The Pinter Centre For Performance and Creative Writing Presents

THE SECOND CONFERENCE IN THE BEYOND THE LINEAR NARRATIVE PROJECT

TRANSFORMATIONS OF NARRATIVE IN THE POSTCOLONIAL ERA

SCHEDULE 11, 12 & 13 NOVEMBER 2010

Registration: www.gold.ac.uk/pinter-centre
Contact: b.pester@gold.ac.uk
Goldsmiths, University of London
Transformations of Narrative in the Postcolonial Era

Provisional Schedule

Day 1 Thursday 11 November

10:00 – 11:00 REGISTRATION
11:00 – 11:30 WELCOME & INTRODUCTION by Principal Investigator Professor Robert Gordon and Conference Director Dr. Osita Okagbue
11:30 – 13:15 KEYNOTE: Professor Femi Osofisan, followed by rehearsed reading of his most recent work.
LUNCH
14:30 – 16:30 PANEL 1
16:45 – 17:15 READING: Gabriel Gbadamosi
WELCOME DRINKS SERVED
18:15 – 19:00 PERFORMANCE: ‘Inferno’ by Goossun Art-Illery

Day 2 Friday 12 November

09:30 – 11:30 WORKSHOP with Mojisola Adebayo
11:40 – 12:50 PANEL 2
LUNCH
14:00 – 16:00 PANEL 3
16:15 – 17:15 KEYNOTE: Earl Lovelace in conversation with Professor Joan Anim-Addo
17:30 – 18:30 RECEPTION
18:30 PUBLIC READING by Earl Lovelace

Day 3 Saturday 13 November

10:00 – 12:00 PANEL 4 & 5
LUNCH
13:15 – 15:15 PANELS 6 & 7
15:30 – 17:30 PANELS 8 & 9
17:30 PLENARY
Welcome to the second in a series of three international conferences given by the Pinter Centre for Performance and Creative Writing as part of our AHRC research project; Beyond the Linear Narrative: Fractured Narratives in Writing and Performance in the Postcolonial Era.

Through academic papers, performances and workshops, the goal of the conference is to address the central question: ‘Is fracturing central to postcolonial narrativity?’

We are delighted to welcome all of our panelists from around the world, and our Key Note Speakers Earl Lovelace and Professor Femi Osofisan

Papers were invited to address the following key themes:

• Is fracturing central to postcolonial narrativity?
• How has the use of non-western forms transformed aesthetics in postcolonial writing and performance?
• Locations, dislocations & postcolonialisms
• Are diasporic identities the same as fractured identities?
• Narrative hybridity & heteroglossia in the global world
• Transformations of narrative in new technology
• Contesting the ‘post’ in postcolonial writing and performance
• Intersections of diasporas and diasporic writing
• First nation/Indigenous writing and performance and the transformation of narrative
• Postcolonialism/postmodernism revisited
MORE ABOUT THE RESEARCH PROJECT

The AHRC is funding a three-year research project which is being led by Professor Robert Gordon as Principal Investigator, Professor Helen Carr as Research Consultant, and Professor Blake Morrison and Dr Osita Okagbue as Co-Investigators. Research will be undertaken by a number of scholars and practitioners working in the departments of Drama and English and Comparative Literature, but there will be creative and critical input from a number of other disciplines. Taking Pinter’s work as a starting point for, or symbol of, the fracturing of narrative across many art-forms in twentieth and twenty-first century work, this research project asks a series of questions about the links between inter-cultural and political change and the emergence, or re-emergence, of non-linear and fractured narrative. Focussing on literature and performance, particularly in postcolonial and diasporic contexts, it will ask why non-linear narrative has been such a feature of this period’s artistic production. If these fractured and experimental forms are a response to the breakdown of the west’s grand narratives of progress, what forms of resistance or revision do they provide? In what ways can they be seen to emerge from the increasing interaction of different cultures in the colonial, post-colonial and post-Cold War world? How do such fractured narratives work in postcolonial and diasporic writing and performance? How can these fractured forms explore our culturally diverse society’s competing and conflicting narratives?

MORE ABOUT THE PINTER CENTRE FOR PERFORMANCE AND CREATIVE WRITING

The College-based Pinter Centre for Performance and Creative Writing was formally inaugurated in June 2003, with Harold Pinter as Honorary President.

This is an interdisciplinary research centre, involving principally the Departments of English & Comparative Literature and of Drama, the latter organising and hosting the Centre, and with links with Media and Communications, Music, PACE and the Digital Studios.

Though he is best known as a playwright, what distinguishes Harold Pinter is his achievement in several different media – as a poet, novelist, screenwriter, dramatist for television and radio, and polemicist for freedom of expression and human rights. In keeping with this, through its projects the Pinter Centre initiates and promotes research into all aspects of the theory and practice of creative writing and performance.

In line with Pinter’s keen awareness of the centrality of political issues, the Centre is particularly committed to looking at postcolonial and diasporic literature and performance, and the ways in which contemporary creativity is forging new forms that respond to the cultural diversity of the world in which we live. It also has a strong interest in questions of gender, and writing and performing the body.
Professor Femi Osofisan
Keynote lecture followed by rehearsed reading of his work by performers

Femi Osofisan enjoys a reputation as the most regularly performed playwright in Nigeria. Professor of Drama since 1985 at the university of Ibadan where he has spent most of his adult career, he was until recently the General Manager and Chief Executive of the National Theatre, Lagos. In addition to his work in the theatre—where he is to be found playing diverse roles as actor, director, song writer, composer and company leader—Osofisan, aka Okinba Launko is also an outstanding poet, translator, critic and theorist of literature, and features as one of the regular columnists in Nigeria’s leading newspapers.

Osofisan has written over fifty plays, which have been performed in various parts of the world, and some of which were commissioned by theatres in Europe and America.

He is a Fellow of Interweaving Performance Cultures, International Research Center, Freie Universität Berlin, Germany (2009).

Following Professor Osofisan’s keynote paper, there will be a rehearsed reading of an extract from his play *Tegonni: An African Antigone*.

*Biography and image from www.femiosofisan.org*
KEYNOTE

Earl Lovelace
In conversation with Professor Joan Anim-Addo followed by public reading from his new work *Is Just a Movie* (Faber, Jan 2010)

Earl Lovelace was born in Toco, Trinidad, and has spent most of his life on the islands of Trinidad and Tobago. He has been a journalist, been Writer-in-Residence at the University of the West Indies and at universities in the United States and Britain, and has given lectures, readings and participated in conferences internationally. His books have been translated into German, Dutch, French and Hungarian, and his short stories have been widely anthologized. His books include *While Gods Are Falling*, winner of the BP Independence Award, the Caribbean classic *The Dragon Can’t Dance*, and *Salt*, which won the 1997 Commonwealth Writers Prize.

*Is Just a Movie*

Synopsis:
In the town of Cascadu, Trinidad, the 1970 Black Power rebellion has failed. Sonnyboy, hapless and luckless, is desperate to be recognised as part of the rebellion and forces the uninterested police to arrest him. KingKala, a singer, returns from detention and is sidelined in the calypso tent, his music dated and unfashionable. They now hope to make their name in the movie that is being shot on the island – but that too does not end as expected. And so we follow the townsfolk through their experiments in music, politics, religion and love; as, in their day-to-day adventures – be it a game of cricket, the short life of a corner shop or a miracle at a funeral – they begin to see more clearly what their community has to offer for its liberation. Sad and uplifting, humorous but never mocking, *Is Just a Movie* is a warm, gentle novel about small moments of magic in ordinary life.

*biography and synopsis from www.faber.co.uk*
**infierno**

A performance by Goossun Art-illery  
**11 November 2010 – 6pm @ George Wood Theatre**  
Pinter Centre, Goldsmiths University of London  
(Followed by Post-Show Talk)  

Goossun Art-illery presents its new production, *infierno*, as a work in progress in London, on the 11th November 2010. *infierno* will be performed within the context of the Pinter Centre Conference “Transformations of Narrative in the Postcolonial Era”. This will be a “first draft” materials for the performance, result of the three weeks rehearsals in Athens and London.

*infierno* is a solo performance inspired by and based on the myth of Prometheus, accounts of Guantanamo Bay detention camp and writings of Albert Camus. The project is a collaboration between Denmark, the UK and Greece. The performance explores the issues of imprisonment, torture; *infierno* incorporates contemporary dance and lecture-theatre.

**Vahid** is the founder of Goossun Art-illery, a film/theatre director and a performer trainer. He began his artistic venture in Iran at the age of sixteen with an award winning short film. Today Vahid concentrates his main focus on theatre, with a special interest in training performers.

Based in London and Copenhagen, **Goossun Art-illery** uses art as a means to stimulate debate, provoke opinions and raise awareness of contemporary social, political and cultural issues, particularly those resulting from an intersection of conflicting interests. Goossun Art-illery is currently working on the issues of imprisonment, torture with *infierno* and explores the socio-political rights of displaced persons, asylum seekers and refugees through the HamletZar project. The Company has established long-term relation with the Pinter Center since 2009 when it performed Truth is Fragmented at Fractured Narratives conference.

**Credits:**
Director: Vahid  
Performer: Stamatis Efstathiou  
Production Manager: Constantina Georgiou  
Strategy Manager: Lene Bang  
Illustrator: Elina Middleton-Lajudie  
Interns: Sofia Papageorgiou, Eleni Vlachou, Margot Przymierska  
Media Team: Ronit Meranda  
Producer: Vahid  
In Partnership with: Among the Ants, Pinter Centre & Dansens Dage
Play making from fractured narratives
A workshop with Mojisola Adebayo, 12 November

Mojisola Adebayo uses what might be described as collage in her playwriting, informed by African / Diasporic storytelling, devising, poetry and rap. Her process involves excavating and collecting wide ranging image and text based research into hidden or forgotten Black histories, then radically re-interpreting, re-ordering and re-writing these fragments in her own poetic voice, within a contemporary framework. This workshop will be an opportunity to creatively experiment with process Mojisola has been evolving and a facilitated space to share and exchange ideas on alternative postcolonial approaches to playwriting.

Mojisola has described her work as a kind of ‘queering’ of Black history. Her plays are located within a Black feminist tradition and she is inspired by theatre artists such as Ntozake Shange, Susan Lori-Parks, debbie tucker-greene and Black Mime Theatre. Drawing on examples of her own performed and published plays including Moj of the Antarctic: An African Odyssey, Muhammad Ali and Me and Desert Boy, this workshop will offer a time to discover new dramatic narratives through ‘fixing’ what is fractured. We will be finding, reading, talking, cutting, pasting, re-writing, rhythm and rhyming, playing, observing and performing.
Gabriel Gbadamosi - Pinter Centre Fellow
Reading from his new work, 11 November

Gabriel Gbadamosi is a poet, playwright and essayist. He is a Visiting Research Fellow in Drama at Goldsmiths, University of London, having completed a three year AHRC Creative and Performing Arts Fellowship involving practice-led research in writing for European and African performance. He was writer in residence as a Judith E. Wilson Fellow at Cambridge University, a Wingate Scholar in African performance, and a presenter for Night Waves, the BBC’s flagship arts and ideas programme on Radio 3. His book collaborations with artists include *Sun-Shine, Moonshine* (2005) and *antmothbeetlemillipedespider* (2007).

TRIBAL SCARS, a reading from VAUXHALL

VAUXHALL is a book-length prose fiction project related to a wider project to celebrate the cultural diversity and creative energy of communities in South London on the site of the historic Vauxhall Pleasure Gardens. The rich legacy of the Gardens in musical, literary, visual and popular culture is being evoked to promote contemporary creativity in the shaping of future shared culture in London.

Set in Vauxhall at the end of the 1960s, the Tribal Scars chapter refracts its narrative through a range of cultural experiences and contexts from the interior décor of post-war Jamaican migrants to Nigerian expatriate responses to the Biafran War, while also constantly renegotiating the narrative in the context of a fluid London street culture in the process of being formed.
SuAndi
_Sussed Words_

SuAndi is based in Manchester, U.K. but goes to family reunions in North America, across Europe, Brazil, and India. She has taken to the stage as a live artist, keynote speaker, panel contributor and, in her best clothes, as the poet. She has been at the helm of the NBAA (previously Black Arts Alliance (www.blackartists.org.uk) since 1985 and sees herself as a proactive creator who uses the arts as a vehicle for learning, understanding and experience across diverse communities. She has travelled such different routes across the arts that she can comfortably wear the attire of a curator of visual arts, a producer and of a director of community-based performances (alongside those by her fellow NBAA artists). SuAndi conceives of the arts as a means to help heal wounds and eradicate misconceptions that can develop into blatant racism; thus, the arts are for her a means of empowering individual self-worth. Her poetry draws on the power of laughter, the depth of wisdom and a good piece of gossip.

She was awarded the OBE in 1999 for her contribution to Black arts and Culture and has also received the Windrush Inspirational Award.

Her fellowships include NESTA Dreamtime, Winston Churchill, and Gulbenkian New Horizons
PANEL 1
Thursday 11th October
George Wood Theatre 14:30 – 16:30

Oludolapo Ojediran (Dept. Drama & Creative Industries, Queen Margaret University)
Victims of Vocal Crisis: Sociocultural and Womanist Point of View in Ama Ata Aidoo’s Anowa and the Dilemma of a Ghost.

Keneth Bamuturaki
The Influence of the political Milieu on Postcolonial Theatre Narratives: An Analysis of Collected Plays

Chikwendu PK Anyanwu
The fusion of postcolonial novel and elements of Igbo Traditional theatre: A stage adaptation of Achebe’s A Man of the People

Sola Adeyemi (Editor, Opon Ifa Review)
Interpreting the Interpreters: The Narratives of the Postcolony in Wole Soyinka’s The Interpreters

Dr Awo Mana Asiedu (Senior Lecturer School of Performing Arts, Legon, Accra Ghana)
Explorations of Postcolonial Leadership in Africa: Femi Osofisan’s Nkrumah Ni Africa Nî
Oludolapo Ojediran (Dept. Drama & Creative Industries, Queen Margaret University)

Victims of Vocal Crisis: Sociocultural and Womanist Point of View in Ama Ata Aidoo’s Anowa and the Dilemma of a Ghost.

Abstract:
This paper is based on the textual analysis of a Ghanian female playwright, Ama Ata Aidoo, and her use of language to reconstruct the social reception of the female gender through her works. It aims to explore the ability to transcend the physical and conceptual boundaries of female gender by applying Alice Walker’s womanist theory to two of her works, Anowa and The Dilemma of a Ghost.

Alongside Walker’s theory, Aidoo’s creativity and the ability to use language to reconstruct the social view of the female gender, express women’s values, rights and opportunities in the patriarchal society will be analysed. This analysis of her use of dramatic and creative language will provide a reliable guide into the interpretations of the themes that recognise the domestic sphere which women should culturally occupy. Aidoo’s different themes that corresponds with Walker’s assertion that womanism appreciates and prefers women’s culture, women’s flexibility and women’s strength will be discussed to allow a critical analysis of these plays. This is to see Aidoo’s exploration of the female identity through the language choice of her female characters and their use of voice.

Keneth Bamuturaki
The Influence of the political Milieu on Postcolonial Theatre Narratives: An Analysis of Collected Plays

Abstract:
Art is not produced in a vacuum. It is set in a given society where the social, political, economic and cultural aspects of that society influence it. This paper seeks to explore how theatre in Africa has been influenced by the political milieu. I shall to make an analysis of John Ruganda’s Floods and Francis Davis Imbuga’s Betrayal in the City to discuss how the political environment shape the construction of the theatre narratives in Africa. Specifically I aim to underscore how the prevalent political milieu shaped the playwrights’ choice of themes, style of writing, choice of characters and setting. The presentation shall be guided by the modern theories to literary criticisms which include the sociological theory psycho-analytical theory, the post-colonial theory and new historicism.
Chikwendu PK Anyanwu
The fusion of postcolonial novel and elements of Igbo Traditional theatre: A stage adaptation of Achebe’s A Man of the People

Abstract:
In adapting Chinua Achebe’s A Man of the People, I made use of elements of Igbo traditional theatre and recreational activities such as masquerade, dance, music and games, to help engage the audience and get them involved in my retelling of the novel’s story. This fusion of traditional theatre, so to say, and western dramatic pattern brought me to the realization that stage drama can be very effective in the revival of our fading theatrical forms, in their reappraisals and reinterpretations.

The paper discusses my application of these Igbo forms of theatre and cultural elements in my adaptation as a practical example of how some of them can be adapted to contemporary issues and read anew.

Sola Adeyemi (Editor, Opon Ifa Review)
Interpreting the Interpreters: The Narratives of the Postcolony in Wole Soyinka’s The Interpreters

Abstract:
The conceptualisation of postcolonialism as a major literary form in recent years has encouraged us to re-examine the communicative strategies and arts of persuasion employed by African writers. Many African writers, especially the early Nigerian writers, use these strategies to evoke the discourse of plausibility and probability in their fictional creations. The writers use their rich oral antecedents to forge a creative link between their ideas, their ideals and contemporary issues.

Wole Soyinka uses what would today be termed politically correct language, inference and associations to describe acts of homosexuality and religious apostasy in his debut novel, The Interpreters. These acts were not socially accepted, recognised, validated or encouraged (though they were practised by many sections of the Nigerian society) and, through the use of humour and subtle suggestion, Soyinka reveals the racial bigotry and social intolerance in Sagoe and his co-Interpreters, characters in the novel modelled after the social elites.

In this presentation, I explore the narrative strategies employed by Wole Soyinka to re-present race, sexuality and violence as discursive agents to further the agenda of fracturing in postcolonial fiction. My purpose is to offer a tentative exploration into what it would mean to shift emphasis from analyses of the narratives of literature in African writing to the narratives in the literary works of fiction.
Abstract:
Leadership, many would agree is key if positive change in any context is to occur. After over fifty years of political independence, the African continent, particularly south of the Sahara, has many sad stories to tell; stories of war and genocide, poverty and hunger, corruption and mismanagement of resources, stories of selfish and non visionary leadership. African playwrights have raised their concerns about this state of affairs in varied ways in their plays within the period. Femi Osofisan, the extremely productive Nigerian playwright, has incessantly engaged with these realities on the continent in many of his plays. In *Nkrumah Ni, Africa Ni* he explores the idea of leadership, focusing on three of Africa’s most radical leaders, Kwame Nkrumah of Ghana, Sekou Toure of Guinea Conakry and Amilcar Cabral of Cape Verde. These three had been together in Guinea for about six years. Nkrumah had sought asylum there after he was ousted from power in February 1966 and Cabral had his base there from where he fought with his PAIGC against the Portuguese in neighbouring Guinea-Bissau. Their host, Sekou Toure offered them his country as a safe haven from their pursuers, exposing his own country to many dangers in the process. It can only be imagined what the interactions between these three leaders may have been, but certainly they must have had several long hours of discussing Africa and its future and their own motivations as leaders. It is this context of history which forms the basis for this brilliant play, a result of over five years of painstaking research by the playwright. Envisaged as a trilogy this first installment focuses on Kwame Nkrumah, though inevitably giving us glimpses into the kind of leaders the other two men were. Written in 1994, it had its world premiere in Accra in 1996 and has since been produced in Nigeria and Colombo. As part of the recently concluded centenary celebration of Kwame Nkrumah’s birth in Ghana, Osofisan was invited by the School of Performing Arts at the University of Ghana, to direct this play as writer in residence. This paper discusses this production and its impact on the audiences who saw it. It also examines the remarkable corroborations of history as testified by several eyewitnesses in the audiences particularly at some post performance discussions and shows how the playwright has managed to serve an authentic history lesson in an extremely palatable manner.
PANEL 2
Friday 12th October
George Wood Theatre 11:40 – 12:50

Dr. Eamonn Jordan (University College Dublin)
*Fracturing Representations: Martin McDonagh’s Disaporic Configurations of “Irishness” and “Whiteness”*

Professor Helen Carr (Emeritus Professor, Goldsmiths, University of London)
Title to be Confirmed

Dr Conor Carville
*Irish Criticism and the Rhetoric of the Fragment*
Dr. Eamonn Jordan (University College Dublin)

Fracturing Representations: Martin McDonagh’s Disaporic Configurations of “Irishness” and “Whiteness”

Abstract:

Often the blatant hostility to the work of McDonagh springs from the identification of patterns of old colonial stereotypes in his writing, and there is the suggestion that it is easy for audiences to embrace these prejudices, and to take a superior position in relation to the marginalised characters they happen to be. In relation to this paper on the work of McDonagh, I will utilise the scholarship of Colin Graham on the deconstruction of Ireland, and query the various criticisms that accuse McDonagh of post-colonial misrepresentation as propounded by critics like Mary Luckhurst, Victor Merriman and Kevin Barry. I will also draw on current research by Diane Negra, amongst others, on the globalised alignment of Irishness with a form of “enriched whiteness” in order the consider the contesting of identities, through, in part a diasporic imaginary, but also in part through a theatricality and a performativity that foregrounds a dramaturgical sensibility that is a strategically fractured artifice rather than an a recuperative essentialism.

Professor Helen Carr (Emeritus Professor, Goldsmiths, University of London)

Anti-colonialism, alternative modernisms and fractured form in Ireland and the Caribbean

Dr Conor Carville

Irish Criticism and the Rhetoric of the Fragment.

This paper will focus on work by Seamus Deane, Declan Kiberd, David Lloyd, Luke Gibbons and Emer Nolan. It will argue that all five critics assume that Irish history is peculiarly ‘fragmented’, and will trace the use of this term through their work. It will contend, however, that such a rhetoric of the fragment depends upon a narrative of Irish history which is, paradoxically, entirely monological and ultimately an inheritance from the 18th century. It will end by questioning the utility of the idea of the fragment for contemporary postcolonial criticism.
PANEL 3
Friday 12th
George Wood Theatre 14:00 – 16:00

Mr. Patrice Rankine (Associe Professor of Classics and Comparative Literature, Purdue University, Indiana.)
Cannibalizing the Classics: The Dismemberment of Myth and the Racial Body in Brazil

Katie Billote (Third-Year PhD Student, CRGR, Royal Holloway)
Dismembering and Reconstituting Hippolytus in Third-Millenial Argentina

Dr. Justine McConnell (Andrew W. Mellon Postdoctoral Fellow in Classics, Northwestern University)
Decolonization of Africa as Dismemberment in Soyinka’s Bacchae

Professor Edith Hall (Director CRGR and Research Professor, RHUL)
From Sacrifice to Restitution: Decolonising Euripides’ Iphigenia in Taurus in Australia and the Black Sea

Dr. Olakunbi Olasope (Department of Classics, University of Ibadan) & Dr. Sola Adeyemi (Editor, Opon Ifa Review)
Fracturing the Insularity of the Global State: War and Conflict in Moira Buffini’s Welcome to Thebes
Mr Patrice Rankine (Associae Professor of Classics and Comparative Literature, Purdue University, Indiana.)
Cannibalizing the Classics: The Dismemberment of Myth and the Racial Body in Brazil

Abstract
During the “Week of Modern Art” (‘A Semana de Arte Moderna’) in São Paulo, Brazil, February 13-17, 1922, Oswaldo de Andrade declared a Brazilian modernity in which artists “cannibalized” ideas, cultures, and artifacts from the past and present. Transforming an accusation against the native Tupi tribes (that they ate their enemies) into a cultural metaphor, Andrade offered a new language for comprehending a postcolonial condition, with its uncomfortable relationship to the past. As it pertains to classical myth and literature, Orpheus (who was torn apart by maenads in ancient mythology, and indeed in Aeschylus’ tragic drama Bassarids) would in twentieth-century Brazilian literature and film be again dismembered, this time to be reincorporated into a Brazilian body politic that is simultaneously African, European, and Native. Carlos Diegues’ 1999 film Orfeu steps into the Brazilian tradition, and it announces a permanence for the myth in Brazil by returning once again to the 1954 play (Orfeu da Conceição) and 1959 film (Orfeu Negro).

Katie Billote (Third-Year PhD Student, CRGR, royal Holloway)
Dismembering and Reconstituting Hippolytus in Third-Millenial Argentina

Abstract:
The figure of Hippolytus was crucial in creating the image of the “noble savage” and such noble savages have subsequently shaped the ideology of colonialism. Reclaiming the figure of Hippolytus is therefore an important and powerful way to rewrite and reclaim identity in the post-colonial context. Alejandro Ullua’s 2005 play Hipolito y Fedra: la pasión desbocada, which is adapted from Euripides’ Hippolytus, Seneca’s Phaedra and Racine’s Phèdre, adopts the form of a soap opera as a means by which to retell this story of the boundaries of desire and civilization to reclaim the meaning of wild and civilized. The ‘wild’ Hippolytus’ body, torn apart by the wheels of the chariot which represents simultaneously the rape by technology of nature and the coloniser’s rape of the colonized land, is literally fractured on stage. In Seneca it is reassembled in a new but distorted form. In Ullua the same episode suggests a different form of reconstitution which has numerous profound ramifications for the (re)constitution of a hybrid postcolonial identity which possesses a new relationship with the ‘western canon’.

Dr. Justine MConnell (Andrew W. Mellon Postdoctoral Fellow in Classics, Northwestern University)
Decolonization of Africa as Dismemberment in Soyinka’s Bacchae

Abstract:
Written shortly after his release from political imprisonment, Wole Soyinka responds to what he considers to be Euripides’ ‘clearly subversive’ play, in his 1973 adaptation, The Bacchae of Euripides: A Communion Rite. Drawing close parallels between the Yoruba god Ogun, and Dionysus, and adding a second chorus of slaves, Soyinka’s play emphasizes the oppression of Pentheus and, in a radically innovative conclusion, the liberation and communion ritual that his death through dismemberment initiates. This paper will explore how Soyinka effectively ‘decolonized’ Euripides even as he responded to the subversive elements already present in the ancient tragedy, in a work commissioned by the National Theatre of the country which had only ceded independence to Nigeria thirteen years earlier.
**Professor Edith Hall (Director CRGR and Research Professor, RHUL)**

*From Sacrifice to Restitution: Decolonising Euripides’ Iphigenia in Taurus in Australia and the Black Sea*

**Abstract:**
The most transparently colonialist of Greek tragedies is Euripides’ *Iphigenia in Tauris*, in which Greek adventurers in the Black Sea trick the leader of the indigenous tribe inhabiting the southern Crimea into giving up the very symbol of his civilization—the cult image of Artemis that had fallen from the sky onto their land—and allowing it to be removed to Greece. Yet this archetypal colonization fantasy also offers a more optimistic, healing counter-narrative in which the two ethnic groups part on good terms, and the violent ritual of human sacrifice is replaced in both cultures by animal sacrifice and rites related to childbirth. This paper discusses the use of this old play in Louis Nowra’s bitter parable of the British colonization of Australia, *The Golden Age*, and a project being developed by Tony Harrison to take apart and remake the speeches at the end of the Euripidean play in a symbolic act of restitution for European colonization of the planet.

**Dr. Olakunbi Olasope (Department of Classics, University of Ibadan) & Dr. Sola Adeyemi (Editor, Opon Ifa Review)**

*Fracturing the Insularity of the Global State: War and Conflict in Moira Buffini’s Welcome to Thebes*

**Abstract:**
Conflicts have always played a role in human society, but the recent global and local economic conditions have led to an increase in their intensity, and complexity. States are under siege from marauding powers whose intention is to impose their political will for economic benefit. These invading powers sometimes metamorphose as mercurial peacekeepers, impatient to humanise their plunder and present a passionate view of justice, even as they supplant the legitimate authority of the ‘colonised’ state.

Moira Buffini’s *Welcome to Thebes* is a contemporary re-presentation of Thebes as an African country emerging from a ruinous internal conflict into a chaotic and disordered peace. Weaving the classical Greek past with recent modern African historical perspectives, Buffini explores the dislocation of power and the disjunction between reconciliation and revenge.

In this paper, I investigate how war and conflict resolution fracture the global state, in the way they demythologise and infiltrate the complacency of the ruling powers, and expose their insularity.
PANEL 4
Saturday 13th
George Wood Theatre 10:00 – 12:00

Professor Sam Ukala (Professor of Theatre Arts and Drama, Delta State University, Abraka)
*Transformations of the Narrative in Postcolonial Black Africa*

Professor Marie-Heleen Coetzee
*Do My Stories Leave no Footprints? Narrating Postcolonial Belonging in Mapungubwe Stories*

Dr Chidi Okonkwo
*Postcolonial Writing: Alternative Otherness, Imperial Outpost Theory, and the New World Order*

Chikukuango Cuxima-Zwa (PhD, Drama, Brunel University)
*Body Painting: a Statement of my Angolan Identity in Britain*

Bianca Leggett (PhD, Birkbeck University)
*A Story, to Speak me: National Belonging and Narration of the Self in the Contemporary Black British Travel Novel*
Professor Sam Ukala (Professor of Theatre Arts and Drama, Delta State University, Abraka)

*Transformations of the Narrative in Postcolonial Black Africa*

**Abstract:**
The paper identifies the various ways in which the folktale and its performance have been transformed in postcolonial Africa. It examines in detail the traditional content and form of the African folktale and the ways in which they have been transformed from within the cultures that own the tales, which then provide parameters for the assessment of post-colonial transformations from the standpoint of the outsider. Thus, two broad kinds of transformations are studied, namely auto-transformation and adaptation. Under auto-transformation, language, subject matter and form are focused while under adaptation, sensitive and insensitive adaptations are considered. The adaptations are assessed against the traditional conventions of folktale composition, which Alex Olrik has crystallized into “Epic Laws of Folk Narrative”, and the traditional conventions of performance, which Sam Ukala has crystallized into “Eight Laws of Aesthetic Response”. From these sets of laws emerges a poetics for reliable and authentic adaptation of the content and form of the African folktale.

Professor Marie-Heleen Coetzee

*Do My Stories Leave no Footprints? Narrating Postcolonial Belonging in Mapungubwe Stories*

**Abstract:**
The aim of the Mapungubwe Stories (2008) project was to harvest oral histories and mythologies about the Mapungubwe cultural landscape inorder to provide source material for a theatrical production. The legendary Southern African capital of Mapungubwe has captured the public imagination for nearly a century. Archeological evidence points to sophisticated and technologically advanced societies that thrived between 900 AD to 1290 AD – evidence that ruptures the fabric of colonial narratives underpinning Apartheid ideologies. Mapungubwe thus has a prominent place in current national imaginings of pre-colonial southern Africa and it holds significance for communities in the area as an ancestral site.

The oral histories collected referred to mythologized narrations of supposedly relatively homogenous communities that anchor cultural identity in a sense of shared history (including founding narratives) and in relation to Mapungubwe. The narratives also described a sense of loss and belonging, spoke about fragmentation vs continuity, the power the act of naming holds, honour and restitution. The narratives were primarily woven around places and landscape features, which act as spatial metaphors and mnemonic devices in the narration of identity and belonging. These histories at times complimented and at times contradicted the archeological master-narrative that dominate current readings of the Mapungubwe cultural landscape.

The question arose as how to create a theatrical production that will disseminate the key themes (described above) in the collected oral histories about Mapungubwe whilst acknowledging the unresolved dialectical tensions between narrative orders and narratives per se, as well as the interrelationship between modes of narrative production and its social contexts. Furthermore, the question as how to navigate the complexities of transposing cultural texts from one ideological and cultural context to another, surfaced. This paper addresses the ways in which Mapungubwe Stories engaged with these problematics.
Dr Chidi Okonkwo

Postcolonial Writing: Alternative Otherness, Imperial Outpost Theory, and the New World Order

Abstract:
The thematic thrust of this paper is that the re-conceptualisations of Postcolonial Writing towards the end of the Cold War, and since then, can be best understood in the context of the programme of constructing a new world order by the triumphant West. Historians of this revisionist reconceptualisation tend to date its beginnings in the 1952, as Georg M. Gugelberger (1997) does in discussing Postcolonial Cultural Studies in the *Johns Hopkins Guide to Literary Theory and Criticism* (Johns Hopkins University Press, 1997). This is an error, for the movement which began in the 1950s was essentially focused on Western history, arts and culture, with occasional glances at non-Western writing such as that of the Nigerian, Amos Tutuola. The real revisionism began in the 1980s, when the accession of Mikhail Gorbachev to the presidency of the Soviet Union in 1985 sent signals to knowledgeable observers of geopolitics around the world that the Soviet Union had entered a new phase, which was that of terminal demise. The canonical works of the ensuing revisionism are the homogenising cultural theories of Australian and Canadian academics, of which one of the most notable is Ashcroft, Griffiths and Tiffin’s *The Empire Writes Back* (Routledge, 1989). Postcolonial theories that emerged from this tradition perform functions of erasure and dislocation; they seek to rewrite the entire history of colonialism and harmonise it with the demands of the post-Soviet New World Order. For such theorists, “postcolonial cultures” are “all the cultures affected by the imperial process from the moment of colonization to the present day”. Significantly, Ashcroft et al do not include non-English speaking societies in their “postcolonial” cultures/societies. This paper will argue and demonstrate that such discourses are part of the building blocks of the New World Order which still carries the blueprints of Empire. They are premised on fragmentations and erasures of the realities of the conquered and dispossessed peoples, including the aboriginal populations of Australia and New Zealand, Canada and the United States of America.

Chikukuango Cuxima-Zwa (PhD, Drama, Brunel University)

Body Painting: a Statement of my Angolan Identity in Britain

Abstract:
My work in the British context is part of a re-invention of the self through the process of linking my ancestral spirit with my body painted as a vehicle that creates ritual and dance. My work in a new environmental space (London) focused on my exploration of my body painted as a way to reconnect to ancient traditions of Angolan religion, spirituality, voodoo, ritual and dance. By painting my body I want to link to the roots of the Angolan cultural traditions, and at the same time to understand how Angolan body painting is interpreted in the British context.

As a diasporic individual within the British context my live performances are a narration of my statement of identity, and it is a re-claim and negotiation of space in a new environment. I use my body and the roots of Angolan cultural tradition through dance, body movements and gestures as part of my hybrid experience in Britain. Through this I intend to understand why there are different responses of my performances from the black and white cultures.
Abstract:
“I longed for an image, a story, to speak me, to birth me whole. Living in my skin, I was, but which one?”- Lara, Bernardine Evaristo (London: Angela Royal Publishing, 1997) p.69

I consider the relationship between story, travel and identity in the works of Denise Riley, Bernardine Evaristo, Andrea Levy and Diana Evans, a collection of novels whose young, black, female protagonists’ struggle for identity is their central theme. Dissatisfied with her feeling of anomy in English society, each protagonist leaves England to make a journey to rediscover her roots. This impulse, I argue, suggests both an ethnographic conception of self, yet also the role of agency in the process of individuation. I read these novels as a dramatized discourse between different models of belonging, the one an essentialised idea which emphasises ethnicity and history, the second a non-essential model which insists upon the contingency of the self and the role of self-fashioning. From this discourse, I argue, emerges a third possibility which, like Bhabha’s third space, ‘displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom’. These novels, which themselves consider the challenges and rewards of hybridity, negotiate a fragile new paradigm of belonging in which narrative operates as a means to both construct and represent identity; both the importance of history, which speaks us, and the necessity of assuming authorship of one’s self.
PANEL 5
Saturday 13th Saturday
Studio 3 10:00 – 12:00

Sophie L Bush
*The stress of Biculturalism: Fracture and Fusion in Timberlake Wertenbaker’s Postcolonial Narratives*

Lucia Llano Puertas (Lecturer in French, Middlesex University)
*Loss and Translation in Slave Narratives: The Long Song and Moi, Tituba, sorcière*

Muyesser Ozlem Basak (PhD, History Department, Goldsmiths, University of London)
*Postcolonial Sensibility in Post-Realist Diasporic Fiction*

Judith Bryan (MA Writing for Performance, Goldsmiths, University of London)
*Keeping Mum: Reflections on Memory and Forgetting in the Post-Windrush Narrative.*

Anthony Joseph (PhD, ECL, Goldsmiths, University of London)
*‘Kitch’: A Fragmented Fictional Biography of the Calypsonian Lord Kitchener: Fragmented Narratives and Liminal States in the Windrush Generation*
Sophie L Bush
The stress of Biculturalism: Fracture and Fusion in Timberlake Wertenbaker's Postcolonial Narratives

Abstract:
In Timberlake Wertenbaker’s 1998 play, *After Darwin*, we hear the story of ‘Jemmy Button’ – a 19th century Fuegian native, captured and ‘civilised’ by Captain Fitzroy of the Beagle, and later returned to ‘educate’ his tribe: ‘perhaps one of the first people to suffer the stresses of biculturalism, a condition which was to reach endemic proportions in the late twentieth century’. Late 20th (and early 21st) century endemic biculturalism is just one consequence of (post)colonialism. Jemmy Button’s narrative is irrevocably fractured, leaving him unable to fuse the dual elements of his identity, but are all bicultural experiences doomed to such trauma? Telling Jemmy’s story is Lawrence, an African American playwright, whose own story has been purposefully fractured by his mother:

*She took me out of school [...] and she locked me up with books, [...] Shakespeare, Milton, Moby Dick [...]. No black writers. No writing on slavery. When I told her about Caliban she tore The Tempest from my collected Shakespeare.*

Lawrence has used these literary sources to create his own cultural narrative, a skill which links to his profession as a playwright. The ability to (re)construct identities following cultural dislocation is a frequent trope in Wertenbaker’s writing. It is particularly evident in her 2001 play about asylum issues, *Credible Witness*, where those who lack this ability remain permanently fractured, whilst those who fuse new narratives, from the range of their cultural experiences, survive. This paper will discuss these issues in relation to both texts mentioned above, highlighting how Wertenbaker’s own experiences of biculturalism allow her to approach these matters with sensitivity and insight.

Lucia Llano Puertas (Lecturer in French, Middlesex University)
Loss and Translation in Slave Narratives

Abstract:
“I have crossed an ocean/I have lost my tongue/from the root of the old one/a new one has sprung” (Grace Nicholls, *i is a long memoried woman*)

Grace Nicholls’ words have haunted me for a long time. How can one recreate the experience of slavery? How can one express what is seemingly impossible to express? How can the subaltern speak? In this paper, I would like to look at strategies employed by two different authors, Andrea Levy and Maryse Condé, working across English and French, to give a voice to what has been voiceless – slavery and the experience of those enslaved. In so doing, I would like to examine the theme of loss that came about as the result of enslavement and the rupture caused by the Middle Passage: of country, of family, of language, of religion. Another theme I would like to study is that of alienation – of the slave but also of the reader. I would like to look at how Levy and Condé give voice to what has not often been voiced, and in this context consider the problem posed by Spivak when she questions how a class of people who have been alienated from power can then be given a voice. The problem of the subaltern is a thorny one – almost by definition, if the subaltern has been given a voice, it is through those who have power, and thus the subaltern remains the Subject. I would like to suggest that in writing these narrative accounts of the experience of slaves, one could look at Walter Benjamin’s ideas of translation to explore how, instead of seeing these accounts as means of allowing the subaltern to speak, we are seeing how authors can act as translators to convey a world to which we would otherwise not have access.
Muyesser Ozlem Basak (PhD, History Department, Goldsmiths, University of London)

*Postcolonial Sensibility in Post-Realist Diasporic Fiction*

**Abstract:**
This paper traces a ‘postcolonial consciousness’ that is locally oriented, diasporically informed and globally situated, as differentiated from the epochal and geographical definitions of the term ‘post-colonial’. This is defined as a certain political or philosophical stance towards ‘coloniality’ that defines postcolonial ‘post-realist’ writing in particular and postcolonial cultural production (or ‘postcolonialism’) in general; and, that I would argue is precisely what differentiates ‘post-colonial’ from ‘post-modern’. My paper takes post-realistic writing as well the special case of magical realism, as contemporary literary styles that incorporate elements of ‘fantasy’: highlighting their significance in the postcolonial context as a challenge both to the dominant Western colonial / neo-colonial narratives and associated oppression, and to the post-Independence national narratives and associated corruption. I will exemplify the socio-political and aesthetic significance of these narrative forms in the postcolonial diasporic context in their use in contemporary hybrid Nigerian – British post-realistic fiction, especially in Ben Okri’s *The Famished Road* (1991). Okri’s novel incorporates local and Western elements mixing fantasy and reality; it combines magic realism with epic poem, fairy tale, oral storytelling and fable traditions of Africa as it bears testimony to postcolonial sensibility. Although, many of the forms of ‘fantasy’ are often associated with postmodern aesthetics, a focus on socio-psychological implications and an emphasis on the works’ cultural politics gain significance in the postcolonial context, in which cultural production appears to be inextricably linked to the efforts to reclaim identity and to resist forms of coloniality.

Judith Bryan (MA Writing for Performance, Goldsmiths, University of London)

*Keeping Mum: Reflections on Memory and Forgetting in the Post-Windrush Narrative*

**Abstract:**
This paper investigates notions of location and dislocation in the personal narratives of first and second generation Caribbean settlers in England, by means of a critical reflection on my play-in-progress, *Keeping Mum*. My central character is an elderly woman suffering from dementia, battling both to remember and to forget. The play explores the tension between individual and cultural identity as well as that between individual and collective memory. The fictional story has a number of historical and autobiographical starting points, so that both the process of writing and the play itself offer fractured narratives. One is a series of reminiscence sessions I was asked to facilitate for a group of elders, to mark the 60th anniversary of the arrival of the Empire Windrush. Another the painting *Big Woman Talk*, by Sonia Boyce. A third, the 2005 exhibition [gap needed] *The West Indian Front Room*. In writing *Keeping Mum*, I am attempting to understand, through dramatic fiction, the narrative of my parents’ generation and the legacy of diaspora; to investigate Bhabhi’s assertion that ‘community is inscribed [and] social solidarity… wrought through the crises and contingencies of historical survival.’ I argue that private and collective memories are inextricable and interchangeable; and that the narratives (and silences) of a preceding generation necessarily inform the imaginations of the next.
Anthony Joseph (PhD, ECL, Goldsmiths, University of London)
‘Kitch’ A Fragmented Fictional Biography of the Calypsonian Lord Kitchener: Fragmented Narratives and Liminal States in the Windrush Generation

Abstract:
On the morning of June 22 1948 the Empire Windrush docked at the port of Tilbury, bringing 492 Caribbean men and women to England. Among the passengers was a 26 year old Trinidadian, Aldwyn Roberts, Lord Kitchener who had joined the ship in Jamaica.

Lord Kitchener was one of the passengers interviewed by the Pathé news service and the subsequent footage of him singing ‘London is the place for me’, a calypso he had composed when the ship was nearing England on the deck of the Windrush has become an iconic, defining symbol of post war immigration to Britain.

For many of the West Indians who made Britain their home during the post war period, Lord Kitchener was both a reminder of the homes they had left behind and a beacon of hope in an uncertain future. In his recordings and performances he embodied their dreams, joys and frustrations and his musical innovations had a profound influence on British popular music and culture of
PANEL 6

Saturday 13th Saturday

George Wood Theatre 13:15 – 15:15

Dr. Deirdre Osborne (Senior Lecturer in Drama and Theatre Arts, Goldsmiths, University of London)
*The Page is the Stage: An Exploration of debbie tucker green’s Dramatic Poetics*

Dr Samuel Kasule (Reader Faculty of Arts, Design and Technology, University of Derby)
*Diasporic Dislocations in Black British Drama*

Dr Victor I. Ukaegbu (Senior Lecturer in Drama and Performance, University of Northampton)
*Contorted Fragments: Re-Narrating Otherness in Black Diaspora British Playwriting*

Dr Kene Igweonu (Lecturer Swansea Metropolitan University)
*Here to stay: Location, Narrative and Identity in Dipo Agboluaje’s Early Morning*
Dr. Deirdre Osborne (Senior Lecturer in Drama and Theatre Arts, Goldsmiths, University of London)

The Page is the Stage: An Exploration of debbie tucker green’s Dramatic Poetics

Abstract:

debbie tucker green is a leading contemporary black British woman playwright whose plays reinforce the capabilities of drama as counterstance and counterbalance, to prevailing social norms that devalue and oppress certain groups and to prevailing aesthetic traditions which denote inclusion or exclusion within the British dramatic and literary compass - and its markers of artistic merit.

tucker green’s unique dramatic-poetics, governed by her use of parataxis and other strategies of linguistic and experiential destabilisation, places her at the heart of traditions of women’s experimental writing – both as performed or read. She does not create a drama-poetry hybrid but a radical enunciatory language, positioning spoken-word poetic strategies at the heart of drama and theatre. Heretically, I argue that reading her plays (paradoxically), increases awareness of their linguistic repertoire. Their page life offers a range of options (by which to appreciate the text’s complexity), which are reduced by the selection process required for acting the play on stage. Moreover, while written drama’s envisaged endpoint is live performance, its longevity (on-going accessibility, revival opportunities - traditionally never an expectation for black writers), has been maintained primarily through publication, the printed word. Thus, I suggest, it is crucial to strengthen the critical apparatus to consider this different kind of performability, to diversify rather than diminish receptive and interpretive possibilities for her work.

In addressing two plays, born bad (2003) and random (2008), my discussion plaits three strands: (i) the relationship between diasporic/socio-cultural inheritances, and aesthetic/theatrical heritages, (ii) my advocacy for an inter-referential analytical methodology by which to negotiate tucker green’s genre-crossing, dramatic-poetics (iii) an investigation into the degree to which the criteria for aesthetic judgement employed by important sites of critical reception (in tandem with archiving and publishing), still detrimentally affect longevity and canonical recognition of a black dramatist’s work (with reference to the recent Methuen anthologies of contemporary British drama).

Dr Samuel Kasule (Reader Faculty of Arts, Design and Technology, University of Derby)

Diasporic Dislocations in Black British Drama

Abstract:

In this paper I will explore how this fusion of African, European and Caribbean performance cultures has influenced the development of a contemporary multi-racial diasporan theatre. Further, I will examine how Black British theatre practitioners, for instance, Kwei-Armah and Williams’s practice of narrative transformation, adapting old and contemporary personal and communal stories for the stage, articulates the notion of diasporic dislocation on stage. What aesthetic and linguistic redefinitions has Black-British theatre introduced into mainstream theatre practice? What narratives are told in this theatre? What inspires them? In what ways has this African diasporic performance practice disrupted and redefined British drama today? The paper will explore the contributions of these writers to the discussion on identity fragmentation and the effects of dislocation on the black community. Special attention will be drawn towards their use of African/Caribbean aural and visual forms of expression in performance to rupture Western performance traditions.
Contorted Fragments: Re-Narrating Otherness in Black Diaspora British Playwriting

Abstract:
In the 1970s and 1980s Black British theatre developed a radical aesthetics that ultimately became a concept of writing black (Osborne, 2006) that characteristically negotiates the tortured contours of otherness and multiculturalism in a social landscape in which different cultures exert strong oppositional influences on black peoples. Writers and plays of this persuasion retain subtle hints and references to Africa but dispense with the need to explain or defend Africa and the otherness of its Diaspora peoples and other migrants to Britain. Most of the writings, although postcolonial in texture and intent differ from those of anti-colonial and first generation postcolonial writers whose ideological positions vis-a-vis the colonising, imperialist West almost amounted to a compulsion to re-present and re-interpret non-white civilizations to the West that was more interested in exoticizing and denying their contributions to world cultures. The narratives of the black British playwrights investigated in this paper have no room for polemics. Their forte is an abrasive assertion of their right of being and visibility, their undeniable rights to live and celebrate their otherness. In other words, their’s is an ‘In-Yer-Face’ (Aleks Sierz, 2001) approach to playwriting that abjures apologetics. They historicise without necessarily succumbing to race and political polarisations and avant-gardism, their narratives are contorted and fragmented, a reflection of the socio-cultural environment with a dominant gaze that continues to segregate society into several others. Their narratives appropriate, destabilize, deconstruct and reconstruct discourses and conventions into new frameworks for telling and retelling. This paper will discuss how different playwrights use fragmented narratives to chart the vicissitudes of otherness in gender, race, sexuality, identity, hegemony, and history and its effects in the making of new theatres of cultural activism and identity.

Here to stay: Location, Narrative and Identity in Dipo Agboluaje’s Early Morning

Abstract:
Dipo Agboluaje, acclaimed British playwright, is famous for creative works that satirise contestations of identity and cultural tensions experienced by the black diaspora in Britain. Agboluaje writing is inspired particularly by his Nigerian and British heritage, and often strives to convey experiences of the Nigerian diaspora in Britain. Through his plays Agboluaje goes beyond posing a challenge to what it means to be a black person living in Britain to raising questions about what it means to be Black British while still retaining, in his case, retaining his Nigerian heritage. This paper examines notions of location, narrative and identity in Agboluaje’s Early Morning (2003), in the process revealing Agboluaje’s hilarious portrayal of life in the diaspora as experience by the Nigerians migrants in his play. Described by the Guardian as Karena Johnson’s biggest hit Early Morning is a satirical play about three Nigerian office cleaners whose frustrations with life in London leads them to mount a coup to take over the world.
PANEL 7

Saturday 13th Saturday
Studio 3 13:15 – 15:15

Chukwuma Okoye
Postcolonial African theatre: Notes towards a Definition

Bolaji Ezekiel & Oluwagbemiga Windapo (Theatre Arts Department Adeniran Ogunsanya College of Education, Lagos)
Thematic Transformations in Indigenous Writing; the Yoruba example

Professor Akinwale, Ayobami Olubunmi (Head of the Department of Performing Arts, University of Ilorin, Nigeria) & Ojuade, Jeleel Olasunkanmi (Department of Performing Arts, University of Ilorin, Nigeria)
The Meeting Point Between Euro-American and Indigenous Materials in Contemporary Nigerian Theatre

Ekua Ekumah (PhD, Drama, Goldsmiths, University of London)
The Hybrid Voice Speaks of Universal Experience

Justine Baillie (Senior Lecturer in English, University of Greenwich)
Narrating Postcolonial Identities in Zora Neale Hurston’s Dust Tracks on a Road and Barack Obama’s Dreams from My Father
Chukwuma Okoye
Postcolonial African theatre: Notes towards a Definition
Abstract to Follow

Ezekiel Bolaji & Oluwagbemiga Windapo (Theatre Arts Department Adeniran Ogunsanya College of Education, Lagos)
Thematic Transformations in Indigenous Writing; the Yoruba example

Abstract:
This paper seeks to investigate thematic transformations in Yoruba literature, pre and post colonization, with specific interrogation of the dramatic genre. This paper shall seek to examine inter-cultural and political influences on contemporary Yoruba literature particularly play texts. It shall also explore the explosion in the Yoruba home video industry, identifying the contribution of Yoruba literature to this phenomenon and the attendant effects this has had on Yoruba literacy. The paper shall conclude with recommendations aimed at invigorating Yoruba literacy and further exploration of fractured narratives in post colonial Western Nigeria.

Professor Ayobami Olubunmi Akinwale, (Head of the Department of Performing Arts, University of Ilorin, Nigeria) & Jeleel Olasunkanmi Ojuade (Department of Performing Arts, University of Ilorin, Nigeria)
The Meeting Point Between Euro-American and Indigenous Materials in Contemporary Nigerian Theatre

Abstract:
This paper will examine the use of indigenous materials in Post-colonial Nigerian Drama. With the advent of colonialism and a shift towards Euro-American technology in Nigerian Drama and Theatre, a new aesthetics was brought to the fore. This new aesthetics showed a shift towards a better appreciation of Nigerian Drama and Theatre.

Using the descriptive methodology, we shall examine the use of indigenous materials in two major Nigerian plays. These are Langbodo by Late Chief Wale Ogunyemi and This King Must Die, by one of the writers of this paper, Professor Ayo Akinwale.

Our findings among others, showed that since no playwright writes in a vacuum, he must be inspired by whatever is going on around him and within his environment. Of necessity therefore comes the issue of indigenous materials. We hereby recommend a proper understanding and research into indigenous materials by playwrights across the globe as this will stir us up into a different aesthetic realm as it has done to us in Nigeria.
Ekua Ekumah (PhD, Drama, Goldsmiths, University of London)
The Hybrid Voice Speaks of Universal Experience

Abstract:
“Born in Brooklyn, he has lived in Nigeria since 1976. He is a disciple of Wole Soyinka. Chuck Mike is an actor, producer, director and theatre activist. He is associate professor of theatre in the Department of Theatre & Dance, University of Richmond in Virginia, USA”. (Sustained Theatre website)

The fractured identity of Chuck Mike, an African American, who has lived in Nigeria for a greater period of his professional life, who still maintains links with the USA and has now relocated to Britain, is a hybridity that at a fundamental level informs the kind of theatre Mike produces. Mike’s theatre dynamically engages many voices.

He occupies the interspace between contemporary western literary theatre that speaks, primarily, of an African American experience and on the other hand, the oral tradition and oral history situated in Nigeria. The combination of the two conflicting forms has found an avenue of expression that speaks to an African diasporic community in Britain.

Chuck Mike’s quintessential diasporic theatre practice shows traces of the conflict and contact of these influences that allows him to voice his fractured diaspora identity on the British stage.

In this paper I wish to explore the performance practice of Chuck Mike and explore the significance of his work for an African Diasporic community in Britain, through the productions of his theatre company Collective Artistes.

Justine Baillie (Senior Lecturer in English, University of Greenwich)
Narrating Postcolonial Identities in Zora Neale Hurston’s Dust Tracks on a Road and Barack Obama’s Dreams from My Father

Abstract:
This paper considers African-American life writing and its intersection with the form and structure of postcolonial literature. The fractured identities narrated in early examples of African-American autobiography, in particular Zora Neale Hurston’s Dust Tracks on a Road, a text of strategic omissions and racial perspectives derived from dislocation and migration, is being reconfigured by Barack Obama in Dreams from My Father: A Story of Race and Inheritance. Here, the displacement and fragmentation of the diasporic experience are reshaped as empowerment. Obama’s memoir is representative of the tension apparent in narrating a fragmented postcolonial life whilst also negotiating a coherent identity from within America’s changing racial context. Obama’s ‘story of race and inheritance’ disrupts conventional understandings of postcolonial literature, essentially as an oppositional, fractured discourse that can only define itself as peripheral to, or ‘post’, metropolitan and Enlightenment concerns. This paper will expand the notion of a postcolonial canon to include not just the subject at the ‘periphery’ but also those now at the ‘centre’. More than autobiography, Dreams from My Father is a re-theorization of postcolonial identity articulating a trans-global and collective consciousness that now operates at the centre of American political life.
PANEL 8
Saturday 13th Saturday
George Wood Theatre 13:15 – 15:15

Jane Dowd
Rules of Engagement; Political Correctness in Relation to South African Screenwriting in the 21st Century

Lara Ritosa Roberts (Goldsmiths, University of London)
Answering the question: Is Fracturing Central to Postcolonial Narrativity?

Marilli Mastrantoni (Artistic Director of Theatre ENTROPIA)
Introducing the DE-FENCES Theatre Project and Background of Research Work in ‘Cut Territories’

Professor Robert Gordon (Director of the Pinter Centre for Performance and Creative Writing, Goldsmiths, University of London)
“The Island”: A post-colonial Greek tragedy.
**Professor Robert Gordon** (Director of the Pinter Centre for Performance and Creative Writing, Goldsmiths, University of London)

"The Island": A post-colonial Greek tragedy

**Abstract:**

**Lara Ritosa Roberts** (Goldsmiths, University of London)

*Answering the question: ‘Is Fracturing Central to Postcolonial Narrativity?’*

**Abstract:**

Is fracturing central to postcolonial narrativity? In terms of the Balkans, yes. Political changes in the region even initiated a term that embodied both fragmentation and territory – Balkanisation. From the time of the wars, media and academia launched on this new word, branding the whole ex Yugoslavia with the contemporary violence saturating other history and culture and supporting the agents who propagated this new regime of representation. So, a unified Western narrative dictated a unified Eastern narrative when it came to descriptions of the Balkans. As a cultural worker, an artist or theorist, you were taken as brave to “honestly” address war crimes, justice and victimization by collecting testimonies in one way or another, recording the search for justice and reconciliation and presenting the “truth” threw scene of violence. However, the connection between ideology and its performance embedded in decades of history has not been fully explored and hence, understood. Often, Balkan people found that this embarrassing link is precisely what Westerners fail to capture when deliberating on the Balkans for the folks back home, but since it is not a pleasant trait, Balkaners are reluctant to expose it. Not Lara Ritosa Roberts, when she developed her project Yugo Yoga – linking the Western notions of the East and Eastern notions of the West in only way we can perform history – with guilty conscience. Can you enjoy the show now?

**Marilli Mastrantoni** (Artistic Director of Theatre ENTROPIA)

*Introducing the DE-FENCES Theatre Project and Background of Research Work in ‘Cut Territories’*

**Abstract:**

The Project was developed through research and residencies of an artistic gear of Theatre ENTROPIA [the GUESTS] in former and present “cut” territories (Berlin, Cyprus, Palestine, Kosovo), where we collaborated with local institutions and artists in intensive workshops which included site-specific artistic interventions and concluded with an open-to-the-public presentation - event, as a part of a work-in-progress. The climax, after the final workshop - residency of the international participating artists in Athens, is the multilingual, interdisciplinary, multimedia performance **“DE-FENCES”**, structured through research of various non-theatrical material (documents, interviews, testimonies, personal accounts) and improvisations inspired by photos, images, articles and texts.

This way of development, was itself a decision to exposure to the lived relation with the subject, to the unexpected and the adventure, with the intention this to function in an interesting way at performance’s dynamics. Each residency had its own characteristics, as it was taking place in territories with particular conditions and with people of a different background, consequently resulting each time in different outcomes. The whole process was recorded in texts and audiovisual material (photographs, sounds, video) and used as reference for the next phases. The total experience was definitely important and the contact with different publics reviving.
Jané Dowd  
Rules of Engagement; Political Correctness in Relation to South African Screenwriting in the 21st Century

Abstract:  
Using practice led research methodologies, and drawing on autoethnographic research principles both to understand the terrain of the South African film industry, and to create for and with the terrain, I have discovered that political correctness is a phenomenon created by fractured identities struggling for power, recognition and mutual understanding in a liminal space. With South Africa’s recent history of rapid and dramatic social change, identities have become hybrid and inconstant, resulting in possible conflict. The popular solution to this form of conflict is the over zealous application of the ‘rules’ of political correctness, but as far as honest, realistically representative screen writing is concerned, the enforced use of political correctness can be debilitating.
PANEL 9
Saturday 13th Saturday
Studio 3 13:15 – 15:15

Holly Pester (2nd Year PhD, Poetics, Birkbeck University)
Imitations of a Radio Voice

Ade Solanke (Artist in residence, the Pinter Centre, Goldsmiths, University of London)
Introduction to residency project

Tunji Sotimirin
Reading from latest Script
Abstract:
A sequence of performed poetry. The work will perform what I term as, an imitation of the ‘radio-voice’.

The poetries will be sourced from recording archives of panic broadcasts, disaster commentary and radio events. The reading will reveal a text that has been processed through media – including poetry – as its narrative structure.

In the far reaches of the dial, the idea of a sublime recording presides, or perhaps because in a digital age, analogue radio seem to be simply vestigial; radio’s past continually interrupts its present. A poem’s imitation of radio-voice is an exhuming of ghost voices from the ether, tapping into to the archive that drifts on celestial frequencies, and acting as a requiem for analogue itself.

The work will site poetry as the static noise within a network of media, language and voice, rather than creative expression of poet as author.

Ade Solanke (Artist in residence, the Pinter Centre, Goldsmiths, University of London)
Introduction to residency project

Tunji Sotimirin
Reading from latest Script
Additional Information

There will be helpers and members of staff available at all times throughout the conference. If you have any queries or need to contact us urgently, you can do so by calling Ben Pester on 07973 319 756.

For all other questions, please email b.pester@gold.ac.uk

Places to Eat

New Academic Building Concourse
Goldsmiths Campus
Across the field – 4 minute walk

Café Crema
306 New Cross Road
5 minute walk – towards New Cross Gate station

The Amersham Arms Pub
388 New Cross Road
5-10 minute walk from main entrance

Thailand Thai Restaurant
15 Lewisham Way SE14 6PP
5 minute walk across the road from Goldsmiths main entrance

Madison’s Express Sandwiches (Takeaway)
320 New Cross Road
5 minute walk

Travel

Trains leave for central London regularly from both New Cross and New Cross Gate rail stations. The journey to London Bridge is about 8 minutes by train.

Both stations are also connected to the London Underground network by the Overground line.

For national rail enquiries you can call 08457 48 49 50

For Transport for London (Underground and Buses) you can call 08457 48 49 50