

Existentialism in Samuel Beckett's *Act Without Word*: a Thematic Study
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Abstract

Samuel Beckett is one of Existentialism significant establishers. He tries throughout his plays to represent the meaning of absurd theatre accurately as “out of harmony” as it originally means in music. The study consists of five sections. It starts with the introduction and methodology. Second section is an overview of the Theatre of the Absurd, while the third is Samuel Beckett's life and work. The fourth section is the Analysis of *the play Act without Words* and its significant characteristics. The conclusion is the fifth section that sums up the findings.

1- Introduction

Samuel Beckett is one of leading figures of existentialism. When conventional art forms lose their credibility, unutilized devices must be extracted. It attempts to convince the rest of the world of the actuality of its situation. The extreme forms of presence are one of Samuel Beckett's main issues in his Theatre. He attempts to achieve what Martin Esslin suggests regarding its convention when he said that “The Theatre of the Absurd is a theatrical embodiment and manifestation of existentialism. It is part reality and part nightmare” (IIX)

It is the theatre that reflects the hard conditions that modern age suffers from, as Ansam R. Abdullah claims, because of the loss of religion and the idea of being. (2005) It is commonly connected to the plays of Eugene Ionesco, Jane Genet, Creator Adamov, and Samuel Beckett. The incredible pundit Martin Esslin had utilized the term ‘Absurd’ in his 1960 exposition ‘Theatre of the Absurd’. He related the work of these writers to Albert Camus's reasoning at that point; and included the title of Pinter to this bunch of ‘Absurdist’. Still afterwards, the names of Tom Stoppard, Friedrich Parramatta, Arrabal, Albee, Boris Unsuccessful and Jean Tardieu have been included.

This type of theatree did not develop overnight. Several scholarly channels, including Dadaism, Surrealism, Expressionism, and Existentialism,

decided to merge to give rise to 'Absurdism' in literature. The writer is constantly irritated by mortality, the extreme catch of a meaningless presence.

2- Methodology

The study mainly depends on the MLA style of documenting primary and secondary sources. Also, it is based on stylistic narrative analysis as the specific procedures or techniques to analyse Samuel Beckett's *The Act Without Words*. These approaches are used to focus on the themes of the selected text.

3. Absurd Theatre

The term "Absurd" alludes to a comprehensive run of thrilling works and elucidation fiction from the world nowadays that share the ordinary see of the human circumstance as basically crazy, and this circumstance can be nicely tended to because it was in works of literature that can create choices silly. After that, what does the term "Absurd" infer a common term for it is crazy, unlikely, and crazy. In rationale, the term strange implies something that's not following reality or is, without doubt, constrained to reason. The word may be a combination of the Latin prefix 'ab', which implies 'from,' and the Latin graphic word 'surges,' which suggests 'irrational.' As a coordinate result, the philosophical term 'absurdity' is utilized to illustrate the irrelevance and nonsensical of human impact within the locale, where all of its battles and battles are good for nothing (Bhat 1)

Pundit Martin Esslin coined the term in his 1960 paper "The Theatre of the Absurd", which begins by centring on the scholars Samuel Beckett, Arthur Adamov, and Eugène Ionesco. Esslin says that "their plays have a common denominator: "ridiculous", a word that he characterizes with a quotation from Ionesco: "crazy is that which has no reason, or objective, or objective." (Bhat 3).

The author is continually disappointed by ailment and passing, which is an excellent capture of a crazy presence. The embellishments, the capture, the genuine mistakes, the criticalness of the tongue, and the beautiful abnormal pictures are all connected to attempting to pass in twisted turns. Brecht, Ibsen, and others utilized sensational, account, and expressive components to provide their work reason and meaning, while the Theatre of the absurd maintains a strategic distance from doing so. Expressive intramuscular infusions are utilized with a colossal centre within the need for a rational component and a graphic line.

A few scholars, counting Becket within Theatre of The Absurd, keep up these makers n its sort in from a "sense of mystical anguish at the craziness of the human condition. However, other researchers like Kafka, Camus, and Sartre have fought from the same philosophical position.

In his 1942 article "Myth of Sisyphus", the French logician Albert Camus portrays the human circumstance as purposeless and ridiculous. The Crazy in these plays takes the outline of man's reaction to a world

clearly without meaning or man as a puppet controlled or menaced by imperceptible outside powers. This mould of composing was to start with, popularized by Eugène Ionesco's play *The Bare Soprano* (1950).

Despite the truth that the term alludes to a comprehensive run of plays, a couple of highlights are shared by numerous of them: Wide comedy, habitually, particularly in comparison to vaudeville, blended with terrible or terrible pictures; heroes caught in hopeless circumstances constrained to do dismal or insignificant exercises; discourse and talk about full of clichés, funny account, and rubbish; plots that are modelled or impulsively wide; either a parody or launch of realness and the thought of the well-made play.

This sort of theatre was not planned, and it has never had any clear-cut mystical lessons, any organized exertion to win over changes, or any bunches. Each lion's share of the development's journalists shows up to have made freely of each other. The foremost commonly recognized creators with the advancement are Samuel Beckett, Eugene Ionesco, Jean Genet, and Arthur Adamov. The early plays of Edward Albee and Harold Pinter fit that portrayal, but these writers have moreover composed plays that are distantly evacuated from the essential components of the Theatre (Stein and Christina, Pp. 217-237).

Whereas Ibsen, Strindberg, and James Joyce endeavoured to look at human judgment skills through lingo. Most of the time, the Absurd Theatre scarcely touches the tongue. Beckett does not stow away the forms he utilizes in his Theatre but maybe tends to create them as apparent as potential. He does, in any case, recognize when they got to be anti-dramatic since on the off chance that there are as well many methodologies and mechanical moves, there is as well little life, and it gets to be attempting to elude appalling because it shows up that the world is getting to be spiritless. Samuel Beckett's *Waiting for Godot* includes a put at the tradition of the Theatre of Absurd. It is abnormal in not to depict any thrilling clashes. Inside the play, for all bury and purposes, nothing happens, no headway is to be found, and there is no beginning and conclusion. The real action bubbles down in a silly setting of a nation. Absurd Theatre examined a significant level of craziness, the exceptional quality of the human involvement in a world where the rot of given judgment has victimized man with outright information. Beckett's *Waiting for Godot*, just like the holding up between birth and death in Gelber's plays, could be a, to some degree, ridiculous hold-up.

Concurring with Martin Esslin, The Theatre of the Absurd predicted a circumstance in which "it would now not be conceivable to acknowledge straightforward and total frameworks of values and divulgences of higher reason." Life was supposed to confront its ultimate stark reality. The Theatre of Absurd illustrates what contemplative pragmatist Kierkegaard perceived: "we are tossed into foundation here and there." Moreover, through the heroes of the

two tramps in Beckett's *Waiting for Godot*, this brutal reality of human habitation is revealed in *Waiting for Godot*. Beckett reveals lingo as dialect as a routine topic or equation in writing (Topos) where human creatures reach the limits of subjectivity and confront the mystery at the heart of communication. This dialect unveils that we are truant from one another, from the world, from our lives; we are, in truth, missing from ourselves. He serves as a bridge between lingo and Self, as well as tranquillity and Self. (Kenner 2)

4-1- Act without Words and Existentialism

Act without Words is a brief emulate piece composed by Samuel Beckett. The man endeavouring to reach a little carafe of water that's always distant out of reach, suspended from the flies of the Theatre, is the foremost dynamic. Through imitating, the complete story is passed on. After a few endeavours and a fizzled suicide, the man gives up and is cleared out while sitting on the ground.

The man is flung backwards on stage from the right wing. He falls, gets up immediately, dusts himself off, turns aside, and reflects. The whistle is from the right-wing. He reflects and goes outright. (Act Without Words I)

The acting is done spontaneously and without a script; everything here is entirely made up and frequently used in procedures to reinforce understanding of the story. A character and the on-screen personality portray him as motivated to act by motivation.

The only character in this drama is probably a man, but there is no reason why he has to be thrown back into the organization. He collects, cleans, and waits for a minute to reflect. Suddenly, a shriek encourages reflection and what turns out to be another attempt to get off the arrangement.

Immediately flung back on stage, he falls, gets up immediately, dusts himself off, turns asides, and reflects. The whistle is from the left-wing. He reflects, goes towards the left-wing, hesitates, thinks better of it, halts, turns aside, reflects. (Act Without Words I)

It is maybe a noiseless depiction of pointlessness. Most characters confront interminable discipline within the Greek convention, constrained to work on assignments that they will never be permitted to total. The Greek myths of Sisyphus and Tantalus come to intellect after perusing Beckett's work. Sisyphus was rebuffed for pomposity by rolling a boulder up a slope, but it again rolls back for endlessness (Bair 5).

This story of coherent dissatisfaction may be aggravating and thought that had tormented the minds of men for centuries since the Greek logicians. It never knows for sure as no exterior data is provided for the readers past what

most characters observe and do. The carafe, desert, tree, and light represent hope and despair, whereas others are represented by hands, rope, lasso, and the number three. The Self is portrayed by the shadow, trunk, reflection, and number three.

Control and defence are represented by scissors, nails, and "palms like a parasol." The rope, tree, cube, and carafe all represent something enticing. Religious and God references include the tree of life, rope, "three," hands, desert, reflection, light, and fall. The whistle, fall, and dust are all references to error. People have hope, hopelessness, others, ourselves, control and defence, God and religion, and error (Valian, 3). It is the message that Beckett tries to convey throughout this play. *Act without Words'* existential/absurdist 'alternative, in this sense, is represented through the idea of a man who has free will to think and make his own choices, to give importance to his life, and to find this same carafe, but it is not very sensible to get the water and climb the branch, and it only comes to him once he acknowledges and gives up.

In this play, the man (Self) is neglected by others due to an error and still has hope, but God and religion control him and end up causing him to defend himself against other errors and his desire, so he suppresses everything, then confesses it in depressed mood (Valian, 4). On the one hand, the character is traumatized by the God in the play. On the other hand, it is about people making mistakes in the face of danger. It is an anti-religious manuscript.

Tantalus was condemned for trying to steal deliciousness from the Divine beings and uncovering their secret information. He was bound, with a division protruding over him and water at his feet. However, he has been unable to reach either. In the play, the tree and the water show up as the man struggles to achieve his "desire" but appears to lack the will to do so.

The majority of the actual words are for things the manager needs to do for the play. The actor is given fewer dramatic elements and no dialogue but a physically demanding and reactive role. As a result, the director must give the actor both leeway and instruction to act and react to what is happening on set based on the stage directions.

Moreover, the more significant part of the organized headings is for things the chief merits to do for the play. The on-screen character gets less arranged headings and no exchange but is given a physically requesting and responsive part. As a result, predicated on the actual words, the boss must grant the performing artist both breathing space and exhortation to act and instantly react to what is happening on set (Bhat 5). A man tries to get water during the performance but fails to identify. Having returned to the Myth of Sisyphus, another world-famous figure of the black market, Tantalus, was traumatized by water and constrained in a lake within the black market with a branch of natural

substance he could not attain over his head.

A little tree descends from flies and lands. It has a single bough some three yards from the ground and at its summit, a meagre tuft of palms casting at its foot a circle of shadow. (*Act Without Words I*) (Bair 2).

4-2- Themes Underlying *Act without Words*:

There are many themes including the idea of communication in which neither of the playwrights and the characters are apparent of indicators of noteworthy information exchange. The entire play is executed in emulation, so there is no ability to communicate effectively throughout. The necessity for human messages of any kind implies that genuine conversation through verbal presupposes is either unimportant or absurd (Sexton, 1).

In *Act Without Words*, some translations would recommend it being of the divine beginning, that of God, or nature. In any case, Beckett feels or maybe diverse to these suspicions in numerous of his talks. In the play, there is no substantial sum of communication to create any genuine meaning between characters or additional meaning to the whole play in this way, and the result is that it makes trouble in interpreting meaning between individuals.

The exceptional dream of choice is what blinds the character within the play to undertake and reach for the carafe of water in an arrangement of worthlessness. It reflects the theme of choice and it is often apparent by passing on the defenceless circumstance of all humankind, with the character being an agent of the feeble state of existence (Sexton 5).

In *Act Without Words*, Beckett feels or maybe diverse to these suspicions in numerous of his talks. There are no significant lines of interaction to create any particular regard between characters or supplemental meaning to the whole tries to play them in this way, making it difficult to decipher meaning between individual citizens.

The overarching subject of Beckett has continuously been that of the articulate foolishness of presence. His characters, having been tossed into a world having to confront the same challenges every day, with the figment of choice given to them, with no natural choice in their presence, are unadulterated illustrations of this (Sexton 8).

The play states that when provided the chance to urge everything which matters, the matter of selection is false. In existential terms, a refusal to choose may be too violent and work out of selection; in this case, the subject's refusal to act is an example of free will.

In *Act Without Words*, the objects that fell to the character within the play are typical of trust, but they all fizzled him, denying him all reasonable compensation. Usually, the existential component in *Act without Words* is futile to reach for the carafe and climb the department; it is pointless to elude the

organization, his existence itself.

Destiny will claim him in any case, even though it chooses when. Within the play, the character is seen endeavouring suicide. In any case, the bough of the palm tree plunged to the ground, denying him any activity that he may unreservedly act out. Moreover, by affirming this truth, the character remains unmoving and gives up, indeed, when the carafe comes to him in the end. Only death, only fate, greets him, and there is nothing more. It is the existential mode of perception (Sexton, 9).

Finally, there is an awareness of the arrangement's close vicinity. It demonstrated when and where the objects are given and the man's incorrect trust. At first, this unidentified drive is giving the man a helping hand, even giving him water, but we soon discover that all it has given him is a rope for his suicide, which it later denies the man.

5. Conclusion

The stage is where it tends to bring the dead to life, the absurd to make sense and the insane to reason. Beckett's attempt to portray the thoughts of existential components that can be understood in the context of his interpretive upheaval, from which his brilliant appeared to make its figure. His understanding of the circle of meaninglessness in which man could be a hurried matter of chance is the single subject responsible for overseeing both plays. The conflicts of man are the battle for eluding, that of this world, and his need for an exit from the aimless cycle that has been weary for numerous centuries, a punishment-like picture for humanity. Beckett investigates the zone of pointlessness in eluding and to the pointlessness of man's labour, excellently recreated in a copy of antiquity's best tales. Beckett's legitimate intention appeared to be sharing his details about the absurdity of our lives, all through the means of the ability to comprehend, a fundamental knowledge of the legitimate nonbelieving made concept of our unsuccessful and coincidental presence in this infinite universe.

Moreover, all Absurd theatre scholars are vexed with the requirements for contrast and the society's expanded accentuation on congruity, and they utilize the mental results of time and put to suggest essential contemplations; at long last, they dismiss ordinary considering in favour of a sort of non-logic that unavoidably gathers something about the nature of the universe. Unquestionable in numerous of these concerns is an ambush on society or the world with no settled activities of esteem frameworks or behaviour. It is through this sort of drama that the meaninglessness of life is portrayed and the writers' despair reflected.

الوجودية في مسرحية صموئيل بيكيت *فعل بدون كلام*: دراسة للموضوع
الكلمات المفتاحية: صامويل بيكيت ، المسرح العبثي ، *فعل بدون كلمات*

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الملخص

صموئيل بيكيت هو أحد مؤسسي الوجودية المهمين. يحاول في جميع مسرحياته تمثيل معنى المسرح العبثي بدقة على أنه "خارج الانسجام" كما يعني في الأصل في الموسيقى. تتكون الدراسة من خمسة أقسام. تبدأ بالمقدمة والمنهجية. القسم الثاني هو لمحة عامة عن مسرح العبث ، والثالث هو حياة وعمل صموئيل بيكيت. القسم الرابع هو تحليل مسرحية "فعل بدون كلمات" وخصائصها الهامة. الاستنتاج هو القسم الأخير و الذي يلخص النتائج.

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