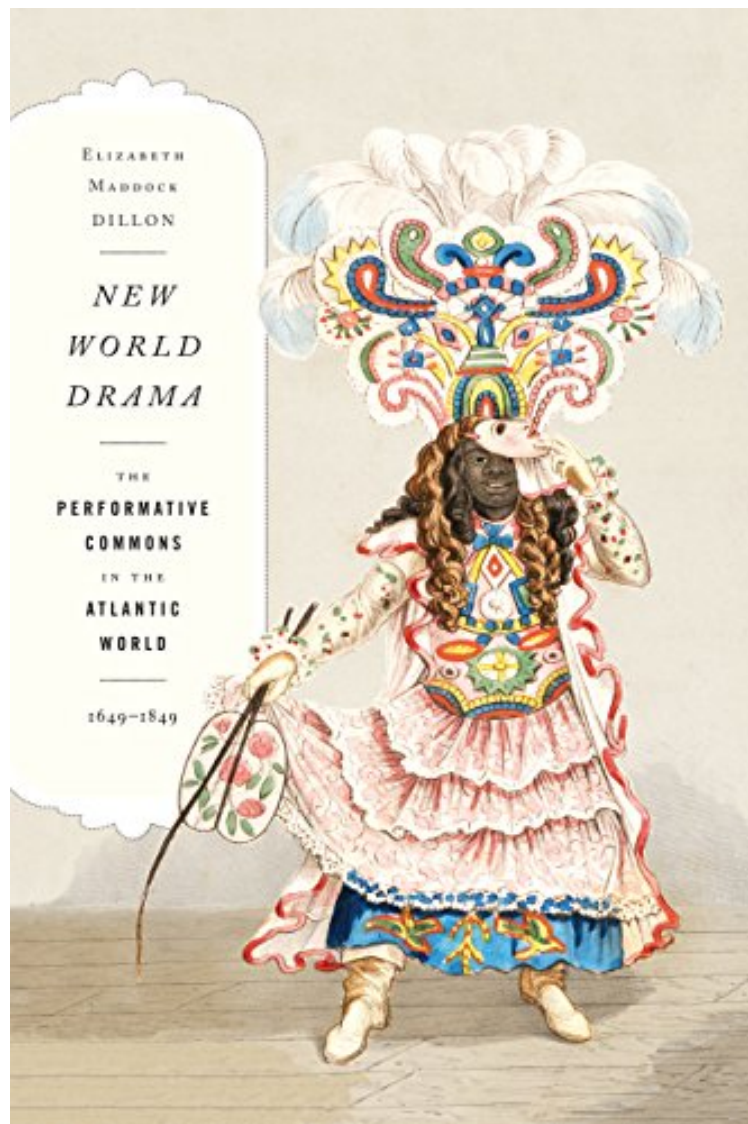


[Free] New World Drama: The Performative Commons in the Atlantic World, 1649ndash;1849 (New Americanists)

New World Drama: The Performative Commons in the Atlantic World, 1649ndash;1849 (New Americanists)

Elizabeth Maddock Dillon

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Elizabeth Maddock Dillon : New World Drama: The Performative Commons in the Atlantic World, 1649ndash;1849 (New Americanists) before purchasing it in order to gage whether or not it would be worth my time, and all praised New World Drama: The Performative Commons in the Atlantic World, 1649ndash;1849 (New Americanists):

1 of 2 people found the following review helpful. BrilliantBy Sophia DillonThis is a brilliant book. Elizabeth

Maddock Dillon pulls from a vast and often unexpected array of sources, tracing the hypocritical maintenance of the Atlantic Slave Trade by the British people, newly free from monarchy. She challenges the Habermasian public sphere by revealing the ways in which many African-American and Creole people were erased from "the public," and explains the ways in which these erased people were able to perform their existence both onstage and as audience members at the theater. As someone who isn't much for academese or New World History, I found her arguments fascinating and clear. Leave it to Elizabeth Maddock Dillon to make this topic utterly compelling. I find that the best books leave their ideas indelible in my mind--"New World Drama" will be possessing me for a long time.

In *New World Drama*, Elizabeth Maddock Dillon turns to the riotous scene of theatre in the eighteenth-century Atlantic world to explore the creation of new publics. Moving from England to the Caribbean to the early United States, she traces the theatrical emergence of a collective body in the colonized New World; one that included indigenous peoples, diasporic Africans, and diasporic Europeans. In the raucous space of the theatre, the contradictions of colonialism loomed large. Foremost among these was the central paradox of modernity: the coexistence of a massive slave economy and a nascent politics of freedom. Audiences in London eagerly watched the royal slave, Oronoko, tortured on stage, while audiences in Charleston and Kingston were forbidden from watching the same scene. Audiences in Kingston and New York City exuberantly participated in the slaying of Richard III on stage, enacting the rise of the "people," and Native American leaders were enjoined to watch actors in blackface "jump Jim Crow." Dillon argues that the theater served as a "performative commons," staging debates over representation in a political world based on popular sovereignty. Her book is a capacious account of performance, aesthetics, and modernity in the eighteenth-century Atlantic world.

"Beginning with regicide and ending in riot, *New World Drama* re-visits key sites along the Atlantic rim to show how theatrical audiences, electing their representatives from a ballot of dramatic characters, expanded the print-world 'public sphere' into a dynamic 'performative commons.' In this innovative book, Elizabeth Maddock Dillon has completely reframed the terms of discussion across the disciplines of literature, history, cultural studies, and performance studies."