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Nota di contenuto	Chapter 1: 'change ain't fuckin polite, scuse my language': situating debbie tucker green -- Part I: Dramaturgies of Resistance -- Chapter 2: Black Rage: Diasporic Empathy and Ritual in debbie tucker green's hang -- Chapter 3: 'What about the burn their bra bitches?': debbie tucker green as the Willfully Emotional Subject -- Chapter 4: debbie tucker green and (the Dialectics of) Dispossession: Reframing the Ethical Encounter -- Chapter 5: Engaging with Human Rights: truth and reconciliation and hang -- Chapter 6: 'I'm a black woman. I write black characters': Black Mothers, the Police, and Social Justice in random and hang -- Chapter 7: 'Almost, but not quite': Reconciling debbie tucker green's Dramaturgy with British Playwriting Studies -- Chapter 8: Yarns and Yearnings: Story-Layering, Signifyin', and debbie tucker green's

Black-Feminist Anger -- Part II: Affective Encounters -- Chapter 9: sticking in the throat/keyword bitch: aesthetic discharge in debbie tucker green's stoning mary and hang -- Chapter 10: Jumping to (and away from) Conclusions: Rhythm and Temporality in debbie tucker green's Drama -- Chapter 11: Trading Voice and Voicing Trades: Musicality in debbie tucker green's trade -- Chapter 12: 'Hearing Voices': Performing the Mind in debbie tucker green's Dramatic-Poetics -- Chapter 13: Cartographies of Silence in debbie tucker green's truth and reconciliation -- Chapter 14: debbie tucker green and the Work of Mourning -- Chapter 15: Reflections on hang.

Sommario/riassunto

"This is the first book on debbie tucker green and is likely to remain the definitive and authoritative study of this major playwright and director for decades to come. Essays across the volume provide fresh methodologies for analysing not only tucker green's theatre, but theatre at large, by engaging with Kamau Brathwaite and Tricia Rose on Caribbean musicality, Henry Louis Gates Jr on black meaning-making, Sara Ahmed and María Lugones on aggression as resistance to injustice, and Homi K. Bhabha and Stuart Hall on hybrid identities. The essays make a convincing case for tucker green as the most important artist and most dedicated human rights activist on the stage today." - Professor Clare Finburgh Delijani, Goldsmiths University of London, UK

This long-awaited book is the first full-length study of the work of the extraordinary contemporary black British playwright, debbie tucker green. Covering the period from 2000 (Two Women) to 2017 (a profoundly affectionate, passionate devotion to someone (-noun)), it offers scholars and students the opportunity to engage in cutting-edge critical debate engendered by tucker green's innovative dramatic works for stage, television, and radio. This groundbreaking book includes contributions by a range of outstanding scholars, including black playwriting specialists, world-leading contemporary theatre scholars and some of the very best emerging researchers in the field. While always focused on the precision and detail of tucker green's work, this book simultaneously reframes broader debates around contemporary drama and its politics, poses new questions of theatre, and provokes scholarly thinking in ways that, however obliquely, contribute to the change for which the plays agitate. Dr Siân Adiseshiah is Senior Lecturer in English and Drama at Loughborough University. Her previous books include (co-edited with Louise LePage) *Twenty-First Century Drama: What Happens Now* (Palgrave, 2016); (co-edited with Rupert Hildyard), *Twenty-First Century Fiction: What Happens Now* (Palgrave, 2014) and *Churchill's Socialism: Political Resistance in the Plays of Caryl Churchill* (CSP, 2009). She is currently writing a monograph, *Utopian Drama: In Search of A Genre*. Dr Jacqueline Bolton is Senior Lecturer in Theatre and Drama at the University of Lincoln. She has contributed chapters on Simon Stephens and Joint Stock theatre company to *Modern British Playwriting: Voices, Documents, New Interpretations: the 2000s* (Methuen, 2013) and *British Theatre Companies: From Fringe to Mainstream* (Methuen, 2015), and articles on contemporary theatre-making to *Studies in Theatre and Performance* and *Contemporary Theatre Review*. She is currently writing a monograph on the plays of Simon Stephens.
