Self Revelation in Samuel Beckett's Chaos-Stricken Theatre

By

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Research Article

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ABSTRACT

To see "I" at the center of the universe is a modern sensation and feeling. Dramatic literature has tried to capture this sensation, in a part, through hinging on chaos theory, better known as hidden-order or dynamical systems theory which is a new way to think about order that can illuminate fragmentation and nonlinearity in literature and other fields. It has been revealed that systems behave in secular manner in which chaos results in discipline and vice versa. It provides us with the tools for solving complicated problems in the chaos and alteration-stricken environment of today or the future. This research shows how the application of this theory and its characteristics to Samuel Beckett’s idiosyncratic theater correlates well with the manifestation of the self, the great postmodern existential obsession, Beckett has been aspirant of in his oeuvre.

Keywords: Chaos theory; Theatre; self.

INTRODUCTION

We live in a world which is in constant alteration, change, and at the mercy of various revolutions. One of the greatest revolutions has occurred in the field of physics which later on penetrated in all aspects of science known as chaos theory. This revolution deals with the understanding procedures and illustration of the phenomena by intellectuals who in the past presented their explanations in clear and resolute frameworks. They viewed the universe as systems that were in motion in accordance with deterministic nature laws which were predictable. Accordingly, they believed that the effects were the output of the linear specific causes. Now, they emphasize the creative role of entropy and chaos and view the world as systems which act based on self adaptation and that the consequences of such a life style would be the existence of unpredictable and accidental states. Nevertheless, in this condition the natural deterministic laws still dominate. It has been revealed that systems behave in secular manner in which chaos results in discipline and vice verse. "Chaos theory, better known as hidden-order or dynamical systems theory is a new way to think about order that can illuminate fragmentation and nonlinearity in literature and other fields. The impulse for self-organization and self-generation, as it explores the relationship between order and disorder" (Newbold, 1999) is what it arises. Nowadays, the simple view of the world operation has been changed to a paradoxical and sophisticated imagination of its operation. This new science is called sophistication theory, a branch of which known as the theory of chaos has attracted the world wide attention. The theory of "final discipline" or "discipline of chaos" provides us with the tools for solving complicated problems in the chaos and alteration-stricken environment of today or the future. It has four principles including butterfly effect, dynamic adaptation, self similarity, and strange attraction each of which contributes a share in the whole chaos system. Samuel Beckett as the profound dramatist of post modern era has been able to revolutionize the theatre in all its aspects to provide a bed for the revelation of the existential problems of modern man the prominent of which is the question of self which is elusive, unfathomable, and ambiguous. The paper puts forward the detection of the history of self engagement by the other intellectuals and introduces the tangible manifestations of the principles of the chaos theory in the major works of Samuel Beckett in order to show how his idiosyncratic theatre has stood as the landmark of dramatic literature in its capability of capturing and dealing with the theme of self as one of the great obsessions of man and indicates the ways he has tailored, modified, and manipulated his theatre to enable it resolve the unfathomable problems and convey what was earlier unutterable in any other way round.

DISCUSSION

After the Second World War, the epistemological implications of the theory of relativity, quantum mechanics and Claude Shannon's work on information and entropy created a paradigm of uncertainty about everything and more
specifically about the question of existence, identity, and being. This paradigm violated the overtly optimistic views of the reliability of information and, "once human beings were demoted from their special status as the pinnacle of creation, it was seen to explain not only the essential functions of the physical universe, but also that of human language and consciousness"(Polvin, 2008). All this formed what Patricia Waugh called the 'scriptural metaphor': a view of existence as a flow of information that moves inevitably towards its own extinction and calling into question and challenging all the already taken-for-granted doctrines"(Waugh, 2005).

It clearly can be seen that with the advent of 20th century and its idiosyncrasies, the already taken-for-granted defined creature turns to the most passive of all, bewildered, disillusioned, dislocated and purposeless. Philosophers, intellectuals and even ordinary people all encounter the bewilderment of simple questions: Who am I? What am I? This attitude is also reflected in the works of the dramatists of the 1950 including Edward Albee, Vaclav Havel, Jean Genet, and Ionesco just to name some. At that time a new kind of drama enjoyed labels ranging from minimalism to reductionist, existentialist, nihilist, and absurdist which "were applied in the description of a dominant trend in the twentieth-century theoretical canon that is commonly associated with dramatists like Samuel Beckett, Eugene Ionesco, Arthur Adorno, Jean Genet, Harold Pinter, and a number of avant-garde writers in France, Britain, Italy, Spain, the United States, and elsewhere"(Besbes, 2007). The theatre emerged from this trend of theoretical production has been known as "the Theater of Absurd"(Esslin, 1998). On the line of handling these ambiguities, drama again has proved to be promising. Metman asserts that, "by far the most profound and daring writer associated with this development in drama reflecting the man condition in twentieth century is Samuel Beckett, who has gone considerably further than any of his contemporaries"(Metman, 1955). Instead of merely showing human existence in its undorned nakedness, he strips his figures so thoroughly of all those qualities in which the audience might recognize itself that, to start with, an alienation effect is created that leaves the audience mystified. That is to say, the vacuum between what is shown on the stage and the onlooker has become so unbearable that the latter has no alternative but either to reject and turn away or to be drawn into the enigma of plays in which nothing reminds him of any of his purposes in and reactions to the world around him. Influenced by the many characteristics of the time, dramatic art has lent itself to diverse orientations to satisfy the requirement of the time. Among the many orientations, in contemporary drama a new orientation is crystalizing in which man is shown not in a world into which the divine or demonic powers are projected but alone with them. This new form of drama forces the audience out of its familiar orientation. It creates a vacuum between the play and the audience, so that the latter is compelled to experience something itself. Saner in an essay "Postmodern Theater: A Manifestation of Chaos Theory?" indicates that the goal of postmodern theater has been to dissolve existing ways of perceiving the world and one-self. That the theater's major intention is to de-construct reality, not to interpret it nor to seek 'authentic' contact with the audience(Saner, 2001).

The sheer prevalence of chaos in all aspects of postmodern life at this era has targeted modern man's view of his self and identity which may be one of the major underlying causes behind its ambiguity. It is through this viewpoint, which one comes up with the concerns of philosophers regarding the question of man's existence in the world: why the already-taken-for-granted-held-meaning creature has turned to the passive of all? Why has he been obsessed with the very idea of his being, self, and identity? The answer, for sure, could be detected in the chaotic state of the postmodern world, the entropic views of philosophical thinking, the turbulent political, economical, social, and existential states of the current situation. Clearly, "when a creator's work has finally been projected externally and expressed as a manifest form, symbol, act of speech or writing, it is objectified and freed to be internalized yet again, but this time into conscious realm of conceptual thought"(Peat, 2007) which is capturing those external thoughts and ideas. Samuel Beckett being well aware of these characteristics of his time from his own special orientation, namely personal-philosophical has exercised the chaotic characteristics on all aspects of drama to reveal the underlying causes of man's blurred vision of his self and identity on the one hand; and through the appropriate chaos characteristics bring back stability to the ambiguous self, assign meaning to the absurd and menace-stricken existence of modern man, and finally justify his philosophy of being on the other hand.

This would be impossible unless drastic changes have been made to all tenets of theatre and the past relevant explorations and efforts through psychoanalytic research and dream analysis had been acquired. As additionally has been confirmed "the one who pioneered the forefront of this new dramatic rhetoric was Beckett who has indulged in reading Freud, cooperating with the Verticalists and Surrealists in Paris during the 1920s, undergoing psychoanalysis in London in the 1930s, and finally, having ardently befriended James Joyce being clearly exposed to the real practice of the stream of consciousness"(Gordon, 2002). This experience has been consummated by his association with a number of painters outside the Surrealist circle, including Bram van Velde and Jack B. Yeats, who, in their own work, were exploring the various levels of mind functioning. May be more successful than their portrayal thought, initially, he has proved to call into the question the premise of self, identity, and existence in his mind and then put them in print, an exercise which has already been tried by many other intellectuals. None has proved to be perfect practitioner of putting these ideas in diction maneuvering upon the appropriate words and style. This may be due to "an almost unparalleled first-hand knowledge of many of the major figures in Western philosophy, from pre-Socratic to G.W.H. Hegel, from Nietzsche to Ludwig Wittting stein,
from Martin Heidegger to the French existentialists; and second, that, for all his familiarity with various philosophical traditions"(Feldman, 2006).

In portraying the psyche through dream techniques Strindberg, for example, had progressed from naturalism to dream techniques, but has never been unable to articulate the specific vocabulary of unconscious experience. Pirandello, too, had visualized the illusions of reality that camouflage deeper truths of murder, lust, and greed, but he too stopped short of holding the mirror up to unconscious thought patterning and behavior.

This technique maneuver finds its way among the avant-garde movement. Alfred Jarry portrayed *Ubu Roi* as a protagonist both devoid of moral qualms and an insane. He was an effort on the line of personifying primary rage and zest of human nature in its rawest form, as well as a man haunted and cognizant of his ultimate meaninglessness of life who chose evil over righteousness as the cornerstone of his being. This may have been "the inspiration of Beckett's constant quest for the real meaning of self and being"(Rahimipoor, 2010). For Artaud, traditional drama was a cover-up for authentic, underlying emotion, and unless form was altered entirely and emotion given total outlet, human experience could not be fully dramatized.

The major reason which raises the status of Beckett as the dominant figure of this theatre, for sure, is indebted to his idiosyncratic deployment of the characteristics of the chaos theory in his theatre to make it as explanatory as possible, to pinpoint the theme of the self the earlier intellectuals did not prove promising in its revelation. His violation of all the tenets of the drama: theme, setting, characterization, and specifically language has enabled him to consummate the attempts of his predecessors regarding the question of self and identity.

To do so one can clearly detect that the modern and "the post modern artist and writer are in the position of a philosopher; the text he writes, the work he produces are not in principle governed by reestablished rules and they can not be judged according to determining judgment, applying familiar categories to the text or to the work. Those rules and categories are what the work of art itself is looking for"(Leotard, 1979). In such conditions Beckett is well aware of Butterfly Effect as the first principle of chaos theory which rejects the linear cause and effect relationship and approves nonlinearity of the relationship between the phenomena and the system's meaning that a minute change in the initial conditions can result in vast unpredictable changes in the system and this is the footstone of the theory of chaos. In this theory, it is believed that in all phenomena there are points a minute change upon which creates enormous alterations.

The current wondering state of man is the consequence of the changes assigned on man's existence in accordance with other advances in other aspects of modern life. His duty on the line of unraveling the underlying motives and providing solutions for them, no doubt, calls for their idiosyncratic techniques to put forward solutions for the existential problems of modern man. The minute changes can result in drastic changes in the systems (here man's view of his self, being, and identity) and under these circumstances alongside the progressive adaptation (the output of the search manifested in the characters' behaviors in the introduced works) is crystallized; that is to say, in Adams' terms, American historian, to get out of habit (absurdity) and get to life (meaning) through the chaotic existence illustrated in the nebular state of man's view of his self.

To put into practice the butterfly effect, Beckett initially voices the point of view. We see that in the *Unnamable*, the identity disorder of a non identity, or equivocal dubious being, referred as I, that most pernicious pronoun in the semiotics of Beckett, I, not me, "It is not about me"(*Unnamable 3*), as it appears to be in *Endgame*, when Hamm removes the handkerchief from his face and announces, "Me-(he yawns)-to play'(2) in the objective case(Blau, 2008). The advantage of doubling an "I" and a "he" is that they can argue about who is at the fault for the story's failure, and thus a dialogue of sorts can fill the void. "The split selves in texts prepare us for the separation of the "I" into defendant and scribe in texts"(Breinza, 1987).

In the field of psychology in the theories of great psychology genuine, Freud, this procedure has been taken into account. He asserts that the root of all human behavior is rooted from childhood (the initial conditions for the theory of chaos). Through the detections of these behaviors to the childhood analyses their current behaviors. Similarly, Beckett has violated the speaker's point of view, has wiped out their memory of their past, and has left them amidst the entropy of controversial debates over their current status: Vladimir and Estragon in *Waiting for Godot* have no idea of who they are contemplating, the blurred visions and sounds in the *What Where* have no vivid justification, chaotic voices of Bamb's inner self conflicts in the Ohio Impromptu, and finally Krapp's failure in building his current status upon the previous selves. These are just a few patterns of establishing and assigning minute changes to the premise of self in his plays to lead to the subsequent chaotic self at a macro level reminding one of this scientific principle of chaos theory: a fly's flapping its wings in Africa results in a tornado in the north America. The highlighting of the ambiguity of self many have never ever been an obsession that it is now which, to a large extent, has been crystallized through the dramatic art of Beckett. In his *Waiting for Godot*, "the stage contains four names of different origin: Slavic, French, Italian, and English"(Hassan, 1967) revealing this idea that Waiting for the real meaning of self is the fate and obsession of all humanity.

Beckett's specific exercise of this principle of chaos theory is manifested more vividly in his manipulation of the major medium of drama. The dramatist alters the language of the theatre to project through techniques more penetrative than the stream of consciousness to create self challenge eruptive turbulence in the mind of the audience regarding the theme intended. He is well aware that language is influenced and influences other components of the play. Therefore, theatre's main concern should be the expression of what language is unable to crystallize in words and can not be in congruence with other ingredients. To accommodate such a specific
language as a requirement for the second principle of the chaos theory Dynamic Adaptation, the dramatist gives rise to the birth of a new form of theatre known as the Theatre of The Absurd which would prove to be promising in handling these premises and successful in revealing the impotency, inability, and failure of naturalism in reflecting the reality of these existential problems to any contemporary dramatist. This is echoed in modern critic's view, too. To Eliot, realistic drama is suitable for the surface reality handling trivial subjects and passing events and fails to account for the external, intangible, and profound realities which later on became the target of the Theatre of The Absurd. Part of this success as had been precipitated by Antonin Artaud is due to the different view of language and speech introduced, that "it is not a matter of suppressing speech in the theatre but of changing its role, and specially reducing its position"(Artaud, 1958). This modification has to be applied to language to tailor its practicability in accordance with other elements to capture the intended theme. It might be argued that all language has this effect; all language tends to draw us towards links"(Uhlmann, 2006) which are crystallized in the form of strange metaphors and images envisaged in the course of the play. When it comes to the questions of existential problems of modern man such as the real nature of self, the dramatist has got to exercise his own idiosyncratic tact to be able to manifest the problem. He shoulders the responsibility of idea of Ionesco that it is obligatory and demanding on the part of the dramatist to push human being again towards seeing themselves as they really are. In the Endgame, the play starts right with idea of termination,

Clov: Finished. It's finished, nearly finished. It must be nearly finished. (Pause.)
Grain upon grain, one by one, one day, suddenly, there's a heap, a little heap, the impossible heap. (pause.) I can't be punished any more. (pause.) (Endgame, p.2)
The idea of getting finished is captured through the deployment of language implicating the idea of chaos, the self suffer of the characters who are chaotically stricken.
Hamm: One! Silence! (Pause.) Where was I? (Pause gloomily.) It's finished, we're finished. (Pause.) Nearly finished. (pause.) There'll be no more speech. (Endgame, p.49)
This way of speech of the characters acts as the deriving force of the butterfly effect to put into turmoil the mental status of the viewer or the reader being startled by the sheer connotation of the lexicon.
Beckett through turning to physics laws has tried to voice this responsibility along side the advances in other branches of science. To create Strange Attractions, another chaos theory principle, he has similarly violated the already established dramatic style, created a new chaotic language and crying out language of silence and sound, staged characters at the mercy of absurdity and panic to death, meaningless and bizarre settings, and the theme of ever struggle and quest for self and identity which are all grounded on the foundation of the characteristics of chaos theory like what Celine has done in his novel Journey to the end of the Night.
Hamm: Yawns under the handkerchief. He removes the handkerchief from his face. Very red face. Glasses with black lenses. (Endgame, p.3)
Hamm: One of these days I'll show them [eyes] to you. (pause.)
It seems they have all gone white. (Endgame, p.5)

Clov: I look at the wall.
Hamm: The wall! And what do you see on the wall? Mene, mene? Naked bodies. (Endgame, p.13)
To them everything seems strange; what has been staged sounds the same degree strange to the viewer and the reader as it is to the characters. Seemingly, everything has lost it real nature and meaning even colors have lost color and their implicational meaning.
Hamm (Starting): Gray! Did I hear you say gray?

Clov: Light black. From pole to pole.
Hamm; You exaggerate. (pause.) Don't stay there; you give me the shivers (Endgame, p.32)
To attain the intended purpose and convey the desired theme, we can see that Beckett's characters' movements and speech are very technically patterned. The quality of the talk of the high and the low, the comic and the serious adds to the strangeness of the play and its difference from the everyday language use making it possible to present a serious subject matter through a comedy form.
Estragon: We have no right any more?
Vladimir: You'd make me laugh if it wasn't prohibited.
Estragon: We have lost our rights?
Vladimir: (distinctly). We got rid of them. (WFG, p.17)

He cares about the seconds of silence in his character's pauses and hesitations which to many critics and directors like Edward Albee sounds strange and at the same of revealing one of Beckett's idiosyncrasies. "If these Beckettian creations are significantly changed through adaptation or creative staging, the formal order that Beckett establishes in his work is inevitably interfered with. It was form, especially in the theatre, which enabled him to coherently structure his vision of the incoherence of contemporary experience"(West, 2008) he and all humanity have been exposed to. The chaotic state of things which have been given rise by the drastically revolving advances in science not only initially annihilated man's philosophical justifications but also is analyzing.
In the ever changing current situations, the entropic systems interact with the environment like living creatures. Hamm: You stink already. The whole place stinks of corpses. 
Clov: Well…Sooner or later I'd start to stink. Hamm: Yes, but how would I know if you are merely dead in your kitchen? the structure of the human body, consciousness, and in pursuit of analyzing his soul; hence, challenging the already assigned titles and names. This "force of entropy may be felt even in a cyclical system; the world of the play tends to run down, the stretch of dissolution- the stinking breath of one tramp, the stinking feet of the other-hangs everywhere"(Hassan, 1967). The bared road setting of Waiting for Godot, the skull-like room of Endgame, the Barbed wire-surrounded apartment of Krapp in the Krapp's Last Tape and his other similar settings in his other plays are all his efforts on the line of creating strange attractions which through dynamic adaptations pave the way for the major tool of theatre, the language, towards reflection of absurdity, enhancement of its capability in delineating the existential problems of man, and inspiration of pedantic messages which would never fulfill in any other way round.

Nagg: I'm listening. 
Hamm: Scoundrel! Why did you engender me? 
Nagg: I didn't know. 
Hamm: What? What didn't you know? 
Nagg: That it'd be you. (Endgame, p.48)
Or to accommodate the existential mess, to capture the dynamic adaptation effect, creates a bridge between, the postmodern chaos, the violated sense of self of modern man, and its staging. 
Hamm: Yes, but how would I know if you are merely dead in your kitchen?

Clov: Well…Sooner or later I'd start to stink. 
Hamm: You stink already. The whole place stinks of corpses. 
Clov: The whole universe. 
Hamm: To hell with the universe. (Pause.) 
Think of something. (Endgame, p.45)
In the ever changing current situations, the entropic systems interact with the environment like living creatures and for achieving success are in constant creativity and innovation. When a system approaches an adaptable equation for the sake of progression needs inner crucial changes and these changes per se instead of adaptation and application with the environment create a constant progressive adaptation. The output would be the alteration of the stabilized relationship between the people, behavior patterns, career patterns, attitudes, ways of thinking, and cultures. Humanity, his definition of being, too, has lent itself to reappraisal. That is why he drastically turns down all the established metaphysical, religious, and philosophical doctrines and gets involved in constant search for the meaning of his existence so that he can update, challenge, or revive the current one. 
Hamm: The end is the beginning and yet you go on. 
Perhaps I could go on with my story, end it and begin another. (Endgame, p. 66)
Clov: I say to myself…sometimes, Clov, you must learn to suffer better than that if you want them to weary of punishing you…one day. (Endgame, p.78)
As it is clear” at least from Descartes onwards the concept of human identity has been threatened by the sciences and their presentation of, first, the human body as a biological machine, and latter of consciousness as just one node in a vast network of information”(Polvin, 2008) whose exemplification can be detected in the chaotic technological development of postmodernism which is not fixed in any single time moment involving man and all his attributes with it. Beckett's theatre in order to deal with such themes in his chaotic drama vividly manifests chaotic themes in his plays like the catastrophe-stricken atmosphere in the Endgame, the absurd afflicted vagrants in the Waiting for Godot, in the past reverie-fallen Krapp, and in-tumult state of mind of Bam. On this line, Craig quoting Mayberry asserts that Beckett in 70s dramatic projects has been in "search for a new form" which would admit "the chaos and does not try to say that the chaos is really something else […] to find a form that accommodates the mess, that is the task of the artist now". In this regard, the master (Beckett) has been in "search of a species of new critical innovations" while his disciple (Pinter) has "been less persistent in [his] pursuit of new dramatic forms"(Owens, 2009). The appropriate form has been the Theatre of the Absurd and for sure the main device lending itself to the characteristics of chaos theory in his hand has been language. In controlling the stream of the play in accordance with the theme in his mind, Beckett delicately manipulates the language of the characters, a point which is the chaotic use of language in order to make serious subjects understandable. Estrogen's being beaten or sleeping in a ditch is totally nebulous as there is no clear justification for the motives and causes behind it. The tramps, in times, get involved in talking as if the other person does not understand and each is involved in his own soliloquy. They "launch into what appears to be familiar territory of complaining about life, philosophizing about life, quibbling back and forth and specially about their own private thoughts"(Kelsch, 2007). The words apparently have lost their meaning and turn into a device to communicate the incommunicable though in an ambiguous manner.
Vladimir: I missed you… And at the same time I was happy. Isn't that a strange thing?
Estragon: (shocked). Happy?
Vladimir: Perhaps it isn't the right word.
Estragon: And now?
Vladimir: Now? (Joyous.) There you are again. (Indifferent.) There we are again (Gloomy.) There I am again
(WFG, p.68)

This way of talking shows they are all out in their endeavor, waiting, to get the meaning of self and existence. In
the first act, the characters in their action, waiting, are only concerned with the passage of time on the line of
getting to their objectives. Hence, the language is transformed to long dialogue exchanges over the routines.

Estragon: You're sure it was here?
Vladimir: What?
Estragon: That we were to wait.
Vladimir: He said by the tree. [They look at the tree.] Do you see any others?
Estragon: What is it?
Vladimir: I don't know. A willow.
Estragon: Where are the leaves?
Vladimir: It must be dead.
Estragon: No more weeping. (WFG, 15-16)

In the second act, it seems the tramps are all out, have exhausted the possibilities of speech and action. Here,
the language steps aside, gives its way to silence which itself is a new form of language, dynamically adopted,
paving the way for the tramps to get on.
[Long Silence.] Vladimir: Say something!
Estragon: I'm trying. [Long Silence] (WFG, p.59)

All he is to do is to have the characters talk; silence has no place in his works because one can only be silent
only when he has attained his true self and his own identity. "To talk means to stand outside oneself, he who
does not possess himself and remains concealed from himself is compelled to talk, only he who has attained his
own identity can be silent"(Wellershof, 1965). The way of talking on the way of achieving a prominent existential
concept like disambiguating one's self, no doubt, will have its own idiosyncratic characteristics and the dramatist's
tact is called into question with regard to his deployment of language for the purpose. He has tried to place the
excitement of self awareness in the skeleton of language exposed to the characteristics of the chaos. He has
intentionally violated signs, the meaning bearing elements. Meaning disappears in his texts. We are left with
smashed signs which lead to communicative entropy. This violated self awareness created by the communicative
entropy in the reader or viewer has been deliberately and tactfully manipulated to ultimately create meaning. As the
words are rational, they are time bound, and can not account for the self that exists outside time and place;
therefore, "if one can destroy the rationality of words, pour them out in a massive and torrential jumble defying
time and structure, detach them from their contents, there is a chance that he may get close to his true self"(Coe,
1964) based on the Self Similarity principle of chaos theory. This is exactly what Beckett does with language in
his works. He tries to develop a new language of timelessness and spacelessness, a language as "a system of
sounds devoid of content which moves only within itself"(Wellershof, 1965). Such a language in Beckett's plays
serves, to express the breakdown, the disintegration of language"(Esslin, 2004). Our mind acting on dynamic
adaptation view can regulate our inner violated senses and feelings, assign them rules and disciplines from which
meaning can be cajoled. Beckett, well aware of this privilege, has violated the structure of sentences and created
indefinite number of meanings and interpretations out of limited number of words and sentences which are his
strange attractions even to a non critical reader or viewer when involved with his works. The way he has
arranged the words and the sentences that come one after the other, from meaning viewpoint, can not be
predicted because they are no longer linear. In this way, extreme communicative entropy emerges. The
characters use everyday words but the words serve different purpose. As Grillet puts it, "the two tramps are on
the stage. They have to explain themselves but it seems that they don't have a text prepared before hand and
scrupulously learned by heart to support them what they have to invent. But just as they have nothing to recite,
they have nothing to invent as well and their conversation reduces to fragments"(Grillet, 1967). Disintegration
captures the language and the dialogue fades in sheer minimalism an attribute which make it sharply strange
from the traditional formant. Hence, pauses and silences stabilize themselves as the crying concepts for
communication in the play to enable the characters experience the wordless reality of self.

[Long Silence.] Vladimir: Say something!
Estragon: I'm trying. [Long Silence] (WFG, p.59)
Language dissolves more and more in accordance with the dynamic adaptation principle as we go on in the play and the dialogue between the characters turns into monologue. The entropy smoothly slides natural language towards a virtual one; “Vladimir’s monologue delivered toward the play’s end neatly captures Godot’s central dilemma. Everything changes, and nothing does: all days blur into one day, but life itself is short, and passes quickly”(Patti, 2000). They find it more difficult to talk to each other because to talk means to invent but no matter how clever they are, they run out of words and have to repeat themselves which brings us to repetition as another Beckett strange attraction. In the middle of these repetitions, these automatic exchanges reveal more strange attractions of his style: they endeavor new ways of insulting each other, telling stories, hanging themselves, playing with Pozzo and Lucky to get on their quest for the real nature of self by waiting and shortening this waiting in any way possible. Accordingly; “the dialogue of the tramps [gets] the peculiar repetitive quality of the cross-talk comedian’s pattern”(Esslin, 2004).

Estragon: Wait.
Vladimir: Yes, but while waiting.
Estragon: What about hanging ourselves?
Vladimir: Hmm. It’d give us erection! (WFG, p.13)
The quality of the talk of the high and the low is an attempt on the line of its adaptability; the comic and the serious add to the strangeness of the play and its difference from the everyday language use making it possible to present a serious subject matter through a comedy form.
Estragon: We have no right any more?
Vladimir: You’d make me laugh if it wasn’t prohibited.
Estragon: We have lost our rights?
Vladimir: (distinctly). We got rid of them. (WFG, p.17)

To penetrate into the sheer the core of the theme, Beckett finally demolishes the structure of language in every aspect violating its syntax, semantics, etc and creates utmost entropy. This can be detected in Lucky’s supposedly meaningless and uncontrollable stream of words. What climaxes the point is his strong belief in it manifested in his vigor and strength of his speech. He talks seriously and “delivers a long, gabled monologue towards a virtual one; “Vladimir’s monologue delivered toward the play’s end neatly captures Godot’s central dilemma. Everything changes, and nothing does: all days blur into one day, but life itself is short, and passes quickly”(Patti, 2000). They find it more difficult to talk to each other because to talk means to invent but no matter how clever they are, they run out of words and have to repeat themselves which brings us to repetition as another Beckett strange attraction. In the middle of these repetitions, these automatic exchanges reveal more strange attractions of his style: they endeavor new ways of insulting each other, telling stories, hanging themselves, playing with Pozzo and Lucky to get on their quest for the real nature of self by waiting and shortening this waiting in any way possible. Accordingly; “the dialogue of the tramps [gets] the peculiar repetitive quality of the cross-talk comedian’s pattern”(Esslin, 2004).

Lucky: Given the existence as uttered in the public works of Puncher and Wattmann of a personal God quaquaquaqua with white beard quaquaquaqua outside time without extension who from........
“Although the speech begins with the form of the ancient philosophical proof of the existence of God, it hurries immediately to different frightful sets of conclusions”(O’Hara, 1970). Sass describes this particular “simulacrum” of schizophrenic speech as being “so filled with vagueness, empty repetition, and stereotyped or obscure phrases that it achieves nearly total incoherence, neglecting the fact that for all its apparent lack of order, Lucky’s speech is in fact carefully structured so as to address in turn the nature of the divine, the human and the mineral, and to suggest a movement towards complete entropy”(Sass, 1992). This, in a sense, reveals the bewilderment of modern man in his confusion with his existential problems mainly the theme of his ambiguous self. We face a kind of chaotic writing different from the usual oral or written routine language. Meaning becomes implicative and this implication in meaning increases the informative burden of meaning in the text. The implied meaning increases message signs which per se give rise to the creation of communicative entropy which superficially sounds strange. Although non linear and unpredictable in behavior, strange attractions like the introduced ones are systematic patterns which come out of the existing entropy of the system and the chaos. They are everywhere; the conversations the characters in the plays exchange all revolve over the idea of absurdity and ambiguity of being and existence. Throughout the performance you see nothing, nobody comes no body goes, nothing happens twice. Every thing and above all the language specifically have lost meaning, unity, and purpose. To the naked eye critical viewer it sounds the absurd about absurd not knowing the fact that this the surgery of the great illness of man which resides in his mind regarding the very beginning of his self and existence in the world. This is because of the fact that the inner self as Manthner puts it “has no way of articulation, it can not be verbalized and thus can never be known”(Mauthner, 1970); therefore, we can sense Beckett’s ‘metaphysical anguish’ and “his feeling that all language is to suffer”(Andrew, 1975). The annihilation of the convention of language has enabled Beckett to convey meaning through nonsense.

CONCLUSION

Beckett has changed drama from closed system to that of an open one. He has tried to create chaos of self awareness in his viewer and reader which can help him out come up with solutions for his existential problems whose prominent one is the ambiguity of self. Being inspired by the physical entropy, he has deployed many
techniques to go towards communicative entropy. Such a kind of entropy has been captured in his idiosyncratic deployment of the characteristics of the chaos theory which is the new theory of getting to stability in chaos, meaning out of nonsense, and conveying and expressing the unutterable and the unfathomable phenomena. Samuel Beckett as the leading figure of the heredity of self revelation technically devises his own theatre format which incorporates the four principles of this science theory to enable drama become explanatory in case of any existential theme targeting man's existence and sense of his self. He has tried to rebuild the theatre in all its tenets based on this view from view point, setting, atmosphere, characterization, theme, and more technically to language. In this way, his dramatic literature has proved to be the landmark of the century regarding the manifestation of man' existential problems and his question of self and identity. This new mode of revelation is reflected in Beckett's works in the form of chaotic message signs which in turn gives rise to the creation of chaotic self awareness which acts as the driving force for the man to put forward a vivid definition of his self amidst the enormous communicative chaos. As David Berlo has asserted meaning does not exist in message, meaning can not be discovered, meaning exists in people. Therefore, man learns the meaning, adds some meanings to that, changes it, annihilates it, and make it a part of his own possession. In this way, thousands of implicative meaning in the viewer's mind arises hoping that in the long term provides man with a stabilized, vivid, and justifiable sense of his self, identity, and existence.

**BIBLIOGRAPHY**


