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Sommario/riassunto

The title of this book, Refugee Performance, suggests there is a constituency of practices that might be unified under a definite term or god forbid to propose a new field of study. This is far from the intentions of the collection. This collection has grown out of an interest in performance and theatre in sites of war and the impact of conflict on diasporic communities. The chapters represent stories from a range of countries and war contexts, including Iraq, Thailand, Burma, Uganda, Palestine, Croatia, Serbia, Australia, the United Kingdom, and the United States of America. This is by no mea
