

Play review



**ASSIGN
BUSTER**

Play Review The God of Carnage (05. 11. 11) The God of Carnage is a play written by Yasmina Reza in which two couples fight with each other in trying to find solutions to the problems arising from the fights that their respective sons have with each other. The four adults gather to discuss the issue as parents but soon get involved in a childish clash of words, which transforms the evening into a chaotic though entertaining situation. The entire play is based on the manner in which the parents try to handle the situation.

Obviously, it is a brilliant foundation with a large number of possibilities for sharp humor, satirical conversations and social observations. The play depicts how a virtual hell breaks loose and how an amusing situation is created as the two couples not only fight with each other but also exchange sides. At times the battle is between partners and at times it appears to be between boys and girls with the least level of introspection or admittance of accountability by any of the parties (Reza, 2009). But nevertheless, the play takes visitors through ninety minutes of wonderful comedy and entertainment although it never gets deep enough for the viewer to think of watching a second part of the play.

Alan and Annette is one couple and belong to the upper middle class. They are reasonably well off while the other couple, Michael and Veronica is extremely rich. Michael is a successful attorney while Veronica is a self-appointed writer and works part-time in a book shop. Both couples could have met at a party or function but they have been brought together because of their sons who are both about eleven years of age. The two boys had a fight in which Alan's son beat up Michael's son, causing him severe injuries.

The arguments between the four adults relative to the fight between their

sons becomes a contest that drags on excessively far in considering the context of the two marriages and the qualities of the four characters. The play virtually becomes a battle of wits in which the characters probe the details of each others' lives and it appears for some time the couples will remain together but soon the partnerships begin to show signs of wavering. It becomes perceptible that none of the partners are happy with each other and the play is enjoyable to watch as the four repeatedly come in conflict and get ready to fight with each other. They go on throwing insults at each other and loyalty seems to become a weak aspiration. Both pairs of husbands and wives accuse each other; they create new alliances at one moment and drop them in another.

The play is characterized with Reza's powerful dialogues that are perfectly translated by Christopher Hampton. The play exposes the moral fragility of the four characters because they behave as if they are playing a game in which the winner will demonstrate how best an individual can betray his or her partner. In proving this point they switch partnerships but eventually all characters ends up playing for their own respective selves only. The verbal massacre taking place on the stage clearly explains why Yasmina Reza chose the title *The God of Carnage* for this play.

Works Cited

Reza, Yasmina. *The God of Carnage*, Faber & Faber, 2009.