

Contents

<i>List of figures</i>	<i>page viii</i>
<i>Acknowledgments</i>	<i>ix</i>
Introduction: “sicker than necessary”: Tennessee Williams’ theatre of excess	I
1 “Drowned in Rabelaisian laughter”: Germans as grotesque comic figures in Williams’ plays of the 1960s and 1970s	22
2 “Benevolent anarchy”: Williams’ late plays and the theatre of cruelty	42
3 “Writing calls for discipline!”: chaos, creativity, and madness in <i>Clothes for a Summer Hotel</i>	64
4 “Act naturally”: embracing the monstrous woman in <i>The Milk Train Doesn’t Stop Here Anymore</i> , <i>The Mutilated</i> , and <i>The Pronoun “I”</i>	86
5 “There’s something not natural here”: grotesque ambiguities in <i>Kingdom of Earth</i> , <i>A Cavalier for Milady</i> , and <i>A House Not Meant to Stand</i>	117
6 “All drama is about being extreme”: “in-yer-face” sex, war, and violence	138
Conclusion: “the only thing to do is laugh”	161
<i>Select bibliography</i>	164
<i>Index</i>	173