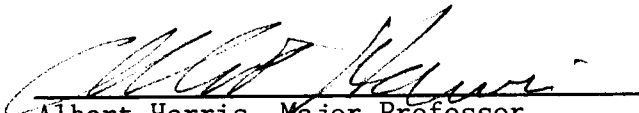


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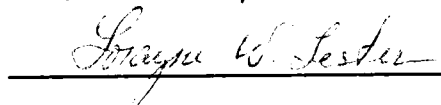
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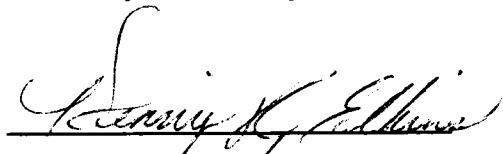

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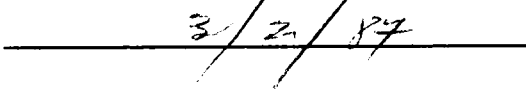
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STOPPARD'S BORROWED FRAGMENTS: THREE PLAYS OF PASTICHE

A Thesis

Presented for the

Master of Arts

Degree

The University of Tennessee, Knoxville

Dennis R. Elkins

March 1987

ACKNOWLEDGEMENTS

The author would like to thank Dr. Al Harris, Dr. Faye Julian and Dr. Lorayne Lester for their patience and encouragement throughout the writing of this thesis. My gratitude extends to family and friends who had the necessary faith in the completion of this project. To Phyllis Fontaine, Becky Replogle, David Mazzolli and Dennis Bussell I owe a special thanks. And finally, I wish to thank my grandmother for her concern, my parents for their support, and my wife for her love.

ABSTRACT

The purpose of this study was to define and identify pastiche as a literary collage technique used by the playwright, Tom Stoppard. This paper is a compilation of names, dates, styles, techniques, philosophies, and plots which Stoppard used in writing three of his most popular plays: Rosencrantz and Guildenstern Are Dead, Jumpers, and Travesties. In each play, pastiche is discussed by dividing the many items which Stoppard borrowed into two categories, character and language.

Stoppard's plays are often discussed as being parodies, travesties and cliches. Unfortunately, his plays are rarely explained as being examples of pastiche. Three of the most extensive critics used for this study are Joan Fitzpatrick Dean, Thomas R. Whitaker, and Jim Hunter. With the aide of these authors, this writer was able to bring together a list of items which Stoppard borrowed for his plays of pastiche. Rosencrantz and Guildenstern Are Dead, Jumpers, and Travesties are literary collages containing items which originated elsewhere, from authors and events such as William Shakespeare, Samuel Beckett, Oscar Wilde, James Joyce, World War I, Dadaism and Zeno.

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CHAPTER I

INTRODUCTION

In the disciplines of art and music, it is not uncommon for artists to study and copy the styles and techniques of other artists. New modes of art are sometimes created by combining different forms from established artists to produce unique results. For example, the plain-song of the early Roman church consisted initially of monophonic, rhythmically free, melodic lines. Over time, one line was added to another line, and then another, each different and distinct yet not distracting, to form polyphonic music.¹ The construction of polyphonic music was the result of artists' building upon the work of other artists. The plainsong had evolved into a multi-parted harmony. In some cases, however, an artist's creation is not as systematically produced as explained above. Some artists prefer to combine bits and pieces from other artists and paste them together into a collage of their own. Such a collage of the collected styles and techniques of other artists combined into a single piece of work is called a "pastiche."

Current Literary Terms, defines "pastiche" as:

A picture made up of fragments pieced together or copied from an original. Sometimes it is an imitation of the style of several artists mixed together to form a medley. Also a literary composition made up from various sources.²

¹ Homer Ulrich and Paul A. Pisk, A History of Music and Music Style, (New York: Harcourt, Brace, and Jovanovich, Inc., 1963), p. 27.

² A. F. Scott, Current Literary Terms, (New York: St. Martin's Press, 1965), p. 212.

Pastiche comes from the Latin word "pasta", which means "paste", as in pasting together a collage.³ In the context of this paper and in accordance with the definition found in Current Literary Terms, pastiche will be used to mean a pasting together of different styles and techniques of other artists into one composition.

Rarely used in reference to literature, pastiche, as mentioned earlier, is usually confined to the visual arts or music. A pastiche of literature might mean that the author, as with the artist or composer, would be unable to claim responsibility for originating a particular style or technique appearing in his work for fear of plagiarism. Likewise, he/she must also refrain from satirizing these techniques, because the composition would then become a parody. This writer proposes that the term pastiche can also refer to a specifically identifiable literary art form exemplified by the works of the playwright, Tom Stoppard.

This paper shall discuss pastiche as the literary collage technique used by Tom Stoppard in several of his plays. Following a brief biography of Stoppard which concludes this chapter, the writer will discuss Stoppard's use of pastiche in characterization and language in each of the following plays: Rosencrantz and Guildenstern Are Dead, Jumpers, and Travesties. First, however, some explanation of the methodology and background of the study is necessary.

³Scott, p. 212.

Methodology and Background

Stoppard's plays have often been discussed as having qualities or characteristics derived from other authors of plays or novels. Critics have also labelled several of Stoppard's plays as parodies and/or travesties and claim he uses too many theatrical cliches. His plays are rarely described as examples of pastiche. Most often, critics write in great detail about how Stoppard uses terminology, characters, and plots based on the works of other writers or artists but fail to clarify this borrowing as pastiche. Among the score of critics that have written about Stoppard's plays, Joan Fitzpatrick Dean, Thomas R. Whitaker, and Jim Hunter have provided the most information to date concerning Stoppard's development of pastiche as a literary form.

One of the most engaging and detailed approaches to Stoppard's plays is Joan Fitzpatrick Dean's Tom Stoppard: Comedy as a Moral Matrix. Dean primarily deals with the quality of ethics and morality which encompass many of Stoppard's plays. In doing so, Dean provides important data as to the origin of particular ideas and styles which Stoppard has borrowed from other writers. She has, however, not specifically discussed the borrowing of material as pastiche. Nor does the book provide a detailed account of language and character "borrowing" in Rosencrantz and Guildenstern Are Dead, Jumpers, or Travesties.

In Tom Stoppard by Thomas R. Whitaker, the term, pastiche, is used to describe The Real Inspector Hound, a one act often coupled with

After Magritte in print and performance. Whitaker is meticulous in tying together the stylish threads of other authors to explain this play. Whitaker first addresses the similarities between The Real Inspector Hound and Agatha Christie's The Mousetrap. He has said, "Stoppard has here used a parodic version of what was already the longest-running play in London."⁴ He later adds that Stoppard has "incorporated wry echoes of many of these details (references to The Mousetrap) in what seems as much an admiring pastiche as a parody."⁵ Here Whitaker has made the important distinction between parody and pastiche. Although Whitaker allows a marked difference, little more is said concerning such a distinction or even the specific use of pastiche.

Unlike Dean or Whitaker, Jim Hunter places great emphasis on distinguishing parody from pastiche in his book, Tom Stoppard's Plays. Hunter's book is unique because he approaches Stoppard's plays in a topical manner rather than chronologically. His book is divided into chapters such as "Playing," "Staging," "Laughing," "Talking," and "Caring." Hunter's chapter entitled "Travestying," contains important details pertaining to the differences between parody, travesty, and pastiche. Hunter begins the chapter with a list of elements or styles taken from other works which can be found in Night and Day (1978). Hunter explains:

Even when Stoppard moves closest to the realist well-made play - in Night and Day - much of the zip comes from allusion. Dick

⁴ Thomas R. Whitaker, Tom Stoppard, (London: The Macmillan Press, Ltd., 1983), p. 73.

⁵ Whitaker, p. 73.

Wagner ('is he a composer?', "Wagnerian", 'Compose yourself, Wagner', 'Mr. . . . Strauss . . . I knew it was Richard'); the Beatles ('Help'); 'April in Paris'; Pygmalion; Liz Taylor in Elephant Walk, The Winslow Boy. Tallulah Bankhead, the Titanic disaster, Clarissa Harlow, Paradise Lost, Deborah Kerr in King Solomon's Mines, 'The Lady is a Tramp'; Othello and The Tempest - all figure, together with abundant reference to and pastiche of British newspaper styles.⁶

Mr. Hunter also discusses the use of cliches and stock characters in his chapter called "Staging." Here, Hunter credits Stoppard with a mastery of many kinds of pastiche, "including 'literary' descriptive writing of some subtlety" in the plays Rosencrantz and Guildenstern Are Dead and Travesties as well as Stoppard's only novel to date, Lord Malquist and Mr. Moon.⁷ Unfortunately, Hunter does not continue with any particular description of Jumpers in relation to pastiche.

With the aide of these authors, this writer shall attempt to compile names, dates, styles, techniques, philosophies, plots and other such items which Tom Stoppard has "pasted" together in Rosencrantz and Guildenstern Are Dead, Jumpers and Travesties. The results of such a compilation will be a more lengthened version of the list Mr. Hunter began for Night and Day. Such a list will be useful in formulating an explanation of Stoppard's use of pastiche in his plays. For clarity, as mentioned earlier, each play will be discussed separately by dividing the many items which Stoppard borrowed for his own work into two categories, characters and language.

⁶ Jim Hunter, Tom Stoppard's Plays, (London, Faber and Faber, 1982), p. 127.

⁷ Hunter, p. 34.

The characters which contribute to the pastiche in Stoppard's plays come from many sources; some mentioned in the books by Dean, Whitaker and Hunter, others from other sources such as Kenneth Tynan and some from the studies of this writer. Pastiche of characters involves taking figures from history, literature, art, and virtually any place else and placing (or "pasting") them into a different setting. As clarified earlier, these characters could be fictitious like Rosencrantz and Guildenstern or factual like the philosopher G. E. Moore and Henry Carr of the British Consulate in 1918 Zurich. Real persons can also be found as fictionalized characters such as Hunter's listing of "Liz Taylor in Elephant Walk."

The pastiche of language is more difficult to define. For brevity, any pastiche effect which does not pertain to character will be discussed under the category of language. The pastiche Stoppard has constructed from language will include philosophic ideas and examples used by philosophers such as Zeno's theory of fractions or Plato's cave. Logical positivism, existentialism and the color "yellow" fall into this category. The category of language will also consist of examples which Stoppard borrowed from other writer's texts; lines, phrases, and words which have been slightly altered or transferred verbatim.

To conclude this introduction, a brief history of Stoppard's career might help explain his interest in pastiche as an artistic technique.

Stoppard's Life

Tom Straussler was born in Zlin, Czechoslovakia in 1937.⁸

His father, Eugene Straussler, was employed there as a physician for a shoe manufacturing company. Because of their Jewish ancestry and the threat of a Nazi invasion, the shoe company transferred Dr. Straussler and his family to Singapore in 1939. In 1942, on the eve of the Japanese occupation, Frau Straussler and her two sons went to India. Tom's father was later killed, though the details are not known. His mother married again in 1946 to a Major Kenneth Stoppard of the British Army. Major Stoppard brought the family to England and adopted the Straussler sons.

While in India, Stoppard attended a multiracial, English-speaking school. Once in England, Stoppard went to a conventional preparatory boarding school in Nottinghamshire and then to public school in Yorkshire. At the age of seventeen, Tom left school to live with his family in Bristol. Foregoing college, Stoppard worked as a reporter for the Western Daily Press and the Bristol Evening World. At this time in his life, he had no other ambition than to be a "gaudy mark in Fleet Street."⁹ A more detailed account of his life may be found in Kenneth Tynan's Show People. There has been no definitive biography written on Tom Stoppard.

⁸Kenneth Tynan, "Withdrawing with style from the chaos - Tom Stoppard," in Show People, (London: Virgin Books, 1981), p. 45.

⁹Tynan, p. 58.

The greatest influences upon Stoppard's life occurred while he was living in Bristol. It was while Stoppard was reviewing plays for Bristol's newspapers that John Osborne's play, Look Back in Anger, was produced by the Bristol Old Vic Theatre. Reviewing plays such as this interested Stoppard in his present vocation, playwrighting.

Stoppard's first play was a one act called The Gamblers. According to Stoppard, writing to Tynan, the play is better understood as "Waiting For Godot in the death cell - prisoner and jailer - I'm sure you can imagine the rest."¹⁰ His first full length play, A Walk on the Water, later named Enter a Free Man, was a conscious combination of Death of a Salesman and The Flowering Cherry. Stoppard has often mocked this play by calling it his "Flowering Death of a Salesman."¹¹ He also added that Enter a Free Man is "actually phony because I've seen them (the characters) in other people's plays."¹²

Stoppard later said that what he did was to "take a stereotype and betray it, rather than create an original character. I never try to invent character. All my best characters are cliches."¹³ This confession is a major key in unlocking the role of pastiche in Stoppard's plays. Stoppard admits to using other writers' works. By way of this admission, along with references to their origin, the characters and language Stoppard borrows can be better understood in the context of the play in which they "reappear." Kenneth Tynan makes note of the conflicting statements made by Stoppard, such as the one in the

¹⁰Tynan, p. 60.

¹²Tynan, p. 60.

¹¹Tynan, p. 60.

¹³Tynan, p. 60.

preceeding paragraph, for he jokes that Stoppard must mean that "it's wrong to borrow other writers' characters, but it's all right as long as they're cliches."¹⁴ Whether defined as cliches or not, the characters and language of Enter a Free Man can be recognized as bearing some resemblance to those found in the works of Arthur Miller and Robert Bolt. Once this correlation is seen between the works of other authors and Stoppard's writing, one can begin to utilize pastiche in criticizing Stoppard's plays.

Each of the following chapters deals specifically with one play and how each functions as a pastiche or potpourri of fictional and factual characters, ideas and dialogue. Chapter II deals with Stoppard's first universal success, Rosencrantz and Guildenstern Are Dead. Emphasis will be placed on reviewing the material borrowed from William Shakespeare and Samuel Beckett. Stoppard's next major theatrical accomplishment, Jumpers, will be discussed in Chapter III. As one of Stoppard's more intellectual spectacles, Jumpers offers a host of elusive characters, places, and philosophies "pasted" together in a brilliant example of theatrical pastiche. Travesties, as mentioned earlier, has often been treated singularly as a travesty or a parody. In Chapter IV, the items or styles Stoppard borrowed for Travesties will be approached by way of pastiche. Finally, this paper will conclude with a general summation in Chapter V.

¹⁴ Tynan, p. 60.

CHAPTER II

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

In the highly acclaimed play Rosencrantz and Guildenstern Are Dead, Stoppard questions the absurdity of life as if there were a possibility of conquering chaos without confronting death. Though several of Stoppard's works had been published, it was not until Rosencrantz and Guildenstern Are Dead was produced in 1967, that Stoppard attracted wide public attention.¹ The success of this play rests on a variety of reasons, including; the technique of staging and style (somewhat reminiscent of Samuel Beckett), the manipulation of words and phrases particularly through word games (shadows of Ludwig Wittgenstein), and the questioning of existentialism by exploring the possibility of higher laws that direct the course of life.²

The pretense of the play is based upon the quasi-existentialism of two insignificant characters from William Shakespeare's Hamlet, thus establishing a strong bond with pastiche. The play also has strong existential connections with Jean Paul Satre's Myth of Sisyphus and No Exit. However, in trying to escape from chaos, Stoppard offers death by disappearance as a final option. In addition to this option and instead of being left totally to one's wits to survive, Stoppard also insists that there must be a higher being that has man's actions checked

¹ Kenneth Tynan, "Withdrawing with style from the chaos - Tom Stoppard," in Show People, (London: Virgin Books, 1981), p. 49.

² Tynan, pp. 83-84.

Whether aught to us unknown afflicts him thus,
That opened lies within our remedy.

Gertrude: He hath much talked of you,
And sure I am, two men there is not living
To whom he more adheres. . . .

(Rosencrantz, p. 36)

Added insights are divulged to Rosencrantz and Guildenstern by a sinister, yet all-knowing thesbian known only as the Player. It is he who informs the two helpless scholars of their foremost purpose to discover the cause of Hamlet's lunacy, though failing to show them any rational reason or method for doing so. The situation becomes worse when Rosencrantz and Guildenstern realize their acquaintance with Hamlet is completely heresay, based only on what they have been told by Claudius and Gertrude in the passage above.

Throughout the play, Rosencrantz and Guildenstern actually have a twofold purpose. They must first be secure in the knowledge of their own existence before they can attempt their other mission of discovering the cause of Hamlet's lunacy. This royal request not only confuses Rosencrantz and Guildenstern, but also confuses the audience over the question of Hamlet's sanity. In one small speech, Rosencrantz voices the concern of the audience as well as himself:

A compulsion towards philosophic introspection is his chief characteristic, if I may put it like that. It does not mean he is mad. It does not mean he isn't. Very often, it does not mean anything at all. Which may or may not be a kind of madness.

(Rosencrantz, p. 116)

Stoppard obscures Hamlet's sanity by allowing only one particular side of his character to be portrayed, the feigning of madness in order to baffle Rosencrantz and Guildenstern and elude the clutches of the king.

Before Hamlet's problem can be solved, however, Rosencrantz and Guildenstern have another hurdle to overcome, their existence. They have no reliable information to make their investigation any easier, no viable way to prove their existence. Guildenstern often decries their predicament when he says, "We have not been . . . picked out . . . simply to be abandoned . . . set loose to find our own way. . . . We are entitled to some direction. . . . I would have thought" (Rosencrantz, p. 20).

But why has Stoppard allowed two men to know so little about themselves? Even within the text of Hamlet, Shakespeare gives little information about these two messengers, only what other characters have said of them. Furthermore, considering the deceit of some characters such as Claudius, such information can not be believed. Claudius is very careful in what he reveals to Rosencrantz and Guildenstern, as the latter again complains, "We only know what we're told, and that's little enough. And for all we know it isn't even true" (Rosencrantz, p. 66).

Rosencrantz and Guildenstern are left to themselves. The king and queen can only be relied on for "obscure instructions, confusing them with ridiculous remarks, messing them about from there to breakfast and getting their names wrong" (Rosencrantz, p. 85). Hamlet, "sighing like a love-sick school-boy," is also untrustworthy due to his questionable sanity which in turn offers little comfort to the sanity of Rosencrantz and Guildenstern (Rosencrantz, p. 117). The one person they can dare trust, as far as their existence is concerned, is the Player. At this point Stoppard leaves Shakespeare's story, for in Hamlet, Rosencrantz and Guildenstern have little to do with the players.

However, in Stoppard's rendition, they converse often and not in iambic pentameter. They also have a dependency upon one another which does not occur in Hamlet.

Although Rosencrantz and Guildenstern are not fond of the Player, as mentioned earlier, they do trust him, as Guildenstern explains:

Guildenstern: The truth is, we value your company for want of any other. We have been left so much to our own devices - after a while one welcomes the uncertainty of being left to other people's.

Player: Uncertainty is the normal state. You're nobody special.

Guildenstern: But for God's sake what are we supposed to do?

Player: Relax. Respond. That's what people do. You can't go through life questioning your situation at every turn.

Guildenstern: But we don't know what's going on, or what to do with ourselves. We don't know how to act.

Player: Act natural.

(Rosencrantz, p. 66)

Although the Player makes a furtive attempt at calming their fears, he destroys the one thing Rosencrantz and Guildenstern depend on to be real, death. Guildenstern argues, "The only beginning is birth and the only end is death. If you can't count on that, what can you count on?" (Rosencrantz, p. 39). Death is essential to their existence. They can depend on death. But the Player has managed to turn death into such a chicane, that death simply becomes a theatrical performance. Because of the theatricality of death, life for Rosencrantz and Guildenstern can no longer have any real substance. When the Player explains "in their experience, most things end in death," Guildenstern turns on him with "fear, vengeance, and scorn" saying:

Your experience! Actors! I'm talking about death - and you've never experienced that. And you can't act it. You die a thousand casual deaths - with none of that intensity which squeezes out life . . . and no blood runs cold anywhere. Because even as you die you know you will come back in a different hat. But no one gets up after death - there is no applause - there is only silence and some second-hand clothes, and that's - death ----

(And he pushes the blade in up to the hilt. . . .)

.
Dying is not romantic, and death is not a game which will soon be over . . . Death is not anything . . . death is not . . . It's the absence of presence, nothin more . . . the endless time of never coming back . . . a gap you can't see, and when the wind blows through it, it makes no sound. . . .

(Rosencrantz, pp. 123,124)

In the end, the reader does feel some pity for Rosencrantz and Guildenstern and their sense of unenlightened existence. In Shakespeare's version of Hamlet, these characters appear to have full knowledge of the circumstances surrounding their duty and so their deaths are of no consequence. However, because of their plight, Stoppard's two messengers come to their deaths almost as a relief.

Rosencrantz and Guildenstern Are Dead is a pastiche of remarkable literary origins. As one of Stoppard's first major works and perhaps owing to a young writer's literary maturity, this play is probably the easiest play in which to recognize the many items Stoppard borrowed from other authors. Upon the first reading of this play, one can quickly see the influences of Shakespeare and Samuel Beckett.⁵ Stoppard does not apologize for this. In fact, he appears to relish

⁵Jim Hunter, Tom Stoppard's Plays, (London: Faber and Faber, 1982), pp. 139-140.

the blunt obviousness of the pasting together of Beckett and Shakespeare. As Stoppard has said of his similarity to Beckett:

I can see a lot of Beckettian things in all my work, but they're not actually to do with the image of two lost souls waiting for something to happen, which is why most people connect Rosencrantz with Waiting for Godot, because they had this scene in common . . . I wasn't thinking so much of what they are about so much as the way in which Beckett expresses himself, and the bent of his humour. I find Beckett deliciously funny in the way that he qualifies everything as he goes along, reduces, refines and dismantles.⁶

Upon further examination of the play, however, the reader can also see the influences of Wilde, Sartre, Pirandello and James Saunders.

As earlier maintained, the characters of Rosencrantz and Guildenstern Are Dead come directly from Shakespeare's Hamlet.⁷ There has been no attempt at trying to disguise their origin. Stoppard has consciously rewritten Hamlet from the points of view of Rosencrantz and Guildenstern. The play is often understood as a production of Hamlet as seen from backstage. Therefore, since Rosencrantz and Guildenstern only appear briefly in Shakespeare's play, in Stoppard's version, the audiences see a great deal of Rosencrantz and Guildenstern but only glimpses of the other characters. It is important to remember that when Stoppard's Rosencrantz and Guildenstern are with the other major Shakespearean characters, except for the Player, the dialogue has been lifted directly from the text of Hamlet, a technique which will be discussed later in this chapter.

⁶ Giles Gordon, "Interview with Tom Stoppard," in Transatlantic Review 29 (1968), p. 20.

Although the association with Shakespeare is evident, the other influences may take more investigation. Rosencrantz and Guildenstern has also been challenged as being a reworking of Beckett's Waiting for Godot. So much so that Stoppard's play could be rudely renamed "Rosencrantz and Guildenstern waiting for Godot." Stoppard's Rosencrantz and Guildenstern resemble Beckett's Vladimir and Estragon to a great extent. According to Joan Fitzpatrick Dean, Stoppard's characters are "just as delicately balanced, as dominant and submissive, as are Beckett's Moreover, they share with Vladimir and Estragon a love of game playing and a tenuous grip on the past."⁷

In Rosencrantz and Guildenstern Are Dead, the reader finds two men, reminiscent of Vladimir and Estragon, waiting around for something to happen. They wait for answers to their many questions. Vladimir and Estragon wait, not only for Godot, but for any information about Godot. All they know of Godot is what they have been told. As mentioned earlier in this chapter, this is the same problem facing Rosencrantz and Guildenstern. The two pairs of characters are always being promised something more to go on and both are pushed to the edge of despair yet secure in the knowledge that somewhere something important will be happening soon.

Rosencrantz and Guildenstern are not the only characters which have some familiarity with Waiting for Godot. The malevolent Player, unlike the "player" in Hamlet, has a large role in Rosencrantz and

⁷ Joan Fitzpatrick Dean, Tom Stoppard: Comedy as a Moral Matrix, (Columbia, Missouri: University of Missouri Press, 1981), p. 36.

Guildestern Are Dead. Due to Stoppard's ingenuity, the Player becomes a combination of Pozzo and Lucky to the Vladimir/Estragon-like Rosencrantz and Guildestern. When the action is on the brink of total collapse or on the verge of exhilarated hysteria, the Player arrives. Like Lucky and Pozzo, he brings with him scraps of information which cause increased confusion for Rosencrantz and Guildestern.

The major characters of Hamlet which appear in Rosencrantz and Guildestern Are Dead, Claudius, Gertrude, Polonius, and Ophelia, are not found outside the "lifted" dialogue of Shakespeare. However, as a point of pastiche, these characters do not necessarily originate with Shakespeare, either. It is interesting to note that Shakespeare, too, has brought these characters into Hamlet from other sources. The story of the Danish prince was not new with Shakespeare. Saxo Grammaticus, in his twelfth century Historia Danica, writes of a Amlethus, a character closely resembling Prince Hamlet.⁸ In 1576, the story of Hamlet was found in the Histoires tragiques (sic) of Francois de Belleforest.⁹

The beginning of de Belleforest's tale is very much like that of Shakespeare's, complete with sending Hamlet to England with letters commanding that he should be put to death. However, during the voyage, Hamlet reads the letters and exchanges them for others which request a marriage between himself and the English King's daughter.¹⁰ A play

⁸ G. B. Harrison, ed., "Introduction" to the Tragedy of Hamlet, Prince of Denmark, in Shakespeare - The Complete Works, (New York: Harcourt, Brace & World, Inc., 1968), p. 880.

⁹ Harrison, p. 880.

¹⁰ Harrison, p. 880.

called Hamlet appears in the records of 1594 but Shakespeare's Hamlet has no definite date before 1602.¹¹ Therefore, the story, the characters, even the dialogue found in Shakespeare's Hamlet may not have originated with William Shakespeare. Thus, as a critical reader, this writer offers the suggestion that the play Hamlet, from which items have been borrowed to form Stoppard's pastiche, may also have been part of a pastiche formulated by William Shakespeare. However, this is a topic which requires its own investigation separate from that of this paper.

The characters Rosencrantz and Guildenstern are further enriched through the influence of Oscar Wilde's The Importance of Being Earnest.¹² These two former Shakespearean characters, when touched by Stoppard and given a Wildean influence of language and action, produce an interesting and lasting effect. Compare the mistaken identities of John Worthing and Algernon Moncrieff to Rosencrantz and Guildenstern. One can find a correlation in the confusion brought about by both Worthing and Moncrieff in taking the name of "Ernest" to the delight and eventual turmoil of Gwendolyn and Cecily. Parallel this to the confusion of Claudius and Gertrude and most of Denmark with the naming of Rosencrantz and Guildenstern or knowing which is which.

Tom Stoppard has also "lifted" several classic lines from The Importance of Being Earnest but of this more will be discussed later in this chapter. As a note of forewarning, much more of Stoppard's use of

¹¹ Harrison, p. 881.

¹² Thomas R. Whitaker, Tom Stoppard, (London: The Macmillan Press Ltd., 1983), p. 51.

pastiche and Wilde's play is discussed in Chapter IV of this paper. The characters of Rosencrantz and Guildenstern Are Dead, as characters of pastiche, are not only drawn from other plays, such as Waiting for Godot, but are actually taken from their original settings and placed in a new one. Further commendation should also be made to Stoppard's pasting together of the language used in this masterfully designed play. It is not difficult to recognize the language Stoppard "lifted" from other literary works of art. In so doing this writer will start with the beginning of the play and subsequently note several key areas of dialogue which will serve to exemplify Stoppard's use of pastiche of language.

From the beginning, not only the setting but the dialogue resembles that of Waiting for Godot. Guildenstern begins philosophizing on the significance of each and every coin he tosses into the air coming down "heads". His confusion and consternation increases with each toss while Rosencrantz becomes more delighted as his purse is increased coin by coin. Although surprised, they are not alarmed by this freak of natural causes or the law of averages. Guildenstern reasons "if six monkeys were tossed into the air they would land on their tails as often as they would land on their" "Heads!" replies Rosencrantz, pocketing another coin (Rosencrantz, p. 13). Guildenstern attempts to explain this phenomena by introducing syllogisms based on the law of probabilities for "un-, sub-, or supernatural forces" at work (Rosencrantz, p. 17). He further tries to reason this happening through divine intervention. Either he is being punished by God as was Lot's

wife or Rosencrantz is receiving a special blessing as did the children of Israel (Rosencrantz, p. 16).

Once this tossing of coins has been concluded, the real purpose of their present position is debated. From Guildenstern, the reader discovers that the King had summoned Rosencrantz and Guildenstern to come to Elsinore. Unfortunately, the reader comes upon Rosencrantz and Guildenstern as they are travelling and thus unsure of their exact location. Likewise, Rosencrantz and Guildenstern are not sure of why they are where they are and how much further they must go. The Player arrives upon the scene with his band of actors. Sensing the possibility of an audience, the Player urges Rosencrantz and Guildenstern to watch one of their performances. He explains that a performance needs two parts. It is on the part of Rosencrantz and Guildenstern to be the patrons. Although he quickly adds "Don't clap too loudly - it's a very old world" (Rosencrantz, p. 23). The Player is responsible for most of the borrowed lines which Stoppard has woven into his play. This particular line was made famous by Sir Laurence Olivier during his performance of The Entertainer by John Osborne.¹³

This rabble of actors prostitute themselves to Rosencrantz and Guildenstern, a prospect that not only details their exact line of work but also the attitude several of the actors take of their careers in the theatre. The Player offers an additional sexual connotation for the actor/prostitute motif by acting as a sort of pimp for his players. He wants to know which tableau or piece Rosencrantz and Guildenstern

¹³ Whitaker, p. 40.

want the players to perform while propositioning them to join them in their "flagrante delicto" (Rosencrantz, p. 23). When Rosencrantz fails to grasp what the Player is suggesting, the Player abandons the idea saying "There's one born every minute," relying on the great entrepreneur P. T. Barnum's assessment of "suckers."¹⁴

The Player and Rosencrantz dicker over the price and subject matter for a private performance. While Rosencrantz and Guildenstern wait for the performance to begin, the scene is interrupted by Claudius and Gertrude with "Welcome, dear Rosencrantz and Guildenstern" which also begins Act II, scene ii, in Shakespeare's Hamlet.¹⁵ At this point in his script, Stoppard closely follows the dialogue of Hamlet. Although this interlude is relatively short, it is detailed enough to give Shakespeare's Rosencrantz and Guildenstern the needed information to begin their inquisition. Stoppard's characters, on the other hand, understand the duty to which they have been assigned but are not sure as to how to go about doing it. Claudius and Gertrude leave the stage to Rosencrantz and Guildenstern on Polonius' line about knowing "the very cause of Hamlet's lunacy," (Hamlet, Act II, scene ii, line 49).

Suddenly, without warning, Rosencrantz and Guildenstern are thrust into confusion. They are "out of their depths and left high and dry," unsure of what to do next (Rosencrantz, p. 38). At the point of despair, Rosencrantz cries, "Consistency is all I ask," to which

¹⁴Although attributed to P. T. Barnum, there is no proof of his ever writing or saying, "There's a sucker born every minute."

¹⁵All further references to Hamlet are to the Harrison edition and are cited in the text.

Guildenstern replies, "Give us this day our daily mask" (Rosencrantz, p. 39). Sounding vaguely familiar, the reader realizes the biblical overtones in this request. From the gospel of St. Luke, chapter 11, the Lord's Prayer, as it is more commonly known, provides the original for Guildenstern's reply when it says "Give us this day our daily bread."¹⁶ This phrase is repeated several times throughout the play although differing in a variety of demands. These requests may be directed to a divine being, and if so, the biblical connotation only reinforces this as part of Stoppard's use of pastiche.

In the first act, the reader confronts one of the most fantastic dialogues in twentieth century theatre. Stoppard has become well known for his wit and playfulness with the English language. This claim is supported by the success of the verbal tennis match between Rosencrantz and Guildenstern. These two characters are unsure of the most appropriate course of action they must take to discover why Hamlet has supposedly gone mad. They decide the only way to find out these things is by asking Hamlet questions. Since they have had no actual practice at asking questions they deduce a test session would be beneficial. Thus the verbal tennis ensues. Actually it is a game of answering questions with questions scored the same way as tennis with "love," "game" and "match." Repetitions, grunts, synonyms and rhetoric are counted as "out." Although the game creates an ingenious dialogue, the verbal game is also an element of pastiche borrowed from James Saunders.

¹⁶ King James Bible, Luke, chapter 11, verse 3, (London: Collins' Clear Type Press).

Fellow playwright James Saunders was very encouraging to Stoppard during the early part of his career. In 1963, Saunders received favorable notices in London for his play, Next Time I'll Sing to You.¹⁷ This was the year prior to Stoppard's (and Saunder's) visit to West Berlin on a grant from the Ford Foundation.¹⁸ While in Berlin, Stoppard began his work on the "Rosencrantz and Guildenstern" theme. However, it is Saunders' play from which the idea for the verbal tennis comes. In Next Time I'll Sing to You, Saunders invented a verbal cricket match.

Rudge: . . . Right, I'll open the bowling . . .

Meff: Play!

Rudge: Right. Ladies and gentlemen, we crave -

Meff: No ball!

Rudge: Ladies and gentlemen -

Meff: No ball.

Rudge: What is our purpose here tonight?

Meff: Don't ask them, tell them.

Rudge: The question's rhetorical.

Meff: No ball.

Rudge: Why not?

Meff: Rule Fifteen. The bowling of rhetorical questions, rhymed cutlets or four-letter words either overarm or underarm shall constitute a no-ball in the sense aforementioned (sic).¹⁹

17 Whitaker, p. 45.

18 Tynan, p. 69.

19 Whitaker, p. 57.

Stoppard kept the formula but changed the game.

Guildenstern: . . .
We've had no practice.

Rosencrantz: We could play at questions.

Guildenstern: What good would that do?

Rosencrantz: Practice!

Guildenstern: Statement! One - love.

.

Rosencrantz: Whose go?

Guildenstern: Why?

Rosencrantz: Why not?

Guildenstern: What for?

Rosencrantz: Foul! No synonyms! One - all.

Guildenstern: What in God's name is going on?

Rosencrantz: Foul! No rhetoric. Two - one.
(Rosencrantz, pp. 41-42)

Evidently, wit plays faster in tennis than in cricket whether rhetoric counts or not.

At the end of the match, Guildenstern cries out in defeat, "Consistency is all I ask," to which Rosencrantz quietly says, "Immortality is all I seek." Guildenstern comes back with, "Give us this day our daily week" (Rosencrantz, p. 45).

This rapid exchange of "one liners," or stichomythia, serves as a reminder to the similarity between this play and Waiting for Godot. Beckett uses such a pattern of through much of the conversation between Vladimir and Estragon. Stoppard limits most of his use of stichomythia to Act One, though it is peppered throughout the play. Act One ends

with Hamlet coming out to welcome Rosencrantz and Guildenstern to Elsinore while talking to Polonius about going backwards as a crab (Hamlet, II.ii.206).

Act Two begins with Shakespeare's line, "S'blood, there is something in this more than natural, if philosophy could find it out" (Hamlet, II.ii.384). With this the tragedians come forth to rehearse their play for that evening's entertainment, The Murder of Gonzago (Hamlet, II.ii.563). A little later in the act, Gertrude, Claudius, Polonius and Ophelia arrive from Act III, scene i, in preparation for the confrontation between Hamlet and Ophelia. Instead of Rosencrantz and Guildenstern exiting as Shakespeare intended, they remain on stage and everyone else leaves. Within seconds, Ophelia enters again with her prayer book and is confronted by Hamlet and his line "Nymph, in thy orisons be all my sins remembered" (Hamlet, III.i.89). Hamlet and Ophelia continue their conversation exiting offstage while the Player enters. Rosencrantz muses, "It's like living in a public park" (Rosencrantz, p. 75).

Alfred, one of the actors in the Player's troupe is dressed to resemble the Queen. Rosencrantz, mistaking Alfred for Gertrude, comes up behind him to play a game of 'guess who?' only to be surprised by Alfred dressed as the Queen picking his nose. The Player chides Alfred with "Stop picking your nose, Alfred. When Queens have to they do it by a cerebral process passed down in the blood." (Rosencrantz, p. 76). Although this incident may seem insignificant, Stoppard has drawn from two sources to establish this segment of pastiche. In Genet's The Balcony, the Court Envoy, at one point, "expounds the mysteries of

'absence' represented by the 'infinite meditation' of the 'unfindable' Queen."²⁰ He says, "I mean that the Queen is embroidering and that she is not embroidering. She picks her nose, examines the pickings and lies down again."²¹ Stoppard borrows this nasal theme and adds it to one of his own lines which is found in Lord Malquist and Mr. Moon, his only novel to date. In his book, Stoppard's Lord Malquist relates to his biographer the aristocratic advantages of daily chores. Malquist says:

You probably know that the Malquists in common with other families of equal style and breeding excrete and procreate by a cerebral²² process the secret of which is passed down in the blood.

This evidence of pastiche is especially noteworthy for its contribution from Stoppard himself.

From offstage Ophelia comes rushing on followed by Hamlet hurling "Go to, I'll no more on't; it hath made me mad. . . . To a nunnery go" (Rosencrantz, p. 78). In Hamlet, this occurs towards the end of the Hamlet/Ophelia confrontation. In Rosencrantz and Guildenstern Are Dead, as in Hamlet, Claudius and Polonius enter and exit while Claudius questions Hamlet's affection for Ophelia:

Love! His affections do not that way tend,
Nor what he spake, though it lacked form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood,
And I do doubt the hatch and the disclose

²⁰ Whitaker, p. 55.

²¹ Whitaker, p. 55.

²² Tom Stoppard, Lord Malquist and Mr. Moon, (London: Faber and Faber, 1966), p. 67.

Will be some danger. Which for to prevent,
I have in quick determination
Thus set it down: He shall with speed to England,
For the demand of our neglected tribute.
(Hamlet, III.i.170-178)

Rosencrantz and Guildenstern are left completely befuddled, especially with the business of going to England. The acting troupe then resumes its rehearsal for that evening's performance.

- As it has been decided that the evening's performance is to be The Murder of Gonzago, Guildenstern watches the rehearsal with special interest. Unaccustomed to the proceedings, he questions the eventual outcome. "With practically everybody on his feet?" retorts the Player (Rosencrantz, p. 79). Guildenstern again questions the necessity for everyone to die. The Player, unflustered, says:

We're tragedians, you see. We follow directions - there is no choice involved. The bad end unhappily, the good unluckily. That is what tragedy means.

(Rosencrantz, p. 80)

This proves to be another example of Stoppard's indebtedness to Oscar Wilde. Here, Stoppard has rewritten the classic line of Miss Prism's in The Importance of Being Earnest. When Miss Prism mentions having written a three-volume novel in her younger days, Cecily says:

Cecily: I hope it did not end happily? I don't like novels that end happily. They depress me so.

Miss Prism: The good ended happily, and the bad unhappily. That is what Fiction means.²³

²³ Oscar Wilde, "The Importance of Being Earnest," in A Treasury of the Theatre by Burns Mantle and John Gassner, rev. by Philo M. Buck, John Gassner, and H. S. Alberson, (New York: Simon and Schuster, Inc., 1940), p. 469.

To make the action of Hamlet more obvious, the tragedians begin taking on the characteristics of the major characters of the play, i.e. Claudius, Gertrude, Polonius, and mime the story line of Hamlet. Two members of the troupe who resemble Rosencrantz and Guildenstern mime the two messengers and their trip to England with Hamlet and the letter which requests the English king to dispose of Hamlet. Although this was the initial plan, the actor miming Hamlet disappears from the scene leaving the "Rosencrantz" and "Guildenstern" actors alone with the letter. However, the contents of the letter have been altered with orders to kill the bearers of the letter. When the dumb show is over, Rosencrantz and Guildenstern are momentarily struck with the similarity between themselves and the characters they have been watching. Unfortunately, Rosencrantz and Guildenstern are unable to find the exact correlation.

Claudius then returns to the stage with the news of Polonius' murder. One must bear in mind each time these major characters of Hamlet enter the scene that they pick up the dialogue which they are speaking at that point in the story of Hamlet. This is a clever way of borrowing and at the same time giving Shakespeare credit for the original. The entire mode of language changes from modern realism, though slightly absurd, to Elizabethan iambic pentameter verse. The audience knows at once in this pastiche the identity of the author of a particular line or scene.

Claudius sends Rosencrantz and Guildenstern off to find Hamlet and bring him to the chapel. But they are at a loss as to the exact procedure necessary in procuring the company of a prince. At this

point in the story, one must keep in mind that Hamlet is taking the body of Polonius to another room in the castle. Rosencrantz signals Hamlet's approach:

Rosencrantz: He's coming.

Guildenstern: What's he doing?

Rosencrantz: Walking.

Guildenstern: Alone?

Rosencrantz: No.

Guildenstern: Not walking?

Rosencrantz: No.

Guildenstern: Who's with him?

Rosencrantz: The old man.

Guildenstern: Walking?

Rosencrantz: No.

Guildenstern: Ah. That's an opening if ever there was one.
(And is suddenly galvanized into action.)
Let him walk into the trap!

Rosencrantz: What trap?

Guildenstern: You stand there! Don't let him pass!
(Rosencrantz, pp. 88-89)

And with a fervor never before seen in these two characters, they take their belts off in order to latch them together so that they may catch Hamlet dragging Polonius. During this futile attempt to trap Hamlet, Rosencrantz's trousers fall. This comedic effect reminds the reader of Estragon's trousers' falling when he and Vladimir attempt to hang themselves with the aid of their belts in Waiting for Godot. The hanging does not succeed and neither does the trap. But, this clever

piece of stage pastiche works well here. Sensing the trap's failure, Rosencrantz shouts for Hamlet who does come back to finish the act with a compilation of lines from Hamlet, Act IV.

In the midst of these lines Rosencrantz interjects in anguish, "All I ask is a change of ground!" Guildenstern answers as in a coda, "Give us this day our daily round. . . ." (Rosencrantz, p. 93).

Again, this plea brings in the pastiche of the Lord's Prayer. Act Two of Rosencrantz and Guildenstern Are Dead ends with Rosencrantz's note of hope, "We've come this far. And besides, anything could happen yet" (Rosencrantz, p. 95).

So, Rosencrantz and Guildenstern are on their way to England to deliver Hamlet to the English king. Before Rosencrantz and Guildenstern Are Dead was developed into a three act play, Stoppard had originally written a one-act comedy in verse, "Rosencrantz and Guildenstern Meet King Lear."²⁴ Stoppard got the idea for combining the two plays from Kenneth Ewing, his script agent. Ewing had mentioned to Stoppard that "in his opinion the King of England at the time of their (Rosencrantz and Guildenstern's) arrival might well have been King Lear. And, if so, did they find him raving mad at Dover?"²⁵ This would have been a double coup of pastiche for Stoppard, combining bits and pieces of Shakespeare's King Lear with Hamlet.

In Act Three, Rosencrantz and Guildenstern are confined with Hamlet on a boat headed for England. Halfway through the act, the

²⁴ Tynan, p. 70.

²⁵ Tynan, p. 70.

Player and his troupe appear. They have had to stow away onboard because their play had offended Claudius, as it actually does in Hamlet. Act Three is different from the previous acts because pastiche is used less frequently. The similarities with Waiting for Godot begin to disappear. For Beckett's characters, their fate is to wait for Godot, whom the audience realizes will never arrive. Rosencrantz and Guildenstern, however, as the lights slowly fade, know that they do not have to wait anymore. Tomorrow will not be there. Similarly, the audience knows that this is the end of Rosencrantz and Guildenstern. Here, too, is a situation similar to Jean Paul Sartre's No Exit.

The ambiguity of the boat setting is like the room in which is confined Sartre's Inez, Gracin, and Estelle. The room is their hell which they can never leave. Upon waking in the dark, Rosencrantz suggests, "We might as well be dead. Do you think death could possibly be a boat?" (Rosencrantz, p. 108). To bring No Exit further into the pastiche, Stoppard's climax mirrors the climax in Sartre's play. In No Exit, Estelle stabs Inez in a jealous rage. Inez cries out, "Knives, poison, ropes - all useless. It has happened already, do you understand? Once and for all. So here we are, forever."²⁶ Likewise, when anger and despair provoke Guildenstern to attack the Player, as noted earlier in this chapter, he threatens:

But no one gets up after death - there is no applause - there is only silence and some second-hand clothes, and that's - death ---- (and he pushes the blade in up to the hilt. . . .)
If we have a destiny, then so had he - and if this is ours,

²⁶Whitaker, p. 45.

then that was his - and if there are no explanations for us,
then let there be none for him ----

(The tragedians watch the Player die: they watch with some interest. The Player finally lies still. A short moment of silence. Then the tragedians start to applaud with genuine admiration. The Player stands up, brushing himself down.)

Player (modestly): Oh, come, come, gentlemen - no
flattery - it was merely competent -
(Rosencrantz, p. 123).

The audience and Guildenstern realize the knife was a stage dagger with a collapsible blade. And thus, as Thomas Whitaker prompts, "Surely we want to cry out to Rosencrantz and Guildenstern: 'It has happened already, do you understand? So there you are, forever'. But where? Dead, or in a most paradoxical play?"²⁷

Guildenstern has their finishing statement, "Well, we'll know better next time. (not being sure of a next time) Now you see me, now you ---- (he disappears from sight)" (Rosencrantz, p. 126). This is another Stoppardian joke to play on the audience, like a magician about to shock his audience with another trick. Suddenly the stage lights come on and the audience has been transported back to Shakespeare's conclusion of Hamlet with Fortinbras, the ambassadors from England and Horatio standing around the bodies of Hamlet, Gertrude and Claudius. The ambassadors have come with the confirmation that Rosencrantz and Guildenstern are dead as Horatio explains to an "unknowing world how these things came about" (Rosencrantz, p. 126, and Hamlet, V.ii.390).

²⁷ Whitaker, p. 45.

CHAPTER III

JUMPERS

In Rosencrantz and Guildenstern Are Dead, Rosencrantz asks:

Shouldn't we be doing something constructive?

Guildenstern: What did you have in mind? A short
blunt human pyramid?
(Rosencrantz, p.41)

Guildenstern's sarcastic suggestion to Rosencrantz's earnest plea was soon to become the first scene in Stoppard's next major play. He explains:

I thought, how marvelous to have a pyramid of people on a stage, and a rifle shot, and one member of the pyramid just being blown out of it, and the others imploding on the hole as he leaves. . . . One of the threads (points of origin for a play) was the entirely visual image of the pyramid of acrobats, but while thinking of that pyramid I knew I wanted to write a play about a professor of moral philosophy. . . . There was a metaphor at work in the play already between acrobatics and mental acrobatics, and so on.¹

As stated earlier, Stoppard's first play was called The Gamblers.

In this short obscure play, the characters are looking for God, even standing on a stack of chairs trying to reach Him. Finally, the jailer is even perched upon the shoulders of the prisoner but still unable to make any contact. The prisoner urges the jailer to carry on:

Prisoner: Where's your sense of evangelism?

Jailer: I don't know.

Prisoner: Find it.

¹ Kenneth Tynan, "Withdrawing with style from the chaos - Tom Stoppard," in Show People, (London: Virgin Books, 1981), p. 45.

Jailer: But suppose he answers.²

This conclusion to The Gambler left an acrobatic Stoppard standing on a stack of characters searching for a god to answer his questions concerning his own existence as well as God's.

As this insecure ladder of characters began to weaken, Jumpers was written to support the question of God's existence. Instead of tumbling into theistic confusion, Stoppard vaulted into a play in which an academic logician defends the existence of God and therein offends his university colleagues, those in pursuit of the "mental acrobatics" in logical positivism.

Two years before Jumpers opened at London's Old Vic Theatre in February of 1972, Stoppard had mentioned to Kenneth Tynan that he was thinking of writing a play in which the whole first act was a moral philosophy lecture. Stoppard had been reading the logical positivists with "fascinated revulsion."³ The logical positivists had declared unverifiable value judgements as being void of meaning. Stoppard found their declaration philosophically unacceptable and decided to cast them in the role of the antagonist.

Jumpers convinced many of Stoppard's harsher critics that he had become a playwright of substantial worth. Several critics had attributed the success of Rosencrantz and Guildenstern Are Dead to Stoppard's "university wit."⁴ However, minds were changed once mastery of the

²Tom Stoppard, "The Gamblers," in Tom Stoppard by Ronald Hayman, (London: Heineman Educational Books Ltd., 1979), p. 30.

³Tynan, p. 20.

⁴Tynan, p. 99.

English language and philosophical reasoning were added to his attributes. The Financial Times critic, B.A. Young, wrote:

I can't hope to do justice to the richness and sparkle of the evening's proceedings, as gay and original farce as we have seen for years,⁵ but a farce for people who relish truly civilised wit.

However, Jonathan Bennet, a Canadian professor found it "'a poor effort'; 'there is nothing here that deserves the attention of philosophers.'"⁶ Even the twentieth century philosopher of logical positivism, Sir A. J. Ayer wrote a critique of the Jumpers in The Times denouncing the philosophy of the play while still enjoying the production.⁷ The relationship between Ayer and Jumpers will be discussed further in this chapter.

With Jumpers, Stoppard brought philosophic discussions, via farce, to an audience relatively unacquainted with such arguments. Moral philosophy was no longer reserved for the university dons of philosophic academia. Stoppard borrowed from the halls of Cambridge the character of George Moore (not the George Moore but an apparent namesake) to deliver his unique lecture on moral philosophy. George's lecture was intended to be more than a series of clever witticisms

⁵B. A. Young, Financial Times 3 February 1972, found in "Jumpers: A Happy Marriage" by Tim Brassell in Gambit International Theatre Review vol. 10, no. 37, p. 44, (London: John Calder Ltd., 1981).

⁶Jim Hunter, Tom Stoppard's Plays, (London: Faber and Faber, 1982), p. 154.

⁷A. J. Ayer, "Love Among the Logical Positivists," The Sunday Times 9 April 1972.

and sight gags. Stoppard wanted to "contrive the perfect marriage between the play of ideas and farce or perhaps even high comedy."⁸

George Moore, the principal character in Jumpers, is the Professor of Moral Philosophy at an unnamed university. His wife, fifteen years his junior, is the celebrated musical-comedy actress Dorothy Moore. Together, they battle, make love, sing and philosophize in the Mayfair residence, (recalling visions of an exclusive version of Who's Afraid of Virginia Woolf). The action of the play transpires during the course of one day after a night of celebrating a political victory by the Radical/Liberal party. The entertainment for the celebration includes music from Miss Moore, a troupe of gymnasts, and a naked trapeze artist.

It is during this celebration that Stoppard's earlier predictions become reality. When a human pyramid is formed by the gymnasts, a shot is heard, the middle man is blown out of the pyramid, and the play immediately moves to George's preparing his lecture on the topic, "Man - good, bad, or indifferent!"⁹ The rest of the play contains the solving of the murder, treating Dotty Moore's nervous breakdown, and the completion of George's lecture.

Although pastiche and parody may occur simultaneously with a play, it becomes necessary to distinguish Stoppard's primary design for pastiche and parody in Jumpers. One could look at Jumpers as a parody

⁸Tynan, p. 100.

⁹Tom Stoppard, Jumpers, (New York: Grove Press, 1972), p. 46. All further references to this work are to this edition and are cited in the text.

of philosophic academia because the play appears to be satirizing professors of philosophy. However, satire is not the major emphasis of this play. Stoppard was interested in combining philosophy and comedy. This does not mean the result was to be parodic, simply one of pastiche.

In addition to being timid, George Moore does not excite easily, nor does he allow his emotions to rule his actions. He contents himself with philosophic inquiries supported by visual aids, a tortoise named Pat and a rabbit named Thumper. His philosophy differs from that of his colleagues at the university. Because of their differences, George is either patronized or ignored by the philosophy faculty, all of whom are Rad/Lib party sympathizers led by Vice-Chancellor Archibald Jumper. Sir Archie, as the Vice-Chancellor is known, keeps George on at the university as their "tame believer, pointed out to visitors in much the same spirit as we point out the magnificent stained glass in what is now the gymnasium" (Jumpers, p. 63). George is their token metaphysician, a freak or clown in the Rad/Lib, logical positivist environment.

The emergence of a clownish poise in George adds an interesting dimension of pastiche to the play. Jumpers has an aura of a circus with a trapeze swinger at the beginning and the acrobats appearing from time to time. Sir Archie could be described as the Ring Master. When he says "jump", his gymnastic troupe jumps, hence his last name and the play's title. George, on the other hand, being a proponent for a different philosophical background, is not a jumper. He can not jump at Archie's command. He is the circus clown who plays the "underdog."

In this mental circus of Stoppard's, George's mannerisms, dress, and method of preparing his lecture resemble a clownish figure.

To stress this point, while in the middle of his shave, George answers the door with clown-white shaving foam covering his face. He is also carrying a bow and arrow in one hand and a turtle in the other. His gesturing into a mirror, conveniently 'placed' on the downstage side of the stage facing the audience, gives the audience the advantage of watching George mime his lecture. George says of himself:

The fact that I cut a ludicrous figure in the academic world is largely due to my aptitude for traducing a complex and logical thesis to a mysticism of staggering banality.

(Jumpers, p.72)

His banal thesis is only a part of the ludicrous figure that he cuts in the academic world. As one can see, Stoppard may have drawn from the circus to add a unique texture to his play. However, a closer association between George and an outside influence is based upon an actual man named George Moore.¹⁰

The naming of George Moore could hardly have been coincidental. Although the character of George bears no physical resemblance to the philosopher G. E. Moore, Stoppard has borrowed the name to add a sense of authority to the character. This sense of authority is best described by George's philosophical rival, Sir Archibald Jumper. As Vice-Chancellor for the university, Sir Archie rejects George's application for the vacated Chair of Logic by reassuring George that he is more useful to the university in his present position in the lower Chair of Ethics. George argues:

¹⁰ Joan Fitzpatrick Dean, Tom Stoppard: Comedy as a Moral Matrix, (Columbia, Missouri: University of Missouri Press, 1981), p. 60.

My work on Moral Philosophy has always been based on logical principles

Archie: Yes . . Yes . . But you see, the Chair of Logic is considered the leading edge of philosophical inquiry here, and your strong point is, how shall I put it, well, many of the students are under the impression that you are the author of *Principia Ethica*.

George: But he's dead.

Archie: That is why I take a serious view of the mistake.

(Jumpers, p.73)

Paradoxically, it is this very book, Moore's Principia Ethica, which provided some basic arguments for the emergence of logical positivism. However, logical positivism was carried further than Moore would have allowed. In this sense, George and Moore have similarities in attitude towards men like Archie. Stoppard realized this similitude in animosity toward the logical positivists and noted that G. E. Moore "would not have been unsympathetic to the dilemmas of 'George Moore' (the character)." ¹¹

Although George is connected to G. E. Moore philosophically, Stoppard has assured us that George was not modelled after Moore; "in other words, the play is very self-aware about the coincidence in names and continually distances the hero from his famous namesake." ¹² However, this does not take away from the obviousness of the two philosophers' having the same name and believing similar philosophical ideas.

¹¹ Paul Levy, Moore, (England: Wiedenfeld and Nicolson, 1979), p. 3.

¹² Levy, p. 3.

In addition to G. E. Moore, one other philosopher, R. M. Hare, is widely believed to be a model for George.¹³ Hare, the White's Professor of Moral Philosophy at Oxford and a Fellow of Corpus Christi College, has been placed philosophically within the conservative spectrum of rational thought. George, in working through his philosophy, also considers himself to be a supporter of rationalism; as he explains:

I do not leap to hasty conclusions. I do not deal in suspicion and wild surmise. I examine data, I look for logical inference.

(Jumpers, p.32)

However, most of what George says or does is rather impractical or illogical.

In the middle of discussing the God of Goodness and the God of Creation, George attempts to wrestle with God as the "First Cause" (Jumpers, p. 29). By moving backwards, mathematically, to find the first term of the fractional series and assigning that series coordinates with time and the existence of God, George rationally concludes that the smallest fraction is zero, "God so to speak, is nought" (Jumpers, p. 29). While working out this inept conclusion, George relies on an inverted theory of Zeno's to prove that zero is that first term. Being keenly aware of the advantages of visual aids, George takes up his bow and arrow to demonstrate.

George tries to explain that the arrow would first have to cover half the distance and then half the remainder, and so on as Zeno had suggested. At which point he turns the theory around to suggest that

¹³ Danah Zohar, "If profs ruled the world . . .," The Sunday Times 27 December 1981, 15c.

in reaching the halfway point, the arrow would first have to reach the quartermark, the eighth, the sixteenth, and eventually "could not move at all" (Jumpers, p. 28). At precisely this moment in the play, Dotty yells "fire!" which startles George into firing the arrow. At the end of the play, the disappearance of Thumper, the rabbit, is attributed to this miscalculated shot.

This lengthy narrative is necessary to explain several items which support Jumpers as an example of pastiche. Naming the rabbit "Thumper" is not an original idea for Stoppard. In the story of Bambi, the young fawn's little rabbit friend is also named "Thumper."¹⁴ Another interesting item is George's referral to Thumper as his 'hare' and the rationality to which he adheres to is supported by Hare. By shooting the hare (Hare), George has shot himself out of his rational argument. We can see from this that even the rabbit has taken its identity from somewhere else. Like the rabbit, George's character is a combination of R. M. Hare, G. E. Moore and a circus clown. Archie, on the other hand, bears a striking resemblance to Sir Alfred J. Ayer and possibly Bertram Russell.

At the height of Moore's career, the relationship between Russell and Moore was known to have been spurred by professional rivalry.¹⁵ Though admirers of each other's work, they were never considered the best of friends. At first glance, we could surmise that Stoppard based the character of Archie upon Bertram Russell. To syllogize, if one

¹⁴ Walt Disney, dir., Bambi, Walt Disney Productions, 1942.

¹⁵ Levy, p. 196.

were to recognize a philosophical bond existing between Moore and George, and the known relationship between Moore and Russell vaguely resembles the relationship between George and Archie, one could deduce that Sir Archibald Jumper was an archetype of Russell. However, to appreciate fully the philosophy of Archie, it would be advantageous to follow the movement of logical positivism. Therefore, besides looking for analogies with Russell, one must recognize that Sir Archie bears a striking resemblance to Oxford's Professor of Logic, Sir A. J. Ayer.

Ayer, the prominent figure of contemporary logical positivism in England, went to Vienna in the 1920's on the advice that a new philosophical movement was being formed by a group of men known as the "Vienna Circle."¹⁶ The "Circle" was led by Moritz Shlick, the Professor of Philosophy at the University of Vienna, and was composed of several mathematicians and scientists.¹⁷ Impressed with Moore's 'naturalistic fallacy', though not his intuitionism, the "Circle" was able to integrate the 'fallacy' into their own defined ethic. Ayer brought back to England this new approach to ethics in his book Language, Truth and Logic, in which he states:

We shall set ourselves to show that in so far as statements of value are ordinary 'scientific' statements; and that in so far as they are not scientific, they are not in the literal sense significant, but are simply expressions of emotion that can be neither true nor false.¹⁸

¹⁶ Brassell, Gambit International Theatre Review, p. 46.

¹⁷ Brassell, pp. 46-48.

¹⁸ A. J. Ayer, Language, Truth and Logic, (England: Pelican Books, 1982), p. 136.

In Jumpers, Dotty recapitulates Ayer's theorem of value statements when she explains Archie's philosophy to George.

Dorothy: (Archie says) things and actions, you understand, can have any number of real and verifiable properties. But good and bad, better and worse, these are not real properties of things, they are just expressions of our feelings about them.
(Jumpers, p. 41)

As seen in this comparison, Tom Stoppard has been able to transcribe the key phrase of logical positivism into Archie's primary argument. Archie's entire being and environment are molded from this theoretical rationale, which contributes to the manipulative power he has over other characters.

Dotty Moore's importance in this pastiche is also evident in the name Stoppard assigns to her. G. E. Moore's wife was also named Dorothy. In a letter written to Mrs. Moore, Stoppard says:

I wonder whether it was clear from the reviews that my own George makes a great fuss about not being the real George Moore, a fact which he finds painful: and I'm afraid I deliberately married him to a "Dorothy" to rub salt in the wound.¹⁹

Dorothy and Dotty share few similarities with each other and in their relationships to their husbands. Dorothy was twenty years younger than G. E. Moore. While attending Newnham College in Cambridge, she often went to lectures given by Moore and Russell to determine "which had more influence over the other."²⁰ Dotty, as stated earlier, is

¹⁹ Levy, p. 3.

²⁰ Levy, p. 290.

fifteen years younger than George. She also attended George's lectures while in school. George recalls their classroom meeting:

George: Oh Dotty. . . . The first day you walked into my class . . . I thought, 'That's better!' . . . It was a wet day . . . your hair was wet . . . and I thought, 'The hyacinth girl' . . . and 'How my hair is growing thin'.

Dotty: And I thought, 'I'll sit quiet and they won't find out I'm stupid'. . . and 'What a modest way with lovely words', and 'How his hair is growing thin'.

George: And you started to sit nearer the front.

Dotty: You didn't look any younger.
(Jumpers, p. 33)

Although the relationship in age to their husbands and also having them as teachers are the only similarities between Dorothy Moore and Dotty, we can see a resemblance. Stoppard does not deny this. We must also remember that Stoppard is not trying to parody Mrs. Moore. In the same letter to Mrs. Moore, Stoppard assured her that "there is no danger of anyone in the audience assuming that the real Dorothy Moore cavorts around in the outrageous manner of Diana Rigg."²¹

Though perhaps too incredulous to be taken seriously, Dotty may also resemble characteristics of Ludwig Wittgenstein. This is mentioned for two reasons. One, if Archie could be a pastiche of a Bertram Russell/Ayer type character, and George is akin to Moore, the most likely person to complete the triangle would be Wittgenstein. While Russell, Moore and Wittgenstein were at Cambridge, there developed a slight jealousy between Russell and Moore over Wittgenstein's genius.

²¹ Levy, p. 3.

Rather more directly, "Russell wished to keep Wittgenstein out of the rival orbit of Moore's influence."²² This triangle echoes of George, Dotty and Archie.

The second reason for the association between Dotty and Wittgenstein is their difficulty with language. In Culture and Value, a collection of Wittgenstein's notes, we find a short entry which describes Dotty's attempt to sing.

We are struggling with language.
We are engaged in a struggle with language.²³

Throughout the play, Dotty tries unsuccessfully to sing her songs about the moon. She struggles to remember the lyrics, but gets her "moon" songs confused. For example, while trying to entertain her guests at the Rad/Lib victory party she sings:

Shine on, shine on, harvest moon
I want to spoon
To my honey I'll croon love's June
Or July -

(Jumpers, p. 18).

Much of Wittgenstein's philosophy deals with language. In Philosophical Investigations, Wittgenstein spends a great deal of time discussing "language-games".²⁴ He writes:

It is interesting to compare the multimplicity of the tools in language and of the ways they are used, the multiplicity of

²² Levy, p. 269

²³ Ludwig Wittgenstein, Cutlure and Value, trans. by Peter Winch, (Oxford: Basil Blackwell Publisher, 1980), p. 11e.

²⁴ John MacQuarrie, Twentieth Century Religious Thought, (London: SCM Press Ltd, 1981), p. 304.

kinds of word and sentence, with what logicians have said about the structure of language.²⁵

These "language-games" are explained as things such as giving orders, stories, riddles, and prayer. Dotty plays several language games. One of her favorites is charades. Near the beginning of the play, Dotty is lying face down on the bed, naked. George comes in looking for Thumper. At first ignoring her, George finally asks:

George: Are you a proverb?

Dotty: No, I'm a book.

George: The Naked and the Dead.

(Jumpers, p. 30)

We can see from these examples how Dotty could correspond to Ludwig Wittgenstein without being presented as a parody of the well-known language scholar.

Beside these three main character of Jumpers, George, Archie, and Dotty, Stoppard has brought together the explorers, Scott and Oates and Shakespeare's Macbeth to complete this pastiche of characters. Dotty's nervous breakdown and subsequent early retirement from the stage is traced to man's landing on the moon. During the play, a news broadcast reports that two English astronauts, Captains Scott and Oates, are faced with a life or death situation. Due to an accident in landing, there is only enough rocket power to lift one man off the moon and send him back to earth. Instead of an heroic decision to choose death, the two men fight each other for survival. In a final burst of violence,

²⁵ MacQuarrie, p. 304.

Scott pushes Oates to the ground, scrambles up the ladder and closes the door saying, "I'm going up now and I may be gone for some time" (Jumpers, p.23).

This episode recalls, as Stoppard intended, the fatal English expedition to the South Pole in 1910 lead by Captain Robert Scott.²⁶ As the ill-prepared expedition realized their fate, Capt. L. E. G. Oates sacrificed his own life in the hope that Capt. Scott and the remaining crew would have a better chance of survival. Stoppard vividly recreates the story to comment on self-preservation as opposed to self-sacrifice.

The contradiction between the Antarctic expedition and Stoppard's lunar subplot was quietly discovered by Duncan McFee, the jumper who is shot out of the pyramid at the beginning of the play. McFee, the acrobatic Professor of Logic, was originally one of Archie's faithful followers. Towards the end of the play it is revealed that McFee was not as faithful to Archie as previously suggested, but rather "secretly turning against him, going off the rails and deciding that he was St. Paul to Moore's Messiah" (Jumpers, p.63). Besides attributing McFee's character to St. Paul, we can also trace the name "Duncan" to Shakespearean tragedy. McFee shares not only a Scottish ancestry but his name with the murdered king in Shakespeare's Macbeth.²⁷

Summarizing the personages who aided in creating the pastiche in this play, we could easily recognize the influence of G. E. Moore.

²⁶Encyclopaedia Britannica Micropaedia, 15th edition, vol 8, (Chicago: Encyclopaedia Britannica, Inc., 1984), p. 994.

²⁷Dean, p. 62.

Other influences, though perhaps not quite so vivid, would include Bertram Russell, A. J. Ayer, R. M. Hare, Dorothy Moore, Ludwig Wittgenstein, Captains Scott and Oates and Macbeth's Duncan. However, the references to these figures are not confined to characterization alone. Stoppard has also used words and phrases associated with these people to enhance the quality of this pastiche. The most recognized examples of this come from Shakespeare. As Dean has suggested, "There is a flimsy thread of allusion to Shakespeare's Macbeth running throughout Jumpers."²⁸

Dean claims that Stoppard used several items from Macbeth for Jumpers. He also used items from several of Shakespeare's other plays. For example, when Dotty responds to Mcfee's death by shouting "Oh horror, horror, horror!" (Jumpers, p. 24), it recalls Macduff's lines when he discovers the death of the king. When George goes to answer the door, believing the visitor to be Archie, he say to his tortoise, "Now might I do it Pat." (Jumpers, p. 43). This line comes from Hamlet when Hamlet sees Claudius praying in Act III of Hamlet. He contemplates, "Now might I do it pat, now he is praying," Hamlet Act III, scene iii, line 73.²⁹ Fortunately for George his turtle's name is Pat.

From the moment Dotty is introduced, the audience catches phrases from several different songs. Dotty begins by singing "Shine on Harvest Moon." She then picks up the words to "Blue Moon".

²⁸ Dean, p. 61.

²⁹ William Shakespeare, The Tragedy of Hamlet in Shakespeare - The Complete Works, ed. by G. B. Harrison, (New York: Harcourt, Brace & World, Inc., 1968), pp. 885-934.

Each time she makes a blunder, she realizes that she has gone wrong but is unable to stay with one song for more than a few lines. Stoppard brings in songs with lyrics about the moon to be juxtaposed against the men landing on the moon.

After the party disintegrates along with the pyramid, Dotty is left with the dead jumper. When the lights come back up in the bedroom, Dotty is still holding the corpse. Quietly she begins calling for help. Finally, in a panic, she screams:

Help! Murder!

Oh, horror, horror, horror! Confusion now hath made
its masterpiece . . . most sacriligious murder! -
(in a different voice)
Woe, alas! What, in our house?
(Jumpers, p. 24)

The lines have been taken from the speeches of Macduff and Macbeth in Act II, scene iii, lines 68, 71, and 93. As noted above, the lines play a significant part in the association between Shakespeare's Duncan and Stoppard's Duncan.

Although Dotty continues to cry out "Help" and "Rape", George does not heed her pleadings. Instead, he murmurs "wolf" (Jumpers, p. 26). This, of course, refers to Aesop's fable of "The Shepherd's Boy and the Wolf".³⁰ The young prankster cried "wolf" so many times in order to amuse himself with the alarms of his neighbors that, when the wolf actually came, no one believed the lad. Stoppard relied upon this story to give the audience some insight into the marriage between

³⁰ Edna Johnson, Evelyn R. Sickels, Frances Clarke Sayers, and Carolyn Horovitz, eds., Anthology of Children's Literature, (Boston: Houghton Mifflin Co., 1977), pp. 266-267.

George and Dotty. Because of their estranged relationship, possibly due to her nervous breakdown, George no longer becomes alarmed at her antics.

Some of Dotty's antics, as mentioned before in reference to the language-games, take on the flavor of charades. During the course of the play, Dotty acts out three charades, "The Naked and the Dead, The Moon and Sixpence, and Lulu's Back in Town" (Jumpers, pp. 30). These charades are unique because Dotty does not play the games intentionally. George assumes she's playing the game with the first charade. Dotty is mimicking the men on the moon with the second. She goes to the bathroom to change the water in the goldfish bowl and comes back with it over her head. In the third charade, Dotty is trying to hide the dead jumper from George who enters the room unexpectedly. Stoppard has been very clever with these familiar titles and has incorporated them into his own play.

George tries to humor Dotty by playing the charades with her. He is unable to provide the necessary sympathy which Dotty requires. Unfortunately, even Dotty is unsure of the kind of sympathy she wants. After the men land on her moon and make that moon real, Dotty's faith in myths begins to crumble. In her speech about the way things were before the moon landing, Stoppard combines a host of outside material for Dotty to address. She has been telling George about Archie's philosophy of good, bad, and better when she says:

Unfortunately, I don't feel so good today. If you like, I won't see him. It'll be just you and me under that old-fashioned, silvery harvest moon, occasionally blue, jumped over by cows and coupled by Junes, invariably shining on the

one I love; well-known in Carolina, much loved in Allegheny, familiar in Vermont; (the screw turning in her) Keat's bloody moon! - for what has made the sage or poet write but the fair paradise of nature's light - And Milton's bloody moon! rising in clouded majesty, at length apparent queen, unveiled her peerless light and o'er the dark her silver mantle threw - And Shelley's sodding maiden, with white fire laden, whom mortals call ---- (weeping) Oh yes, things were in place then!

(Jumpers, p. 41)

Further into the play, Dotty again recounts the disappearance of her "Juney moon" (Jumpers, p. 87). When man landed on the moon, the earth could be seen for its anonymity in the vastness of the universe. Dotty bewails this discovery with a tirade sounding much like biblical scripture:

Man is on the Moon, his feet on solid ground, and he has seen us whole, all in one go, little---local There is going to be such . . . breakage, such gnashing of unclean meats, such covetting of neighbours' oxen and knowing of neighbours' wives

(Jumpers, p. 78)

The speech out of context appears humorous. But because Dotty is on the verge of mental collapse, the lines become quite serious. This is her climactic scene. She has confessed her fears. For the rest of the play, Dotty has very few lines. Therefore, this scripture-like passage, echoing the book of Matthew's "weeping and gnashing of teeth," must be seen as an example of pastiche rather than parody for the scene is not satirical.³¹ If played satirically, Dotty would be unable to extract any sympathy from her audience for her deflated moon.

³¹ King James Bible, Matthew, chapter 23, verse 13, (London: Collins' Clear Type Press).

Immediately following Dotty's foretelling of the future, George, unable to say anything to Dorothy, faces out front towards the audience. Without any emotion, he tells a short anecdote about Wittgenstein and the rotating of the earth. In this instance of pastiche, drawn from a moment in Wittgenstein's life, Wittgenstein had asked why it was not extraordinary for men to have believed the sun rotated around the earth. His friend replied that that was because it simply looked that way. Wittgenstein then said, "Well, what would it have looked like if it had looked as if the earth was rotating?" (Jumpers, p. 75).

This line is echoed later in the play to establish yet another piece of pastiche taken from this one incident. Archie has been examining Dotty with the aid of a "dermatograph" (Jumpers, p. 60). The instrument is supposed to pick up disturbances under the surface of the skin and relay them through a camera to a television monitor. While Archie and Dotty are watching the read-out of her naked body, George sees the television and asks:

George: What's going on? . . . You must think I'm a bloody fool!

Archie: What do you mean?

George: Well, everything you do makes it look as if you're . .

Archie: Well, what would it have looked like if it had looked as if I were making a dermatographical examination.
(Jumpers, p. 78)

Tom Stoppard has a unique style of rewording pastiche so that the results mimic the original yet carry their own meaning and importance. This story about Wittgenstein could be applied to several other instances within this play. George could have applied the statement to philosophy by saying, "What would it have looked like if it had looked

as if I were doing philosophy." Such a statement travels well from the original to pastiche, especially under Stoppard's tutelage.

Pastiche is also found in the final moments of the play in what Stoppard terms the "Coda". This mini-act immediately follows the second act without any breaks. George has just realized his miscalculated arrow killed Thumper. When he steps back he crushes his turtle. George then falls to the ground with great sobs. When he rises, he finds himself in the middle of a symposium. However, the symposium appears to be in a dreamworld. Nothing seems real.

Perhaps because of the dream George is experiencing, the Coda is filled with words and phrases which have been taken from other sources. However, many of these phrases become distorted. Sir Archie seems to be in control of the symposium though he is not presiding. After he has given his incomprehensible speech, the Archbishop of Canterbury arrives.

Archbishop Clegthorpe, the former agricultural spokesman for the Rad/Lib party, has begun to take his new position seriously. He complains to Archie that the people have been shouting "Give us the blood of the lamb. Give us the bread of the body of Christ." (Jumpers, p. 84). Becoming impatient with Clegthorpe, Archie says:

Archie: (Sharply) My Lord Archbishop, when I was last in Lambeth I saw good strawberries in your garden - I do beseech you send for some.

Clegthorpe: Yes, all right, but you must appreciate my position - I mean now that I am Archbishop of Canterbury -

Archie: Will no one rid me of this turbulent priest!
(Jumpers, p. 85)

These lines are excellent examples of pastiche. Clegthorpe's first lines have been drawn again from the Bible. Archie's request for strawberries comes from Richard's request to the Bishop of Ely for strawberries in Richard III.³² And Archie's command to terminate Clegthorpe echoes Henry II's cry against St. Thomas Beckett. Thus, like Beckett, Clegthorpe is killed.

After Clegthorpe is shot out of the human pyramid which has formed around him and after Dotty sings a new rendition of 'Sentimental Journey' reposed on a "spangled crescent moon" (Jumpers, p. 86), George begins his rebuttal. Relying on common sense, George argues for a knowledge of God. Unfortunately, he confuses his support. He pleads:

. . . consider the testimony of such witnesses as Zeno Evil,
St. Thomas Augustine, Jesus Moore and my late friend the late
Herr Thumper who was innocent as a rainbow.

(Jumpers, p. 87)

In this short statement, we are able to see a listing of origins which have supplied much of the material for Jumpers. And Archie's last lines pay tribute to one other author responsible for influencing much of Stoppard's earlier plays:

Archie: At the graveside the undertaker doffs his
top hat and impregnates the prettiest mourner.
Wham, bam, thank you Sam.

(Jumpers, p. 87)

According to Whitaker, this is a "jazzy transformation" of Vladimir's speech in Waiting for Godot,³³ "Astride of a grave and difficult

³²Shakespeare, Richard III, Harrison edition, III, iii, 34.

³³Whitaker, p. 106.

birth. Down in the hole, lingeringly, the gravedigger puts on the forceps."³³ Appropriately, Stoppard thanks Beckett with the last line.

One other item of interest which Stoppard cleverly used in his play was the color yellow. The jumpers' uniforms are yellow. The color signifying the Rad/Lib party is yellow. As Dotty contemplates the "non-existent God who is presumed dead," she offers the consolation, "Perhaps he's only missing in action, shot down behind the thin yellow lines of advancing Rad-Lib and getting himself together to go BOO!" (Jumpers, p. 35). During the Coda, everyone, excluding George, is wearing yellow. Yellow is significant from the standpoint of Moore and Wittgenstein. During their lectures, they often used "yellow" as an example of a property which one was unable to attach a value judgement.³⁴

Thus we are able to see the variety of sources which Stoppard has chosen to use in Jumpers. He has pasted together lines from Shakespeare, Beckett, Milton, Keats and Shelley. Stoppard has also strung together several songs with lyrics pertaining to the moon. And finally, with this material, Stoppard combined the philosophies of Moore, Ayer, and Wittgenstien to create a pastiche of lofty academics and rich theatrics.

³³ Samuel Beckett, Waiting for Godot, (New York: Grove Press, Inc., 1954), p. 58.

³⁴ David Pears, Wittgenstein, (London: Wm. Collins Sons & Co. Ltd., 1971), p. 63.

CHAPTER IV

TRAVESTIES

In the preceeding chapters, we have seen Stoppard at work carefully pasting together bits and pieces of fact and fiction. Stoppard's plays succeed as examples of pastiche because of his ability to combine fragments of other artists' works with his own and create a brilliant piece of theatre. In Rosencrantz and Guildenstern Are Dead, Stoppard relied primarily on fragments from William Shakespeare and Samuel Beckett. The result becomes a wonderful reworking of two lost souls displaced and confused. In Jumpers, Stoppard brought together a hodgepodge of actual persons. He changed names and faces yet kept a thread of rational philosophy woven through a circus of academia. This chapter will examine Travesties as one more, and perhaps the best, example of Stoppard's expertise in creating a pastiche.

The play, appropriately named, is indeed a travesty of several different things. But, it is not so much travestyng these things as it is saluting the original materials from which Stoppard gathered his bits and pieces. However, Travesties must go further than being a simple travesty. The play is an accumulation of factual data of names, dates and places linked together by fragments of The Importance of Being Earnest by Oscar Wilde.

The overall nature of the play is reminiscent of burlesque. At times it tends to resemble a music hall review. But there are underlying themes of art, history and society that prevent the play from being a total travesty. Stoppard is very serious when bringing

these themes to the surface. He discusses the influence art and history have on society and vice versa. Of course, arguments abound over "art for art's sake." This cliched argument could be further adapted to the subjects of history and change: "history for history's sake" and "revolution for the sake of a revolution." To Stoppard, even these are fair topics for a pastiche and a travesty.

This chapter will first give a brief overview of the play and then, as in the previous chapters, examine more closely the items Tom Stoppard has used to make Travesties a most delicately maneuvered example of pastiche.

Tom Stoppard's Travesties takes place in Switzerland during the First World War. The cast of characters include James Joyce, a vague socialist of unusual genius, Tristan Tzara, the father of the Dada movement, and the Russian revolutionist, Lenin. These three famous men are tied together by a fourth figure of no historical significance, Henry Carr. In the play, Carr is an official in the British Consulate. Stoppard has taken many liberties with factual data by bringing these men together but the play's title excuses historical discrepancies. These discrepancies are allowed because Travesties is a travesty, yet there are characters, lines, and philosophies expressed which are borrowed and therefore allows the play to be a pastiche.

Henry Carr, the play's main character, narrates his Zurich experience to an audience through historically incorrect flashbacks. Carr claims to have known most of the greats and near-greats. Carr's opening monologue, in which he makes this claim, is a short course in political science, art appreciation and European literature. The speech

serves as a reminder to the audience the identities of Lenin, Tzara, and Joyce and their sojourn in Zurich during World War I.

Zurich in 1917 was a microcosm of world affairs, a diminutive realm of revolution. Within the Prologue, Tom Stoppard characterizes three revolutions occurring in a normally neutral Switzerland. At this time in history, Zurich was a hotbed of revolutionary ideas in literature, art, and socialism. Travesties opens in the Zurich library with V. I. Lenin, Tristan Tzara, and James Joyce furthering their respective revolutions.

Joyce is dictating his literary masterpiece, Ulysses, to Gwendolen:

Joyce: Derhill holles eamus . . .

Gwendolen: Derhill holles eamus . . .

Joyce: Thrice.

Gwendolen: Uh-hum.¹

On the other side of the library, Tzara is tearing up pieces of paper into his hat. After the pieces are thoroughly mixed, he dumps them onto the table. Through a random selection from this pile of assorted words, he writes his poetry.

Eel ate enormous appletzara
key dairy chef's hat he'll learn oomparah!
Ill raced alas whispers hill later nut east,
noon avuncular ill day Clara!
(Travesties, p. 18)

¹ Tom Stoppard, Travesties, (New York: Grove Press, Inc., 1975), p. 18. All further references to this work are to this edition and are cited in the text.

At another table, a small man in intense study is surrounded by books. A woman rushes in. They begin talking in Russian.

Nadya: Vylodya!

Lenin: Shto takoya?

Nadya: Bronski prishol. On s'kazal shto v'Peterburge revolutia!

Lenin: Revolutia!

(Travesties, p. 19)

Carr then appears and gives a biographical sketch of his life when he worked in the British Consulate in Zurich during the war.

Carr reminisces about James Joyce in his first speech. He reveals a rather exaggerated view of the author:

To those of us who knew him, Joyce's genius was never in doubt. To be in his presence was to be aware of an amazing intellect bent on shaping itself into the permanent form of its own monument - the book the world now knows as Ulysses! though at that time we were still calling it (I hope memory serves) by its original title, Elasticated Bloomers.

(Travesties, p. 22)

Joyce was a forerunner to the stream-of-consciousness method of writing. He created a tension between "freedom bordering on chaos and a rigorous and fully conscious pattern."² Joyce's success lay in his ability to reject disiccation and defeatism with stimulating literary creations. Joyce felt that novels ought to be constructed as though they were lyric poetry. His work is saturated with symbols and poetry. Carr may have realized his genius, but he never forgave him his tasteless clothes and rude behavior.

² Kenneth Douglas, ed. "James Joyce," in World Masterpieces, vol 2, gen. ed. Maynard Mack, 3rd ed., (New York: W. W. Norton and Company, Inc., 1973), p. 1355.

Old Carr also felt he was very instrumental in shaping Lenin for the Russian Revolution. However, the Russian Revolution of 1917 had begun and Lenin was not there. He was in exile living in Europe. The war kept he and his wife living in Zurich and unable to go home. In 1905, Lenin had tried to help form a revolution against capitalism and imperialism.³ Being unsuccessful, Lenin, "whose greatest talent was not as an original thinker but as a skillful tactician," went abroad to write and reorganize his thoughts on imperialism and communism.⁴ Old Carr remembers having met Lenin in Zurich's library. He was quite impressed with the man's "complex personality . . . and piercing brown (if memory serves) eyes" (Travesties, p. 23). Nonetheless, Lenin's complex personality was the driving force behind the dictatorial government formed in Russia after the Revolution.

Old Carr begins the play reminiscing of old Zurich. A clock strikes and Old Carr becomes the Carr of 1917. In the first scene between young Carr and Bennett, his manservant, the audience learns about the impact of the social revolution and Carr's misdirected concerns for his own society.

Bennett: There is a revolution in Russia, sir.

Carr: Really? What sort of revolution?

Bennett: A social revolution, sir.

³ Crane Brinton, John B. Christopher and Robert Lee Wolff, A History of Civilization: 1875 to the Present, (Englewood Cliffs, New Jersey: Prentice - Hall, Inc., 1976), p. 727.

⁴ Brinton, p. 727.

Carr: A social revolution? Unaccompanied women smoking at the Opera, that sort of thing?

Bennett: Not precisely that, sir. It is more in the nature of a revolution of classes contraposed by the fissiparous disequilibrium of Russian society.

Carr: What do you mean, classes?

Bennett: Masters and servants. As it were. Sir.

Carr: Oh. Masters and servants. Classes.
(Travesties, p. 29)

Although he works in the British Consulate, Carr is perhaps not as knowledgeable of world politics as he is of well-cut trousers and the fashionable cafes of Zurich. He emphasizes his ignorance by saying:

Well, I'm not in the least bit surprised, Bennett. I don't wish to appear wise after the event, but anyone with half an acquaintance with Russian society could see that the day was not far off before the exploited class, disillusioned by the neglect of its interests, alarmed by the falling value of the rouble, and above all goaded beyond endurance by the insolent papacity of its servants, should turn upon those butlers, footmen, cooks, valets

(Travesties, p. 29)

Bennett continues to give Carr and the audience a moment by moment account of what sparked the revolution and therein Lenin's involvement.

Carr's first visitor of the day leaves his card which was imprinted with "Tristan Tzara, Dada Dada Dada" (Travesties, p. 28).

During the war, Zurich was a refuge for several artists who were horrified of the brutal and senseless ravages of war. These artists proceeded to bring their nihilistic attitudes to the public through an art form referred to as Dadaism.⁵ Old Carr's beginning monologue

⁵William Fleming, Arts & Ideas, 6th ed., (New York: Holt, Reinhart and Winston, 1980), p. 424.

gives a brief description of this peculiar art movement:

---- and across the way at Number One, the Meierei Bar,
crucible of anti-art, cradle of Dada!!! Who? What? Whatsisay
Dada? You remember Dada! - historical halfway house between
Futurism and Surrealism, twixt Marinetti and Andre Breton,
'tween the before-the-war-to-end-all-wars years and the between-
the-war years - Dada! - down with reason, logic, causality,
coherence, tradition, proportion, sense, and consequence, my
art belongs to Dada 'cos Dada 'e treats me so
(Travesties, p. 25)

Dadaism was devised to "concoct nonsense for the sake of nonsense,"
in other words "anti-art."⁶ Tzara was apart of the original founding
of the movement towards antiart. When Carr argues that he is not gifted
to do anything which is meant by art, Tristan replies, "Doing the things
by which is meant art is no longer considered the proper concern of the
artist. . . . A man may be an artist by exhibiting his hindquarters"
(Travesties, p. 38). Carr cannot quietly accept this revolutionary
approach to art; thus a heated discussion rages between the two men over
the true properties of art.

For the audience or the reader, the younger Carr becomes the norm
by which to judge the other characters. He is representative of pre-
war, pre-revolutionary thought. Having served his duty at the war's
front, Carr was placed in Zurich after being wounded. Although Carr has
experienced the war on a personal level, he continues to glorify it
throughout the play. To him, the war means nothing more than a patri-
otic duty to further freedom. His recollection of the horrors and
atrocities of war amounted to remembering tear in his uniform.

⁶Fleming, p. 424.

Stoppard's historical characters do not create the same impact on the stage as they did on history. However, the impressions given in *Travesties* are the impressions given by a character with a memory failure. The audience is only allowed to know of Lenin, Tzara and Joyce as Old Carr remembers them. Therefore, one is only given distorted images of revolutionary movements and the men formulating those revolutionary ideas in 1917 Zurich.

One of the strongest threads running throughout *Travesties* is the recurring theme of *The Importance of Being Earnest*. Through lines, plot and characterizations, Stoppard's play becomes a reworking of Wilde's play. Stoppard's basic story line is *Earnest* as well as a separate incident within the story. Early in the play, Joyce calls on Carr to ask him if he would participate in a production of *The Importance of Being Earnest* as Algernon Moncrieff. More concerning this and an actual 1918 production of *The Importance of Being Earnest* will be discussed later in this chapter. As for now, attention will be given to the characters of *Travesties* which have arrived from elsewhere to form this pastiche.

Stoppard begins his pastiche by labeling his cast as "Wildean characters."⁷ Carr is not only cast as Algernon in Joyce's production but he becomes an "Algernon" simile. He is possessed with maintaining a sporting appearance and wearing the latest fashions. He also enjoys cucumber sandwiches and falling in love with Cecily. Tristan Tzara

⁷ Jim Hunter, *Tom Stoppard's Plays*, (London: Faber and Faber, 1982), p. 143.

becomes John Worthing, affectionately known as Jack, through his affair with Gwendolen. He also takes on a false identity under the name of Jack Tzara, Tristan's fictional younger brother. The confusion is heightened by Carr who eventually assumes Tristan's name and identity in order to spy on Lenin in the library.

Cecily and Gwendolen are also transported from Wilde's play into Stoppard's. Although, they initially remain true to their namesakes, their relationship to Carr and Tristan is altered. Gwendolen is Carr's sister, rather than a cousin, as in The Importance of Being Earnest. And, rather than being a ward of Worthing's, Cecily is the librarian for the Zurich library. Lane, the butler in Earnest is transformed into Bennett, Carr's manservant. Thus, the major portion of the cast is there. Unfortunately, Miss Prism and the Reverend Chasuble are not represented in Travesties. In their place, Stoppard has substituted Lenin and Nyada. However, they cannot really be classified as resembling any Wildian character. In an interview with Ronald Hayman, Stoppard assured him that "the one thing I could not do was to integrate the Lenins into the Importance scheme." ⁸

Stoppard has even remained faithful to Wilde's Lady Bracknell when he caricaturizes the matron in the form of James Joyce. Fortunate for Stoppard, though entirely by coincidence, when Joyce was born, his name was registered in error as "James Augusta Joyce."⁹ Aunt Augusta

⁸ Ronald Hayman, Tom Stoppard, (London: Heinemann Educational Books Ltd., 1979), p. 10.

⁹ Hayman, p. 3.

Bracknell is the Wildian Algernon's aunt and Gwendolen's mother.

This unique association between Lady Bracknell and Joyce is further made apparent when Carr assumes that Joyce is a woman because of the name.

He has only allowed his sister to go out into town because she was accompanied by a person matronly named "Joyce." He explains to

Tzara:

You don't imagine I'd let my sister go unchaperoned in a city largely frequented by foreigners. Gwendolen has made a friend in Zurich. I have not met her but Gwendolen assures me that they are continuously in each other's company, and from a description which I have elicited by discreet questioning she cannot but be a wholesome and restraining influence, being practically middle-aged, plainly dress, bespectacle and answering to the name of Joyce, oh good heaven.

(Travesties, pp. 43-44)

The final exclamation assures the audience that Carr has finally discovered the true identity of Gwendolen's "wholesome and restraining influence." Once Joyce's identity is revealed, Carr becomes increasingly uncomfortable with the possibilities of any acquaintance with such a man. That is, until Joyce offers him the role of Algernon, supported by the promise of a new set of trousers.

Travesties is scattered with fragments Stoppard borrowed from Tzara, Hugo Ball, Shakespeare, Joyce, Lenin, and many others. Wilde, however, remains the framework from which Stoppard operated. "Very few lines, incidentally, are actually those of Wilde," suggests Hunter, "but vast numbers sound as if they might be."¹⁰ Therefore, what follows is an attempt to sort out the origins of the many lines and incidents Stoppard borrowed for his pastiche.

¹⁰ Hunter, p. 143.

The play, as stated before, begins in the Zurich library. The audience is able to meet all of the major characters except for Henry Carr. The scene is busy with an assortment of characters working on individual projects. A man is seen dictating to a young lady a series of words which do not make much sense.

Joyce: Deshill holles eamus . . .

Gwen: Deshill holles eamus . . .

.

Joyce: Send us bright one, light one, Horhorn, quickening
and wombfruit.

Gwen: Send us bright one, light one, Horhorn, quickening
and wombfruit.

(Travesties, p. 18)

For those of advanced literary knowledge, these lines followed by "Hoopsa, boyaboy, hoopsa!" may sound familiar for they are taken directly from Ulysses.¹¹ However, Stoppard does not allow his audiences to ponder the familiarity of the lines for the dictation is interrupted by the man who began the play with "Eel ate enormous appletzara key dairy chef's hat he'lllearn ommparah!" (Travesties, p. 18). This unidentified character appears to be reciting poetry:

Clara avuncular!
Whispers ill ommparah!
Eel nut dairy day
Appletzara . . .
. . . Hat!

(Travesties, p. 18)

The words are intelligible but the construction is totally chaotic.

¹¹James Joyce, Ulysses, (New York: Random House, 1946), p. 377.

This man leaves while a very curious incident occurs. To mirror the "handbag-baby" swap which Wilde's Miss Prism unwittingly performed in her youth, Stoppard has conceived of another accidental exchange. The secretary and the librarian have identical folders, one contains the Ulysses manuscript and the other research material belonging to a third man. The exchange must be made obvious to the audience for the mistake will play a large role later in the play, as it does Prism's error with the baby and the handbag.

The third man is interrupted in his studies by a woman's rushing onstage and speaking jibberish. The audience eventually learns, when the identities of the man and woman are disclosed, that what they are speaking is Russian. Up to now, the dialogue has been completely undecipherable. Stoppard enjoys playing such games with his audiences. He enjoys writing a completely illogical scene, full of absurdities and questions, and turning the scene around to make perfect sense. However, very little is understood until the man who was dictating is alone and declaims:

A librariannes of Zurisssh
only emerged from her niche
when a lack of reponse
to Nicht Reden! Silence!
obliged he to utter the plea -

"-ssssssh!" cries the librarian, whom we later come to know as Cecily (Travesties, pp. 20-21).

For this example of pastiche, Stoppard is unable to provide a solid example of Joyce's literary genius within the context of the play,

apart for a few lines from the Oxen of the Sun episode in Ulysses.¹²

In doing so, Stoppard has devised something extraordinary to establish a more direct relationship between Travesties and James Joyce, hence the limericks. Much of Joyce's dialogue is in limerick form. Perhaps this adds a peculiar poetic dimension to the character, but it does establish a vital link between poetry, Joyce and Ireland, Joyce's native country.

Having been quieted by the librarian, Joyce puts on his hat and leaves singing the lyrical Irish song, "Galway Bay". The scene quickly changes to an old man playing a badly tuned rendition of the same melody. This is first connection with The Importance of Being Earnest. In Earnest, a piano is being played offstage. The music stops and a man begins to speak. In Earnest, it is Algernon Moncrieff. In Travesties, it is Old Carr. This is just the first of many instances in which Travesties parallels The Importance of Being Earnest.

When Old Carr begins to tell his story, the audience receives the impression that this man must have been important. Unfortunately, Carr's memory is not very reliable. The audience senses this when Carr begins his brief overview of his life as the Consular General. He also gives a shadowy picture of a man named Joyce and his relationship to that man. This is the first mention of The Importance of Being Earnest within the text of the play. Carrs says:

look no further than the occasion that brought us together, me and Joyce, brought him to this room, full support, a theatrical event of the first water, great success, personal triumph in the demanding role of Ernest, not Ernest, the other one, in at

¹² Thomas Whitaker, Tom Stoppard, (London: The Macmillan Press Ltd., 1983), p. 109.

the top, have we got the cucumber sandwiches for Lady Bracknell, notwithstanding the unfortunate circumstances. Irish lout.
(Travesties, pp. 21-22)

He at least remembered one of his first lines from the play when Algernon is preparing for the visit from Gwendolen and Aunt Augusta. He says to Lane, who is arranging for afternoon tea, "And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?"¹³

Old Carr begins his lengthy monologue which explains his involvement with the men discovered in the library. Old Carr reminisces about his close association with James Joyce, Tristan Tzara and Lenin. Of course, the audience only learns what Carr's memory allows. Throughout the speech, many things borrowed by Stoppard streak by, "offering [a] pastiche of English prose from its earliest origins to contemporary slang."¹⁴ After the monologue, Old Carr becomes the younger Carr of 1917.

Carr is now part of the action of 1917 Zurich. The dialogue between Carr and his servant Bennett resembles the opening dialogue between Algernon and Lane in Earnest. War and society are the focal points of their conversation. Carr glorifies the war but criticizes Zurich's social scene, too many spies "who conspire to fill the Odeon and the Terrasse, and make it almost impossible to get a table at

¹³Oscar Wilde, The Importance of Being Earnest, in A Treasury of the Theatre, by Burns Mantle and John Gassner, (New York, Simon and Schuster, Inc., 1940) p. 455. All further references to this work are to this edition and are cited in the text.

¹⁴Hunter, p. 146.

either" (Travesties, p. 28). Although he is now in the service of the British Consulate, he was proud of his service in the army, "Great days! Dawn breaking over no-man's-land. Dewdrops glistening on the poppies in the early morning sun - All quiet on the Western Front [sic]" (Travesties, p.28). Of course this is comment on the classic war novel All Quiet on the Western Front by Erich Maria Remarque. What looks like a typographical error is a Stoppardian reworking of Remarque's novel.

Bennett is responsible for the factual information concerning the revolution in Russia, some of which is recorded earlier in the chapter. Carr's misguided concern is more for the upper than lower classes. Russian society has the right to revolt against insolent servants. This reminds Carr of a problem which is shared in Earnest. Approaching the manservant, Carr says:

Parenthetically, Bennett, I see from your book that on Thursday night when Mr. Tzara was dining with me, eight bottle of champagne are entered as having been consumed. I have had previous occasion to speak to you of the virtues of moderation, Bennett: this time I will only say, remember Russia.
(Travesties, p. 29)

In Earnest, when Algernon questions Lane as to why the servants "invariably drink the champagne?", Lane reports "I attribute it to the superior quality of the wine, sir" (Earnest, p. 455).

Carr's warning to Bennett is interrupted by a time-slip. This is a device of Stoppard's to correct Carr's memory. These time-slips occur throughout the play. Stoppard sees it as analogous to a train going off the rails. Carr's memory goes off the rails and has to be started over again. Several time-slips occur within the Carr/Bennett sequence from which the audience learns of the perils of Russian society, Lenin

wanting to return to St. Petersburg, and orders from the Ministry in London to watch him. Then Tristan Tzara makes his first of three entrances, thanks to the time-slip procedure.

For this entrance, Tzara sports a monocle and speaks with a fake Rumanian accent. He says, "Plaizure, plaizure! What else? Eating ez usual, I see 'Enri?!" (Travesties, p. 32). Stoppard remodeled this line from that of Jack's first line to Algernon upon entering the room, "Oh pleasure, pleasure! What else should bring one anywhere? Eating as usual, I see, Algy!" (Earnest, p. 456).

After Tzara's ridiculous entrance, Bennett announces the arrival of Miss Gwendolen and Mr. Joyce. The dialogue then turns into what seems to be a vaudeville or burlesque routine. Joyce's penchant for limericks invades the dialogue until everyone is speaking in this singsong form. The limericks leave because of another time-slip and Tzara arrives a second time. And again, "Tzara, no less than Carr, is straight out of The Importance of Being Earnest" (Travesties, p. 36).

Several items from Wilde's play have been pasted together in the scene which follows between Carr and Tzara. Although not taken word for word. The idea is there and it is definitely Wilde. In both plays, the men continue their conversation concerning their eating habits.

Algernon comments that "it is customary to good society to take some slight refreshment at five o'clock" (Earnest, p. 456). Slightly changed for Carr's situation, the comes out as "it is done to drink a glass of hock and seltzer before luncheon, . . . post hock, propter hock" (Travesties, p. 36).

Tzara and Carr talk of nonsense and cleverness, echoing the conversation between Algy and Jack about the adroitness of the tongue. Stoppard's characters extend their subject matter to include the purpose of war and art. Carr is on the conservative side, arguing against the dadaism of Tzara. Their argument becomes more and more heated until the lights change for another time-slip.

Tzara enters for a third time inquiring after 'Enri's eating habits. This time, however, the dialogue follows more closely that of Earnest's. When asked where he has been since Thursday, instead of saying the country, as Jack does, Tristan says he has been in the library. Like Jack, Tristan has come to propose to Gwendolen. During this time-slip, Stoppard has remained rather true to the Earnest scheme, even though much of the pastiche is very well hidden. Hunter advises anyone with a taste for word games, puns and parody should only hunt for these things if they are a "fairly erudite reader confined to bed with a temperature."¹⁵ Evidently, the task would be a burdensome one.

Stoppard jumps in and out of Earnest adding touches of other's work to add spice to his own. He uses the nineteenth century poet, William Allingham, juxtaposed with Tzara in order to mark their extreme distance from one another. When Carr asks, "Who is Allingham?" Tzara replies, "'Up the airy mountain, down the rushy glen, we daren't go a-hunting for fear of little men . . .'" Cecily would regard any poem that came out of a hat with the gravest suspicion" (Travesties, p. 42).

¹⁵ Hunter, p. 241.

Meaning, a non-dadaist, such as Cecily, would choose poets like Allingham over Tzara and his chapeau poetry.

The men continue to discuss Gwendolen and her involvement with Joyce and her possible marriage to Tzara. In Earnest, the problem arises over Jack being "Jack" in the country but "Ernest" in town. This scheme of deception also enters into Travesties. It would seem Tristan has been lying about his name. While at the Zum Adler cafe, he met Lenin and they began to discuss art. Although they felt the same way about bourgeois art, their taste were completely opposite. Tzara's name meant nothing to Lenin at the cafe. But at the library when Lenin introduced him to Cecily, she was shocked, as Tzara reports:

"Tzara!" said she. "Not the Dadaist, I hope!" "My younger brother, Tristan," I replied. "Most unfortunate. Terrible blow to the family." When I filled up my application form [for a library card], for some reason the first name I thought of was Jack. It has really turned out rather well.

(Travesties, p. 45)

Tristan takes on the name of Jack. Wilde's Jack takes on the name of Ernest. Stoppard relishes in his cleverness in renaming people. While researching data for this play, Stoppard found that in the actual Zurich production which brought the real Henry Carr in contact with James Joyce, the man who played John Worthing was named Tristan Rawson (Travesties, p. 11). Thus, a triangle of fact and fiction formed between Tristan, Jack, and Ernest.

Gwendolen and Joyce arrive for a second time in much the same manner as do Gwendolen and Lady Bracknell. This second time around for the foursome, Carr, Tzara, Gwendolen and Joyce, runs parallel to all

of "the significant developments in Act I of Wilde's play."¹⁶ Just as Lady Bracknell persuades Algernon to assist her with an evening of music, Joyce persuades Carr to take the part of Algernon in a Zurich production of The Importance of Being Earnest. In both plays, Gwendolen is proposed to, once by Jack and the other by Tristan. Both men are interrupted with the line "Rise, sir, from that semi-recumbent posture" (Travesties, p. 55, Earnest, p. 463). Lady Bracknell has interrupted Jack and Joyce has momentarily terminated Tristan's endeavor.

One of the most interesting and probably one of the most delightful effects of pastiche during the preceding sequence is Tzara's recitation of Shakespeare. Tzara and Gwendolen are conversing through a collage of quotations from several sonnets and plays which includes Julius Ceasar, Hamlet, As You Like It, Much Ado About Nothing, Othello, and Henry IV. And, as is Tzara's practice of poetry, he takes Shakespeare's 18th sonnet, cuts it up, puts the pieces into a hat (Joyce's), and then offers the hat to Gwendolen who begins to recite the following:

"Darling".
(She now continues, holding on to all the pieces of paper
she takes out.)
shake thou thy gold buds
the untrimm'd but short fair shade
shines -
see, this lovely hot possession growest
so long
by nature's course -
so . . . long - heaven!

¹⁶ Richard Corballis, Stoppard: The Mystery and the Clockwork, (New York: Methuen, Inc., 1984), p, 82.

Cooling things off, Tzara continues to take out the next few words:

and declines,
summer changing, more temperate complexion . . .
(Travesties, pp. 54-55)

They are interrupted by Joyce who begins an investigation modeled on the Ithaca section in Ulysses.¹⁷ This investigation is also mirrored in Earnest when, as pointed out by Richard Corballis, "Lady Bracknell's quizzing of Jack becomes a tour de force in which Joyce interrogates Tzara on the subject of Dada."¹⁸ Joyce concludes the scene with a line similar to that of Lady Bracknell's address to Jack, "I would strongly advise you , Mr. Worthing, to try and acquire some relations as soon as possible, . . . before the season is quite over" (Earnest, p. 465). In like manner, Joyce advises Tzara to "acquire some genius and if possible some subtlety before the season is quite over" (Travesties, p. 63). The first act of Travesties ends with the return of Old Carr and the explanation for his lawsuit against James Joyce.

As mentioned earlier, Henry Carr was a real person living in Zurich during the later part of World War I. Although he did work at the British Consulate, he was not the Consul General, as Travesties suggests. The actual Consul General was named Bennett (Travesties, p. 12). This trading of places is due, of course, to the failing memory of Stoppard's Carr. In 1918, Claud Sykes, with the aid of James Joyce, organized an English production of The Importance of Being Earnest

¹⁷ Corballis, p. 82.

¹⁸ Corballis, p. 82.

(Travesties, p. 11). Henry Carr played Algernon, a man named Tristan played Jack, and Joyce acted as business manager for the production.

After the play was over, Carr and Joyce went to court over law suits filed against each other. Joyce sued Carr for not paying him the money for tickets sold and for slander. Carr sued Joyce for not reimbursing him the cost of the new set of clothes used as a costume for the Zurich production. Eventually, the suit ended in 1919 with Joyce winning the money settlement but losing the case for slander (Travesties, p. 12). However, Joyce was able to serve full vendication by using Carr in his novel. During the "Circe" episode in Ulysses, Carr is made a "drunken, blasphemous and obscene" private under Sergeant-major Bennett (Travesties, p. 12).

Old Carr reveals most of this during his monologue at the end of Act I. He explains that Joyce eventually moved to Paris and then came back to Zurich during the next war. He died and was buried in the "Fluntern Cemetery up the hill" (Travesties, p. 64). Old Carr concludes with:

I dreamed about him, dreamed I had him in the witness box, a masterly cross-examination, case practically won, admitted it all, the whole thing, the trousers, everything, and I flung at him - "and what did you do in the Great War?" "I wrote Ulysses," he said. "What did you do?"
Bloody nerve.

(Travesties, p. 65)

Act II begins with a lecture from Cecily. She explains what kind of influence Karl Marx's Das Kapital had on Lenin when he was young. She also gives a brief history lesson as to the destruction of the Russian aristocracy and the emergence of the Bolshevik party. Much of her lecture comes from a variety of books which Stoppard acknowledges

at the beginning of his play. This act also contains more information on Lenin and his involvement with the Russian Revolution. Hence, Lenin and his wife appear more often in this act. As one can imagine, this act has less frivolity than the first act. However, Travesties continues to be a pastiche because "nearly everything spoken by Lenin and Nadezhda Krupskaya herein comes from his Collected Writings and from her Memories of Lenin" (Travesties, p. 15).

Although the second act is more serious in its approach, Stoppard does not fail to continue the theme of The Importance of Being Earnest. After Cecily has finished her lecture from the library, Carr enters disguised as a spy. Since the revolution broke out in Russia, there have been orders from England to watch Lenin. Carr has been sent to find Lenin and see that he remains in Switzerland. At the library he meets Cecily and hands her the card he received at the beginning of Act I which reads, "Tristan Tzara, Dada, Dada, Dada" (Travesties, p. 71). At this point, this pastiche brings in the story line of Earnest's Act II in which Cecily, John Worthing's ward, meets Algernon. The ward mistakes Algernon for Jack's city sibling, Ernest, and the librarian of Travesties mistakes Carr for "Jack" Tzara's dadaist brother.

The conversation between Cecily and Carr resembles much of what Cecily and Algernon say to one another. Instead of trying to reform "Uncle Jack's brother, my Cousin Ernest, my wicked Cousin Ernest" (Earnest, p. 471), the Cecily of Travesties must try reforming "Jack's decadent nihilist younger brother" (Travesties, p. 71). Cecily and Carr then begin a lengthy discussion about politics and art. This discussion is similar to the one in Act I between Carr and Tzara. The Act I

debate was between Dadaism and the bourgeois attitude whereas the debate in Act II is between the Bourgeois attitude and communism. Cecily, it appears, is a devout follower of Lenin's.

During their discussion, Carr informs Cecily of the recent performance of The Importance of Being Earnest. Although she has never read the play, she does know about its author and confesses her dislike of the man. According to her, Oscar Wilde is "an Irish-coxcomb and bugbear of the Home Rule sodality" (Travesties, p. 74). In defense, Carr replies:

Your ears deceive you. Far from being a bugbear of the Home Rule sodality, Cecily, Wilde was indifferent to politics. He may occasionally have been a little overdressed but he made up for it by being immensely uncommitted.

(Travesties, p. 74)

Carr's last line echoes that of Algernon's response to Jack's criticism of his being over-dressed. Algernon says, "If I am occasionally a little over-dressed, I make up for it by being always immensely over-educated" (Earnest, p. 475).

The scene between Carr and Cecily is interrupted several times by the time-slip element. The conversation jumps back and forth as did the scene in Act I with Carr and Tzara. The discussion becomes more heated and culminates in a striptease by Cecily atop her library desk. This burlesque is accompanied by the 1974 song "The Stripper" playing in the background (Travesties, p. 78). Carr and Cecily work around their differences due to Cecily's dream of someday reforming Jack's "younger brother who was a decadent nihilist" (Travesties, p. 79). After their reconciliation, Nadya, Lenin's wife, returns to the stage.

Nadya explains to the audience the events which led to Lenin's return to Russia. Her explanation is interspersed with segments of reconstructed Wilde. Carr, Cecily and Tzara exchange quips saturated with Earnest. Lenin arrives to assist Nadya with her history lesson and takes over the stage to deliver an oration to the audience. He speaks of party literature being the only literature, party theatre - the only theatre, party music - the only music, and the party's view of art as the only art. Beethoven's "Appassionata", Lenin's favorite, swells in the background as Lenin and Nadya leave the stage. The scene changes back to Carr's room as the music "degenerates absurdly into 'Mr. Gallagher and Mr. Shean'" (Travesties, p. 89).

This music serves as an introduction to the discourse between Gwendolen and Cecily. Just as in Earnest, the travestied scene includes the promise of friendship, mistaken identities, swearing of love for a Tristan (Ernest), "tea-pouring, tea-sipping, and cup-clinking" (Travesties, p. 91). Their dialogue is structured in the pattern of the music hall act of Gallagher and Shean. As the ladies' tea party in on the verge of ruin, their routine is interrupted by the arrival of Carr and Tzara. Again, the structure of their conversation is akin to that of the confrontation between Jack, Gwendolen, Cecily and Aglarnon in Earnest. Gwendolen and Cecily now take sides against the men. They comfort one another with:

Gwendolen: A gross deception has been practised upon
us. My poor wounded Cecily!

Cecily: My sweet wronged Gwendolen!

(They are making for the door.)

Cecily: (halting) There is just one question I should like to ask Mr. Carr.

Gwendolen: An admirable idea. Mr. Tzara, there is a question I should like to put to you.

(Travesties, p. 94)

Then, instead of asking "Where is your brother Ernest?" (Earnest, p. 482), as does Gwendolen to Mr. Worthing, the ladies ask the gentlemen for their opinions of the essays they had been given. Recalling the opening scene in the library and the swapping of folders, the audience remembers seeing Gwendolen take Lenin's manuscript on Imperialism while Cecily picked up Joyce's latest chapter of Ulysses. Not realizing the switch had occurred, Carr and Tzara severely criticize the authors' intentions.

It is not until Joyce arrives that the mistake is corrected. He asks for the folder containing Mr. Bloom and the Oxen of the Sun episode and is given an "ill-tempered thesis purporting to prove, amongst other things, that Ramsey MacDonald is a bourgeois lickspittle gentleman's gentleman" (Travesties, p. 97). Through cries of wonder, Carr says:

Carr: Excuse me did you say Bloom?

Joyce: I did.

Carr: And is it a chapter, inordinate in length and erratic in style, remotely connected with midwifery?

Joyce: It is a chapter which by a miracle of compression, uses the gamut of English literature from Chaucer to Carlyle to describe events taking place in a lying-in hospital in Dublin.

Carr: (holding out his folder) It is obviously the same work.

(Travesties, p. 97)

Music swells and the characters begin to dance. Carr and Cecily dance offstage and then the other follow. Old Carr, accompanied by Old Cecily, reappear dancing a few decrepit steps.

As the play ends, Old Carr has convinced himself of historical Zurich as he remembered it. Unfortunately, he remembered it wrong. Old Cecily, now Carr's wife, tries to sort out the confused muddle:

I do remember Joyce, yes you are quite right and he was Irish with glasses but that was the year after - 1918 - and the train had long gone from the station! I waved a red hanky and cried long live the revolution as the carriage took him away in his bowler hat and yes, I said yes when you asked me, but he was the leader of millions by the time you did you Algernon . . .

(Travesties, p. 98)

Old Cecily's line "yes, I said yes when you asked me" pays a last tribute to the monumental novel Ulysses. Joyce concludes his masterpiece with "yes I said yes I will Yes."¹⁹

They never met Lenin. He never met Tzara. But he did play Algernon. Of course Carr refuses to believe her. He boasts of knowing about the revolutionary ideas bursting forth from Zurich. He is convinced that he was a part of the ideas. Remembering only what he wants to remember, he never realizes he was never a part of any revolutionary thought. Proud of his involvement in the revolution of ideas, Old Carr says:

Old Carr: I was here. They were here. They went on.
I went on. We all went on.

Old Cecily: No we didn't. We stayed. Sophia married that artist. I married you. You played Algernon.
They all went on.

¹⁹Joyce, p. 768.

Old Carr: Great days . . . Zurich during the war. Refugees, spies, esiles, painters, poets, writers, radicals of all kinds. I knew them all. Used to argue far into the night . . . at the Odeon, the Terrasse . . . I learned three things in Zurich during the war. I wrote them down. First, you're either a revolutionary or you're not, and if you're not you might as well be an artist as anything else. Secondly, if you can't be an artist, you might as well be a revolutionary . . . I forget the third thing.

(Travesties, pp. 98-99)

Here, Stoppard has created a pastiche of outstanding quality. He has brought together men and ideas of differing positions and placed them side by side into a theatrical spectacle. Using Wilde's The Importance of Being Earnest to tie these things together must be considered a stroke of genius. Not only does Travesties prove itself to be more than a mere travesty, it is a pastiche combined with "serious themes . . . submerged beneath a highly wrought dramatic structure, dazzling dialogue, and historical or quasi-historical interludes."²⁰

²⁰Joan Fitzpatrick Dean, Tom Stoppard: Comedy as a Moral Matrix, (Columbia, Missouri: University of Missouri Press, 1981), p. 83.

CHAPTER V

CONCLUSION

Tom Stoppard is a man of fascinating talent. He has just past his quarter-of-a-century mark in the limelight of the theatre world. Half of his life has been spent writing plays, and his career is not over. Borrowing and pastiche has and will always be a part of his character trait. As discussed in Chapter I, Stoppard admits to frequent usage of other people's characters when he says, "I never try to invent character."¹ This makes one wonder if he has anything original in his plays. Even his latest play, Rough Crossings which opened at the Lyttelton Theatre, London, on October 30, 1984, was billed as "freely adapted from Ferenc Molnar's Play at the Castle."²

Critics are watchful of this "collage" procedure of Stoppard's. They frequently censure Stoppard's use of other people's characters and words as detrimental to his own work. In defense of his character pastiche, Joan Fitzpatrick Dean admits that "his plays are usually populated either by famous people or famous people from other plays."³ However, they cannot be accused of being three-dimensional or

¹ Kenneth Tynan, "Withdrawing with style from the chaos - Tom Stoppard," in Show People, (London: Virgin Books, 1981), p. 60.

² Tom Stoppard, Rough Crossings, (London: Faber and Faber Ltd, 1985), title page.

³ Joan Fitzpatrick Dean, Tom Stoppard: Comedy as a Moral Matrix, (Columbia, Missouri: University of Missouri Press, 1981), p. 9.

"personifications of ideas."⁴ His characters are unable to "conform to the expectations of the audience."⁵ For example, the George Moore of Jumpers is a philosopher, named for an historical figure. But expectations are tossed aside because he resembles a clown more than an university professor. In Stoppard's hands, old characters are given a fresh start, a new beginning.

As mentioned in Chapter III, what the reader or viewer finds in Jumpers is as far away from standard theatre as one can be and remain outside of the realm of absurdity. In an attempt to establish a direct bond between Stoppard and pastiche, this writer pointed out key areas which are brought into Jumpers from other sources. Stoppard borrowed names, such as George and Dorothy Moore. He conceived characterizations based on A. J. Ayer and Wittgenstein. He has also adapted classic lines from Macbeth, Richard III, and the Holy Bible for his characters' conveniences. Then, with visions of Milton's, Keats', and Shelley's moon, Stoppard wove a lunar theme throughout the play surrounded by a "yellow" aura.

Such a collage should be respected for not only its cleverness, but the serious nature of its arguments. George argues for a God. Logical positivism suffer a subtle ridicule. Self-preservation is juxtaposed to self-sacrifice. Join these themes to a wit and knowledge

⁴Gabriele Scott Robinson, "Plays without Plots: The Theatre of Tom Stoppard," Educational Theatre Journal, vol 29, (1977), p. 38.

⁵Dean, p. 9.

of the English language surpassed only by Nabokov and Oscar Wilde and the result becomes a dazzling theatrical event.

In Rosencrantz and Guildenstern Are Dead, Stoppard paraded William Shakespeare and Samuel Beckett before the eyes of his audience. Upon a single glance, the play appears to be Beckett's Vladimir and Estragon getting locked up in a theatre with Hamlet and a seedy thesbian. On closer examination, the viewer is given a generous serving of a variety of theatrical tastes. Normand Berlin suggests that Rosencrantz and Guildenstern Are Dead is "Theatre of Criticism."⁶ Thus, it is foremost a play about other plays, " - those of Beckett, Albee, Genet, Osborne, Pinter, Pirandello, (and James Saunders surely, . . .), as well as Shakespeare rather than a direct comment on life."⁷ Rather than argue as to whether Rosencrantz and Guildenstern Are Dead is a comment on life or death, what is important here is to acknowledge the vast resources Stoppard used to create his "best known, most-performed and most-studied play."⁸

Stoppard's Travesties goes a step further. While Rosencrantz and Guildenstern Are Dead is, on one level, a reworking of the Hamlet/Godot theme from the point of two messenger, Travesties is a multi-level play. Travesties contains a Ulysses theme, a theme based on The Importance of Being Earnest, an actual production of Wilde's play, and a

⁶ Richard Corballis, Stoppard: The Mystery and the Clockwork, (New York: Methuen, Inc., 1984), p. 33.

⁷ Corballis, p. 33.

⁸ Corballis, p. 33.

treatise on art and politics. When speaking about the scene between Joyce and Tzara in the first act, Stoppard says:

It exists almost on three levels. On one it's Lady Bracknell quizzing Jack. Secondly, the whole thing is actually structured on (the eighth) chapter in Ulysses, and thirdly, it's telling the audience what Dada is, and where it comes from.⁹

"All of which is undeniable, and the well-read playgoer will happily consume such a layer cake of pastiche," noted Kenneth Tynan in return.

In Travesties, Stoppard has brought together historical figures, Lenin, Tzara, Joyce and Carr into a piece of theatrical farce. At the same time, the play makes a serious comment on the justifications of art and politics. Travesties' success is its being "a pastiche, a fusion of Wildean farce, Joycean fiction, Dadist spontaneous negation, epic theatre, and Shavian dialectic. . . . a shared construction from fragmentary data."¹⁰

Eventually, questions might arise as to Stoppard's ability of to write anything of his own. As we have seen here, he does base many of his characters on others' characters. He also borrows much of their language. But what of his other work? Are they all plays of pastiche? Rosencrantz and Guildenstern Are Dead, Jumpers, and Travesties have been examined here. Enter a Free Man and The Real Inspector Hound were mentioned in Chapter I. The later is reminiscent of an Agatha Christie mystery and the other was confessed to be a combination of the work of

⁹Tynan, p. 109.

¹⁰Thomas Whitaker, Tom Stoppard, (London: The Macmillan Press Ltd, 1983), p.113.

Robert Bolt and Arthur Miller. Several of Stoppard's other plays not mentioned here also have elements of pastiche.

The one act, After Magritte, is a visual farce inherent of the properties found in the work of the surrealist artist of the same name. Artist Descending a Staircase, a radio play, borrows its title from Duchamp's Nude Descending a Staircase. Dogg's Hamlet, Cahoot's Macbeth are minute versions of Shakespeare's classics. Stoppard has also authored two adaptations for the stage, Undiscovered Country based on Das Weite Land by Arthur Schnitzler and On the Razzle from Johann Nestroy's Einen Jux will er sich machen. Therefore, the answer to the possible question of originality would be that Stoppard does indeed use a great deal of other people's work. However, there are also several wonderful plays such as Every Good Boy Deserves Favour and The Real Thing which are his sole creations.

In any event, Tom Stoppard is a writer of pastiche. The plays which have been examined here have proven this, being excellent examples themselves. Referring to the element of pastiche as a sort of allusion, Jim Hunter declare:

Allusion and travesty are at the heart of Stoppard's work. .
. . they are forms of homage.

They are also fun. The glee of recognizing a sidelong allusion is pretty innocent pleasure. Like being good at cross-word puzzles, it's nothing to be proud of, but certainly nothing to be ashamed of either.¹¹

And so, too, the joy of finding a word that solves the puzzle is the same kind of joy when one experiences something in Stoppard that sounds

¹¹Jim Hunter, Tom Stoppard's Plays, (London: Faber and Faber, 1982), p. 132.

familiar. Works of pastiche as extensive as Stoppard's are indeed a tribute to their creator and to the original material from which the pastiche came.

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