

1. Record Nr.	UNINA9910457520803321
Autore	Colbert Soyica Diggs <1979->
Titolo	The African American theatrical body : reception, performance, and the stage // Soyica Diggs Colbert [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2011
ISBN	1-107-22980-4 1-139-15311-0 1-283-34264-2 9786613342645 1-139-16069-9 1-139-16169-5 1-139-15612-8 1-139-15788-4 1-139-15964-X 1-139-02724-7
Descrizione fisica	1 online resource (xiii, 329 pages) : digital, PDF file(s)
Disciplina	812/.509896073
Soggetti	American literature - African American authors - History and criticism African Americans in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Overture: rites that render repairing: Suzan-Lori Parks' The America Play -- 1. Repetition/reproduction: the DNA of black expressive culture: Lorraine Hansberry's A Raisin in the Sun -- 2. Recuperating black diasporic history: W.E.B. Du Bois' The Star of Ethiopia -- 3. Reenacting the Harlem Renaissance: Zora Neale Hurston's Color Struck -- 4. Resisting shame, offering praise and worship: Langston Hughes's Tambourines to Glory -- 5. Resisting death: the blues bravado of a ghost: James Baldwin's Blues for Mister Charlie -- 6. Rituals of repair: Amiri Baraka's Slave Ship and August Wilson's Joe Turner's Come and Gone -- 7. Reconstitution: Suzan-Lori Parks' Topdog/Underdog -- Epilogue: Black movements: Tarell Alvin McCraney's In the Red and Brown Water.

## Sommario/riassunto

Presenting an innovative approach to performance studies and literary history, Soyica Colbert argues for the centrality of black performance traditions to African American literature, including preaching, dancing, blues and gospel, and theatre itself, showing how these performance traditions create the 'performative ground' of African American literary texts. Across a century of literary production using the physical space of the theatre and the discursive space of the page, W. E. B. Du Bois, Zora Neale Hurston, James Baldwin, August Wilson and others deploy performances to re-situate black people in time and space. The study examines African American plays past and present, including *A Raisin in the Sun*, *Blues for Mister Charlie* and *Joe Turner's Come and Gone*, demonstrating how African American dramatists stage black performances in their plays as acts of recuperation and restoration, creating sites that have the potential to repair the damage caused by slavery and its aftermath.

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