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**Department of English**

**A Postcolonial Reading of Lin-Manuel Miranda's  
Musical "Hamilton" 2015**

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the Requirements for Master's Degree in Literature and Civilization*

**Presented by:**

Ms. Amina BOUKLI HACANE

**Supervised by:**

Dr. Mohammed KHELADI

**BOARD OF EXAMINERS**

**Prof. Faiza SENOUCI**

**Professor**

**Chairperson**

**Dr. Mohamed KHELADI**

**MCA**

**Supervisor**

**Dr. Fatiha BELMERABET**

**MCA**

**Examiner**

**Academic Year: 2022/2023**

## **Declaration of Originality**

I, hereby declare that this dissertation, titled “A Postcolonial Reading of Lin-Manuel Miranda’s Musical “Hamilton” 2015” is entirely my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the award of any other degree or diploma or any other educational institution, except where due acknowledgement is made in the dissertation.

Signature

Amina BOUKLI HACENE

## **DEDICATIONS**

To my beloved parents, sisters, and friends,

This dedication is a humble tribute to the unwavering love, support, and inspiration you have bestowed upon me throughout my journey.

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## ABSTRACT

Lin-Manuel Miranda's "*Hamilton*" is deemed a cultural phenomenon hailed as an innovative musical that tells the story of America's founding fathers. While "*Hamilton*" primarily focuses on the American Revolution and the formation of the United States, within the present dissertation an endeavor is made to examine the musical from a postcolonial perspective to unveil its portrayal of history, power dynamics, and cultural identity. Indeed, analyzing "*Hamilton*" from a postcolonial angle provides an ample understanding of its depiction of colonial legacies as well as its broader significance in the postcolonial discourse. In a rather deeper sense, the analysis reveals the musical's engagement with issues of representation, cultural hybridity, ideological conflicts, and the construction of memory. As such, it allows for an in-depth exploration of the complex interplay between the colonial past and its contemporary implications.

**Keywords:** Postcolonialism, Drama, Musical, Lin-Manuel Miranda, postcolonial aspects.

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# **GENERAL INTRODUCTION**



## GENERAL INTRODUCTION

Throughout history, literature has been revered as a powerful form of artistic expression, enabling individuals to convey their innermost emotions, ideas, and encounters. Through the skillful use of language, writers craft intricate narratives that establish a connection between the past and the present, resonating deeply with readers. An exemplary illustration of literature's ability to intertwine historical events with contemporary relevance can be seen in Lin-Manuel Miranda's groundbreaking musical "*Hamilton*." This theatrical masterpiece not only recounts the tale of America's founding but also compels us to reflect on how the past exerts a lasting influence on present-day reality.

Drama, as a genre within the realm of literature, has consistently served as a dynamic platform for delving into intricate concepts and ideologies. It offers artists an opportunity to actively engage with societal matters, question established norms, and articulate dissenting viewpoints. In this regard, the musical "*Hamilton*" truly encapsulates these attributes. By seamlessly fusing historical events with contemporary musical styles, it effectively reflects the ideologies and concerns of both past eras and the present day.

In the realm of literary research, several thought-provoking questions emerge when considering "*Hamilton*" as a work of literature and performance art. These queries envelop the following:

1. In what ways does "*Hamilton*" challenge traditional narratives of Broadway?
2. What themes and motifs are present in the musical, and how do they resonate with contemporary audiences?
3. What would a postcolonial reading of the Musical reveal about power dynamics and identity issues?

In this study, the application of postcolonial criticism provides a significant framework for analyzing the themes and messages conveyed in "*Hamilton*." The use of postcolonialism prompts us to explore the lasting effects of colonialism, the construction of historical narratives, and the dynamics of power. By employing a postcolonial perspective, we can unveil obscured narratives, question prevailing

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viewpoints, and gain insight into the challenges confronted by marginalized communities within the musical's context.

To respond to the major queries of the study, the work is divided into two main chapters. The first chapter is devoted to the relevant theoretical background, including the tenets of the postcolonial theory and its significance in depicting power dynamics in both canonical and postcolonial texts. It also provides an enlightening image of the significance of the Musical "*Hamilton*" as an innovative artifact that depicts the interplay between the past and the present of the American nation.

The second chapter constitutes the practical side of the present research. It envelops the application of the postcolonial theory in analyzing the Musical. Such an analysis is conducive to highlighting the prominent issues related to identity crisis, cultural hybridity and immigration as well as the double oppression of the female gender.

# **CHAPTER ONE**

## **Literature Review**

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## 1.1 Introduction

The musical "*Hamilton*" has taken the world by storm in recent years, capturing audiences with its energetic music, captivating storytelling, and thought-provoking topics. While "*Hamilton*" provides a fresh recounting of the American Revolution and the establishment of the United States, it also goes further into the topic of postcolonialism; an intellectual and theoretical framework that aims to understand and criticize colonialism's enduring impacts on nations, cultures, and individuals. By delving into the postcolonial component of the musical one may receive significant insight into how the musical challenges traditional narratives and shines light on the difficulties of identity, power, and representation in a postcolonial context. Furthermore, the musical confronts the issue of representation by actively addressing the dichotomy between historical truth and modern relevance. It demonstrates how historical narratives can be altered and shaped to support specific objectives, often deleting oppressed people's stories and contributions. Lin-Manuel Miranda made sure that "*Hamilton*" tackles this erasure by featuring a diverse cast and reclaiming history to include individuals who were previously marginalized or silent. This chapter is fully dedicated to represent the postcolonial themes and the establishment of drama in exploring those themes.

## 1.2 Postcolonialism

During the colonialism period, the first thing the colonizer did when they enter a country was to destroy anything that had relation to culture, knowledge, and economy. These aspects were all part of the native's identity. Thus, when they were distorted, the colonizers were marginalized and ignored. Postcolonialism is the term used to define the historical era or current situation that followed Western colonialism. It can also refer to the ongoing effort to recover and reimagine the past and agency of those who were subjected to various forms of imperialism. (Iverson, par.1). Moreover, After the former colonies gained their independence, scholars, and writers began to study the legacies of colonialism and its impact on culture, politics, and society.

The development of literature and its analysis led to the birth of Postcolonialism in the 20<sup>th</sup> century as an intellectual movement where it first appeared in the scholarly work of Ashcroft, Griffiths, and Tiffin, following the process of decolonization that touched all the colonized countries across the world.

Postcolonialism/ Post colonialism is now used in wide and diverse ways to include the study and analysis of European territorial conquest, the various institution of European colonialism, the discursive operation of empire, the subtleties of subject construction in colonial discourse, and the resistance of those subject, and most importantly, perhaps, the differing response to such incursions and their contemporary colonial legacies in both pre- and post-independence nations and communities.(Ashcroft, Griffiths, and Tiffin 178. Qtd in “Literature review” 8)

Al-said highlighted that postcolonialism originated from the cruel experiences of the colonized nations. “It was born out of the colonized people’s frustrations, their direct personal and cultural clashes with conquering culture, and their fears, hopes and dreams about the future and their own identities” (n.p) He argued that the emergence of the postcolonial studies was a reaction to the clash of cultures and the abolishment of the native's identity. Additionally, postcolonialism acknowledged the emotional damage, hopes, and lost identities as an aftermath of colonization, this movement reflect the struggles, the frustrations, and the hegemonic dominance that were shared by the colonized communities.

The term postcolonialism tends to study not only the whole pre and post colonialism era but also examine the new cultural and historical formations that occurred because of the colonized and the colonizer clash. Postcolonialism is the study of colonialism's effects and legacies from the post-World War II period to the present. It investigates how the colonial heritage has affected society, politics, and

psychology. The analysis of the behavior of recently independent social orders in their fight for independence is also handled by postcolonial theory.

Thamarana argued that postcolonialism linked itself with the representation of several aspects of population existence in society. “The term postcolonialism widely refers to the representation of race, ethnicity, culture and human identity in the modern world where many of the colonized countries got their independence” (“literature review” 8) such as culture and identity. In addition, the emergence of postcolonialism was due to the post-colonial period shifts that occurred in the former colonized countries.

In summary, postcolonialism does not have a particular period historically, and the faceoff between the colonizer and the colonized transforms the way those events were examined and analyzed throughout this academic discipline. Postcolonial scholars deconstructed the legacies of colonialism and promoted an inclusive common ground as a response to colonialism and imperialism which was the main reason that paved the way for postcolonial literature.

### **1.3 Postcolonial Literary Theory**

Postcolonial literary theory is a Branch of literary criticism that explores how colonialism and imperialism affect the production of the literary work representation. This field of study emerged in the 1960s and 1970s as a response to the dominance of the west in the 20<sup>th</sup> century, it examines the binary opposition and the literature of the authors from countries that were under the oppression of the European powers such as France, and Britain. Ashcroft, Griffiths, and Tiffin assert that postcolonialism played a role in exposing the colonizer:

Has sought [Post Colonial Theory] to redress the neglect of colonialism and imperialism in the study of literature and culture, to counter the Eurocentric bias of conventional criticism, and to challenge the hegemony of Western cultural values (2).

Since Ashcroft, Griffiths, and Tiffin were the first to present the term postcolonialism they had a wide site on the field because they knew that it was a way of getting back on the track and representing themselves by themselves. However, there was no sign of discussing colonialism and imperialism and its impact on culture and society, and often traditional approaches neglect speaking about the colonized people's experience.

Postcolonialism aimed to challenge the marginalization of the history and culture of the East over the West; the biased Eurocentric view prioritizing the Western values and neglecting the experience of the colonized people. Barry showed the impact of Edward Said's book in exposing the Eurocentric aspects:

Hence, another major book, which can be said to inaugurate postcolonial criticism proper, is Edward Said's *Orientalism* (1978), which specifically exposes the Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not. Said identifies a European cultural tradition of Orientalism, which is a particular and long-standing way of identifying the East as 'other' and inferior to the West. (Barry. 1993. Qtd in "literature review" 13)

All these aspects were a way of responding and challenging the hegemony of the colonizer that tried to impose its own culture on them, therefore, creating an inclusive understanding of the situation.

Among the postcolonial authors, one can find the works of Frantz Fanon, Edward Said, Homi Bhabha, and Gayatri Chakravorty Spivak that were the most influential. These thinkers explored how colonialism had shaped not only the material conditions of life in the colonized world but also the cultural and psychological dimensions of identity and subjectivity.

It all started when Edward Said wrote his famous book entitled *Orientalism* in 1978, a pivotal work in the field of postcolonial studies where it examines how the Orient was described and shaped by the western nations. Said exposed the true



intentions of colonialism, and the false representation of the colonized countries. "Western representations of the East have historically been shaped by colonial power dynamics and the desire to control and dominate non-Western cultures," (3).

In his book *Orientalism*, Said discussed a central point: Through which he argued that the perception of the Orient was influenced by the colonial powers. The colonial powers exerted cultural, economic, and social dominance over the exotic and perceived inferior East, creating a need for their guidance to ensure survival. They described the East, which they dominated culturally, economically, and socially, as needing their guidance for survival.

Gayatri Spivak, another influential postcolonial scholar criticized in her famous essay "Can the Subaltern Speak?", Which was first published in 1988 the misrepresentation and the limited freedom of expressing thoughts and the marginalization of women's gender. Additionally, her writing focused on making the colonized people's voices heard.

The Western representation of the East in literature was mostly subjective. This was a way of creating the Western imagination and hegemony over the East and holding the objective of justifying the colonization process and dehumanizing the colonized people and not acknowledging their history and culture. Furthermore, these Postcolonial writers had the objective of assimilating their experience during the colonialism period and exposing the way realities were distorted.

Being concerned about postcolonialism means being worried about a number of issues at the core of contemporary political theory. Although postcolonialism should not be reduced to these concerns, they are also strongly related to a more focused collection of questions, and they have shown to be quite powerful. The link between imperialism and identity has been one of the most obvious. (Iverson, para 6).

### 1.3.1 Question of Identity

Commonly, most of the colonized nations faced an identity crisis and most of postcolonialism topics are linked with the issue of Identity. It is a complex aspect of the postcolonial literary theory that is related to the colonized countries and

postcolonial writers. The colonial powers were imposing their own cultural and linguistic identities upon the colonizers identities.

Since the publication of *Orientalism*, Edward Said exposed, the false image of the Orient that the Western world is showing to the rest of the world. Furthermore, the West was destroying the image of the East and trying to erase their identity by marginalizing them. Edward Said believes that the notion of identification is inherited from the country's fixed traditions. However, the small circles in the society who are oppressed by the colonial powers are interacting with other cultures and adapting to it thus, mixing the identities of the excavator and the excavated.

The exploration of identity in postcolonial writing took another shape and dimension where it became racial and psychological. In Frantz Fanon's book *Black Skin, White Masks* where he dived deeper into the impact of racial identity and the psychology of Western power dominance on the colonized subject. He examines the way the colonial system imposes its stereotype and identities on the colonized nations.

"I was responsible not only for my body, but also for my race and my ancestors" (Fanon,112). This passage illustrates another aspect of being scrutinized by the colonizer in a way that all people of color were being judged the same way. Instead of being valued as individuals they were treated based on their race and their ancestors. Moreover, it became evident that all people belonging to this race are a component of the same manners. Fanon summed up this by mentioning the weight of the pressure that was shared by all the community of people of color.

Another aspect that Fanon focused on in this book was the psychology of the people of color and how they were thinking after the racial discrimination of the colonial powers. "After having been a slave of the white man, he enslaves himself" (148). The freed slave enslaves himself again by trying to copy the actions and manners of the white people. Long after the colonies gain their independence, the colonial attitude was still present in the society because of the culture and norms that were still the same as the ones that were imposed on them by the colonizer.

### 1.3.2 Hybridity

The term hybridity refers to the combination of a cultural and sociological aspects of two or more nations together. In the postcolonial context, this term occurs as interaction of cultures between the colonizer and the colonized.

One of the most widely employed and most disputed terms in post-colonial theory, hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. As used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species (Ashcroft, 108)

Moreover, this concept is commonly known as a combination of two or more cultures and coming up with a new one that holds elements from each because of colonization.

Hybridity, as understood in postcolonial theory, refers to the processes of mixing, blending, and cross-fertilization that occur when different cultures come into contact, often as a consequence of colonialism and globalization. It denotes the creation of new cultural forms, practices, and identities that emerge through the interaction and negotiation between previously distinct cultural elements. (Loomba, )

Hybridity is a dynamic process and a result of cultural combination due to historical events such as colonialism and globalization. It is constantly changing and influenced by interacting with each other. Furthermore, this will lead to the emergence of new cultural elements and identities creating the "third space of enunciation" and forming new practices.

It is significant that this Third Space's productive capacities have colonial or postcolonial roots. Because a willingness to enter that foreign realm may pave the way for envisioning an international culture that is founded on the expression and articulation of cultural hybridity rather than the exoticism of multiculturalism or the diversity of civilizations. (Bhabha.38)

Homi Bhabha who delved deeper into the topic of hybridity and explained the shift from mimicry to hybridity. “Mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite” (122). He explains that mimicry is the need to imitate the colonizer whether physically or ideologically. Basically, mimicry urges them to become the “other” and adopt the dominant culture.

However, during the process of mimicry and imitating the colonizer, another space was opened which is hybridity "Hybridity is the result of complex historical processes that involve the mixing of cultures, languages, and identities." (Bhabha,). Hybridity is not an invariable element; it is in constant change due to several identities and cultures impacting and influencing each other. Hybridity therefore cannot be considered as a monolithic aspect because of the fluid transformation and the mobility of cultures that create the complexity of the space in between.

### **1.3.3 Immigration**

The term immigration often means moving from your native country to live in another country. However, immigration through the postcolonial lens refers to the movement of individuals and families from their country that was once a colony to the country of the former colonizer. These people were merely influenced by the legacies of colonialism and they wanted to seek new opportunities and skip the damage of colonization.

Immigration in the postcolonial context is a process of movement and displacement, where individuals traverse the boundaries of cultures, languages, and identities. It involves negotiating between the homeland and the adopted country, as well as grappling with the complexities of hybridity and belonging. (Bhabha,168)

Bhabha examined the displacement that caused this phenomenon where individuals cross borders of different cultures and languages. Immigrants will

eventually fall into the situation of negotiating their origins and the newly adopted culture, it requires facing social, cultural, and identity challenges and hybridity that will form their belonging and embracing their new country.

The alienation that leads to the process of Immigration is just another aspect of the crucial impact of the colonial powers. Said in *Culture and Imperialism* talked about the theme of immigration and its relation to postcolonialism:

Immigration is a significant aspect of the postcolonial experience, as it reflects the migrations of people from regions that have been subjected to colonial rule. It involves the crossing of borders and the encounter between different cultures, leading to the creation of new identities and cultural forms. (Said,374)

Said argues that immigration is strongly tied to colonialism, and these immigrants reflect the impact of the colonial historical legacies. Immigration as highlighted by Said created a significant outcome that is structuring new identities and cultures and bringing original perspectives.

### **1.3.4. Double Oppression of Women**

The famous work of Spivak “Can the Subaltern Speak?” focused on the marginalized society and mainly on the oppression of women during the colonization period. The female gender at that time was muted and underestimated. The patriarchal society was the first obstacle that occurred for women then there was the colonial powers’.

Spivak ends her essay in a direct and firm statement where she showed the truth about the roles and rights of women in the society “The subaltern cannot speak. There is no virtue in global laundry lists with 'woman' as a pious item. Representation has not withered away.” She suggests that true representation and empowerment have not been achieved and challenges the notion that progress has not been made in this regard.

Spivak's fought for the representation of women in the postcolonial literature in the right way; her work emphasizes the complexity of female writers within the context of imperialism. which is shown in Berten's statement:

Spivak can be said to be the first postcolonial theorist with a fully feminist agenda. That agenda includes the complexity of female writers with imperialism... Spivak's insistence of the important of feminist perspective is part of a larger role that she has perhaps unintentionally played over the last two decades: that of theoretical conscience of postcolonial studies. Her work has as much addressed theoretical shortcomings in postcolonial theorizing as it has focused on postcolonial issue itself. (211qtd in. "Literature review" 16)

This implies that those who are marginalized or silenced in society are unable to voice their experiences and perspectives. Spivak emphasizes that simply including "woman" as an item on a global agenda or checklist is not enough to address the complex issues faced by women.

Spivak's call for action extends beyond theoretical debates and academic discourse. It speaks to the urgent need for tangible changes in policies, systems, and societal structures that perpetuate inequality and marginalization. It urges society to actively listen to and amplify the voices of marginalized women, granting them agency and empowering them to actively participate in decision-making processes that impact their lives.

Finally, Spivak's conclusion serves as a rallying cry to challenge the status quo and push for transformative actions that foster equality, justice, and inclusivity for marginalized women. It invites individuals, institutions, and communities to engage in critical self-reflection and to commit to concrete steps that dismantle oppressive systems and create a more equitable and empowering future for all women.

### 1.4. Drama

Literature tends to put any written or oral work in its category including poetry, fiction, non-fiction and drama. Drama is a means of portraying fictitious or non-fiction storylines through a presentation in front of an audience. It is not meant to be read, but rather seen and heard.

Dramas typically include conversations that are intended to be repeated in front of an audience as well as stage directions that are acted out. Dramas typically take the shape of plays, in which a playwright's written script is performed at a theater in front of a live audience. Any other live or recorded performance, including mime theatre, ballets, musicals, operas, films, television series, or even radio programs, could also be referred to as a drama. (studysmarter)

Literature often serves as the mean of communication or reflecting a perspective of individuals or a community, and this goes back to the ancient civilizations when oral storytelling was considered a form of literature.

Drama, unlike any other literary form, is designed to be performed. It is essentially a collaborative art, where the playwright provides the text, and actors bring it to life on stage. The power of drama lies in its ability to engage the audience through the live performance. (Esslin. n,p )

With this shift there was an emergence of drama as a distinct genre in literature that focuses on storytelling during live performances while using dialogues and live action where play writers and actors the written form of the story to life.

However, traditional drama defers from musical drama in several aspects, dialogues and actions intertwine with music and choreography and creating a theater masterpiece. Musical Drama include a variety of themes such as comedy, friendship,

love and historical events making it easier for the audience to choose a theme that is close to their hearts. (studysmarter)

This genre appeared first when music was included in theater performances. However, it became more popular in the 19<sup>th</sup> and the 20<sup>th</sup> century in the United Kingdom and the United States thanks to several lyricists such as Rodgers and Hammerstein and Stephen Sondheim that put their work into action in the most famous theater venues like Broadway. (studysmarter)

### **1.4.1 Birth of Broadway**

Broadway refers to the famous theater that is based in New York City, in Midtown Manhattan. The sophisticated building is known for hosting hundreds of live performances and most of the prominent musicals and entertaining dance productions that attracts audience from all over the world.

By the time *Oklahoma!* debuted on Broadway in 1943, Broadway theater had entered a golden age. It was the first musical that Richard Rodgers and Oscar Hammerstein co-wrote, and it had a total runtime of 2,212 performances. They continued to collaborate to write numerous other lucrative musicals. (Historythings)

Broadway has become a symbol of iconic live performances; its origins can be traced back to the 19<sup>th</sup> century when theaters in the United States were taking a wide placement through the city of New York such as the Bowery Theater. However, by the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, the area of Midtown Manhattan became the pivotal location for all theaters with the proximity of 40 theaters across the Broadway Avenue.

In 1947, a group from the American Theatre Wing established the Tony Awards. They gave Antoinette Perry, an actor, director, co-founder of the American Theatre Wing, producer, and someone who had passed away the year before, the honor of naming the prizes after her. The first awards presentation was place at the Waldorf Astoria in New York City on April 6, 1947. The awards, which are still being given out for Broadway musicals, are regarded as the top accolade in American theater. (Ibid)



The excellence of what Broadway is presenting influences the global theater industry in terms of presenting the play, having talented actors, singers and dancers with the addition of costumes. The success of the plays and musicals had a massive impact on the careers of the performers that have won several Tony awards. This award show is associated with Broadway, and it recognizes the outstanding achievements of the performers and grant them these recognizable awards.

#### **1.4.2 Definition of a Musical**

Musicals, sometimes known as musical comedies, are theatrical productions that are typically romantic and humorous in tone. They feature music, dancing, and dialogue in addition to a straightforward yet distinctive plot (Musical theater). Musicals tells a story in an unusual way though combining citing a dialogue, acting, and singing. In other words, it uses music, lyrics, and choreography to create a theater piece that fascinate the audience.

As it was mentioned, the inclusion of music is a significant aspect in telling the story. Through ought a series of scenes with characters expressing their emotions and perspectives via various songs that helps in the development of the plot and characters and cover a wide range of themes like comedy, tragedy, love, and friendship and they can be either originally created or adapted from films and historical events.

The songs used in the plays can be performed solo or they feature other performers, and the style can vary from one musical to another where they include classical music, jazz, pop, and nowadays hip-hop. Due to all these developments in the theater industry and the iconic works, the world became familiar with several musicals such as the Phantom of the Opera, Les Misérables, Chicago, Annie, and Hamilton (Musical Theater).

#### **1.5. Conclusion**

In conclusion, Postcolonialism opened a wide view into the study of the colonized people and their culture. Moreover, "*Hamilton*" is a unique illustration of how a cultural performance can both delight audiences and provide a forum for the

exploration of postcolonial outlook. The musical challenges conventional narratives and encourages a more inclusive perspective of the past through its varied casting, exploration of identity, and reclamation of history. "*Hamilton*" encourages viewers to critically consider the long-lasting effects of colonialism and the need for a more inclusive interpretation of history by weaving postcolonial themes into the historical narrative.

# **CHAPTER TWO**

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## 2.1. Introduction

Lin-Manuel Miranda established himself as a visionary storyteller in the world of contemporary musical theater with the creation of the musical "*Hamilton*" in which he explored the life of Alexander Hamilton and the founding of the United States from his early life to his contribution to the success of the American Revolution and focusing on hinting towards the main postcolonial aspects. This chapter will examine these aspects in connection to characters, symbols, songs, and events. In addition to how Miranda shed light on the struggles faced by colonized and marginalized communities and underscores the importance of reclaiming their narratives.

## 2.2. Lin-Manuel Miranda Biography

Lin-Manuel Miranda, American actor, lyricist, and playwright born in January 16th 1980 to a Puerto Rican parents in a Hispanic neighborhood in Manhattan New York. Miranda was surrounded by a vibrant cultural and musical environment during his childhood from salsa to pop and hip-hop. His exposure to Broadway, hip-hop, and R&B influenced his artistic interests. At the age of seven, Miranda attended his first Musical, *Les Misérables*. This theatrical encounter had a profound and lasting impact on his creative spirit. and he became a skilled rapper. In high school, Miranda was successful in drama and received mentorship from musical-theater legends Stephen Sondheim and John Kander, and pursuit his studies at Wesleyan University. (Murray, para.1-2)

While studying theater at Wesleyan, Miranda was actively involved in musical productions while also dedicating himself to crafting original songs and shows. It was during his time at Wesleyan that the first draft of his breakthrough musical was created entitled “*In the Heights*” which poignantly depicted the vibrant community of Washington Heights. (Ibid, par.3)

Miranda was inspired couple of years later by the biography of the founding father Alexander Hamilton written by Ron Chernow. When he started working on creating the musical that tells the story of the founding father that immigrated from the

Caribbean to the United States and became one of the significant figures in the American Revolution. (Ibid, par.4)

### 2.3 The Musical *Hamilton* 2015

*Hamilton*, Lin-Manuel Miranda’s successful Broadway musical about one of the most significant founding fathers of the United States of America Alexander Hamilton. The story of America's first treasury secretary might appear unconventional as a subject for a musical. However, what truly distinguishes *Hamilton* is its remarkable music, blending elements of hip-hop, rap, pop, jazz, and Broadway show tunes in a fusion. This captivating music is brought to life by a diverse cast, embodying the essence of the production's tagline: "America then told by America now." (Everything you need)

Miranda took on multiple roles in the creation and performance of the original run of *Hamilton*. The production intentionally cast African American and Latin actors for most of the roles, reshaping the narrative of American history and highlighting the importance of diverse acting communities. This choice extends beyond the stage to reflect broader social communities. (Ibid)

*Hamilton* achieved remarkable success, making a big name for its place in theater history with gaining prestigious awards and recognition. The show's journey began with the receipt of the 2016 Kennedy Prize for Drama, which includes a \$100,000 prize. This honorable award is only given to plays or musicals that delve into the exploration of American history. *Hamilton's* accomplishments continued as it received one of the highest honors in theater, the Pulitzer Prize for Drama in 2016. This distinction marked only the ninth time in the award's history that a production had received such recognition. Furthermore, *Hamilton* made a lasting print mark at the 2016 Tony Awards. The show received a total of 16 nominations, breaking records, and ultimately emerged triumphant in 11 categories, further cementing its status as a groundbreaking theatrical masterpiece. (Travis, 58-59)

### 2.3.1. Synopsis of the Musical

*Hamilton* follows the extraordinary journey of Alexander Hamilton, an immigrant who arrived in the United States as a teenage orphan from the Caribbean. Supported by individuals who recognized his writing talent, Hamilton enrolled at King's College in New York, where he formed friendships with three future revolutionaries: Marquis de Lafayette, John Laurens, and Hercules Mulligan. Despite his initial attempts to seek advice and forge a friendship with Aaron Burr, Hamilton and Burr eventually become rivals. As the American Revolution unfolds, Hamilton quickly rises through the ranks and earns the position of General George Washington's aide-de-camp, a role that Burr was overlooked for. (Hamilton summary)

In the beginning of the show, there is a song called "Alexander Hamilton" where the cast asks the audience questions about the importance of Alexander Hamilton and how he achieved his success. They introduce key characters like Aaron Burr and Alexander Hamilton. The story then goes back in time to when Hamilton arrives in New York and meets Burr. Burr invites Hamilton to a pub where he meets John Laurens, Hercules Mulligan, and Marquis de Lafayette. They recognize Hamilton's talent and political influence, and they all sing a song called "My Shot" together. (Travis,60-61)

Laurens, Mulligan, and Lafayette become close friends with Hamilton, which they celebrate in a song called "The Story of Tonight." The Schuyler sisters (Angelica, Peggy, and Eliza) are also introduced as they look for attention from men in New York City. Samuel Seabury, a loyalist, speaks out against the revolution, but Hamilton responds eloquently and Burr advises him to stay silent. In England, King George III complains about the colonists and their plans for revolution in a song called "You'll Be Back." As the revolution progresses, George Washington realizes he needs an assistant and rejects Burr's bid for the position, choosing Hamilton instead.(Travis,60-61)

It is 1780, and Hamilton attends a Winter's Ball where Angelica introduces him to her sister Eliza, whom he will marry. Their courtship and marriage are described in a song called "Helpless." At the wedding reception, Angelica confesses

her love for Hamilton but accepts his marriage to Eliza in a song called "Satisfied." Laurens, Lafayette, and Mulligan join Hamilton to congratulate him, but their joy is interrupted when Burr enters the room and reveals he is having an affair. Burr explains his cautious nature in a song called "Wait for It." The situation worsens for the revolution as Hamilton highlights the soldiers' desperate situation and their inability to buy goods due to worthless currency. Hamilton pleads with Washington to give him a leadership role, but Washington promotes Charles Lee instead, leading to a failure at the Battle of Monmouth.

Hamilton blames Lee for the loss, and Laurens challenges Lee to a duel. The rules for the duel are outlined in "The Ten Duel Commandments." Laurens wins the duel by shooting Lee. Washington is furious when he hears about the duel and asks Hamilton and Laurens to meet him. Washington sends Hamilton home to be with his pregnant wife. Hamilton and Eliza share a tender moment as she reveals her pregnancy in a song called "That Would Be Enough." The military successes of Lafayette are praised in a song called "Guns and Ships."

Lafayette suggests that Hamilton should have his own troops, and Washington agrees, giving Hamilton command. Washington offers advice and reflects on his own experiences in battle in a song called "History Has Its Eyes On You." The Americans eventually defeat the British, and King George expresses frustration and doubts about the colonists' ability to govern themselves in a song called "What Comes Next." Burr and Hamilton sing a heartfelt song called "Dear Theodosia" to their newborn children, Theodosia and Phillip, promising to do whatever it takes to make the world safe for them. This foreshadows the tragic death of Phillip Hamilton.

Act I end with a song called "Non-Stop" that highlights Hamilton's successes in law and politics. President George Washington offers Hamilton a position in his cabinet, either as Secretary of State or Secretary of the Treasury. Hamilton chooses the latter, disappointing his wife as he joins the cabinet. (Travis, 60-61)

After serving as an ambassador in France, Thomas Jefferson returns to accept his position as Secretary of State. He wonders what he missed during his absence. Hamilton and Jefferson have a debate known as "Cabinet Battle #1" about the future



of the financial system. Hamilton supports a national bank that would take on the states' debts, but he realizes he needs congressional approval for this plan. However, he lacks enough votes in Congress. Angelica, who has moved to England, returns to New York and invites Hamilton to vacation with her and Eliza in upstate New York, but he declines. This upsets his wife and Angelica, with whom he had exchanged affectionate letters.

While Eliza is away, Hamilton has an affair with Maria Reynolds. When Maria's husband discovers the affair, he threatens to expose it unless Hamilton pays him. Hamilton gives in to the blackmail but continues the relationship with Maria. In "The Room Where It Happens," Burr narrates how the financial debate is resolved. Hamilton meets with Jefferson and Madison, who strongly oppose him and his financial plan. Although they disagree, Madison and Jefferson want the capital moved closer to their homes in Virginia, while Hamilton needs congressional support for his plan.

Hamilton agrees to move the capital to present-day Washington D.C. in exchange for the votes he needs. Burr feels left out and realizes he wants to be part of the decision-making process. He runs for the Senate in New York and defeats Hamilton's father-in-law, Philip Schuyler, which angers Hamilton. In "Cabinet Battle #2," Jefferson and Hamilton debate once again, this time about supporting the French in their revolution. Jefferson wants to support the French, but Hamilton prefers neutrality. Washington sides with Hamilton, and America stays out of the French revolution.

Jefferson resigns to run for president, and Washington announces he will not seek re-election. King George is shocked to hear that John Adams will be the next president and predicts disaster for America under Adams' leadership. When Adams becomes president, he immediately fires Hamilton. Madison, Burr, and Jefferson accuse Hamilton of misusing government funds. Surprisingly, Hamilton admits to the affair but proves that he didn't embezzle funds by publishing letters. This ruins his marriage and political future. In "Burn," Eliza sings about her heartache and removes herself from Alexander's story.

Philip, their son, hears George Eacker speaking ill of his father and challenges him to a duel. Philip seeks advice from Alexander, who suggests aiming his pistol in the air to show honor. However, Eacker does not follow this advice and fatally wounds Philip. After their son's death, Eliza and Alexander reconcile and move to a quieter area of the city. (Travis, 61-62)

In "It's Quiet Uptown," they find solace together. Hamilton is asked to endorse a presidential candidate in the election of 1800. He reluctantly chooses between his rivals, Burr and Jefferson, and endorses Jefferson because he believes Jefferson has principles. Jefferson wins the election, and Burr takes offense to Hamilton's endorsement. They exchange heated letters and decide to settle the disagreement with a duel. On the morning of the duel, Hamilton says his final goodbye to Eliza in "Best of Wives and Best of Women." Burr shoots and kills Hamilton, who reflects poetically on his legacy. (Travis, 61-62)

Burr realizes that there was enough space in the world for both of them. The show concludes with an epilogue where the cast and various presidents reflect on Hamilton's legacy, asking the question "Who Lives, Who Dies, Who Tells Your Story." Eliza, Hamilton's wife, ensures that his story is championed long after his untimely death. (Travis,61-62)

### **2.3.2. Characterization**

In every play the characters are the most important component that contribute to the plot. They are vibrating when they bring stories to life directly on the stage. In the world of theater characters capture the audience's imagination and let them explore the story through their actions and words. Miranda's choice of characters reflects inclusivity and diversity where he purposefully featured several historical figures from different background, offering a fresh representation of the American history during the founding era.

**2.3.2.1. Alexander Hamilton**

In this Broadway Musical, the protagonist is Alexander Hamilton, the entire storyline revolves around his journey, during the American revolution. He was born into a Caribbean family and became an orphan; Hamilton had a difficult childhood and at the age of nineteen, he went to America in pursuit of education. He was smart and ambitious, which helped him to climb the social ladder of the society. As an opinionated man he grants attention through his writing and penchant for engaging in debates with almost anyone. (GradeSaver)

**2.3.2.2. Aaron Burr**

Aaron Burr, Hamilton's first friend in America, plays the role of the antagonist in the musical. Burr is a sympathetic and complex character. Despite engaging in arguments during the first act, they maintain a friendship until Hamilton's career flourishes while Burr's remains stagnant. However, when Hamilton publicly supports Thomas Jefferson for the presidency instead of Burr, the latter becomes consumed by anger and challenges Hamilton to a duel. Tragically, Burr fatally shoots Hamilton. Subsequently, Burr expresses remorse for his actions, realizing the gravity of taking his friend's life. ((GradeSaver)

**2.3.2.3. George Washington**

George Washington serves as a general during the American Revolution then becomes the first president of the United States. Washington's plays a significant role in mentoring Hamilton and guiding him. As the story proceeds Washington put all his trust in Hamilton and made him his right-hand man. ((GradeSaver)

**2.3.2.4. The Schuyler Sisters**

Angelica, Eliza, and Peggy Schuyler. Daughters of the general Philip Schuyler. Angelica is the oldest and is described as intelligent and falls in love first with Alexander Hamilton. However she was the one who introduced him to Eliza. Elizabeth Schuyler “Eliza” she falls in love with Hamilton and they soon marry. Eliza was known for her

trust and kindness and that what captured Hamilton towards her and she was "best of wives and best of women". Peggy is the youngest of the Schuyler sisters. she was mostly following her sisters and the least vocal. her relationship with Hamilton was mainly on the surface. ((GradeSaver)

### **2.3.2.5. King George III**

Is the king of England and he represents the monarch and the colonizer that the American are fighting against. He made sure to appears in several songs where he songs where he makes himself superior to them and force them to be loyal to him. (GradeSaver)

### **2.3.2.6. Thomas Jefferson**

Jefferson is portrayed as charming but somehow neglecting. He returns to the United States after the war ended and becomes the first secretary of state even though he did not play a role in the revolution. Moreover, he was always the contrast of Hamilton in so many parts of the play. (GradeSaver)

### **2.3.3. The Setting**

The musical features several settings. And each one reflects and represents a portion to the life of the founding father and the history of the American revolution. The timeline is wet from 1780 till 1804 which they highlighted the most significant years and events in the life of Hamilton. Most of the events took place in New York, Manhattan, new jersey and the Whitehouse.

## **2.4. Aspects of Postcolonialism in the Play**

Through the analysis of the Musical’s plot, characters, and settings there is a reflection of the suggested questions; thus, to come up with a thorough and inclusive answer one must inspect and examine the existing postcolonial aspects in the play. The subsequent section is mostly dedicated to analyze the explicit aspects and unravel implicit ones and decode the symbols and characters used by Miranda

**2.4.1. Identity Crisis in the Play**

The Musical “*Hamilton*” contains several examples of identity issues where these moments reflect the struggle of self-discovery and the dynamic of power in the postcolonial context. Through the analysis of the characters, one can notice the presence of the identity crisis through Alexander Hamilton and George Washington.

**2.4.1.1. Hamilton’s Identity and Oppression**

One of the central examples is Hamilton himself. His immigrant background created a tension and made him lost between his origins and the new life in the American society, through which the complex and the personal journey that shaped his identity is present in the postcolonial discourse. In addition, Hamilton’s journey is a broader reflection of the other similar narratives of people who were working on redefining their identities and breaking free from the past that was imposed on them.

Hamilton’s ambitious and hunger for success makes him a reflecting mirror of those, who, like him, are trying to overcome the oppression in the society as a result of the colonial dominance. It shed the lights on the decolonization of the complexities of the individuals forming their identities that were shaped by the legacy of the colonial powers.

**2.4.1.2. Washington’s Struggles in Shaping a National Identity**

The character of George Washington provides an engaging space for exploring further the identity issues within the postcolonial context. Washington was a key figure in the musical as a symbol of authority and leadership where he was in the process of constructing a new American identity after the independence and trying to erase the past colonial structure in the country.

The Musical depicts in many ways the presence of Washington role in recreating a shared identity; as the first president of the United States after the independence he sure still carries some of the colonial aspects that was forced on him and influenced him somehow. However, he recognizes the need for a change where he finds himself holding the enormous responsibility on his shoulders to form a new

nation, and as a president he must thrive to the expectations and trust that was given to him.

### 2.4.2. Immigrant Voices and Cultural Hybridity in The Play

*Hamilton* took the world by storm when it first came out. It gripped the attention of the audience in so many ways by which providing several aspects where one can explore the themes of immigration and cultural hybridity. While crafting the Musical Miranda tried to portray the involvement of immigrants in the contribution of forming the new nation. By combining and blending their hybrid background.

#### 2.4.2.1. From the Caribbean to the Colonies: Hamilton's Immigration

The journey of Alexander Hamilton from the Caribbean to America started from the first line of the intro song “Alexander Hamilton” where Miranda draws his character with the use of hip-hop and R&B, music because while reading Hamilton’s biography by Ron Chernow he saw that nothings will be a better fit than these two music genres when it comes to portraying Hamilton’s life. (Alvarez)

*How does a bastard, orphan, son of a whore and a  
Scotsman, dropped in the middle of a forgotten  
Spot in the Caribbean by Providence, impoverished, in squalor  
Grow up to be a hero and a scholar?*

*The ten-dollar Founding Father without a father  
Got a lot farther by workin’ a lot harder  
By bein’ a lot smarter  
By bein’ a self-starter (lines 1-8)*

Hamilton was ambitious and smart. Despite being an immigrant, he accomplished several milestones such as being the first secretary of treasury and Washington “Right hand man” (Ibid). In the third song of the musical entitled “My shot” Hamilton is hungry for taking the opportunity and be a part of the revolution where he takes every chance to make his country free.

*I am not throwing away my shot!  
 Hey yo, I'm just like my country  
 I'm young, scrappy and hungry  
 And I'm not throwing away my shot!* (lines 1-4)

*Don't be shocked when your history book mentions me  
 I will lay down my life if it sets us free  
 Eventually, you'll see my ascendancy.* (lines 31-33)

Through these lines of the song there is a clear understanding that Hamilton is determined to seize every opportunity that comes his way driving by his belief that he will make an impact in the revolution.

#### **2.4.2.2. Aaron Burr as a Character of Mixed Heritage:**

Aaron Burr character in the musical tends to be more complex since he was the main antagonist, he was never close with Hamilton because of the opposite ideologies. Through the musical Burr hybrid background is depicted in his actions and words. During the song “The Room Where It Happens” Aaron Burr sense of jealousy and his desire to belong to the American politics. This does not exactly make the aspect of hybridity directly present however, it shows Burr need to belong to the elite group of the society.

*No one else was in  
 The room where it happened  
 The room where it happened  
 The room where it happened  
 No one else was in  
 The room where it happened (The room where it happened)* (lines 35-40)

These lines illustrate Burr’s eagerness to be included in the circle and his assimilation to the dominant group which reflect the struggles of the American

individuals of multiple cultures and identities where it comes to belonging during and after the revolution.

### 2.4.3. The Postcolonial Female Experience in *Hamilton*

Although the focus of the musical is mainly about the American revolution and the life of Hamilton as a founding father it is significant to recognize the female experience at that historical period. Revealing the aspect of the double oppression of women through the characters of the Schuyler sisters even if the musical does not delve into the theme specifically but with the historical context one can notice the struggles.

#### 2.4.3.1. The Dual Oppression of the Schuyler Sisters

The time period in *Hamilton* highlights the experience of women and in this context the experience of the Schuyler sisters Angelica, Eliza, and Peggy where they were marginalized and restricted by the social norms and the limitation to the access of power. In the song “satisfied” Angelica the eldest sister of the Schuylers demonstrates the social expectation of women.

*I'm a girl in a world in which  
My only job is to marry rich  
My father has no sons so I'm the one  
Who has to social climb for one*(Lines 82-84)

The primary role of women at that time was to marry and rise a family according to the social norms that they were ones taught by their mothers. While men were contributing in the revolution and taking political stands. Taking the example of Angelica Schuyler where her concerns and ideas cannot be shared in the patriarchal society. In the song “The Schuyler sisters” where the play first introduced the three sisters' Angelica's intellectual level and political knowledge is depicted through her statement.

*I've been reading Common Sense by Thomas Paine  
So men say that I'm intense or I'm insane*



*You want a revolution? I want a revelation*

*So listen to my declaration:*

*“We hold these truths to be self-evident*

*That all men are created equal”*

*And when I meet Thomas Jefferson*

*Unh!*

*I'm 'a compel him to include women in the sequel!(Lines 52- 60)*

Reading the “Common Sense” was a big step for Angelica in terms of understanding the pillars of the revolution. Moreover, her perception is unusual and unexpected in the society because she wants the revelation that would open the door for women to ask for their rights asserting for Thomas Jefferson to include women in the version of equality in the American society.

## **2.5. Conclusion**

To sum-up, through its varied casting, “*Hamilton*” embodies postcolonial characteristics while challenging old narratives. The musical dives into the issues of identity development in a postcolonial space, showing individuals' challenges. Furthermore, it addresses the question of representation by exposing the distortion of historical narratives. “*Hamilton*” provokes critical thought on power dynamics and structural inequality through its examination of postcolonial themes. It is an effective venue for recovering underrepresented voices and pushing for inclusion. Finally, “*Hamilton*” exemplifies art's transformative power in confronting historical erasure and promoting a more just society.

# **GENERAL CONCLUSION**

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In conclusion, Lin-Manuel Miranda's musical "*Hamilton*" challenges traditional narratives of Broadway and employs postcolonial perspectives to depict the struggles of its characters within a postcolonial context. Through an exploration of the outlined topics, including postcolonialism, postcolonial literary theory, identity, hybridity, immigration, and the double oppression of women, "*Hamilton*" presents a transformative and innovative approach to historical storytelling. By addressing these themes, the musical sheds light on the complexities of identity formation, power dynamics, and the historical legacies of colonization.

"*Hamilton*" breaks new ground in challenging traditional Broadway narratives by embracing diverse casting choices and incorporating hip-hop and rap music. This intentional departure from the norm disrupts the dominant narratives of historical figures and offers a more inclusive representation of history. By utilizing a postcolonial lens, "*Hamilton*" explores the struggles of its characters in shaping their identities, emphasizing the immigrant experience, cultural hybridity, and the challenges of navigating a postcolonial society.

The musical also critically examines power and authority within a postcolonial framework, as showcased through the character of Aaron Burr. By presenting his journey and contrasting it with Alexander Hamilton's, "*Hamilton*" prompts reflection on the complexities of power dynamics and personal ambition within a postcolonial context. Additionally, the musical amplifies the voices of historically marginalized communities, particularly women and people of color, challenging the historical erasure of their contributions to the American Revolution.

Throughout the musical, the setting plays a vital role in enhancing the postcolonial reading. The historical context of the American Revolution and the theatrical design choices contribute to the exploration of postcolonial themes. The fusion of historical accuracy and contemporary elements adds depth to the characters' struggles with identity, immigration, and postcolonial power dynamics.

In answering the research questions, it is evident that "*Hamilton*" challenges traditional Broadway narratives by embracing diversity, incorporating innovative musical styles, and critically examining power dynamics. By employing postcolonial

## GENERAL CONCLUSION

perspectives, the musical brings attention to the struggles of its characters in shaping their identities, highlights the complexities of cultural hybridity and immigration, and amplifies the voices of marginalized communities within a postcolonial framework.

Hamilton, the renewed musical by Lin-Manuel Miranda, captivates audiences with its resonant themes and motifs. The musical delves into the pursuit of legacy and immortality, as Alexander Hamilton and his contemporaries strives to leave a lasting impacts. This theme speaks to the desire for significance in today's world. Moreover, "*Hamilton*" explores the concept of identity through the lens of immigration, resonating with contemporary audiences grappling with issues of acceptance and belonging. "*Hamilton*" highlights the theme of revolution and hunger for change.

A postcolonial reading of "*Hamilton*" reveals insights into power dynamics, identity issues, cultural appropriation, resistance, and historical revisionism. It challenges dominant narratives, explores the negotiation of identity, and emphasizes the agency of Marginalized groups. By subverting traditional representations, the musical prompts critical reflection on the complexities of colonial legacies and their impacts on society.

In conclusion, "*Hamilton*" serves as a groundbreaking example of how a postcolonial reading can reshape traditional narratives, challenge historical representations, and offers a more inclusive and nuanced understanding of identity, power, and the struggles faced within a postcolonial context. By pushing the boundaries of Broadway and embracing the complexities of postcolonialism, "*Hamilton*" has left an indelible mark on the theater landscape, encouraging a reevaluation of how history is portrayed, and opening new avenues for storytelling that honor diverse experiences and perspectives.

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## APPENDICES

### Appendix A

#### “Alexander Hamilton”

*How does a bastard, orphan, son of a whore and a  
Scotsman, dropped in the middle of a forgotten  
Spot in the Caribbean by Providence, impoverished, in squalor  
Grow up to be a hero and a scholar?*

*The ten-dollar Founding Father without a father  
Got a lot farther by workin' a lot harder  
By bein' a lot smarter  
By bein' a self-starter (Act 1, scene 1, lines 1-8)*

#### “My Shot”

*I am not throwing away my shot!  
Hey yo, I'm just like my country  
I'm young, scrappy and hungry  
And I'm not throwing away my shot! (Act 1, scene 3, lines 1-4)*

*Don't be shocked when your history book mentions me  
I will lay down my life if it sets us free  
Eventually, you'll see my ascendancy. (Act 1, scene 3, lines 31-33)*

## APPENDICES

### “The Room Where It Happens”

*No one else was in*

*The room where it happened*

*The room where it happened*

*The room where it happened*

*No one else was in*

*The room where it happened (The room where it happened) (Act 1, scene 6, lines 35-40)*

### “Satisfied”

*I’m a girl in a world in which*

*My only job is to marry rich*

*My father has no sons so I’m the one*

*Who has to social climb for one (Act 1, scene 6, Lines 82-84)*

### “The Schuyler Sisters”

*I’ve been reading Common Sense by Thomas Paine*

*So men say that I’m intense or I’m insane*

*You want a revolution? I want a revelation*

*So listen to my declaration:*

*“We hold these truths to be self-evident*

*That all men are created equal”*

*And when I meet Thomas Jefferson*

*Unh!*

*I’m ‘a compel him to include women in the sequel! (Act 1, scene 5, Lines 52- 60)*

## APPENDICES

### Appendix B

#### *“Hamilton”* Soundtrack Original Broadway Cast

1. “A Winter’s Ball” — Leslie Odom, Jr., Lin-Manuel Miranda & Original Broadway Cast of *“Hamilton”*
2. “Aaron Burr, Sir” — Lin-Manuel Miranda, Leslie Odom Jr., Anthony Ramos, Daveed Diggs & Okieriete Onaodowan
3. “Alexander Hamilton” — Leslie Odom, Jr., Anthony Ramos, Daveed Diggs, Okieriete Onaodowan, Lin-Manuel Miranda, Phillipa Soo, Christopher Jackson & Original Broadway Cast of *“Hamilton”*
4. “Best of Wives and Best of Women” — Lin-Manuel Miranda & Phillipa Soo
5. “Blow Us All Away” — Anthony Ramos, Ariana DeBose, Sasha Hutchings, Ephraim Sykes, Lin-Manuel Miranda & Original Broadway Cast of *“Hamilton”*
6. “Burn” — Phillipa Soo
7. “Cabinet Battle #1” — Christopher Jackson, Daveed Diggs, Lin-Manuel Miranda & Okieriete Onaodowan
8. “Cabinet Battle #2” — Christopher Jackson, Daveed Diggs, Lin-Manuel Miranda & Okieriete Onaodowan
9. “Dear Theodosia” — Lin-Manuel Miranda & Leslie Odom, Jr.
10. “Farmer Refuted” — Thayne Jasperson, Lin-Manuel Miranda & Original Broadway Cast of *“Hamilton”*
11. “Guns and Ships” — Leslie Odom, Jr., Daveed Diggs, Christopher Jackson & Original Broadway Cast of *“Hamilton”*
12. “Helpless” — Phillipa Soo & Original Broadway Cast of *“Hamilton”*
13. “History Has Its Eyes on You” — Christopher Jackson, Lin-Manuel Miranda & Original Broadway Cast of *“Hamilton”*
14. “Hurricane” — Lin-Manuel Miranda & Original Broadway Cast of *“Hamilton”*
15. “I Know Him” — Jonathan Groff

## APPENDICES

16. “It’s Quiet Uptown” — Lin-Manuel Miranda, Phillipa Soo, Original Broadway Cast of “*Hamilton*” & Renée Elise Goldsberry
17. “Meet Me Inside” — Lin-Manuel Miranda, Leslie Odom, Jr., Anthony Ramos, Christopher Jackson & Original Broadway Cast of “*Hamilton*”
18. “My Shot” — Lin-Manuel Miranda, Anthony Ramos, Daveed Diggs, Okieriete Onaodowan, Leslie Odom, Jr. & Original Broadway Cast of “*Hamilton*”
19. “Non-Stop” — Leslie Odom, Jr., Lin-Manuel Miranda, Phillipa Soo, Christopher Jackson, Original Broadway Cast of “*Hamilton*” & Renée Elise Goldsberry
20. “One Last Time” — Christopher Jackson, Lin-Manuel Miranda & Original Broadway Cast of “*Hamilton*”
21. “Right Hand Man” — Christopher Jackson, Lin-Manuel Miranda, Leslie Odom, Jr. & Original Broadway Cast of “*Hamilton*”
22. “Satisfied” — Original Broadway Cast of “*Hamilton*” & Renée Elise Goldsberry
23. “Say No to This” — Jasmine Cephas-Jones, Leslie Odom, Jr., Lin-Manuel Miranda, Sydney James Harcourt & Original Broadway Cast of “*Hamilton*”
24. “Schuyler Defeated” — Anthony Ramos, Leslie Odom, Jr., Lin-Manuel Miranda & Phillipa Soo
25. “Stay Alive (Reprise)” — Lin-Manuel Miranda, Anthony Ramos, Phillipa Soo & Original Broadway Cast of “*Hamilton*”
26. “Stay Alive” — Original Broadway Cast of “*Hamilton*”
27. “Take a Break” — Phillipa Soo, Anthony Ramos, Lin-Manuel Miranda & Renée Elise Goldsberry
28. “Ten Duel Commandments” — Anthony Ramos, Lin-Manuel Miranda, Jon Rua, Leslie Odom, Jr. & Original Broadway Cast of “*Hamilton*”
29. “That Would Be Enough” — Lin-Manuel Miranda & Phillipa Soo
30. “The Adams Administration” — Original Broadway Cast of “*Hamilton*”
31. “The Election of 1800” — Daveed Diggs, Okieriete Onaodowan, Leslie Odom, Jr., Lin-Manuel Miranda & Original Broadway Cast of “*Hamilton*”

## APPENDICES

32. “The Reynolds Pamphlet” — Original Broadway Cast of “*Hamilton*”
33. “The Room Where It Happens” — Leslie Odom, Jr., Lin-Manuel Miranda, Daveed Diggs, Okieriete Onaodowan & Original Broadway Cast of “*Hamilton*”
34. “The Schuyler Sisters” — Phillipa Soo, Jasmine Cephas-Jones, Leslie Odom, Jr., Original Broadway Cast of “*Hamilton*” & Renée Elise Goldsberry
35. “The Story of Tonight (Reprise)” — Anthony Ramos, Okieriete Onaodowan, Daveed Diggs, Lin-Manuel Miranda & Leslie Odom Jr.
36. “The Story of Tonight” — Lin-Manuel Miranda, Anthony Ramos, Okieriete Onaodowan, Daveed Diggs & Original Broadway Cast of “*Hamilton*”
37. “The World Was Wide Enough” — Leslie Odom, Jr., Lin-Manuel Miranda & Original Broadway Cast of “*Hamilton*”
38. “Wait For It” — Leslie Odom, Jr. & Original Broadway Cast of “*Hamilton*”
39. “Washington on Your Side” — Daveed Diggs, Leslie Odom, Jr., Okieriete Onaodowan & Original Broadway Cast of “*Hamilton*”
40. “We Know” — Lin-Manuel Miranda, Daveed Diggs, Leslie Odom, Jr. & Okieriete Onaodowan
41. “What Comes Next?” — Jonathan Groff
42. “What’d I Miss” — Daveed Diggs, Leslie Odom, Jr., Okieriete Onaodowan & Original Broadway Cast of “*Hamilton*”
43. “Who Lives, Who Dies, Who Tells Your Story” — Original Broadway Cast of “*Hamilton*”
44. “Yorktown (The World Turned Upside Down)” — Original Broadway Cast of “*Hamilton*”
45. “You’ll Be Back” — Jonathan Groff & Original Broadway Cast of “*Hamilton*”
46. “Your Obedient Servant” — Leslie Odom, Jr., Lin-Manuel Miranda & Original Broadway Cast of “*Hamilton*”

## Abstract:

Lin-Manuel Miranda's "*Hamilton*" is deemed a cultural phenomenon hailed as an innovative musical that tells the story of America's founding fathers. While "*Hamilton*" primarily focuses on the American Revolution and the formation of the United States, within the present dissertation an endeavor is made to examine the musical from a postcolonial perspective to unveil its portrayal of history, power dynamics, and cultural identity. Indeed, analyzing "*Hamilton*" from a postcolonial angle provides an ample understanding of its depiction of colonial legacies as well as its broader significance in the postcolonial discourse. In a rather deeper sense, the analysis reveals the musical's engagement with issues of representation, cultural hybridity, ideological conflicts, and the construction of memory. As such, it allows for an in-depth exploration of the complex interplay between the colonial past and its contemporary implications.

**Keywords:** Postcolonialism, Drama, Musical, Lin-Manuel Miranda, postcolonial aspects.

## ملخص:

يعتبر فيلم "هاميلتون" للمخرج لين مانويل ميراندا ظاهرة ثقافية تم الترحيب بها باعتبارها مسرحية موسيقية مبتكرة تروي قصة الآباء المؤسسين لأمريكا. بينما يركز "هاميلتون" بشكل أساسي على الثورة الأمريكية وتشكيل الولايات المتحدة، في إطار الأطروحة الحالية، يتم بذل مسعى لفحص الموسيقى من منظور ما بعد الاستعمار للكشف عن تصويرها للتاريخ وديناميات القوة والهوية الثقافية. في الواقع، يوفر تحليل "هاميلتون" من زاوية ما بعد الاستعمار فهماً واسعاً لتصويره للموروثات الاستعمارية بالإضافة إلى أهميته الأوسع في خطاب ما بعد الاستعمار. بمعنى أعمق إلى حد ما، يكشف التحليل عن انخراط الموسيقى في قضايا التمثيل والتهجين الثقافي والصراعات الأيديولوجية وبناء الذاكرة. على هذا النحو، فإنه يسمح باستكشاف متعمق للتفاعل المعقد بين الماضي الاستعماري وآثاره المعاصرة.

**الكلمات المفتاحية:** ما بعد الكولونيالية، الدراما، الموسيقى، لين ميراندا، جوانب ما بعد الاستعمار.

## **Résumé:**

"Hamilton" de Lin-Manuel Miranda est considéré comme un phénomène culturel salué comme une comédie musicale innovante qui raconte l'histoire des pères fondateurs de l'Amérique. Alors que "Hamilton" se concentre principalement sur la Révolution américaine et la formation des États-Unis, la présente thèse s'efforce d'examiner la comédie musicale dans une perspective postcoloniale pour dévoiler sa représentation de l'histoire, de la dynamique du pouvoir et de l'identité culturelle. En effet, analyser "Hamilton" sous un angle postcolonial permet de bien comprendre sa représentation des héritages coloniaux ainsi que sa signification plus large dans le discours postcolonial. Dans un sens un peu plus profond, l'analyse révèle l'engagement de la comédie musicale avec les questions de représentation, d'hybridité culturelle, de conflits idéologiques et de construction de la mémoire. En tant que tel, il permet une exploration en profondeur de l'interaction complexe entre le passé colonial et ses implications contemporaines.

**Mots clés :** Postcolonialisme, Drame, Musical, Lin-Manuel Miranda, aspects postcoloniaux.