## CONTENTS

Foreword	7
Notions	9
On some notions of <i>break</i> in utopia	
Fabian Voegel	31
2.1 The problem of fragmentation	32
2.2 The grotesque as a unifying element	34
2.3 The grotesque as marker of theatricalisation	36
2.4 The characters as actors	37
2.5 Wales as theatrical stage	39
2.6 Wales as embedded space	45
2.7 Fictionalisation through language/of individual characters	47
2.8 'A Personal Guide to West Wales' as a novel-within-a-novel	49
2.9 Relationships between narrative layers: the downwards orientation of the novel	54
3. Repossesion of Space: Sheepshagger	61
3.1 The movement downwards – the novel's dimensional composition	62
3.2 Eviction from Paradise – eviction from home	67
3.3 Between water and earth: the evictee in his own land	76
3.4 Defending the territory: Ianto as a wounded animal	77

3.5 Theatricalisation: Ianto the puppet	79
3.6 Theatricalisation of setting	81
3.7 Y Gymraeg: an image-within-an-image	84
3.8 Restaging history: death and renewal	89
4. A THEATRE-WITHIN-A-THEATRE: KELLY+VICTOR	95
4.1 The carnivalised character of the fictional world	95
4.2 Kelly as predator	99
4.3 Kelly as creative agent	101
4.4 Kelly and Victor - the corrupt city and its victim	107
4.5 Kelly as puppet	108
4.6 The city of Liverpool as a stage	110
4.7 Wales as a theatre-within-a-theatre	111
4.8 The Welsh space as the most internalised layer of the novel	122
5. Facing an Invasion: Stump	129
5.1 The middle chapter as a lead-in to the main story line(s)	130
5.2 The amputee's narrative as neutralisation of danger	136
5.3 The 'Car' narrative as an account of an invasion of the fictional space	139
5.4 The Morris Minor as a mini stage	145
5.6 Wales in Stump as a prosthesis	148
Coda: Wreckage	153
Notes	159
Bibliography	169
Index	177