CONCLUSION

The salient features of Beckett’s dramatic technique that emerge out of this textual study of Waiting for Godot, Endgame, Krapp’s Last Tape, Happy Days and Play are the following:

1. The existential Non-ent is a commitment that takes form as each play proceeds; every move of the Beckettian Absurd on stage, adds concretization to its various shapes. Be it a futile generations old Waiting; or, a grind that is Ending; or, Time that carries habit, memory and nostalgia with its flux or disjunction into Silence; or, be they the ironic rituals of happiness and prayer at an irrational predicament; or, the timeless existential bind even after death! At any point in a play, the tragic grotesquerie of the Non-ent is its dramatized form as a presentational, meaningless ‘there’, made situate on the proscenium, as the Absurd itself.

2. Beckettian plays do not have plots; they rather have specific shapes or structures. Being innovative all through, no two dramatic techniques or forms in the playwright’s cannon are the same. Thus, Waiting for Godot has a two-Act cyclic structure, the second Act almost a replica of the first, because the Waiting-exercise is history old, boring, repetitive and even circular. Its six-times spoken refrain ‘Let’s go./We can’t./Why not?/We’re waiting for Godot./Ah.’ has forever held humanity to ransom. Illusions, dreams, visions and stories are out of question. Only cross-talk keeps the excruciating Silence away. However, Endgame, has a one Act linear structure. It is a cruel ‘something’ taking its slow course to a gradual halt, and the End is given
permutations. A tableau situates the predicament on stage, a pantomime initiates it, and one more tableau concludes it. Stories are no more taboo. Instead of cross-talk, long extended speeches and voice modulations are two primary features. *Krapp’s Last Tape* has a male solo use tape-technology to counterpoint, telescope, deconstruct, and re-construct time-stations. Silence is an actually voiced feature and not a mere stage-direction. At the play’s close, as Krapp stares, the spool runs on in silence. *Happy Days* opts for a two-Act structure again, not to facilitate a repeat but to enable a constricted waist-deep condition become neck-deep. A female solo speaks practically for the whole length of the play. A permanently present-absence helps give the female solo dialogic character. The long extended speech, in various states of de-construction, is another characteristic feature of the play’s structure. Play has one of its movement, the first, end at the stage-direction ‘Repeat Play’. The Repeats can be many, though the finale is at a ‘Closing Repeat’. This run is also cyclic, the after-death predicament being an eternal timeless condition. The shifting and arbitrary Spot-focus catches the entrapped beings at their ‘talking I.’ This facilitates not only choruses, but also transforms what should be a dialogue into narration; but then, given the telescoping of pronouns and the adultery theme, the separate narrations acquire dialogic content. The Spot becomes a callous, disconsolate, weary divinity, and provides a new twist to Bishop Berkeley’s ‘To be is to be perceived’.

3. The stage or the theatre-space is always sparse. It is either a country-side road, a ramshackle shelter, an old decrepit’s den, an earth scorched mound, or an after-death urn-condition.
4. A torso-condition or, sheer corporeality, or, what a critic has called the playwright's 'physical theme' is a persistent feature in the Beckettian cannon. Therefore, 'character' in the traditional sense or even 'conglomerate' in Pirandello's vocabulary, does not help understand the playwright's dramatic personae. The human being is in fact, an aborted disjunct, which has a Mentality and a Corporeality irrationally yoked together. There being no Descartean pineals, Mind and Body do not ever meet. It is rather the case of an animal, inflicted with a superior intelligence, which is a condition a critic has called a Cartesian Centaur. The contraption that the human body is, is operated by a complex set of levers at their most adhoc, and therefore, there can hardly be a motive. Further, a sheer corporeal condition, plagued by 'perpetual consciousness' can never be visualized ever 'to think', for 'thought' in that condition is futile. Psychological subtlety is out of question. The premise is an aborted existential predicament. The art is to show it as a presentational 'there', that is, the hapless condition itself. Little is there than banal work-a-day torso movement, which in any case has its own 'thespian potential', and of this the playwright with his acute sense of drama, was profoundly aware. The Beckettian ouevre is most often the intense drama of the human body in various states of physical constriction.

5. Beckettian ouevre was never only representational. The visual presentational 'there' with a piquant immediacy was the demand of the existential Non-ent that Beckett was committed to institute on stage. It was comic, and discomfitting, because mentality too was an affliction.
6. The playwright’s stage-directions also have overwhelming significance, because the Mind-Body divide sets no precedents. Besides, Pauses, Silences, Blackouts, Spot-focuses, and spool-play require stage-directions. A Yawn, or, the turn of a page, or, the blow of a nose to destroy the meaning-content of an utterance; or, voice-modulation, into a narrative or normal tone, or, into a rational being’s, or a tailor’s, or, a raconteur’s, need stage-directions. And so do the details of a tableau or a pantomime. Infact, the tableau positions the existential Non-ent on the proscenium in Endgame as a morbid, death-in-life, constriction. The pantomime through its ritual, reveals first, a condition of hurt, blindness, invalidity and age, inside the provisional shelter. Next, it interiorizes the catastrophe outside, as Clov repeatedly moves up and down a ladder, from one window to the other, to peer outside, and laugh ‘briefly’ at its devastation. That gives to the proscenium the Non-ent context of a harsh existential condition both in, and outside the provisonal shelter. It is from there that the ‘language theme’ takes over. Krapp’s Last Tape has more stage-directions than dialogue. Happy Days must have all its gestural energy directed through stage-directions, for the solo female voice is of a personae in a permantly constricted corporeal impasse, with only the head, hands, eyes, lips, the neck, teeth, gums and fingers do most of the physical movement. In Play, the Blackouts and Spot-focuses require to be directed, as do Estragon and Vladimir with Lucky’s hat, or, the tramps’ ritual of a stylized emotive embrace and the no-less stylized theatric recoil.
7. In the Beckettian cannon, a rational system is absent, yet the intellect has a powerful presence. The dramatis personae are no thinkers, but despite the overwhelming stasis of a Non-ent, the mind is acutely alert. Be it in Estragon, or Pozzo, or Hamm, or even the schizophrenic Lucky, or the occasional platitudinizer Vladimir, or, the decrepit old Krapp, the present-absence Willie, or, Winnie, whose very mentality is at a perpetual swing, or M, W,1,or W2 in after-death states, or Clov, or Nagg, or Nell, or, even in the games that the tramps play.

8. Pauses and Silences have been mentioned earlier only as supporting example. They need separate statement, because an eerie Silence is the crucial factor in the existential Non-ent entrapment. No answers are forthcoming as to why must Man be there as a contraption, burdened with consciousness. Therefore, desperate cross-talk, games, or solos help keep the Silence away. There is no direction as to the duration of a Pause or Silence in the plays. They are only categorized as Pause and Maximum Pause, Silence and Long Silence. However, the Pause would be the shortest of these durations. The Godot-play has the largest number of Silences. Together, the Pauses and Silences create a crucial Silence-presence. An individual Pause or Silence also helped accentuate the point of the dramaturgic score that either preceded it, or, was hedged in between Pauses or Silences. A Silence in particular, added the stamp of finality to a language finale. However, there is no direct mention of a Silence by either Estragon, Vladimir, Pozzo or Lucky. It is the dramatist’s own creation of a sound-absence or void-presence that envelopes the personae on the proscenium. Estragon and Vladimir must definitely have been aware of it; however, for the audience, Silence is built up through 113 stage-
directions, and still many more Pauses in a sparsely worded drama. This is specifically being pointed out because in *Krapp's Last Tape*, a spoken awareness of Silence is used, when Krapp-at-middle-age; is made exceptionally conscious of it. Infact, in the Krapp-play, Silence has a special dramaturgy. As a personne-awareness it makes a repeat of itself four times, in different de-constructed permutations of the same utterance, so much so, that it can be given the specific nomenclature of a 'Silence dramaturgy' with a sound-contour that is new. And, at close, as old Krapp stares, the empty spool itself trails off into Silence. *Endgame* has just one direction for Silence. However, the number of its Pauses are overwhelming. So are the Pauses in *Happy Days*, which are anywhere near 450, and, even more. *Play*, has no Pause or Silence stage-direction at all. Instead, there are Blackouts and Spot-focuses, and Repeat Plays and a Closing Repeat, a technique which intensifies its timeless disquiet.

9. Physical constriction is a feature distinct from the Mind-and-Body disjunct, and, is also an important characteristic of the playwright's dramaturgy. Thus, if Hamm could not walk, Clov could not sit. Nagg and Nell were confined to man-sized dustbins for the entire length of the play. Again, Hamm is an invalid on wheelchair, and is also blind. His head is bandaged and the bandage has blood on it. Vladimir had a peculiar walk because of a urinary problem. Lucky had to carry Pozzo's luggage which was quite a burden. Lucky had a slouch, his mouth slobbered, and he was dragged with a rope around his neck. When Pozzo and Lucky entered a second time, the former is blind and the latter dumb. Both fell in a heap and the tramps, trying to help them up, also fell upon them to raise the human heap higher. Krapp was a decrepit
at 69, and dragged his feet as he walked. His eyes and ears were also failing him. Winnie was permanently buried waist-deep in earth and is found slipped to the neck when Act II begins. Willie enters on all fours. And in Play, M, W1, W2 are heads protruding out of urns.

10. Existence, inorder to be a constricted, irrational impasse on the procenium, is dramaturgically made bereft of illusions. Therefore, the playwright is forever at an exercise demolish. The Godot-play destroys its share of illusions first. After using drama to zero the idea of a general truth, it debunks the specific truths of Christianity, including the Logic of Redemption, the Evangelists, the Bible, Saviour, and Belief. Beckett does not stop at Christianity. Vision, dream and story, are shorn of their romance. Even, time, place, and object are dramatically sucked of their certainty. Just a small mention, or, question puts the concerned illusion into the dramaturgic anvil. The pungent interrogative 'What' activates the drama. One repeat of the initial utterance follows, and the comfort of the illusion is hammered out of shape by an opportune sceptical on-slaught. Thus, when Vladimir begins, 'You must have had a vision', 'vision' was in for a strategic debunk. Estragon's 'What?', comes as the first destablizer. A louder repeat had 'vision' lose countenance because of Estragon's immediate admonition 'No need to shout!'. Similarly, the exchange on the narration of a dream comes to an abrupt end at Vladimir's 'DON'T TELL ME!' The de-constructed reading of the writing on the brush-handle that the brush was guaranteed, pure and genuine, is spread permuted over three pages, with much else in between, and shrivells the guarantee of all its surety. Such destruction of illusions creates an excruciating state of uncertainty and confusion about everything. Similar is
the playwright’s treatment of smiles and laughter. Vladimir distorts his face out of shape in an attempt to rein-in a full-throated laugh. He replaces it with an ear-to-ear smile which is all the more grotesque. Hamm and Clov grade a laugh from ‘heartily’ to ‘less heartily’ to ‘still less heartily’. In a state of an existential Non-ent, spontaneous joy was out of question. The word ‘happy’ is repeated ritual-fashion six times, and becomes meaningless. Later, a whole play has irony and drama treat the subject of happiness, prayer and gratitude. Similarly, the effort at ‘thought’, has dramatic manoeuvre literally paralyse all thinking activity. Failure, impotence, or void, as the ‘occasion’ of art, needed an all round destruction of illusions to situate the Non-ent as a ‘presentational there’ on stage. And, Beckett has dramaturgy overwhelm and defeat illusion. Existence was a tragic grotesquerie, whether made situate specifically on-stage, or covered up under folds of familial, social, philosophical, ideological, or, religious illusion. If, on stage, was a ‘Charming spot’, the audience-hall was no less an ‘Inspiring prospect’, the stage being just its extension. Those were Estragon’s observations. Hamm throws his whistle at the audience when he prepares to die, for each in the gathering was a Hamm and would need to summon his Clov till he dies. The audience too was just ‘there’ on the world-stage, and its too was a purposeless futile predicament.

11. Repetition helps reinforce, though Beckett primarily uses it to destroy meaning. He makes even a ritual meaningless. The games that the tramps play are in nature repeats of each other. The stage-business of Lucky’s hat, reinforces the thought-salad of a schizophrenic. The Repeat Play, in Play, eliminates Time, and makes the on-stage predicament a timeless condition. Winnie’s
nostalgia for 'the old style', or, ritual readings of the writing on the brush handle, or her, recurrent stances at ecstasy, gratitude or prayer, or even a smile are other examples.

12. Language rhythm is one thing the playwright can never resist. 'Dumb./Dumb!/Dumb./Dumb! Since when?' has its finale 'Since when?', come automatically after the beat of the four dumbs. Similarly 'Ti-ed' has to descend to a 'down'. There is the compulsive march of 'Who?/Godot/Pah!/The wind in the reeds'. Such beat and rhythm are many in the Godot-play, the best being in the refrain 'Let's go./We can't./Why not?/We're waiting for Godot./Ah!'

13. The pungent interrogative particularly 'What?' generally initiates a dramatic piece, or, the manoeuvre of an exercise-debunk. Infact, Vladimir is very prone to play the glib platitudinizer, so that Estragon's scepticism can attack with its unsettling interrogatives.

14. Beckett institutes several on stage absent-presences. Godot is one; the divinity awatch is another. The many Krapps are a third. And Willie is a present-absence lending to Winnie's solo dialogic colour. *Act Without Words* also concretizes, on stage, an absent-prescence.

15. Beckett's commitment to the Absurd was early. Therefore only his technique changes, or, develops, as the version of the Absurd varies. Infact, the point in a Beckett play is always, how the technique helps situate on the proscenium a new drama of the same bleak vision. The dramaturgic strategy immediately responds to the specific theatric demand of the particular Non-ent variety.
16. Language is also a persistent 'theme' in the playwright's oeuvre. This did not interfere with his commitment to an existential Non-ent. Infact, his experiments with language were very explorative. He would want to write without tense, without nominative, without even an authentic pronoun. In Beckett, the word is the hero. So is sound and a word is a voiced sound. Infact, the playwright could not resist a language beat or rhythm. He could make dialogue sound a narrative, and narrative appear to have dialogic content. His play with pronouns in Play is delectable. He could break up language and show it cliche-ridden, and use the same clichés creatively to imprecate hundreds of years of Western civilization. His puns are too numerous to select from; one example is when Watt set out in search of a Knott; and, it was not a coincidence that Watt was published by a Watt and Watt. 'Me---' began Hamm and yawned and concluded with the infinitive '---to play'. In Play, is a word break at 'Par--' which is completed at '---don' when the interference is over. A slight delay in articulation could play havoc with people, as does Hamm's, 'My---dog' in 'My father. (Pause.) My mother. (Pause.) My -- dog'. Language was sheer throat-sound and could be modulated any number of times, as in Nagg's story of a tailor. Language can be de-constructed and re-constructed. It can become cross-talk, a game, and end in a finale or non-sequitur. It can be a solo voice for pages, and yet dialogic also, because of the hint of a second presence. Language is articulation, silence, and gesture. It is inherently dramatic and its dramaturgic potential does not always need a metaphor or trope to become live. Language has the ingredients of the 'irreducible dramatic' in it. It needs only a classic and a master like Beckett to exploit it even if it be in the name of a failure of expression.
The playwright has in his reach 'the irreducible dramatic', be it in sheer Mentality or utter Corporeality, or, in language as a medium however defunct, chiche-ridden or recalcitrant. With this subtle sense of drama in full imaginative control, Beckett situates various versions of an existential Non-ent on the proscenium. Each is a concretized presentational 'there' and has such an immediacy of an irreducible dramatic shape, that form and content overlap. It becomes 'the something itself' and neither a metaphor nor symbol of, or 'about' it. Further, the expression 'anti-play' takes Aristotelean perceptions for granted, and 'play-as-metaphor' or 'symbolic-form' assumes much more. In any case, it denies to the dramatist his gift of the 'irreducible dramatic'. Also, the theme 'A is Not-A', gets attention diverted to 'Not-A', so that 'A' suffers neglect and is misunderstood for the same reason. Both 'A' and 'Not A' should be confronted directly, and on their own terms. Either, singly, tends to define the other negatively. The drama of the Absurd, as an aborted existential Non-ent has its own subtle potential for being of high quality. Of these finer dramatic nuances the playwright's ouevre is a classic example.