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Theatrical Ambiguity and Dramatic Irony in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*: Mikhail Bakhtin's Dialogism

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Abstract

An ideal text for examination through Mikhail Bakhtin's concept of dialogism is "Rosencrantz and Guildenstern Are Dead" by Tom Stoppard, which deftly weaves together dramatic sarcasm and theatrical ambiguity. According to Bakhtin's theory, texts are dialogic, with meanings produced via interactions between different discourses, and many voices are inside them. The tragicomedy by Stoppard, which reinterprets "Hamlet" by Shakespeare from the viewpoints of two minor characters, exemplifies this polyphonic form. Rosencrantz and Guildenstern's profound thoughts and comedic miscommunications shed light on hidden meanings as they perplexingly navigate their perilous voyage, raising questions about truth, fate, and identity. The meta-theatrical aspects of the play and its continual transitions between the ridiculous and the profound encourage audience participation in a conversation about the text and its various meanings. This study uses Bakhtin's dialogism as a framework to analyze the play and find examples of Stoppard's use of dramatic irony and theatrical ambiguity to undermine the narrative authority and provide room for several viewpoints and voices. By delving into the intricate dynamics of language, identity, and power, this research sheds light on the play's lasting significance and impact on modern theatre.

Keywords: Theatrical,Ambiguity, polyphonic, Irony,Dramatic

1. Introduction

Tom Stoppard's play, Rosencrantz and Guildenstern Are Dead, is constructed on the basis of comedy and existing plays. It takes a treatment of these plays a step further. In Shakespeare's Hamlet, the characters Rosencrantz and Guildenstern bear the auxiliary function due to the fact that they are the King's flunkies. In Shakespeare's

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plays, speech is productive, but the subjects they bring out in their speeches are reduced to unanimity thanks to the extreme similarity between the speaker and the addressee. Shakespeare's method of writing a character's text gains the reader's interest with its way of connecting the character to other characters, thus ensuring that theatrical ambiguity engages in dramatic irony.

In Stoppard's Rosencrantz and Guildenstern Are Dead, the two characters are all by themselves on the theater scene. It is as if the country's two smallest towns were lined up for a fair against the largest town. What if there were no monopolized dialogues? What if there were a dialogue of unparalleled response in a dialogue in which the points are penned to enlarge the dialogue? Where would the speaker put the question mark? What if it is in a burglary?

1.1. Background and Context of Tom Stoppard's Rosencrantz and Guildenstern Are Dead

During a 1967 interview, Tom Stoppard revealed that the original inspiration for the play was the mental acrobatics of a "mandarin type puzzle". It was named as such due to a spurious Chinese connection from London, where the play originally premiered. Rosencrantz and Guildenstern, who are minor characters in Shakespeare's tragedy Hamlet, are seated on a bare stage. They are temporarily marooned in the metaphorical "middle of nowhere" with no prior knowledge of their loosely prescribed roles. They undertake a philosophical quest to unravel the dramatic ambiguities and imputed motivations. The tragic lives, actions, and thoughts of these two expositors to Hamlet exist not so much as an extension or appendix to that play, but rather as separate, discrete entities. These earnest stooges, Stoppard posits, upon dramatic incarnation have "something radically deficient in our performance to the last degree". Character, plot, coherency, fictionalization, and theatricality have all come under Stoppard's penetrating, stylistic, and syllogistic analyses. He uses various dramatic and literary techniques to reveal substantive criticism of human experience and behavior, states of being, and existence. The prime undoing of Rosencrantz and Guildenstern is, of course, mortality. "[Death] is not maddening - just thoroughly unpredictable as life."

The function of Rosencrantz and Guildenstern, as articulated by Rosencrantz, is to support Hamlet. In Tony Richardson's 1968 film location recording of Stoppard's play, Rosencrantz and Guildenstern Are Dead, Aguecheeck supports Hamlet, and both bear no mean resemblance to Lear's fool. Using purposeful dramatic manipulations, Stoppard presents farcical, histrionic, and pantomimic mayhem. This ultimately undercuts tragic and tragicomic moments of both plays. For example, there are emphases on being "maimed, reduced, and diminished" and it being "so hard to

see" later in the play. Additionally, Hamlet is described as being on "dumb stasis" and "deaf to hope". The struggle of Rosencrantz and Guildenstern illustrates a central demonstrated thesis Parks concludes from his rehearsal of the Troubadour production. This thesis is that the universe's operative principles are chance, indifference, and arbitrariness. The characters find that agencies like fate impose heavy object weights from behind or jumping off books, over and above the laws of probability. This makes the concepts seem "a bit less like a man-made system".

1.2. Theoretical Framework: Theatrical Ambiguity and Dramatic Irony

2.1. Ambiguous Plays: Shaping Theatre Experience Ambiguity is a quality that seems present in almost everything in the world, but whose true nature is often seen as hidden. Hence, ambiguity in literature concerns its capacity to be interpreted in multiple ways. Often, this ambiguity is valued by an author, and since his/her text remains uncertain, it becomes literary. Ambiguity can reflect in multiple levels, from lexical and grammatical ones to moral and ideological. In this spectrum, theatre becomes an utterly ambiguous object, as it contains more than one occasion of ambiguity. The stage itself shares at least one aspect of this ambiguity with literature, since it cannot be completely closed. The viewers' omniscient narrator role, during the plot of a play, is enhanced when they become aware of their neighbors and their tastes, likes and dislikes, desires, surprise and disappointment, and they share a part of the actors' skills. Moreover, since theatre is not simultaneously present in its entirety, but only one act is being played, or one line repeated, ambiguity receives a theatrical dimension.

2.2. Shall We Revive One of Hamlet's Friends, or Rock and Roll's Lovers? Theatrical Ambiguity in Hamlet has often been discussed under the label of dramatic irony, according to which the screenwriters decided not to point out to the other characters that they are strangely non-observant of those telling clues of the proceeding. However, Kinneavy undoubtedly proves that this dramatic irony determines substantial thematic and structural elements. In fact, the main textual strategy of Hamlet revolves around two different narrative lines that the audience is familiar with due to its knowledge of the previous version of the story, the oldest version of the story or the expectations produced by their anticipation of this story (these lines' episodes and, first of all, the general endpoint). From the middle of act three onwards, the viewer enjoys the show, along with the understood sensations and psychological positions, that are made more acute due to the obliviousness that the other characters display by pathetically repeating questions and forceful orders.

1.3. Significance of Mikhail Bakhtin's Dialogism in Literary Analysis

One of the most stressful trends in contemporary literary criticism is the dilution of the uniqueness of literary texts. The work of very different writers is often

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treated as if it were all intended to serve the same general purpose, indeed, as if philosophies exist to be used by novels rather than novels by philosophies. This has been compounded by the contemporary emphasis on myth, structure and pattern in the organization of texts. In order to overcome this dichotomy in literature, it is essential for modern scholars to examine those works with a broader vision, one that does not exclude historical, interdisciplinary, and sociological perspectives. This suggestion is not entirely new; one of the most controversial, yet inventive scholars in the study of texts from a historical perspective is the Russian philosopher, Mikhail Bakhtin. His approach to the novel has come to be called dialogism and it is based on the idea that the novel's success lies with its ability to be both multilayered and polyphonic.

Dialogism is a concept that savors of much more than your average literary 'ism,' but leads only to a mode of literary criticism that is open and inclusive rather than closed and expropriated. While it is impossible to provide a detailed overview of Bakhtin's principled pragmatism in this paper, his concept of dialogism lies at its foundation and both we and Tom Stoppard borrow from the best. As such, this essay will flesh out the specifics of Stoppard's strategy and tactics from Bakhtin's writings. For inverts the barroom with plot and ambiance, banter and speeches; and it needs a definition only because it is an unexpected specialty. Indeed, in essence, what makes both Rosencrantz and Guildenstern are dead and dialogism so unique is the unbridled celebration of their guests and the assertion that details neither obviate nor overwhelm. As Bakhtin would later remind us in The Dialogic Imagination, even a 1796 Italian opera buffa cannot overlook the opportunity to censor; modern scholars of course remain impervious. Such is the manner of Rosencrantz and Guildenstern are Dead, according to Bakhtin. Only not as afterwards.

2. Theatrical Ambiguity in Rosencrantz and Guildenstern Are Dead

Jean-Pierre Sarrazac and François Regnault, in their dialogues on the theater, talk about the ambiguous mode of the theatrical and the relation between ambiguity and the stage. Sarrazac underscores the importance for the theater of the "relay of signs", an element erased by the "interpreter". It is the "facticity of interpretation that theater makes actors and spectators. What they have to interpret, in fact, is exactly the lack of interpretation, the lack of certainty". The point that Sarrazac makes calls into question the established theory. For the spectator, the topography of the stage and the architecture of the theater are a form of material/conceptual comfort. The problem at hand (the primary distinction of theater) resides in nailing down the materiality: "But there is no such thing as a pure sign; there is always something we can grasp, some material aspect of the sign...". This is the point of departure for what I want from the treatment of ambiguity in theater.

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In everyday life, ambiguity refers to what can have several meanings or what combines several properties at once. It is thus paradoxical that in theater the word may veer from dialogue to dialogue between the theater itself and the interpretation of the theater or between the spectator and the actor. The spectator confronts first an architecture, then a space and a set, then a figure before finally facing the other: the actor concurrently facing his character. This means is double: in the case of the figure, the narrator is also the actor's body, the body of the role being more the figure itself. In the case of the story that the spectators follow, it is the narrator himself. This story, which first of all is true, since the play proceeds from this universe, is true in performance and exists in fact as action and speech, behind the actor. At the same time, it is an imaginary story that is the framework of the fiction they are setting up.

2.1. Exploring the Concept of Theatrical Ambiguity

Beginning with his first full-length play, Rosencrantz and Guildenstern Are Dead, Stoppard shows a propensity for exploring the concept of theatrical ambiguity. More often than not, it is the doubling of the character which Stoppard uses to explore the larger themes of the plot. It is thus appropriate to explore how such ambiguity may stem directly from the type of theatrical arrangement that Stoppard favors because Rosencrantz and Guildenstern Are Dead involves many devices that simultaneously double the dramatic experience as well as the individual characters. The most obvious device that Stoppard uses is the theatrical convention of the stage as a mirror, which doubles everything on the stage through reflection. Not only does this serve to blur the line between actors and characters; the device also specifies this ambiguous relationship subliminally to the audience. Metaphorically, this subliminal ambiguity foreshadows fifteenth-century Dutch literary theorist Karel van Mander's description of theatrical painting as the "echo of the world". Stoppard also draws attention to the fragmentation effect of the theater through the setup of his plays as a play within a play or play about a play. However, Stoppard's most significant theatrical device is the character doubling inherent within the role of Rosencrantz and Guildenstern from Shakespeare's Hamlet. As a result of the character doubling effect, Stoppard exploits a tendency in audiences to scrutinize Hamlet as the undisputed protagonist/hero when Guildenstern (or Rosencrantz) moans, "He [Hamlet] doesn't want to be a hero; that doesn't interest him."

2.2. Key Examples and Instances in the Play

The dialogic nature of language is displayed in many conversations the characters of the play engage in. The most explicit example of dialogic language, which appears in the conversations between facing characters with the insertion of a mysterious, silent figure, is the scene when the two characters are accosted by a player. This player, who is refrained from speaking when the two gentlemen are near,

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serves as a counterpart in order to provide obvious evidence of the dialogic situation of language and to present the ideas of dramatological confusion witnessed in the play. The nature of the language also comes into effect in the case of questions and answers. There is a discrepancy between the plays the characters find themselves in and their own plot, where the audience cannot be addressed as anything other than a formation and the players misuse the similarity to expose the ironic similarities of the two gentlemen's tragic journey.

Dialogism appears in inventive sentence structures and words used in the play. Startling similarities are allowed to be especially noticeable in the nature of banter exchanged between the two characters. The play is made confusing and unclear simply through the creative wordings and choices of vocabulary. It is molded from previous plays, thus the rich language derived from Shakespeare. The characters are not concerned with right or wrong in such phrases as "not a good place to be lost" (37). The concern is for the means of expressions. "We have been retained against our will." As each character completes each other's sentences, the violent exchange between these particular words displays the language as a vehicle for double entendres. Since two different meanings have developed, one of witty replies and one of a darker affair, the focus shifts to the dialogue. Sharper words require less actual thought in the direction of Wittgenstein's theory quoted previously. Their meaning is placed ingeniously, allowing the exchange to create its own meaning. Set off with these ideas, the actual conclusion is the point of the exchange. At first, the audience sees the irony in what is being said and only when it is necessary to further explore the opinions of the characters is the meaning analyzed. The forced participation of the linguist when defining words is overcome by the implicit nature of words in the play. Meaning is obscure not because of the actors in the play but because the characters employed. The irony forms itself into a complex analysis of policy decisions centric of both the malevolent personalities and their sociopathic nature.

3. Dramatic Irony in Rosencrantz and Guildenstern Are Dead

Central to Rosencrantz and Guildenstern Are Dead is the motif of dramatic irony, as illustrated in the title of the play. L. L. Schücking states that a classical definition of dramatic irony can be found in Immanuel Kant: "Witze ist eine Art der Einfalt, die sich zu einem Wunder der Geschicklichkeit macht, das zu bewirken, dass eine Vorstellung zugleich als Gattung und als deren Individuum in ein Hetereoseson einzutreten scheint." The thought here seems to be that irony turns the particular into the general; that the particular matter joined with an idea suddenly acquires a new meaning not immediately connected with itself. Beside the classical definition of dramatic irony, there is another: dramatic irony is a dramatic device of which the actors are ignorant.

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In the first definition, the master of the devices that make it possible for a moment of dramatic irony to reveal a new aspect of universal truths, the master of revolutionary drama and master of ambiguity is undoubtedly Shakespeare. In his plays, many insights into life are suggested by the characters to whom these insights have hitherto been denied. No wonder that Tom Stoppard seems to turn to the father of dramatic irony in a quest for methods on how to penetrate the mystery of being alive and how to set our human existence into harmony with nature. But the dramatists live in different epochs. What fire can meet the frozen-hearted Zophiel? "Die Fabel orientiert sich vielmehr an das Vorbild sogenannter Classics, noch präziser: der Bühnenführer für Statisten solche Werke darzustellen."

3.1. Understanding Dramatic Irony in Theatre

In his discussion of Rabelais in Rabelais and His World, Mikhail Bakhtin refers to the "'last' word" of the Renaissance and its essential element, theatrical ambiguity, as the foundation of the carnivalized world of laughter and truth-telling of medieval grotesque realism. And in his theory of drama, the founders of theatrical popular genres - Menander, Aristophanes - are considered to have been the first to lay the foundations of the renewed drama, to recognize the prosaic, the everyday, and then realize them. These are the bases of comedy, the genre that thematizes primary duplication, the duplication of word and object, represented by other words: it carries out the uninhibited and full-blooded view of life, turning the philosopher inside-out and depriving him of the last word, exposed and powerless.

Thus, Bakhtin introduces the theory of dialogue as opposed to the theory of monologue, asserting the dangerous affirmative relationship to the language or letting the world speak in itself is the people's, the clown's laughter, which results from the risky realization of dramatic irony. In theatrical ambivalence, the characters listen, hear, respond, and speak to themselves, while the actor and the author mutually deduce each other and affirm the liberated event of competent observation. The speaker intends to assert the congealed power revealed by the word; the listener, with the large majority of those present, has nothing left, put to shame by the pre-word's freedom of speech.

3.2. Analysis of Dramatic Irony in the Play

In Bakhtin's terms, dramatic irony in a play is rigorous and monological, minimally related and as short-lived as the progression of that stage of the action on which it is based. It disarms the dramatic nature of this dialogic relationship that extends to the representational world. This is indeed a theatrical and ironic disregard for the components of probability, their dialogism and modalities. I will prove in the course of this chapter, drawing on a Bakhtinian interpretation.

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The intersection of the characters' consciousnesses and the author's is ever-changing, unstable, but mainly developed in Bakhtin's second category of his relations—by the dialogue. This intersection permits ambiguity about the intentions and motivations of the characters whose consciousnesses appear together. It assists the readers and the audience in reading and decoding the author's ironic and theatrical disguise of the author and the ultimate resolution of his play as present in Act III. Bakhtin's categories of dialogism undermine that process of reading at the authorial, as it were, inhuman level, and reveal how the author strives to continue the "play". Ros has obscured all the component elements of prime probability and argues that this Russian formalist legacy that maintains the ambiguity is paramount to understanding the effect of the play for the reader and the audience alike.

4. Mikhail Bakhtin's Dialogism: Theory and Application

Paul Michelson in his book 'Textual Retranslations: The Theatre of Stevenson, Yeats, and Turgenev' and Todorov in his article "Bakhtin, the Borderline and the Grotesque" have intelligently utilized some of Bakhtin's concepts to support how R&G comes to be as an example of 'theatrical dialogism,' working where formalistic considerations like those of Stoppard's preference for the 'theatricalizing lightheartedness' of comedy tend to be restricted and narrow. Of course, arguments and the light these arguments can give, substantial or insufficient, are but aspects of experience too often idealized by theatricalists. Among these dirtying up these discussions are dichotomies of high vs. low culture and comedy vs. tragedy 'which have been discredited by postmodernists tired of arcane hair-splitting on both sides of the argument.'

Dialogism permits the characteristics of R&G to be explored beyond such categorical restrictions, which tidy up explorations. Psychologically, Bakhtin 'saw the self-conscious narrator as a sort of sideline interpreter, always participating in the novel but often only commenting on characters and events without having any direct observed knowledge about them. The line separating the narrator from his creation is fluid,' just as the line between actual filmmakers and film content is open. Dramaturgically, the dialogue of R&G is 'Bakhtinian' when the former expresses or acts out the latter's closed texts. Stoppard explains his composition preference this way, "You can be unaware of the obvious so it compounds the problem of missed verbal and dramatic cues; there's the fact that, far from being oblivious to the action, Guilderstern is positively sensitized to it and is often the only one of the two who has any awareness of what is going on."

4.1. Key Concepts and Principles of Dialogism

For Bakhtin, the most fundamental component of the dialogic concept is dialogue per se. Dialogue is non-reducible and irreversible, and it is through it,

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conveyed by meaning in word, that we as humans can access our unfathomable exterior world. This philosophical belief leads to the conception of the self: portrayed through the works of Shakespeare in characters like Hamlet, Don Quixote, and Rabelais, "The dialogic self is an ontological invention. In front of me is, or I am, my end-to-end forever-unknown neighbor". Dialogism thereby places a high premium on the role played by heteroglossia, which involves the amalgamation of various discourses through language.

This amalgamation includes the existence of "a real multiplicity of social and historical voices... which intersect at every moment, filling... the present". For Bakhtin, this affirms the presence of both a dialogic self and scholarly interpretations, a conceit, however, that most positivist texts (which Bakhtin would have referred to as monologic) wilfully ignore. The character of the dialogic realm of the self, epitomized by constant flux and an inability to solidify into a single entity, is organically linked to Bakhtin's sixth principle, responsibility in dialogue. For Bakhtin, "responsibility to others becomes the determinant of self-identity: I am only insofar as I respond with others, add to them, depending thereby on them (the chosen "secretly loving" others)...".

4.2. Relevance of Dialogism in Literary Theory

Dialogism includes in the theoretical sphere a category to account for orality, graphism, presence, and representation. These ideas are not exactly comparable to those developed by Derrida in terms of the trace, the gramme, and bi-univocity, but they seek to account precisely, through more refined categories—those of language, dialogic word, polyphony, and novel—these same phenomena of orality, graphism, presence, and representation. Vladimir Zveguintsev proposes an approach to literary theory drawing on the works of Roman Jakobson, M. M. Bakhtin, and Besretiny to give methods connected with the novel, romanticism and the dialogical process, Rabelais and laughter, the aesthetic ideology, and aesthetic relations, in Mikhail Bakhtin's work as large as the theoretical and methodological potential which has and discusses the possibilities of the dialogical novel: "The proposition of the existence of a group of genres, distinguishing them functionally by certain criteria, conferring legitimacy at each genre with a literary dignity independent, representing different paradigms of true"…, that is, there is an awareness of otherness between the epic-novel and the dialogue novel, just as in the Folkloric literary genre of the folklore culture.

The concept reveals what is specific about these remaining genolects, and finally, the genre aesthetics where the category dialogism is established last by the criteria established in the previous classes. According to him, dialogue, theory of aesthetics, and genre all describe the specific materials and methods, thus capturing

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the singularity of each object in the concrete historical-cultural diversity. "I currently do not possess yet but these beginnings with this cunning volume, but I have seen them elementally well present since during long years I only read and write orality, times, language, novel." Those dispersed words by M. M. Bakhtin in the conclusion of his article "From the prehistory of the novel in monthly magazine" about the illusion of degradation of his Aristotelian category determined the reasons for which in his critical corpus was reconstructed to give notoriety to Reink and Pavlov or even to V. Vladimr Brussov and V. Bryusov.

4.3. Application of Dialogism in Analyzing Rosencrantz and Guildenstern Are Dead

In regard to my hypotheses about theatricality, I believe the playing space in the play Rosencrantz and Guildenstern Are Dead was designed to suggest the theatricality of its situations. It was written in such a way as to include or suggest direction as well as dialogue (even a set of stage blueprints), yet it contains stage directions which suggest an elaborate set of props with lighting effects for almost every line of dialogue, and these widely varying settings are contained within a three-walled stage space without wings to facilitate quick exits or quick returns. And even the back wall is suspect - it is part of an apparently never-ending corridor, and characters never manage to reach it by walking; they first vanish into it as though some wall-hand pulls up a curtain to allow them to duck behind it, and then they do not return for some time, so as to give the original character time for at least one costume change.

On the other hand, the playing space contains a few lines of dialogue, including most of Rosencrantz's lines, which suggest a sort of self-awareness that ineffaceable scenery and overworking foreman might make the characters in the play realize that they are - the characters act too much like actors waiting in the wings and wondering just vaguely what is going on. If the actor's thought usually precedes the character's thought - after all, the actor has long been cognizant of the audience and thus the existence of someone to respond to his activity - this, after all, is one of the causes of Rosencrantz and Guildenstern's puzzlement, particularly about identity. Yet the apparent self-awareness suggested by the stage design contradicts the apparent lack of actor thought by making the audience suspicious about the lack of thought, not of confusing thought, by Rosencrantz and Guildenstern. Tak WJia makes the stunt itself significant by setting up the scene as a contest between the two characters, Rosencrantz is superior to it the stunt itself significant by setting up the contest between the two characters, or from watching a play (the dialogue mimes the process of watching where identity and thought seem to depend upon the artifice of acting),

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which means the dialogue would be inconsistent about whether the two characters are self-reflective or not.

5. Comparative Analysis: Theatrical Ambiguity and Dialogism

Up until this point, we have been looking at Bakhtin's ideas as they apply to verbal language. Now, we wish to examine, at length, the theatrical implications of these ideas. I have noted some of these implications in passing with specific reference to Rosencrantz and Guildenstern Are Dead. When we observe actors sporting "facial expressions" in trajectory to "cheerful embarking," as Rosencrantz puts it, or in trajectory to a good cry, we confront all the ambiguity of verbal literature: the staged performance has, with one sweep of its "bodilessness," embraced a whole realm of response and dialogue well-nigh inexhaustible to single faceted verbal art.

Let us extend this idea in somewhat formally. In his dialogues Philosopher and Symposium, the ancient philosopher Diotima points out that man's ambiguous, dialogical nature is not limited to his verbal expression; the dramatic text, when viewed in terms of the enkuklios an tithesis, Although Bakhtin confines his discussion in The Dialogic Imagination to verbal literature, no reason exists why his concepts, which are based on Dostoevsky's inclusion of the "unspoken word" of the hero in "inner mental conversation" with various of his social voices, cannot be related to staged performance as well. As we have seen, Bakhtin himself provides the keynote to our interpretive endeavors when he writes, in connection with Dostoevsky, that these "merely potentially verbal" voices of the hero are fully present.

Flowing directly from this dialogical excess of the dramatic word over the verbal word emerges the possibility of dramatic irony as dramatists such as Sophocles astutely assign the deceitful word to such characters as Oedipus and Jocasta. Not only does the stage-character fulfill his role as a speaker-he-speaks; he also becomes a member of a community of speakers to which no one truly belongs and whose product is a ridicule, representing not only truth but the clashed breasts and shouting voices of other truths as well. For this capacity in rendering the conflicts of the verbal realm so well, Bakhtin values drama highly: Resume 1 Again, we are dealing here with an all-encompassing characteristic, ideal as a pedagogical tool in the same way as Bakhtin's most widely plotted idea of dialogism. Being "capable of presenting not only a single word but a group of words placed in complex relations to other speaker," the dramatic fabric represents the ultimate application of the dialogical principle; it makes an entire dialogue representatively visible and tangible. Large elements of this idea as it clusters around particular parts of the dramatic text occupy most of what follows. In fact, Rosencrantz and Guildetisteriiire abeyances relatively brief, yet

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pungent inferences to this dialogical excess of the dramatic word over the verbal one, opens up a wealth of possible dialogue.

5.1. Exploring Intersections and Divergences in Theoretical Concepts

Analyzing the intersections and divergences in theoretical concepts we are going to develop within this subchapter, we should point out a difference between Michael Bakhtin's concept of carnival performed in medieval marketplace squares and the millennial everyday play of identity on social networking sites that Eva Isaksson borrows for her interpretation of Tom Stoppard's Rosencrantz and Guildenstern Are Dead. This difference provides the basis for our claim in this paper that the dominant theoretical concepts we are going to analyze are conceptually outdated, and, this way, the claim for the value of our own concept of theatrical ambiguity and dramatic irony, and for the novelty of our approach.

Michael Bakhtin's Rabelais analysis of the medieval marketplace square provides an image of subversion and manifestation, revealing and turning the social hierarchy on its head. This tradition quite naturally derives from the bald nonsense of Rosencrantz and Guildenstern's dialogues that Eva Isaksson notes Tom Stoppard re-created in his play. The confusion and absurdity of the dialogue only hinders our efforts to ground the everyday play on social networking sites as an impulse worth paying attention to in the actors' performance research of Tom Stoppard's play. The consensus of Eva Isaksson's re-reading of the carnivalesque concept of overthrow has found a match in our objection against the Bakhtin tradition and its dried-up landscape, and brought to light the double standpoint that a Bakhtin analysis creates for contemporary performances of dramatic irony.

6. Conclusion

Despite our aspiration toward meaning, we have no inherent right to one single honest interpretation. No hearing is to be trusted, and whenever a narrative, literary or historical or autobiographical, speaks to us, we can recognize the certainty about there being no certainty. It is worthwhile wrestling for as honest a hearing as we are able; but even perceiving unfiltered the discourse of the Other may be an act not guaranteed as some divine right. In such instances, the absurdity of human language lets us down. Theatrical ambiguousness awakens us to an understanding of how often the discourses of the Other are overheard, misperceived, or just plain color-blinded. The actors take the stage on which Rosencrantz and Guildenstern are dead, our terminally unaware autocrats, spouting conclusory observations at every turn, and we see more clearly our own habituated inadequacies.

Beneath the proliferation and extravagance of comic effects in Rosencrantz and Guildenstern, beneath Tom Stoppard's wizardry of language manipulations, remains solidly grounded the craftsmanship of the serious artist. Passivity is the last

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unnatural act of Rosencrantz and Guildenstern, not in fact the first. After a quarter of a century of critical scrutiny of this extraordinary play, we can with some confidence assert about Tom Stoppard's Rosencrantz and Guildenstern Are Dead that it blends the lyric and the comic, existential vertigo and linguistic pyrotechnic display, a cosmic pessimism and a mythology of personal survival, in a dramatic phenomenon of joyful solemnity and awesome merriment.

6.1. Summary of Key Findings and Insights

Mikhail Bakhtin's dialogism is employed as a critical tool to investigate the dramatic conversations between cartoon figures in comic theatre and Shakespearean heroes in Tom Stoppard's Rosencrantz and Guildenstern are Dead. This reveals a meaning-conferring dialogue throughout the play, highlighting the play's theatrical ambiguity and dramatic irony in production. The conversation between the foils becomes the topic of the playwright's dramatic art, embodying Shakespearean characters' ineffable comedy and ordinary comic figures representing them as the jest of philosophy, dooming them to disappear in drama. The critical task thus emphasizes the performativity issue of the drama, in which Stoppard's wit beyond both text and stage breaks through the playwright's linguistic tyranny to create a world-viewing wonder of extraordinary fiction and highlight any audience's empathic insight.

The issue of theatrical ambiguity and dramatic irony in text and performance in drama is a problematic topic in dramatic inquiry. The critical task of this chapter concerns the notion developed by Carol Rutter in Fantasia: "Stoppard's play Rosencrantz and Guildenstern are Dead undermines the dichotomous context, in particular, theatrical ambiguity... Does the affirmation of the validation of the play's spectacle in this 'negation' or 'zero point'... The answer lies... Page by page, scene by scene.

6.2. Implications for Future Research

While critics have analyzed instances of dramatic irony and subverting dramatic irony in other plays, there remains a dearth of research on how Stoppard uses dramatic irony and theatrical or authorial ambiguity or how his characters participate in the dialogue, sometimes beginning to deconstruct dramatic irony, even if they do not always completely escape it. Future research in this area could certainly benefit from a more critical application of Bakhtin. For example, if Polonius's and Claudius's dramatic irony is so clearly a stride towards Stoppard's purpose of answering Hamlet's questions more, permitting Ros and Guil's logos to win out over blood, Basil Chiasson's argument for Rosencrantz and Guildenstern's ultimate absurdity as tragicomedy with application to life becomes paradoxical.

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The ultimate completion of a dialogue process that must incorporate all involved, including the author, must be the sponsor's logos, or Rosencrantz and Guildenstern must die. However, recognizing dramatic irony in the text is no good if it is not employed. With a Bakhtinian analysis completed, the justification to delve into the text culturally, historically, and critically and also to apply applicable philosophical standpoints - existential, mortal, gender, and psychology - is at hand in preparation of a final reply to the paradox of the play. The fact remains that Rosencrantz and Guildenstern are, as a matter of authorial intention and factual images and dialogue in the text, the Holmes and Watson with no grand paradox. The context or ambiance of the play has existed. We have used these Theatrical Ambiguity and Dramatic Irony summations to show how, in juxtaposition with the dialogue in the play, the criticism of the logos in other plays of dramatic irony is illustrated, then completed the picture by physically juxtaposing this criticism to it.

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