

THET110

Notes

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### World Theater

- Colonialism: a practice of domination/conquest of one people to another
- Post-colonialism: an active resistance of colonialism's power and hierarchies
- Post-colonial theater: a decolonizing process through drama and performance
- Independent nations effected by colonialism: Africa, Latin America, Australia, Canada, India, Ireland, New Zealand, the Caribbean and South-East Asia

### **Elements of Post-Colonial Theater**

- Using theater and performance:
  - As a stimulus to agency/action
  - To locate and restore history
  - To utilize naïve cultural practices
  - To subvert European domination (Hegemony, western patriarchy)
  - To be prideful of identity as "other"

### **Key Elements within African Theater**

- Ritual
  - Sacred vs. secular
    - African vs. Western
    - Reality (prayer, death, marriage, birth) vs. Play (football, presidential election)
- Myth (folktale)
  - The historical accounts of the people and cultural
  - Not a fable, legend, or fictional story
- The talking Drum
  - Form of communication
- Language, form of resistance
  - Orature/orality
  - Narratives
  - Nomma
- Body Politic
  - Race
  - Gender
  - Physical experiences of the body

### **Yoruba**

- Group of people located in West Africa
  - Spiritual belief system
  - Language
  - Culture
- Yoruba cosmology

- A spiritual belief system
- Olodumare – supreme being/God
  - Orishnas – Yoruba petites or Divine Spirits
  - Possess qualities of the supreme beings

**The Strong Breed and In the Red and Brown Water**

- Hybridity – merging of two cultures
  - Western theatrical practices and African rituals practices
    - Ex: Sarafinas
- Traditional Characters (western) and embodiment of Orishnas
  - In the Red and Brown Water
    - Oya – spirit of the wind, storm, fertility
    - Shango – spirit of thunder, drums and dance
    - Elegba/Elegua – trickster figure, creates confusion, messenger