

Contents

Foreword — VII

Prologue — XV

Part I: Towards a Transgeneric and Contextual Theory of Narrative in Drama, Or, Reframing ‘Drama’ as a Narrative Genre

- 1 **‘Enter Drama!’ Putting the Genre (Back) Centre Stage in the Study of Literature and Culture — 3**
 - 1.1 A Neglected Subject Matter: On the Need of Reframing Drama as Narrative in the Twenty-First Century — 7
 - 1.2 ‘Drama and Narrative’: The State of the Art in Literary Studies and Arising Research Desiderata — 12
 - 1.3 Narratology of Drama: Delineating Objectives and Research Questions — 22
 - 1.4 Resolving Pressing Problems in the Study of Dramatic Storytelling and Narrative in Drama: Methodology and Corpus — 25
 - 1.5 Outlining This Study’s Structure — 31
- 2 **Rising Action: Towards a Narratology of Drama — 35**
 - 2.1 Theorising the Processes of Intersecting Narrative Theory with Drama Theory and of (Re-)Writing Drama History: Challenges, Necessities, and Theoretical Premises — 35
 - 2.2 Drawing the Consequences of the ‘Instability’ of Genre in General and Drama in Particular: Suggesting a Conceptual Reframing of Drama as a Potentially (Highly) Narrative Category and Taking Up the Cudgels for a Narratological Examination of ‘Dramatic Narration’ — 45
 - 2.3 Intersections of Drama and Narrative in and around Drama: Placing and Characterising Them — 53

3	Suggestions for a Peripeteia in Drama and Narrative Theory: A Culturally Sensitive Narratology of Drama and Dramatic Narration — 57
3.1	Four Basic Concepts at the Heart of the Intersection(s) of Drama and Narrative: Framing ‘Drama’ and ‘Narrative’ as Cognitive Schemata and as Modes; ‘Narrativity’ and ‘Dramatic Quality’ as Transgeneric Qualities of Difference — 58
3.2	The Semantic Dimensions of ‘Narrative’ and ‘Drama’ as Modes and Features in Dramatic Storytelling — 67
3.3	Narrative Matters in Drama: Story and Discourse in Drama as Core Levels of Narratological Analysis and a Narratological Communication Model of Drama — 78
3.4	The Cultural Dynamics and the Performative Power of Dramatic Storytelling: A Culturally Sensitive Approach to Narrative in Drama — 91
 Part II: The History of Narrative and Narration in British Drama – The Cultural Dynamics and Performative Power of Dramatic Storytelling	
4	Stories in Conflict and Competition: Alternative Histories, Complementary Tales, and Lies in Early Modern Drama — 97
4.1	Emplotting Competing Narratives in Dramatic Narration: The Dramatic Retelling of English National History in William Shakespeare’s Meta-Histories of <i>King Henry IV, Part One</i> and <i>Part Two</i> — 98
4.2	The Dramatic Exploitation of Biography and Processing of Jacobean Culture: Tales of Duplicity, Janus-Faced Worlds, and Violence in John Webster’s Revenge Tragedy <i>The White Devil</i> — 119
4.3	The Bending and Expanding of Dramatic Conventions as Problematisations of Simplistic Worldviews and Morals: William Shakespeare and George Wilkin’s Romance <i>Pericles</i> Exploiting the Generative Narrator and the Genre of the Medieval Short Story Cycle — 132
4.4	Dominant Forms and Potential Functions of Narrative in an ‘Age of Lying and Dissimulation’: The Exploitation of Conflicting Stories to Cultural Ends in Early Modern Dramatic Narration — 143

- 5 **The Containment of Different Narratives and of Narratives of Difference in Drama: The Renewal and Self-Definition of a 'Sleeping' Genre as well as Theatrical Configurations of Restoration and Early Eighteenth-Century (Drama) Cultures — 148**
- 5.1 The State and the State of the Art in Restoration Drama: John Dryden's Epically Construed Tragicomedy *Marriage à la Mode* as Philosophy of (Marriage, Sex, and) State and as Poetological Definition of Drama — 151
- 5.2 Narrative and Moral Double Binds in Aphra Behn's *The Rover*: Experiments in Narrative Perspective and Authorial Comment by Way of Dramatic Expression as well as Assessments of Female Life Options in the Restoration Period — 165
- 5.3 Analogy and Difference in John Gay's *The Beggar's Opera*: Generative Narrators as Playwrights and Actors and their Narrative Resistance to Genre Conventions as well as to the Aberrations of an Emerging Capitalist Culture — 180
- 5.4 Dominant Forms and Potential Functions of Narrative in Restoration and Early-Eighteenth-Century Plays: The Exploration of Contained Difference in Dramatic Narration as a Means of Genre-Definition and Political Engagement — 194
- 6 **From Stage to Page, from the Publicly Politic to the Metaphysically Private: Late Eighteenth-Century and Romantic Drama as a Genre in Transformation, Dramatising Diegetic Storytelling and Narrativising (Revolutionary) Change in Society and Conflict in Selves — 199**
- 6.1 Educating the Nation, Domesticating the Colony, and Moralising (Old and New) Money: The Dramatisation of Diegetic Storytelling and of Elocutionary Didactics in Richard Cumberland's Sentimental Comedy *The West Indian* — 201
- 6.2 The Transgressive and Transformative Power of the Gothic Tale: The Increasing Narrative Infiltration of Dramatic Discourse in Joanna Baillie's Romantic Tragedy *Orra* as a Revolt against Genre Boundaries and Patriarchal Subjugation — 218
- 6.3 From the Theatre to the Mind, from 'Drama as Was' to the Romantic *Gesamtkunstwerk*: Lord Byron's Closet Drama *Manfred* as a Dramatic Focalisation *on* and *of* a Self in Conflict — 235

- 6.4 Dominant Forms and Potential Functions of Narrative in Late-Eighteenth-Century and Romantic Plays: The Dramatisation of Storytelling and the Narrativisation of Drama as Way of Forging a Nation, Revolting against Society, and Tearing Down (Genre) Borders — 248
- 7 **Expanding the Allowances of Drama by Generic Encounters with Narrative in Victorian and Early-Twentieth-Century Plays: Intersecting Drama and Narrative as Means to Fight against Hypocritical Hegemonies as well as to Perform and Forestall Political Change — 254**
 - 7.1 Reducing Dramatic Modes in Favour of Narrative (*sensu* Diegetic) Modes in George Bernard Shaw's *Mrs Warren's Profession*: Politicising Drama and Attacking an Ideologically Blinded Middle and Upper Class with 'Stories' that Counter Hegemonic Narratives of Society — 255
 - 7.2 Modernising Traditional Dramatic Modes and Theatrical Qualities, Using Them as Instruments of Political Pressure: Cicely Hamilton and Christopher St John's *How the Vote Was Won* as Performance of Gender Inequality and Political Conversion — 272
 - 7.3 Coping with Events That Defy Their Telling, with National Trauma, Personal Loss, and Disjointed Time between the Wars: The Foregrounding of Story *Mise en Abymes*, Narrative Instance, and Character Focalisation in J. M. Barrie's Post-World War I Play *Mary Rose* — 284
 - 7.4 Dominant Forms and Potential Functions of Narrative in Victorian and Early-Twentieth-Century Plays: The Narrativisation of Drama as a Ways of Partaking in Political Debate and Coping with Post-War Realities — 300
- 8 **From Stories in Drama to the Drama of (Performed) Stories: Late-Twentieth and Early-Twenty-First-Century Dissolutions of Established Generic Traditions and Cultural Histories as Well as the Generation of New, 'Ex-centric' Genres and Histories through Narrative — 304**
 - 8.1 Staging and Questioning Authorial Omnipotence: Desecrating the 'Holy Trinity of Protagonist, Narrator, and Focaliser' in Peter Shaffer's Post-Modern *Gesamtkunstwerk*

	<i>Amadeus</i> as a Means of Unveiling and Undermining Traditional Normalisation and Unification Tendencies —	305
8.2	Making Drama Ex-Centric with Ex-Centric Narratives: The Shaking Up and Re-Juggling of Genre Conventions and Naive Worldviews in debbie tucker green's Drama of Stories, <i>stoning mary</i> —	323
8.3	Forming and Performing Speculative and Narrative Bubbles in Lucy Prebble's <i>Enron: A Dramatic Excess</i> of Multi- Genericity as an Approximation of the Mechanisms of an Excessive, All-Devouring Global Market and a Critique of the Post-Industrial (Mis)Information Age —	337
8.4	Dominant Forms and Potential Functions of Narrative in Late- Twentieth-Century and Early-Twenty-First-Century Plays: Forming New Dramatic Genres By Way of (Intermedial) Narrative and, in Performing Them, Reforming Hegemonic Histories and Societies in the Information Age —	352
9	Conclusion: 'The Contextual Dynamics of Dramatic Storytelling' and the 'Performative Power of Narrative in British Plays' —	358
9.1	Isolating the Dominant Trans-Historical Forms of Dramatic Storytelling and Narrative in British Plays —	360
9.2	Abstracting Four Hypotheses as to the Broad, Trans-Historical Contextual Function of Narrative in British Plays —	368
9.3	Outlining Possible Directions and Suggestions for Further Research —	372
	References —	379
	Index —	415