Kasaysayan ng komedya sa Pilipinas, 1766-1982-Nicanor G. Tiongson 1982

The Promise of the Foreign-Vicente L. Rafael 2005-11-14 In The Promise of the Foreign, Vicente L. Rafael argues that translation was key to the emergence of Filipino nationalism in the nineteenth century. Acts of translation entailed technics from which issued the promise of nationhood. Such a promise consisted of revising the heterogeneous and violent origins of the nation by mediating one’s encounter with things foreign while preserving their strangeness. Rafael examines the workings of the foreign in the Filipinos’ fascination with Castilian, the language of the Spanish colonizers. In Castilian, Filipino nationalists saw the possibility of arriving at a lingua franca with which to overcome linguistic, regional, and class differences. Yet they were also keenly aware of the social limits and political hazards of this linguistic fantasy. Through close readings of nationalist newspapers and novels, the vernacular theater, and accounts of the 1896 anticolonial revolution, Rafael traces the deep ambivalence with which elite nationalists and lower-class Filipinos alike regarded Castilian. The widespread belief in the potency of Castilian meant that colonial subjects came in contact with a recurring foreignness within their own language and society. Rafael shows how they sought to tap into this uncanny power, seeing in it both the promise of nationhood and a menace to its realization. Tracing the genesis of this promise and the
ramifications of its betrayal, Rafael sheds light on the paradox of nationhood arising from the possibilities and risks of translation. By repeatedly opening borders to the arrival of something other and new, translation compels the nation to host foreign presences to which it invariably finds itself held hostage. While this condition is perhaps common to other nations, Rafael shows how its unfolding in the Philippine colony would come to be claimed by Filipinos, as would the names of the dead and their ghostly emanations.

Philippine Studies-Priscelina Patajo-Legasto 2008 These essays by Philippine and U.S.-based scholars illustrate the dynamism and complexities of the discursive field of Philippine studies as a critique of vestiges of "universalist" (Western/hegemonic) paradigms; as an affirmation of "traditional" and "emergent" cultural practices; as a site for new readings of "old" texts and "new" popular forms brought into the ambit of serious scholarship; and as a liberative space for new art and literary genres.

Performance Studies in Motion-Atay Citron 2014-02-27 Performance Studies in Motion offers multiple perspectives on the current field of performance studies and suggests its future directions. Featuring new essays by pioneers Richard Schechner and Barbara Kirshenblatt-Gimblett, and by international scholars and practitioners, it shows how performance can offer a new way of seeing the world, and testifies to the dynamism of this discipline. Beginning with an overview of the development of performance studies, the essays offer new insights into: contemporary experimental and postdramatic theatre; participatory performance and museum exhibitions; the performance of politicians, political institutions and grassroots protest movements; theatricality at war and in contemporary religious rituals, and performative practices in therapy, education and life sciences. Employing original reflexive approaches to concrete case studies and situations, contributors introduce a
variety of applications of performance studies methodologies to contemporary culture, art and society, creating new interdisciplinary links between the arts, humanities, and social and natural sciences. With studies from and about places as diverse as Austria, Belgium, China, France, Germany, Israel, Korea, Palestine, the Philippines, Poland, Rwanda and the USA, Performance Studies in Motion showcases the vitality and breadth of the field today.

Republicanism, Communism, Islam-John T. Sidel 2021-05-15 In Republicanism, Communism, Islam, John T. Sidel provides an alternate vantage point for understanding the variegated forms and trajectories of revolution across the Philippines, Indonesia, and Vietnam, a perspective that is de-nationalized, internationalized, and transnationalized. Sidel positions this new vantage point against the conventional framing of revolutions in modern Southeast Asian history in terms of a nationalist template, on the one hand, and distinctive local cultures and forms of consciousness, on the other. Sidel's comparative analysis shows how—in very different, decisive, and often surprising ways—the Philippine, Indonesian, and Vietnamese revolutions were informed, enabled, and impelled by diverse cosmopolitan connections and international conjunctures. Sidel addresses the role of Freemasonry in the making of the Philippine revolution, the importance of Communism and Islam in Indonesia's Revolusi, and the influence that shifting political currents in China and anticolonial movements in Africa had on Vietnamese revolutionaries. Through this assessment, Republicanism, Communism, and Islam tracks how these forces, rather than nationalism per se, shaped the forms of these revolutions, the ways in which they unfolded, and the legacies which they left in their wakes.

World Encyclopedia of Contemporary Theatre-Irving Brown (Consulting Bibliographer) 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials
published world wide since 1945, plus an index to key names throughout the six volumes of the series.
The Diliman Review- 2004
White Love and Other Events in Filipino History-Vicente L. Rafael
2014-06-18 In this wide-ranging cultural and political history of Filipinos and the Philippines, Vicente L. Rafael examines the period from the onset of U.S. colonialism in 1898 to the emergence of a Filipino diaspora in the 1990s. Self-consciously adopting the essay form as a method with which to disrupt epic conceptions of Filipino history, Rafael treats in a condensed and concise manner clusters of historical detail and reflections that do not easily fit into a larger whole. White Love and Other Events in Filipino History is thus a view of nationalism as an unstable production, as Rafael reveals how, under what circumstances, and with what effects the concept of the nation has been produced and deployed in the Philippines. With a focus on the contradictions and ironies that suffuse Filipino history, Rafael delineates the multiple ways that colonialism has both inhabited and enabled the nationalist discourse of the present. His topics range from the colonial census of 1903-1905, in which a racialized imperial order imposed by the United States came into contact with an emergent revolutionary nationalism, to the pleasures and anxieties of nationalist identification as evinced in the rise of the Marcos regime. Other essays examine aspects of colonial domesticity through the writings of white women during the first decade of U.S. rule; the uses of photography in ethnology, war, and portraiture; the circulation of rumor during the Japanese occupation of Manila; the reproduction of a hierarchy of languages in popular culture; and the spectral presence of diasporic Filipino communities within the nation-state. A critique of both U.S. imperialism and Filipino nationalism, White Love and Other Events in Filipino History creates a sense of epistemological vertigo in the face of former attempts to comprehend and master Filipino identity. This volume should
become a valuable work for those interested in Southeast Asian studies, Asian-American studies, postcolonial studies, and cultural studies.
The World Encyclopedia of Contemporary Theatre-Katherine Brisbane 2005-08-16 This volume features over 250,000 words and more than 125 photographs identifying and defining theatre in more than 30 countries from India to Uzbekistan, from Thailand to New Zealand and featuring extensive documentation on contemporary Chinese, Japanese, Indian and Australian theatre.
The Playful Revolution-Eugene Van Erven 1992-08-22 "The Playful Revolution is an entertaining journal.... exemplary... " -- Illusions "The Playful Revolution breaks new ground by documenting developmental theatre in Asia in its current socio-political and economic ethos... " -- New Theatre Quarterly "[T]his book is the account of a personal journey through Asia, a written documentary of a quest to find political theatre that really works and that possesses a vitality and passion that the contemporary Western theatre seems to have lost." -- from the book In this groundbreaking book, van Erven reports on the liberation theatre movements throughout Asia, which include a diverse collection of creative artists whose politics range from liberal to revolutionary but who all share a common goal of using grass-roots theatre as an agent of liberation.
A Dark Tinge to the World-Soledad S. Reyes 2005
Queering Mestizaje-Alicia Arrizon 2006 Queering Mestizaje employs theories of postcolonial cultural studies (including performance studies, queer and feminist theory) to examine the notion of mestizaje---the mixing of races, and specifically indigenous peoples, with European colonizers---and how this phenomenon manifests itself in three geographically diverse spaces: the United States, Latin America, and the Philippines. Alicia Arrizón argues that, as an imaginary site for racialized, gendered, and sexualized identities, mestizaje raises questions
about historical transformation and cultural memory across Spanish postcolonial sites. Arrizón offers new, queer readings of the hybrid, the intercultural body, and the hyphenated self, building on the work of Gloria Anzaldúa, Antonio Benitez-Rojo, Walter Mignolo, and Vera Kutzinski, while challenging accepted discourses about the relationship between colonizer and colonized. Queering Mestizaje is unique in the connections it makes between the Spanish colonial legacy in the Philippines and in the Americas. An engagingly eclectic array of cultural materials---including examples from performance art, colonial literature, visual art, fashion, and consumer products---are discussed, and included in the book's twenty-nine illustrations.

"Arrizón takes as her point of departure the connections and distinctions between the four keywords in the title (each with a long, specific, and convoluted history in its own right) while bringing together the Philippines, the Hispanophone Caribbean, and the United States to configure a map carved by the same blade of colonialism and imperialism. In its conjoining of queer, mestizaje, transculturation and performance, the pleasurable and enlightening variety of its textual examples, and its commitment to theorize desire from the space of queer mestizaje, her book makes a unique and accomplished contribution." ---Yvonne Yarbro-Bejarano, Stanford University

Alicia Arrizón is Professor of Women's Studies at the University of California, Riverside. She is author of Latina Performance: Traversing the Stage and co-editor of Latinas on Stage: Practice and Theory. Illustration: Judith F. Baca, La Mestizaje (1991), pastel on paper. © SPARC.

Panitikan Sa Pilipinas'2001 Ed.- 2001

Frontier Constitutions-John D. Blanco 2009-02-24 Drawing from original sources in Spanish and Tagalog, Blanco shows how artists and writers - in works as varied as plays, novels, histories, paintings, and reports submitted to the Spanish monarchy - struggled to synthesize these contradictions as they attempted to secure the colonial order or, conversely, to achieve Philippine
independence."--BOOK JACKET.
Pilipinas- 1982
Treading Through-Basilio Esteban S. Villaruz 2006 "This book is a first reader in Philippine dance, observed through forty-five years of viewing, reviewing, and doing. It is one observer's understanding of what, where, or how is dance, and who makes it and why we dance. It attempts to answer these questions, aware that more questions ought to be further asked."--BOOK JACKET.
Isabelo’s Archive-Resil B. Mojares 2017-11-01 Isabelo’s Archive reenacts El Folk-Lore Filipino (1889), Isabelo de los Reyes’s eccentric but groundbreaking attempt to build an “archive” of popular knowledge in the Philippines. Inspired by Isabelo’s ghostly project, this collection mixes essays, vignettes, extracts, and notes on Philippine history and culture... Blending the literary and the academic, wondrously diverse in its range, it has many gems to offer the reader.
Komedya-Nicanor G. Tiongson 1999
The Cultural Traditional Media of Philippines- 1986
The Critical Villa-José García Villa 2002 First anthology of Villa's essays written from the 1920s to the 1950s, which created a canon of Philippine fiction and poetry--essays counting as among the most significant in Philippine literary criticism in English. Includes the famed annual Villa selection of best short stories and poems, occasional critical essays and letters to the editor, and unpublished pieces. With extensive explanatory and bibliographic notes.
Simulain- 2009 This book chronicles the evolution of workers' theatre groups within the trade unions from the founding of the first theatre group Tanghalang Silangan during the 1980s until the most expansive unification of Manila-based workers' theatre groups in 1994. More than just the history of trade unions, this study details the growth of street parliamentarians as regards
their artistic expression and maturity.
Asian Theatre Journal- 2008
The Cultural Traditional Media of ASEAN-ASEAN Committee on
Culture and Information 1986
Palabas-Doreen Fernandez 1996
The Fookien Times Philippines Yearbook- 1986
A Catalogue of Award-winning Titles- 2008
The Politics of Culture-Nicanor G. Tiongson 1984
Historia cultural de la lengua española en Filipinas-Isaac Donoso
2013-01-01 El cruce de caminos que representa el gran
archipiélago filipino entre China y el mundo islámico, entre
Oriente y Occidente, ofrece todo un universo fascinante para la
lengua española en Asia: traducciones chinas, la naturalización
del romancero hispánico y del teatro de capa y espada, la
expansión de la escritura prehispánica, la hispanización de las
fuentes indígenas, las lenguas de Cavite y Zamboanga, el
populismo del español de tienda, traducciones chinas, aljamiado
hispano-moro. En efecto, más allá de la visión tradicional, el
presente volumen muestra la extensión de formas pidginizadas de
español en un continuum diastrático y diatópico que se extendía a
lo largo de la geografía filipina, junto a variantes dialectales en
los centros urbanos, afirmando la expansión inminente de la
lengua española en Filipinas a finales del siglo XIX gracias a la
penetración del idioma de tienda y la escolarización creciente.
Como consecuencia del intervencionismo lingüístico
estadounidense, la norma culta española fue postergada mientras
se perpetuaba la diglosia de las lenguas autóctonas,
trasladándose estos fenómenos al habla manileña, que constituye
a día de hoy una lengua de cien millones de hablantes. La nueva
política lingüística en torno al filipino y al chabacano señala el
rumbo de una sociedad asiática en expansión donde la
internacionalidad del español, siendo la lengua clásica del país,
puede abrir un nuevo escenario en Filipinas.
History and Culture, Language, and Literature-Teodoro A.
Agoncillo 2003
Mula sa mga pakpak ng entablado-Joi Barrios 2006 Study of women's stage play writers including their writings and history of women's drama.
AWIT and SYAIR-J. Francisco B. Benitez 2004
Philippine Studies- 1987
CCP Encyclopedia of Philippine Art: Index- 1994
The Journal of History- 1981
Tenggara- 1990
Contemporary Philippine Culture- 1998
CCP Encyclopedia of Philippine Art: Philippine theater-Cultural Center of the Philippines 1994
Historiografía y Teoría de la Historia del Pensamiento, la Literatura y el Arte - La Historiografía ha sido sometida en el curso de la época moderna tanto a su confirmación inicial de mayor rango humanístico como a su depauperación en el siglo XX por negligencia regional en sectores tan decisorios por su objeto como la literatura, la filosofía o el arte. El gran dominio contemporáneo estructural-formalista significó por principio la destrucción de los conceptos de tiempo e historia en el ámbito operacional de las ciencias humanas. Ya de la Ilustración cabe interpretar que desempeñó una función ambivalente en este sentido. Aún cabría argüir que nos hallamos ante una deficiencia o depauperación solidaria respecto del proceso conducente al nuevo estado de cosas actual, es decir la aminoración generalizada de los estudios humanísticos serios en favor de las simples prácticas profesionales; la aminoración de los criterios críticos y su relegación a los intervenidos medios de opinión pública; la imposición permanente de las ciencias sociales so pretexto de convergencia sobre las humanas propiamente dichas; la doble y paralela liquidación de las artes de la lectura y la memoria; y por último, digamos, el abocamiento a un resituado momento “final” de la Historia y la progresión confirmada de la Globalización... En cualquier caso, todo ello no exime sino que
exige, cuando menos, un análisis de los hechos y el intento de establecimiento de un diagnóstico bien fundado.

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