

## **CONTENTS**

<b>Introduction.....</b>	11
<b>1. Some biographical data</b>	
1.1. Václav Havel.....	18
1.2. Tom Stoppard.....	27
<b>2. The influence of the Theatre of the Absurd</b>	
2.1. General characteristics.....	38
2.2. Havel's attitude to the Theatre of the Absurd.....	43
2.3. Stoppard's attitude to the Theatre of the Absurd.....	48
<b>3. Parallels between Havel's and Stoppard's early plays</b>	
3.1. Individuals versus systems.....	54
3.2. Language games.....	79
3.3. Theories versus practical life.....	104
3.4. Science, technology and morality.....	114
3.5. Conclusion.....	123
<b>4. Differences between Havel's and Stoppard's early plays</b>	
4.1. Naturalism and travesty.....	125
4.2. Choice of characters and the function of protagonists.....	142
4.3. Inward and outward menace.....	149
4.4. Conclusion.....	157
<b>5. Links between Havel's and Stoppard's writing and politics</b>	
5.1 The politics of the “apolitical playwrights”.....	159
5.2. Politics as a moral problem in Havel's and Stoppard's early plays.....	165
5.3. Havel's later writing and politics.....	171
5.4. Stoppard's later writing and politics.....	192
5.5. The artist's task.....	205
5.6. Conclusion.....	210

<b>6. The ‘mirror image’ – summarizing conclusion.....</b>	<b>212</b>
<b>Select biography.....</b>	<b>218</b>