

## ABSTRACT

### TOWARDS A THEORY OF CARIBBEAN DRAMA

The emergence of a dynamic and articulate movement in drama in the English-speaking Caribbean has been a subject inspiring several questions in literary critics. Some of these questions have changed with the emphasis of the particular time, but in essence they attack, directly or indirectly, the issue of whether Caribbean drama can be related to a specific theory.

Often asked are, "What do we mean by Caribbean drama?". "What special form, if any, does it have?" "What is the function of this drama?" The questions are numerous, but the answers are few. There is, at present, a limited number of publications on drama and the theatre in the Caribbean which attempt serious critical analysis of Caribbean dramatic movements. The attempt of this paper to present arguments towards a theory of West Indian drama is progressing on almost virgin soil. It may very well be, as some critics maintain, that as yet only the glimmer of a form that can be readily identified as West Indian beckons on the horizon.

One constantly has to be aware of the threat of facile generalizations about a region which is as diverse as it is similar. What may be true of drama and theatre in one country may not have any validity for another, while at the same time maintaining important

identifying links in terms of "Caribbeanness".

This paper relates these ideas to its proposal of a theory of Caribbean Drama in terms of function; form and content; self-evaluation.