

SPATIALITY AND SAMUEL BECKETT

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Abstract

Literature is the branch of Humanities, that deals with the life of people in its entirety. One of the branches of literature, that add more value and genuinity to it is the genre of dramas. Dramas are the powerful expressions of literature, that deals with the life of the common man in the subtle manner. Samuel Beckett is an Avant Garde writer, who has carved a niche for himself in world literature, through his absurd plays. Absurd plays are those plays that focus on the meaninglessness of human lives. Similarly, Beckettian plays are also examples of spatiality – the study of the notion of space in all aspects. This article takes into consideration, the three select plays of Samuel Beckett – ‘Waiting for Godot’, ‘Endgame’ and ‘Krapp’s Last Tape’ and examines the element of spatiality in these plays. Spatiality is a neo – theory that focus on the space, both internally and externally around human beings.

Keywords - Samuel Beckett- Spatiality - ‘Waiting for Godot’ – ‘Endgame’ – ‘Krapp’s Last Tape’

Introduction

Humanities is a branch of study, that deals with the study of human beings in both scientific and literary way. The discipline of Humanities portrays a vast world of human beings and the activities. Lot of studies have come up in the field of Humanities, that further explores the different kind of relationship between human beings and environment, human beings and culture and the psychology of the individuals. Literature is a branch of Humanities that deals with the life of all type of people in a poignant way.

The most famous genre of literature is the dramas. It is one of the powerful medium of literature, known for its evocative powers. Dramas also amalgamate the oral and the written words. Dramas portray those characters, who becomes the replica of the contemporary human beings. There are different type of dramas in the world, spanning across various nations and different cultures. This particular research paper delves into the theme of ‘Spatiality and Samuel Beckett’, by closely analyzing the playwright’s plays of ‘Waiting for Godot’, ‘Endgame’ and ‘Krapp’s Last Tape’.

Literature is an area of Humanities, that often deals with the life of people in a poignant manner. Myths and legends form a core part of literary studies. Theories add more meaning to literature. Over the years, literature has changed from the concrete phase to the abstract phase, Literature in the concrete phase means the way in which the people can touch and feel the exuberance of literature. In the abstract phase, literature is a study of people and their activities that needs to be examined in the light of feelings and experiences. Initially, literature was more of concrete nature and later the domain of literature became an abstract one. These days, anything under the sun, like paintings, drawings, designing posters became part of literary and theoretical studies.

Statement of the problem -

Dramas are the evoking genres of literature, that needs to be studied under various angles. All dramas in the world are the amalgamation of the written words and the oral words. In ‘Curtain : Theatre Studies’,

‘Drama is not mere a play, but a very serious thing. An actor becomes perfect only when there is absolute concentration, memory and understanding of the situation like a child. An actor in a drama should be careful of two things – one, a character an actor handles must do whatever the character should do without any hesitation. Secondly, he should be unaware of himself and the spectators. Actually, drama is a creativity blended with imitation of the reality and imagination. Drama takes

something from nature as a raw material, but, it is not a recreativity, that is something in another form. For example, we can draw a picture or make a statue but the life can be portrayed only through drama. Drama includes place and time of occurrence' (Pillai 14).

Dramas have evolved over the time. It had its origin in the ancient country of Greece. Dithyrambs are believed to be world's first drama. Thespis is believed to be world's first actor. Most of the plays in the old times were held in large amphitheatres, open to sky. Dramas in the ancient times had a specific pattern – a beginning, middle and an end. Of this, middle portion occupies the central tenet portion of any drama. It is at the middle part, that the main action of the drama unfolds. There are different type of dramas in the world, according to different time periods. The main purpose of drama is to entertain the society, but also to reflect society, explore human nature, raise moral questions and evoke emotion. Modern dramas are those dramas, that are associated with the age of Modernism (1914's to 1940's). Modern dramas reflect the complexities of modern life – often breaking traditional forms, questioning the societal norms, and experimenting with structure, dialogue and theme. The key characteristics of modern drama include – realism, psychological indepth, non – linear narratives and minimalism. Of this, 'psychological realism' is the key aspect of modern dramas. The world wars had a deep impact on the psyche of the common man. The wars heavily affected the lifestyle of the common people in general. People craved for peace of all sorts. Of all types of modern dramas, absurd dramas occupy the helm segment. Absurd dramas are those dramas, that focus on the meaninglessness of life. In 'The Western Drama',

'In The Penguin Dictionary of Theatre (1966) John Russell Taylor writes : 'Absurd Theatre of theapplied to a group of dramatists in the 1950's who did not regard themselves as a school but who all seemed to share certain attitudes towards the predicament of man in the universe : essentially those summarised by Albert Camus in his essay 'The Myth of Sisyphus' (1942). This diagnoses humanity's plight as purposelessness in an existence out of harmony with its surroundings (absurd literally means 'out of harmony'). Absurd theatre is timeless, universal and speculative. The expression of the absurd was distinct in the works of Sartre and Camus. Yet these writers differ from the dramatists of the absurd in an important respect as they depict their sense of the illogical and irrational of the human condition in the form of highly lucid and logically constructed reasoning but the Theatre of the Absurd attempts to depict nothingness of human condition and the inadequacy of the rational approach by the open abandonment of rational devices like plot - construction, characterization, dialogue , discussion and other accessory elements' (Tallur 58, 59).

Objectives of the study -

- To critically analyze and study modern English dramas in its total depth.
- To delve into the literary theory of Absurdism and Existentialism.
- To find the elements of spatiality in Samuel Beckett's " Beckett back to Beckett ".
- To find the ethical values and indepth echoes of "true" literature.

Review of Literature -

Literature, the infinite product of imagination and reality got a new level of meaning through modern dramas of the twentieth century. Absurd dramas are the most popular dramas of the twentieth century. Absurdism and Existentialism are the critical concepts and theories associated with the " Theatre of Absurd".

Absurdism is a philosophy of life, associated with the element of nothingness and meaninglessness. In *'The Western Drama'*,

'Absurd is a term used originally to describe the violation of the rules of logic. It has acquired wide and diverse connotations in modern arts, literature, philosophy and theology. The term 'absurd' indicates man's failure for the failures of traditional values to fulfil man's emotional desires and spiritual needs. The term 'absurd' was first used with its modern implications in the works of Danish philosopher, Soren Kierkegaard who rebelled against Hegelian ideals. He described Christianity as absurd because no man could understand or justify it according to rational principles' (Tallur 51).

In absurdity, the existential crisis is to be seen and felt. The philosophy that deals with the existence of human beings is known as existentialism. Existentialism is a major philosophy, that owes its origin to the multi – talented personality, Soren Kierkegaard (1813 – 1855). Soren Kierkegaard is popularly known as the "father of existentialism". The term, 'existentialism' too was coined by Soren Kierkegaard. In *'The Western Philosophy in a Day'*,

'Kierkegaard wrote at a time, when the dominant philosopher of the age was the recently dead Hegel. Hegel, said Kierkegaard, explained in everything in terms of huge sweeps of ideas in which actual things, individual entities, are not even mentioned, whereas the fact is that only individual things exist. Kierkegaard asserts that a true sense of reality must necessarily be based on an understanding of individual entities, because that is all that exists. This is especially true of human beings. Hegel had seen the individual as fulfilling himself only when absorbed into the larger and more abstract entity of the organic state, whereas in fact, said Kierkegaard, it is the individual who is the supreme moral entity, and therefore it is the personal and subjective aspects of human life that are the most important' (Vallath 60).

The main tenet of existentialism is that is the existence of human beings is more important than the essence of the human beings. As per this tenet, human beings exists, so everything exists in the universe. There are two types of existentialism – monological existentialism and dialogical existentialism. Monological existentialism is the existentialism that deals with one person or a single situation. It is also known as "strict existentialism". Dialogical existentialism is the type of existentialism that deals with the multiple levels of society and of different people. Both these kind of existentialism are present in societies and in literature.

There are four kinds of pillars that are unique to every kind of existentialism. They are death, freedom, isolation and meaninglessness. Death is the main theme of the theory of existentialism. Everything becomes dark and empty in the phase of death. Everyone has a belief that, everything in life comes to an end with death. Similarly, some philosophers are of the opinion that death is another journey that takes human beings to another level of living. Along with death, comes the concept of freedom of life. Freedom, the central aspect of life gives the option of choice to everyone. If no freedom exists in society, then, the tyranny of dictatorship will prevail. Along with death and freedom, comes the concept of isolation. Every human being in form or another form faces loneliness. Loneliness is different from isolation. Isolation is the extreme and severe form of loneliness. Loneliness is the feeling of being alone, despite several people surrounding a single person. To the concept of isolation, comes the concept of meaninglessness. It refers to the lack of meaningful existence of anything in the universe. All these four pillars of existentialism -death, loneliness, meaninglessness and freedom add meaning to the context of life of the individual and literature of the times. The opposite of existentialism is the concept of essentialism.

Spatiality is an upcoming theory in English literature. It refers to the study of space in a mode of literary aspects and non- literary aspects, that are divided on the basis of imagination. The word 'space' took its origin from the Latin root, 'spatium', which means a 'room'. This also shows the scientific and non – scientific attributes of spatiality. Interpretation lies at the heart of literature. It fills the gap of

space in the literary texts. The theory of spatiality is closely related to the concept of spatial turn. “Spatial Turn” is an intellectual movement, that places emphasis on place and space in Social Science and Humanities.

Scientifically speaking, space and time are two related aspects, as one cannot exist without the other. The rise of spatiality is to be found in post – modern era of literature. In ‘*Glossary of Literary Terms*’, ‘the term post modernism is often applied to the literature and after second world war (1939 – 1945), when the effects Western Morale of the first World War were greatly exasperated by the experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, the progressive devastation of the natural environment and the ominous fact of over population. Post Modernism involves not only a continuation, sometimes carried to an extreme, of the counter traditional experiments of modernism, but also diverse attempts to break away from modernist forms which had, inevitably, become in their turn conventional, as well as to overthrow the elitism of modernist “high art” by recourse for models to the “mass culture” in film, television, newspaper cartoons and popular music’ (Abrahms and Harpham 227).

There are different kinds of spatiality in English theoretical studies. Lexical spatiality is the most common type of spatiality in Beckettian plays. It refers to the spatiality based on words – the conveyors of meaning. According to Yehuda Berg, “words are singularly the most powerful available to humanity”. Samuel Beckett as a writer always followed the principle of minimalism in his writings and stage settings.

Another type of spatiality that can be found in Beckettian plays is the semiotic spatiality. “Semiotics” is the scientific study of signs in literature. Signs are often synonymous with symbols in literature. Then, another common type of spatiality is the scientific spatiality and the mathematical spatiality. Both, scientific spatiality and the mathematical spatiality are two related spatialities. Philosophical spatiality is the type of spatiality that deals with the way of life. The most common type of spatiality that can be found in Beckettian plays is the psychic spatiality. In psychic spatiality, the psychology of the individuals are given prime significance.

There are different kinds of space like outer space, inner space, absolute space and real space. Outer space and inner space are expressed in terms of gender. Outer space refers to the world of men and women, that are usually portrayed to the outside society and world in general. Inner world, refers to the world of men and women with their plights like gender based discrimination of men and women. ‘The Production of Space’ demarcates clearly between the absolute space and the real space. For every human being, a space is required to carve their own niche in this beautiful world. Real space refers to the space where reality can be experienced to the fullest. Absolute space refers to the full space occupied by an individual life to the fullest. Society and its needs are the base of all kinds of spaces. ‘The Production of Space’ within the society involves the need to carve the space for human beings by various factors like job, culture, caste etc.

The theoreticians related to spatiality include Henry Lefebvre, Edward Soja, Michael Foucault, Mikhail Bakhtin and Robert Tally. Henry Lefebvre, a prominent French philosopher and sociologist brought out his concepts of space in the seminal work, ‘The Production of Space’. In this noted book, ‘social space’ is given prominence. ‘Social space’ refers to the space within the society where human beings need a space of their own to express themselves. ‘Spatial architectonics’ is another term associated with Henry Lefebvre in ‘The Production of Space’. The concept of ‘spatial architectonics’ can be linked to the concept of psychic spatiality.

Lefebvre, in his professional career wrote sixty books and three hundred articles. He took part actively in the foundation of the myriad intellectual and academic journals like *Philosophies*, *La Review*, *Marxiste*, *Arguments*, *Socialisme on barbaric espaces*. Lefebvre’s most famous work related

to spatiality is 'The Production of Space'. This book also delves itself into Marxist ideologies of social criticism as explained by Karl Marx.

Edward Soja is another important personality associated with the concept of spatiality. He is a post modern political geographer. Political geographer is a profession that focus on the "politics of geography of a land". Politics in this sense, means nexus of money and power. Edward Soja was also a professor of London School of Economics. He basically wrote about spatial formations and spatial relationships. Spatial formations is the basis of all societies of the world. When the spatial formation is formed, relationships automatically get established. The best example is the society, where human beings live. The basic unit of a society is the individuals. With the passage of time, individuals become part of the larger unit of family. Later, the family becomes part of various organisations of society. These kind of relationships define and give meaning to individuals and society.

The most famous concept associated with Edward Soja is the "third space". Soja's theory of third space sees the three urban spaces : first space, second space and third space. First space, is the physically built environment which can be mapped quantitatively measured and seen in the real world. It is the product of planning laws, political decisions and urban change over time. Second space is the conceptual space - how that space is conceived in the minds of the people who inhabit it. It is a product of making strategies. (Re) Imaging and social norms that determine how people might act or behave in that space. Third space is the real and the imagined space, lived space, the way that people actually live in and experience that urban space. This is the action in the real space (first space) enacted through the expectations of the second space.

Another main aspect related to the theory of spatiality is the notion of 'chronotope' by the noted Russian theoretician, Mikhail Bakhtin. In '*The Word and The World*', Bakhtin defines chronotope as 'the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature'. He seems though to imply that all discourse is chronotopic in so far as it must somehow thematize its own inescapable conditions and that the abstract thought is the function of a repressed but still inwardly determining chronotopicity '(translated by Peechey 3). Through the concept of chronotope the meaning of literature can be understood more clearly. Space and time are the two sides of the same coin of literature.

'The term itself comes from the Russian 'XPOHOTON', which in turn is derived from the Greek 'XPOVOC' (time) and 'TOXOC' (space); it thus can be literally translated as "time - space". Bakhtin developed the term in his 1937 essay, 'Forms of Time and of the chronotope in the novel'. Here, Bakhtin showed how different literary genres operated within different configurations of time and space, which gave each genre its particular narrative character. For example, the chronotopic frame of the epic differed from that of the hero adventure or the comedy' (<https://www.wikipedia.org>).

Mikhail Bakhtin focussed on the configurations of time and space in literary genres. Time and space are two related aspects and the two sides of the coin. According to Mikhail Bakhtin, different literary genres like poetry, drama, short stories etc are operated within different configurations within time and space. It is the configurations of time and space that gives a particular genre its narrative character. A particular genre will be having a narrative character, who will be the guiding force of that particular narrative. In case of time, one can imagine and write from other particular time period, irrespective of the time, the writers are writing. The most famous example is when George Orwell wrote the noted novel, '1984', in 1948, imagining how the world will be in 1984. Often, literary critics hail the renowned novel, '1984', as a literary dystopia.

Michael Foucault is another person who is associated with the theory of spatiality. According to Michael Foucault, power exists in every individual and in every levels of the society. He was also of the opinion that truth and knowledge are connected highly in a society. This combination gives rise to power everywhere. According to Foucault, there are three types of power - (i) systemic power - the power based on various systems of the society like patriarchy, marriage, matriarchy etc. One system of society exert power on the other part of the society. Then, Foucault discusses about regime power, in which a particular regime exerts power over another regime by using various sources of power. The

apt example is the Taliban regime of Afghanistan. Finally, he speaks about the bio power, in which the biological needs of the society are controlled by the state. China's 'one child policy' is an example of bio - power. Along with power, comes the notion of resistance.

Heterotopia is the another concept associated with Michael Foucault, with relationship to time and space. It is used to describe certain cultural, institutional and discursive spaces that are 'other' : disturbing, intense, incompatible, contradictory or transforming. Examples include cemeteries, bars, brothels, prisons, gardens of antiquity, fairs and many more. These are the world within worlds, mirroring and yet upsetting what is outside. The concept of heterotopia became renowned through a lecture given by Foucault to a group of architects in 1967. He first mentioned about this concept in 'The Order of Things'. It also basically refers to the principles and the concepts applied in texts rather than socio - cultural space.

Research Methodology -

The research paper has made use of both the primary sources and the secondary sources. The primary texts include the "select" plays of Samuel Beckett - "Waiting for Godot", "End game" and "Krapp's last Tape". Secondary sources include the critical essays, articles and interviews related to the writings of Samuel Beckett.

Results and discussions -

The theory of spatiality finds its exact application in the long plays and the one - act plays of Samuel Beckett. Samuel Beckett (1906 - 1989) is a popular Irish - French writer, who has carved a niche for himself in the world literature. His most famous play is 'Waiting for Godot : A Tragic - Comedy in Two Acts'. Samuel Beckett was a modern writer with a post - modern sensibility. Post modern sensibility is the life blood of Post Modern era, Beckett has used post modern techniques like minimal stage settings, sparse dialogues.

Once Beckett himself said,

'I had a happy childhood...although I had little talent for happiness. My parents did everything they could to make a child happy. But, I was often lonely'.

So, from the childhood itself, Samuel Beckett had spots of depression. This developed into depression in full swing for Samuel Beckett, once he became an adult. Medically explaining, depression is an extreme state of mind and being in which, the person who experiences it, is unable to do anything. Depressed patients are often found out to be gloomy in all phases of life, at a given point of time.

The full name of Samuel Beckett is Samuel Barclays Beckett. In '*Theatre of Absurd*', "It has been suggested that Beckett's preoccupation with the problems of being and the identity of the self might have sprung from Anglo - Irishman's inevitable and perpetual concern with finding his own answer to the question, 'Who am I?'" (Esslin 1). Here, began the quest of Samuel Beckett for existentialism and essentialism. One of the most important facts to be remembered here is that, is, childhood is the phase of life that is like a scattered mud, in which the personality of an individual becomes fixed. One may be able to judge the fact that, Samuel Beckett, grew along the garden of literature, as an offspring of depression.

The famous town of Paris had a great influence on Beckett. Paris was the intellectual and cultural capital of Europe at that point of time. Paris attracted ambitious men and women. In the town of Paris, lived the noted writer James Joyce. Joyce influenced Beckett heavily. Beckett was also influenced by Marcel Proust, Franz Kafka and Dante. Marcel Proust is a well known writer, known for his intricate tales of literary toughness. Franz Kafka, is known in the world of literature for his deep psychological novels, 'The Metamorphoses' and 'The Trial'. In the novel, 'The Metamorphoses', the protagonist is changing from a human being to an insect and finally dies. 'The Trial' also has the theme of existential angst, throughout its story line. On his birthday, Joseph K is arrested for the unexplained reasons and is executed. Dante is known all over the globe for his literary masterpiece, 'Divine Comedy', composed in terza rima.

For his writing on 'the destitution of modern man', Samuel Beckett was awarded the Nobel Prize for Literature in 1969. In '*Diverse Pursuits : Essays on drama and theatre*' ,

‘Samuel Beckett who died at 1989 at the venerable age of eighty six was an iconic and one of the most written about avant garde writers of the twentieth century. The body of critical scholarship on him is as diverse in approach as it is enormous in size. During his lifetime itself, he was described variously : as a formalist, a modernist, a post modernist, an existentialist, an absurdist, and so on. Psychoanalytical critics had their own take on him as did the theological ones who saw strong and persistent Christian motifs in his writings. More recently, a French scholar, Pascale Casanova has come up with an interesting thesis suggesting that Beckett strove to achieve in literature the kind of abstraction that is found in avant garde painting and music. The remarkable thing is that Beckett’s work lends itself readily to all these diverse readings’ (Malick 174).

Spatiality in ‘Waiting for Godot’

‘Waiting for Godot : A Tragic – Comedy’ is the magnum opus play of Samuel Beckett. It tells the poignant tale of two tramps, Vladimir and Estragon, who are waiting for a presence called ‘Godot’. In parallel, the life of two other characters – Lucky and Pozzo are shown in detail in two acts. In ‘*The Western Drama*’,

‘What is unique about ‘Waiting for Godot’ is its innovative, formal design. As he learnt the perfect fusion of structure and content in Proust and Joyce, Beckett used the same in ‘Waiting for Godot’. Soon after the war, a friend suggested to Beckett that he should write about the heroism of the people, fighting against Hitler, Beckett answered ; ‘I am not interested in stories of success, only failure’ (Tallur 105, 106).

The principle of minimalism is exhibited in ‘Waiting for Godot’ and this is directly portrayed in the entire structure of the play. One of the initial dialogue, ‘‘you are nothing, but a heap of bones’ (Beckett 1) tells about the minute space of human beings on Earth. After the death of human beings, only bones exist in the human body along with the muscles. But, after some time, the bones mix with the soil. These dialogue also exhibit the lexical spatiality. Similarly, Vladimir says, ‘Never neglect the little things of life’ (Beckett 3). Here, the philosophical spatiality can be seen. The play, ‘Waiting for Godot’, throughout exhibits the flowers of philosophy in the full play. As the play proceeds,

Vladimir : Have you ever read the Bible?
Estragon : The Bible!! (He reflects). I must have taken a look at it.
Vladimir : Do you remember the gospels?
Estragon : I remember the maps of the Holy Land’ (Beckett 4).

Here, the religious spatiality is to be seen. Religion occupies a central position in a writer’s life. So, it is not different for Samuel Beckett.

Both the tramps, Vladimir and Estragon are trying to carve a space for themselves in the vast universe. Vladimir is named as ‘Didi’ and Estragon is named as ‘Gogo’. One of the tramps suffer from the urinary troubles and the another tramp faces some leg issues, to be specific, some foot issues. Godot becomes the ‘absent – present’ character in the play.

In ‘*English Literature and Literary Theory*’, ‘Godot’ is described as -

- (i) a mysterious person variously interpreted.
- (ii) a mythical human being whose arrival can change the situation.
- (iii) for the two tramps, ‘Godot’ is the hope of peace and rest.
- (iv) an empty promise in a meaningless life.
- (v) an ambiguous character.
- (vi) an earthly ideal for a better social role.
- (vii) silence’ (Vallath 111).

These numerous interpretations add true meaning to the concept of ‘Godot’. As

Spatiality attains a new aura of meaning when, it is connected to the theme of theme of alienation of the post – war era. Towards, the end of the play, when the BOY comes and utter, ‘GODOT WONT

COME', both the tramps are standing motionless. This can be interpreted as the lack of occupying of space by the two prominent characters – Vladimir and Estragon. Different kinds of spatialities merge in 'Waiting for Godot'. As an additional fact, when this play was shown to the intellectual circle, those people deemed it as 'stupid play'. But, when the same play was shown to the prisoners, they really liked the play. In essence, 'Godot' is a space that needs to be explored further, with extra focus on the characters.

Spatiality in 'Endgame'

'Endgame' is a post war apocalyptic one – act play. The play makes use of lexical spatiality to the core. In 'The Western Drama',

'It is observed that the play depicts something more than Beckett's autobiography. It displays man's experience of temporality and evanescence; his sense of the tragic difficulty of becoming aware of one's own self in the kindles world of experiments. There is the difficulty of communication. The play depicts the fact that all relationships fail finally. Martin Esslin observes, 'In Endgame, we are also certainly confronted with a very powerful expression of the sense of deadness, of leaden heaviness and hopelessness, that is experienced in states of deep depression : the world outside goes dead for the victim of such states, but inside his mind there is ceaseless argument between parts of his personality that have become autonomous entities. The play witnesses conflicts between man's fears and anxieties' (Tallur 119).

The story of Nell, Nagg, Hamm and Clov are shown in a moving manner by Samuel Beckett in "Endgame". The tone of the play include utter dejection, pessimism and disturbance. Hamm is the protagonist of the play. He is in wheel chair, while his parents, Nell and Nagg are in ashbins. Such type of characterization was peculiar and a neo trend in drama of those days. In the beginning of the play, Clov says, 'Finished, its finished' (fixed gaze, lonely). Here, the ending of second world war is explained in a minimalistic way. From the beginning of the play itself, it is clear that the characters of the one act play are trying to carve a space for themselves.

In 'Modern English Literature',

'Sartre emphasizes what he calls "the three essential refusals" of the new dramatists. These are "the refusal of psychology", "the refusal of plot", "the refusal of realism". "The refusal of psychology" means that characters should not be consistent or fully conceived with a clear past and a fairly predictable future. Claude Schumacher observes in this context : "Characters in contemporary plays are often parodic, grotesque, incomplete, self – contradictory

"The refusal of plot" removes what Aristotle considered the most important of the six elements of tragedy. The theatre of the absurd is drama of inaction - a contradiction in terms because 'dram', the Greek root of "drama" means "action". In action is the inaction of such drama like Sisyphus, characters in the drama do nothing meaningful or well - motivated. Whatever incidents are there do not make up a sensible pattern, not to speak of a coherent plot. Like life, absurd play is meaningless.

"The refusal of realism" has two implications, first that naturalism has become obsolete and second, that, to quote Schumacher, "an artistic creation must create its own reality...often fastest grotesque, oneiric: the action taken place in non - defined locations, within surrealist, distorted, subjective, dream like setting, characters behave arbitrarily without motivation ... They are prone to parody themselves or one another. The dialogue follows its own logic and

has recourse to interior monologues, stream of consciousness, rhythmic repetition, flat contradictions, sudden rupture, logorrhoea interspersed with long aphasia like silences' (Sharma, Bhatnagar 210, 211).

To carve space for the characters, there exists the refusal of psychology, refusal of plot and refusal of realism in 'Endgame'. The story of the one – act play is that the four characters – Hamm, Nell, Nagg and Clov engage in absurd talking, with no day today activities to be done. Most of the dialogues of all the characters seem to be mysterious one, filled with nuggets of absurdity. Towards the end of the play, the characters seem to engage in meaningless talking. A new style of writing is seemed to be present in 'Endgame'. The psychic spatiality of the characters need to be excavated further in 'Endgame'.

Spatiality in 'Krapp's Last Tape'

'Krapp's Last Tape' is a one -act play of Samuel Beckett, with the old man Victor Krapp as the protagonist. Old Krapp hears the recordings of his younger days through the tape and reminiscences about the past. The play makes use of 'memory spaces' mostly. In *'What About Theory'*,

'Memory is also an important aspect of trauma and testimony. Trauma and testimonies are most often the products of memory. There are different kinds of traumatic memories. Alison Landsberg's concept of 'prosthetic memory' is an example. It is a concept put forward by Alison Landberg in her article, 'Prosthetic Memory : Total Recall and Blade Runner'. As Landberg explains, 'by prosthetic memories, I mean memories which donot come from a person's lived experience in any strict sense. When someone views for example, a film or television program, they have a memory of the narrative events which transpired without actually having experienced those events in any manner' (Vallath 254).

Krapp was unable to carve a space for him in the play. Most of the activities of his life seem to be engaged as a futile exercise. Hence, he became a victim of mental trauma. The character and his dialogues are studied under psychic spatiality. It is the psyche of Victor Krapp, that needs to be analysed, evaluated and examined further. In *'Damned to Fame'*,

'This play, which he eventually called *'Krapp's Last Tape'*, is unusual in Beckett's theatrical opus for its tender lyricism and for a poignancy that verges on sentimentality. Rehearsing many years later with the San Quentin Drama Workshop, Beckett commented : A woman's tone goes through the entire play, returning always, a lyrical tone Krapp feels tenderness and frustration for the feminine beings. And, if the old man, Krapp, who listens to the tape recordings he made in his younger days, is fascinated by his recollections of the various women he has known in his life, he is obsessed by the eyes of one woman in particular. The eyes of one woman are the touchstone for all the others, even for a woman whom Krapp encounters casually by the side of the canal, commenting admiringly : 'The face she had !!!!! The eyes !!! Like chrysolite !!' (Knowlson 397).

Old Krapp in his youth lost his mother, had business failure and love failure. Now, in his old age, Krapp does not have any neighbours and lives lonely in a den. He has nobody in his life to wait for. The tape also appears as a character in 'Krapp's Last Tape'. Towards the end of the play, the character of Victor Kraoo falls from the chair. In *'A History of Modern Drama'*,

'Meaning for Beckett only occurs in the actuality of the theatre; it happens during the interconnection of human beings in and through time. 'Everything is in the text', Beckett has repeatedly said to inquiries about the meaning of his plays, which I maintain means "everything you need to know is on stage" and is perhaps why Beckett turned to directing his own works. Meaning for Beckett cannot be predetermined, nor understood *post facto*; existence precedes essence, the Existentialists habitually tell us, and for Beckett existence is in the moment'.

Ruby Cohn says that “on the rare occasion when Beckett speaks of his characters, he calls them ‘my people’. Not symbols, or objects, or fictions, but “*people*”. Beckett “peoples his stage” with living interaction; to impose a “back story” is to construe the momentary ephemera narrowly and snap the threads of spontaneity’ (Krasner 332).

A sort of existential angst along with memory spaces exist in ‘Krapp’s Last Tape’.

Conclusion

The research article, ‘Spatiality and Samuel Beckett’ deals with the three main plays of Samuel Beckett, that are popularly known as ‘Beckett back to Beckett’ – ‘Waiting for Godot :A Tragic – Comedy in Two Acts’, ‘Endgame’ and ‘Krapp’s Last Tape’. These three plays establish the fact that all human beings on Earth needs a space of their own to express themselves. This space in turn provides the identity to the individual. This identity is the basis of human life on Earth. Along with is the fact that, literature is the amalgamation of reality mixed with imagination and fantasy. That is, literature in essence is the product of an age. The three plays makes maximum use of lexical spatiality and psychic spatiality. In ‘Waiting for Godot : A Tragic – Comedy in Two Acts’, ‘Godot’ becomes the further space that occurs in every human being’s life. The absurd talking in ‘Endgame’ resembles the absurd talking in our day to day lives. The play, ‘Endgame’ also makes use of ‘empty spaces’. The one – act play, ‘Krapp’s Last Tape’ makes use of memory space to explain the spatial and existential angst of Victor Krapp.

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