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Jim Hunter is the author of three studies of Stoppard including About Stoppard and The Faber Critical Guide to Rosencrantz and Guildenstern Are Dead, Jumpers, Travesties

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and Arcadia, as well as of other critical
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Tom Stoppard: A Life HERMIONE LEE (FABER & FABER, 992 PP, £30) Tablet bookshop price £27
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complexities? Are you studying his plays and looking for help with interpretation? Do you teach Stoppard and need a reliable guide? A Faber Critical Guide to Tom Stoppard's major work gives us all this and more: - an introduction to the distinctive features of the playwright's work - the significance of the playwright in the context of modern theatre - a detailed analysis of each of the classic plays: language, structure and character - feature of performance - select bibliography Compiled by experts in their field, for use in classroom, college or home, Faber Critical Guides are the essential

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companions to the work of all the leading dramatists. Also in this series: Faber Critical Guides to the major works of Samuel Beckett, Brian Friel, Sean O'Casey and Harold Pinter.

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

In Tom Stoppard's Plays: Patterns of

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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.

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,

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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.

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One of our most brilliant biographers takes on one of our greatest living playwrights, drawing on a wealth of new materials and on many conversations with him. One of our most brilliant biographers takes on one of our greatest living playwrights, drawing on a wealth of new materials and on many conversations with him Tom Stoppard is a towering and beloved literary figure. Known for his dizzying narrative inventiveness and intense attention to language, he deftly deploys art, science, history, politics, and philosophy in works that span a remarkable spectrum of literary genres: theater, radio,

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film, TV, journalism, and fiction. His most acclaimed creations--Rosencrantz and Guildenstern are Dead, The Real Thing, Arcadia, The Coast of Utopia, Shakespeare in Love--remain as fresh and moving as when they entranced their first audiences. Born in Czechoslovakia, Stoppard escaped the Nazis with his mother and spent his early years in Singapore and India before arriving in England at age eight. Skipping university, he embarked on a brilliant career, becoming close friends over the years with an astonishing array of writers, actors, directors, musicians, and political figures,

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from Peter O'Toole, Harold Pinter, and
Stephen Spielberg to Mick Jagger and Václav
Havel. Having long described himself as a
"bounced Czech," Stoppard only learned late
in life of his mother's Jewish family and of
the relatives he lost to the Holocaust. Lee's
absorbing biography seamlessly weaves
Stoppard's life and work together into a
vivid, insightful, and always riveting
portrait of a remarkable man.

"This is a Borzoi book published by Alfred A.
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Tom Stoppard is widely regarded as one of the leading contemporary British playwrights, a writer who has earned an intriguing mix of both critical and commercial success. *Arcadia* is considered by many critics to be Stoppard's masterpiece, a work that weds his love for words and ideas in his early career, with his emphasis on storytelling and emotional engagement in his later career. With its engaging alteration between past and present *Arcadia* offers a comedic and entertaining exploration of chaos theory, entropy, the Second Law of thermodynamics, iterated algorithms, fractals, and other

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concepts culled from the realms of math and
science.

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"Travesties" was born out of Stoppard's noting that in 1917 three of the twentieth century's most crucial revolutionaries -- James Joyce, the Dadaist founder Tristan Tzara, and Lenin - were all living in Zurich. Also living in Zurich at this time was a British consular official called Henry Carr, a man acquainted with Joyce through the theater and later through a lawsuit concerning a pair of trousers. Taking Carr as his core, Stoppard spins this historical coincidence

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into a masterful and riotously funny play, a speculative portrait of what could have been the meeting of these profoundly influential men in a germinal Europe as seen through the lucid, lurid, faulty, and wholly riveting memory of an aging Henry Carr.

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

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birthday address are 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

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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

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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.

Do you want to know why Beckett has become a figure of such continuing influence and importance in the theatre? Are you studying his plays and looking for help with interpretation? Do you teach Beckett and need a reliable guide to his plays? A Faber

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