

CALL FOR PAPERS

GLOCAL DRAMATIC THEORIES

A SPECIAL SECTION IN THE SPRING 2009 ISSUE OF THE *JOURNAL of DRAMATIC THEORY and CRITICISM*

The field of performance studies, with its receptivity to non-Western practices and general inclination towards experimental forms, has now inspired several generations of scholarship on how performance practices travel across cultural and political borders. However, the global migration of theatre and performance is also evident within the reception and production of theory itself. One need only think of the extraordinary travels of Aristotle's *Poetics* through ancient and early modern Europe and Arabia and of the Sanskrit *Natyasastra* through pre-modern Asia to recognize the role syncretism (synthesis of disparate cultural elements) and "glocality" (interpenetration of global and local) has played in the history of dramatic theory. While some recent anthologizers (e.g. Sidnell, Brandt) still present dramatic theory as a strictly European discourse, others (e.g. Gerould, Bial) modestly hint at global or glocal frameworks. A handful of major theories (Soyinka, Thiong'o, Boal) have circulated widely, and a growing body of studies (e.g. Balme, Fei, Dharwadker) recognizes theory itself as a fundamental site of glocal negotiation.

For this special section of the *Journal of Dramatic Theory and Criticism*, we invite essays of 20-25 manuscript pages, exclusive of notes, examining writings produced within glocal or syncretic contexts outside Europe and the United States. These theories may be recent or historical, and need not necessarily be produced within an explicitly theoretical discourse (e.g. theoretical formulations produced within religious, literary, philosophical or other discourses). They may have been shaped through reception of Euro-American dramatic theory, e.g., local versions of Western dramatic aesthetics. They may attempt to recover or modernize pre-colonial aesthetics, or make radical statements seeking to move beyond both Western and local traditions. We seek articulations and treatments of articulations that take the form of theory, rather than of performance, whose intent is to lay out paths for future practice or new understandings of prior models.

Areas of possible concern might include:

- how difference is articulated, and how locality is framed within theory
- the form and desirability of a new "national" drama vis-à-vis other identity claims
- articulation of sub-national particularities through drama
- claims to universality, globality or sameness as distinct from locality
- relation to (local or imported) notions of historicity, periodicity and aesthetic or cultural development
- attempts to reconcile contradictory signifying frameworks

Inquiries may be directed to guest editor Evan Winet at evanwinet@gmail.com. To submit a manuscript, please send an electronic copy as a Word attachment (including mailing address, email, and phone number in cover message). Manuscripts may also be sent (with personal information indicated above) by mail to:

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All manuscripts must be received by **October 15, 2008** to receive full consideration.