

CONTENTS

<i>List of illustrations</i>	vii
<i>Acknowledgements</i>	viii
INTRODUCTION: RE-ACTING (TO) EMPIRE	1
1 RE-CITING THE CLASSICS: CANONICAL COUNTER-DISOURSE	15
<i>Counter-discourse and the canon</i>	15
<i>Shakespeare's legacy</i>	19
<i>Replaying The Tempest</i>	25
<i>Crusoe and Friday</i>	36
<i>Classical Greek influences</i>	38
<i>Reworking Christian myths</i>	43
<i>Replacing the canon</i>	47
2 TRADITIONAL ENACTMENTS: RITUAL AND CARNIVAL	53
<i>Ritual</i>	55
<i>Ritual-centred plays</i>	66
<i>Ritual elements/ritual contexts</i>	72
<i>Carnival</i>	78
<i>Carnival logics</i>	83
<i>Carnival plays</i>	88
3 POST-COLONIAL HISTORIES	106
<i>Fracturing colonialist history</i>	110
<i>Women's histories</i>	118
<i>Story-telling</i>	126
<i>Time span</i>	137
<i>Spatial histories</i>	145
<i>Theatre spaces</i>	156

CONTENTS

4	THE LANGUAGES OF RESISTANCE	164
	<i>Indigenous languages and translation</i>	168
	<i>Indigenised languages</i>	176
	<i>Creole and Pidgin</i>	184
	<i>Silence</i>	189
	<i>Song and music</i>	193
5	BODY POLITICS	203
	<i>Race</i>	206
	<i>Gender</i>	212
	<i>Derogated bodies</i>	221
	<i>Metamorphic bodies</i>	231
	<i>Dancing bodies</i>	237
	<i>Framed bodies</i>	244
6	NEO-IMPERIALISMS	256
	<i>Internal colonialism</i>	260
	<i>Regional neo-imperialism</i>	268
	<i>Global neo-imperialism</i>	276
	<i>Tourism</i>	286
	A PROVISIONAL CONCLUSION	294
	<i>Bibliography</i>	298
	<i>Index</i>	335