

# CONTENTS

<b>1</b>	<b>Introduction</b>	1
	<i>Bibliography</i>	16
<b>2</b>	<b>Psychiatric Power in the Contemporary Asylum: The Diagnostic Gaze and the Practical Critique</b>	19
	<i>Introduction</i>	19
	<i>Seeing Patriarchy and Seeing Psychiatry in Sarah Daniel's Head-Rot Holiday</i>	27
	<i>Diagnosis Through Language and Race in Joe Penhall's Blue/Orange</i>	37
	<i>The Dispersed Mad Body in Lucy Prebble's The Effect</i>	48
	<i>Conclusion</i>	61
	<i>Bibliography</i>	63
<b>3</b>	<b>Hearing Voices, Seeing Visions: Hallucination, Space and Mad Experience</b>	67
	<i>Introduction</i>	67
	<i>Uncertain Meanings and the Family in The Eradication of Schizophrenia in Western Lapland</i>	74
	<i>Away with the Fairies: Globalization, Madness and the Fairytale in The Skriker</i>	84
	<i>Smoke in Your Eyes: Spaces of Hallucination, Intersectionality and Invisible Violence in Debbie Tucker green's nut</i>	96

	<i>Conclusion</i>	107
	<i>Bibliography</i>	110
<b>4</b>	<b>Other Lives and Radical Perspectives: Witnessing the Suicide, Witnessing the Mad</b>	<b>115</b>
	<i>Introduction</i>	115
	<i>Victim, Perpetrator, Bystander: Seeing the Witness in 4.48</i>	
	Psychosis	126
	<i>What's My Motivation? The Implications of Engagement in David Greig's Fragile</i>	136
	<i>Ghosted Autopsies in Analogue Theatre's Beachy Head</i>	147
	<i>Conclusion</i>	157
	<i>Bibliography</i>	159
<b>5</b>	<b>Madness and the Ethical Encounter in Autobiographical Performance</b>	<b>163</b>
	<i>Introduction</i>	163
	<i>The Uncertain Hand in James Leadbitter's Mental</i>	171
	<i>Confessions of an Expert: Peas and Comedy in Bobby Baker's</i>	
	How to Live	182
	<i>The Obscured Face of the Volunteer in Bryony Kimmings' and Tim Grayburn's Fake It 'Til You Make It</i>	192
	<i>Conclusion</i>	203
	<i>Bibliography</i>	205
<b>6</b>	<b>Conclusion</b>	<b>209</b>
	<b>Index</b>	<b>217</b>