits and gives insight for analysing other plays. The presented plays are as following: - The Countess

Cathleen - Cathleen Ni Houlihan - Purgatory - Riders to the Sea - The Playboy of the Western World - The Well of the Saints - Juno and the Paycock - The Plough and the Stars - The Shadow of Gunman - The Silver Tassie

The Iranian revolution of 1978–1979 uprooted and globally dispersed an enormous number of Iranians from all walks of life. Bitter political relations between Iran and the West have since caused those immigrants to be stigmatized, marginalized, and politicized, which, in turn, has discredited and distorted Iranian migrants' social identity; subjected them to various subtle and overt forms of prejudice, discrimination, and social injustice; and pushed them to the edges of their host societies. The Iranian Diaspora presents the first global overview of Iranian migrants' experiences since the revolution, highlighting the similarities and differences in their experiences of adjustment and integration in North America, Europe, Australia, and the Middle East. Written by leading scholars of the Iranian diaspora, the original essays in this volume seek to understand and describe how Iranians in diaspora (re)define and maintain their ethno-national identity and (re)construct and preserve Iranian culture. They also explore the integration challenges the Iranian immigrants experience in a very negative context of reception. Combining theory and case studies, as well as a variety of methodological strategies and disciplinary perspectives, the essays offer needed insights into some of the most urgent and consequential issues and problem areas of immigration studies, including national, ethnic, and racial identity construction; dual citizenship and dual nationality maintenance; familial and religious transformation; politics of citizenship; integration; ethnic and cultural maintenance in diaspora; and the link between politics and the integration of immigrants, particularly Muslim immigrants.

Exploring the experiences of early to mid-twentieth century British theatre-makers in Russia, this book imagines how these travellers interpreted Russian realism, symbolism, constructivism, agitprop, pageantry, dance or cinema. With some searching for an alternative to the corporate West End, some for experimental techniques and others still for methods that might politically inspire their audiences, did these journeys make any differences to their practice? And how did distinctly Russian techniques affect British theatre history? *Migrating Modernist Performance* seeks to answer these questions, reimagining the experiences and creative output of a range of, often under-researched, practitioners. What emerges is a dynamic collection of performances that bridge geographical, aesthetic, chronological and political divides.

Redefining Theatre Communities explores the interplay between contemporary theatre and communities. It considers the aesthetic, social, and cultural aspects of community-conscious theatre-making. While doing so, the volume reflects on recent transformations in structural, textual, and theatrical conventions and traditions, and explores the changing modes of production and spectatorship in relation to theatre communities. The essays edited by Marco Galea and Szabolcs Musca present an array of emerging perspectives on the politics, ethics, and practices of community representation on the contemporary international theatre landscape. An international, interdisciplinary collection featuring work by theatre scholars, theatre-makers, and artistic directors from across Europe and beyond, *Redefining Theatre Communities* will appeal to those interested in the diverse forms of socially engaged theatre and performance.

This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century, tracing ideological change over time in the reception of US mainstream plays taking HIV/AIDS as their topic from 1985 to 2000. This is the first study to combine the topics of the politics of performance, LGBT theatre, and mainstream theatre's political potential, a juxtaposition that shows how radical ideas become mainstream, that is, how the dominant ideology changes. Using materialist semiotics and extensive archival research, Juntunen delineates the cultural history of four pivotal productions from that period—Larry Kramer's *The Normal Heart* (1985), Tony Kushner's *Angels in America* (1992), Jonathan Larson's *Rent* (1996), and Moises Kaufman's *The Laramie Project* (2000). Examining the connection between AIDS, mainstream theatre, and the media reveals key systems at work in ideological change over time during a deadly epidemic whose effects changed the nation forever. Employing media theory alongside nationalism studies and utilizing dozens of reviews for each case study, the volume demonstrates that reviews are valuable evidence of how a production was hailed by society's ideological gatekeepers. Mixing this new use of reviews alongside textual analysis and material study—such as the theaters' locations, architectures, merchandise, program notes, and advertising—creates an uncommonly rich description of these productions and their ideological effects. This book will be of interest to scholars and students of theatre, politics, media studies, queer theory, and US history, and to those with an interest in gay civil rights, one of the most successful social movements of the late twentieth century.

How has theatre engaged with the nation-state and helped to formulate national identities? What impact have migration and globalisation had on the relationship between theatre and nation? *Theatre & Nation* explores how theatre institutions, playwrights, theatre-makers and performance artists engage with the nation, nationalism and national identity in their work. The book argues that theatrical representations of the nation are constantly in flux and that the way theatre engages with the nation changes according to different geographical, political, economic, social and cultural circumstances. Foreword by Nicholas Hytner.

When a nation wants to reconnect with a sense of national identity, its cultural celebrations, including its theatre, are often tinged with nostalgia for a cultural high point in its history. Leaders often try to create a "neo-classical" cultural identity. Artificially returning to an imagined pinnacle, however, can fail to take into account new aspects of national identity, such as the infusion of other cultures and languages. This collection of essays discusses the relationship between political power and the construction or subversion of cultural identity. The collection takes a wide historical perspective from distinct periods and cultures from all over the world. A few of the topics examined include how theatre in 18th century Poland tried to reconstitute the identity of an imagined classical heritage clung to by Polish nobles; how festival practices during the French Revolution tried to give meaning to recent events and rein in anxiety about split loyalties; how Athenian prologues cemented early American culture; how romantic admiration of peasant culture spread from Germany throughout Europe; how Greek tragedy in postwar Japan reflects the conflict of Japan's imposed identity as a Western-style democracy with its prewar identity as

a samurai nation; and how Mexican archeological performance links the indigenous past with a post-revolutionary identity as a mixed race country.

This book provides a critical study of how China was represented on the historical London stage in selected examples from the late seventeenth century to the early twentieth century—which corresponds with the Qing Dynasty (1644-1911), China's last monarchy. The examples show that during this historical period, the stage representations of the country were influenced in turn by Jesuit writings on China, Britain's expanding material interest in China, the presence of British imperial power in Asia, and the establishment of diasporic Chinese communities abroad. While finding that many of these works may be read as gendered and feminized, Chang emphasizes that the Jesuits' depiction of China as a country of high culture and in perennial conflict with the Tartars gradually lost prominence in dramatic imaginations to depictions of China's material and visual attractions. Central to the book's argument is that the stage representations of China were inherently intercultural and open to new influences, manifested by the evolving combinations of Chinese and English (British) traits. Through the dramatization of the Chinese Other, the representations questioned, satirized, and put in sharp relief the ontological and epistemological bases of the English (British) Self.

Since its emergence in the 1920s, Iraqi-Kurdish theatre was used as a tool of national identity building and modernisation. It promoted literacy, education and women's rights and became one of the most visible forms of Kurdish cultural nationalism by exploring folklore, myths, legends and local history and by celebrating heroes of the past. As time went on, by staging anti-feudalist and anti-monarchist plays, theatre became engaged in representing and legitimising the wider political movement in Iraq that ultimately led to the overthrow of the monarchy in 1958. Between 1975-1991, even under strict censorship during the Baath rule, Kurdish theatre continued to promote Kurdish nationalism and resistance through the use of Kurdish folk culture and literature. This book is based on dramatic texts from the period, interviews with Kurdish theatre artists, Kurdish theatre histories, historical documents, and journalistic accounts. It illustrates the ways in which theatre participated in the Kurdish national struggle and how it responded to political changes in different historical periods. It is the first book dedicated to Kurdish theatre and complements the latest research that examines theatre in its wider socio-political context.

"Although for half a century East-Central Europe was part of the Soviet empire and was subject to its "civilizing" mission, its colonial status escaped the attention of most postcolonial critics. It still remains a blank spot in global studies of postcolonialism. In *Polish Literature and Identity: A Postcolonial Landscape* Dariusz Skórczewski argues for the advantages of applying postcolonial thought to Polish realities; at the same time, he modifies the theoretical framework worked out by other postcolonialists. The book seeks to reveal how Poland's two lines of experience—one of foreign hegemony since the late 1700s through 1989 (excluding a short period of sovereignty between the two world wars); and the other of the Polish-Lithuanian Commonwealth as itself a pre-modern empire—have shaped the culture of contemporary Polish society. The book focuses on identity transformations as reflected in Polish literature and critical discourses. It opens up the question of the identity of a postcolonial nation in contemporary East-Central Europe where globalization and cosmopolitanism clash with growing national sentiments, making predictions about a speedy advent of a post-national era premature. The first few chapters are devoted to the postcolonial theorizing of Poland in the East Central European context. This part of the book seeks relevant language(s) and registers for the analysis of the cultural condition of East Central Europe as a part of the world which slipped most postcolonial critics' attention. The second part of the book (Chapters 7-11) deal with the effects of the colonial encounter on Poles' self-perception and perception of Others, as reflected in Romantic and modern Polish literature. The book closes with a Postscript titled "Three Warnings," outlining a critique of postcolonial theory and criticism"--

The essays in this book make up a thought-provoking exploration of national identity within the full scope of social, political and cultural activity in today's nation states. The impact of the new Europe of the last ten years is discussed.

National identity is not some naturally given or metaphysically sanctioned racial or territorial essence that only needs to be conceptualised or spelt out in discursive texts; it emerges from, takes shape in, and is constantly defined and redefined in individual and collective performances. It is in performances ranging from the scenarios of everyday interactions to `cultural performances? such as pageants, festivals, political manifestations or sports, to the artistic performances of music, dance, theatre, literature, the visual and culinary arts and more recent media that cultural identity and a sense of nationhood are fashioned. National identity is not an essence one is born with but something acquired in and through performances. Particularly important here are intercultural performances and transactions, and that not only in a colonial and postcolonial dimension, where such performative aspects have already been considered, but also in inner-European transactions. `Englishness? or `Britishness? and Italianita, the subject of this anthology, are staged both within each culture and, more importantly, in joint performances of difference across cultural borders. Performing difference highlights differences that `make a difference?; it `draws a line? between self and other boundary lines that are, however, constantly being redrawn and renegotiated, and remain instable and shifting.

Contents

Manfred PFISTER: Introduction: Performing National Identity

1. Early Modern Literary Exchanges

Werner VON KOPPENFELS: `Stripping up his sleeves like some juggler?: Giordano Bruno in England, or, The Philosopher as Stylistic Mountebank

Ralf HERTEL: `Mine Italian brain ?gan in your duller Britain operate most vilely?: Cymbeline and the Deconstruction of Anglo-Italian Differences

2. Italian and English Art in Dialogue

John PEACOCK: Inigo Jones and the Reform of Italian Art

Alison YARRINGTON: `Made in Italy?: Sculpture and the Staging of National Identities at the International Exhibition of 1862

3. Travelling Images

Barbara SCHAFF: Italianised Byron ? Byronised Italy

Fabienne MOINE: Elizabeth Barrett Browning's Italian Poetry: Constructing National Identity and Shaping the Poetic Self

Stephen GUNDLE: The `Bella Italiana? and the `English Rose?: Reflections on Two National Typologies of Feminine Beauty

4. Political Negotiations

Pamela NEVILLE-SINGTON: Sex, Lies, and Celluloid: That Hamilton Woman and British Attitudes towards the Italians from the Risorgimento to the Second World War

Peter VASSALLO: Italian Culture versus British Pragmatics: The Maltese Scenario

David FORGACS: Gramsci's

Notion of the `Popular? in Italy and Britain: A Tale of Two Cultures 179Carla DENTE: Personal Memory / Cultural Memory: Identity and Difference in Scottish-Italian Migrant Theatre5. Contemporary MediationsClaudio VISENTIN: The Theatre of the World: British-Italian Identities on the Tourism Stage Judith MUNAT: Bias and Stereotypes in the Media: The Performance of British and Italian National Identities Sara SONCINI: Re-locating Shakespeare: Cultural Negotiations in Italian Dubbed Versions of Romeo and JulietMariangela TEMPERA: Something to Declare: Italian Avengers and British Culture in La ragazza con la pistola and Appuntamento a Liverpool Anthony KING: English Fans and Italian Football: Towards a Transnational Relationship Greg WALKER: Selling England (and Italy) by the Pound: Performing National Identity in the First Phase of Progressive Rock: Jethro Tull, King Crimson, and PFM Gisela ECKER: Zuppa Inglese and Eating up Italy: Intercultural Feasts and Fantasies Notes on Contributors

This volume explores the multiple connections between contemporary British theatre and the medieval and early modern periods. Involving both French and British scholars, as well as playwrights, adapters and stage directors, its scope is political, as it assesses the power of adaptations and history plays to offer a new perspective not only on the past and present, but also on the future. Along the way, burning contemporary social and political issues are explored, such as the place and role of women and ethnic minorities in today's post-Brexit Britain. The volume builds into a dialogue between the ghosts of the past and their contemporary spectators. Starting with a focus on contemporary adaptations of Shakespeare's plays, then concentrating on contemporary history plays set in the distant past, and ending with the contributions of famous playwrights sharing their experience, the book will be of interest to practitioners, as well as students and researchers in drama and performance studies.

Community in Modern Scottish Literature is the first book to examine representations and theories of community in Scottish writing of the twentieth and twenty-first centuries across a broad range of authors and from various conceptual perspectives.

Within this landmark collection, original voices from the field of drama provide rich analysis of a selection of the most exciting and remarkable plays and productions of the twenty-first century. But what makes the drama of the new millenium so distinctive? Which events, themes, shifts, and paradigms are marking its stages? Kaleidoscopic in scope, Twenty-First Century Drama: What Happens Now creates a broad, rigorously critical framework for approaching the drama of this period, including its forms, playwrights, companies, institutions, collaborative projects, and directors. The collection has a deliberately British bent, examining established playwrights – such as Churchill, Brenton, and Hare – alongside a new generation of writers – including Stephens, Prebble, Kirkwood, Bartlett, and Kelly. Simultaneously international in scope, it engages with significant new work from the US, Japan, India, Australia, and the Netherlands, to reflect a twenty-first century context that is fundamentally globalized. The volume's central themes – the financial crisis, austerity, climate change, new forms of human being, migration, class, race and gender, cultural politics and issues of nationhood – are mediated through fresh, cutting-edge perspectives.

The Routledge Companion to Theatre and Politics is a volume of critical essays, provocations, and interventions on the most important questions faced by today's writers, critics, audiences, and theatre and performance makers. Featuring texts written by scholars and artists who are diversely situated (geographically, culturally, politically, and institutionally), its multiple perspectives broadly address the question "How can we be political now?" To respond to this question, Peter Eckersall and Helena Grehan have created eight galvanising themes as frameworks or rubrics to rethink the critical, creative, and activist perspectives on questions of politics and theatre. Each theme is linked to a set of guiding keywords: Post (post consensus, post-Brexit, post-Fukushima, post-neoliberalism, post-humanism, post-global financial crisis, post-acting, the real) Assembly (assemblage, disappearance, permission, community, citizen, protest, refugee) Gap (who is in and out, what can be seen/heard/funded/allowed) Institution (visibility/darkness, inclusion, rules) Machine (biodata, surveillance economy, mediatisation) Message (performance and conviction, didacticism, propaganda) End (suffering, stasis, collapse, entropy) Re. (reset, rescale, reanimate, reimagine, replay: how to bring complexity back into the public arena, how art can help to do this). These themes were developed in conversation with key thinkers and artists in the field, and the resulting texts engage with artistic works across a range of modes including traditional theatre, contemporary performance, public protest events, activism, and community and participatory theatre. Suitable for academics, performance makers, and students, The Routledge Companion to Theatre and Politics explores questions of how to be political in the early 21st century, by exploring how theatre and performance might provoke, unsettle, reinforce, or productively destabilise the status quo.

Play helps define who we are as human beings. However, many of the leisurely/ludic activities people participate in are created and governed by corporate entities with social, political, and business agendas. As such, it is critical that scholars understand and explicate the ideological underpinnings of played-through experiences and how they affect the player/performers who engage in them. This book explores how people play and why their play matters, with a particular interest in how ludic experiences are often constructed and controlled by the interests of institutions, including corporations, non-profit organizations, government agencies, religious organizations, and non-governmental organizations (NGOs). Each chapter explores diverse sites of play. From theme parks to comic conventions to massively-multiplayer online games, they probe what roles the designers of these experiences construct for players, and how such play might affect participants' identities and ideologies. Scholars of performance studies, leisure studies, media studies and sociology will find this book an essential reference when studying facets of play.

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