

**The Dramatic Value of Body Language and Pauses in the
Theatre of Absurd:**

A Thematic Study of Samuel Beckett's *Happy Days* and *Footfalls*

القيمة المسرحية للغة الجسد والوقفات في مسرح العبث :

دراسة موضوعية لمسرحيتي صامويل بيكيت الأيام السعيدة و وقع أقدام

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Authorization

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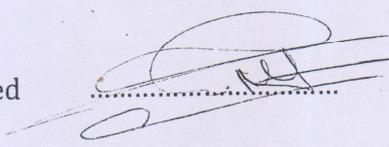
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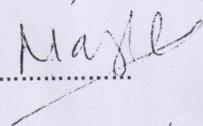


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Dedication

To my parents

To my brothers and sisters

To My beloved Nuha and Yousif who have been a source of power and motivation during the journey of my study.

To Ibtisam Alnajar who stand by my side whenever I need her.

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Abstract

World War II caused many changes in the life of people including dramatic form which has been in a state of constant flux, due to the shifting visions of life. The postwar man started to feel the meaninglessness of life, especially after the shocks of war in which the world was seen primarily as a place bereft of meaning, faith and genuine will. That led to the absence of any available recognized method for communication. This meant that language which is the familiar method of communication ceased to be functional, because it has already lost its raw material, 'meaning'. Language was devalued as a channel able to convey convincing meaning. Thus, such a failure made language be regarded as a token of absurdity. That's why language for the absurd playwrights, especially for Beckett, had already been dead. The present study aims at deciphering the codes of body language and pauses in the theatre of absurd through Beckett's plays *Happy Days* and *Footfalls*, and how Beckett used these two characteristics on stage as a means to reveal the mind which is ensnared by the body and is incapable of thought outside the body's limitations. A lot of meaning is conveyed. Becket used both the body language and pauses for certain purposes like increasing tensions between characters, extending emotional moments, and adding an overall air of authenticity to the work, what goes unsaid between two people or what is implied sometimes conveys more than words. Finally the study comes up to a conclusion that sums up the results.

Key words: Dramatic value, body language, pauses, absurd theater, *Happy Days*, *Footfalls*.

القيمة المسرحية للغة الجسد والوقفات في مسرح العبيث :

دراسة موضوعية لمسرحتي صامويل بيكيت الايام السعيدة و وقع أقدام

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الملخص

تسببت الحرب العالمية الثانية في العديد من التغييرات في حياة الناس، بما في ذلك الشكل المسرحي والذي كان في حالة تغير مستمر، وذلك بسبب الرؤى المتغيرة للحياة. فقد كان احساس انسان ما بعد الحرب هو شعوره بالضياح، لا سيما لما عانه من صدمات الحرب التي كان ينظر إليها في المقام الأول والذي ادى بدوره الى ظهور عالم ينظر اليه اساسا على انه مكان خالي من المعنى، والإيمان، والإرادة الحقيقية للحياة نتيجة لصراعات الحرب. وهذا ادى الى غياب الطريقة المتعارف عليها لنقل المعنى او التواصل. وهذا يعني أن الوسيلة المعروفة للتواصل وهي اللغة توقفت عن كونها وسيلة للتواصل، لأنها فقدت مادتها الخام وهي "المعنى". فقد تم تقليل قيمة اللغة كقناة قادرة على نقل المعنى المقنع. وبالتالي، فإن مثل هذا الإخفاق في اللغة يعتبر بمثابة رمز عبثي. ولهذا السبب فإن اللغة للكتاب المسرحيين العبيثين و خاصة بيكيت، قد ماتت بالفعل .

تهدف الدراسة الحالية إلى فك رموز لغة الجسد والوقفات المسرحية المؤقتة في مسرح العبيث من خلال مسرحيتي صامويل بيكيت " الايام السعيدة و وقع أقدام" وإظهار كيفية استخدام بيكيت لهاتين الخاصيتين على المسرح كوسيلة للكشف عن العقل المتأصل بالجسد غير القادر على التفكير خارج حدود الجسم لئتم نقل الكثير من المعاني. فقد استخدم بيكيت لغة الجسد والوقفات المسرحية المؤقتة لأغراض معينة مثل زيادة التوترات بين الشخصيات، وتمديد اللحظات العاطفية، وإضافة جو عام من المصادقية والجمالية إلى العمل، فالذي لا يقوله اثنان من الناس او الذي يكون مخفيا معناه في بعض الاحيان يكون اكثر من المعنى الذي تنقله الكلمات, أخيراً تأتي الدراسة إلى خاتمة تلخص النتائج .

الكلمات المفتاحية: القيمة المسرحية، لغة الجسد، الوقفات المؤقتة، المسرح العبيثي، أيام سعيدة، وقع أقدام.

Chapter One

1.0 Background of the study :

Introduction

This study aims to trace and decipher the codes of body language as means to convey their innovative thoughts, misery, distress, agonies, physical and mental suffering. Becket did not stop there, but he created leap quality, came up with new style in the Absurd theatre so called "pauses". Becket was the first to use pauses in his plays. In the pauses style he used, a lot of meaning is conveyed, he used it for certain purposes like increasing tensions between characters, extending emotional moments and adding an overall air of authenticity to the work (Martin Esslin:1966, p.14). The lack of conversation in his plays became as dramatically important as any dialogue. What goes unsaid between two people or what is implied sometimes conveys more than words, that's why many critics explore the role of silence in Becket's plays. He suggests that silences signal not so much failure of language but as a refusal to use language for communication.

Samuel Becket is one of the greatest founder of the theatre of the Absurd. His works present a world which cannot be logically explained where the scenery, language and actions of the characters are almost not able to be understood, incomprehensible and do not react with the previously accepted norms of theatre.

1.1 Statement of the problem:

The dramatic use of these characteristics makes any Absurd work creative and unique, basically to doubling and strengthening of the speech. The art of body language has dominated the discourse of theatrical presentation and is dominated by multiple meanings due to the evolving ideas in many playwrights resorted to create new languages other than 'words'. Besides to the language of the body and the gestures that are used such as pauses and silences are not only in the theater but also they are found in daily life and contain signs and evidence in which there are several expressions and interpretations. Therefore, the body language always exceeds the meaning. Throughout this study which is concerning with this aspect, it shows the dramatic value of this type of language and the reasons behind the use of pauses and silences.

1.2 Objectives of the study:

The study aims at adopting a notable and famous playwright Samuel Becket's *Happy Days* and *Footfalls* plays to explain how he identifies or employs the body language and pauses in his work. Adopting these selected plays are referred as to how to embody the dramatic values of body language and pauses.

1.3 Questions of the study:

- 1- How does the Absurd deal with the body and intentional gestures and what is the significance of this style?
- 2- Is the theater able to communicate away from language usage and convey its messages?
- 3- Is it possible to go beyond language through theater?
- 4- Can each recipient understand language gestures?

1.4 Significance of the study:

Beckett's plays include the power of language to express the truth in the theatre of the Absurd. So many critics have taken the role of gestures and silence in their plays. They suggest that body language and pauses in Beckett's plays are a sign not of language failure, but he rejected to use language as a means of communication. the significance of this study included: Firstly, to understand how we can come across to other people and be able to send the right message. And secondly, how Beckett uses body language and pauses or silences in his *HappyDays* and *Footfalls*.

1.5 Limits of the study :

The study is limited to the dramatic value of body language and pauses in the Theatre of Absurd: A thematic study of Beckett's *Happy Days* and *Footfalls* plays.

1.6 Limitation of the study:

The study was conducted in Amman, Jordan during the academic year 2018-2019.

1.7 Definition of terms:

Body Language:

Body language is nonverbal communication that involves body movement. "Gesturing" can also be termed as body language which is an absolutely nonverbal means of communication. In nonverbal communication, our human body expresses our feelings and intentions through conscious and unconscious movements and postures, accompanied by gestures, facial expressions, eye contacts and touch. This collectively forms a separate language of the body within the ongoing communication, which is called body language which this phenomenon is

overshadowed on the stage of modern absurdity especially in the plays of Beckett and others. Human body can speak through the conscious and unconscious movements, each of these physical movements of the body parts could be seen as separate words and can be interpreted differently by other human beings within a given context of communication (Robert:2003).

Pause:

Pause expresses better than words as an indication of satisfaction or dissatisfaction when you neglect to answer someone or stop during the speech. Beckett is a master of the dramatic pauses on stage where the characters are not speaking, but they are perhaps doing something, and certainly thinking, which adds to the drama an importance value to what precedes it and to what follows it (Liao:2014, p.391). Pause can have an effect on you and your audience. Since drama employs other techniques than narrative texts and is performed on stage. Nevertheless, postmodernist plays in particular sometimes experiment with different style of entertainment to revealing the inner psychological state or emotions. Pause becomes a "trademark" of absurdist dialogue, in Beckettian drama pauses have many values, to recover a lost thought, to indicate hesitation to find a word, to modify an expression and to allow time for response, and a pause gives the audience the chance to exercise their thinking.

According to J. A. Cuddon, a writer, define 'pause' as it is used in drama as "an indication that there is to be silence often of no determined length." (Cuddon:1998, p.653). Pause also can be defined as an absence of language to express many things by using pause or silence, both plays *Happy Days* and *Footfalls* played an important role in the works of Beckett. It may be said that in his plays, silence speaks louder than any other verbal expressions.. Pauses and Silences speak about emptiness within, and the agony of knowing it, and the need to break it. It can be

noticed the multivalent function of the pauses in the following speech of Winnie from Beckett's *Happy Days* (1961):

Absurd theatre: Martin Esslin says, "theatre of the absurd mirrors real obsessions, dreams and valid images in the subconscious mind of its author" (Esslin:1980, p.411).

The term is applied to a number of works in drama and prose fiction which have, in common, the sense that the human condition is essentially absurd, and that this condition can be adequately represented only in works of literature that are themselves absurd. This movement has its roots in the movement of the expressionism and surrealism as well as in the fiction of Franz Kafka. This movement emerged in France after the horrors of World War II, as a rebellion against essential beliefs and values of traditional culture and literature which had included the assumption that human beings are fairly rational creatures who live in partially intelligible universe that they are part of an ordered social structure, and that may be capable of heroism and dignity. This movement gave the rise to fears and frustration, skepticism and agnosticism. Heroic ideals were topsy-turvy and beliefs in religion-philosophical anchors were shattered. The anti-hero is neurotic and crippled, emotionally if not physically. Moral and ethical values are no longer accepted as absolutes (Hunt:1978).

Chapter Two

Literature Review

2.0. Introduction:

The review in this chapter is devoted to the views on matters relating to the subject topics discussed in this study. It is classified into two sections: a review of the theoretical literature and a review of the empirical studies.

2.1. Theoretical Literature:

Literature review on *Happy Days*:

A study conducted by Tijen Tan, (2007). Carries out an analysis of the plays by Samuel Beckett, *Endgame* and *Happy Days*. It achieves this by exploring how the playwright's characterization, setting and use of language in these plays display his tendency to employ some existentialist concepts such as despair, anxiety and sorrow on the way to authenticity. This study argues that there are some similarities between Beckett's two plays and Existentialism, and some characters in both plays display the existentialist man who is looking for becoming an authentic man. In other words, although there are some differences, these plays show that Samuel Beckett's view of Existentialism is quite similar to the philosophical Sartrean view, which is focus, in its first phase, upon the construction of a philosophy of existence known as existentialism.

A study conducted by Rozemarijn Brus, (2015) shed lights on the use of filled and unfilled pauses which can be regarded as conversational and rhetorical devices respectively. Although listeners argue that excessive use of pauses is distracting, both pauses (filled and unfilled) contribute to a higher level of understanding for listeners. The previous president of US

Barack Obama is praised by the media for his oratory skills while the president George W. Bush considered less proficient speaker. This study investigated whether being a good speaker such as Obama, or not. A speeches and interviews of both Bush and Obama were analyzed; the conclusion showed that Bush uses more unfilled pauses but fewer filled pauses than Obama. Thus, the use of pauses does not suffice as a variable on its own. The use of filled and unfilled pauses is an insufficient variable on its own. Popular media suggest that Obama is a proficient speaker whereas Bush is not; this would mean that Bush makes more usage of pauses rather than his counterpart. This study confirms the contrary. Bush uses more unfilled pauses but less filled pauses than Obama.

A study by NooriTajaddin, (2011) express the dramatic communication in Samuel Beckett's play *Not I* which is considered one of the most strangest and humors of Beckett's plays, it's a dramatic monologue lasting for fifteen minutes. This play commences with the mouth of the speaker alone on a dark stage, the body and the head of the speaker are removed, in the other side of the stage, there an Auditor who is completely covered in darkness. The mouth utters meaningless and choppy or broken utterances. So he wanted to prove that dramatic extracts are not only means of communication on the stage, everything on stage create a communication, he wanted the stage to produce a communication better than the dramatic script since the play have broken utterances because the stage has the influence to communicate, the Auditor raises "*his arms in compassion*" to communicate, the mouth also desires to communicate. Beckett uses both mouth in darkness and Auditor in black robe and silence in his play more than language in order to create a dramatic communication and makes language out of silence and a dramatic

communication out of such silence, as a result, the audience must have the ability to comprehend and recognize what is happen on stage.

Literature Review on *Footfalls*:

A Study by Giulia Parian, (2015) which focuses on selected three main basic plays written by Samuel Beckett presented in the following *Footfalls*, *Not I* and *Play*. Corporeality is the central theme of these works, which also connotes them to an important and celebrated source of study and inspiration for the dramatist, the Comedy of Dante Alighieri. The influence played by Dante's descriptions of the body, particularly in the *Canticaof Inferno*, is visible in Beckett's works for the ways in which the organs of expression and perception are treated at both theatrical and textual level. In these three plays the activities of ears, eyes, mouth (and less relevant, nose) determine the narrative focus of the text, while the sensory aspects derived by their presence on stage determine the kind of exchange at play between spectators and actors. Staging immobilized, constricted and barely visible characters that, narrating obscure, uncertain stories, obsessively try to make a sense of their existence and physical conditions, the author gives life to a metaphorical language rooted on instability and doubt.

Despite the temporal, ideological and cultural distance which separates Dante and Beckett, their works are principally united by the achievement of a “language of the body” which is created according to the space in which the characters find themselves in, but which also involves the consideration of reader's and the spectator's positions. Consequently, the *Inferno* by Dante and the Beckettian plays convey transfixing descriptions of the physical conditions of their characters and Customized the failure of the agony of perception and expression. In spite of the gravity and the bleakness which distinguishes such motives, the works produce an instability

which makes the reader's experience of the text and the spectator's participation to the performance, lively and stimulating, in other words raise levels of physiological or nervous activity in (the body or any biological system). Beckett declares: "*I am not unduly concerned with intelligibility. I hope the piece may work on the nerves of the audience, not its intellect*" (Brater:2006, p.200). Beckett achievements have inspired and continue to inspire MUCH of critical writing from many different fields such as (literary, dramatic, philosophical, psychoanalytical, visual, media studies).

A study by Powell, Joshua (2016) suggests that Beckett's writing can contribute to our knowledge of psychological concepts such as mental imagery, perception and attention. His works might be defined as experimental insofar as they position and stimulate human bodies in ways that allow us to better understand our complex, but partial, experiences of the world. This study suggests that Beckett's works might be seen as experiments in a more scientific sense, which specified another way in which might to understand Beckett's writing to be experimental which reflects Beckett's engagement with experimental and therapeutic psychology.

A study by BasaadMhayyal, (2017) focus on the dramatic value of pauses in *The Room* play by Pinter and clearly portrays the lack communication between characters of the play which reflects the modern man case; this lack in matching between figures of the play led Pinter to use a lot of silences and pauses instead of words. Samuel Beckett preceded Pinter in doing so in his plays since both of them belonged to the Absurd Theatre. This study examines or deals with Pinter as a famous British playwright who has his unique new style called *Pintersque*, this study deals also with silences, language and pauses, and how he uses them.

2.2. Empirical studies:

A study by Saidi, Boshra, (2015) entitled "*Body theaters and psychological analysis*" examines the language of gestures which is began to control on theatrical performance, presentation and speech, for modern-day man, speech has become incapable means to satiate his\her artistic obsession. Therefore, the playwrights resort to other languages rather than the word, resulting in new languages that can reach the idea without verbal action. This study posed several interpretations, whether the body has a language or not, and explain if it possible that the body organs can be a language. Body language is not only related to theater, but to everyday life. It actively participates. Language is often absent for technical reasons, compulsory or optional.

A study by Maheel, (2009) examines the dramatic value of pauses and silences, in Beckett's and Pinter's selected plays "*The Room, The Birth Party, The caretaker, Krapp's Last Tape and Happy Days*". All the characters in these plays seem to reach their ends sooner or later, that's why they seem to be silent at the ends of the plays. For example, in *The Caretaker*, Davies stand silently by the door as the curtain falls. The audience know that he will have to go, that he has lost his last chance in life. In the *Happy Days*, Winnie's being unable to utter words and make gestures indicates that she is a woman approaching death. Silences and pauses, indicate that language is no more significant for the absurdist, it is useless and is not able to convey any meaning. These pauses and silences reveal difficulty in communication.

A study by Bojalal Farah, (2017) entitled "*the importance of body language in the theatrical show*" shed lights on human body language which leaves a strong impact on the receiver rather than using tongue or words, It is also called silent communication, not through

pronunciation, but through general appearance and the silence, through non-verbal communication channels (body organs) such as eyes glances, facial expressions, body movements, so silence means stopping verbal speech, not psychological speech, so body language began its importance in modern ages and stand out in creative images, this language in the theatrical presentation consider intentional, technical and artistic, It has several guides that discovered through production on stage, between the actors and the audience, face to face, this is will leave an mutual impression.

A study by F.H Ali, (2007) focus on the theatre of absurd especially the body language as a major characteristic, this study attempts to interpret and explain the meaning of body language (information, words, or actions) where the body language was theatrically manipulated to express the pain or agony of characters, this study aims to comprehend the movements which are concerned the human body, In *Happy Days*, Winnie change her facial expression whenever she goes back to old memories concerning the party and her friends till she meets Willie. In *footfalls*, May walks and nevertheless remains where she is. Her pacing is a mechanical, systematic process rather than a significant action. As May relives the past, imprisoned in the strip where she walks like a ghost sustaining "it all", she relives it in the purgatory of her mind, since time neither progress nor stands still, instead, it merely continues its rhythmic "pacing". This study examines the body interpretation in selected plays for Beckett, Tom Stoppard and Ionesco selected plays.

Chapter Three

Methods and Procedures

3.0. Methodology:

The methods of the study which are applied by the researcher are both descriptive and analytical methodology, attempt to explore the dramatic value of body language and pauses in Beckett's plays (*Happy Days and Footfalls*). In addition, this study focuses on the reasons behind the use of body movements instead of using utter language and decipher its meaning or codes, and also to express the use of pauses and silences between characters during speech moments which give us a multiple indication and intentions instead of words using.

3.1. Sample of the study:

The study sample consists of two plays written by the Irish playwrights Samuel Beckett, *Happy Days* (1961), and *Footfalls* (1975).

3.2. Procedures of the study:

In conducting this study, the following procedures were applied:

- 1- Reading and paying serious attention to *Happy Days* and *Footfalls* plays original text carefully.
- 2- Finding and deciphering the codes of the body language, pauses and silence moments which are found in both plays.
- 3- Tracing the theoretical literature and the empirical studies.

- 4- Explore absurdity styles as a main method to analyzing and discussing the body gestures and pauses, the subject matters of the current study according to the data that draw from the texts of the two plays.
- 5- Revealing results and discussing the findings.
- 6- According to the APA style the references are documenting.
- 7- Conclusion

Chapter Four

Discussion and Analysis

4.0. Body language and pauses in *Happy Days*:

Happy Days, a play of two acts, was written on 17th September 1961. Its title is ironical, since there is no scope for happiness anywhere. Winnie, the main female character in the play, exclaims early in the action, “Oh this is going to be another happy day.” . It is just a monologue with death, delivered by Winnie in which she laments her youth, and praises the “great mercies.” (Act I: p.12)(Fletcher and Spurling:1972, p.101).

While scholars believed for years that Samuel Beckett was futuristically inspired by the 1970s sitcom *Happy Days* for his play’s title, recent research reveals that he really took it from Jack Yellen’s and Milton Ager’s 1929 song *Happy Days Are Here Again*. The title sets up two immediate themes of the play, the ways people’s happiness and their days are defined and experienced.

R. Federman comments on this play by saying, “*Happy Days* is Samuel Beckett’s latest dramatic comment on the irony, pathos, and chronic hopelessness of the human condition.” (Federman:2003, p.259).

It is a static play with no action. It is a play that seems to lack a sense of its own logic. This is a result of its rootlessness in time (Pilling:1976).

Harold Clurman, an American theatre director and drama critic, believes that Samuel Beckett's *Happy Days* is "a poem for the stage, a poem of despair and forbearance. It is to be seen and suffered. It is painfully lucid. But because it is a work of art, its lucidity is manifold in meaning."(Clurman:1998, p.233).

There are two characters in the play: Winnie, a woman of fifty and Willie, her husband of sixty. The audiences discover the woman sunk up to her waist in a mound of scorched grass in isolate place. Her husband lives out of sight behind her in his own hole in the ground. At rare moments, he emerges to read an old newspaper, a recurrent item of which he mumbles "Wanted bright boy." (Act I: p.15) At the close of the play he crawls in full evening dress toward his wife. The audience do not know whether he has come to visit her in "old style," (Act I: p.16), to pay tribute to her long years of married isolation, or to put her (or himself) out of misery. They look at each other in terrible silence, through the following the texts and events of the play, Willie seldom speak or answer his wife questions and wonderings. In the second act, Winnie is covered up to her neck in the mound and cannot move her head and she complains of the pain of her breast and arms. A bell rings and she opens her eyes. Pausing continuously, she tries to talk to Willie, who does not respond, and surmises that no doubt he has died, or left her "like the others." (Act I: p.38). She saddens over her current condition, and grows anxious over the absence of her arms, breasts, and Willie.

John Pilling suggests that Winnie's search for a personal identity is proved fruitless as she becomes subsumed in that which surrounds her. This is perhaps a particularly twentieth century vision of the struggle of the personal psychology in the face of the modernism (Theatre Essays:2018).

The relationship between Willie and Winnie is another theme in this play. They are married and Beckett is commenting on the abyss between them. In his theatre, Beckett never explores relationships for their own sake; what is explored is the nature of a reality which is in doubt and tension (Gilman:1998, p,237).

Beckett, in this play, used a different device that leaves a different impression on his stage. He utilized the “mound” (Act I: p.10) as an artistic device for grave (Cohn:1973, p.165). By using such stage setting, a mound, the playwright tries to indicate the absence of any trace of human society in the protagonist’s world. The stage of *Happy Days* was something of a shock for the spectators who were used to the realistic stage, or to the stage on which events occur in the physical world. The spectators failed to find in the set any resemblance to the drama they had known. They found it hard to enjoy themselves in the performance of Beckett’s work. The reason behind this, is the strangeness of the world which was presented on the stage. If *HappyDays* is to be compared to a picture, it is as if the cameraman had magnified the objects so many times that it lost its natural shape to look like something else. In this play, Beckett did the same . In *Happy Days*, the spectators came to see an old lady buried in a mound of earth, which is a poetic image symbolizing the existential condition of man (Sohn:2008, p.29).

Several features of this bleak world are inspired by Daniel Defoe’s (1659-1731) *Robinson Crusoe* (1719). At the end of the play, Winnie prays to God and shades herself from the fierce heat of the sun, like Crusoe. She also utilizes her possessions with a resourcefulness of economy and care, like Defoe’s frugal. Moreover, Winnie’s frequent recourse the phrase “great mercies” (Act I: p.9) as Crusoe echoes of his own expressions of pious gratitude for the good things.(Pilling:1976, p.95).

Winnie hears sounds and cries in her head. Although these sounds are described as “like little ... sundering, little falls... apart” (Act II, p.40), she still regards them a boon, and another way of helping her through her day. (Knowlson and Pilling:1979, p.104)

Beckett's major and only theme appearing and recurring in all his works, is exclusively the theme of man's dilemma. Beckett is interested in man as an individual, in his subjective attitude to the world, in the confrontation of the individual subject with the objective reality (Sinclair: 2018).

According to the French philosopher, mathematician, and scientist Descartes, a human being is composed of two different substances: body (*res extensa*) and mind (*res cogitans*). The body is part of a mechanical nature, a material substance independent of spirit, and the mind, a pure thinking substance (Baird:2013).

This distinction of the two qualitative different substances is called subject – object “Cartesian dualism”, and it gave rise to a number of philosophical problems, the essence of which was their mutual connection. Beckett's characters are such subjective thinking substances surrounded by mechanical material nature; and as the subject – object connection was the most problematic part of Descart's concept, it is one of the major motifs Beckett dealt with. He used dramatic symbols to express the barriers and the walls between the world's “in” and “out” as to demonstrate their incompatibility. His characters are physically isolated from what is happening “outside”, and the space they are imprisoned in is their inner subjective world. Although Beckett's characters are not usually limited by any barriers (except in Winnie's case), like, for example, Vladimir and Estragon in *Godot*, who are waiting in an open space, surrounded by

nature (tree), they are indifferent to this world as it is indifferent to them. Their time passes in a very different way from the world around them (Tad:2008, p.46).

The limitation and isolation of man from the world, having its roots in Descartes' dualism, is, at the same time, the foundation of the Sisyphean feeling of the absurdity. The world at which Winnie and Willie, for example, are looking is empty, dead, deprived of everything which could make it familiar, intimate, or intelligible. Beckett gives this voided world an image of inanimate country with the horizon of the dead sea. Its alienation, strangeness, and remoteness is also exaggerated by Willie's suffering and inability to move, They have no a possibility to walk away, even the nature take its opportunity to make them suffering. They are physically not free, infinitely remote, homeless, and strangers. (Andorno:2000,p.319).

Winnie's situation, in *Happy Days*, might be the perfect example which illustrates this dichotomy. Winnie, who is anchored up to her waist, later up to her neck in the ground in the center of a stage, though not isolated in a small claustrophobic space, as Hamm and Clov in *Endgame* are, yet the physical position to which she is sentenced forces her into static existence (Sohn:2008, P.29).

*Winnie: I speak of when I was not yet caught in this way ...
and had my legs and had the use of my legs and could seek
out a shady place, like you, when I was tired of the sun,
or a sunny place, when I was tired of the shade, like you,
and they are all empty words. ...*

(Happy Days: Act I, p.154)

The basic situation is once again that of a person thrown into a condition with frustrating limitations and with the choice of either facing this directly and clearly or evading it. The central character in this case is Winnie, a rather full – blown, blonde woman about fifty. Since Willie, her husband, rarely speaks or shows himself, he is largely peripheral in the play and is present primarily as an object of relationship for Winnie (Fehsenfeld:1987).

Winnie suffers a hellish light that does not shift into darkness. She seems suspended at a point of infinite noon. While the mound of earth that holds Winnie and captive her, provides a strong visual image of both her immobility and her isolation, the unchanging relentless light which blazes down on her constitutes the dominant quality of this space (Lyons:1993).

Winnie: The heat is much greater.(pause.) The perspiration much less.
 (pause.)That is what I find so wonderful.(pause.)The way man adapts
 himself.(pause.)To changing conditions.(she transfers parasol to left hand.
 Long pause.)Holding up wearies the arm.(pause.)

(Happy Days: Act I, p.28)

Winnie always, throughout her hand movement, try to cover her face and eyes from the sun shed light, and finally hold the parasol at least as a temporary solution, at last she is incapable to hold the parasol and falls down on the mound unconsciously, this is an indication that she is suffering and weak.

In Happy Days, there are no “events” in the traditional sense of the word: the events happen only on the level of language and are thus registered only as imperceptible shifts in the protagonist's facial expression, in the intonation of her voice, and the rhythm of her delivery. So is, Winnie's prison that has grown insensibly around her in the form of the mound of earth which

restricts her movements and threatens to overwhelm her entirely. Her world is light – filled but the light is just as hellish, Winnie has chosen a companion and needs to talk to him in order to confirm her own bodily and mental existence. Winnie, remains an incurable optimist in spite of the prevalent pressures towards degeneration and decline that cruelly distorts her attempts to rise above her predicament, she is a trapped creature within an indefinable moment called the present, between the past and the future. Beyond the present in which she resides, the void is reign. Time once passed does not exist any longer except in memory and the young Winnie who once lived cannot be brought back to the present by any means. Winnie remembers her wedding day when Willie wished her beauty to be permanent. But the more vividly she remembers the happiest day of her life, the more gravely she is bewildered by the gap between the past and the present (Pilling:2000, p. 127).

Winnie: Then ...now... what difficulties here, for the mind. (pause.)

To have been always what I am-and so changed from what

I was. (pause.) I am the one, I say the one, then the other.

(pause.) Now the one, then the other.(pause.)

(Happy Days: Act II, p.38)

She finds herself alienated from her old self, and questions the genuineness of her own memory. She is even skeptical about the certainty of her own body and the identity of her husband:

Winnie: My arms. (pause.) my breasts. (pause.) what arms?

(pause.) what breasts? (pause.) Willie. (pause) What Willie?

(Happy Days: Act II, p.38)

Winnie aspires to soar weightlessly over the earth by the exercise of her will and strength of her optimism, “She is like a bird” (Segupta:1994, p.50). commented Beckett, her dream is that she will simply float up into the blue :

Winnie: And that perhaps someday the earth will yield

and let me go, the pull is so great, yes, crack all around me

and let me out.(pause.)

(Happy Days: Act I, p.26)

Instead, the earth tightens its grip increasingly on her, and images of aspiration, movement upwards, and potential release are negated by a dominant impulse and movement downwards, as Winnie sinks, or is sucked down into what promises to be her tomb “ah earth, you old extinguisher.” *(Happy Days: Act II, p.43)*

Beckett's presentation of Winnie and her ironic situation by being stuck in the mound to the waist unable to move in Act I, and being stuck to the neck in that mound in Act II, shows Winnie in down-to-earth situation.

Winnie embedded up to neck, hat on head, eyes closed. Her head, which she can no longer turn, nor bow, nor raises, faces front motionless throughout act. Movements of eyes as indicated.

(Happy Days: Act II, p.37)

Yet in spite of this, she capitulates to her present situation, considering her days "*Happy Days*". However, Winnie's strangest characteristic is her happiness, she passes those "*Happy Days*".

Days" by making use of the tools of her femininity, like the lipstick, the mirror, the nail-file, brush and comb, in order to pass the time. She combs her hair and reddens her lips, cleans her spectacles and arranges her hat while all around the universe is falling into nothing (Robinson:2004).

Winnie: (Turning towards bag.) There is of course the bag.(looking at bag.) The bag. (Back front.) Could I enumerate its contents?

(*Happy Days*: Act II, p.25)

Most of Winnie's actions are part of anyone's daily routine, but because of her situation, they all appear utterly incongruous and pointless. Hayman thinks that she is the victim of habit, as Beckett defines it a kind of shell grow to defend themselves against full awareness of the "suffering of being." (Hayman:2011, p.48).

Beckett wants to present the deterioration and decaying state of Winnie by making her unable to move and suffer like the protagonists in the novels or in his early plays. Still, Winnie's day is a happy day in spite of everything. Winnie may use the refrain "happy day" in every minor triumph in her effort to sustain the artifice of life, but early in the play she defines the meaning of the "happy day":

Winnie: The happy day to come when flesh melts at so many degrees and the night of the moon has so many hundred hours.

(*Happy Days*: Act I, p.16)

In *Waiting for Godot* Estragon anticipates the coming of darkness with enthusiasm, because it offers him the peace which comes when he no longer has to sustain the activity of waiting. However, for Winnie, darkness remains a dream, and she frames that idealized reality in images that release from light and from her body. The ultimate happy day for Winnie is one in which she would no longer be held in the mound, no longer be exposed to the light and perceived, "but one in which she would dissolve in space, free of the consciousness of being observed, free of her own consciousness of self" (Kane:1984,p.116). Although Winnie's predicament is physically far more serious at the end of the play than it is at the beginning, we have no assurance that it has yet reached any terminal point. For she possesses, in fact, a whole gamut of well – tried techniques for converting the strange into the familiar, the unknown into the known, and the distasteful into the acceptable. Her movements, bodily gestures, and her words whether her own or those of others, in the shape of quotations from her "classics", are all ways of asserting her will and spirit, after all, understand and cope with a reality that becomes increasingly inexplicable and intolerable as the play proceeds. Beckett's extreme images of uncertainty, immobility, impotence, and isolation are embodied in the manipulation of Winnie and her eagerness to be free from her body, dissolution and death which is the only way to get this freedom (Hayman:2011, p.48).

Winnie: ... things ... so wonderful. (Long pause, head down. Finally turns, still bowed, to bag, brings out unidentifiable odds and ends, stuffs them back, fumbles deeper, brings out finally musical- box, winds it up, turns it on, listens for a moment holding it in both hands, huddled over it, turns back front, straightens up and listens to tune, holding box to breast with both hands.

(*Happy Days*: Act I, p.30)

She put her right hand on her forehead and covered her eyes with a heavy sighed hard. After getting the box from her bag, she hugged it with all tenderness, passion and calm to listen to the music which through she recollected the memories of the past. As she listened to the music, she took the box in her hug and began to dance with it as if she danced with her husband since the days that had passed, during these moments her husband remembered the music and began muttering this music with Winnie in a low audible voice (Amir:2004, p.60).

Winnie touches, however, on many central problems that have concerned western philosophy at least since Descartes stage: the relationship of the mind and body, the autonomous existence of “things” or their dependence on the human consciousness, the power and the limits of the will, and the status of past experience and its relationship to the present. But, as Winnie scales such dizzy “heights”, as she calls them intuitively, she experiences these issues as puzzling enigmas, rather than as problems susceptible of solution. So, philosophical speculations seem to arise naturally enough out of her specific situation and are expressed in through carefully structured, yet living, credible human speech and actions (Brater:1986, p.215).

Bishop Berkeley's dictum "*to be is to be perceived*" takes the form of Winnie's desperate need for a witness who, if he cannot actually see her, he can be there as an “Auditor” to listen to her words, even at times to respond to them. Winnie turns toward Willie literally hundreds of times in the course of the first act and, on most occasions, contrives to see him, although not without difficulty or discomfort. Since she is unable to move her head, however, in the second act, she can neither look at him nor view herself in the mirror(Colbourn:2018). Therefore, her own visual perceptions become increasingly reduced as the play goes on, so the elements that fall within her field of vision: the bag, the sunshade, the earth and the sky, and her own body. Of that she can see:

*Winnie: The nose (she squints down...)... I can see it...(squinting down)
 ... the tip ... the nostrils ... breath of life... that curve you so admired ...
 (pouts) ... a hint of lip ...(pouts again) ... If I pout them out ... (sticks out
 tongue) ...the tongue of course ... you so admired ... If I stick it out ...
 (sticks it out again)... the tip ... (eyes up) ... suspicion of brow ... eyebrow
 ... imagination possibly... (eyes left) ... cheek ... no ... (eyes right)... no...
 (distends cheeks)... even if I put them out ... (eyes left, distends, cheeks
 again)...no... no damask.(Eyes front.)*

(Happy Days: Act II, p.39)

Winnie needs to be observed. In the first act, she dreams that one day Willie might come round to the front of the mound and let her eyes “feast” on him. But when eventually he does this at the end of the play, her cry that he should “feast [his] old eyes” on her results in a much more fraught experience . Beckett's characters are the product of his contemplation on the phenomenon of being in the universe. Beckett suggests in the contrasting couple the idea of the undivided 'whole being' that can only be created by the union of two complementary halves like the right and left in a pair of shoes or hands. Other examples of complementary pairs are: north and south, east and west, heaven and earth and so on. This apparently commonplace concept of the pair can be elevated to the dimension of myth as a way of understanding Beckett's idea of time and space from a more profound perspective (Amir:2004,p.65).

In *Happy Days* the characters' names are suggestive of an aspect of the complementary pair: The 'n' in 'Winnie' is aerial, light, and tends to rise upward, while the 'l' in 'Willie' is watery, heavy, and tends to sink. As to the shapes of the characters on the stage, Beckett has portray

Willie crawl on all fours down below Winnie's mound, hidden behind it while Winnie is forced to stand upright throughout the play. The dramatist once commented that Willie is like a turtle crawling in and out of his hole in the ground, while Winnie is a creature that belongs to the air like a bird, and is weightless (Knowlson:1979,p.262).

Willie's head appears to her right round corner of mound. He is on all fours, dressed to kill-top hat, morning coat, striped trousers, etc., white gloves in hand. Very long pushy white Battle of Britain moustache. He halts, gazes front, smooths moustache.

(Happy Days: Act II,p.45)

Willie appears completely crawling not walking towards Winnie, from the back stage (mound) and breathing in heavily, advances on his legs and arms (four) , Winnie located above the mound and Willie down, want to advance to the center but unable even looking up, he sinks head every once to ground.

Winnie wishes to "float up into the blue" and escape from the grip of earth, Willie goes down into the earth, escaping from the air. In the two contrasting personalities, Beckett shows the inevitable union of the flesh and the soul. Although the complementary parts do not like to mix with each other, they have to stay together to exist in the fallen world. (Gontarski:2006, p.202)

In Act I the balance between the two is inclined towards Winnie. The spectators can see little of Willie, which implies that Winnie, the soul, is dominant, reigning over the flesh. The balance gradually swings to the opposite side as Winnie realizes that she is losing her grip on flux, and it is suddenly reversed at the last moment. Willie comes out of the hole and draws the

attention of the spectators where Winnie is buried up to her neck. The play, thus, illustrates the inevitable submission of the soul to the flesh. For Winnie, togetherness generates the 'space of being' which is impossible to maintain by being alone. Jean Paul Sartre stated, "In order to get any truth about myself, I must have contact with another person. The other is indispensable to my own existence, as well as to my knowledge about myself" (Gontarski:2006, p.202).

Winnie has to anchor herself in another person around her. She needs a mirror to reflect herself, in order to confirm her existence. The mirror happens to be Willie. When she addresses him, she can be free from the fear of being a solitary point in the universe. In Act II Winnie apparently is dead or has gone away, and her serenity collapses gradually. To prevent the disruption of her mental peace, she has to imagine him in her mind. Willie can hardly respond to Winnie. He is old, weak, and bleeding. In fact, bleeding here carries more significance than it might first appear, In Pre reformation religious rituals, blood was precious and ritually efficacious. Even in more secular vocabularies, among them the several modes of expression of the Elizabethan and Jacobean period, it's most often metonymy for an effect and laudable qualities such as sacrifice, passion or mercy, both human and divine, and their grievous loss through physical force and death.(Bowers:1981, p.65).

Thus, Willie is bleeding his own soul, life, dignity as a man, and, the most important, his own self. He is trying to reach his wife Winnie, in return, she cheers him to encourage his own advances, but in vain. Yet it is Willie's look that terrifies Winnie. For, at stage, the look not only confirms her existence, it also threatens it, precisely because it belongs to the other, and so is alien and outside her control . Here, is what Coe says about the other:

Beckett's people are solitaries, their "conversations" are absurdities, their egos express themselves only in monstrous monologues, they loathe, detest and fear the other and yet they cannot do without the other, they need him as a witness, they cannot know that they exist themselves.

(Coe:1964, p.81)

There are four different kinds of contact between Winnie and Willie: physical, verbal, visual, and mental. She turns; turns and leans back; turns, leans, and cranes as she can to direct Willie's movement when he enters his hole in Act I. As the contact between them changes from the physical to the non-physical, Winnie's 'pacing of being' gradually shrinks, and her sense of security proportionately does the same. First, she drops her parasol when she tries to wake him up by striking him with the tip of the parasol. It is immediately returned to her by Willie. When she shatters her medicine bottle on a stone, it is Willie who is injured and bleeds. These physical contacts happen only in Act I, making her rationalize that she has a close relationship with him. Second, when she has a problem, Winnie asks him questions, when Willie responds to her, Winnie becomes happy and feels secure, signs of happiness, joy, sadness and tiredness are observed through the movements of her hands, lips, tone of voice and her looks. (Doherty:2000, p.14).

***Winnie:** Oh you are going to talk to me today, this
is going to be a happy day!*

(Happy Days: Act I, p.19)

In another part of Act I, Winnie calls Willie several times to make sure that he responds to her each time. She calls him in a loud voice and Willie responds in a low voice. She induces Willie to raise his voice higher and higher. The dialogue can be described as the seesaw game of voices. Third, seeing is no less important in Winnie's effort to maintain her relation with Willie. (Szondi and Stevens:2006).

*Winnie: Could you see me, Willie, do you think,
from where you are, if you were to raise your eyes
in my direction? (Turns a little further.) Lift up your
eyes to me, Willie, and tell me can you see me,
do that for me, I will lean back as far as I can.*

(Happy Days: Act I, p.23).

Beckett suggested in the course of the 1971 Schiller – Theatre production that, when Willie sinks down with his face to the ground, it will not be clear whether this is because of weakness or because of Winnie's gaze(Ali:2007).

On several occasions, in the text of the play, Winnie encourages Willie to rub in his Vaseline in order to protect him from the sun, adding the evocative phrase "*now the other.*" (*Happy Days: Act I, p.14*). This might symbolize Winnie's desire to have Willie back. In other words, to have her Willie as a real man beside her, to fulfill her sexual desire, and to lead a normal husband/wife relationship, as any other married couple might do. Maybe this is why we see the stage directions indicate "Happy expression", then Winnie saying "*Oh this is going to be another happy day!*" (*Happy Days: Act I, p.14*). (Hale:1987, p.1-2).

Enoch Brater suggests that the second act of *Happy Days* is an irrelevance. For Winnie's deprivation has become so much greater in the second act, her resources have become more seriously depleted, and her awareness of the physical discomfort and actual pain of her situation is more explicit: the bell "*Hurts like a knife*" (*Happy Days*: Act II, p.40) ; "*my neck is hurting me*" (*Happy Days*, Act II, 44), she admits, and she screams loudly. (Knowlson:2003, p.1).

When Willie crawls round, climbing the mound at the end, the stage direction tells that he is *dressed to kill*. It is an open question whether he is moved to reanimate the past, or has made up his mind to use the revolver that lies conspicuous before Winnie on the mound to commit suicide, or may be to kill her (Amir:2004, p.65). In fact nobody knows Willie's real intention at this moment. Beckett portrays Winnie as physically immobile, she cannot get out from the mound, and she is unable to move till the mound rises to her neck. She is left with only the head and the mouth to keep talking, sure there will be nothing left from Winnie but the mouth or maybe just the voice recording in the vacuum.

Beckett deprived Winnie of everything that she used to have in order to pass her "*Happy*" days. In other words, he deprived her of her armours and weapons which include the feminine accessories in her bag, the revolver which she cannot reach anymore in Act II, her hands which she can no longer use either to protect or to kill herself. Even the words which are her daily food to face her reality, are taken away from her. Nothing is left for her to make sure that she is alive and exists. A list of ingredients in *Happy Days* sounds like a deliberate accumulation of difficulties: a woman who talks to herself for most of the play and who, having lost her mobility before it begins, loses the use of her upper limbs before the second act, a husband who is invisible except for the sight of the top of his head for a short time, who makes only one stage appearance in the play's closing moments, and who speaks only forty –

eight words in the first act and a single word "Win" in the second; no possibility of any other character coming on stage; no change of the set, and only the most banal of everyday props. Yet, perhaps Beckett's most impressive achievement is to have taken a very commonplace woman, capable only of speaking in a commonplace language (Staton:1987, p.345).

In most plays of Beckett, the space is explicitly enclosed and shrinks further. The nuclear shelter-like room in *Endgame* is the last space left in the world where all is close to an end. The dramatist embodies the existential state of the characters in their external condition. The characters often belong to the lowest class in their society like Vladimir and Estragon and are disabled, or decrepit to the extent that they seem on the verge of death. Hamm cannot stand up, and Clov cannot sit down; Nagg and Nell are confined in cans. The characters in Beckett's plays show nothing but their motionless faces to the audience, with the rest of their bodies missing, or hidden (Mercier:1998).

In *Happy Days*, the existential condition of the characters is visualized in the mound tightening around Winnie who is sinking deeper and deeper. One phrase to describe the state of the characters and the objects in the play is "running out" decay and decline permeate them. They are "almost finished". Winnie plays with an old toothbrush with a few bristles, a flat tube of toothpaste, a rusty pistol, and an old lipstick; Willie plays with a yellowed newspaper, an old handkerchief, and an old boater hat. What the audience sees in Act I is a moment in the continuous shrinking of Winnie's "*space of being*". In Act II, Winnie's space of being relentlessly crunches until only her head is visible above the ground, and the spatiality that she used to generate by dealing with them physically, all but disappears (Kane:1984, p.116).

In *Happy Days* Winnie builds a world of illusion around her with her words. Her speech, however, does not proceed according to the principles of traditional narration, nor is it based upon causality. It consists of discrete thoughts taken from the stream of her consciousness. The sentences are very short. (Pilling:2000, p.127) The play concerns the struggle between the void's pull toward 'non-being' and Winnie's endeavor to keep her 'space of being' full. In *Happy Days* Winnie's space of being is threatened every time her action is interrupted by a foreign force. The first example of interrupted action is the alteration of words and pauses which generates the structure of sound and silence. The dramatist sheds light on Winnie who is constantly threatened by the silence surrounding her (Kane:1984).

Winnie: My hair! (pause.) Did I brush and comb my hair?

(pause) I may have done. (pause.) Normally I do. (pause)

There is so little one can do. (pause.) One does it all.

(pause.) All one can. (pause.) Tis only human. (pause.)

Human nature.

(Happy Days: Act I, p.18)

Winnie's words, Willie's sound, their movements, and pauses alternate to interrupt one another, creating a style of action which represents the fragmented, disjunctive, world of characters. Almost all the words of Winnie are followed by pauses and movements, her own, Willie's, or both together. A line of thought or action is not carried on long before it is interrupted, or shifted in a different direction by another thought or action. Winnie frequently gets lost in the middle of an action, and says. "What then?" or "what now?" At these moments she tries to escape from the habit of speaking nonsense and be serious about her mode of being (Cohn:1973, p.165).

In Act II Winnie's world is much more fragmented than in Act I as she has to live without the external world around her. Her memory deteriorates so much that she is unable to remember any of the lines from the classics that she used to recite. As she predicts, "A day will come when words themselves will fail" and there are more frequent stops in her speech. Her resources deplete fast. When she has nothing to utter, she says: "*And now? (pause.) And now, Willie?.*" (*long pause*) (*Happy Days: Act II, p.43*)

Winnie's and Willie's life has been a kind of blank stasis. They are sustained by nothing except the ground in which they are stuck. Winnie's life is a matter of accessory preparations and a taking of patient medicines the names of which she does not understand. She is nevertheless an irresponsible optimist. Harold Clurman, a critic, believes that, "the play might well have been called 'The Optimist' (Knowlson and Pilling:1979, p.104). Winnie looks on the bright side of everything. That's why she always exclaims, "Another heavenly day." (*Happy Days: Act I, p.9*)

The happy day in Winnie's mind would be an extended night in which she would be free from the compulsion of creating a sense of a day and a sense of herself as the focus of her own perception (Lyons:1993, p.99).

Winnie does not die, although she is not given anything which would keep her living on. As the play passes, death is closer and closer, climbing from her waist up to her neck, but never close enough to kill her. The will keeps her breathing, even though physically she is already buried in the ground. The following words of Willie support this idea:

Willie: ... I can do no more. (*Pause.*) Say no more. (*Pause.*)

But I must say more. (*Pause.*) Problem here. (*Pause.*) No,

something must move, in the world, I can't any more. (*Pause.*)

A zephyr. (*Pause.*) A breath. (*Pause.*) What are those

immortal lines? (*Pause.*) It might be the eternal dark. (*Pause.*)

Black night without end....Black night without end.

(*Happy Days: Act II, p.44- 45*)

Winnie's strangeness lies in her happiness. Her existence does not seem to be a torture for her. The idea that suffering is unbearable is more unbearable than suffering itself. She behaves and feels as if everything was natural and very understandable. This way defends against her endless despair, she says:

Winnie: can't complain...no no...mustn't complain... (*holds up spectacles, looks through lens*)... so much to be thankful for... (*looks through other lens*)...no pain... (*puts on spectacles*)... hardly any ... (*looks for toothbrush*)...wonderful thing that...(takes up toothbrush)... nothing like it... (*examines handle of brush*)... slight headache sometimes... (*examines handle, reads*)...guaranteed...

(*Happy Days: Act I, p.12*)

Winnie longs for the night, where her suffering will end, but the will to live never promises any ending, any death. She envies the brute beast because of its fast and pointless death in the following words,

Winnie: ... And if for some strange reason no further pains are possible, why then just close the eyes ... (*she does so*) ... and wait for the day to come ... (*opens eyes*) ... the happy day to come when flesh melts at so many degrees and the night of the moon has so many hundred hours. (*Pause.*) That is what I find so comforting when I lose heart and envy the brute beast.

(*Happy Days: Act I, p.16*)

She is waiting on the border between past and future, and the closer she tends towards “next”, the slower her time passes. That’s why she says, “Sometimes all is over, for the day, all done, all said, all ready for the night, and the day not over, far from over, the night not ready, far, far from ready”(Francis:2000).

Winnie also finds an escape from her situation in trying to forget about it. She keeps herself busy by her little things that are in her bag like a mirror, a magnifying-glass, a tube of tooth paste, a tooth brush, a comb, and so on. The bag represents her previous life and the things inside it stand for what she used to do. Her everyday routine protects her against the suffering of being. **Albert Camus** mentioned such daily routine in his *Myth of Sisyphus*. It is something which protects humanity from walking up to absurdity. **Camus** said, “Weariness comes at the end of the acts of a mechanical life, but at the same time it inaugurates the impulse of consciousness.” (Camus:1961, p.16).Willie is aware of her situation. She realizes what kind of

future lies before her and that her situation will not, in any case, be better in any respect (Cited from Internet:2018).

In *Happy Days*, language and gesture are on the way to becoming discrete: the important question of pain is accompanied by a quest for a toothbrush:

“no better, no worse ... (*lays down mirror*) ... no change ... (wipes figures on grass) ... no pain ... (looks for tooth brush)... hardly any.”

(*Happy Days*: Act I, p.10)

Winnie’s overstatements save her from disappointment. She feels her existence through her continuous speaking (Knowlson:2003, p.1). Language is empty to Winnie, because it signifies nothing in her current world. For example, the word ‘breast’ in the second act is empty as her breasts are covered up and essentially no longer exist. Language fails, on the other hand, because it creates the illusion that true dialogue is being exchanged when Willie is hardly a reciprocal conversationalist. Winnie’s words fail since she talks to herself the whole play with little reaction from Willie. To have meaning, language should be dependent on its social usage and this usage is absent in *Happy Days*. That’s why language is empty and failed.

Language works as something of a miracle for Winnie, but it also leads her to the very edge of the abyss. She recognizes the importance of words to her continued survival and at the same time she knows that the time will come when words must fail. They must fail either in the sense that they will run out before the end is reached, or that there will be no one there to whom they may be addressed (Knowlson and Pilling:1979,p.104). Words fail in another sense, as the following passage by Winnie reveals:

There is so little one can say, one says it all. (*Pause.*) All one can (*Pause.*) And no truth in it anywhere. (*Pause.*) My arms. (*Pause.*) My breasts. (*Pause.*) What arms? (*Pause.*) What breasts? (*Pause.*) Willie. (*Pause.*) What Willie? (*Sudden vehement affirmation.*) My Willie! (*Eyes right, calling.*) Willie! (*Pause.Louder.*) Willie! (*Pause.Eyes front.*) Ah well, not to know, not to know for sure, great mercy, all I ask. (*Pause.*)

(*Happy Days: Act II, p.38.*)

Winnie's need to talk is part of the larger theme of the quest for meaning in existence and its absence. She is aware of the failure of her words to do all she wants them to do. She is confronting the absurdity of the world surrounding her with an armoury which consists of her optimism and a language of clichés only and second-hand terms. Knowlson believes that "This attempt to impose some meaning on a meaningless world with worn-out words appears at once pathetically inadequate and rather admirable". The use of the long pauses and the ringing of the bell indicate that the pace of the second act is generally slower (theatre Essays:2018).

Although this play *Happy Days* is about words and not actions, it is peppered with pauses and space. Winnie's long pauses, far from suggesting her waiting for someone else's reaction, offer her necessary breathing spells and her being unable to utter words and make gestures indicating that she is a woman approaching death. By a series of banal statements, she escapes from silence which expresses her condition of solitude and paralysis.

The interaction among the characters in *Happy Days*, their words, and pauses manifests the idea of a disjunctive fragmented reality influx when they alternate, interrupting one another. As soon as words are uttered by Winnie, they are followed by silence. Almost all her words are followed by pauses and movements, her own, Willie's, or both together. She has to produce words endlessly "to counteract the threat of the void nullifying her space of being." (Sohn:2008, p.29).

Winnie: That day.(*pause. Do*) What day? (*pause. Head up. Normal voice.*)What now? (*pause.*)

(*Happy Days: Act I, p.20*)

She talks to her husband Willie, who can't barely find an answer all the time, he the other buried one even in a hole, Winnie looks at him from time to time. During Winnie's constant conversations, we noticed that in describing this, she always concludes that, life is happy and worthy of living and remembering its memories makes Winnie laugh stubbornly at some moments in the play.

In Act II, Winnie's memory deteriorates so much that she is unable to remember any of the lines from the classics that she used to recite. She says, "One loses one's classics."What Beckett tries to emphasize, however, is the fact that is very difficult for Winnie to remember more than a few words or phrases (David:2018).

As Winnie predicts, a day will come “when words fail” themselves and there are more frequent stops in her speech. When she has nothing to utter, she says:

“(Pause) *What now?* (Pause.) *What now, Willie?* (Long Pause.)”

(*Happy Days*: Act II, p.41)

She finds it more and more difficult to continue her struggle against the void breaking in. She closes her eyes more often in Act II. A transition from the alternation of sound and silence to pure silence is exhibited clearly in the play. If there could be an Act III in the play, it would be an act of silence in which there were no words and no movements other than a long silence (Parin:2015, p.59). Because the number of pauses in Act I of the play reached to (316 pauses) starting from the first page until the page (36), and the number of pauses in Act II reached to (300 pauses) starting from the page of (37) until the last page of (48). the text of the Act II is less than Act I, and the number of pauses in both Acts are (very close) despite the lack of text in Act II filled of the accumulation of pauses rather than speech.

As the play nears its end, its silences and pauses increase. This gives the impression that Winnie’s and Willie’s lives are dragging on ever more slowly towards a death they will never reach.

Willie’s pause and interruption is indicative of the ways that Beckett says more through silence than words could. Winnie’s inability to say the final word in the sentence is demonstrative of her attraction to and repulsion from death, the final closure.

In the second final Act of *Happy Days* play, pauses break up nearly every line of Winnie’s, and increase as the act wears on. These delays can be read as Beckett’s appropriation

of a famous paradox of the Greek philosopher Zeno (Coe:1968, p.81). The Greek philosopher Zeno stated that if an arrow in flight kept making up half the distance to its destination, it would never reach its endpoint: thus it paradoxically is seemingly not moving while in motion. If *Happy Days* is to be viewed through this lens, then Winnie and Willie are creeping toward death ever slowly, and the increasing pauses reflect this asymptotic approach. The image of Zeno's little heap of millet and the notion of a steady deterioration that will not come to an end dominate this play (Wicker:1998, p.49). The long, smile-less pauses at the end of the play indicates that life will return to normal again the next day. Winnie, at the end of the play, grows vulnerable, she sings her song of love and they look at each other, and then the final pause suggests a return to an eternal silence. Winnie is both a winner and a loser, constantly shifting back and forth filling the longer and longer days with her empty emotions.

Winnie: Win! (pause.) Oh this is happy day, this
is will have been another happy day! (pause.)

After all.(pause.) So far.

Pause. She hums tentatively beginning of song,
then sings softly, musical-box tune.

Though I may not

What I may not

Let you hear,

Yet the swaying

Dance is saying

Love me dear!

Every touch of fingers

Tells me what I know,
 Says for you
 It's true, it's true,
 You love me so!

(Happy Days: Act II, p.47)

Beckett in the above passage again emphasizes the precise synchronization of the routine by timing the pauses very carefully and by making no division between what Willie says and what Winnie does. Their mechanical synchronization underlines their spiritual dislocation from one another. It is the smooth-running machinery of habit that glosses over the suffering of being. The couple perform, their routines in tune with one another. But this apparent rapport is only another deception. Most of the time there is literally a mound between them and one of the partners (Willie) refuses to engage in any discourse whatever with the other (Winnie) who goes on chattering anyway.

Why bring that up again? (Pause.) There is so little
 one can bring up, one brings up all. (Pause.) All one
 can. (Pause.)

(Happy Days: Act II, p.44)

Suddenly Winnie gets violent, because her neck was hurting her. That was one way to draw attention again to Winnie's embedded and constricted state, which was quite a universal, existential impasse. The irritation is made mild and Winnie's mentality made to think 'everything within reason'. However, the Long Pause after this takes the quiet out of this posture and the disquiet shows itself in her words that follow immediately. The drama of the speech-eruptions is

itself powerful. Especially the speech which followed by whether a pause or long pause, these pauses that intervene with speech is help to acquire dramatic power.

Happy Days is an over-whelming experience. There is no explanation why Winnie came to be constricted and earth-gripped, or, what ever happened to Willie. However the corpus of the play is an overpowering condition. Ecstasy of prayer and gratitude were in fact only habit-traps to which an unstable mentality returned out of sheer wont and routine.

Willie calls out at Winnie. 'Win' he calls. There is a Pause. Winnie's eyes gaze front. A happy expression appears. It grows. That slight call had made Winnie 'happy'. Equally quick is the immediate dramaturgic qualification which forces the word 'happy' to lose its joy. It is very after the 'language theme' all through and even the modifiers of the word 'happy' are 'After all' and 'So far' , punctuated in between with a pause :

Win! (Pause.) Oh this is a happy day, this will have
 been another happy day! (Pause.) After all (Pause.) So
 far. (*Happy Days* :Act II, p.47)

The entrapped Winnie, tentatively hums the beginning of a popular song, at the end of which is a pause. Her 'happy' expression is off. She closes her eyes. The bell rings loudly at which Winnie opens her eyes. She smiles and gazes front. She turns her eyes still smiling to Willie, who is as yet, on his hands, and knees, looking up at her. The smile is off. Winnie and Willie look at each other. A Long Pause ensues and the curtain falls.

Happy Days is a new, and very successful experiment in exploring the 'language theme' which has vast dramatic potential inherent in it, though if bereft of metaphor, it is generally considered banal and ordinary, and therefore at a collapse. Language is full of drama, be it in a Pause, Silence, or uttered de-construction. And, what of the support it gets from the drama inherent 'physical themes' as made manifest in work-a-day banal physical actions of the human body, particularly its vast gamut of gestures of the eye, hand, head, lip, or face generally. *Happy Days* makes maximum use of body-language. Each play by Beckett has a fresh and original dramaturgic experience to offer.

In *Happy Days*, the 'physical theme' also gets a fresh orientation, and eyes, lips, teeth, gum, fingers, nose, head, breasts, hands palm, tongue, neck, nails, nostrils and even human breath are put to dramaturgic use. What is more, for the first time 'things' are felt to overwhelm a human beings existence, and the big black bag and its treasure full of banalities, like a hat, comb, mirror, tooth-brush, tooth-paste, lip-stick, parasol, nail-file, magnifying glass terribly dominate a life and severely affect its existential quality.

Under the circumstances, to sum up, in Beckett's early plays, body language and silence takes the place of language. It is employed as a desirable relief from the nonsensical language. Beckett's originality lies not in distorting the role of language, but rather in the employment of silence meaningfully (Kennedy:1975).

4.1. Body language and pauses in *Footfalls*:

Footfalls is a play by Samuel Beckett. It was written in English, in 1975 and was first performed at the *Royal Court Theatre* as part of the Samuel Beckett Festival, on the following year 1976 the play was directed by Beckett himself. The play consists of four parts, each part opens with the sound of a bell, and on stage there is a light fades up to reveal an illuminated strip along which a woman, paces a single step taken when walking or running back and forth, nine steps within a one meter stretch, the light in each part will be somewhat darker than in the preceding one, Beckett introduced a "Dim spot on face during halts at R [right] and L [left]" so that May's face would be visible during her monologues. *Footfalls* has two characters, Mrs. Winter and her daughter *May*, a middle aged woman who is supposed to be taking care of her dying mother who has been reduced to a voice in the void. *May* performs two compulsive activities, she paces along a prescribed length of the stage, and she recites a strangely disconnected narrative. According to the dialogue between the middle aged character and the off – stage voice of her dying mother, *May* does a continuous bodily activity; she walks along this uncarpeted stretch of flooring to gain some confirmation of her presence in that place. (Lyons:1993,p.99).

Beckett's stage images, too, possess an ambiguity that is essential to convey some of the mysteries of being. No explanation is offered as to why Winnie buried in a mound earth and is exposed to the searing heat of a cruel sun never explained and *May* in *Footfalls* is a woman compelled to pace. The image exercises its own powerful impact on the spectators or the viewers, puzzling as well as passionate them (Bair:1990).

Beckett often spoke of how the image was more powerful than the word and is superior to it in its greater clarity and precision. "Thus the image of a knife is more accurate than the word knife ... 'knife' has no meaning, it is a blurred image. We have to say 'butcher's knife', 'kitchen's knife' 'knife to cut the bread' so that the word takes some meaning". (Bair:1990, P.9)

*May: not enough. The mother: what do you mean,
 May, not enough, what can you possibly mean,
 May, not enough? May: I mean, mother, that
 I must hear the feet, however faint they fall.
 The mother: the motion alone is not enough?
 May: no, mother, the motion alone is not enough
 I must hear the feet, however faint they fall.*

(Footfalls, p.401)

The physicality of May's pacing has a representative status, enacting as it does the desire for presence which is at the heart of the play. It is the desire to be there, in other words, the pacing and the sound of May's footfalls make sure of her existence in this place. It is not enough to know that she is pacing, but she wants to hear the feet too. And, since the pacing up and down is projected and understood as part of a repetitive series and it offers no guarantee of self. May paces to be there, but it is pacing that carries her inevitably away from herself (Connor:2006).

The four parts of the play deal with the same crisis of May's psychological fixation. The first part is that of the domestic dialogue with realistic detail between May and her mother's voice. This part serves as an exposition, providing details about both characters: the mother as an invisible invalid and May as a sort of spectral figure subjected to a psychological obsession. The

second and third parts echo the same themes, points of the first part and echo each other as well. In the second the mother speaks of her daughter and in the third, the mother speaks of another identical couple, a mother (Mrs. Winter) and her daughter Amy. In the final part there is no one on stage. The bell chimes; the lights come up and then fade out (Mercier:1990, p233).

The woman (May), clearly a shadow of her former self, wears tattered nightwear and has a ghostly pallor. Beckett said:

"One could go very far towards making the costume quite unrealistic, unreal. It could, however, also be an old dressing-gown, worked like a cobweb ... It is the costume of a ghost". "You feel cold. The whole time, in the way you hold your body too. Everything is frost and night".

(مصدر)

The adjective 'ghostly' is used frequently by Beckett himself and others-to describe various aspects of *Footfalls*(Graver:2003).

Again, like most of Beckett's characters: Winnie in *Happy Days*, May and her mother in *Footfalls*, mouth in *Not I*, Hamm in *Endgame* and the old man in *That Time* are storytellers. The voice of the mother tells the story of May, constructing a dialogue between them, as May constructs a dialogue between Amy and her mother. Each echoes the voice of the other, each in turn, directs the attention of the audience to significant features of the story; each can seemingly hear the other and this assures their existence. Both, need each other and they, cannot be separated, actually their relation is a coherent relationship, for May's mother needs her daughter to inject her to reduce her pain:

M: *Would you like me to inject you again?*

V: *Yes, but it is too soon.*

(Footfalls, p.400)

(M) stand for May, disheveled grey hair, worn grey wrap hiding feet, trailing.

Woman's voice (V) from dark upstage.

Still, the mother feels guilty towards her daughter because she had her late or may be because she has been born in this world to suffer and to try to forget her misery through pacing.

We learn from the mother that the place in which she is seen pacing up and down is the old home, which the strip upon which she walks was once a carpeted pile, and that, when she sleeps, "she bows her poor head against the wall and snatches a little sleep." (Asmus:2013,p.93). It is disconcerting to realize then, that May sleeps while standing, facing the wall which is the front of the stage and through which we observe her (Bair:1990, p.9).

May has willingly spent her life in exclusion, she has been deprived of both love and company by restricting herself to the narrow strip on which she paces endlessly. The conditions of May's birth and her way of living as a lonely, frustrated child causes psychological complexities and emotional hardships in her for she lacks love and company too:

She has not been out since girlhood. (Pause.)

Not out since girlhood. (Pause.)

(Footfalls, p.401)

She seems to miss the joy of childhood and now she tries to escape through her pacing, and to forget her own misery.

It is this desperate state that leads May to accept a hostile attitude towards her existence. So, in her attempt to confront it and to find relief she undertakes two different attitudes. She either tries to escape to the fact of her existence or to assert it. Or she either tries to escape from the fact of her existence. Asserting her existence is fulfilled through resorting to the habit of pacing (Asmus:2013).

While denying that her existence is fulfilled through hiding behind the mask of Amy or denying her presence during the church ceremony where she once was supposed to be there. The carpet has not, therefore, simply been worn away as a result of her pacing. It had been expressly removed to allow the evidence of her pacing to be heard. No explanation is offered else (Angela:2004).

Traditionally, oppositions between presence and absence, control and hysteria, intellect and body, reason and emotion, have been sustained by gender differences between man and woman. It might be argued with some justice that Beckett's theatre connives with at least one of these conventional oppositions, that which puts woman in the place of nature and the body, as opposed to man's association with culture and spirit. It is not merely the fact that Beckett's characters tend to be such fierce misogynists that account for the female position in his early fiction (Connor:2006).

Throughout the early works, women are seen as little troubled by any metaphysical anguish, and never articulate directly into the void. They speak and act only in response or reaction to their surrounding and egocentric males who lose no opportunity of objectifying and marginalizing them, it seems that women in Beckett's early works simply do not have the broadness of mind to encompass the kinds of anxiety and despair experienced by men characters (Connor:2006).

One half of the human race-women-are most definitely not static, sterile, and absent in Beckett's early works. As well as being often inconveniently and distractingly present, they are threateningly fertile creatures. In this quest, they prevent the male in his need for stasis, or movement . They move noisily and disturbingly across his carefully preserved life-space. (Harrington:2009) Mary Bryden points out that:

Women are not spirit-guides, or even body-guides. They have their own spirits and bodies to energize as best they can. The route is full of setbacks for all, and they struggle alongside males in a hostile life-scape in which comradeship is sometimes a boon, sometimes a curse.

(Bryden:p.109)

In Beckett's plays the defective image of woman is such concentrated. After the performance of *Waiting for Godot*, it has been realized that Beckett has developed his themes. His manipulation of the image of woman is different now, especially after his using innovative techniques in presenting women and their defectiveness in his plays. Still, *Waiting for Godot* and *Endgame* are exceptions. First, because we do not have a female character in *Godot*(except a mention of the birth-death episode); and in *Endgame*, there are three men and a degraded woman. Actually, she is only the upper half of the remains of a woman and even this half does not own any significance.

May makes up a story about a woman, Amy (an anagram of May) and her mother, a Mrs. Winter. Although Beckett knew Mrs. Winter in real life the name would have been chosen to reflect the coldness of "his own 'winter's tale', just as he changed the 'south door' of the church in the manuscript to the 'north door' at a late stage for the same reason." (Pountney:2006, p.74).

It sounds that Beckett has the policy of diminishing names and replacing them by nicknames for the name of the protagonist, May, was by no means chosen randomly. Beckett's mother was also called May, and she also had difficulty sleeping through the night, and there were often times when she paced the floor of her room or wandered through the darkened house as silently as one of the ghosts which she swore haunted it ... She also removed the carpets in some areas(Pillip:2006). So she could hear her feet no matter how faint they fell. Even in the part of the play that is called "the sequel" in which May utters the word "sequel" twice, Beckett had asked that the word should be pronounced as "seek well". All that confirms the fact that Beckett did not change the names haphazardly, but changed them so that each one would convey a certain purpose in his mind.

Beckett was very candid in his creating of these two female characters, especially in showing their misshapen image. May, Amy, or M is a spinster, living in her own world, escaping from her reality. She degrades herself in this pacing and strips herself of any sense of humanity. She escapes through her story in a kind of schizophrenic state. The mother, V or Mrs. Winter is dispossessed of her humanity too. She has been reduced to a bodiless voice in the void, recording and telling the story of May, and asking for forgiveness. *Footfalls*, however, could be considered as a second act to *Not I* ; in other words Mouth who was present in *Not I*, talking and telling the story of Billie predicament, this view is present again in *Footfalls* as the voice of mother who is asking forgiveness from her daughter. Nothing is saved for May but to make her gesture of helpless compassion, the mother needs her daughter, to help her go on, and to witness her existence, in *Not I* the Auditor who has been covered from head to foot to the extent that nobody can say whether it is a man or a woman, gives us the chance to say that the Auditor is look like May herself listening to her mother's story, while the

Auditor in *Footfalls* play is uncovered and May can be seen pacing left and right. The movement of the Auditor has been reduced to movements only with the gesture of helpless compassion in *Not I* , but in *Footfalls* she has been given more flexibility of movement although the pacing does not make much difference because the pacing as robot, the concept is the same but the form is different (Knowlson:2003, p.1).

Two alternative titles, *Footfalls*, and *It All*, were assigned to the first version, but *Footfalls* soon emerged as the right one. For Beckett insists that the image of the woman pacing relentlessly up and down is central to the play. "This was my basic conception" Beckett commented "the text, the words were only built up around this picture". (Knowlson:1980, p. 230) Beckett put it this way:

The play is full of repetitions, then it is because
of these life – long stretches of walking.
This is the center of the play, everything
else is secondary.

(Knowlson:1980, p.230)

The woman, renamed May, paces up and down across the stage in nine clearly audible rhythmic steps, revolving it all in her mind. The purpose of this progressive immobilization is to fix the spectator's attention not on the whole body, but rather on a part of it or on a fragment of the body's language. Beckett in this sense, methodically breaks down the language of the body and dissects it in order to study its internal parts. This is a constant principle, concentrating attention on the outlines of a body or a walk, May with the sound of her steps on the floor. Through devising various methods for restricting and immobilizing his characters, he succeeds to concentrate on their inner experience. In *Footfalls*, May walks, nevertheless remains where she

is. Her pacing is a mechanical, systematic process rather than a significant action. The final ten seconds with no trace of May is a crucial reminder that May was always not there or only there as a trace, May, or Amy, is simply not there, strange or otherwise, we hear nothing, we see nothing. Absence is the only presence (Giulia Parian:2015, p.19).

James Knowlson and John Pilling in *Frescoes of the Skull* come close to summarizing the entire play in a single sentence:

We realize, perhaps only after the play has ended, that we may have been watching a ghost telling a tale of a ghost (herself), who fails to be observed by someone else (her fictional alter ego) because she in turn is not really there... even the mother's voice may simply be a voice in the mind of a ghost.

(Knowlson and Pilling:1980, p.227)

All of Beckett's characters hover somewhat precariously on the fringes of materiality, yet they remain exceptionally powerful, bold, even startling. However, close to diminution, even dissolution whether bodily or spiritually, and disappearance, they never fail to make a huge impact on the spectator, especially on someone seeing them for the first time.

Hildegard Schmahl wanted to know how the figure of May was to be understood. In the nineteen thirties, Beckett said that, C. G. Jung, the psychologist, once gave a lecture in London and told of a female patient who was being treated by him. Jung said he was not able to help this patient, according to Beckett, Jung gave an astonishing explanation, this girl was not living, she existed but did not actually live (Haynes:2016).

Jung does not appear to have explained what he meant by never been properly born, but he must have meant either that the trauma of birth had somehow been bypassed, leaving a gap in the emotional history of the patient or that the person concerned did not really exist in terms of having a full consciousness. Beckett recognized in this psychological dilemma an example of his own guide fixation.

The implication in *Footfalls* is that May has remained in the imaginary womb and that womb is also her tomb , a recurring theme with Beckett.

Only two years before writing *Footfalls*, [Beckett] had also met the daughter of an old friend, who described to him graphically her own depression, distress and extreme agoraphobia, telling him how, unable to face the world, she used to pace relentlessly up and down in her apartment.

(Knowlson and Pilling:1980)

If we viewed May's pacing from above "we would see the tracing on the stage floor of a tremendously elongated variation of the figures 8 turned on its side... the mathematical symbol of infinity." Beckett was also indebted to the French psychologist Pierre Janet for his conception of hysterical behavior (Cathy:2006,p.134).

In Beckett overview to Janet's work by Robert Woodworth in his contemporary schools of psychology, a work Beckett read it, pays particular attention to Janet's description of the "hysterical paralysis of one arm", which Beckett incorporated into May's posture.

There are a number of analogies between *Footfalls* and Janet's work with a patient called Irene: he lists the deep sleep, the sleep-walking, the hearing of the mother's voice.. the terrifying extreme of Irene's dementia marked by memory disorders, the drama of daily re-enactment, of pathological memory possessing the body and mind of the traumatized hysteric,... returning again and again each night like a nightmare in a private theatre.

Beckett had seen forty years earlier in Munich the picture of the virgin of the Annunciation by Antonello and Beckett much time was spent in pre-production to getting May's posture exactly right, to be looks like the painting, Whitelaw said she felt that her pose create a striking parallel with the painting (Bair:1990).

Footfalls, however, leaves a thousand questions which will quite simply not go away. Is Amy May? Who is Mrs. Winter? When did May's mother die? Why is May telling a story? Why is May pacing back and forth? Is May dead too at the end of the play? Yet, whether Listener, May, and voice are dead or asleep, they are all caught in an unnamable world where facts and phenomena float together in a sea of potentiality, May paces back and forth, Listener opens and closes his eyes, they are powerless to stop the flow (Chung:1999, p284).

There is a moment in which Beckett's interest in the experience of inattention is particularly evident towards the end of the text of *Footfalls* play, the protagonist, May, in the final part of the play, tells the story of the daughter, Amy and her old mother Mrs. Winter. There are a couple of things about this story that might be deemed peculiar. For more clarity, there are two interpretation for these peculiarities which are presented in the following:

First, there is a near attachment between May and Amy. Besides the obvious typographical similarities between both names, Amy is described to pace up and down in a manner that has been characteristic of May.

Second, old Mrs. Winter is linked to the voice of May's mother with whom May has spoken earlier. Thus, May's story deemed a fiction within a fiction but elements of the host fiction seep into the fiction that is being hosted. May does not tell her story at the beginning of the play but describes it as a sequel so the strangeness of this situation is enhanced by the way in which it is presented to the audience.

It seems that the audience has missed part of the story. This becomes obvious when May states that, the reader will remember old Mrs. Winter, which has not been introduced to the audience whether in direct or indirect sense, thus, the audience is overhearing May creating a semi-autobiographical story for a reader. May narrates an exchange conversation between the mother Mrs. Winter and her daughter Amy when they were sit down after church to had a supper on a Sunday evening, Mrs. Winter asks Amy if she noticed anything strange at the ceremony:

Amy: No, mother, I did not. *Mrs. W[inter]*: Perhaps it was just my fancy. *Amy*: Just what exactly, Mother, did you perhaps fancy it was? (*Pause.*) Just what exactly, Mother, did you perhaps fancy this...strange thing you observed? (*Pause.*) *Mrs. W*: You yourself observed nothing... strange? *Amy*: No, Mother, I myself did not, to put it mildly. *Mrs. W*: What do you mean, Amy, to put it mildly, what can you possibly mean, Amy, to put it mildly? *Amy*: I mean, Mother, that to say I observed nothing... strange is indeed to put it mildly. For I observed nothing of any kind, strange or otherwise. I saw nothing, heard

nothing of any kind. I was not there. *Mrs. W:* Not there? *Amy:* Not there. *Mrs. W:* But I heard you respond. (*Pause.*) I heard you say Amen. (*Pause.*) How could you have responded if you were not there? (*Pause.*) How could you possibly have said Amen if, as you claim, you were not there? (*Pause.*) The love of God, and the fellowship of the Holy Ghost, be with us all, now, and for evermore. Amen. (*Pause.*) I heard you distinctly. (pause. Resumes pacing. After three steps halts without facing front. Long pause. Resumes pacing, halts facing front at R. Long Pause.) Amy. (pause. No louder.) Amy.(pause.) Yes, Mother. (pause.) Will you never have done? (pause.) Will you never have done ... revolving it all?(pause.) It? (*pause.*). It all. (*pause.*) In your poor mind. (pause.) It all. (*Pause.*) It all.(*pause.*) Fade out on strip. All in darkness. *Pause.*

(*Footfalls*, 403)

At the core of the passage, there is a distinction made in the ‘Psychology Notes’ between experience and performance. For Mrs. W, Amy is a performer. She has distinctly heard Amy make the appropriate responses at church and Amy’s being there resides in this performance. While Amy, sees herself as an experience, it could take Amy at her word and assume she was physically absent from church. Perhaps Mrs. W’s report is the product of fancy or hallucination. The text leaves this possibility open, the authorial voice of May states that Mrs. W is sitting down to supper with her daughter after worship. She does not affirm that both attended worship, merely that both are sitting together to supper after church ritual. There is, then, some doubt about the reliability of Mrs. W’s observation of Amy’s performance. It should be noted here, however, that Amy does not specify where she was, if not at church, Amy does not put herself anywhere else at the time of the sermon – she does not offer an alibi.

The text of *Footfalls*, then, leaves an open important wondering if Amy was physically truant from church. Beckett, doesn't introduce events transparently. But let suppose that Mrs. W was not delirious, hallucinating or have any kind of disturbed state of mind resulting from illness or intoxication and characterized by restlessness, illusions, and incoherence of thoughts and speech, at the church Amy was responding. How could she have formed these responses without being at there? One may suggest that Amy is a theme to some kind of a partial or total loss of memory or so called amnesia, may be that she was totally active and existent at the public Christian worship, But since then, for reasons unstated or unspecified, forgotten the experience. However, this doesn't seem quite right. There is a firm conviction to Amy's expression that she observed nothing of any kind at evensong or prayers in the Christian Church that denies it(Knowlson:2004).

Amy does not have an area in her mind stores that is totally empty. She is confirmed of not being at church, which implies that she has some sense of remembrance. Rather than not remembering where she was at all, she remembers not existence there. She is not failing to remember. Rather, she remembers failing when hear or see anything of any kind. Amy, then, seems to be remembering a negative experiment.

Beckett's trying to figure out the ontological shades of all human emotions. Many of his later plays like *Footfalls*, *Not I* and etc... are profusely impregnated with the imagery of the highly mystified mother–daughter relationships. Of course, the lure of the maternal goes way

back for Beckett. His own strained bonding with his mother May Beckett is a fact vastly known and quoted between Beckettian critics. Beckett resolution to leave Ireland would be later described by Beckett to James R. Knowlson for his biography *Damned To Fame* as follows-:

"I am what her savage loving has made me, and it is good that one of us should accept that finally. As it has been all this time, she wanting me to behave in a way agreeable to her..., or to her friends..., or to the business code of father idealized and dehumanized ('Whenever in doubt what [to] do, ask yourself what would darling Bill have done'), the grotesque can go no further..." (Knowlson:2004, p. 273).

May and her ailing mother indulge in a dialogue that holds fast to the past as the present is stepped into time, sometimes, it just all looks to be a perspicacious dramatization of their sleep, or one sleepwalking and talking within the dream of the other. Also, there is the other metaphoric movement of the eyes that move around for the origins (Ahlawat:2017, p.12).

"May's mother is bed-ridden or chair-ridden since May seems to have taken it upon herself to change her drawsheets. She seems to have blistering sores that May is supposed to dress. In all probability, the ailments of this mother-daughter duo have festered on account of what Greer calls depressive psychosis or involuntary melancholia" (Greer:1986, p.48). Of course, when it comes to grief, these women seem to have touched the extremes of it. In fact, it is as if despair and hopelessness by default prey on the female progenies of this family. One would not be surprised to learn May's mother having been revolving it all in the past as her mother stay in a place longer than necessary or lingered in the dark waiting to be dressed and concoct anecdotes of how fatally-intermeshed hers and her daughter's destinies turned out; or to learn that May

herself has a daughter who is growing more and more solitary and melancholy day by day and losing her sleep and social visibility as she is approaching girlhood and that fated wooden strip of nine woe befallen steps.

In the first scene of *Footfalls*, two actors, one visible and the other invisible, exchange lines; in the second scene, however, the voice assumes a director's role or that of an omniscient persona who comments on the actor's May's, through which a conniving relationship between the stage and the auditorium is established. The voice appears to address the audience, saying: let us watch her move, in silence. This breaks the fourth wall against which May is said to bow her head and [snatch] a little sleep. It also breaks the audience's illusion established in the first scene; i.e., this is a tragic story about a guilty mother and an unfortunate daughter. Metaphorically speaking, Beckett has removed the fourth wall lest May should take comfort through snatching a little sleep against it; May's real existence should be verified by the audience's perception, vulnerable as it may be. the dialogue in the first part is a semblance of monologue, and the second part narrated by the voice and the third part by May share the same source. May might be the real character, who paces on and off, engrossed in memory of her mother, but it is more probable that May's mother is the real character. May's mother on her deathbed is reminiscent of the never really born girl, and suddenly her imagination starts to work and creates a ghostly situation in which her dead daughter converses with her and treads on the floor (Brecht:1998, p.377).

In other words, every theatrical sign of *Footfalls*, including voice's verbal representation of May's pacing verbal sign and May's motion itself visual sign, revolves around this sound, as

poignantly demonstrated in May's line quoted by voice: I must hear the feet, however faint they fall the motion alone is not enough. Finally, the imaginary or fictional image, albeit constructed on the basis of verbal signs, is created by two embedded texts, the sequel where May relates a story of a heroine pacing in a little church, and May's fictionalization of Mrs. Winter's tale, the semblance of these three images is striking, leading the spectators to question the locus of meaning in this short play. Their conventional reception of theatrical performance, locating meaning in the referent, is frustrated, since the referent is shared by the three images. Consequently, the audience is induced to realize that the meaning resides less in the image re-enacted through three different channels of human perception than in the shaping of these messages or in the mode of the relationship among the theatrical signs that create them. Consequently, all theatrical signs visual, aural or imaginary, are released from their bondage of sign referent relationship, leaving the audience uncertain where to locate the meaning of the text (Simone:1984, p.435).

The text of non-dialogue is used to present aspects in the play of *Footfalls* that seem totally linked to the action of showing of the same path it is used in the play of *Waiting for Godot*. Initially at the play of *Footfalls*, a part of non-dialogue text of the play describes a visual elements such as: the characters movement, appearances and voices, besides to the set lighting and the set appearances. (Raymond:2014, p.93) state that "This is let a reader to access datum that would otherwise not be given; for example, while an audience member of a performance immediately learns the tone of a speaker's voice whenever there is dialogue, that tone is not automatically expressed to a reader. Since this direction is given before the speech, a reader can read the speech with that pattern in their head, However, this also creates a different

understanding of the information than learning it as an audience member would. This comes back to the linear nature of reading for multiple pieces of information. A reader learns almost immediately, for instance, that the voices are both low and slow throughout.

The non-dialogue text in the play of *Footfalls* by Beckett serves to give the reader of the script of the play some facts that would typically not be available to them through the written medium; information, for example, about aural comprehension or elements that may be obvious to an audience member but are typically not recorded in a written script, the linear nature and singular source of information of the written mode mean that this information is received and processed differently for a reader of the script than an audience member of a performance. There is a greater perceptual distance between some of the information and what it affects in script than in performance, for example, which means there is more of a chance that the information may not be connected. On the other hand, since the only way to transmit information through the script is in writing, everything written can be recognized equally, whereas in performance the multiple, simultaneous sources of information may result in some of the information being disregarded due to limited channel capacity. While these differences do exist, they are fairly minor, and can be minimized through certain directorial choices. As such, non-dialogue text is perhaps the best or only way to properly transmit the desired information in the script mode as it is in performance of *Footfalls* (Raymond:2014).

Through the exploring the play of *Footfalls*, it will be obvious that the writer has placed restrictions on his actors such as in the play of *Happy Days*. The characters do not have the freedom to act at all, move and behave on the stage as they want, as well as there are very close

similarities between the characters of both plays. For an instance, in the play of "*Happy Days*" Winnie was buried in the ground and suffering, and her husband Willie seldom appeared on stage. In the play of *Footfalls* May (M), is also restricted by inched her hands towards to her body as if she hugging someone, with facial expressions filled with fear, sadness, fatigue and loneliness, while woman's voice (V) from dark upstage which belongs to May's mother is occasionally heard from the darkness, her appearance did not appear completely, and all these characters suffer in the same destiny.

The number of pauses in in the play of *Footfalls* reached to (106 pauses) starting from the first page until the fifth page, Beckett did not stop there, he using a new effect on stage represented by the tone of voice (both low and slow throughout with pauses):

M: Mother. [pause. No louder.] Mother. [pause.]

V: Yes , May.

M: Were you sleep?

V: Deep asleep. [Pause.] I heard you in my deep sleep [pause.]

(*Footfalls*, p.400)

The protagonist, in *Footfalls*, May, is offered, restlessly pacing the floor stage from right to left and opposite. She tells a great much of disconnected sentences while pacing. The action or process of moving is not satisfied by May through pacing on stage, she focus to hear the sound of her rhythmic steps as an evidence of her existence, one two three four five six seven eight nine wheel ..., the several repeated routine of May's pacing, display the mechanical repetitions and sterility of the characters conditions. For the characters of *Happy Days* and *Footfalls*, theirs everyday life is just an exact repetition of the previous one, for instance, May's pacing become

an usual and never changes day after day. The greatest extent of the dialogues in *Footfalls* are specified by May's questions. these questions in all plays stress one thing in general, is that the state of being uncertain and doubt of the characters mind.

May: Would you like me to inject you again?

Voice: Yes, but it is too soon. [Pause.]

M: Would you like me to change your position again?

V: Yes, but it is too soon. [Pause.]

M: Straighten your pillow? [Pause.] Change your draw sheet? [Pause.] Pass your bedpan? [Pause.] The warming-pan? [Pause.] Dress your sores?[Pause.]

(Footfalls, p.400)

Samuel Beckett has a clear understanding of this text of this play which reflects the lack of communication between May and her mother that reached the age of ninety, Beckett refers to the condition of the human being in modern times. The fear and wondering dominate the atmosphere of the play, which is reflected at the nature of conversation between the mother and daughter, besides to the nature of her speech, tone of her voice and method of her pacing which has become curved, as if tiredness overcame her, even her pacing gradually became slow:

[pause. Begins pacing. Steps a little slower still. After two lengths halts facing front at R. pause] Sequel . A little later, when she was quite forgotten, she began to [pause.]

A little later, when as though she had never been, it never been, she began to walk. [pause]

(Footfalls, p.402)

The pauses here are as suggestive and prominent as words. These moments of silences suggest that this creature is immersed in confused thinking and fear of the future. pauses are reflect the internal, mental and spiritual conflict inside each personality of the play.

Their moments of silence is seen as an act of trying to mask their an unpleasant emotion such as insecurities, fear and anxieties. They appear to get-away from the sever or hard truth they live in.

May, visualize at the end of the play as the one who suffering from schizophrenia, delusions, disorder of thought and auditory hallucinations, in addition to low social participation, emotional expression and lack of will, all due to environmental factors including the up growth in harsh conditions, and genetic factors that include a variety of genetic variables.

It is through the text of the play, May immersed in the role of two different characters at the same time, she speaks with herself in different tones of voice May and her mother, but the voice which introduce by May itself, the first time used her voice when she asked or answer, using in the second time a tone of another voice of an aged grow old, which is her mother, and all these silent moments are created from the prevailing weather of silence which conquer or take control the atmosphere of the play.

Long pause. Resumes pacing, halts facing front at R. long

pause. Amy. [pause. No louder.] Amy.

[pause] Yes mother, [pause.] Will you never have done?

[pause.] Will you never have done... revolving it all?

[pause.] It? [pause.] It all. [pause.] In your poor mind.

[pause.] It all. [pause.] It all.

[pause.] Fade out on strip. All in darkness.

Pause.

Chime even a little fainter still. Pause for echoes.

Fade up to even a little less still on strip.

No trace of MAY.

Hold ten seconds

[Fade out.]

(*Footfalls*, p.402)

The last (10) seconds with no trace of May, is a critical reminder that she was on all occasions not there, however, there as only a trace (Gontarski:2006, p. 202). We see or hear nothing , the state of being absence is the only fact which existing (Faber:1984, p.240).

Billie Whitelaw once asked Beckett if May was no longer alive, he response, let's just say you're not all there (Kalb:1989, p.240). This has been analyze or explicate by the majority that May is not dead.

Jonathan Kalb hold an interview with Billie Whitelaw and she portrayed May's traveling. In *Footfalls* ... [May] gets lower and lower and lower until it's like a little pile of ashes on the floor at the end, and the light comes up and she's gone (Kalb:1989, p.240).

Chapter Five

Conclusion and Recommendations

5.0. Conclusion

"Fie, fie upon her! There is language

In her eyes, her cheek, her lip. Nay,

Her foot speaks, her wanton spirits

Look out at every joint and motive of

her Body."

Ulysses in William Shakespeare's

(Troilus and Cressida, IV, 54-57)

Shakespeare was on to say something. The body oozes messages constantly and communication occurs both consciously and unconsciously, verbally and non-verbally. One of the tricks to learning language is to act it. The spoken word is only one part of all communication. If we have a dog and it comes to us to tell that it is hungry, or in pain, it uses no words, yet we understand it very well. Thus, unspoken communication is a major part of all communication (Styan:1981).

The scope of the body language was not only limited to the fields of literature and drama, but it also permeated various aspects of art. Music, for example, is one of the most important arts that employs it (Johnson:2018).

Body language can be also employed to detect lying. Paul Ekman, Professor emeritus of psychology at the University of California, San Francisco, tells several ways to spot a liar that

are all related, in one way or another, to body language (Nancy:2006, p.142). Most people tend to interpret darting, unfocused eyes as a classic sign of lying, depending on the context of the behavior.

"If people look away while trying to think of something difficult, that is not important" says O'Sullivan, Professor of psychology at the University of San Francisco. But if they look always while answering something that should be easy to answer, you should wonder why (Robinson:2007).

Body language is manipulated by Beckett to reflect the attempts of the modern man to assert himself in the midst of the horrific chaos of the twentieth- century atrocities. The false decorum, values, and hypocrisy that wraps the modern man's life has turned him into a blind puppet, ready to sacrifice his own individuality by the process of asserting it. The immobility of the characters in Beckett's plays, considered a mean through which Beckett tried to reflect the emotional and physical isolation of the characters which, in turn, display a small picture of what is really happening in the actual world.

In drama and other arts like music, a scholarly interest in the use of pauses and silence moments which can be traced back to the time of Aeschylus. It is related to social culture, religion, and art in general. Non-communication in modern literature and art is important because it conveys the emotions of the characters and also because the unsaid is considered as important as the said; moreover, as it mentioned before that communication has multiple types and occurs verbally, non-verbally, consciously and unconsciously. Pauses and silence moments can be defined as an absence of language to express for many things rather than using words, as in body language (Stayan:1981, p.16).

Pauses, silence, and dramatic actions taking place without the use of words, they are no new thing in the theatre. One school of thought during Shakespeare's time believes that pauses hardly existed; the actors all spoke their lines trippingly and didn't observe pauses according to the notes on timing at that time. But most recent actors and directors made extensive use of pauses, pantomime (express meaning through gestures accompanied by music) , and suggestion (Hollis:2012, p. viii).

As for today's theatre of silence, it has a possible ancestry in some of the productions of the Moscow Art Theatre and there are some of the French plays of the early 1920s, such as Jean-Jaques Bernard's *The Springtime of Others*, in which a good deal of the central meaning is not conveyed in words but by action of various kinds, pantomimed or otherwise suggested (Maher:2009, p.179).

One of the central tenets of the absurdists is the breakdown, even the impossibility of communication in this time, Beckett created his dialogue out of the stylized breakdown of hyper-literary styles . Ionesco, reduced this complex phenomenon to a simple conclusion, "I detect a crisis of thought, which is manifested by a crisis of language; words no longer meaning anything". Failure of communication led to the use of pauses and silences. Beckett began such step in the absurd theatre and he but employed a different strategy of dramatization(Hollis:2012, p. viii).

The effect of Beckett's language is that the most important things are not being said. Hollis, an author, believes that Beckett employs language to describe the failure of language; he details in forms abundant the poverty of man's communication; he assembles words to remind us that we live in the space between words (Goldman and Michael:2005). A pause is undoubtedly

Beckett's most famous line. The precious seconds of silence are the key moments of Beckett's drama in which something important is intentionally left unsaid. In Beckett's plays, the silences or pauses "test the extremes of human behavior: they are the silences of resistance, of terrified and of outrage." (Gilman and Richard:1998).

Beckett left an impact on modern theatre, more so in Europe than anywhere else, his techniques and use of language can be seen through his works which are characterized by clarity of expression in words, movements, sounds, and visual imagery (Lubin:2018).

Beckett, dramatized silence and pause, regarding them as effective and eloquent techniques that stressed the themes of his plays, he showed that one can get much more information from unspoken language, spectators, clothing, twitch convulsive movement, or mannerism a habitual gesture, way of speaking or behaving". Beckett's characters have the capacity that have, to fill their time with memories, chat, tortures reflections. They are much less self-sufficient and more dependent on the unstable ties that bind them to each other (McRae and Carter:2001,p.421).

To sum up, Beckett's pauses have multiple sources and different effects, the readers or the audience are not involved with the same atmosphere. Characters struggle in silence to face the challenge of the need to speak, their need to be. Pauses and silences, in both plays discussed in this thesis, indicate the fact that language for the absurdists is no more significant. It is useless and is not able to convey any meaning. These pauses and silences reveal difficulty in communication, the distance between self and self, as well as self and others. People lose the ability to understand or to communicate even with themselves. That is the condition of modern people in which there is no place for such things like understanding or communicating with each

other's. Pauses are used to portray the concept that language is a vague and meaningless tool that people use to hide their own discomfort. Pauses and silences, in Beckett's plays, indicate a break in the dialogue. All the characters in both plays seem to reach their ends sooner or later. That is why they seem to be silent at the end of the plays. For example, in the *Happy Days*, Winnie's being unable to utter words and make gestures indicates that she is a woman approaching death.

The physical language of the actor on the theater of Absurd is a sign from many signs in the theater show, so that, theatrically, It became the dominant language with multiple notions, believes, and ideas on the contemporary theatrical space, and the actor becomes (body) which consider the most prominent and dominant mark in the theater scene, because words are not everything, do not say everything, and the meaning must complement by the forming physical movements which can be divided the movements of the body in the play to desire movements that expresses a need. And traditional movements that express need and desire at the same time, besides to conscious movements (artistic) not traditional which the called "the body language of the theater". This is consider as the most powerful sign in theatrical show which produced on the stage, in order to theater be able to communicate away from language usage and get its messages.

5.1. Recommendations

Ultimately , the topic of this thesis has dealt with The Dramatic Value of Body Language and Pauses in the Theatre of Absurd: A Thematic Study of Samuel Becket's *Happy Days* and *Footfalls*. The reason behind using of body language and pauses by Becket is to provide a multi-level language (powerful, influence and dominance) language that is more tender and eloquent

than other languages, all of which takes place in a silent language replaced by body language, or aimless repeated dialogues.

Based on the above mentioned. The researcher recommends the following points:

1 - Studying theatrical texts that discuss and present issues that deal with people problems in their daily lives, especially those plays which are produced on a stage.

2- The study highlights of Beckett characters from a psychological point of view in his dramatic plays. Because all the characters of his plays share the same destiny, for instance (they are characters look like dolls and isolated, they are break up and think like the idiotic, have no logic, they are walking in a way does not know his destination, the majority of the characters are pours its anger against their colleagues or partners as if they are the cause of their disabilities, while in the same time they do not want to be separated because of the fear from loneliness and death).

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