

Call for Papers

Theatre or drama has always been a veracious artistic ally of humanity mirroring the latter's flaws, predicaments, disenchantments as well as struggles and eventual resolutions. It attempts to coalesce the truths of life and present it wholesomely. With each passing phase of human existence, theatre has only more organically proved itself as a valid representation of a society that is forever in flux --- bringing to fore the smouldering existential turmoil and paradoxes. The post second world war American society too was one such cauldron of myriad social, cultural, and political maelstroms that had battered the American foundations and put huge question marks on its very ideals of liberty, equality, and fraternity. Racial conflicts, women's issues, economic disparities, a cruel and militant governmental establishment, the barbarous American attack on Vietnam -- were among the few of the innumerable problems that had triggered sheer public discontent and agitation. The establishment was looked upon by the people as an effete entity lacking compassion and fairness.

It was at this socio-culturally crucial juncture that theatre organically took upon itself the task of playing out the woes and predicaments of the American people, venting out in dramaturgical forms their personal/existential anguish, helplessness, and sense of loss as also their disenchantment and rage at the overwhelming atmosphere of a cultural suffocation and strife at large. Since the Broadway theatre had gradually turned trite with its acute lack of originality in themes and productions, the birth of an alternative theatre in America logically showed up on the horizon. The natural offshoots/theatrical canopies, the *Off-Broadway theatre*

and later, the *Off-Off Broadway* with a wide spectrum of theatre spaces, playwrights, and plays revolutionized all that theatre/drama had hitherto entailed. Playwrights like Edward Albee, Jack Gelber, Jack Richardson, Arthur Kopit, Sam Shepard et al pushed the commercialized and hackneyed Broadway frontiers of playwriting and theatricality, and breathed a stunning new force of an absolutely novel and thought-provoking brand of drama harnessing fresh and radical theatrical devices/techniques to convey/depict the turbulent realities the American society was confronting.

The present call for papers invites abstracts for an upcoming edited collection on the afore-explained theme attempting specifically a comprehensive exploration of the American drama/theatre and dramaturgy since the second world war up to the decade of 1970s. Following is a suggestive but not a constricting thematic list for the proposed volume:-

- Post-War American society and theatre
- The post-war American playwrights
- American Alternative theatre
- Off-Broadway theatre
- Off-Off Broadway theatre
- The post-war American playwright's sensibility
- Edward Albee: his plays and playwriting
- Jack Gelber: his plays and playwriting
- Sam Shepard : his plays and playwriting
- The post-war political theatre
- Avant-garde technique/devices in drama/theatre
- Theatre of social concerns
- Post-war theatre and the absurd philosophy
- Post-war theatre and the existential philosophy

- Memory as played out in post-war theatre
- Theatre as space for socio-cultural protest, change, and humanism
- Theatre and representation of feminism
- Theatre and representation of the homosexuality theme
- American alternative theatre and the influence of Brechtian dramaturgy
- American alternative theatre and the Artaudian theatre of cruelty

An abstract clearly stating the title and not containing more than 300 words along with the author's/sender's professional/academic bio may be sent at the following email address:-

drrakhivyas@gmail.com

The acceptance/selection or rejection of the abstract shall be conveyed.

Regards

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