

Table of Contents

| | |
|--|----|
| Preface | 5 |
| General Introduction: | 8 |
| Anthropological Aspects of Orality and the Written Text: Some Aspects of the European Classics, and the Colonial Influences on African and North American Orality..... | 8 |
| 1. Performance Poetry: A New Departure/ New Wine in Old Skins? | 14 |
| 1.1. Poets and /or Performers? | 14 |
| 1.2. New Directions in the Re-instatement of an Old Tradition | 17 |
| 2. Contemporary Forms of a Performance Poem..... | 20 |
| 2.1. The Dub Poem..... | 20 |
| 2.2. The Praise Poem | 26 |
| 2.3. The Narrative Poem..... | 30 |
| 2.4. The Sound Poem | 32 |
| 2.5. Poetry Readings..... | 35 |
| 3. Performance Poetry as Total Art | 37 |
| 3.1. The Basic Level of Performance: The Importance of the Voice, Body Movement and the Use of Music, or Song and Dance | 37 |
| 3.2. The Experimental Level of Performance: The Incorporation of Visual Aids..... | 38 |
| 4. The Audience's Response to Performance Poetry | 40 |
| 4.1. The Communal Aspects of Performance Poetry..... | 40 |
| 4.2. Performance Poetry: A Strategic Intervention to the Concept of Text and the Performing or Visual Arts? | 43 |
| 4.3. Responses to Capturing Performance Poetry in Audio-/ Visual Media | 45 |
| 5. Cross-Cultural Connections: The Cases of Canada and South Africa..... | 49 |
| 5.1. Post-Colonial Experience as Basis for the Syncretic Reality of the Contemporary Cultural and Literary Responses..... | 49 |
| 5.2. The Role of Post-Coloniality in the Issue of Language and Identity Politics..... | 57 |
| 5.3. The Confrontation with Canada's Multiculturalism/ Mosaic and South Africa's (Post-) Apartheid Politics in the Performance Poetry Expression. | 64 |
| 5.4. Stylistic Innovations in Performance Poetry: The Postmodern Frame and/ or Post-colonial Experience as Basis? | 74 |

| | |
|--|-----|
| 6. Asserting Difference: Development of a Post-Colonial Literary Culture | 83 |
| 6.1. Confrontation with the New World and Attempts at Developing a National Literary Culture | 83 |
| 6.2. Establishment of the 'Canon Centre' and the Contemporary Challenges from the Periphery | 103 |
| 7. Contemporary Modes of Expression in Canadian Performance Poetry | 111 |
| 7.1. Poetical and Thematic Aspects of Performance Poetry versus Main-stream Poetry..... | 111 |
| 7.2. Discourses of Marginality: | 117 |
| (i) Regionalism versus the Centre | 117 |
| (ii) The Issues of Race, Gender and Sexual Preference..... | 119 |
| 8. Contemporary Performance Poetry in South Africa | 134 |
| 8.1. The Revival of the Performance Poetry Tradition in Apartheid South Africa | 134 |
| 8.2. Identity Politics..... | 153 |
| (i) The issue of Race..... | 153 |
| (ii) The issues of Gender and Sexual Orientation..... | 165 |
| 8.3. Changing The Subject? A New South Africa, Beyond Counter-Discourse? | 185 |
| 9. The Marginal as the Contemporary Centre of Focus..... | 191 |
| 9.1. New Perceptions and Stylistic Departures: More Marginal than Centre or a Move toward a variety of Centres?..... | 191 |
| 9.2. Future Perspectives: Performance Poetry in Relation to Mass Media and the Field of Postcolonial Studies | 202 |
| 10. Bibliography | 207 |