The Bald Soprano and The Leader Play Analysis

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Characters, Structure, and Themes in The Bald Soprano

The play “The Bald Soprano” is beautifully composed by the Romanian-French writer Eugene Ionesco. It premiered in 1950, and it falls within the Theatre of the Absurd (Ionesco, 1999).

There were six characters in the play, and each was one-dimensional. Six people were needed to play the roles because of the presence of all at the climax. There were three scenes in the play altogether. Only two locations were there; one was the lounge, and the other was the drawing room. The audience was seated throughout the play because the concept of the play was relatable to the real lives of the people, so they were engaged.

Mr. Smith, similar to every one of the characters in the play, is one-dimensional. He puts on a show of being a stuffy white-collar class Englishman, and his character doesn’t get considerably more profound than that. Mrs. Smith, similar to her significant other, is quite one-dimensional. She grabs like him as well – in a series of banalities, nonsensical conclusions, and insipid perceptions. Mr. Martin accomplishes the astonishing achievement of being much more nonspecific and dull than his partner, Mr. Smith. He offers not very many sentiments on anything and echoes what everyone, particularly Mr. Smith, says. Mrs. Martin is to Mrs. Smith as Mr. Martin is to Mr. Smith. Much the same as her better half, this woman figures out how to be a blander, a more nonspecific variant of her partner. Mary is a great character. For one, she doesn’t appear to know “her place.” When the Martins initially enter, she complains to them for being late. She challenges the present state of affairs by setting out to discuss a sonnet within sight of the Smiths and their visitors. The Fire Chief shows up haphazardly about halfway through the play. He’s committed to this activity. It’s hazy concerning whether the Fire Chief has any genuine fondness for Mary, however. He doesn’t attempt to prevent the Smiths from pushing her offstage.

The exposition of the play is not spoken, but it is evident from the setting. One can see it in the play. The play has a unique feature of rising from stasis to climax and then dropping back to stasis. When all four characters are talking, Mr. and Mrs. Smith and Mr. and Mrs. Martin, the players are in stasis, but the entry of the Fire Chief and his seeing Mary, his first love, take it to the climax. The language of the play is English, but there are some sentences in French too, which captivate the literary audience.

The major theme of the play is language and communication. We all sit together, but no one is there

to listen. Each of them is looking for a gap to say his word and share his experiences. The disintegration of language at the end of the play proves this idea. Also, he discussed memory. He tried to show that we forget important things at the time. Although he exaggerated it. The theme of isolation floats in the play to show that characters are alone and they are talking rubbish to themselves only.

The Leader

The Leader was also composed by Eugene Ionesco. It was first premiered in 1953, and it is also from the Theatre of the Absurd. (Esslin, 1960)

There are six characters in the play. They were all playing their roles, and six people were needed to do it. The stage has only one location; the location of the Leader is not shown but is described by the announcer as the place he is coming from. The audience is drawn to the play because of the mystery of who the leader is and why everyone is chanting about him. The connection of the audience to the play is real as the two lovers meet, and they say they admire each other, which is relatable to the people. The exposition of the play is spoken by the announcer now and then. He dictates the scene to the Announcer. The stasis is the point when the Announcer asks the admirer and the girl to keep quiet and not to move, or else they will ruin everything. There are a few disruptions to the stasis by the admirers when they keep on questioning his whereabouts. The climax of the play comes with the entry of the leader. When he enters, they see that he has got no head. However, an announcer states that he has brains, and they all cheer up but forget their identity.

The language of the play is very simple and classical. It is all in English. The Announcer is the one who informs the rest of the people that the Leader will come their way. Two admirers have the same love for the Leader, and they cheer him. The Young Lover loves the girl called the Girl Friend in the play. Both of them love each other, and they plan to marry.

The Leader symbolizes thoughtless talk utilized by one in energy to influence others. The Leader has no identity. He makes an insincere effort of some other lawmaker, kissing infants' heads and shaking hands. The legislative issues that he speaks to prompt the depersonalization of everybody, symbolized by the Announcer, the two Lovers, and the two Admirers.

The absurdists underlined depersonalization and loss of character because the world is ludicrous. The world is silly to people since we are not equipped to know ourselves, regardless of our will to know. We need to know where we originated from and our motivation, yet we can't know these things. This is the thing that makes the world preposterous, and this is the reason we don't have any acquaintance with ourselves. The absurdists featured in Ionesco's play caution perusers not to permit "pioneers" to choose for them what, in all actuality. Nobody individual can know such certainties more so than another, and enabling another to choose for us is unsafe.

References

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