

Contents

1. Introduction	11
1.1. Histories and the stage.....	11
1.2. The Definition of Historical Drama	14
1.3. Historical drama and methodology of history.....	22
1.3.1. Thucydides and the idea of reconstruction.....	22
1.3.2. Naïve representationism and its critique	25
1.4. Hayden White's <i>Metahistory</i>	29
1.4.1. Hayden White's tropology	30
1.4.1.1. Metonymy	32
1.4.1.2. Synecdoche.....	34
1.4.1.3. Metaphor	36
1.4.1.4. Irony	38
1.5. The structure of the book	39
2. Robert Bolt: Between Metonymy and Synecdoche	41
2.1. Brecht in England	41
2.2. A Man for All Seasons.....	43
2.2.1. Metonymy	43
2.2.2. Synecdoche.....	49
2.2.3. The discrepancy between metonymy and synecdoche.....	53
2.2.4. The choice between metonymy and synecdoche.....	57
2.3. <i>Vivat! Vivat Regina!</i>	60
2.3.1. Metonymy	60
2.3.2. The choice between metonymy and synecdoche.....	63
2.4. Freedom from history	67

3. David Hare: The Individual and Society	69
3.1. Hare, Brecht and Bolt.....	69
3.2. Synecdoche in Hare's plays.....	72
3.2.1. <i>Fanshen</i>	72
3.2.2. <i>Licking Hitler</i>	75
3.2.3. <i>Plenty</i>	79
3.2.4. <i>Teeth 'n' Smiles</i>	84
3.3. Three types of Hare's synecdochic characters.....	88
3.4. Metaphor and irony in Hare's plays.....	98
4. Howard Barker: History and Anti-history	103
4.1. Howard Barker's drama.....	103
4.2. Metonymy and synecdoche.....	104
4.2.1. Metonymy.....	104
4.2.2. Combining metonymy with synecdoche.....	107
4.3. Irony.....	112
4.3.1. Aristotle and Thucydides: the possible and the probable.....	112
4.3.2. Metaphor and explanation.....	121
4.4. History and the Body.....	126
4.5. History and the One.....	129
5. Tom Stoppard: Metaphor Overcoming Irony	133
5.1. The antecedents: <i>After Magritte</i> and <i>The Real Inspector Hound</i>	133
5.1.1. <i>After Magritte</i>	133
5.1.2. <i>The Real Inspector Hound</i>	137
5.2. Irony in Tom Stoppard's plays.....	139
5.2.1. <i>Travesties</i>	139
5.2.2. <i>Squaring the Circle</i>	145
5.3. Overcoming irony by means of metaphor.....	150

5.3.1. <i>Indian Ink</i>	150
5.3.2. <i>Arcadia</i>	160
5.3.3. Empathy in <i>Indian Ink</i> and <i>Arcadia</i>	166
5.3.4. <i>Rock'n'Roll</i>	169
5.4. Against the flow of history.....	173
6. Conclusion	177
6.1. The individual and history	177
6.2. History and the truth	181
6.3. Conclusion – getting the story crooked.....	183
Bibliography	185