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Abstract in English

The primary concern of this thesis lies in the investigation of the motif of voice, and its various forms and functions, in three selected plays by Samuel Beckett. One of his lifelong preoccupations, the motif of voice already pervades much of Beckett's early prosaic work finding its more suitable and sophisticated realization in the author's later dramatic works for radio, television and theatre. Throughout the author's entire oeuvre, the motif of voice is called for on many different occasions: voices are engaged in the creation of both characters and the external reality surrounding them; Beckett's narrators are concerned with the voices ceaselessly echoing within their heads; voices represent the characters' memories and past selves becoming, eventually, characters in their own right. *Embers*, *Eh Joe* and *That Time* were deliberately chosen for the investigation of the nature of such a motif on the basis of the correspondence of their contents, as well as of the difference in their realization involving three different media.

The introductory chapter foreshadows the origins of the motif of voice in Beckett's non-dramatic texts, as well as it attempts to outline several basic features of the motif in connection to its realization within the dramatist's work. The chapter briefly considers the role of language, and its aural realization in voice, in regards to its formative ability and its relation to the almost omnipresent question of the creator and the created. A brief discussion of the Beckettian paradox, mirrored in the insufficiency of language to express, while it is also regarded the sole means of expression, is presented in order to be explored in the following three chapters. Further, the said chapter touches upon the concept of duality between body and mind, physical existence and human consciousness, and the inability of the two to relate to each other. In Beckett, such discrepancy becomes manifest in the author's gradual inclination towards more distilled forms of expression, his turn to minimalism mirrored in the disruption of the common dramatic equilibrium between the visual and the aural elements.

The following three chapters form the major part of the thesis. They are each devoted to a more complex analysis of the three plays and to the specificities of the media in which they are primarily executed. Since all three pieces are concerned with similar themes,

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the realization of the previously established concept of voice, together with the thematic content it carries, is investigated in relation to the particularities of the three media. The concluding part of this thesis offers a summary of the themes discussed in connection to the notion of voice. It further provides a brief commentary on the individual plays, attempting to demonstrate how Beckett's perfectionism and constant pursuit of a better expression are mirrored in his endeavour to master the media.