Tom Stoppard And The Craft Of Comedy Medium And Genre At Play

William W. Demastes

Tom Stoppard and the Craft of Comedy Katherine E. Kelly, 1991 Examines English playwright Tom Stoppard's early journalism through his most recent comedies

The Cambridge Companion to Tom Stoppard Katherine E. Kelly, 2001-09-20 Companion to the work of playwright Tom Stoppard who also co-authored screenplay of Shakespeare in Love.

Tom Stoppard's Plays Nigel Purse, 2016-11-01 In Tom Stoppard’s Plays: Patterns of Plenitude and Parsimony Nigel Purse offers a unique appraisal, on a thematic basis, of all Stoppard's plays by identifying key patterns and uncovering at the heart of Stoppard’s theatrical plenitude the principle of parsimony.

Stoppard's Theatre John Fleming, 2009-11-20 With a thirty-year run of award-winning, critically acclaimed, and commercially successful plays, from Rosencrantz and Guildenstern Are Dead (1967) to The Invention of Love (1997), Tom Stoppard is arguably the preeminent playwright in Britain today. His popularity also extends to the United States, where his plays have won three Tony awards and his screenplay for Shakespeare in Love won the 1998 Academy Award for Best Original Screenplay. John Fleming offers the first book-length assessment of Stoppard's work in nearly a decade. He takes an in-depth look at the three newest plays (Arcadia, Indian Ink, and The Invention of Love) and the recently revised versions of Travesties and Hapgood, as well as at four other major plays (Rosencrantz, Jumpers, Night and Day, and The Real Thing). Drawing on Stoppard's personal papers at the University of Texas Harry Ransom Humanities Research Center (HRHRC), Fleming also examines Stoppard's previously unknown play Galileo, as well as numerous unpublished scripts and variant texts of his published plays. Fleming also mines Stoppard’s papers for a fuller, more detailed overview of the evolution of his plays. By considering Stoppard's personal views (from both his correspondence and interviews) and by examining his career from his earliest scripts and productions through his most recent, this book provides all that is essential for understanding and appreciating one of the most complex and distinctive playwrights of our time.

The Routledge Encyclopedia of Jewish Writers of the Twentieth Century Sorrel Kerbel, 2004-11-23 Now available in paperback for the first time, Jewish Writers of the Twentieth Century is both a comprehensive reference resource and a
springboard for further study. This volume: examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers includes entries on figures as diverse as Marcel Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen contains introductory essays on Jewish-American writing, Holocaust literature and memoirs, Yiddish writing, and Anglo-Jewish literature provides a chronology of twentieth-century Jewish writers. Compiled by expert contributors, this book contains over 330 entries on individual authors, each consisting of a biography, a list of selected publications, a scholarly essay on their work and suggestions for further reading.

The Cambridge Introduction to Tom Stoppard William Demastes, 2012-11-22 An engaging overview of one of the most dynamically entertaining and intellectually challenging British playwrights of the past fifty years.

Tom Stoppard in Context David Kornhaber, James N. Loehlin, 2021-06-17 Tom Stoppard's work as a playwright and screenwriter has always been notable for mixing ideas with entertainment. From the early success of Rosencrantz and Guildenstern Are Dead to masterpieces like Arcadia, from radio plays about modern art to the Oscar-winning screenplay for Shakespeare in Love, Stoppard has challenged and delighted audiences with the intellectual and cultural richness of his writing. Tom Stoppard in Context provides multiple perspectives on both the life and works of one of the most important modern playwrights. This collection covers biographical and historical topics, as well as the broad array of intellectual, aesthetic, and political concerns with which Stoppard has engaged. More than thirty essays on subjects ranging from science to screenwriting help illuminate Stoppard's rich body of work.

“The Real Thing” William Baker, 2013-05-24 With a writing career spanning over half a century and encompassing media as diverse as conferences, radio, journalism, fiction, theatre, film, and television, Tom Stoppard is probably the most prolific and significant living British dramatist. The critical essays in this volume celebrating Stoppard’s 75th birthday address many facets of Stoppard’s work, both the well-known, such as Rosencrantz and Guildenstern are Dead and Shakespeare in Love, as well as the relatively critically neglected, including his novel Lord Malquist and Mr. Moon and his short stories, “The Story,” “Life, Times: Fragments,” and “Reunion.” The essays presented here analyze plays such as Arcadia, The Invention of Love, The Real Thing, and Jumpers, Stoppard’s film adaptation of J. G. Ballard’s Empire of the Sun, his television adaptation of Ford Madox Ford’s Parade’s End, and his stage adaptations of Chekhov’s plays Ivanov, The Seagull, and The Cherry Orchard, as well as his own theatrical trilogy on Russian history, The Coast of Utopia (Voyage, Shipwreck, and Salvage). Also included is an interview with Tom Stoppard on the 16 November 1982 debut of his play The Real Thing at Strand Theatre, London, and a detailed account of the Stoppard holdings in the Harry Ransom Center at the University of Texas at Austin. From his fascination with Shakespeare and other historical figures (and time periods) to his exploration of the connection between poetic creativity and scholarship to his predilection for word play, verbal ambiguity
and use of anachronism, Stoppard’s work is at once insightful and wry, thought-provoking and entertaining, earnest and facetious. The critical essays in this volume hope to do justice to the brilliant complexity that is Tom Stoppard’s body of work.

*Multiculturalism, Multilingualism and the Self: Literature and Culture Studies* Jacek Mydla, Małgorzata Poks, Leszek Drong, 2017-07-31 This edited collection explores the conjunction of multiculturalism and the self in literature and culture studies, and brings together essays by prominent researchers interested in literature and culture whose critical perspectives inform discussions of specific examples of multicultural contexts in which individuals and communities strive to maintain their identities. The book is divided into two major parts, the first of which comprises literary representations of multiculturalism and discussions of its impasses and impacts in fictional circumstances. In turn, the second part primarily focuses on culture at large and real-life consequences. Taken together, the two complementary parts offer an illuminating and well-rounded overview of representations of multiculturalism in literature and contemporary culture from a variety of critical perspectives.

**British Playwrights, 1956-1995** William W. Demastes, 1996-10-23 The year 1956 marked a point when British drama and theater fell into the hands of a group of young playwrights who revolutionized the stage. During that time, playwrights such as Samuel Beckett and Harold Pinter made the British theater as rich, varied, and vital as any national theater in history. This reference chronicles the history of British theater from 1956 to 1995 by providing detailed information about the playwrights of that period. Included are entries for some three dozen British playwrights active between 1956 and 1995. Entries are arranged alphabetically to facilitate use. Each entry supplies biographical information, the production history for particular plays, a survey of the playwright's critical reception, an assessment of the dramatist's work, and primary and secondary bibliographies. A selected, general bibliography at the end of the volume directs the reader to important sources of additional information about this period in theater history.

**Contemporary British Drama, 1970–90** Hersh Zeifman, Cynthia Zimmerman, 1993-04-27 This book focuses exclusively on the exciting and provocative plays produced in England in the last two decades. The primary aim of the collection is to celebrate the truly remarkable range of British drama since 1970, by examining the work of fourteen important and representative playwrights. This emphasis on range applies not only to the dramatists chosen for inclusion but to the critics as well - specifically to the diversity of critical methodology demonstrated in their essays.

**Reader's Guide to Literature in English** Mark Hawkins-Dady, 2012-12-06 Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

**Tom Stoppard** Harold Bloom, 2009 Tom Stoppard is said to have transcended the influence of Samuel Beckett and found
his true precursor in Oscar Wilde. This edition of Bloom's Major Dramatists examines Stoppard's work, including Rosencrantz and Guildenstern Are Dead, Jump

World Encyclopedia of Contemporary Theatre Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

Towards a Poetics of Postmodern Drama Mufti Mudasir, 2014-06-26 The book is a study of Harold Pinter and Tom Stoppard, arguably the two most eminent British playwrights of the past sixty years or so, from a perspective of what it describes as a poetics of postmodern drama. Arguing for the application of Linda Hutcheon's model of postmodernism to the study of drama, Towards a Poetics of Postmodern Drama shows that postmodern drama should be seen as a self-consciously contradictory and double-coded phenomenon, one which simultaneously inscribes and subverts the conventional categories of dramatic representation. In spite of its indebtedness to Beckett’s Absurdist and Brecht’s Epic theaters, postmodern drama should not be conflated with either. This is primarily because postmodern drama retains a critical edge towards contemporary reality in a manner which Hutcheon very aptly terms as a ‘complicitous critique’. The book demonstrates that both Pinter and Stoppard are pre-eminently postmodern in their treatment of issues such as the human subject, the notion of truth, historical verifiability and linguistic reference. Pinter’s preoccupation with non-referential modes of language-use, the role of power in the construction of the subject, and unreliable memories is as potent a way of disrupting the representational status of drama as Stoppard’s repeated recourse to devices such as parody, theater-within-theater and the fictional treatment of history.

Modern British Drama: The Twentieth Century Christopher Innes, 2002-11-28 Publisher Description

Metatheater and Modernity Mary Ann Frese Witt, 2013 Metatheater and Modernity: Baroque and Neobaroque is the first work to link the study of metatheater with the concepts of baroque and neobaroque. Arguing that the onset of European modernity in the early seventeenth century and both the modernist and the postmodernist periods of the twentieth century witnessed a flourishing of the phenomenon of theater that reflects on itself as theater, the author reexamines the concepts of metatheater, baroque, and neobaroque through a pairing and close analysis of seventeenth and twentieth century plays. The comparisons include Jean Rotrou's The True Saint Genesius with Jean-Paul Sartre's Kean and Jean Genet's The Blacks; Pierre Corneille's L'Illusion comique with Tony Kushner's The Illusion; Gian Lorenzo Bernini's The Impresario with Luigi Pirandello's theater-in-theater trilogy; Shakespeare's Hamlet with Pirandello's Henry IV and Tom Stoppard's Rosencrantz and Guildenstern are Dead; Moli re's Impromptu de Versailles with impromptus by Jean Cocteau, Jean Giraudoux, and Eug ne Ionesco. Metatheater and Modernity also examines the role of technology in the creating and breaking of illusions in both
centuries. In contrast to previous work on metatheater, it emphasizes the metatheatrical role of comedy. Metatheater, the author concludes, is both performance and performative: it accomplishes a perceptual transformation in its audience both by defending theater and exposing the illusory quality of the world outside.

The Oxford Encyclopedia of British Literature David Scott Kastan, 2006 A comprehensive reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

Dramas of the Past on the Twentieth-century Stage Alexander Feldman, 2013 This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertenbaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.--Publisher's website.

To Act, to Do, to Perform Alice Rayner, 1994 To Act, To Do, To Perform is the first inclusive study of dramatic action since Francis Fergusson's The Idea of a Theater. This challenging and insightful book uses drama to elucidate philosophical questions and simultaneously demonstrates how drama offers something of its own to questions in literary theory and philosophy. The book will interest specialists as well as anyone intrigued by the recent popularity of performance as a critical and cultural metaphor.

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