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## Global, Postcolonial Theatre

### A. Colonial and Postcolonial Events of the Last Half Millennium, TIMELINE

- 1441, the early modern, intercontinental slave trade started with Portuguese traders capturing 12 West Africans and taking them to Europe
- 1452, the Pope confirmed that non-Christians could be enslaved by Christians
- 1486, the Portuguese colonized the uninhabited West African island of Sao Tome, setting up a sugar plantation with African slave labor
- starting in 1492, with the arrival of Europeans in the Americas, 80–90% of an estimated 50–100 million indigenous people died, most of them from imported diseases, but some from direct violence
- 1493, in his second voyage to the New World, Columbus returned to Spain with several hundred Taino people from Hispaniola (today's Dominican Republic), but there was a debate about the legality of enslaving them
- 1494, the Treaty of Tordesillas divided the New World between the Portuguese and Spanish Empires, separating what later became Brazil from the rest of Latin America to the West of it (and the Philippines across the Pacific)
- 1498, Vasco de Gama started the Portuguese presence in India
- 1525–1866, 12.5 million Africans were shipped by Europeans to the New World, almost all after being captured and enslaved by other Africans, with 1.8 million not surviving the voyage (according to the Trans-Atlantic Slave Trade Database)—in the “Middle Passage” of the Euro-African-American trade triangle

- 1600, Queen Elizabeth granted a Royal Charter to the East India Company, starting trade and imperial expansion into the next century, as the Mughal Empire declined and the British came into rivalry with the French East India Company, then won the Carnatic Wars of the 1740s–50s
- 1602, the Dutch East India Company was chartered for the spice trade with Africa and Asia (through sea lanes after the land route of the Silk Road was blocked by the Ottoman Empire) and it became the first public company with bonds and shares of stocks, gaining quasi-governmental powers with the ability to wage wars, imprison and execute criminals, negotiate treaties, make money, and establish its own colonies
- 1608, Quebec City was colonized, becoming the capital of New France
- 1663, Charles II granted the Carolina charter to eight of his loyal friends (the Lords Proprietors) and the port city of Charles Town (Charleston) was founded 7 years later, likewise named after the British king and exporting, in its first 45 years, more Native American slaves, captured or purchased from other tribes, than it imported from Africa
- 1664, Britain captured New Amsterdam from the Dutch and renamed it “New York”
- 1670, Hudson’s Bay Company was formed by English Royal Charter (from Charles II) with a fur trading monopoly over Prince Rupert’s Land (British Canada) and it continues today, operating department stores
- 1687, African slaves from British colonies escaped south to St. Augustine in Spanish Florida, where they could earn money, get married, keep their families together by law, and buy their freedom—starting waves of escaped slaves (maroons) moving to Florida and joining Spanish settlements or the Seminole Indians, who accepted them into their communities, as “Black Seminoles”
- 1692, the Salem witch trials in colonial Massachusetts resulted in the execution of 20 people, 14 of them women, with 5 others, including 2 infants, dying in prison
- 1701, the Great Peace of Montreal was signed between New France and 39 indigenous nations
- 1711–15, British, German, and Dutch settlers in North Carolina, with Yamasee and Cherokee allies, fought the Tuscarora nation, after encroaching on their land, capturing some of them as slaves, and introducing diseases—with the settlers winning and most of the Tuscarora fleeing to New York state, where they joined the Iroquoian League

- 1712, at the peak of its territorial expansion (1534–1763), New France extended from the Great Lakes northeast along the coast and northwest to Hudson Bay, as well as south along the Mississippi to its delta
- 1713, Acadia was ceded to Britain
- 1718, New Orleans was established at the Mississippi delta and Blackbeard, the pirate (Edward Teach), was killed off the coast of North Carolina
- 1754–63, the French and Indian War (against the British) was the North American theatre for a global conflict called the Seven Years' War, fought along the frontier between New France and the British colonies (involving a young commander named George Washington)—with Britain then gaining the territories of Mississippi from France and Florida from Spain
- 1769–70, James Cook explored and mapped New Zealand and Australia, claiming its eastern coast for Britain as “New South Wales,” during his global voyage
- 1769–1833, Spanish priests, soldiers, and settlers established 21 missions in California, forcing Native nations into “reductions” (reservations) and transforming them into colonial citizens, while forming the basis for many cities that developed along the coast, such as San Diego, Santa Barbara, and San Francisco
- 1773, the British East India Company started smuggling opium into China to address the trade imbalance (with porcelain, silk, and tea coming from China and silver going to it as payment), creating consumer dependency there and leading to the First and Second Opium Wars (1839–42, 1856–60)
- 1775–82, Britain's war against the Maratha Empire of India involved the British navy and the East India Company's private army, which was twice the size of Britain's (leading to a second war, 1802–03)
- 1778, James Cook and his men became the first Europeans on the Hawaiian Islands, where he was killed by natives when returning a year later, after he attempted to kidnap the local king for ransom, responding to the theft of a small boat
- 1783, the original 13 colonies of the eastern US gained independence from Britain after a war that also involved France (allied with the US) and Spain (allied just with France), but with few gains for those empires
- 1787, freed slaves from Britain established Freetown in today's Sierra Leone (West Africa)
- 1788, Britain started colonizing the eastern half of Australia, bringing convicts

- 1791, a slave rebellion led by Toussaint Louverture erupted in the French Caribbean colony of Saint-Domingue—and by 1800, as he gained power over the island, it became the first colonial society to reject race as the basis of social ranking
- 1795, Britain invaded southern Africa
- 1804, Haiti, formerly Saint-Domingue, gained independence from France—and the Dominican Republic, part of the same island, separated from it in 1844
- 1810s–20s, various countries in Central and South America gained independence from Spain: Colombia (1810), Paraguay (1811), Venezuela (1811), Chile (1818), Costa Rica (1821), El Salvador (1821), Guatemala (1821), Honduras (1821), Mexico (1821, first as an “empire” for two years), Nicaragua (1821), Panama (1821), Peru (1821), Ecuador (1822), Brazil (1822, first as an “empire,” but then abolishing slavery and its monarchy in 1888–89), and Bolivia (1825)
- 1819, the Civilization Fund Act provided US government money to societies running schools for indigenous children, many as boarding schools taking them away from their families and assimilating them into Euro-American, Christian culture with language repression, haircuts, and name replacement
- 1821–22, the American Colonization Society, a group of otherwise contentious Evangelicals, Quakers, and slave-owners, founded Liberia on the west coast of Africa, for African-Americans’ return, and that country gained independence in 1844
- 1823, President James Monroe stated his doctrine that the US would protect Latin American countries from re-colonization, separating the Old and New World as spheres of influence—but the Monroe Doctrine was issued in cooperation with Britain to allow its merchants open access to New World markets, against France and Spain
- by 1825, the Dutch ceded all their territory in India to the British, although small Danish colonies lasted longer (1620–1869) and French ones also (1668–1954), while “Dutch East India” continued (with Japanese occupation) until 1949, when it became Indonesia
- 1827, the entire Australian continent was claimed as British territory (and Western Australia became a penal colony 22 years later)
- 1830, the French colonized Algeria, until the Algerian War (1954–62)
- 1842, Britain won the First Opium War with China, gaining Hong Kong and access to Chinese markets, including the right to sell opium from India there, also winning the Second Opium War 18 years later, gaining more trade rights

- 1850, French colonial administrators in Polynesia banned indigenous cultural practices such as inter-island voyaging, ritual prayer and feasting, wood carving, tattooing, dancing, and singing
- 1851, the Victorian gold rush began in southeastern Australia, leading to rebellions against British colonial authorities
- 1857–58, Britain suppressed the Indian Rebellion and acquired governmental control of India from the East India Company
- 1860s–70s, France started its colonization of Indochina (in southern Vietnam and Cambodia)
- 1867, the Dominion of Canada gained a degree of independence from Britain
- 1869, “Stolen Generations” of mixed-race Australian Aboriginal and Torres Strait Islander children were removed from their families for the next 100 years, by government and church authorities, to train them for survival in white societies
- 1875, the Page Act (Oriental Exclusion Act) banned unmarried Asian women from entering the US because they were assumed to be prostitutes
- 1876, Canada’s Indian Act was passed, with an amendment in 1884 that required indigenous children to attend schools, which were often residential and far from their families, attempting to assimilate or “civilize” them by forbidding their tribal languages and limiting parental visits—a system that lasted over 100 years
- 1882, the Chinese Exclusion Act stopped immigration to the US of Chinese laborers for 60 years—and it also prevented Chinese people already in the US from becoming citizens—after the Gold Rush and building of the transcontinental railroad increased their population in the West in the mid-1800s
- 1882–1903, in the First Aliyah (migration wave), 25,000–35,000 Jews moved to Palestine, escaping persecution in Russia and Eastern Europe
- 1884, the Berlin Conference negotiated where seven European countries (Britain, France, Spain, Portugal, Germany, Italy, and Belgium) had the right to colonize territories in the “Scramble for Africa,” or “the Great Game,” acquiring almost 90% of the continent by 1914 (all except Ethiopia, Somalia, and Liberia)
- 1885, Canada became ethno-religiously polarized after the failed North-West Rebellion of Catholic-Francophone Métis allied with First Nations (Cree and Assiniboine) in Saskatchewan

- 1897, the First Zionist Congress, meeting in Basel, Switzerland, planned the re-colonization of Ottoman-ruled Palestine by establishing the World Zionist Organization, which led to a second wave (Aliyah) of 35,000 Jews migrating there, who created the kibbutz (communal agriculture) movement, 1904–14
- 1898, the US acquired the overseas territories of the Philippines, Guam, Puerto Rico, and Cuba, taken from Spain after the Spanish-American War, while also annexing Hawaii after supporting a rebellion there against its Queen in 1893
- 1900–08, King Leopold of Belgium was denounced worldwide for the cruel treatment of Africans on rubber plantations in the Belgian Congo
- 1901, Australia became an independent nation and the “White Australia Policy” (as termed later) banned non-European immigrants, such as Asians and Pacific Islanders, for the next 70 years
- 1902, the Philippines gained independence from the US
- 1910, South Africa gained independence from the British Empire
- 1910–45, Japan colonized Korea
- 1918, women gained voting rights in Canada
- 1919, the Ottoman Empire (on the losing side with Germany in World War I) was split up, under a League of Nations mandate, leading to French control of Lebanon and Syria, plus British control of Palestine/Israel, Iraq, and Jordan (until World War II)
- 1919–22, Marcus Garvey ran the Black Star Line, shipping American blacks to Liberia, according to his Pan-African philosophy of strengthening bonds between all people of African descent, which eventually inspired the Nation of Islam and Rastafarianism
- 1919–23, a third wave (Aliyah) of 40,000 Jews, mostly Russian and Polish artisans and merchants, moved to Palestine
- 1922, Egypt gained independence from the British Empire after a revolutionary war
- 1924–28, a fourth wave of 80,000 Jews moved to Palestine, due to Zionist ideals and immigration restrictions in the US
- 1929–39, a fifth wave of nearly 300,000 Jews moved to Palestine
- 1931, floods in China killed 2.5 million people
- 1936–39, Arabs rebelled against the British Mandate in Palestine with strikes and violence, partly due to the waves of Jewish immigration, leading to British restrictions on that during World War II and the Holocaust
- 1937, Japan invaded China, starting World War II in Asia (and the “Rape of Nanjing”)

- in the 1940s, various Middle Eastern countries gained independence from their European colonizers: Lebanon (1943), Syria (1944), Jordan (1946), and Iraq (1947)
- 1947 (August), India and Pakistan gained independence from Britain as majority Hindu and Muslim states, but also in that year they fought the first of four wars over contested border regions, with millions of people in each religion fleeing persecution
- 1947 (November), the United Nations approved the partitioning of Palestine into Jewish and Arab states, but Jewish military forces captured various cities and British forces withdrew from Palestine the next year
- 1948–49, in the Arab-Israeli War, the newly declared state of Israel, already in a civil war with Palestinian Arabs, fought off invasions from surrounding countries, greatly expanding its territory, while 700,000 Palestinian refugees (about half the population) fled, in what they called *al-Nakba* (the Catastrophe)
- 1949, the People's Republic of China was formed under communist leader Mao Zedong, with his forces dominating the Chinese nationalists (his former allies against Japan, with many moving to Taiwan after the civil war ended in 1950)
- in the 1940s–50s, African leaders, many educated in Western universities, led successful independence movements, creating new countries: Libya (1951), Sudan (1956), Tunisia (1956), Ghana (1957), and Guinea (1958)
- 1953, after a revolution, Egypt overthrew its king, starting a republic, with British troops leaving three years later
- 1956, Mao's "Hundred Flowers Campaign" in China encouraged diverse political views, but soon a violent crackdown against "Rightists" (1957–59) persecuted a half million people, including intellectuals who had expressed alternatives to Communism and were then sent to labor camps or executed—with Mao describing them as "snakes" that he had lured out of their holes to chop off their heads
- 1958–62, rapid changes from premodern agriculture to postcolonial industrialization in China's "Great Leap Forward" resulted in 20 million deaths through famine
- 1959 (January), after six years of armed revolution, Cuba became socialist, led by Fidel Castro
- 1959 (March), the Tibetan Uprising against Chinese occupation resulted in Tibet's religious and political leader, the fourteenth Dalai Lama, fleeing to India
- 1960, 17 African countries gained independence from European colonialism, with armed opposition to apartheid also beginning in South Africa

- 1962, after an eight-year war, Algeria gained independence from France, and then 900,000 Europeans fled the country with attacks against them in the next two years
- 1963, Kenya gained independence from the UK after seven years of the Mau Mau Rebellion
- 1964, having lost their nation-state in the Gaza Strip (1948–59) to Egypt, Palestinian Arabs in Israel formed the Palestinian Liberation Organization (PLO)
- 1965, in Indonesia, an anti-communist purge by the government killed a million or more people
- 1966–76, China’s “Cultural Revolution” tried to purge traditional and capitalist elements in art, business, academia, and politics, purifying the Maoist state, especially through students in the Red Guard, with millions persecuted across the country in violent struggles, public humiliations, property seizures, arbitrary imprisonments, tortures, executions, and mass displacements, including at least 16 million youths who were “sent down” from urban to rural areas
- 1967, during the Six-Day War against surrounding Arab states, Israel captured more territory, such as the Gaza Strip, West Bank, and East Jerusalem
- 1967–70, the Nigerian Civil War, with the southern, oil-rich state of Biafra (the Igbo people) trying for independence, caused three million deaths from war and starvation
- 1969–70, Yasser Arafat became chairman of the PLO, but its commandos were driven out of Jordan and they built their headquarters in Lebanon, continuing their raids on Israeli targets
- 1974, the United Nations gave the PLO observer status, recognizing Palestinians as a nation without a state
- 1975, the Vietnamese and Cambodian civil wars ended, with communist governments taking control and gaining independence from Euro-American forces, but in Cambodia the communist Khmer Rouge regime, led by Pol Pot, purged its rivals and others with foreign connections, in a genocide of 1.7 million people, until Vietnam intervened in 1979
- 1978, economic reforms in communist China, led by Deng Xiaoping, opened it to international trade and local entrepreneurship, with Vietnam and other southeast Asian countries following suit, but China also instituted a “one child” policy for three decades (allowing rural parents to have a second child if the first was a girl)
- 1979, the USSR invaded Afghanistan, installing a communist government against mujahedin “freedom fighters” supported by the US (although some of them later became the Taliban, fighting against the US after the 2001 attacks)

- 1982 (April–June), the UK and Argentina fought a war over the Falkland Islands in the South Atlantic
- 1982 (June–September), Israeli forces invaded Lebanon and exiled the PLO to Tunisia
- 1983, after a decade-long “Dirty War” of state terrorism in Argentina, 30,000 people had “disappeared”
- 1985, simultaneous *Live Aid* concerts were held around the world to address famine, with satellite-linked TV broadcasts producing a live audience of 1.9 billion
- 1987, the first Palestinian *intifada* (“shaking off” or uprising) began in Israel
- 1988, Libyan terrorists bombed an airplane that crashed in Lockerbie, Scotland, killing 270 people
- 1989, hundreds of thousands of peaceful, student-led protesters, demanding democratic rights, gathered for two months in Beijing’s Tiananmen Square, creating a 10-meter “Goddess of Liberty” statue, but the Communist government declared martial law, sending tanks and troops, which destroyed the statue and killed thousands (yet protests continued in 80 other cities with hundreds more killed)
- 1990–91, the USSR dissolved and democracies developed in Lithuania, Estonia, Georgia, Kyrgyzstan, Latvia, and Ukraine
- 1994 (April), the “apartheid” system of minority whites controlling majority blacks in South Africa, since 1948, ended with the election of former militant protestor and political prisoner, Nelson Mandela, as the country’s president—after decades of student protests, human rights activism, labor strikes, and violent acts, plus the international pressure of trade sanctions from other countries
- 1994 (April–July), during the Rwandan Civil War, nearly one million Tutsi were killed by their Hutu neighbors and government authorities in just 100 days, after being exhorted “to exterminate the cockroaches” by radio broadcasts—and through Rwandan identity cards they were required to carry, showing their ethnic group, as a legacy of being a former European colony in central Africa, with the German colonizers favoring the minority Tutsi until World War I and the Belgians then taking control and favoring the Hutu
- 1994 (May), the Palestinian National Authority was created in the West Bank (on the east side of Israel) and Israel later withdrew its military from Gaza (in the west), allowing self-governance to Arabs in those geographically separate territories
- 1997, communist China regained control of capitalist Hong Kong from the UK
- 1999, Australia’s Parliament passed a “Motion of Regret” concerning past maltreatment of Aborigines

- 2000, the second *intifada* (Arab rebellion) began and Israel started building a wall around the West Bank to control the Palestinians—with fundamentalist Jews then building illegal settlements, protected by the Israeli army, in Palestinian territories
- 2002 (February), the ten-year Algerian Civil War ended with the government defeating Islamist rebels, although a splinter group joined al-Qaeda
- 2002 (October), Islamist bombings in Bali, Indonesia, killed 202 people in a tourist area (and 20 more three years later)
- 2007, a two-year, global, economic recession began with rising food prices and the US subprime lending crisis
- 2008, Islamist terrorist attacks in Mumbai, India, killed 164 people in four days
- 2011–14, “Arab Spring” protests and revolutions developed in North Africa and the Middle East, resulting in changes of government, but also civil wars in Libya, Yemen, and Syria, with many refugees fleeing to Turkey and Europe
- 2013, masked gunmen attacked a shopping mall in Nairobi, Kenya, and 71 people died
- 2013–16, the Ebola epidemic in West Africa killed more than 11,000 people
- 2015, in Somalia, with al-Shabab Islamist militants outlawing music and theatre, and attacking performers, in areas they controlled, the United Nations created *Inspire Somalia*, a television contest with amateur performers, modeled on the *Idol* franchise that spread from Britain’s *Pop Idol* in 2001 to 46 regions globally
- 2016–19, mimetic rivalry increased between China and the US, after Donald Trump, while campaigning, accused China of “theft” and “rape” against the US economy, and then as president imposed tariffs, to which China responded with tariffs, in an escalating trade war

## B. African Theatre in Anglophone Countries

See Fig. 14.1.

1. From the “Great Game” of the late 1800s until the independence movements of the mid-1900s, European colonizers, building on the conquests and slave-trading of prior indigenous empires, created democracies yet also hierarchies, with certain ethnic groups (or “tribes”) favored over others. The colonists’ beliefs, language, and culture became enforced through missionaries, educational systems, and local authorities. Indigenous religions and rituals were forbidden as uncivilized, although they continued covertly.



Fig. 14.1 Map of Africa (US CIA's World Factbook)

2. After independence, prior colonial structures were often retained, leading to dictatorial regimes in many African countries. Returning to indigenous performance styles and local languages, artists protested such “neo-colonialism” and political corruption. Yet, with various tribal languages in their country, in order to reach a larger audience, African writers also employed the European language: “tampering with it to temper its egregiousness,” as Nigerian playwright Ola Rotimi said about his use of English (personal communication).

3. The traditional African *storyteller* (or *griot*), playing a musical instrument, perhaps accompanied by others, was key to the local sense of oral history. He was the living archive of the tribe, like ancient Homeric and medieval storytellers in Europe.
4. In local rituals, the language of “talking drums” (with beats that mimicked verbal sounds) was combined with symbolic costumes, masks, and gestures, plus improvised songs and anecdotes. Performances also involved audience participation with “call and response,” singing refrains, clapping in rhythm, and spectators making direct comments about the actors or characters. Drawing on these traditions, modern African theatre developed more communally than its European proscenium model.
5. **Nigeria** is Africa’s most populous country with over 180 million people, including over 200 ethnic groups with their own languages. The Yoruba are 21% of the country’s population, second to the Hausa. The former Yoruba kingdom was centered in the sacred city of Ifa. Certain Yoruba festivals continued under British rule and modern independence, including the *Odun Egungun* performance. It exemplifies a widespread tradition of masquerade throughout West Africa for hundreds of years, with aristocratic, worker, and slave lineage cults (Kerr 11). Male dancers wear a full-body mask of colorful, dangling, strips of cloth, with hidden amulets holding protective charms. Covered from head to feet, they whirl, creating a “breeze of blessing,” while possessed by the spirits of ancestors (*egungun* or singular *egun*), who communicate through them with living relatives in the village or urban area.
6. These *Egungun* masked performances exemplify traditional “dramatic rituals,” which begin with cult members in a sacred grove, and then become neo-traditional “communal theatre” with the village audience participating in an open area or in the homes of villagers who want a personal meeting with a departed relative. Various magical and satirical *Egungun* performers also developed with representational masks and costumes, as trickster, tumbler, deformed-body, drunkard, mentally ill, and prostitute (with big teeth) caricatures (Kerr 11–12).
7. Another type of neo-traditional theatre in many African countries is the “folk musical,” such as Yoruba Opera, shifting from the goal of worship in dramatic ritual to entertainment, from communal harmony to moral message, from public area to theatre building, and from seasonal festival of the local village to professional shows in the city. The modern “literary theatre” retains many of these traditional and neo-traditional elements, along with chants, gestures, makeup or masks, and costumes, plus audience participation. But it adds sociopolitical issues in the colonial language and more scenic devices with European technologies (Table 14.1).

**Table 14.1** Types of African Theatre and their characteristics, from Nigerian playwright Ola Rotimi (personal communication)

Traditional	Neo-traditional		Modern
Dramatic Ritual	Communal Ritual	Folk Musical	Literary Theatre
1. Worship	Worship/ entertainment	Entertainment	Socio-political issues in the colonial language
2. Subservience to the supernatural	Communal harmony	Moral message	Moral/political message
3. Priest leads	Chief/performer leads	Performer leads	→
4. Exclusivity	Open to all	→	→
5. Shrine or sacred grove	Public arena or waterfront	Theatre building (tickets)	→
6. Brief storyline (mimed)	Mimed story	Full-length	→
7. Chanting, invocation, and incantation	→	→	→
8. Body makeup, masks, and costume	→	→	→
9. Occasion of major communal event, death of elder, fam- ine, natural disaster, or religious festival	Seasonal transitions (harvest, planting, fishing, hunting, or coronation)	Whenever the group is ready	→
10. Priests and initiates only	Audience participation	→	→

8. Hubert Ogunde (1916–90) developed Yoruba Opera in the 1940s with an opening glee as rousing musical element, a topical or satirical story with dialog partly improvised, songs, dances, and continual music, ending with another glee. It included a moral message, like national unity after Nigeria gained independence, as in Ogunde's *Yoruba Awake* (1964). But his earlier anticolonial pieces were often censored or forbidden.
9. Duro Ladipo (1931–78) created and starred in the most famous Yoruba Opera, *The King Does Not Hang* (*Ọba kò so*, 1964), about the god of lightning and thunder, Shango. As a human king, he tries to manage the threat of two generals, Timi and Gbonka, by pitting them against each other. Gbonka casts a spell to conquer Timi and walks through fire, further threatening the king. Shango becomes enraged and kills many of his people, then hangs himself, yet reportedly ascends as a god, according to his priests—in a potential critique of modern political authorities.

10. Wole Soyinka (1934–), son of an Anglican minister but attracted to the Yoruba community and *Egungun* performers, wrote modern literary plays and theories involving tribal gods (*orishas*), rituals, colonial history, and current politics, after going to universities in Nigeria and England. He worked at the Royal Court Theatre (1959–60) in London and then founded 1960 Masks in Nigeria, which presented his first play, *A Dance of the Forests* (1960). It depicts tribes assembling for a great feast and petitioning the gods for well-being, as with Nigerian independence that year. Yet the gods send two accusers who demand sacrifice and self-knowledge to avoid a dangerous future. Soyinka also founded the Orisun Theatre Company in 1964.
11. Soyinka was jailed for several months in 1965 for political reasons. After a military coup and subsequent Biafran civil war, Soyinka was again imprisoned for 22 months due to his politics. He then wrote *Madmen and Specialists* (1971), about a healer turned into a killer, and *The Bacchae of Euripides* (1973), about the ancient Greek god of theatre getting revenge against an oppressive ruler, turning the blood from his decapitated head into wine, in a reversal of the Christian Eucharist. In *Soyinka's Death and the King's Horseman* (1975), a colonial officer shows disrespect for the *Egungun* costume and the son of a local chief (Oba) commits ritual suicide in his father's place, after the death of their Yoruba king, to keep a divine opening for their people, according to tradition. Soyinka also wrote *Opera Wonyosi* (1977), an adaptation of Brecht's *Threepenny Opera*, and *A Play of Giants* (1985) about Africa's worst tyrants.
12. Soyinka became the first African to win the Nobel Prize for Literature in 1986. But in 1994, when he criticized the military dictator of Nigeria, Sani Abacha, telling people not to pay taxes, Soyinka's passport was taken away. He was sentenced to death in absentia by the Abacha regime in 1997, while living in exile in the US, yet he was able to return to Nigeria the next year when Abacha died mysteriously, perhaps poisoned.
13. Playwright Ken Saro-Wiwa (1941–95), also known as a television writer, led a nonviolent campaign against the multinational Royal Dutch Shell oil company to stop its exploitation and environmental degradation of the Niger delta, where his Ogoni ethnic group lived. He was executed in 1995 by the Nigerian military under Abacha's dictatorship.
14. Ola Rotimi (1938–2000), an internationally known playwright and director, spent much of the 1990s in the US and Caribbean, due to politics in Nigeria. He wrote *The Gods Are Not to Blame* (1968), with

- the ancient Oedipus myth set in an African village, and *Hopes of the Living Dead* (1985), with positive leadership emerging in a leper colony.
15. Femi Osofisan (1946–) represented a younger generation of Marxist playwrights in Nigeria, critical of Soyinka for not addressing class and economic problems. In *The Chattering and the Song* (1976), he shows an underground Farmers Movement, with a rehearsal of a play within the play as a metaphor for revolution, promising equity and sharing. His *Upon Four Robbers* (1978) suggests the thievery of the Nigerian military.
  16. Situated near Nigeria along the western “gold coast” of Africa, **Ghana** maintained its traditional storytelling of *Anansem* (Spider stories) with the Concert Party, a form of folk musical influenced by Yoruba Opera, black American vaudeville, and silent films. Ishmael (Bob) Johnson developed the Concert Party in the 1930s with an opening song and dance, a ragtime song, a joking duet between two “Bobs,” and a one-hour comic play, partly improvised, with music and dance, dealing with contemporary topics to provoke audience thought.
  17. After independence in 1957, Efua Sutherland (1924–96) founded an open-air theatre, the Ghana Drama Studio in Accra. She strengthened the Spider-storytelling tradition with her use of an open performance space, rather than the European proscenium. She also wrote *The Marriage of Anansewa* (1975) about the trickster Ananse (Spider) setting off a bidding war among four chiefs for marriage to his daughter. The actors who are not in the scene act as a participatory audience onstage, with comments and responses. The play also includes a storyteller, musical numbers, and a visible property master resetting scenes. Such Ananse tales reflect the importance of spinning and weaving cotton into cloth in African culture.
  18. Ama Ata Aidoo (1942–) became known for *The Dilemma of a Ghost* (1964) about a Ghanaian man returning home with a black American wife. His relatives are prejudiced about her slave ancestry and a chorus expresses fears and spreads gossip. In Aidoo’s *Anowa* (1970), a black man in the 1800s becomes impotent after buying slaves and his wife attributes this to witchcraft.
  19. Joe C de Graft (1924–78) wrote *Through a Film Darkly* (1966) about an educated young Ghanaian leaving his black fiancée for a white European lady, who then rejects him as an anthropological curiosity, and *Muntu* (1975) about African dictators.

20. In **Kenya**, Ngũgĩ wa Thiong'o (1938–) wrote *The Black Hermit* (1962), showing a young man, the first in his tribe to go to university, who must decide whether to return to his village and marry his brother's widow as traditionally required, or to support the Africanist party, or to continue wandering with his female friend. Ngũgĩ also wrote *The Time Tomorrow* (1968), about the indifference of the rich toward the poor.
21. Ngũgĩ co-founded the Kamiriithu Community Educational and Cultural Centre in Limuru, with theatre used to evoke social awareness and political action. Its first production, his collaborative play, *I'll Marry When I Want* (1977), written with Ngugi wa Mirii (1951–2008), was performed in the local Kikuyu language, about the betrayal of the populace by elite Kenyans aligned with foreigners. But the government banned it after a seven-week run. Ngũgĩ was detained for a year without trial and fired from his university job. He then went into exile, fearing for his life. The Kamiriithu Centre was closed five years later by the government and its building burned to the ground, but it started a populist theatre movement.
22. Britain took control of **Uganda** in the 1890s, making English its national language, but after it gained independence in 1962, a succession of dictators rose to power (including Idi Amin, 1971–79), ruining the economy and repressing the arts until 1986. Austin Bukenya (1944–) wrote *The Bride* in 1972, depicting such a destructive society, yet calling for bloodless revolution and integration, through African ritual and symbolism. Nuwa Sentongo's *The Invisible Bond* (1975) used a story about gods exploiting humans as a critique of Amin's government.
23. Judith Adong created *Silent Voices* (2010) based on interviews with victims of the government's long civil war against the Lord's Resistance Army in northern Uganda. It explores the possibility of reconciliation, with the lead character, Mother, telling of her family's ordeal when her husband was sodomized by government soldiers—but also shows the tragic irony of her passion for revenge (Lutaaya).
24. In **Tanzania**, Ebrahim Hussein (1943–) wrote *Kinjeketile* (1970, originally in Swahili) about the Maji Maji revolt against German colonizers in 1904, with the hero, through the god Hongo, healing divisions among the rebels and yet giving them the tragic illusion that the god's sacred water would protect them from bullets in battle.
25. After a civil war between the minority white government and black rebels, **Zimbabwe** gained independence from Britain in 1980. But it suffered economically under Robert Mugabe, who ruled until 2017,

- crushing political opponents, killing at least 10,000 citizens, and forcing land redistribution from whites to blacks. This decreased the country's food production, causing famine and extreme currency inflation, while Mugabe distributed food supplies to people who supported him but not to others.
26. Zimbabwean theatre included Willie Chigide's *Where Will Another Chance Come From?* (1986), about a teacher who seduces his female students and is forced to make payments when a baby is born.
  27. Joanne Dorras and Peter Walker's *The Big Wide World* (1987) shows the failure of the educational system to lead to employment.
  28. In George Mujajati's *The Wretched Ones* (1988), the rich Mr. Buffalo oppresses the poor by grasping for more wealth. His son, Daniel, writes a play criticizing capitalism. Another character, Lazarus, blinds himself because he cannot bear to see "the lies of sweet things which I will never enjoy" (qtd. in Plastow 253).
  29. Amakhosi Theatre developed various political plays, involving dances, songs, and original music: *Book of Lies* (1982) about the theft of African heritage by Europeans, *Workshop Negative* (1986) about government corruption, *Children on Fire* (1987) about a mother discovering ties between a local politician and drug pushing, and *Hoyaya* (1994) about the spread of AIDS.
  30. Young Warriors Theatre Company created collective plays such as *What Is Socialism?* (1989) about the country's development and people's expectations under that ideology. They also staged *My Struggle* (1990), about the failure of former revolutionaries to realize their dreams, and *Under the Death* (1994), about the lack of sex education in many schools.
  31. Glen Norah Women's Theatre devised works such as *Who Is to Blame?* (1991), about the problems of girls in extended families, and *Ngozi* (1992), about the Shona custom of giving a girl in marriage to a man whose relative had been killed by a member of her family in order to appease the ghost. They created *Mother of Tapiwa* (1993), about communal solutions to depression in urban women, and *My Piece of Land* (1994), about land shortages affecting women's status and welfare (Rubin 3: 366).
  32. In **Namibia**, Lucky "Pieters" Mosalele became known for *Who Will Comfort Me?* (1999) about a father and son surviving together after their wife/mother is killed by a lion.
  33. In **Zambia**, Kabwe Kasoma's *Black Mamba* trilogy (1975) showed historical conflicts developing toward independence, but was banned after its initial performances.

34. *I Resign*, by Stephen Chifunyise (1948–), depicts a black manager resisting the white boss's plan to replace black workers with machines.
35. In **South Africa**, the discovery of diamonds in 1867 and gold in 1886 led to two wars between Dutch (Boers) and British settlers, with Britain taking control. In 1931, the Boer Afrikaners (speaking Afrikaans) and English colonists gained independence from Britain, with whites controlling the black majority. This “apartheid” system intensified in the 1950s, as blacks were forced to move into townships or “homelands,” with male workers often separated from their families. They had to live in dorms and carry a “pass book” showing where they were allowed to travel and work. Separate black schools provided minimal training, resulting in student riots, starting in Soweto in 1976 and spreading across the country. Apartheid also discriminated against “coloreds” (people of mixed black and white ancestry) and Asians (mostly Indians living in South Africa)—with segregation in many areas of social life, including theatre. South Africa also developed six nuclear bombs in the 1970s–80s, but dismantled them in the 1990s, after the end of apartheid and change in government rule from a white minority to democratic majority.
36. Under apartheid, even white Afrikaans playwrights had trouble with government censorship, such as Bartho Smit (1924–86). His play, *The Maimed* (1960), shows the absurdity of race laws. His *Bacchus in the Highveld* (1974) presents the Greco-Roman god Bacchus (Dionysus) switching the roles of whites and non-whites as winemakers and workers.
37. In the late 1950s to early 1960s, Athol Fugard (1932–), a white Afrikaner director and playwright who wrote in English, co-founded several companies with black actors in Johannesburg and Port Elizabeth. These included the Serpent Players, in the black township of New Brighton, which used Brechtian gestic acting, plus satire from urban vaudeville, with various European plays and original works.
38. Fugard worked with black actors Winston Ntshona (1941–) and John Kani (1943–) to create *Sizwe Bansi Is Dead* (1972) about two black men altering the pass book of a dead man in the street to allow one of them to get a job where he would otherwise not be allowed to work. They also co-wrote *The Island* (1973) about two cellmates on Robben Island (where Nelson Mandela was held for 18 of his 28 years as a political prisoner). The cellmates perform hard labor with shovels during the day and rehearse Sophocles's *Antigone* at night, but further conflict arises when one of them is going to be released early. Ntshona and Kani performed these plays on tour in the US and UK. *The Island* was

published in 1974 with Fugard's *Statements After an Arrest Under the Immorality Act* (1972), about white and black lovers arrested for their miscegenation.

39. Drawing from his own history, Fugard wrote "*Master Harold*" ... *and the Boys* (1982) about an Afrikaner teenager who relies on the support of two black adult servants, due to estrangement from his alcoholic father. Reluctantly, Harold asserts himself as "master" over both, spitting at the one who mentored him the most.
40. After apartheid ended in the 1990s, John Kani wrote *Nothing but the Truth* (2002) about conflicts between Africans who stayed to fight and those who left, but then returned afterward.
41. Jewish South African director Barney Simon (1932–95), who worked with Joan Littlewood in London in the 1950s, co-founded the Market Theatre in Johannesburg in 1976, as the country's first mixed-race cultural center, under the continual threat of arrest, due to segregation laws. In 1981, Simon co-wrote *Woza Albert!* (meaning "Come, Albert!") with black actors Percy Mtwa (1954–) and Mbongeni Ngema (1956–), who toured the show abroad. They used mime and simple props to perform dozens of working-class characters, black and white (with a pink clown nose), getting the news that Jesus Christ is arriving in spite of the apartheid system created by the Calvinist elite. The government explodes a nuclear bomb to stop him, but various slain leaders of the resistance movement, such as Albert Luthuli and Steve Biko, rise from their graves.
42. Mtwa and Ngema created other shows, such as Mtwa's *Bopha!* (1985, film 1993) about a black family with an activist son and policeman father during apartheid. Ngema also started a theatre group, Committed Artists, in 1982. He wrote the musical *Sarafina!* (1987) about a schoolteacher who is imprisoned, inspiring a female student toward social activism during the Soweto uprising. It was made into a Hollywood film with Whoopi Goldberg, Leleti Khumalo, and John Kani in 1992.
43. Maishe Maponya (1951–) established the Bahumutsi Drama Group in 1977, then studied in England and became influenced by Brecht's learning plays. Maponya wrote *Gangsters* (1984), inspired by Samuel Beckett's *Catastrophe* (1972) and the absurd reality under apartheid. It shows a political poet, Masechaba (Mother of the Nation), tortured to death by police.

**[How are the ritual traditions and theatrical developments of African countries related to indigenous and European influences, regarding inner-theatre drives and emotions, or metaphysical and political frameworks?]**

### C. Caribbean and Latin American Theatre

See Fig. 14.2.



Fig. 14.2 Map of South America (US CIA's World Factbook)

1. In the geopolitical theatre of its hemisphere, the US extended Europe's New World, Oriental, and "Great Game" colonizing with Cold War military and CIA operations in the Caribbean and Latin America. For "Hemispheric Defense," the US supported capitalist governments against communist insurgents in Colombia (220,000 killed, five million displaced), El Salvador (75,000 killed), and Guatemala (200,000 killed). With "Operation Condor" (1968–89), the US supported various dictators' right-wing death squads against leftist dissidents, during the "Dirty Wars" in Chile, Argentina, Uruguay, Paraguay, Bolivia, and Brazil (plus Ecuador and Peru peripherally). The US also supported military coups or insurgencies against leftist governments in Cuba (1961), Brazil (1964), and Nicaragua (1980s–90s).
2. Aimé Césaire (1913–2008) was of Igbo-Nigerian descent and born in **Martinique**. In the 1930s, he became a leader of the Francophone "Négritude" movement (as mentor also of fellow leader, Frantz Fanon), valuing connections to Africa through his essays, plays, and fiction. Césaire's *A Tempest* (*Une Tempête*, 1969) depicts actors gathering and staging their own version of Shakespeare's *The Tempest*, on a Caribbean island, with a mulatto Ariel akin to Martin Luther King (in his nonviolent rebellion), a black Caliban more akin to Malcolm X, and a white Prospero staying on the island with Caliban at the end. The African trickster, Eshu, also appears midway through.
3. Patrick Chamoiseau (1953–) helped to form the "Créolité" movement, reacting against Négritude by valuing the various strands of Caribbean identity, including European, East Indian, Chinese, and indigenous, while still rejecting French dominance. In Chamoiseau's play, *River Mama Versus Fairy Carabosse* (published in 1982), a Caribbean water-spirit conquers a wicked European witch, passing the wand of knowledge to her daughter (Rubin 2: 280).
4. Derek Walcott (1930–2017), from the Caribbean island of Saint Lucia, was the founding director of the **Trinidad** Theatre Workshop (1959–71) and a Nobel Prize Winner (1992). He wrote *Ti-Jean and His Brothers* (1958) about the devil as a white planter who demands "a child for dinner" and three brothers who try to defeat him, one at a time, in different ways (89). In Walcott's *Dream on Monkey Mountain* (1967, also broadcast on US television), an old hermit dreams of a journey to Africa. Walcott worked with composer Paul Simon to create *The Capeman* musical (1998), about Salvador Agrón, a Puerto Rican who killed two teenagers in New York, mistaking them for rival gang members.

5. Another poet-dramatist in Trinidad, Lennox Brown (1934–), wrote *A Communion in Dark Sun* (1970) about a group that creates a commune in the woods to escape civilization, meeting a friendly “green man,” but killing him through fear.
6. Mustapha Matura (1939–), a Trinidadian of East Indian ancestry, evoked distinctive speech rhythms of different racial groups and explored the effects of colonialism in works such as *Play Mas’* (1974), about an unpopular government using the annual carnival to trap revolutionaries. His *Rum and Coca Cola* (1976) depicts calypso performers’ hidden hostility toward tourists, while relying on them for income.
7. Dennis Scott (1934–91) of **Jamaica** wrote *Echo in the Bone* (1974), showing a spirit-possession rite at a funeral, which explains the drowning death of a black worker who killed a white landowner. *Dog* (1978) represents the social underclass as wild dogs, with upper-class vigilantes hunting them down, as both exhibit ethical systems of behavior.
8. In **Cuba**, in the early 1800s, Francisco Covarrubias (1775–1850) created the popular, blackface *negrito* (black boy), mulatto (mixed European and black), and Galician (from Galicia, Spain) characters in farcical sketches (*sainetes*).
9. During Cuba’s initial War of Independence against Spain (1868–78), José Martí (1853–95) modified the *negrito*, from buffoon to social hero.
10. In purification or fertility rites, dances, and processions, *diabolitos* (devil myths) offered alternatives to the dominant white depiction of blacks—with allegorical performances from various Afro-Cuban (former slave) cultures, such as the *ñañigo* dance, showing totemic sacrifice in a shift from matriarchal to patriarchal systems.
11. Actor, playwright, director, dancer, and puppeteer, Héctor Santiago (1944–) co-founded the Children’s Theatrical Movement in Cuba in 1959, writing six plays. But he was sentenced to three years in a labor camp for “antisocial behavior” (homosexuality) in 1970. He moved to Spain in 1979 and then to New York, continuing his theatre work. In his *Madame Camille* (1995), a dance class with two couples involves sado-masochistic military drills, with the goal of mastery to please an all-powerful leader.
12. Albio Paz (1937–) showed changes in the lives of rural farmers, as their land went from individual to collective ownership and then to state farms, in *The Showcase* (1971), *Paradise Found* (1972), and *The Financier* (1974).
13. Roberto Orihuela (1950–) explored women’s issues in *Ramona* (1977), family and class struggles in *The Ambush* (1978), student problems in *The Sweethearts* (1979), and workers’ conflicts in *Accident* (1986).

[What do Caribbean theatre works share in the geopolitical heritage of the “West Indies,” involving inner theatre elements of Self/Other performances, perceptions, and perspectives?]

14. In **Mexico**, Cantinflas (Mario Moreno, 1911–93) was a comic actor who performed in traveling, tent-theatre, variety shows and then became a screen star, as well as writer and producer, often portraying the poor farmworker (*campesino*) or vagrant (*pelado*), during the “Golden Age” of Mexican cinema, 1933–64.
15. José Revueltas (1914–76) wrote *The Quadrant of Loneliness* (1950), showing the psychological effects of overcrowding in Mexico City.
16. Emilio Carballido (1925–2008) scripted the comedy, *Rosalba and the Llaveros* (1950), about a conservative family in the provinces, challenged by a city-cousin’s visit.
17. Luisa Josefina Hernández (1928–) penned *The Royal Guest* (1957) about incest, *Popol Vuh* (1966) about Mayan myth, and *The Mulatto’s Orgy* (1971) about the Church and State oppressing the poor.
18. Elena Garro (1920–98) wrote plays from the 1960s to 1990s, with magical legends and poetry, including *The Pillars of Doña Blanca* (1956) and *The Lady on Her Balcony* (1963). But she lived in France for 20 years after accusing Mexican intellectuals of instigating protests prior to the 1968 Summer Olympics, which led to the killing of 300 students and other civilians in the Tlatelolco area of Mexico City, when authorities shot into the crowd of protesters, during Mexico’s “Dirty War” against anti-government leftists.
19. Actress-writer-director Nancy Cárdenas (1934–94) founded the first gay organization in Mexico, the Gay Liberation Front (1974), and wrote the play, *Radcliffe Hall’s Well of Loneliness*, based on a 1928 novel about an upper-class English lesbian.
20. In **Costa Rica**, Alberto Cañas Escalante (1920–2014) wrote *The Follower* (*La Segua*, 1971) based on the popular myth of an otherwise beautiful woman with a horse-like face who follows men at night, making them crazy if they turn to look at her.
21. In **Colombia**, Luis Enrique Osorio (1896–1966) started a journal promoting the idea of a national theatre company, while writing plays critical of social manners.
22. Actress-dramatist Patricia Ariza (1948–) founded Colombia’s first alternative theatre, Teatro La Candelaria, in Bogotá in the 1960s. But in 2009, a police dossier accused her of spreading propaganda from the Communist FARC insurgents.
23. Actress-producer Fanny Mikey (1930–2008) organized Bogotá’s biennial Ibero-American Theatre Festival, one of the largest performance festivals in the world, starting in 1988.

24. Mapa Teatro, based in Bogotá since 1986, explored history, myth, and topicality through plays and multi-media performance art. For example, *The Unaccounted: A Triptych* (2010–15) showed an African-heritage festival of men dressed as women in a small town on the coast, the ghost of an infamous drug dealer listening to band music in the tropics, and a family, musicians, and singer in a living room listening to radio reports about a revolution that never happens.
25. In **Brazil**, Comedians Theatre (Os Comediantes) marked the beginning of a modern, postcolonial theatre in the 1940s with non-realistic styles, especially when Zbigniew Ziembinski (1908–78) arrived from Poland in 1941, bringing German expressionist techniques. He also staged *The Wedding Gown* (*Vestido de Noiva*, 1943), by Brazilian playwright Nelson Rodrigues (1912–80), with complex character psychology and colloquial dialog. Three stage areas were shown: the reality around the female protagonist after being hit by a car, her memories, and her dying hallucinations.
26. Augusto Boal (1931–2009) studied at Columbia University in New York, where he learned about Stanislavski and Brecht, and started directing his own plays. In 1956, he returned to Brazil, directing at the Arena Theatre (Teatro de Arena) in São Paulo. He staged the political protest play, *Revolution in South America* (1960), and a series of productions that mixed Brechtian techniques with Brazilian folklore and music, drawing parallels between the past and present. In 1971, Boal created *Teatro Journal* (newspaper theatre), staging current events like the Living Newspaper during the US Great Depression, but questioning the supposed “objectivity” of the news media, which influenced the development of later docudramas throughout Latin America. That year, Boal was arrested, imprisoned, and tortured by the military government, which had ruled Brazil since 1964.
27. When released, Boal went into exile in Argentina and elsewhere for 14 years. He wrote *Theatre of the Oppressed* (1973), an anti-Aristotelian, Marxist-Brechtian plan for extending theatre to ordinary people as “spect-actors” (spectator/actors), with exercises for bodily awareness, expressiveness, and theatrical language—also regarding the political superego as a “cop in the head.” Boal traveled to Europe and the US, influencing others to create interactive performance groups using his techniques. These include “Image Theatre” with participants asked to imagine scenes of oppression and mold them with their bodies, “Forum Theatre” with the “simultaneous dramaturgy” of spect-actors intervening in a scene of oppression to suggest changes or act in it to

find a solution, and “Invisible Theatre” with the improvised staging of political issues in public places without announcing a play (Boal, *Games*). In the 1990s, Boal was elected City Councilman in Rio de Janeiro and developed “Legislative Theatre” techniques to make voters into legislators, like spectators into actors (*Legislative*).

**[How does your experience of theatre onstage, in the mind, in everyday life, and in politics relate to Boal’s theories?]**

28. Brazilian actor, Plínio Marcos (1935–99), known as the “accursed author,” wrote plays from 1958 to 1997, about struggles of lower-class characters, involving prostitution, violence, and homosexuality. His *Barrela* (1958), based on the true story of a young man gang-raped in prison, was censored by the government for 21 years, due to its crude language and subject matter.
29. After the political oppression of the 1960s–70s, José Antunes Filho (1929–) adapted a famous novel from 50 years earlier to the stage, *Macunaíma*, by Mário de Andrade, about an indigenous shape-shifter traveling from his jungle village to the big city of São Paulo. The company became Grupo Macunaíma, inspiring the “Theatre of Images” style in Brazil.
30. In **Ecuador**, Ricardo Descalzi (1912–90) wrote *Clamor of Shadows* (1950), using the well-made play formula to show a brother and sister with Oedipus and Electra complexes (same-sex parent hating and opposite-sex parent loving). His *Portovelo* (1951) criticized the subhuman work of gold miners and the US company employing them.
31. Demetrio Aguilera Malta (1909–81) created *White Teeth* (1955) about a white boss dominating a black worker and *The Tiger* (1955) about the fearful life of a *montubio* (coastal peasant).
32. In **Peru**, Alonso Alegría (1940–) wrote *Crossing Niagara* (1969) about the French tightrope walker, Blondin, who crossed Niagara Falls on a rope while carrying a man on his shoulders.
33. Rivera Saavedra (1930–) developed a “Theatre of Bewildermen” style in the 1970s.
34. Hernando Cortés (1927–), in his Artaudian play, *The True Account of the Conquest of Peru* (1976), explored the historical savagery of Spanish conquistadors, with Native women presented as horses. His *Land or Death* (1986) depicts prisoners in a provincial cell who witness a child being tortured as a rebel accomplice.
35. Novelist and Nobel Laureate Mario Vargas Llosa (1936–) also wrote plays from 1952 to 2010.

36. In **Chile**, Alejandro Sieveking (1934–) wrote plays from the 1950s to 1980s and co-founded Angel Theatre (Teatro del Angel) in Chile and then another theatre of the same name in Costa Rica, where he lived in exile.
37. Chilean Jorge Díaz (1930–2007) wrote over 90 absurdist plays since the late 1950s, satirizing Latin American politics, the modern failure to communicate, and existential anguish. For example, *The Toothbrush* (one act in 1961, revised as two acts in 1966) shows a married couple who cannot remember each other's names, speaking the empty language of news headlines, self-help columns, soap operas, commercial jingles, and tango lyrics, while playing games and enacting a homicide.
38. The plays of Juan Rojas Radrigán (1937–2016) showed the destructive effects of poverty, isolation, and urbanization. His *Consummations* (*Hechos Consumados*, 1981, film 1986) depicts a deserted dump at the edge of Santiago, with a woman who remains optimistic, after being thrown in a river, and a man who wonders about the ultimate purpose of life, resists a guard who tries to remove him, and is killed—reflecting the Pinochet dictatorship (1973–90) and Radrigán's own impoverished background.
39. Chilean-American playwright Ariel Dorfman (1942–) became a US citizen in 2004 but also lives in Santiago, Chile. His *Death and the Maiden* (1990, film 1994) features a woman telling her husband that the man he brought home as a guest, who gave him a ride when he had a flat tire, raped her when she was a political prisoner a decade before and she wants revenge.
40. In **Argentina**, Osvaldo Dragún (1929–99) drew on classical Greek themes in *The Plague of Melos* (1956).
41. In *Solitude for Four* (1961), by Ricardo Halac (1935–), two young couples in a small apartment spy on each other, as realistic archetypes of Argentinian society.
42. Germán Rozenmacher (1936–71) wrote *Requiem for Friday Night* (1964), showing the dining room of a Jewish cantor's home where a father has rigid expectations for his son, in conflict with his Argentinian identity.
43. In *The Granny* (1977), by Roberto Cossa (1934–), a grandmother eats constantly, devouring everything around her, showing the drives of survival and self-destruction.
44. Roberto Perinelli (1940–) wrote *Member of the Jury* (1979), focusing on a rapist and murderer who is released from prison, but then castrated by relatives of his victim (Rubin 2: 41).

45. *Information for Foreigners* (1973), by Griselda Gambaro (1928–), is a site-specific, environmental play with guides leading audience groups through various rooms to view 20 scenes, in different orders. This implicates the audience as tourists regarding the *desaparecidos* (disappeared ones) who were kidnapped, tortured, and killed by the right-wing government in its “Dirty War” (1969–83) against leftist political opponents, including students, professors, writers, and artists. Gambaro also addressed Argentina’s failed 1982 war against the UK over the Falkland Islands in *The Rising Sun* (1984) and *Furious Antigone* (1986).

**[How do the concerns of Latin American theatre artists—or the audience-participation techniques of Boal and Gambaro—involve primal drives, human emotions, and inner theatre elements, in diverse cultural ways?]**

## D. Canadian Theatre

1. Merrill Denison (1893–1975), art director of the Hart House Theatre in Toronto, wrote historical plays that were given radio broadcasts in the 1930s.
2. Irish-born John Coulter (1888–1980) also contributed to modern Canadian theatre with his historical play, *Riel* (1949), about a nineteenth-century rebellion against the British.
3. Stratford, Ontario, hired British director Tyrone Guthrie for its Shakespeare Festival and built a new theatre with the first thrust stage in Canada in 1953.
4. A Shaw Festival was also established at Niagara-on-the-Lake in 1962, dedicated to European drama written in George Bernard Shaw’s lifetime.
5. The Royal Manitoba Theatre Center in Winnipeg became the first professional regional theatre in Canada in 1958, presenting classical plays and light, contemporary comedies.
6. The Toronto Workshop Theatre, founded in 1959, led the “alternative” theatre movement of the 1970s, which rebelled against text-based, director-led independent and regional theatres. Instead, it championed community-based, actor-focused, collectively created plays.
7. Toronto’s anglophone theatre, *Passe Muraille* (Beyond Walls), was established in 1968 and then became the leading alternative group,

along with Grand Cirque Ordinaire (1969–78), focusing on nonverbal “sociopoetic” performances.

8. Michel Tremblay (1942–), a supporter of Quebec sovereignty, wrote plays in French from 1964 to 2012, often focusing on gay and female characters.
9. George Ryga (1932–87) was most famous for *The Ecstasy of Rita Joe* (1967) about a young indigenous woman struggling to understand white urban society.
10. John Herbert (1926–2001) became known for *Fortune in Men's Eyes* (1967) about homophobia in the prison system.
11. Alternative theatres continued in the 1970s, especially with the dreamlike, ritualistic displays of L'Eskabel (*The Ladder*, 1971–88) in Quebec City, developing into “Theatre of Images,” through the Omnibus and Carbon 14 companies, plus director Robert Lepage (1957–). He created imagistic, high-tech spectacles in the 1980s and then established Ex Machina in Quebec City in 1994, also directing five films (1995–2001) and various operas.
12. George F. Walker (1947–) became Canada's most popular dramatist, with witty fantasies and nonlinear rhythms in plays such as *Zastrozzi*, *The Master of Discipline* (1977), based on Percy Bysshe Shelley's romantic novel of 1810.
13. Judith Thompson (1954–) became known for intense, stylized dramas. Her *White Biting Dog* (1984) is an expressionistic dark comedy about a self-destructive family. Her *Lion in the Streets* (1990) follows the ghost of a murdered girl as she tracks her killer, observing the cruel impulses of everyday life.
14. Quebec playwright Michel Marc Bouchard (1958–) became famous for *Lilies* (1987, film 1996) about an aging prisoner confessing to a bishop about a gay love triangle and a murder, ironically involving him.
15. In the 1980s, fringe festivals became popular, especially the largest one in Edmonton, with comedies and activist satires.
16. Richard Pochinko (1946–89) inspired the “physical theatre” movement of the 1990s and later, with his Pochinko Technique, which combined European and indigenous traditions of clowning and masked performances.
17. In 2001, Canada recognized “circus” as an art form eligible for government funding.

18. 7 Fingers was founded in Montreal in 2002, as a physical theatre of images and acrobatics, with performers revealing their own stories and developing Canadian culture.
19. Cirque du Soleil, based in Montreal, emerged from Theatre of Images as a postmodern mega-circus without animals and with a theme for each show. It involves physical theatre styles and international performers, as Canada's most popular theatrical export, along with the creations of Lepage. He also worked with Cirque, directing one of its many Las Vegas shows in 2005 and one of its touring shows in 2010.  
**[How do the distinctive aspects of Canada's alternative, sociopoetic, image, physical, and circus theatres reflect inner theatre elements, appealing to audience across cultural borders?]**

## E. Indigenous Theatre in Canada, Australia, and the South Pacific

1. Tomson Highway (1951–) grew up on a reserve in Manitoba, **Canada**, and his first language was Cree. He became a leading indigenous dramatist writing in English (sometimes mixed with Cree and Ojibway), especially with his plays about reservation life, death, gender issues, bingo, and hockey: *The Rez Sisters* (1986) and *Dry Lips Oughta Move to Kapuskasing* (1989). The first focuses on women and the second on men, both with the trickster spirit, Nanabush, present as male in the first, female in the second, transforming into various characters. Highway also became the first Artistic Director of Native Earth Performing Arts in 1986, when it began full-time operations in Toronto. It continues today as one of Canada's oldest indigenous companies, along with De-ba-jeh-mu-jig Theatre on Manitoulin Island in Northern Ontario.
2. Other such companies include Centre for Indigenous Theatre and Takwakin Performance Laboratory in Toronto, Ondinnok in Montreal, and Awasikan Theatre in Winnipeg.
3. *Coyote City* (1988), by Delaware (Métis) playwright Daniel David Moses (1952–), adapts a Nez Perce trickster legend to modern life, switching the genders, with a woman trying to rescue her male lover from the spirit world in the Silver Dollar Bar where he was killed, but

failing because she disobeys instructions. Moses's *Almighty Voice and His Wife* (1991) offers a minimalist historical portrayal of a Cree man who was killed in 1897 in a shootout with the Mounted Police, combined with a whiteface minstrelsy show in the second act, which revisits the incident through song, dance, and melodramatic parodies, as a purging of stereotypes.

4. Marie Clements (1962–), a Métis playwright, director, performer, and filmmaker, wrote *The Unnatural and Accidental Women* (2000), about a series of indigenous women who were killed through alcohol overdose, in Vancouver in the 1980s, by barber Gilbert Paul Jordan. The women tell their stories in surrealistic scenes, jumping in time through the days prior to their deaths, as a daughter seeks answers to her mother's disappearance.
5. Yvette Nolan (1961–), a playwright, director, and actress with an Algonquin mother and Irish father, wrote *Blade* (1990) about a young white victim of a serial killer, represented as a prostitute by the media. In *Job's Wife* (2003), God appears as "Josh," a Native man in rags, to a white Catholic woman, pregnant with an indigenous child.
6. Drew Hayden Taylor (1962–), who is half Ojibway, created *Sucker Falls: A Musical About Demons of the Forest and the Soul* (2001), an adaptation of Brecht's *The Rise and Fall of the City of Mahagonny*, as a satire about a First Nations casino. He also wrote *The Berlin Blues* (2007), about Germans developing an Ojibway theme park, and *Dead White Writer on the Floor* (2010), about six Natives trying to recreate themselves, only to realize they are still being "written." Taylor's *God and the Indian* (2013) shows a Cree woman, "Johnny Indian," who lives on the streets and suffers from childhood trauma, but breaks into the office of an Anglican bishop and accuses him of raping her 30 years earlier as a child in a residential school.

**[In the plays of Highway, Moses, Clements, Nolan, and Taylor which issues are specific to their cultures, yet also relate to common human drives, emotions, and values?]**

7. In Melbourne, **Australia**, in the 1840s, European settlers witnessed an Aboriginal corroboree, "Dance of Thunder," with women using possum skins tied tightly over their laps as drums, while men jumped high and stamped the ground, recreating a local earthquake (Casey).
8. By the 1850s, indigenous people were performing in European theatres in Australia, using their cultural capital for economic survival after colonizers altered their traditional lives. For example, in 1885, an estimated 20,000–25,000 people watched the Grand Corroboree in Adelaide.

9. In Australia's Northern Territory, the "Aeroplane Corroboree" of the Yanyuwa people was based on their assistance in the search for survivors after the crash there of a US bomber, Little Eva, in 1942. It involved songs, dances, and miming with puppets, along with head-dresses representing biplanes, props such as steering wheels, and a mock airplane made of forked sticks and boughs.
10. In 1963, the Festival of Aboriginal Theatre in Perth included the Yirrkala initiation ceremony for young men with a Dreamtime story about the Thunderman, Bulnu, wandering through the clouds to make rain for his totem people and thus helping them to hunt kangaroos, which cannot smell humans during rain.
11. In the 1970s–80s, Nyoongah writer Jack Davis (1917–2000) raised awareness about the marginalization of indigenous people and their nostalgia for aboriginal life, especially with *The Dreamers* (1982) and *No Sugar* (1985), set in the 1920–30s, when children were taken from their families and raised by whites, as was Davis.
12. The title of Trevor Jamieson's *The Career Highlights of Mamu* (2002) refers to a traditional evil spirit. It is based on the experiences of his family and the Spinifex people, removed from their land (with some also dying from radiation) when the government created the Woomera Prohibited Area of 127,000 square kilometers in South Australia, including Maralinga, which was used for nuclear bomb tests in the 1950s–60s.
13. In Wellington, **New Zealand**, the Taki Rua theatre was founded in 1983, specializing in aboriginal Maori plays, such as those by Harry Dansey, Rore Hapipi, and John Broughton.
14. New Zealand Pacific Theatre was established in Auckland, to focus on plays about the immigrant experience of Pacific Islanders.
15. Maori playwright Hone Kouka (1968–), inspired by an Ibsen play about Vikings, wrote *Nga Tangata Toa: The Warrior People* (1994), set in a Maori coastal community with a veteran of World War I returning home.
16. Maori playwright Apirana Taylor (1955–) developed *Whaea Kairau: Mother Hundred Eater* (1995), an epic about nineteenth-century New Zealand wars, based on Brecht's *Mother Courage*.
17. In **Papua New Guinea**, the traditional *hevehe* ritual of the Orokelo and Orokaiva peoples reenacted their creation myth while building a men's longhouse. It connected various neighboring villages through dance, music, and masks, representing animals and sea monsters, plus contacts with ancestral spirits. Shorter *kovave* rituals involved the

initiation of girls into marriage and of boys wearing cane masks made by elders. Christian missionaries replaced such rituals with reenactments of their first arrival to the village and with scenes from the Bible.

18. In 1975, the Raun Raun Theatre staged *Nema Namba (Mother of the Birds)*, depicting the country's independence with birds symbolizing social harmony fighting evil chaos.

**[How are modern developments of indigenous theatres in Australia and the South Pacific related to ritual, communal, folk, and literary theatres in Africa and elsewhere?]**

## F. Australian and Asian-Pacific Theatre in Recent Decades

1. In Melbourne, **Australia**, in 1967, Betty Burstall (1926–2013) established La Mama, offering a place for new plays, like its New York namesake, especially for protesting Australia's participation in the Vietnam War.
2. *Norm and Ahmed* (1968), by Alex Buzo (1944–2006), about a middle-aged war veteran meeting a Pakistani student at a bus stop, caused controversy with its final line (involving the “F-word”). Arrests and fines were given to actors in two different productions in 1969, for using obscene language in public, but Buzo continued to write plays across the next three decades.
3. Rex Cramphorn (1941–91) founded the Performance Syndicate in Sydney in 1969, introducing Grotowski's techniques to Australia.
4. David Williamson (1942–) began writing and performing at La Mama in the late 1960s, with plays staged there and elsewhere for the next 50 years. He depicted changes in Australian politics with many of his plays, such as *The Removalist* (1971) about public protest and private repression, regarding an abusive policeman.
5. Feminist poet and novelist Dorothy Hewett (1923–2002) also wrote plays and musicals from 1967 to 2001, such as *The Chapel Perilous* (1971) showing a rebellious poetess on a heroic lifelong quest.
6. Feminist, queer, and ethnic theatres emerged in Australia in the 1970s–80s, such as the Woman's Theatre Group and the Pink Company of Melbourne, the Gay Theatre Company of Sydney, the Doppio Teatro and Gilgul Theatre of Adelaide, and the Deck Chair Theatre Company and multi-ethnic Black Swan Theatre of Perth—along with performances at international festivals in those cities.

7. Joanna Murray-Smith (1962–) has written plays since 1987, becoming best known for *Honour* (1995), about a middle-aged man who leaves his wife and adult daughter for a younger woman, and *The Female of the Species* (2006), a satire about celebrity feminists, inspired by an incident in 2000 when Germaine Greer was held at gunpoint in her home by a disturbed student.
8. In **New Zealand**, Renée Taylor (1929–), or “Renée,” is a lesbian, feminist, socialist playwright of Maori, Irish, Scottish, and English ancestry. She became best known for *Wednesday to Come* (1984) about four generations of women in a small town during the Great Depression of the 1930s.
9. David Geary (1963–) wrote broad comedies about New Zealand stereotypes, deconstructing the national self-image, such as *Pack of Girls* (1991) about a women’s rugby team.
10. Lorae Parry (1955–) wrote *Eugenia* (1996) about an Italian-immigrant woman in Wellington in 1916 who lived, worked, and married while using a male persona, which was how she viewed herself, as transgender, not lesbian. Modern students create a drama project about her, involving two teachers in conflict about gender and power (Rubin 5: 345).  
**[How did dramatists in Australia and New Zealand develop inner/outer theatre concerns in the last century that relate to ours today?]**
11. In **India**, Rabindranath Tagore (1861–1941) won the Nobel Prize for Literature in 1913, writing in Bengali. His plays included *The Post Office* (*Dak Ghar*, 1912), about a child gaining spiritual freedom from the world of hoarded wealth, and *Chintragada* (1936), a dance-drama.
12. Bijon Bhattacharya (1915–78) wrote about the Bengal famine of 1943, when over two million people died, in *The Harvest* (*Nabanna*, 1944).
13. Bengal director and dramatist Badal Sircar (1925–2011) took theatre out of the proscenium and into the public, founding the Shatabdi theatre group in 1967, while writing absurdist plays. He developed “Third Theatre,” as a protest against commercial entertainment, performing in found spaces, courtyards, and parks with minimal scenery and costumes.
14. Vijay Tendulkar (1928–2008) was an influential dramatist for over five decades in Maharashtra (western India). He was especially known for *Silence! The Court Is in Session* (*Shantata! Court Chalu Aahe*, 1967) about a group of teachers staging an improvised mock trial in a village that turns into an accusatory game and *Ghashiram Kotwal* (1972) about powerful men manipulating popular ideologies.

15. Safdar Hashmi (1954–89) developed political theatre in Delhi, through his troupe Janam (Birth). But when his play *Raise Your Voice* (*Halla Bol*), about government suppression of the labor movement, was performed in 1989 to support the local campaign of a Marxist candidate, Hashmi was beaten to death in an attack by a rival politician's hit men. His wife, Moloyashree Hashmi, returned to the spot a few days later and defiantly continued the performance.
16. Girish Karnad (1938–) wrote in the language of Kannada and translated his works into English, exploring current issues through Indian myth and history, as in *Hayavadana* (1971), *Play with Cobra* (*Naga-Mandala*, 1988), and *Death by Beheading* (*Taledanda*, 1990).
17. Manjula Padmanabhan (1953–) wrote *Harvest* (1999), an absurdist, sci-fi, video-inflected play about people in a developing nation being tempted and consumed by global corporations and technologies—through the metaphor of organ selling.

**[Which distinctive issues in modern Indian drama relate to ongoing aspects of our current political theatre?]**

18. In **China**, Ouyang Yuqian (1989–1962), a top Beijing Opera writer and performer of *dan* (female) roles, was also a screenwriter and film actor. Ouyang became one of the founders of modern Chinese “spoken drama” (*huaaju*), along with Hong Shen, Tian Han, and Cao Yu (family names first).
19. Hong Shen (1894–1955) received a scholarship to travel to the US and study at Ohio State University, where his student-play, *The Wedded Husband*, was performed for 1300 people in 1919. Then, he studied drama at Harvard University with George Pierce Baker. Returning to China in 1922, Hong wrote and performed the lead role in the anti-war play *Yama Zhao* (1923). However, he was accused of plagiarism by the literati because his play resembled Eugene O’Neill’s *The Emperor Jones*, with its soldier fleeing in the jungle and hallucinating. Hong continued writing plays, including an adaptation of Oscar Wilde’s comedy, *Lady Windermere’s Fan*, and also became a filmmaker and actor.
20. Tian Han (1898–1968) wrote plays from 1922 to 1961. But he was jailed as a “counter revolutionary” in 1966 for the criticism of Mao’s government in his historical drama, *Xie Yaohuan* (1961), and died in prison. The play shows a female official, an inspector sent by the court in the late seventh century, disguised as male, who punishes cruel noblemen, but is tortured and killed (with parallels to modern secret police and prisons), and then avenged by the female emperor, Wu Zetian. It was rehabilitated and restaged in 1979 (Wagner 99–112).
21. Cao Yu (1910–96) studied Western authors, classical and modern, while writing in realist and expressionist styles. *Thunderstorm* (1934),

- his first play, depicts rigid traditionalism destroying a wealthy, modern family, through incest and oppression, caused by a corrupt businessman and patriarch. *Sunrise* (1936) shows the tragic disintegration of several Shanghai women. *Peking Man* (1940), written after the Japanese invasion of 1937, reveals the collapse of a traditional family unable to cope with a changing society in the capital city.
22. He Jingzhi (1924–) wrote *The White-Haired Girl* (1945), the most popular Chinese drama of the 1940s–60s, with several regional opera and ballet versions. It was also a model drama during the Cultural Revolution. It depicts a slave girl, raped by her master, who flees to the mountains where she is viewed as a goddess with white hair and joins the Communist rebels, finally getting honor.
  23. During the Cultural Revolution (1966–76), “Recalling Bitterness” performances were organized by the Party to re-educate young people “sent down” to farms from cities, with elderly peasants selected and trained to evoke emotional identification by telling stories of their oppression prior to Communism. Such *suku* (bitterness) was also performed earlier, in the 1940s, to trigger collective, revolutionary rage (Alexander 18–21).
  24. Lao She (1899–1966) became popular for *Teahouse* (*Cha Guan*, 1957), set in a teahouse in 1898, 1910 during the war, and 1945 after World War II. But Lao was publicly denounced during the Cultural Revolution and murdered or driven to suicide in 1966, yet posthumously “rehabilitated” by the Communist Party in 1979.
  25. Jiang Qing, a former actress and wife of Mao, led the “Gang of Four,” which promoted the Cultural Revolution, suppressing traditional Beijing Opera and other forms of professional theatre. 18 “Revolutionary Operas” were created instead, as propaganda onstage (with related films, posters, stamps, and other products) glorifying the Red Army, common people, and Communist Party leaders. However, after Mao’s death in 1976, the Gang of Four lost power. By 1980, thousands of traditional theatre companies reappeared, with new lighting designs, increased spectacle, and electronic amplification.
  26. Influenced by Grotowski, but focused on the actor’s discoveries in relation to other people, Gao Xingjian (1940–) wrote absurdist plays in the 1980s and 1990s, such as *The Other Shore* (1985). It shows actors improvising in a rope exercise, trying to reach Buddhist enlightenment, with conflicts between individuals and “the Crowd.” It criticized Chinese government policies and was banned by authorities during rehearsals, causing Gao to flee to France. Yet he became the first Chinese writer to win the Nobel Prize in 2000.

27. Beijing director Lin Zhaohua (1936–) became known in the 1980s for defying socialist realism in spoken drama (*huaju*) and leading the Little Theatre Movement (Xiao Chujang) with his non-illusionistic style, especially in staging Gao's plays, starting with *Absolute Signal* in 1982, using a small rehearsal hall at the People's Art Theatre. As China shifted from a planned to market economy, with less state subsidies for large productions, Little Theatres offered intimate spaces with low cost, experimental works.
28. Sha Yexin (1939–2018) became head of the Shanghai People's Art Theatre in 1985 and wrote various plays, including *Jesus, Confucius, and John Lennon* (1987) about the absurdities they find traveling around the world as representatives of God.
29. *China Dream (Zhong guo)*, written in both English and Chinese by Sun Huizhu (William Sun) and Fei Chunfang (Faye Fei), was performed in New York and Shanghai in 1987. It shows eight nonlinear scenes of Mingming, an actress who opens a Chinese restaurant, and her American boyfriend, a lawyer with a PhD in Chinese philosophy (performed by an actor who also plays an American suitor, her grandfather, and her lost lover in China).
30. Meng Jinghui (1966–), Artistic Director of Beijing's PlayPlay Studio, became known for his "Meng-style" of energetic, cajoling, and provocative, comic and serious, political and popular elements. He adapted Western plays and staged new Chinese drama, such as *Si Fan* (1993), which mixed Ming *kunshan* opera with stories from the classic fourteenth-century novel, *The Decameron*, by Giovanni Boccaccio.
31. Stan Lai (Lai Shengchuan, 1954–), an American-born writer-director of Chinese heritage, founded the Performance Workshop in Taiwan in 1984, but later became based in mainland China. He often worked collaboratively, selecting from actors' improvised words and actions to create the script. He became internationally known for *That Evening, We Performed Cross-Talk* (1985), which revived the dying art of *xiangsheng*, "face and voice," with a stand-up comic duo giving a rapid banter of puns and allusions, sometimes with singing, bamboo clappers, and other musical instruments. *Secret Love in Peach-Blossom Land* (1986, film 1992) shows two troupes trying to rehearse an early modern tragedy and a period comedy based on a classic poem, on the same stage at the same time, due to a scheduling mistake. *A Dream Like a Dream* (2000) is an eight-hour epic with the audience at the center, surrounded by four stages, depicting linked lives of violence and love in Shanghai, Paris, a train wreck, and a boat on the ocean.

**[How did Chinese drama and related performances develop in the last century, through Western influences and Communist ideals, reframing bio-cultural identity needs?]**

32. In **Korea**, under Japanese control, from 1930 to 1945, masked dance-dramas and puppet performances were banned.
33. The civil war (1950–53) split Korea into the communist North and democratic South. Military leaders took control of South Korea in the early 1960s, promising to fight corruption and communism. They gradually imposed censorship on artists and journalists, with military officers then ruling as elected presidents for the next 30 years.
34. Yoo Chi Jin (1905–74, family name first) wrote realistic, patriotic dramas in the 1940s–50s, showing hope for greater enlightenment, as in *The Han River Flows* (1958).
35. Cha Bum Suk drew on his own war experiences in his realistic yet lyrical plays, such as *Mountain Fire* (1963), showing villagers as victims.
36. Choi In Hoon (1936–2018) used archetypes from Korean folktales in *We Shall Meet Again* (1970) about the tragic encounter of a military general with a princess.
37. Kim Eui Kyung was an early leader in Korea's Little Theatre Movement. He wrote *Namhan Sansung* (1974), about China's seventeenth-century invasion of Korea, and *The Anarchist from the Colony* (1984), about the courtroom consciousness of a nationalist during the Japanese occupation (Rubin 5: 268–69).

**[Which cultural experiences shaped modern Korean theatre, as it reflected artists' and viewers' inner theatres?]**

38. **Japanese** playwright Kunio Kishida (1890–1954) studied theatre with Jacques Copeau in Paris in the 1920s and then wrote Western-style dramas. Kishida influenced the growth of the New Theatre (*shingeki*) movement in Tokyo in the 1920s–40s, with realistic plays and women onstage.
39. Junji Kinoshita (1914–2006), a translator of Shakespeare's dramas, contributed to the *shingeki* movement. He also involved folktales in his plays, such as *Twilight Crane* (1947) about a farmer who discovers that his wife is actually a crane that he saved from a trap some years before, but then loses her. Kinoshita's *Between God and Man* (1992) depicts the Tokyo War Crimes Trials.
40. Chikao Tanaka (1905–95) developed *shingeki* through a Christian viewpoint, involving metaphysical themes with rhythmic dialog. His *Head of Mary* (1959) shows Catholics in Nagasaki rebuilding their faith after the atomic bomb destroyed their church.

41. Kōbō Abe (1924–93), an admirer of Brecht, wrote protest plays, such as *Slave Hunting* (1955) about the postwar selling of the remains of the dead. He also used magic realism in his trilogy: *The Suitcase* about birth, *The Cliff of Time* about the course of life, and *The Man Who Turned into a Stick* about death (1957–69).
42. Yukio Mishima (1925–70) wrote historical *shingeki*, such as *The Nest of the White Ant* (1955) about Japanese immigrants in Brazil, *Madame de Sade* (1965) about the wife of the notorious Marquis during his incarceration, and *My Friend Hitler* (1968) about a purging of Nazi leaders. Yet he also adapted traditional *noh* and *kabuki* plays to modern settings.
43. Director Tadashi Suzuki (1939–) moved his company from Tokyo to rural Toga in 1976, creating the Suzuki Company of Toga (SCOT). He also directed and taught internationally with his Suzuki Method of actor training, involving intense physical exercises based in *noh* and *kabuki*, with squatting, stomping, and marching.
44. Writer-director Jūrō Kara (1940–) created a theory of the “privileged body,” with the actor as shamanic medium for the audience’s dreams and desires. Kara’s troupe performed throughout Japan in a mobile red tent.
45. Kara’s theory and Suzuki’s physical acting method became the most prominent examples of the Little Theatre Movement (*Shōgekijō*) in the 1960s. It involved original works with complex, multilayered mixtures of reality and fantasy, through distorted time sequences and body-oriented spectacles, drawing on traditional *kabuki* and *noh* techniques in new performance spaces. Second-generation Little Theatre in the 1970s added self-parody, making it popular with young people, and the third in the 1980s became more individualistic.
46. Satoh Makoto (1943–) led Black Tent in its first three years, 1968–71, another mobile Little Theatre. He also wrote *My Beatles* (1969) about the Japanese abuse of Korean women after invading their country in 1910 and continued racism against Koreans in Japanese ghettos. It shows students rehearsing a play based on another historical incident, which reversed that power relation, the rape-murder of a Japanese girl by a Korean boy, while movers appear as the Fab Four, like impotent gods.
47. Influenced by the works of Samuel Beckett and Anton Chekhov, Minoru Betsuyaku (1937–) was a member of the Waseda Little Theatre in the 1960s and wrote absurdist tragicomedies. In *The Elephant* (1962), a victim of the atomic bomb wants to show his scars but is

told by his nephew to suffer in silence. In *The Little Match Girl* (1966), a woman brings her family to the home of an elderly couple, claiming she is their daughter, in a denunciation of Japanese society for pretending World War II never happened. In *Godot Has Come* (2007), Beckett's famous vagrants are joined by two women and a child, who keep them so busy that they miss Godot's arrival.

**[How did *shingeki*, Little Theatre, and Suzuki techniques involve traditional Japanese elements along with Western influences, reframing postwar identities?]**

48. Ovidia Yu (1961–), one of **Singapore's** earliest feminist writers, wrote plays about changing roles and identities, including *Hitting (on) Women* (2007), which relates to her own lesbianism.
49. In **Malaysia**, which gained independence in 1957 and added Sabah and Sarawak in 1963, *bangsawan* became the first theatre style to use a proscenium stage, with actors improvising the roles of a hero, heroine, clown, and demon, accompanied by an orchestra.
50. Malaysian *drama moden* (modern drama) playwrights started depicting social problems realistically onstage in the 1960s. *Teater kontemporari* (contemporary theatre) then developed with experimental styles in the 1970s (Rubin 5: 286–87).
51. In the **Philippines**, Spanish colonialism (1565–1896) brought various genres of religious and secular dramas, which were transformed on the islands and continue today. These included the popular *komedya*, a verse play about Christian saints or Christian-Muslim wars, staged for five hours a night across three nights during a town fiesta, with colorful costumes (blue/black for Christians and red for Moors), processions, mock battles, and magical effects, such as figures materializing from flowers or birds swooping down from towers.
52. The *panunuluyan* (search for lodging) involved a street procession showing Joseph and Mary seeking a place for the birth of Jesus.
53. The *pastores* included 13 men and women in shepherd's clothes, dancing and singing in Spanish.
54. The *tatlong hari* (three kings) showed biblical kings or wise men seeking Bethlehem and visiting King Herod.
55. The *osana* involved a Palm Sunday procession with a priest and others depicting Jesus on a donkey, entering Jerusalem in triumph with the apostles.
56. The *salubong* (encounter), a musical with song and dance, showed the first meeting of the Risen Christ with his mother (the Virgin Mary) and an angel descending from heaven to remove her mourning veil.

57. The *sinakulo* (passion play) was an elaborate verse drama, staged across Holy Week (from Palm Sunday to Easter). It depicted the entire history of salvation, from the creation of the world to the crowning of the Virgin Mary as Queen of Heaven, while focusing on the life, death, and resurrection of Jesus—with marches, chants, and miraculous special-effects. All of these Spanish-Filipino religious dramas shaped the minds of colonized people toward European, Christian ideals.
58. Filipino artists also took the secular *zarzuela*, which the Spanish introduced in the late-1800s, and indigenized it as the *sarswela*: a play with songs and dances about a love story across social classes. It included comical scenes with amorous servants and popular topics, such as usury, European manners, greedy landlords, corrupt politicians, cruel stepmothers, husbands addicted to cock-fighting or wives to card-games, drug addicts, and migrants abused by recruiters.
59. Without the songs and dances, another form from Spain, the more realistic *drama*, was used to comment on social conflicts, such as divorce (a controversy for Catholics) or abusive priests, landlords, and capitalists.
60. Amelia Lepeña-Bonaficio (1930–) created *The Mountain* (1976) in the *sarswela* form, showing a mountain people's resistance to a mining company trying to displace them.
61. Al Santos created realistic docudramas, such as *Mayo A-Beinte Uno* (1977) about freedom fighter Valentin de los Santos in the independence revolutions against Spain (1896–98), the US (1899–1902), and Japan (1942–45).
62. Marilou Jacob (1948–) wrote *Juan Tamban* (1978) about a poor boy forced to eat lizards and roaches.
63. Virgilio Vitug (1951–) created the *sinakulo*, *Passion Play of the Country* (1982), which reinterprets Jesus Christ as a champion of the poor who condemns the modern votive-candle sellers for commercializing religion (Rubin 5: 426).

**[How did theatre artists in Singapore, Malaysia, and the Philippines draw on European styles, yet develop their own distinctive forms, expressing human drives, inner-theatre elements, and changing social values?]**

## G. Middle Eastern Theatre

1. Arabic shadow puppetry (*khayal al-zill*), with flat figures and a translucent screen, began in the tenth or eleventh century.
2. In **Turkey** and across the Ottoman Empire, *karagöz* (black-eye) shadow puppetry became popular after the sixteenth century, especially during the Muslim daytime-fasting/nighttime-celebrating month of Ramadan. The puppetry was lewd and raucous, with sexual jokes and political satire, until nineteenth-century reforms. Its main characters are Karagöz (witty hunchback with get-rich-quick schemes) and Hacivat (educated poet trying to refine the other). Other characters are the drunkard Tuzsuz Deli Bekir with his wine bottle, the opium addict Kanbur Tiryaki with his pipe, the long-necked Uzun Efe, the eccentric dwarf Altı Kariş Beberuhi, the half-wit Denyo, the spendthrift Civan, and the flirtatious female Nigâr, plus dancers, jinn-spirits, and various non-Turks. Camel-hide puppets in multiple colors move mostly at the waist and knees, while seen through a translucent screen. The performance has five parts: an introduction, *muhaddeme* with Hacivat reciting prayers, *muhavere* with a debate, *fasel* (main plot), and epilog.
3. *Orta oyunu*, an improvised folk theatre, developed akin to *karagöz* but with live actors, costume-changes visible to the audience, a folding-frame stage, sometimes grotesque dancing, and musicians. Characters included Pishekiar, a conjurer in a yellow gown, red tunic, and multicolored cap; Kavuklu, a comical trader/servant in a red gown and huge hat; and Zenne, a woman played by a man. In the 1800s, *orta oyunu* improvisers drew from Western melodramas, with further stock characters, creating the hybrid form: *tuluat*.
4. With the twentieth-century reforms of the Turkish Republic by Atatürk, Muslim women were allowed to attend shows, sit with men, and perform onstage. Performers spoke Anatolian Turkish to spread that language instead of Ottoman Turkish.
5. Actor and director Muhsin Ertuğrul (1892–1979) developed Istanbul's first municipal theatre and state conservatory for theatre training, later founding six other theatres in various cities.
6. In the 1960s, *Sacrifice*, by Güngör Dilman (1930–), showed a village woman as modern Medea who kills her children and herself because her husband wants to marry a second wife, and *Those Within*, by Melih Cevdet Anday (1915–2002), depicted an isolated prisoner who becomes obsessed with sex.

7. Meltem Arikan (1968–), inspired by the “Arab Spring” revolutions, wrote *Mi Minör* (2012) about the fictional democracy, Pinima, where the president decides everything and the musical note “mi” is banned. It was staged with the audience encouraged to read the script on their cell phones.
8. Sa’dallah Wanous (1941–97) studied in Paris in the 1960s and then advocated political theatre in Damascus, **Syria**, with his *Manifestos for a New Arab Theatre* (1970) about inciting the audience to action with direct dialog. His play, *The Adventure of Jaabir the Slave* (1970), combined political allegory with an Arab storyteller (*al-hakawati*), in a café as theatre. With director Fawwāz as-Sāhir, Wanous founded the Experimental Theatre (Masrah at-Tajreebi) in 1976, promoting a presentational style without the proscenium arch and using social research to make Arabic performances distinct from European.
 

**[How were developments in Turkish and Syrian theatre, such as puppetry, folk performance, gender norms, and politics, like or unlike European and Asian parallels?]**
9. Since at least the 1400s, the Shiis in **Iran** (formerly Persia), who are now 10–15% of Muslims worldwide, have commemorated the tragic massacre of the prophet Muhammad’s grandson, Hussein, and his male sons, by marching in a religious procession (*dasteh*), with males beating and whipping themselves in pious mourning and carrying large wooden structures (*nakhl*) symbolizing Hussein’s coffin. In the 1600s, the procession, during the first month of the Muslim calendar (Muharram), also involved tableaux on wheeled carts.
10. The Muharram procession eventually developed a ritual drama, *Tā’zieh* (or *Taziya*), reenacting the massacre of Hussein’s family, in a power struggle for leadership of the Muslim community in Karbela in 680, with Sunni Muslims as villains in the play. *Tā’zieh* shows the migration of Imam Hussein and his followers from Medina to Mesopotamia, his battles with rivals, and his martyrdom, through which he becomes an innocent victim and intercessor for humanity (like Jesus), sacrificing himself for the redemption of all Muslims. The actor playing Hussein is joined in his weeping by many spectators lamenting their own miseries and oppressions. In 1989, three large-scale *Tā’zieh* were staged to commemorate the death of Iran’s revolutionary leader, Ayatollah Khomeini. Current Muharram rites may also include a procession of men beating, whipping, and cutting themselves, mourning and identifying with the slain Hussein.

11. In *Tā'zieh*, the villains are traditionally dressed in red (reciting their Persian lines) and heroic martyrs in green or white (singing their lines). Women are portrayed by men in veils, but not effeminately. Some actors wear masks as demons. Some performers ride horses. Other animals are also used, such as camels and sheep. There are minimal props, yet also musical instruments. The audience stands around an open-air platform or follows the performance in processional staging. Because of the aniconic Muslim view that figural art might be disrespectful, in mimicking the divine creator, performers often carry the script in hand, so as not to fully embody a character.
12. The *Tā'zieh* director (*gardan*) distributes texts, orders performers around, and pushes them with his club during the performance. He also provides props, such as blood-soaked wool representing flesh. Comic plays (*gushbeh*) are also included during the *Tā'zieh* passion play.
13. Improvised satires (*ruhozi*) were performed in Iran, too, in teahouses and private homes, celebrating marriages, births, or circumcisions, with actors wearing masks. The principal character (*siyah*) appeared in blackface with black hands, talking crudely with the accent of former Iranian slaves, while criticizing dignitaries, rich people, and himself as “stupid,” yet showing his daring as a wise fool.
14. Women improvised their own satirical performances, as *ruhozi* with known stories and stock characters, yet more singing and dancing. They performed in a private room or courtyard of the home, just for other women (and very young boys), including friends and servants, with drums, trays, pots, and pans (for music), plus a sitting chorus. Subjects in women’s *ruhozi* or theatre games (*bazi*) included: infidelity, bastard children, being forced to marry an unknown or disliked man, problems with female in-laws (with whom a young wife must traditionally live), and decorum (proper behavior).
15. During a popular, improvised, women’s *ruhozi* called “Auntie Ro-Ro,” a young bride tells her maternal aunt that she is two months pregnant, although just one month married, and does not know who the father is. The performer stuffs rags under her clothes to have a bigger and bigger belly. Then, there is a birth scene with yelling and cursing, which also involves a reluctant midwife riding a donkey (portrayed by other women), but the rags that emerge prove to be “empty.”
16. In another women’s *ruhozi*, “There Are Ants,” the performer improvises an itching body, with a chorus telling her to “Take it off and throw it away,” which she does with various parts of her clothing until she is dancing naked (Rubin 5: 197).

17. Traditional Iranian folk performances also involved *Siah-Bazi* (a witty, verbal duel between two men wearing red turbans, who portray a clownish servant in blackface and his immoral master), *Kheimeh-Shab-Bazi* (with a storyteller, puppets, and musician), and *Naqqali* (with a storyteller, music, and painted scrolls).
18. Mirza Fath-Ali Akhundzadeh (1812–78), who eventually became Russian with the name “Akhundov,” wrote six comedies in Turkish Azari in the 1850s (later translated into colloquial Persian). These included *Monsieur Jordan*, *the Botanist*, with a scientist advocating for his field against superstitions. He also wrote a pamphlet, *Letters*, which criticized Islam for censoring theatre, which he called “a beautiful gift.”
19. In the early 1900s in Iran, Western-style theatre became popular. But then in 1907, parliament suppressed the word “theatre” as obscene. In 1968, theatre was again discussed in parliament as an indecent activity.
20. During the 1930s, women started to appear on the public stage, though they were mostly Armenians and Jews. Muslim men and women could attend shows together, but in segregated areas of the theatre.
21. Between 1947 and 1979, the International Theatre of Tehran put on many Western plays.
22. Gohar Morad (Gholam-Hosseyin Sa’edi, 1936–85), a doctor who opposed the Shah’s regime in the 1960s, wrote many plays. In his *Club-Wielders of Varazil* (1965), villagers befriend but become threatened by hunters (representing modern foreigners) and take refuge in a Muslim shrine.
23. Bahram Beyzai (1938–) wrote various plays inspired by the symbolist marionette theatre of Maeterlinck, including *Four Boxes* (1967), with four characters in different colors, representing factions of society who are put in separate boxes by a scarecrow, for his own safety (Rubin 5: 206–7). **[Which aspects of religious, secular, domestic (women’s), and public theatre in Iran are distinctive, also regarding censorship and key plays, or have similarities in other cultures—showing unique moral frameworks or common identity needs?]**
24. In **Iraq**, the free-verse dramas of Kaalid ash-Shawwaaf, 1950s–80s, used the well-made play formula (Rubin 4: 109).
25. In the same period, Yousif al-A’ni (1927–) wrote allegorical and realistic plays, showing the influence of Brecht.
26. Director Ibraheem Jalal, who studied in Italy and the US, wrote essays about mixing techniques from Stanislavski and Brecht.

27. Writer-director Badri Hassoun Fareed (1927–) studied theatre in Chicago and created plays in Iraq emphasizing the actor's importance, writing mostly in colloquial Arabic (*'ammiyya*).
28. Muhieddeen Zankana (1940–) penned realistic plays in classical Arabic (*fusha*) in the 1960s–80s.
29. In 1848, Marun al-Naqqash (1817–55) wrote and staged in his Beirut (**Lebanon**) home: *The Play of the Miser*, based on Molière, yet written in a mix of classical and colloquial Arabic.
30. In the 1950s, Lebanese musical theatre developed as *al-masrah al-gh-inaa'i* (singing theatre) with folk tales, jokes, anecdotes, demons, and criminals.
31. Ya'qoub ash-Shidraawi wrote *Parse the Following* (1970) in verse, which critiqued the Arab world for its fragmentation and inability to help Palestinians.
32. Adapting George Orwell's novel (*Animal Farm*), Shakeeb Kouri wrote *The Animal Republic* (1971), satirizing Arab military regimes that came to power as socialist but became dictatorial. Kouri also wrote and directed *Cabaret* (1972) about the human submission to machines, evoking nostalgia for rural village life.  
**[Which theatrical styles or value systems appear in Iraqi and Lebanese dramas, related to frames of meaning in other cultures?]**
33. Tawfiq al-Hakim (1898–1987), known as the founder of modern **Egyptian** drama, adapted French plays in the 1920s, including *The Modern Woman* (1923). Then he studied in Paris, learning more about European theatre. In the 1930s, he wrote closet dramas in classical Arabic (*fusha*), inspired by history, folklore, and Greek and Arab mythology, as a theatre of ideas. These included *People of the Cave* (1933), about three people who awake from a cave after 300 years and are overwhelmed by the world's changes. In the 1950s, al-Hakim wrote populist plays, in a modified version of *fusha* that could be understood in modern Arabic countries, such as *Song of Death*, a critical, realistic tragedy about a peasant widow seeking blood vengeance for her husband's death, although her son refuses.
34. Ahmed Shawqi (1869–1932) wrote plays about noble heroes of Egyptian history, who chose to die, such as *Cleopatra the Great* (1927).
35. Abdul al-Rahmani al-Sharqaw (1920–87) wrote *The Tragedy of Jamila* (1962) in free verse, about a young female fighter in the Algerian resistance to French colonialism.
36. Yusif Idris (1927–91) imagined new social systems and the relativity of truth, mixing social satire, abstraction, and surrealism, as in *The*

*Third Sex* (1971) about a super-being and ways to improve personal relationships.

37. In *The Crows* (1984), Muhamad Anani (1939–) used such animals as symbols of a despot with his aides, harem, and servants.
38. In **Saudi Arabia**, Abdul-Rahman al-Hamad wrote *The Play and Its Production* (1982), a comedy about plays being given the value of real estate and thus taken seriously.
39. Privately and with an all-female cast, the Good Will Club, a women's group in Riyadh, staged Ibrahim al-Hamdan's *Monokilya* (1985) about a Saudi wife catching her husband making passes at other women while they vacation in Greece (Rubin 4: 213–14).

**[Which new or traditional modes of theatricality, and which stories, were used by Egyptian and Saudi dramatists to express modern identity conflicts and changing political ideals?]**

40. Staged in Ramallah, **Palestine**, in 1934 and published the same year, *For Your Own Sake, O Homeland!*, by two brothers, Wadi and Shafiq Tarzi, depicted a Palestinian middleman selling village land to Jews, which his son sees as a betrayal of their people (Snir).
41. Mu'in Bsisu (1926–84) was born in Gaza but lived outside Palestine, after the *Nakba* (exodus) of 1948 and the occupation of Palestinian territories by Israel in 1967. He wrote several postcolonial plays, including *The Tragedy of Guevara* (1969), which compares Palestinians to Native Americans, and *Samson and Delilah* (1971) about the reactions of two brothers and a sister to the Israeli occupation of Jaffa. The latter play includes an Israeli who tries to get the sister to betray her friends, with his long hair (like the biblical Samson) made of bullets.
42. Staged in Haifa in 1972, *The Ululation of the Land*, by Suhayl Abu Nawwara, shows a sick old man trying to persuade his three sons to stay on their ancestral land, but they want to improve their lives with education elsewhere.
43. The son of a French mother and Palestinian father, Francois Abu Salim (1951–2011) studied in Paris and was influenced by the work of Bertolt Brecht and Jean Genet. He formed al-Balalin (The Balloons) Theatre in the early 1970s, for local audiences in the Occupied Territories, and then al-Hakawati (The Storyteller) Theatre in 1977. The first production of al-Hakawati, *In the Name of the Father, the Mother, and the Son*, showed such family members in cages with an animal tamer, plus a stranger who symbolized Israeli occupation and Western modernization.

44. In their 1980–81 season, al-Hakawati staged the collectively written *Mahjub Mahjub*, with a clown figure as innocent, “living dead” collaborator with the Israeli authorities, subjected to a harsh interrogation because his clothes match the colors of the Palestinian flag. In 1983, al-Hakawati produced *Ali, the Galilean* about a young Palestinian who knows Hebrew, leaves his village for the city of Tel Aviv, makes friends with Jews, and is advised to change his name to the Jewish “Eli,” causing an identity crisis. In 1983, al-Hakawati received a grant from the Ford Foundation and refurbished a cinema in East Jerusalem as its home base, becoming the Palestinian National Theatre.
45. In the mid-1980s, al-Hakawati staged *A Thousand and One Nights of a Stone Thrower*, showing a ten-year-old boy, armed with stones, who challenges a military governor, like David against Goliath, in a satirical mix of Arabian Nights and Star Wars. This was shortly before the first *intifada* (Palestinian uprising), when boys actually threw stones at soldiers. The staging of the play also led to the arrest of the theatre’s leader, Francois Abu Salim.
46. In 1989, Abu Salim went into voluntary exile in Paris. But he returned in 1993 and wrote a play with his mother, *Jericho, Year Zero*, about a romance between a female tourist and a male refugee, both alienated from their cultures, resulting in tragic misunderstandings.
47. In 1987, the Palestinian theatre troupe al-Sanabil (The Spikes) performed their own adaptation of Samuel Beckett’s *Waiting for Godot* as *Waiting for Deliverance*, asking the audience to fight for liberation, rather than waiting for it to come from outside. A Palestinian television station in Bethlehem, which broadcast a video of the play, was closed by Israeli authorities.
48. al-Qasaba Theatre was established in Jerusalem in the 1980s by George Ibrahim. It collaborated with the Hebrew Khan Theatre to stage a joint Palestinian-Israeli production of Shakespeare’s *Romeo and Juliet*. It also formed joint productions with theatres internationally, including the Royal Court in London in 1999, and toured the US in 2002.
49. The first professional Hebrew theatre, Habima (The Stage), was founded by Nahum Zernach in Russia in 1912 and was supported by the Moscow Art Theatre after 1918. It moved to Tel Aviv in 1929, which later became part of **Israel**, and Habima became Israel’s National Theatre.
50. In 1922, Habima became famous with Vakhtangov’s direction of *The Dybbuk, or Between Worlds*, by S. Ansky (1863–1920), from a Jewish folktale about a young woman possessed by the evil spirit (*Dybbuk*)

of her dead romantic lover, who had practiced the mystical Kabbalah. In 1925, Habima staged the emblematic play, *Golem*, by H. Leivick (1888–1962), about a sixteenth-century rabbi in Prague who molds a dummy out of clay and animates it, by writing the name of God on its forehead, to get revenge against Christians. But the monster turns against the Jews and must be reduced again to dust.

51. The hardships of early Israeli colonizers are featured in Shin Shalom's *Dan the Guard* (1936) and Ahron Ashman's *This Land* (1942), showing the melodramatic victory of pioneer heroes over enemies and stragglers at the start of the century.
52. *He Walked in the Fields* (1949), by Moshe Shamir (1921–2004), depicts a love affair between a holocaust survivor and a *kibbutznik* (commune dweller), who dies in Israel's war of independence.
53. Nissim Aloni (1926–98) wrote *The Cruellest of All—The King* (1953) about political divisions in Israeli society (including the decision of whether to side with the US or USSR in the Cold War), using the biblical split between Judea and Samaria.
54. *The Lady of the Castle* (1955), by Leah Goldberg (1911–70), shows the difficult decision of a holocaust survivor about moving to Israel or staying with the man in Poland who saved her from the Nazis.
55. Ben Zion Tomer (1928–98) wrote *The Children of the Shadow* (1962), depicting a childhood survivor of the holocaust as a macho Israeli army officer meeting a relative who was a “kapo” (prisoner as overseer with special privileges) in a concentration camp.
56. In 1970, the Cameri Theater in Tel Aviv staged a biting satire by Hanoach Levin (1943–99), *Queen of the Bathtub*. It broke taboos and caused outrage by questioning the myth of self-sacrifice in Israel's wars.
57. Yossef Mundi (1935–) wrote *Around and Around* (1971), focusing on a masochistic spiritual Jew and sadistic physical Jew, as prisoners together in an asylum, and *The Governor of Jericho* (1975), using anti-realist styles to portray the new Israeli soldier as a fascist and tyrant, provoking anger in the audience.
58. *Soul of a Jew* (1982), by Yehoshua Sobol (1939–), depicts a self-hating Jewish philosopher who converts to Christianity.
59. In 1984, *Messiah*, by American playwright Martin Sherman (1938–), caused a debate in the Knesset (Israeli parliament) with orthodox religious politicians attacking the Haifa Theater that produced it and

- threatening to make financial support dependent on proper content. But President Chaim Herzog intervened with a simpler demand that the play drop one sentence, “I hate you, God” (Ben-Zvi 18).
60. In 1988, *The Jerusalem Syndrome*, by Yehoshua Sobol and Gedalia Besser (1939–), blamed the fall of the Second Temple, during the ancient Roman Empire, on Jewish zealots. This triggered right-wing demonstrations, picketing the entrance to the Habima Theater with hostile banners, and then noisy protests and firecrackers inside that stopped the show.
  61. At the Akko Festival in 1990, first prize went to 26-year-old Ilan Hatzor’s *Masked-Faced Terrorists (Reulim)*, the first Israeli play to focus on the Palestinian uprising (*intifada*), with three Jewish actors playing Palestinian brothers: one a terrorist in hiding, another suspected of collaborating with the Israeli authorities, and the youngest as innocent.
  62. In the 1992 Akko Festival, Pablo Salzmann’s *The Coexistence Bus* took place on a bus that traveled to villages in Galilee, as a guided “tour” of Arab villages, led by Jewish and Palestinian actors, some of whom actually lived there (Ben-Zvi 46).
- [What common concerns appear in Palestinian and Israeli theatre, regarding identity needs, inner/outer simulations, or cultural values?]**

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