

Street theatre in Zimbabwe: a history of connection, disconnection, and reconnection

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Abstract

The main thrust of this article is to trace and analyze the development of street theatre practice in contemporary Zimbabwe, paying particular attention to street theatre's form and the context in which it has operated and operates. Concurrently, the paper examines how the political environment in Zimbabwe has been critical in shaping street theatre form and style. Scott's theory of hidden transcripts is used to interrogate how street theatre navigates a censorious environment. Drawing on the post-linear and public and hidden transcript theories, the article historically interrogates street theatre as a performance form which adopts radical performance elements, allowing it to navigate an environment dominated by various censorial controls. Based on Scott (1990)'s assertion that the environment in which the subordinate find themselves shapes their public displays, this study argues that street theatre's style of delivery is a result of the cultural and political background.

Keywords: Street theatre, resistance, Harare, hidden transcripts