

Abstract

The aim of this thesis is to explore different levels of fragmentation and disjointedness in Samuel Beckett's *Endgame*, *Krapp's Last Tape*, *Happy Days*, and *Play*. Firstly, certain concepts are exposed as being fragmentary. The concepts which are examined in relation to fragmentation and disjointedness are language, time, identity, and reality. The motivation behind this part of the research was to expose the subjectivity and multiplicity of these concepts, and to examine how they function in the four treated plays. Furthermore, this thesis seeks to examine Beckett's use of fragmentation and disjointedness in correlation with incompleteness, examining the importance of what is present but also what is absent in the treated plays.

In chapter 2, the relationship between the form and function of language is examined, exploring the different factors that affect one's perception towards language. Language is examined within a subjective, contextual, and social framework. The characters of the treated plays prove that language is a delicate method of expression, often resulting in rifts in communication. The third chapter deals with the fragmentation and subjectivity of time, identity, and reality. Time is examined in relation to the characters, delving into the problem of the characters' perception of the past and present, as well as recognizing the concept of time as subjective. Time is also examined as a catalyst of fragmented identity, as changes in identity are revealed over time. Fragmentation of identity is further examined in regard to the disparity between the body and mind as depicted by the characters. Fragmentation and oscillation of identity is also discussed in regard to the actor and the character he or she plays. Lastly, the concept of reality is deemed problematic in that only an incomplete reality is presented in the treated plays. Reality is then examined in relation to the fragments of reality that are acknowledged by the characters, and subsequently the realities that are fabricated by them.

The fourth chapter, "Postdramatic theatre is not whole but full of holes", focuses on absence and incompleteness. The first part of this chapter examines the various states of isolation that the characters of the treated plays are in: isolation from society, isolation from others, and isolation from the self. The second part is aimed at examining the sense

of incompleteness that pervades the treated plays. Beckett's use of inconclusive story lines, repetition, limbo-esque spaces, and fragmented or immobile characters is analyzed in regard to irresolution.

The research of Beckett's four aforementioned plays lead to recognizing the disparity between the performed text and the written text, allowing for an analysis of the concepts discussed in the thesis in relation to dialogue and staging. The concepts language, time, identity and reality proved to be problematic in that their functionality within the treated plays was exposed as being limited. Fragmentation was then found on an aesthetic level, observing speech, the human body, and space as being fragmented; but also on a conceptual level, where language, time, identity and reality proved to not be whole, unitary concepts, but rather multifaceted and often ambiguous concepts.