

**FACULDADE DE FILOSOFIA, LETRAS E CIÊNCIAS HUMANAS
DA UNIVERSIDADE DE SÃO PAULO**

Departamento de Letras Modernas
Área de Estudos Lingüísticos e Literários em Inglês

**FLM 0582 TÓPICOS DO TEATRO
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AVALIAÇÃO DE MEIO DE SEMESTRE (valor: 04 pontos)

Data de entrega: 09 de outubro

Escolha e responda uma questão da parte A e uma questão da parte B.

Os alunos da habilitação Inglês deverão redigir em inglês suas respostas.

PARTE A

- 1- Beckett's plays are absurd not because of the absence of any meaning, for then they would be simply irrelevant, but because they put meaning on trial; they unfold its history. His work is ruled as much by an obsession with positive nothingness as by the obsession with a meaninglessness that has developed historically and is thus in a sense merited, though this meritedness in no way allows any positive meaning to be reclaimed. (T. Adorno, "Aesthetic Theory")

Comente livremente a observação analítica de Theodor Adorno acima. Ilustre seus comentários com menções às peças "Waiting for Godot" e "Endgame".

- 2- Beckett, then, was one of the few modernist artists to become a militant of the left rather than the right. And James Knowlson is surely right to maintain that 'many of the features of his later prose and plays arise directly from his experience of radical uncertainty, disorientation, exile, hunger and need'.² What we see in his work is not some timeless *condition humaine*, but war-torn twentieth-century Europe. It is, as Adorno recognized, an art after Auschwitz, one which keeps faith in its austere minimalism and unremitting bleakness with silence, terror and non-being. (Terry Eagleton, "Political Beckett").

Que aspectos dessa "arte pós Auschwitz" a que se refere Eagleton (remetendo a Adorno) podem ser detectados em "Waiting for Godot" e

em “Endgame”? Responda usando suas próprias palavras com base em sua leitura das duas peças.

- 3- Beckett’s answer to the question ‘Who is Godot?’ was always, ‘If I knew, I would have said so in the play.’ When the eminent actor Ralph Richardson, a prospective Vladimir in the first London production, inquired of Beckett if Godot was God, Beckett responded that had he meant God he would have said God and not Godot. Godot’s name resembles, but at the same time is more than, ‘God’. Given that the play is replete with biblical allusion and deals with fundamental issues of time, desire, habit, suffering and so on, it is not too extravagant to recognise a religious element to the play, and to the figure of Godot, while still drawing back from a complete identification.

There might be a lesson here as to how we might read the play as a whole. *Waiting for Godot* is full of suggestion, but it is not reducible to exact allegorical correspondence. (The Cambridge Companion to Beckett, pg. 29)

A observação analítica acima pode ser aplicada também a “Endgame”? Comente livremente usando suas próprias palavras.

- 4- For Adorno, *Endgame* does not directly respond to, address, or represent the Holocaust itself; rather, it reflects the —impossibility of continuing to represent things in works of art (COL? 261). *Endgame*, as an artistic rendering of the Holocaust, represents the very unrepresentability of this event. (Theodor Adorno in “Can one live after Auschwitz?”. Apud *Adorno, Beckett, and the Question of Art after the Holocaust*, by David B. Huebert)

Comente livremente a observação acima sobre a irrepresentabilidade do Holocausto em “Endgame” e ilustre com apontamentos de sua leitura da peça.

PARTE B

- 1- Comente o uso do texto dramático original de George Bernard Shaw, “Mrs. Warren’s profession”, “A profissão da Senhora Warren”, na encenação da peça (Teatro Aliança Francesa).
- 2- Comente o uso do texto dramático original de Tennessee Williams “Not about nightingales” na encenação da peça “Inferno. Um interlúdio expressionista”. (Teatro João Caetano).
- 3- Comente o uso do texto dramático original de Bertolt Brecht, “Terror e Miséria no III Reich” na encenação da peça “Terror e Miséria no III Milênio. Improvisando Utopias” (Teatro de Container Mungunzá).
- 4- Comente o uso de um texto dramático original na encenação de uma peça de livre escolha recentemente apresentada.