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Drawing primarily on Judith Butler's, Jacques Derrida's, Emmanuel Levinas's and Jean-Luc Nancy's reflections on precariousness/precarity, the Self and the Other, ethical responsibility/obligation, forgiveness, hos(t)ipitality and community, the essays in this volume examine the various ways in which contemporary British drama and theatre engage with 'the precarious'. Crucially, what emerges from the discussion of a wide range of plays - including Jez Butterworth's Jerusalem, Caryl Churchill's Here We Go, Martin Crimp's Fewer Emergencies and In the Republic of Happiness, Tim Crouch's The Author, Forced Entertainment's Tomorrow's Parties, David Greig's The American Pilot and The Events, Dennis Kelly's Love and Money, Mark Ravenhill's Shoot/Get Treasure/Repeat, Philip Ridley's Mercury Fur, Robin Soans's Talking to Terrorists, Simon Stephens's Pornography, the Theatre Uncut project, debbie tucker green's dirty butterfly and Laura Wade's Posh - is the observation that contemporary (British) drama and theatre often realises its thematic and formal/structural potential to the full precisely by reflecting upon the category and the episteme of precariousness, and deliberately turning audience members into active participants in the process of negotiating ethical agency.
