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Autore	Conteh-Morgan John
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Altri autori (Persone)	ThomasDominic
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction : instrumentalizing performance and the Francophone postcolonial performative -- Cultural trauma and ritual re-membering : Werewere Liking's Les mains veulent dire -- The dramatist as epic performer : Eugene Dervain's Saran, ou la reine scelerate -- The power and the pleasures of dramatized narrative : Bernard Zadi Zaourou's La guerre des femmes -- Theatre as writing and voice : Patrick Chamoiseau's Manman dlo contre la fee carabosse -- Tradition instrumentalized : Elie Stephenson's O mayouri -- Militariat grotesqueries and tragic lament : Tchicaya u Tam'si's Le destin glorieux du marechal nikon nniku, prince qu'on sort and le bal de ndinga -- From the grotesque to the fantastic : Sony Labou Tansi's Qui a mange Madame d'Avoine Bergotha? -- Exile and the failure of the nation; or, diasporic subjectivity from below : Simone Schwarz-Bart's Ton beau capitaine -- Conclusion : Francophone theatres in the age of globalization.
Sommario/riassunto	John Conteh-Morgan explores the multiple ways in which African and

Caribbean theatres have combined aesthetic, ceremonial, experimental, and avant-garde practices in order to achieve sharp critiques of the nationalist and postnationalist state and to elucidate the concerns of the francophone world. More recent changes have introduced a transnational dimension, replacing concerns with national and ethnic solidarity in favor of irony and self-reflexivity. New Francophone African and Caribbean Theatres places these theatres at the heart of contemporary debates on global cultural and political practices and offers a more finely tuned understanding of performance in diverse diasporic networks.
