

CONTENTS

<i>Preface to the Second Edition</i>	page v
<i>Preface to the First Edition</i>	vi
1 On Tears and Laughter	I
Form or formula? Euripides, medieval Mystery plays, Marlowe. Shakespeare. Molière. Tragedy and tragicomedy. Types of comedy.	
2 Naturalistic Shading	53
Early naturalism. Portents in Ibsen. Strindberg's naturalism. Chekhov. Analysis: <i>The Cherry Orchard</i> , Act IV. The 'mood' play.	
3 Towards Tragic Inversion	113
A new freedom of form. Strindberg's dream plays. The Shavian touch. Synge and O'Casey. Pirandello. Analysis: <i>Henry IV</i> , Act III.	
4 Counterpoint and Hysteria	158
Eliot's 'doubleness'. Brecht's 'alienation'. Analysis: <i>Mother Courage</i> , scenes 5 and 11. Anouilh. Analysis: tragicomic counterpoint in <i>Ardèle</i> and <i>Colombe</i> . Tennessee Williams. Beckett and the absurd. <i>Waiting for Godot</i> : an analytic note on performance. After <i>Godot</i> : Ionesco, Genêt and Pinter.	
5 The Dark Comedy	251
Involving the audience. Irony as a controlling agent. The comic-pathetic hero. The dark tone. Unholy joy: attitudes of dramatist and audience. Didacticism and despair.	
<i>Reading List</i>	300
<i>Index</i>	305