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Theatricality in Beckett's Epic Writings

PhD Thesis

Summary

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Motivation

The main theme on Theatricality in Beckett's Epic Writings was generated by a double motivation. First: reading "The Trilogy" (Molloy, Malone Dies and The Unnamable) led to the idea of narrative structures. The literary formulas are getting very close to the stage of representation. In other words, following Roland Barthes's view, in the middle of epic productions (including Beckett), we retain the elements that satisfy the imperatives of theatricality.

Second: the motivation in choosing the Theme (especially the novel *Molloy*) led to a scenario and the subsequent stage representation.

First writing of Beckett's Trilogy, *Molloy*, has been approached having held its premiere at Theatre 74 on 14 March 2009, Târgu Mureș.

In other words, staging Beckett's text, strengthened my assumption that the epic texts (especially *Molloy*) are in possession of an inherent theatricality.

Methodology

Our approach involves use of interdisciplinary and comparative research tools from the inside of creation and history theater, also theatre studies, analysis, literary and aesthetic exegesis.

Overview

Therefore we proposed a thematic plan including three major chapters. The first part of the thesis focuses on highlighting the concept of theatricality in its general aspects. Also, the research plunges into particular look on the specificity of theater.

The second part calls out shapes theatricality of epic discourse type (outline, story, novel). Thus, we operated a theatrical formulas recognition (in the text) which manifests itself in both drama and epic writings. We were interested in poetry and theatricality. For instance, there is a type of poetry, the narrative and *real hunger* (Alex. Cistelean) reveals its full conflictual valences. This type of poetry (Mircea Ivănescu, T.S. Eliot) exclude emphatically lyrical theatricality which reveals just in the representations of inner speech.

The last part is dedicated to Samuel Beckett's studies on epic theatricality writings. We use arguments that start from the philosophical or philological (archetype characters) performative (Kantor, circus show) to the cinematic performative writings, so called "the late prose".

Appendix

Appendix dramatic work includes the script *Molloy or Life without Nurse*, inspired by Beckett's *Molloy* and *Texts for Nothing*. The Script invites Beckett's admirers to a performative approach, through the pages of this work.

I believe that the monodrama's text, as it appears in the **Appendix**, can serve an actor for staging. I do reserve the right on this text (as signature adaptation of Beckett's texts).

Part One

In our introduction we define the integrity of the term Theatricality. Its fragility lies in the fact of the early twentieth century theater inventory code names. Errors occurred when the term was adopted by other areas, from the extra-theatrical fields. In the first case, the circumstances are *converted* to happenings and performances, including queries and the way outsiders perceive a political rally or a sports competition, for example.

Researcher Paul Zumtor brings out the idea of *Oral Show* whose's protagonist is the narrator. Archaic cultures (Zumtor investigates sub-Saharan Africa, Polynesia and South America) keep this kind of entertainment in perpetuating tradition and heritage identity. Therefore, these stories show, they are rather social. We believe that this kind of storytelling derive from the shaman who's function is to heal and cure the community.

Then, the interest from other researchers in different areas reinforce the idea of the conceptual model of the theatrical mworld. For example, sociologist Erwin Goffman in his book *The Presentation of Self in Everyday Life* (1959) advances the idea that the individual performs daily life for entry to a top position in terms of capital by adopting a mask (theatrical attribute).

Josette Feral proposes an *involuntary* theatricality, marked by daily sings. The three scenarios that Canadian researcher proposes are exposed in the chapter below as **Theatricality as the quality of everyday life**.

Feral's scenarios rely on the existence of a process in which subjects (observer and the observed) abandons gaze. Therefore, the space becomes common (look and/be looked at). Thus, my space becomes the space of the other. Without this *incision* the two worlds remain intact and unaltered. We find here an interpellation more than happy: to search the self through the other. Here is Hegel's idea of the curative effect of reciprocity game as „self-consciousness achieves its satisfaction only in another self-consciousness.”

The curiosity of theatricality in other fields like media and internet is unveiled in chapter **Extinctions**.

The plunge into virtual (computer games, interactive TV programs) would be borderline cases. Katia Sutin Solen and Eric Zimmermen's concept of playing are presented in *Rules of Play*: „The significance of play and interaction are key concepts. Games are seen as part of the culture to culture schema, game rules and player participation is strengthened by the decision (and the commands required), handling on resources and commitment of purpose (goal).”

In theater's case, theatricality is related to the game instinct. Nikolai Evreinov extends beyond the concept through the love to disguise, the pleasure of illusion and the deceits about us which project the images to others. This behavior can be free without any aesthetic purpose, *artistic*,

and plays like the animal instinct. In his early 20-th century works (*Theatre for himself, Theatricality's Apology, The theater in Life*, 1927) Evreinov' s perspective is the vital instinct, designed to transform reality through simulacrum (sham).

In *Homo Ludens* (1939), the main theme insists on the emergence of culture as a form of play. We note the statement of its author, dutchman Johan Huizinga: „Culture in the beginning is being played. ”

For Maurice Blanchot, „the game is the crowning culture”, that is why, when God made the world, He was playing. Further details follows in the chapter (section) „Cum Deus calculat fit mundus”

In the chapter **Background** we aim to advance the decryption of theatricality in its specific gender. Georg Fuchs's theories were among the first of the twentieth century, unifying the concept of theatricalization.

In *Die Revolution des Teater* (1909) Fuchs's interpretation unites the total amount of materials and systems of signs used in a theater beyond the literary text of the play. Elements defining theatrical performance are movements, voice, sound, light, color. We empathize with the definition given by Roland Barthes: „theatricality is theater without text.” Or, perhaps even more, the explanation operated by Jean Marie Piemme: „theatricality is something that only theater can produce; is something that other arts can not produce.”

Today it produces vintage denial of naturalism, whose goal - true copy of reality - was just the opposite of theatricality. Acceptance of theatrical convention will mark the beginning spectacular effect.

In **The spectacular effect size or sensitiveness**, remember theatricalization efforts (Craig, Appia). Also Russian branch (Meyerhold, Vahtangov, Tairov) and Brecht's formula for gesture - an stalwart of theatricality - are being investigated. The need for separation of psychology is proclaimed by banishing the Word of Theater (Antonin Artaud) and restoring ritual (Grotowski).

The term *mimesis* became operational in addressing theatricality. Aristotle, in his *Poetics*, makes the artistic act of mimesis (imitation). This chapter discusses this concept of two antagonistic positions (Plato, Nietzsche). Plato used with a negative connotation, it produces „ unworthy things in relation to the truth.” For Nietzsche' s point of view, ancient process is being transformed: mimesis becomes metamorphosis.

Nietzsche' s primary dramatic phenomenon („you see yourself transformed, and then you act like you really have another body and another character”), opposes Platon's principle of human-alteration .

We identify this desire for oblivion as Nietzsche' s own identity for invocation the Dionysian

ecstasy. The German philosopher holds a major function in creating new valences to the tragedy. Mimesis is not just copying the photographic principle, but also showing the existence of creative participation. Thus, Alfred Jarry's imitating nature must avoid the danger of limited fair accuracy of the model.

The chapter **Antiteatralism** discusses some of the prejudices inside the theater. Reluctance on the staging scale will diminish, however, leading to scenocentred theories .

A curious case is that of Jacques Copeau, who is against any distractions theater and any slippage of the accuracy of the literary text. However, in his article for the *Encyclopedia of French* (Paris, 1936), Copeau defined the sum directed through the technical processes in which the text was written by a playwright. Later, the play is being transferred from the hidden mental stage of existence in reality and this scene.

Michael Fried warns false hood posture in the picture, of the model that knows it is painted (but also photographed). In his book on french painting entitled *Absorption and theatricality: Painting and Beholder in the Age of Diderot* (Berkeley, 1980), Fried identifies a number of paintings as theatrical. He was referring specifically to those human figures that are captured on canvas and seem aware that they are painted. In other words, they recognize the existence of the audience. Fried rank this picture (or behavior) that call when characters are painted as less valuable than the artistic point of view of another character that is absorbed by a certain activity. Painter's gaze remained unconscious and figures are authentic. The contrast between the work of art, therefore ,absorbed is offering the viewer's gaze, opportunity to interpretation.

Theory of minimalism, which joins Fried, is involved in looking at the essence of art, a true self of each work of art.

Therefore, what is theater minimalists oppose their projection due, mainly, the emphasis of which is established in the perception of the artwork. Theatre is closely linked to ritual. When we discuss the approximation of the two terms, ritual and theater, we consider an experiential dimension. Application in the field of theater are found that theater is more than a communication tool, revealing a need to expand the frontiers of knowledge. A knowledge, otherwise, unproductive in terms of dramatic situations of everyday life. In any case, we believe that theater as laboratory interrogations, intersects with issues of ritual.

This link between ritual and theater I examined in the chapter **Ritual theater and Theatricality**. Using the concept of liminality introduced by Victor Turner, highlight the similarities, and distinctions of ritual and the aesthetic experience.

In some sense even *performance* is a case of liminal situation. In latin *limen* reffers to border (threshold), adopting self-referentiality. Therefore, the performance does not express reality, it is

reality. It can be argued also that is the opposite of theatrical. Marina Abramović' s interviews are very clearly: „theater was the absolute enemy of performance. It was something bad, it was something that we should not deal with it. It was artificially. All the qualities that were not rehearsal had been performance. There was no repetition. It was new for me and and the sense of reality was very strong. We refused the theatrical structure.”

Meta-theatrical function that performs in the ancient choir is an important barometer of theatricality. Self-objectification is a goal of the ancient Greek world (Gnothi seauton – know thyself!) I approached this issue in section **Theatrum mundi** and **The Great Theater of the World** (Calderón de la Barca).

Resuming the discussion of theatricality peculiarities stage, we focused attention in subsections actor, body, interpretation problems arising from these coordinates.

The last chapter of the first part captures the dramatic profile of several films (*Synecdoche, New York, Being John Malkovich, eXistenZ, Woman in the Dunes*).

Theatricality and film chapter examines the potential of the image and reveals, in the same time, through hiding.

History film oscillates between hidden inside life and exacerbation of indecent sight.

The intimate duration opposes to the schematic narrative. While Kaufmann's movies (*Synecdoche, New York*) requires recurrent motifs, Teshigahara's *Woman in the Dunes* induce blatant similarities to the loss of identity that we found as well, in the work of Samuel Beckett.

Part two groups together studies on theatricality 's epic writings. Below we bring the existence of forms and structures of theatricality in the epic genre. Once recognized this invariable forms will follow their applicability to all genus, from sketching and story to short story and novel.

When we notice that a text contains theatrical epic, we specify the specific powers over dramatic text. The narrative text becomes, combining together the dramatic, a hybrid structure.

Theatricality epic text should be compared and also differentiated by the dramatic text. In fact, theatrical narrative involves the transformation of a work of literature in theatrical discourse. Of course, in a strict way, can not equate the theatricality of the text, whether is a dramatic or epic gender, with the theater performance. That's because the staging concept focuses on actors that relate to communication, while reading experience focuses strictly on the role of the reader's imagination. To add of course, director' s ability to direct the projected image out of his mind.

Therefore, we are dealing with two different ways to create the illusion. For Roland Barthes, theatricality in the theater performances involves less text. We are tempted to declare a formula that follows logically: epic theatricality = text + theater.

First, theatricality epic effect is the dramatization (in theater) and screening (in film). The

dramatization of epic texts marked , and continues to do so, a good deal of actual theatrical practices. It seems we can dramatize anything, even seemingly inaccessible texts scene (eg phone book, or even a dining).

German company Rimini Protokoll theater experienced in a performance Karl Marx's *Capital*.

Epic-dramatic interference

Dramatic text requires cognitive and aesthetic communication of a message. Indirectly, lines are spoken by actors engaged in the stage play. In prose, the dominant mode of exposure is dialogue, even monologue sometimes .

The narrative is supplemented by the actors, presenting the events directly to the audience, which involves non-verbal and meta- verbal elements such as gestures, pantomime, intonation, pause. Narrative elements are contained in the stage directions, called didascalía.

Didascalía gives the playwright some suggestions for the actors. It usually replaces traditional narrative text description, including the presentation of the characters, their different degrees of involvement in the action, as well as data on the time and space of action.

Postmodern prose brought innovations and specific literary genres differences were attenuated. Processes take dramatic epic narrative within the narrative structure. Theatricality epic genre are those aesthetic and oral formulations that can be easily adapted to a theatrical representation. In most of these cases we have situations that can be easily exploited in terms of drama.

Moreover, theatricality narrative starts from the possibility of reconstruction and, why not, a deconstruction of the image suggested by the dynamics and tensions of the text. Thus, at the level of language, semantic and syntactic structures, as well as the visual and auditory effects, or the holding of conflict situations. We can talk about an imitation of epic dramatic structures in the text.

To get a clearer picture of theatricality presence in narrative space, we focused on studies of Gérard Genette. In his work *Narrative Discourse* (1972), the french theorist proposes a distinction between story (which means the order in which events occurred in the text) and narrative (which refers to the very act of narration). Theatricality narrative, writes Genette has two perspectives: the telling of the story (diegesis) and its representation (mimesis). The performative character appears through representative capacity through a mental process of situations with dramatic features, such as interactivity, blood relations, photographic technique descriptions, there is a performative character language.

A description of the specific performative language can not avoid the etymology of their own denominations. In this sense, American professor's thesis John Langshaw Austin *How to do things*

with words? is enlightening as meaning of language. Speech, says Austin, is action, and language is an instrument through which individuals act in order to achieve certain results. Being directed toward doing something, the language becomes a performative act. Dialogue was posed as a specific element of the dramatic text.

He manifests as "talking thing", proving the efficiency of an axis of communication. He can not evade the functionality of the question-answer episode, which sends us into the experience of understanding (Gadamer); conducted dialogue ultimate, leads to finding the truth (Plato).

It is clear that with the proposed issue of dialogue, we place ourselves in a rather vast field theory. But we must distinguish between dialogue as a way to deliver the communication function and artistic dialogue. Artistic dialogue and character joins the oral and nonverbal elements, those characterized by the presence of mimicry, bodily expressiveness, the gesture. All this sets up a brand of theatricality to the literary discourse. Through dialogue creates a suggestive language. It triggers or motivates action, define relationships between the characters and also express mental reaction, emotional, relative to one another.

Performative effects of orality, verbalization as stage act is exemplified by three characters: Courtial (*Death on Credit*, L.F. Céline), Nozdriov (*Dead Souls*, N.V. Gogol) and finally, Shipov in Bulat Okudjava's novel *Toujour l'amour*. All three cases present: typology of the Cheater. Here orality has a function that facilitates transfer for theatrical epic literature. A strong effect of contamination is distinguished theatrical narrative structures dialogs. If the reader belongs to imaginary participation in facilitating game situation is even more obvious as orality is more pronounced.

Sketch has a formula established by verbal plastică. (I.L. Caragiale). Sketch *High Heat*, seems cut from a piece of theater. The introductory part constitutes a true didascalía, giving brief details on the deployment of the action space, time action and the attitude of the characters throughout the dialogue.

Isaac Bashevis Singer, Boris Vian or Kobo Abe's stories present a "now" time of narration, which engages the reader's imagination in the coordinates of the staging.

Epic fragment acquires the qualities of a dramatic scene. It integrates into the action the spectator. This integration brings together, at least in the imagination, theater performance conditions.

Chekhov, the master of storytelling, visual effects and the didascalíic verbs is present in our study to show how the theater engages mimicry literary structure of the epic. Performative character or the mimetic written text and the prospect of centralizing lead to theatrical atmosphere. By employing these new means of achieving the theatricality, we notice that dialogue is not a singular

issue regarding defining correspondences between epic and dramatic.

Bruno Schultz's Theatricality image and symbols

Located on another level of theatricality, describing Bruno Schultz's stories, we identify a certain character or dramatic nature. His stories are devoid of dialogue, sometimes even action, but dramatic effects are found within words. The dynamics and the tension is created by the succession of images. It creates hyper-sensory world, a technical writing phenomenon approaching New Writing (Heiner Muller, Martin Crimp, Sarah Kane, Valère Novarina, Jean-Luc Lagarce, Michel Vinaver), in which the epic is turned dramatically.

We have emphasized the role that Schultz's *Models* have had in the theater of Tadeusz Kantor. Kantor's theater, like Schultz's world is made up of what was left from a pile of dead bodies, a pile of debris and objects.

Class director's role in the aesthetics of *death models* along with the wax figures is summarized by Monique Borie in a study on the topic. We identify mechanical movements, the robot, as „the key to creating the illusion: the tension between inanimate and animate seen as a transition from living to death.”

In this chapter we have examined Kazuo Ishiguro's stories and Ian McEwan. Ishiguro focuses on the story - „montage” as main character. McEwan is covering the situation. The reader has the impression that everything takes place in front of him. The reader becomes a spectator, and sometimes even character witness.

Creating dramatic effects and including flexibility to narrative structures, the story remains a challenge, with the stage floor in the same manner as does the dramatically text.

Theatricality in the novel

Before talking about theatricality in the novel structure, we present Julia Kristeva's theories on *intratextualitate* and Gerard Genette's term, so called : *textual transcendence*. With the novel, as we know from Mikhail Bakhtin, we face some deeper stratification that gradually reveals the laws polyphony, while story, or novella, had a single opening. The application of these two concepts in the discussion of theatricality is welcome because transgression of dramatic methods (such as didascalia) makes it easier on reception epic high tensile structure. Paul Auster's work, *Brooklyn Follies* (2006) is the subject of our research on the existence of theatricality in the novel.

Theatricality in poetry

We give arguments regarding the existence of a latent theatricality in poetry, such as Anglo-Saxon poetic formulas (Ezra Pound, TS Eliot). Romanian cultural space is distinguished with Mircea Ivănescu's artistic profile. Philippe Sollers considers his art work as a coordinator of a different *real* assisted by reality. Ivănescu's moments or snapshots, restore voltage of a short but

painful memory widening timeless.

His lyrics are eternal plunge into moment, what it was, but it still lasts. Time stiff, reality expands. Shooting the poetic intake is parallel realities: double of the double; the real of real. And what we are presented/what we read is the memory of these shots, reminding us Kantor's approach.

Part Three brings arguments for the existence of forms and structures of theatricality in the writings of Samuel Beckett's epic. Beckett advocates for literary strictness genres. Non gender transgression is a contradiction. Whoroscope Poem (1930), for example, which can be read as a monologue in verse, with footnotes. The lyrics are more pedantic than those of T.S. Eliot; even than a prose article about Descartes. The concept of textual androgyny imposed by Stanley Gontarski works even in Beckett's prose and drama, especially that of the 70s and 80s.

If we compare the pages of prose with the theater, it would be very difficult to distinguish from each other. We note a consistent style based on the principle of transferability. Theatrical language is used in prose. The same analogy we can see in the case of the characters from prose and drama. About the characters, in prose requires character Belacqua as archetypical character. We believe Belacqua represents the whole unraveling of the beckettian issue - exile existence, ontological excommunication. The character first appears in the story *Sedendo et Quiescendo* (1932), later included in the novel *Dream of Fair to Middling Women* (1932). Collection of stories *More Pricks than Kicks* (1934) are plays with the same character in the foreground.

For the other characters of beckettian prose (Watt, Murphy, Mercier and Camier, Molloy/Moran, Malone) we approached their broken trajectory. They will get increasingly more insight to disengage from the grip of biographical or narrative. The dynamiting the very notion of character. (*The Unnamable* is a non-character, for example.) Will be just one voice characters in the late prose, and one voice characters in drama (plays, film or television). Couples like Mercier/Camier and Vladimir/Estragon were examined in light of the similarities. Expectation, main theme for Beckett, is present in their behavioral plan. Expectation, which otherwise is projected into eternity is targeting also Molloy/Moran or Bom/Pim.

Chapter **Forms and structures of theatricality in Trilogy** demonstrate the existence of theatricality in the first and last part of the *Trilogy* (novels *Molloy* and *The Unnamable*). The theatricality of the performative, one that start to crystallize a dramatic form, will be considered in *Unnamable*'s pages.

As the novel *Molloy*, I dramatized, resulting a monodrama. This means that its theatricality worked, at least on the levels of requirements stage.

Monologue, monodrama, soliloquies, and didascalia is presented as the defining mark of theatricality. Punctuation behaviors were presented *via didascalia*. For Molloy punctuations are

followed as they appear in the dramatization. For Beckett, punctuations are in perfect cohesion with mental deconstruction faced by his characters.

Therefore, we focused on character amnesia. The action itself is based on continuous and unexpected obstacles. Moreover, the principle belongs to that tradition so dear to Beckett (pantomime, circus, farce, clowning), considered as belonging to a marginal theater, a degenerate form.

The Triad: monologue, monodrama & soliloquy

Monodrama folds on the spectacular axis, claiming total performance gains. An actor is playing on many other characters, but continues to preserve its self. His game, his technique replaces occurrences of characters of others. In a monodrama, monologue and soliloquies (exclusive talk with himself) meet. The monologue should not be confused with soliloquies. The monologue might exit the convention (short *aparté* from *commedia dell'arte* contains an early monologue).

The soliloquies hangs in the expressive linearity. We may speak of a monotony of soliloquies, but theatrical, will yield great soliloquies: Winnie (*Happy days*), Malone (*The Unnamable*). Soliloquies character is surprised by the plunge in the depths of consciousness. The character forgets the presence of the partner (in this case, the viewer). Dramatic potential of the novel *The Unnamable* is remarkable through graphics and visual complexity .

The Unnamable contains a lot of signs that would be useless to decipher through semantic analysis. Experience is the essence of the word that shapes, like a painter or sculptor does. It is difficult, if not impossible, to speak of action and narrative in *The Unnamable*.

Therefore, the endless activity of this language becomes the main actant long solitary monologue. Physical space architecture and calligraphy of the voice captures the theatricality of this situation. Starting from text to voice, covering bodily dismemberment ("I shrunk. Diminish me.") it reveals the theatricality of a word that indicates polyphony ("to whimpering, whining me to sneer and snort") ; Or: " niam-niam, splat, crrac, baba baba, pan-blowing."

Literary writing is melting in a writing stage, where the materiality of body and voice becomes concrete density. *Mise en scène* becomes a " mise en page" audio and visual. On stage, speech gesture (body, voice) is constructed by analogy with speech language (choice of syntax, morphology, finally, words). Speech gesture is also built through sound indications or print the desired rhythm. Textual theatricality is found in the dynamic voice which develops a sonor universe which will be found later in the theatrical space. There is a high degree of complementarity between a Kantor's approach (updated memory of a present grafted on eternity) - and a Beckett's not very large, a half-page, in *The Unnamable* .

This aspect is treated as **Student Beckett in Kantor's *Dead Class***. There are secret sources,

in Borgesian sense, that are raising, these two creators to conflict with their own fiction works. In the *Dead Class* is attempted a grafting of reality where the memory is destined for spacing, where the true real, builds a new real; where there is "comfort, hope, freedom."

Beckett refused to handle it for a biography of the characters. He stucked with just one voice, which is very close to the limit of audibility. Identity becomes, in his last texts from the 80s, a mechanical rag of a lost humanity.

In the novel *Molloy* character keeps a kind of diary. By the end of the fiction, we get a shocking statement, if we avoid building naturalness ironic: „But i did not get at that point of my story that I should launch in literature – now.” This recalls similar access to disorientation fictional field, very close to Kantor.

In Beckett’s case, there is no rewriting of history record that reminds listeners of any scribe, but direct participation in Ego’s event.

The Strategies of Absence or The Sabotaged Language

In the last part, *The Unnamable* (1953), it outlines what will become later Beckett’s writings, the main character with its individual voice: „Speak, just that there is to say.” After year 1963, by the time „How it is” came out *speech* will be equivalent action. Voice will become the main medium for conducting dramatic conflict. Both the theater and prose, the *word* is that voice to be heard; is the real character; the real stakes of consciousness in now, mutilated. Language Pathology (Lucky in *Waiting for Godot*, Mouth in *Not I*) corresponds to the concept in psychiatry: formal thought disorder characterized mainly by ideo-verbal disorganization. Schizoid symptoms is not foreign to this process. We mention decisive influence that C.G. Jung had on Beckett. Beckett was present at Jung’s conferences (Tavistock Institute, London, 1935). For Beckett, this conference was an inspiration not only for the character Mouth or Lucky.

The implications are reflected to a large extent, on the character Quin, from the novel *Watt*. It is what in psychoanalysis, Jung called the process of individualization. Jung meant through this, a gradual process of the human consciousness and a reconciliation of aggressive impulses, sexual impulses (which are part of the unconscious).

Beckett once described his work as „a matter of fundamental sounds made as fully as possible.” Bodily sounds intensifies natural decomposition. Their repetition neutralizes end itself, or even delay it by excessive wordiness; as example: Malone's case, the character announces his presumed death: „I'll soon be completely dead for good, in the end.”

Repetitive structure exposes a sound performativity. It reaches a climax language. We have proved this aspect in chapters **Performative Language** and **Performative Repetition**.

Mercier and Camier novel was the basis of our study of **theatricality kinesthetic**. Circus

tradition requires mechanization body functionality. We might say about this couple that is similar to the clowns couple. There are situations, either through dialogue or through endless gags which remember the theatricality, which the circus operates.

Film offers the opportunity to probe the environment of theatricality that we have studied in the second part of our thesis: **Film**. Written in 1963, and cast a year later in the U.S., having as protagonist Buster Keaton, Beckett will whet your appetite to this dramatic environment (*Quad*, *Ohio Impromptu*, *Catastrophe*, *What Where*). The technic for openings and closures dimmed from film is substituted to ample passages, similar to the introduction passages from the novel or story. It first introduces the general plan and then detail. Reduction of field is used at the beginning and end of *Not I*.

In the play *That Time*, light gradually increases and decreases on the woman's chair while the rest remains in the dark. Beckett's instructions in the use of light are constituent part of his philosophical concerns. Not have missed any consistency with which Beckett pursues strict control of voice (sound volume). Contrasts hearing are echoed in Beckett's cinematic style. Gaze plunges are remarkable: „all sorts of excrement filled soil, the human, cow, dog, condoms and vomit. In a dung someone drew a heart pierced by an arrow.” This evokes the indications given by a director to the cameraman.

In **Late Prose Fiction Film Performativity** we propose two screenplays based on the texts of stories in the 70's.

About Godot in terms of what is not

Theater people create through various interpretations on the one who never arrives: Godot. Hungarian director George Tabori staged *Waiting for Godot* in Munich, at Kammerspiele Studio in 1983. For Tabori, Beckett's work is autobiographical, opinion that it is given as a statement by one of the best friends of Samuel Beckett, Bram van Velde painter: „Beckett never wrote something that he didn't live.” It is true, the statement may classify as metaphorical. Tabori found to be valid the next episode: Beckett and Suzanne Deschevaux-Dumesnil, his future wife, run away from the Gestapo during the war. The two members of the Resistance, had left Paris and took refuge in Roussillon, a village in southern France.

Tabori found justified to begin rehearsals for Godot, knowing that Vladimir and Estragon are two bums who are lost in a dialogue of abstraction. The two were the projection of two scholars who try to maintain their hope and not to be caught and probably killed !

The issues discussed in **Mismatch spatio-temporal** evokes the austerity of the scenic preference from the post-trilogy prose and spatial decay decor itself. Indications on the scene cloister enter spaces, enigmatic. Both writing and directing, Beckett develops his characters,

kinetically speaking, queuing models; rates of separation; rates of approach. In songs such as *Quad* (1982) and *...but the clouds...* (1976) are denoted movements that take the form of triangles, semicircles, in fact, variations of repetitive circularity which choreograph a poetic of isolation. We have emerged as necessary and welcome clarifying some interventions on the main theme: loss of identity, of self. Even in the introductory chapter **Preliminary** our approach relates to attempt the reunification of the being, such as created by Samuel Beckett.

We have emerged as necessary and welcomed clarifying some interventions on the main theme of Beckett's work : loss of identity, of self. Even in the introductory chapter our approach relates to the philosophical attempt reunification being that Beckett has created. Obviously, Beckett's writing focuses on an impossible situation, tragic. Beckett's man supports his humanity.

We explored the healing, investigated possible future trail. Appearance was noted in the chapter on loneliness as halt initiatives. Major interrogation would therefore be about true self: „who could talk to me about me unless I myself, and who other than me would be able to speak?“ (Molloy, p 83.)

Dependence for language appears as a restorer ontological language meanwhile for Heidegger, language is located in the structure of the being. However, for Heidegger, human existence is devoted to dialogue with the world. Paul Ricoeur observes that silence (not speech) is reverent gesture of being, in the sense that the first determination of the utterance is: listening-silence. The language is describing the human being and, ultimately, is the holder of truth, that translates as a place of revealing reality. Crisis ontological authenticity of self is expressed through a dismembered language, occult and parasite gossiping. A true saraband of *dailygossip* remarks the same Heidegger.

It's often been said that Beckett is the master of a treaty of decomposition. (All the work of great writers can actually condense into a single treaty. Music variations on one theme finds, in this case, happy expression).

Based on the character, Molloy' s question („Where am I?“), we initiated an anthropological approach on his place in the world. For Molloy, there are three possible settlements. Molloy's image of himself can be understood as an ontological certainty reinstatement. But as long as there will be a conflict regarding how is he in the world (world pendulum): „lying down, or standing, or kneeling“, all associated with the image of crumbled self, we might recognize the signs of a profound disharmony.

In this case, when „man, the measure of all things, needs frills“ facilitates a losing situation in relation to the Absolute. What is sought is regaining human being prestige. Molloy's self is burdened by ineffective surplus and „what matters is to be in the world; it has nothing to do with the

posture; to breathe and not asking for more. ”

Molloy's rhetoric aimed not at all a geographical location. Obviously, there are two coordinates: time and space, that can secure his being. Beckett's being is, as we know, outraged, constantly besieged.

Taking the theories of Gilbert Durand (*Anthropological Structures of the Imaginary*) on anthropological image (understood as the mediator between the world and humanity, but also the conscious projection of a collective unconscious (Jung), we propose three interpretations of Molloy's posts.

They constitute a kind of reflection on the essence of existence and the place in the world. And living, in Molloy's case is related to:

- a). ground (fall / collapse)
- b). sky (jump / levitation)
- c). suspended space or intermediate space is assimilated to cycling.

Molloy's image of himself can be understood as an ontological certainty reinstatement. There will be a conflict to stay in the swinging world; a permutation perpetual self in many places and in many ways – both associated with an image of crumbled self; the signs of a profound disharmony.

The equation stones (or the transcendence) brings to the fore the *Language of Number* (Ihab Hassan). A first study that talks about mathematics infusion in Beckett's writings is that of Vivian Mercier (*The Mathematical Limit*). This study covers his work until 1958, the year in which it is published. Since then, critics have seized Beckett's constant imaging to numbers and to various operations in mathematics (equations, permutations).

Based on a scene from the novel Molloy (the sucking stones scene) demonstrate that the principle of logic and structure of world order is blown. Logic authority is undermined in favor of intuitionism that triggers a new way of knowledge.

Poetics of failure, the final chapter of the thesis summarizes the various decisive influence on Samuel Beckett: the pre-Socratic, Old and New Testaments, St. Augustine, Dante, Schopenhauer, Descartes, Kant, Joyce, CG Jung. At the same time, Beckett himself influenced the aesthetic of other writers: J.M. Coetzee, Kobo Abe sau Paul Auster.

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