

# Contents

---

<i>Acknowledgements</i>	ix
<i>List of Abbreviations</i>	xi
<b>1 INTRODUCTION</b>	
<b>Background, Basic Premises, Early Work</b>	1
‘The Man from God Knows Where’	1
The Short Stories	8
Unpublished Early Plays	44
Introducing the Stage Plays: Postmodern Humanism	56
<b>2 SUBJECT</b>	
<b>Dismantling the Unified Subject: The Plays of the 1960s</b>	76
The Split Subject	76
<i>The Enemy Within</i>	78
<i>Philadelphia, Here I Come!</i>	84
<i>The Loves of Cass McGuire</i>	95
<i>Crystal and Fox</i>	105
<i>Lovers</i>	111
<i>The Mundy Scheme</i>	118
<b>3 TEXT</b>	
<b>Disrupting the Unified Text: The Plays of the 1970s</b>	122
The Plural Text	122
<i>The Gentle Island</i>	124
<i>The Freedom of the City</i>	129
<i>Living Quarters</i>	138
<i>Volunteers</i>	144
<i>Aristocrats</i>	148
<i>Faith Healer</i>	158

<b>4 HISTORY</b>	
<b>Rewriting History: The Plays of the 1980s</b>	164
<i>The Fifth Province</i>	164
<i>Translations</i>	166
<i>The Three Sisters</i>	181
<i>The Communication Cord</i>	191
<i>Fathers and Sons</i>	197
<i>Making History</i>	202
<b>5 BODY</b>	
<b>Foregrounding the Body: The Plays of the 1990s</b>	208
'Words, Words, Words'	208
<i>Dancing at Lughnasa</i>	219
<i>The London Vertigo</i>	234
<i>A Month in the Country</i>	242
<i>Wonderful Tennessee</i>	249
<i>Notes</i>	263
<i>Select Bibliography</i>	272
<i>Index</i>	281