

Table of Contents

	Page Numbers
Dedication	i
Acknowledgements	ii
Abstract	iii
Table of Contents	v
Introduction	1
Chapter One: A Theoretical Background to the figure of the Artist in Literature and Theatre	19
1.1 Art for Art's Sake	20
1.2 Art for Society's Sake	25
1.3 Theatre and the Role of the Artist	30
1.4 The Artist in the Economy	33
1.5 The Development of Contemporary British Theatre	37
Chapter Two: Tom Stoppard: The Amoral­ity of the Artist	46
2.1 British Theatre in the 1970s	48
2.2 Pastiche and Parody	51
2.3 Art and Politics	57
2.4 Traditional versus Avant-garde Art: <i>Artist Descending a Staircase</i> (1972)	60
2.5 Neutrality and the Function of the Artist: <i>Travesties</i> (1974)	68
Chapter Three: Howard Barker: The Freedom and Constraint of the Artist's Imagination	80
3.1 British Theatre in the 1980s	81
3.2 Barker's Theatre Theory	86
3.3 The Price of Free Expression: <i>No End of Blame: Scenes of Overcoming</i> (1981)	98
3.4 Public versus Private Vision: <i>Scenes from an Execution</i> (1984)	112

Chapter Four: Lost Voices: Gender and the Artist in Timberlake Wertenbaker's Plays	128
4.1 Introduction	129
4.2 Wertenbaker's Philosophy of Theatre	135
4.3 Healing Power of Art: <i>The Love of the Nightingale</i> (1988) and <i>Our Country's Good</i> (1988)	138
4.4 Maternal Longing and the Figure of Female Artist: <i>The Break of Day</i> (1995)	150
4.5 Individualism versus Capitalism: <i>Three Birds Alighting on a Field</i> (1991)	159
4.6 Male and Females' Battle of Wills on Art: <i>The Line</i> (2009)	171
Conclusion	185
Bibliography	193
Appendix: Interview with Howard Barker	208