

بسم الله الرحمن الرحيم





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جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

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*Ain Shams University
Faculty of Al-Alsun
Department of English*

**Post-Postdramatic Practices in Selected British
Plays by
David Hare, Tim Crouch, Debbie Tucker Green
and Caryl Churchill
(2004-2012)**

A PhD Thesis

by

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Abstract

The dissertation investigates the post-millennial British stage in relation to the antique dichotomy of text and performance. Two quintessential factors have contributed to the reformulation of western theatre in the twentieth century: revolution against realistic theatre and the rise of performance studies in the mid-twentieth century. In this respect, the thesis traces this seminal development in theatre as inter-related to the emergence of Post-Postdramatic theatre by the turn of the twenty-first century in Britain. For this purpose, the study takes Postdramatic theatre whose characteristics had been defined by Hans-Thies Lehmann in 1999 as its point of departure. The Post-Postdramatic bridges the gap between text and performance. The thesis is composed of an introduction that identifies the theoretical framework of the study, four analytic chapters and a conclusion. Post-Postdramatic theatre is concerned with the resurgence of political theatre, new authorship, ethical spectatorship and the redefinition of playwriting. The way these strands are brought into the post-millennial text is the thesis' subject of inquiry. David Hare's *Stuff Happens* (2004), Tim Crouch's *An Oak Tree* (2005), debbie tucker green's *truth and reconciliation* (2011) and Caryl Churchill's *Love and Information* (2012) are the plays under study that foreground the Post-Postdramatic experience in Britain. In each of the body chapters, one of the strands of Post-Postdramatic theatre is being thoroughly examined from within the theoretical framework that is proposed to explain the path of the research, grounding it firmly in its theoretical constructs. Post-millennial theatre practices are largely seen as reconciliatory in terms of the text and performance dichotomy. The overwhelming re-entry of the playwright during the post-millennial years has shapeshifted theatre together with the relationship between the spectators, on the one hand, and the paper, stage and the production team, on the other. In

the conclusion, the results of the study are discussed which are taken as prospects to initiate further research.

***Keywords:* Postdramatic theatre, Post-Postdramatic theatre, Political theatre, Author, Spectator, Playwriting**

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List of Abbreviations

<i>AOT</i>	<i>An Oak Tree</i>
DT	Dramatic Theatre
<i>LAI</i>	<i>Love and Information</i>
PDT	Postdramatic Theatre
PPDT	Post-Postdramatic Theatre
<i>SH</i>	<i>Stuff Happens</i>
<i>tar</i>	<i>truth and reconciliation</i>
TOW	Theatre of Witness
TRC	Truth and Reconciliation Commission

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Introduction:

From the Dramatic to the Post-Postdramatic

The sixties and the seventies of the twentieth century signal concrete revolutionary steps towards change in Western theatre adding to the achievement of Bertolt Brecht's Epic theatre (1926) which aims at breaking orthodox norms set by Aristotle in the *Poetics* to the extent that Brecht called it non-Aristotelian drama. Experimentation continues through the century trying to depart from the conventional mainstays of mainstream theatre based on copying the real. Despite the fact that classical theatre highlights the play as performance, a split between the play as a drama and the play as an event exists. The earliest forms of theatre rest on ritualistic practices that reflect real people in performance transforming them into commuters of two worlds; the real and the pretentious or the fictional. This means that theatre is primarily a meeting point; mediation or a threshold. The visual aspect embedded in the Greek word theatron, which means theatre, is believed to indicate the connection between the real and the imaginary within theatre. Yet, theatre has been accustomed to the division between its textual and performed forms. The split is deeply rooted in history that Aristotle expresses the independent character of a play's performance; deciding that actors and "spectacular effects" are the "province" of the "property-man than of the playwright" (qtd. in Balme 66). Aristotle's categorization nourishes supremacy of the playwright and inferiority of other elements of performance as well as separation between the playwright and the performed work. The text, respectively, has been bestowed its royal status that is later jeopardized through the second half of the twentieth century to feed such dichotomy. Literary drama denotes the written edition of theatre where the playwright is the sole source of information and meaning. Having answers to all questions, the playwright represents authority and controls all activities post to the completion of the writing act. In other words, the playwright gains omnipotence through the produced text which extends his authority and