

**THE STAGED ENCOUNTER:
CONTEMPORARY FEMINISM AND WOMEN'S DRAMA**

INTRODUCTION	1
PART ONE	
THE DRAMATISATION OF WOMAN AS THE "OTHER" IN WOMEN'S DRAMATIC WRITING	18
The Manifestations of Female Subjectivity in Women's Drama	23
Timberlake Wertenbaker's <i>The Grace of Mary Traverse</i>	25
Helen Edmundson's <i>The Mill on the Floss</i>	30
Caryl Churchill's <i>Top Girls</i>	35
PART TWO	
THE REPRESENTATION OF WOMAN IN WOMEN'S DRAMATIC WRITING	50
The Disruption of the Spectacle in Women's Drama	51
Woman in Literature: Helen Edmundson's <i>Anna Karenina</i>	52
Woman in Film: Sheila Yeger's <i>Variations on a Theme by Clara Schumann</i>	58
Woman in Theatre: April De Angelis's <i>The Playhouse Creatures</i>	69
PART THREE	
THE REPRESENTATION OF THE "MADWOMAN" IN WOMEN'S DRAMATIC WRITING	77
The Dramatisation of Madness in Women's Drama	79
The Body-Theatre of the Hysteric: Anna Furse's <i>Augustine (Big Hysteria)</i>	81
Hysteria and Its Double: Wendy Kesselman's <i>My Sister in this House</i>	87
The Language of Madness: Susan Sontag's <i>Alice in Bed</i>	93
PART FOUR	
THE REPRESENTATION OF WOMAN AS AN EMBODIED SUBJECT IN WOMEN'S DRAMATIC WRITING	102
Feminine Writing and the Articulation of the Body in Women's Drama	105
Hélène Cixous's <i>Portrait of Dora</i>	110

Caryl Churchill's <i>The Skriker</i>	119
Liz Lochhead's <i>Dracula</i>	128
Liz Lochhead's <i>Blood and Ice</i>	137
CONCLUSION	158
BIBLIOGRAPHY	168
Dramatic Sources	168
Works Cited	169
Works Consulted	177