# I

## THE OBJECTIVES OF THE DISSERTATION

The primary focus of the present inquiry is contemporary American drama with special emphasis on character portrayal in representative works by a leading playwright **David Mamet** (1947-). The main objective is to offer a comprehensive and multi-perspective study of female characters in order to explore how Mamet traces and diagnoses crucial transformations in women's gender roles. Closely related to this thematic preoccupation, the dissertation also seeks to examine the applicability of the theoretical and conceptual apparatus of **Mikhail Mikhailovich Bakhtin** (1895-1975) to the genre of drama in general and to Mamet's dramatic works in particular. The argumentative framework applied in the present inquiry, the answers to the questions raised as well as the evidence of the concrete analyses convincingly support the following conclusions of the examination: (1) certain lines of forces manifest in Mamet's portrayal of women characters are indicative of chaotic tendencies in current American culture; (2) the selected components of Bakhtin's theory and the Bakhtinian perspective in general, as applied in the present inquiry, contribute to a more subtle and multi-faceted interpretation of Mamet's texts; (3) the methods tested in the analyses facilitate a more detailed exploration of Mamet's dramatic devices; (4) the literary-analytical approach deployed in the present work is applicable to the study of other dramatic texts, especially to revealing interpretative transactions in postmodern drama; (5) the study facilitates a better understanding of Mamet's dramatic vision, whereby it can reliably situate Mamet in the continuity of American drama and theater.

The dissertation attempts to answer a deceptively simple question prompted by the demythicized way that the female characters are treated and presented in Mamet's plays: what causes the hostile attitude often bordering on contempt and hatred that Mamet's women characters arouse in their male counterparts and—curiously enough—in a large number of critics as well? The male-experience-centered perspective prevalent in the overwhelming majority of critical studies on Mamet's female characters has inescapably produced one-dimensional and distorted images of women. With its focus on identifying factors impacting on and endangering the construction of masculinity, this perspective tends to underscore the primacy of bonding between the male characters, against which the women operate as peripheral figures or "intruders" in the male-dominated world. Thus, in order to counter the overly reductive classification of female characters, in the present work I apply a new perspective, a *woman-experience-centered* focus that views women in their own right, not through the filter of male identity crisis. This strategy opens up new vistas in evaluating the women protagonists' acts and discourse that have hitherto been viewed with contempt and derogation.

The female characters have baffled critics and male characters alike as Mamet's heroines defy conventional character typologies. The conventional clichés, archetypical paradigms or other patterns of classification that allocate women the roles of mother-wife-lover, Magna Mater-Virgin-Seducer-Bitch, the virgin and the whore, lose their validity in Mamet's world. Essentially, the female protagonists in Mamet's plays undermine and debunk the stereotypical roles sanctioned to them by patriarchy. Disrupting and subverting male dominance and superiority, the women *carnivalize* the male-dominated world, whereby they expose its prejudices and corrupt practices, as well as oppose the patriarchal modes of the objectification of women and the negation of their subjectivity.

Thus, the primary aim of the dissertation is to trace how Mamet is mapping the displacement of women's socially and culturally ascribed roles, on the one hand, and on the other, to explore the changes that the disruption of women's stereotypical roles generates in a male-dominated world. The essential questions of the dissertation are the following: what factors shape and impact on women's gender construction? In what way do women transgress and dismantle the long-established and male myths restricting women's roles? How does the concept of femininity change as a result of women's subversive and transgressive transactions?

In addition to the subject matter focused in the way outlined above, the literary-analytical method deployed in the present study is also new. In order to uncover underlying assumptions in Mamet's plays—transformations in female identity—I employ a selection of Bakhin's conceptual and theoretical apparatus. Since the *subversive* impulses manifest in the women characters' acts as well as the presence of a degraded value-system, aborted human relationships, scatological language posit a profoundly *carnivalized* world in Mamet's drama, I find that the concept of "carnival," as transposed into literature from popular culture by Bakhtin, provides a useful methodological point of entry into Mamet's texts. Viewed in this light, his drama appears to have adopted carnival forms and images, therefore it serves as an example of carnivalized literature. Since "carnival" has by now become a widely touted and championed notion that has been productively used in a great variety of fields, it is expedient to define its scope in the present work. Accordingly, I am using two crucial aspects of carnival: first, carnival conceived as a critique of any hierarchical order; second, carnival functioning as a descriptive and analytical *aesthetic category* employed to reveal instances of carnivalization .

Arguably, the presence of a "topsy-turvy world" manifest in uprooted patterns, "commodified" human relationships, and radical transformations of conventional routines has been widely recognized as symptomatic of a chaotic world in Mamet's works. Yet, the correlation between these idiosyncratic features and the actual novelty of Mamet's drama within such a frame of reference has remained unexplored. Treating "carnival," however, as an *overarching principle*

inherently characterizing Mamet's dramatic works allows for revealing hidden dimensions in his texts.

Owing to the complexity of the theoretical framework and the methodological tools applied, one of the multiple objectives of the dissertation is to demonstrate that the Bakhtinian system developed initially for the description and analysis of the genre of the novel can be transposed to the genre of drama, and thus to Mamet's works. Concurrently, by identifying instances of carnivalization, I can demonstrate that his texts are saturated with "a sense of the carnival spirit."

In selecting representative texts for this study from the impressively large body of work Mamet has produced over the last thirty years, my first delimiting criterion is generic. Mamet has so far written more than fifty dramatic works including radio plays as well as one-act gems. Mamet also happens to be the author of more than a dozen screenplays, the director of five movies, the writer of two novels, and he is also an essayist. Because the transformation of female identity and its impact on the male-dominated world has surfaced and crystallized primarily in his dramatic works, and especially in his plays from the late 1970s, my discussion targets a corpus of six plays and one screenplay. Mamet's portrayal of women rendered with increasing subtlety over the past few years lends itself to a division into periods, therefore I distinguish three phases in his dramatic output: the early plays in which the women are treated as objects of male desire; the second stage of the so called "business plays," where the "new woman" makes her appearance, who does not merely challenge but also subverts male dominance; and finally, the stage of "family plays" with women situated in a domestic environment. In the selection of the works, my intention has also been to choose works that register shifts in Mamet's views and attitudes, and also to select plays that present women in a variety of contexts, both at work and in the private realm of life. Thus the following plays have been selected: *Sexual Perversity in Chicago* (1974) and *The Woods* (1977) from his early phase; *Speed-the-Plow* (1987), *House of Games* (1987) and *Oleanna* (1992) from the second period; and two family plays from the last stage, *The Cryptogram* (1994) and *The Old Neighborhood* (1997), made up of three short plays: *The Disappearnace of the Jews*, *Jolly*, and *Deeny*.

## II

## THE THEORETICAL BACKGROUND AND THE METHODOLOGICAL APPROACH

As mentioned earlier, I have employed a set of selected components of the methodological arsenal and the theoretical framework of Bakhtin's system of thought. The novelty of applying the Bakhtinian approach for the study of character portrayal in Mamet's works lies in these two aspects: (1) in contrast with the simplistic critical practices hitherto used to examine the female characters, the Bakhtinian framework offers a coherent, systematic, and a flexible approach that conveniently accommodates theory and practice; (2) Bakhtin's categories and concepts have been transferred to the genre of drama. The decisive criterion of the transposibility of the Bakhtinian approach is the justification of its applicability, which is substantiated on both theoretical and practical grounds in the dissertation. Within the scope of the *Theses* I will survey the most essential elements of the theoretical considerations, while the gains of the concrete analyses listed in the closing part attest to the actual applicability of Bakhtin's system of thought to Mamet's drama.

Three compelling reasons can adequately lay the theoretical foundations of the transferability of Bakhtin's concepts to the genre of drama: (1) Although for Bakhtin it was the epic domain, in particular Dostoevsky's novels that served as the supreme examples for carnivalized literature, Bakhtin himself did not explicitly restrict carnivalization to any particular generic realm. As formulated by him, "over the long course of centuries carnival, its forms and symbols, and above all a carnival sense of the world, seeped into many literary genres, merged with their features, shaped them, became inseparable from them."[1] (2) Twentieth-century modern drama also displays some features—for instance *indeterminacy* and *unfinalizibility*—that were initially regarded by Bakhtin as fundamental attributes specific to the novel. As Bakhtin himself asserts, owing to the process of *novelization* from the second half of the nineteenth century "the remaining genres [drama and lyric poetry] are to a greater or lesser extent 'novelized'" and as a result "the novel inserts into these other genres an indeterminacy, a certain semantic openendedness, a living contact with unfinished still evolving contemporary reality."[2] Additionally, referring to Ibsen's and Hauptmann's plays, Bakhtin concedes that "contemporary social drama may, of course be heteroglot, and multi-languaged."[3] Arguably, *indeterminacy* and *unfinalizibility* became staple features of twentieth-century modern drama including Mamet's plays, too. (3) The concept of

[1] Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and trans. Caryl Emerson, (Minneapolis: U of Minnesota P, 1984, 157).
[2] Bakhtin, "Epic and the Novel" in *The Dialogic Imagination*, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist (Austin: U of Texas P, 1996, 5-6, 7).
[3] Bakhtin, "Discourse in the Novel" in *The Dialogic Imagination*, (405).

*liminality*—originally an anthropological term introduced by Arnold Van Gennep in the sense of ”transition”[4] —intrinsically characterizing Bakhtin’s system of thought serves as a key to both his theory and methodology. By its nature, this concept not only encourages but also calls for the transfer and migration of the Bakhtinian concepts. Liminality, as Bakhtin formulates is ”a positive feature” of his study since his work moves ”in spheres that are liminal, i.e., on the borders of all aforementioned disciplines [linguistics, literary studies philosophy], at their junctures and points of intersection.”[5] Accordingly, a *liminal* critical position determines his system as well as all the categories borrowed from other disciplines (”polyphony” from music,” ”self/other” from psychology,” ”dialogue” from linguistics,” ”carnival” from popular folklore, etc). In essence, liminality embraces *dismantling boundaries*, which, in my view, encapsulates the epistemological groundwork of Bakhtin’s system of thought. Owing to this fact, Bakhtin’s conceptual framework provides sufficient theoretical underpinning to account for Mamet’s female characters’ aspiration to deconstruct social and cultural borders and barrriers erected by patriarchy. Similarly, the Bakhtinian concepts provide adequate analytical tools for the investigation of the portrayal of women characters, since the selected categories (”self/other,” ”polyphony,” ”dialogue” and ”carnival”) dismantle boundaries in one way or another.

In sum, from a methodological point of view, the liminal critical stance allows for (1) permeability, thus the extension of analytical concepts and tools beyond the specific borders of particular disciplines; (2) borderline negotiotions, thus exploiting and relying on the interface between different disciplines and different discourses. Consequently, the liminal perspective warrants the unlimited transposition, flexibility, and dynamism of Bakhtin’s concepts. In this Bakhtinian spirit, liminality, by its intrinsic feature, validates the transfer of the selected conceptual cluster to the genre of drama. Also, extending the scope of meaning of a particular concept attests to its applicability in new terrains.

In order to further clarify some specific reasons for the methodological stance I have chosen to deploy, next I will look at certain essential theoretical and methodological considerations that have led me to disregard two historically-bound theories of drama, Aristotle’s poetics and postmodern drama theory, for the purposes of the present work. Concurrently, I will demonstrate the functional validity of the selected concepts in the generic field of drama.

In his numerous essays on theater and drama Mamet has repeatedly emphasized that he follows Aristotelian rules in drama writing, especially in the claim of the primacy of character over plot. Despite Mamet’s avowed indebtedness to Aristotle, it would be naïve to assume that it would be expedient to study his dramatic works within the Aristotelian framework. On the evidence of his

[4] Cf. Arnold Van Gennep, *The Rites of Passage*, (Chicago: UP of Chicago, 1975).

plays, in terms of plot and character, a shift in structural focus appears manifest. Mamet's plots, in the conventional sense of the notion, have become increasingly more tenuous as plot has been reduced to a minimum in most of his plays. Conversely, the shrinking plot design entails the enhanced significance of *character* and *dialogue.* Furthermore, from the vantage point of the fact that Aristotle's theory is historically bound and conditioned, i.e., the essential components of the dramatic genre are defined from a content-based aspect dependent on the particular socio-historical context, it would be both misleading and unfeasible to apply Aristotelian concepts to Mamet's texts.[6]

By contrast, because the ascendancy of Mamet's dramatic career from the 1970s coincides with a paradigm shift, commonly designated as the emergence of postmodernism in recent American theater and drama, it is legitimate to claim that an epistemologically-based drama theory available in this era could provide an adequate framework for the study of Mamet's dramatic works. Yet, a major obstacle of this enterprise is the lack of a coherent theory of postmodern drama: first, the formal and thematic multifariousness manifest in the dramatic output of the postmodern scene not only invalidates but also makes obsolete the establishment of any *normative criterion* that could reliably pin down the *historically-bound* notion of *postmodern drama*; second, though there have been attempts to establish the distinctive aesthetic and stylistic features that collectively coalesce to unmistakably identify *postmodern drama*, by no means can the outcome of these endeavors be considered coherent and systematic theories of drama.[7] On the other hand, the growing confusion and uncertainty about the definition of drama in the postmodern age seems to shatter the ontological foundations of drama as well. New dramatic writing, as Patrice Pavis argues, eliminates "rules and regulations governing dialogue, character, dramatic structure, etc." (59). I would claim that the development of a *postmodern drama theory* is self-contradictory, unfeasible, and inconceivable. In spite of the emergence of certain commonly recognizable features (banishment of conversational dialogue, reduction of plot, the demise of character) that could function as normative criteria for a theory, I assume that postmodernism's basic impulse to discredit traditions, disrupt and subvert conventional routines and received patterns starkly contradicts a theory's requirement to arrange abstractions into a set of rules and derive norms from those rules.

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[5] Michael Holquist quotes Bakhtin in "From *Dialogism*: Bakhtin and His World," in *Critical Essays on Mikhail Bakhtin*, ed. Caryl Emerson, (New York: Hall, 1999, 95-107, 95).

[6] Tamás Bécsy proposes to make a distinction between epistemological and ontological drama theories arguing that essential components of drama are defined on *content-based aspects* embedded in a particular socio-political context in the first type, while the other kind of theory focuses on isolating properties inherently characterizing the dramatic genre. (*A cselekvés lehetősége*, Budapest: Magvető, 1976, 405).

[7] Cf. Elinor Fuchs, *The Death of the Character: Perspectives on Theatre After Modernism*, (Bloomington: Indiana UP, 1996); Deborah R. Geis, *Postmodern Theatric(k)s: Monologue in Contemporary American Drama*, (Ann Arbor: U of Michigan P, 1993); Patrice Pavis, *Theatre at the Crossroads of Culture*, trans. John Halliday, (Cambridge: Cambridge UP, 1991).; Stephen Watt, *Postmodern/Drama*, (Ann Arbor: The U of Michigan P, 1998).

In light of the aforementioned a legitimate question arises in terms of what extent Mamet integrates or departs from the postmodern idiom of drama. Considering the formal attributes in new dramatic writing, we cannot label Mamet's drama as postmodern: he resists slavishly following faddish dramatic means commonly used in postmodern dramatic works since plot—even if rudimentary--dialogue, character still exist in his plays. The tendency to reify, dehumanize characters, or present them in objectified versions does not hold for his protagonists. The fragmentation of identity is rendered not in easily recognizable, blatant split selves manifest in dislocated objectified images of character but in a hidden and subtle manner, in their dislocated, discontinuous, and disjointed discourse. The characters' utterances are virtually the only means of characterization that Mamet exploits and, interestingly, simplifying his dramatic devices parallels extending and refining the modes of character portrayal through the multifunctional application of dialogue.

With the radically diminished plot, the fragmented, disjointed, elliptical, and highly repetitive *dialogue* assumes the dominant mode of character portrayal in Mamet's drama. The specific techniques used to foreground and portray characters in carnivalized literature can be effectively employed to reveal subtextual references in the Mametian dialogue as well as to uncover latent sides and aspects of characters. Relying on Bakhtin's distinction between *external* and *internal* manifestations of carnivalization, I have used his categories as descriptive-analytical tools in a double function: first, they largely contribute to the multi-aspect portrayal of women characters; second, they are indicative of a profoundly carnivalized world permeating Mamet's drama, and as such they also signify distinct generic properties in his works.

The external manifestations, apparent in *carnivalistic antitheses, contrasts*, and in *abrupt changes of fate* are primarily operative in the plot design, while internal manifestations of carnivalization such as *pairing of scenes*, *carnivalistic contrasting pairs*, and *carnivalistic locales* prove to be complex but subtle means of characterization in Mamet's dramatic texts. In addition to the categories listed, I have supplemented the arsenal of external manifestation of carnivalization with some other categories that Bakhtin considers fundamental features of carnivalized genres. For instance, *sharp dialogic syncresis* (typical in Socratic dialogue), *crises* and *turning points*, *scandals*, *contrasts,* and *oxymoronic combinations* (prevalent in menippea and diatribe). The internal elements of carnivalization tend to be the most frequently employed modes of character portrayal as they dispense with lengthy outer and inner descriptions of character. *Pairing of scenes* reflects the opposing sides of a particular event or character; *carnivalistic contrasting pairs* underscore some latent aspect of a protagonist, whereas *carnivalistic locales* underscore the ambivalent nature of the setting.

To further accentuate differences between postmodern dramatic writing and Mamet's plays, I propose that in contrast with *undialogized polyphonic design* prevalent in postmodern dramatic texts, in his plays a *dialogized polyphonic* structure operates. In a typical postmodern text the undialogized polyphonic structure serves as an effective way of character arrangement to convey the disintegration of identity and the fragmentation of the subject in the case of split and multiple characters. Albeit the characters' split selves thus arranged in a polyphonic design display a multiplicity of consciousness, no dialogical relationship persists between them in the Bakhtinian sense: "to affirm someone else's 'I' not as an object but as another subject."[8]

Summing up, in contrast with the limited appeal of the historical and ahistorical theories of drama, Bakhtin's thought offers a systematic and consistent framework that makes it possible to uncover hidden dimensions in Mamet's character portrayal techniques.

[8] Bakhtin, *Problems* 10.

## III

## CONCLUSIONS: THE OBJECTIVES ATTAINED

The multiperspective study of female characters in representative plays by Mamet has contributed to a more subtle understanding of Mamet's female characters and, also it has effectively proved that Bakhtin's system of thought provides new methodological tools to interpreting Mamet's drama. Concurrently, the present work has demonstrated the transferability of Bakhtin's concepts to the dramatic genre. The dissertation has yielded the following answers and results.

**[I] With respect to the female characters**

(1) Viewed from a female-oriented perspective applied in the present investigation, the female characters' acts and behavior often found outrageous and appalling from a male-experience-centered perspective reflect a male value-system whereby the women expose the conventionally accepted reductive norms of the patriarchal order. Thus, the women protagonists' apparently eccentric acts can be interpreted as configurations of their new gender roles that represent a response to new realities and conclusions. The findings of the analyses conducted in the present work corroborate my initial assumption that Mamet traces and diagnoses shifts in women's socially and culturally ascribed roles and status as well as the impact of these crucial processes on the value-system of patriarchy. His female protagonists challenge male dominance in the public as well as the private spheres of life, carnivalize and deconstruct male priorities. The "space-gaining" efforts of the women characters and the "space-maintaining" aspirations of the male characters boil down to a struggle for power between the two sexes. The actual dynamics of these processes as well as the role shifts accompanying them have been analyzed with the Bakhtinian categories of "crowning" and "de-crowning." The following pattern of "space-gaining" has evolved: the acts, value-system, and the discourse of the agent wielding power remains constant while the individual acquiring, usurping, and adopting these qualities changes. The male characters' abuse and misuse of power prevent the female characters from achieving their own aims and aspirations, whereby the women protagonists at the lower end of the hierarchical order (Dr. Ford, Karen, and Carol) adopt the "parodying-double" role and in fact, they emulate male acts and acquire the main constituents of the male value-system such as aggressiveness, deception, mendacity, and hypocrisy. This stage qualifies as the crowning of women characters. The women protagonists endowed with male prerogatives transgress conventional roles assigned to them and exploit the newly gained power for their own existential aims. By adopting the male "values," the women protagonists challenge and subvert the initial hierarchical order and obtain power over their male counterparts. Assuming the

"parodying-double" in the private realm of life, the women characters also expose male myths denying female subjectivity and modes of objectifying women (Joan in *Chicago*, Ruth in *The Woods*).

(2) The concept of femininity acquires a new meaning

The "new woman" emerging in the business plays challenges and inverts her stereotypical roles and struggles for her own American Dream. Combining traditional male and female attributes, the femininity of the "new woman" evokes an inherently American type of femininity rooted in the "pioneer women tradition" of the nineteenth century. The independence, self-reliance, competitiveness, and decisiveness of the new woman appear to be emulations of the features that the frontier woman developed while she pioneered her way west on an equal footing with men. The frontier woman radically differed from the feminine ideal, the submissive and domestic image of woman, which seemed to be an "European import."

(3) Latent dimensions of Mamet's portrayal of women characters have become evident

(a) Mamet revises the male-conventional treatment of women in mainstream American drama: first, apart from the few family plays (*The Cryptogram*, *Jolly*) his heroines are located outside their domestic environment; second, by granting the women characters *subject positions*, Mamet disrupts the "angel vs. whore" dichotomy.

(b) *Dialogized polyphony* manifest in the Mametian dialogue *dispels* the *image of the "misogynist Mamet."* In essence, this method of character portrayal affirms the voice of the other, in other words the affirmation of someone else's "I." At the same time, the prevalence of dialogized polyphony dominant in Mamet's plays underscores his dramatic credo as well as his *Weltanschaung*.

**[II] With respect to the new methodological approach**

(1) The dissertation offers theoretical criteria for the transferability of Bakhtin's system of thought to the dramatic genre.

(2) The Bakhtinian framework has promoted exploring Mamet's dramatic devices in terms of compositional design and character portrayal.

(3) Functioning as a descriptive-analytical tool, a new carnival image, the "business space" has been introduced. Flexibility and dynamism inherently characterizing Bakhtin's system allows for such transactions. This new carnival image enriches the methodological apparatus used in carnivalized literature, thus contributing to its renewal, or to cite Bakhtin's word, to its "contemporization" (*Problems* 106). Like the traditional carnival images, "business space" also encompasses ambivalence and dualism. It has primarily a character-shaping force, whereby it dehumanizes, objectifies the characters, and also, turns human relationships business-oriented. In accordance with its dualistic nature, however, its immensely degenerating effect may bring

to a character lucid insights into his own nature and his relations with others (the professor in *Oleanna*; Gould, the manager of a Hollywood studio in *Speed-the-Plow*, the female characters' revolt against corruption derives from their recognizing the degrading effect of "business space."). Owing to its protean nature, this carnival image intrudes into every facet of life. Its has a distorting effect on the Academia, manifest in the commodification of knowledge and the depersonalization of the instructional methods. Also, it affects the private realm of the characters' lives. The absence of genuine love and intimacy from man-woman relationships can also be attributed to the destructive effect of "business space" (Ruth considers Nick's love as an object for sale; the sexual affair between dr. Ford and Mike constitutes only part of the business transaction between them, etc).

*(4)* Building upon Bakhtin's "self/other" and Judith Butler's conception on gender construction, I have introduced the *self-other-self* model, which provides the theoretical groundwork for the constitution of subjectivity. This formula has been instrumental in elucidating one of the reasons for the women characters' alienation and separation from the world, primarily in the family plays. Since the dialogical relationship between the self and the other, which is vital for the meaningful construction of the self, ceases to operate or is objectified in a distorted version in these works, a *dysfunctional self* is unable to project itself into the other, which leads to its separation (Donny in *The Cryptogram* and Deeny in *The Old Neighborhood*).

*In sum: Mamet as an innovator of the dramatic genre and the traditions of carnivalized literature*

The carnival sense of the world saturating Mamet's plays places Mamet's postmodernism into new perspectives. With carnivalization manifest in the structural design, the character portrayal, and the multiple function of dialogue, Mamet has contributed to the renewal of the dramatic devices applicable in drama. In my view, Mamet's postmodernism can best be grasped in this formal innovation, on the one hand, and on the other, carnivalization as an overarching principle in his plays reflects the presence of a chaotized world characterized by radical transformations, uprooted patterns, which is a basic impulse of a postmodern world. In view of the fact that change and renewal are intrinsic attributes of carnival, behind the chaotized world described by Mamet there lurks another, where a set of values based on morality and humanity prevail.

Further use of the investigation:

(a) the gains can be directly applied in teaching;

(b) the topicality of the questions studied—formation of gender attributes, chaotized world, the validity of a value-system, postmodernism.

## IV

## PUBLICATIONS

1.“Carnivalization of the Business World: `The New Woman’ in Three Plays by David Mamet.” *Focus*: *Papers in English Literary and Cultural Studies*. Eds. Kurdi, Mária, Gabriella Hartvig and Andrew C. Rouse. Pécs: UP, 2000. 107-118.

2. “A Critical Response to David Mamet’s Plays in Hungary.” *Happy Returns Essays for Professor István Pálffy.* Eds. Szaffkó, Péter and Bényei Tamás. Debrecen: KLTE, 1999. 310-316.

3. “Miscommunication in David Mamet’s *Oleanna*.” *Dialogue Analysis VI. Proceedings of the 6th Conference on Dialogue Analysis Prague 1996*. Teil 2. Eds. Svetla Cmejrková, Jana Hoffmanová, Olga Müllerová es Jindra Svetlá. Tübingen: Max Niemeyer Verlag, 1998. 437-444.

4. "Miscommunication and Its Implications in David Mamet's *Oleanna*." *British and American Studies*. Eds. Hortensia Perlog. Timisoara: Hestia, 1997. 166-176.

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6. “Conversational Dissonance in David Mamet’s *American Buffalo*.” *HUSSE Papers* ’95. *Proceedings of the Second Conference of HUSSE.* Ed. Novák György. Szeged: 211-217.

**FORTHCOMING:**

1. “Observations on David Mamet’s Female Characters.” *Proceedings of the Conference of the Hungarian Society for the Study of English*. Eger, January 25-27, 2001.

2. “’A Theatrician of the Ethical’: The Receptionof David Mamet’s Plays in Hungary. *Hungaran-American Ties.* Ed. Zsolt Virágos. 2002.

3. “Bakhtin, Butler, and Mamet: The Self-Other-Self Model..” HJEAS 2002.

4. “Mamet’s Women Characters: Impulases of Carnivalization.” *Proceedings of the Conference of the Hungarian Society for the Study of Drama in English*. Pécs 2002.