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### Word the 'Unword': Style Markers as Means of Communication in Lucky's Monologue in Waiting for Godot by Samuel Becket

*Siraj Khan<sup>1</sup>, Imtiaz Ahmad<sup>2</sup>, Bashir Ahmad<sup>3</sup>*

<sup>1</sup> Lecturer in English, Kohat University of Science and Technology, Kohat

<sup>2</sup> Lecturer in English, Higher Education Department KP

<sup>3</sup> Lecturer in English, Islamia College University Peshawar

Email: <sup>1</sup> [siraj.tabish.pak0@gmail.com](mailto:siraj.tabish.pak0@gmail.com), <sup>2</sup> [imtiaz.swabian1@gmail.com](mailto:imtiaz.swabian1@gmail.com),

<sup>3</sup> [yazdanmomand@yahoo.com](mailto:yazdanmomand@yahoo.com)

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#### **ABSTRACT**

Samuel Barclay Beckett (1906–1989) is one of the robust writers in what Martin Esslin calls the “Theatre of the Absurd”. He writes in a manner that exhibits the unreliability of language as a means for the origination and dissemination of an impalpable truth. (Esslin, 1968, p. 84). Beckett uses language in fragments to highlight its limitations both as a means of communication and as an instrument of thought in order to foreground the ‘absurdity’ of modern life. He presents language too insufficient a tool to express his thoughts elaborately and to enable us comprehend the mundane world. His *Waiting for Godot* and other plays demonstrate language as an inadequate means of communication. The language that has been used therein poses the difficulty of finding meaning in a meaningless world. However, a question arises if Beckett’s language really fails him to communicate or it really inhibits communication. Esslin (1968) holds if Beckett uses language to deprecate it as a means of thought or as a tool for communication, his uninterrupted use of it must, paradoxically, be seen as an attempt to disseminate the incommunicable. (p. 86-87). As a corollary of this, a researcher’s inquisitiveness breaks out as to how Beckett communicates his thought to the audience by means of language that fails to serve any purpose. To address the curiosity, this study attempts to appraise the capacity of “absurd” language stylistically as a vehicle of conceptual thought and as an instrument of communication in Beckett’s *Waiting for Godot*.

#### **INTRODUCTION**

This chapter aims at introducing Beckett as a playwright of the “absurd” and *Waiting for Godot*, an intricate piece of work. It also establishes the research

problem, viz a viz, a researcher's inquisitiveness about Beckett's use of language through which he communicates his thought to the audience via such a means that fails to serve any utility. To cater for the curiosity, the current thesis examines the capacity of structurally distorted language stylistically in order to dig deep into it and to grope for the apparently "absurd" as a tool of conveying the thought conveniently with special reference to Lucky's monologue in *Waiting for Godot*.

A number of critics and scholars have analyzed the language in *Waiting for Godot* and they have used their peculiar lenses to afford exegeses of their own for facilitating the readers to reach at a plausible interpretation of the play. Martin Esslin (1980) thinks that language in *Waiting for Godot* does not fail the characters to communicate, but it has devalued its own self. The writer's imagination makes the work far more fertile, convoluted and ajar to scores of additional interpretations (p. 44), hence every reader has a distinct perception to evaluate it.

Dr Ghanim Obeyed Oteiwiy (2012) has focused on the significance of language in his article "Language in *Waiting for Godot*", wherein; the playwright shows the inefficiency of language as a means of communication in the play. He uses multiple styles of language disintegration that range from simple misunderstandings to leaving out of punctuation marks. This exhibits the inadequacy of language as a means of communication in which dialogue becomes more a pastime than a tool to convey any thought (p. 20), about the divergent experiences of life.

Oteiwiy, in consonance with the "absurdist" interpretation of the play assigns a secondary role to Beckett's meaningless language. He asserts that the dialogues in the play are devoid of any content. The conversation is meaningless because there is no meaning in their lives and the world they are living in. Beckettian world appears to be void of meaning and his "language is totally separate from knowledge or truth. This meaninglessness can be expanded to all Beckett's language." Though the characters speak language but they do so to indulge themselves in a circumstance that gives them an impression of existence and help them out to pass the time. (p. 18-19)

Oteiwiy agrees with Esslin on Beckett's language as meaningless buzzing who (Esslin) asserts that each character follows his own thoughts due to lack of communication and the repetitious expressions, silence and pauses sharpen the feeling that life is tedious and monotonous and that Beckett's language is merely a senseless buzz: "in a world that has lost its meaning, language also becomes a meaningless buzzing." (p. 10) and opines in "Language in *Waiting for Godot*" that language is neither a sufficient means "for the comprehension of the world nor for the attainment of a unified self" for the characters. Their words become only a "buzzing sound, empty and meaningless." Oteiwiy, further, declares that there is no difference between man's language and the buzzing of bees or the sounds of beats, which are as incomprehensible as human's communication (or miscommunication). Beckett language is an insufficient tool for communication which cause alienation from one another among humans "and the irrational

universe which they fail to comprehend simply because of the deficiency of language. (p. 25-26)

Robinson (1969) explores the dialogues and reaches at a conclusion that language in *Waiting for Godot* diminishes into nothing. The two tramps--- Estragon and Vladimir---often fail in their attempts to communicate, which results in silence mostly. Each and everything ranging from activity to inactivity and sentences to dialogues remain unfinished and incomplete (Robison 1969, p. 127).

Laura Cerrato(Cerrato, 1993)in “Postmodernism and Beckett’s Aesthetic of Failure” published in *Beckett in the 1990s*, a collection of the selected papers from the second international Beckett symposium asserts that the characters’ language add to their anonymity and their speeches give vent to their frustrated and puzzled voice. Since Beckett’s language is an insufficient tool to express one’s thoughts, to comprehend the world and to define one’s self; his characters are destined to fail in any attempt to communicate through language.

## LITERATURE REVIEW

This chapter traces and reviews the available literature on Beckett’s use of language in *Waiting for Godot*. Major critical works have been scrutinized to discover multiple approaches to the interpretation of the play, *Waiting for Godot*, with a special focus on Lucky’s Monologue which stands aloof as a typical example of “structureless” use of language. The available critical literature has researched to validate the gap and to establish the genuineness of this thesis.

A number of critics and scholars have extensively analyzed Beckett’s monumental work *Waiting for Godot*. Ruby Cohn’s (Cohn b. R., 1984) collection *Disjecta* quotes a 1937 letter to Axel Kaun in which Beckett reveals his intention of producing “Literatur des Unworts” which Esslin renders as “literature of the unword.”Beckett thinks of his own language as a veil that hides the things or else the nothingness, which needs be torn apart to see behind it. He views grammar and style as irrelevant as a Victorian bathing suit or “the imperturbability of a true gentleman. “He hopes that the time will come when language will be most efficiently misused, though he confesses that, in certain circles, such a trend has already been started. Though, Beckett agrees, language cannot be eliminated thoroughly, we should leave no stone unturned to add to its disrepute. We should bore one hole after another to see what is waiting behind the veil. We might catch sight of something or nothing when it begins to unravel. Beckett, further, suggests acting like a mad mathematician who “used a different principle of measurement at each step of his calculation. An assault against words in the name of beauty” (p. 173). Beckett’s letter to Kaun in 1937 written in a disdainful and violent tone has vehemently been received as an aesthetic manifesto by critics and they have extensively explored *Waiting for Godot* to see what could possibly be found in a piece of writing where language is “torn apart” to produce “the literature of the unword”. Cohn claims in his foreword to *Disjecta* that the letter “reveals more of [Beckett’s] artistic credo than any other document.” Moreover, Ackerley and S.E. Gontarski(C.J. Ackerley, S.E. Gontarski, 2004) assert that the letter “offers invaluable insights

into SB's growing alienation from public opinion" and the growth of an unusual perception about language.

Due to its peculiar vicissitude: the play has drawn a wide range of social, political, philosophical and religious interpretations---most of whom dub it "absurd"--- since its production, which are acceptable almost equally; yet Beckett refuses to ascribe his work to any school of thought nor does he prefer particular philosophies that help interpret his works:

"I never read the philosophers" – "Why?" – "I do not understand anything of what they write." – "However, some people ask whether the Existentialist view on the problem could serve as possible key to your works." – "There is no key or a problem. I would have no reason to write novels if I was able to express its themes through philosophical terms." (Foster 19).

In consonance with Beckett, Paul Foster (Foster, January 25, 1989) in *Beckett and Zen: A study of Dilemma in the Novels of Samuel Beckett* also observes that there is nothing absurd about Beckett. It is wrong to perceive his works being a pastime. One may come across shreds of "absurdity" and "entertainment" in Beckett's work but they are only a camouflage of a "deep mental anxiety." Foster thinks that the "anxiety reveals the problems of an ontological nature which, further, reveals the depth of Beckett's emotion." (p. 11, 12)

However, William York Tindall (Tindall, 1966) is of the opinion that "There and, later, all over the world, audiences, fascinated and puzzled, found the play at once tiresome, exciting, and unforgettable." (p. 5). Tindall sides with those who think the work to be "absurd" and he calls it a "mystery". (P. 6)

Amongst all these explications, Martin Esslin's (Esslin, 1961) approach to the play is, probably, the most widely acceptable one: he specifies the work and the author as belonging to the "Theatre of the Absurd". Esslin, the critic and professor of drama, has written *The Theatre of the Absurd* in 1961. The aim of the book is to investigate this theatrical movement from the standpoint of "the absurd". This preliminary understanding about the play is based on his *The Theatre of the Absurd*, which serves as bedrock for many analysts who have tried to interpret the play.

Esslin discusses Beckett, Ionesco, Genet, Pinter, Stoppard, Dürrenmatt, Arrabal and Albee as writers of the "absurd". These playwrights focus on the absurd in the form of "man's reaction to a world apparently without meaning or man as a puppet controlled or menaced by an invisible outside force." (p. 22) Esslin dwells further on the aim of the movement is that it "strives to express its sense of senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought." (p. 24) He emphasizes that the dramatists of this period "do not form part of any self-proclaimed or self-conscious school or movement." Each one of these writers is an isolated individual, an outsider, cut off from his surrounding who lives in his own private world; each one of them adapts a distinct approach to the form and the subject-matter; each one of them has his own background,

sources and roots. They do have a lot in common, they share themes and ideas in common but it is due to the fact that they meticulously mirror “the preoccupations and anxieties, the emotions and thinking of many of their contemporaries in the Western world”(p. 22).

The use of language in *Waiting for Godot* has also been discussed by Lawrence E. Harvey . He focuses on the communicative aspect of language and holds that dissemination of vocabulary in the modern world does not necessarily result into communication. Though Vladimir and Estragon are making attempts to communicate, yet their so-called dialogues often degenerate into two distinct monologues. (p.146)

John J. Sheedy observes that formal repetitions in the play functions as a net: they connect the two acts, the audience and the players. He observes that things do not finish, they begin again and make a cycle. Similarly, the dialogues are structured in a manner that is cyclic and they are full of echoes. The language used by Vladimir and Estragon represent tennis players using a ball, and the multiplicity of examples mint the whole play in echoes. The dialogues give an impression of progressing through constancy to both Vladimir and Estragon, which is actually their life. (p. 168)

Jeffrey Nealon in his article “Samuel Beckett and the Postmodern: Language Games, Play and *Waiting for Godot*” in *The Critical Response to Samuel Beckett* calls Vladimir and Estragon’s dialogues a series of language games. He elucidates language game as a term and opines that its objective is to bring language speaking as part of an activity or as a form of life to the forefront. He dwells further on language game as “Wittgenstein sees it, a word is analogous to a chess piece, and utterances can be thought of as moves within the language games that make up the human social bond.”(P 106)

### **ANALYTICAL FRAMEWORK AND STYLISTIC ANALYSIS**

This chapter focuses on stylistics in historical perspective with reference to its branches and the tool---Style Markers---for analysis in particular. The chapter highlights approaches involved in stylistic analysis and *Style Markers* including syntactic, semantic, phonological, lexical and morphological categories in perspective of their functional significance for creating literariness, and intensifying the role of language for conveying the thought. The chapter deals with the genesis of literary stylistics, dwelling specifically on the weaknesses and strengths of its various schools. It also highlights whether a single school or a synthesis of different schools can yield desirable results when the analyst is faced with a complex literary text.

Stylistics as a discipline made its appearance with the publication of “Closing Statement: Linguistics and Poetics”, a seminal paper by Roman Jakobson (1960). Ever since, scholars have been trying to answer some fundamental questions, regarding the relationship between language and literature: what is difference between literary and the non-literary discourse? What is style? What is the relationship between language, literature and society? To answer these and other related questions, various approaches have been proposed, covering the major tendencies in stylistics during the last four decades. During these

years, stylistics, as a discipline, has made great progress, and has become an established discipline. A number of approaches to the analysis in their historical texts have been proposed. These approaches are discussed below in their historical perspective with their strengths and weaknesses pointed out.

### *Cognitive stylistics/Cognitive poetics*

Cognitive stylistics is also referred as cognitive poetics. It has recently been embraced into stylistics and has been a very productive branch. Its definition can be comprised in a single sentence: 'Cognitive poetics is all about reading literature' (Stockwell, 2002, p. 1) but on another level, Stockwell believes and expands it to: That sentence looks simple to the point of seeming trivial. It could even be seen simply as a close repetition, since cognition is to do with the mental processes involved in reading, and poetics concerns the craft of literature. (Stockwell, 2002, p. 1) hence, it is claimed that cognitive stylistics is all about the reading of literature. It has been majority of the times emanated from its application to the models of literature that are used in the various disciplines such as artificial intelligence, cognitive linguistics and cognitive stylistics. This branch also tries to capture issues such as 'what do people do when they read' and 'what happens to people when they read' (Burke, 2006a, p. 218). The cognitive stylistics is also concerned with literature and with literary stylistics-literary linguistics. It can also be argued that cognitive stylistics is directly derived from it (Burke, 2006a, p. 218). Literary stylistics deals with all the traditional ways of the stylistic analysis which is based on function, form, interpretation and effect when it comes to prioritizing the various textual components of literature. On the other side, cognitive stylistic also argue that the mental component of the various component related with the meaning creation process must be included because it deals with cognitive process. It has also been influenced from psychology, cognitive linguistics and cognitive psychology because these are responsible for shifting the emphasis in the consideration of the mental aspects.

Schema theory is also one of these disciplines that deal with the Gestalt psychology and it has been more influential in bringing out stylistics to the cognitive camp. For schema theorist, meaning is not lying within the text but the meanings needs to be driven and built by the readers who uses the text and relate it to their background knowledge. These are the two essential and primary components, known as bottom-up or stimulus-driven processes and top-down or conceptually-driven processes (Rumelhart and Ortony, 1977, p. 128). The former one relates the reader to construct a particular mental world and the latter one tries to mobilize the background knowledge to which the reader is in possession. It is activated when it is being prompted by specific linguistic props. Most of the branches within the cognitive stylistics has to do with such negotiation whenever readers are to provide accurate account of how the reading understating of an individual takes place.

### *Corpus stylistics*

Corpus linguistics deals with the study and methods for carrying out linguistics analysis. It is basically an electronically stored collection of various samples

that deals with the natural occurring of a language. In modern corpora, there can be at least 1 million words in its size which consists up large extracts and complete texts from a long text. Such a text is usually selected to represent the variety of language within that very text, for instance, this may be used for representing the English used within the history books, and the words which shows a situation of a class, community and the situation of an era. Hence, corpora deal with the investigation of data through the usage of dedicated software. It also deals with the kind of questions which linguists always try to answer and the questions that are always asked. It can also be used for adding a quantitative dimension for the studies of linguistics. Corpus software also deals with the language in form and it also deals with the patterning style that is always believed to be unnoticed. Therefore, corpus linguistics deals with the reassessment of what the language is actually like. It also tries to investigate the word list and the frequency distribution that mainly deals with any issue or topic within an area.

Corpus stylistics has entered into a new era where it has begun to exploit the potential of combining stylistics and corpus linguistics. If style is believed to be the essence of a text which focuses on displaying the characteristics of the language a person or a character uses, or it is for a period or for a particular act in the text of a play, so this type of linguistic study deals with the repetitive patterns which can be observed within the text and within the corpora, then there will be a productive interplay on both of the sides within such a study. It also focuses on how the text means and what are the salient features that make the text distinctive with reference to the terms and norms that allow an individual for a productive interplay between stylistics and corpus linguistics whenever it comes to the study of foregrounding- discussion on the aspects which accounts for structures and patterns such as parallelism and deviation. Hence, both the corpus stylistics and stylistics has to do with the focus on the interdependence between both function/meaning and form.

### *Critical stylistics*

This is a term used for the various ways of investigating the social meaning which are being manifested within a society through the use of language. Such kind of stylistics has its tendency in the critical discourse analysis. Both Critical Discourse Analysis and Critical linguistics are closely related to one another. Roger Fowler and his colleagues (University of East Anglia)- most notably Robert Hodge, Gunther Kress and Tony Trew have contributed to the various way of how to uncover the social meanings related to ideology and power and such views are always expressed through the usage of language and it also focuses on how the language may impact and perceive the world (Fowler, Hodge, Kress and Trew, 1979; Fowler, 1991). Critical linguistics was continued with a decade struggle and now it is termed as critical Discourse Analysis by Norman Fairclough, who is believed to be the most prominent linguist (Fairclough, 1989, 1995, 2000). Most of the work is based on M. A. K. Halliday's Systemic Functional Linguistics (see M. A. K. Halliday) win linguistic criticism and critical discourse analysis because it mainly focuses on linguistic constructivism (i.e., the claim that language constructs, or 'construes', rather than represents meaning), and the claim that all of the texts through their

various linguistic choices contextualize such factors: register, genre and ideology.

### *Feminist stylistics*

Such kind of stylistics focuses on the various tools used for the investigation of all the concerns that are being identified in its approach to feminism and the study related to such an approach. This branch of stylistics deals with the gender issues however the main focus is on linguistic and its manifestation of such concerns. According to Mills, "Feminist stylistics is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts" (Mills, 2006, p. 221). She has described this branch from the developed stage till present and the various developments that are being highlighted. For her, "Rather than assuming that notions of gender are simply a question of discriminatory messages about sex difference embedded in texts, feminist stylistics is concerned with unravelling the complex messages which may be deduced from texts and also with analyzing the way that readers piece together or resist these messages." (Mills, 2006, p. 221)

Contrary to what might have been the case in the past, recent feminist views on the crucial role of language to project social and political standpoints is not circumscribed to perpetually alleging the existence of discriminatory values. Instead, feminist stylistic views are more interested in spelling out those values that do exist in texts, whether these may be prototypically patriarchal or not. In addition, recent feminist stylistic positions also acknowledge that binary considerations of gender as simply male or female are deeply reductive as neither males nor females form a homogeneous or discrete group. If a feminist perspective is to continue being successful, Mills claims (2006, p. 221), it is necessary that scholars are capable of moving on from an exclusive textual analysis performed at the micro-level of language (that is, the use of the generic 'he', or generic nouns to encode sexism), to a more comprehensive discourse level which will ensure, for instance, the investigation of linguistic structures such as direct or indirect speech, and the way these are exploited with reference to male and female characters, or the study of lexical collocations in relation to the prototypical language patterns associated with male and female textual entities (Mills, 2006, p. 221).

### *Formalist Stylistics*

This type of stylistics refers to the stylistic work done since 1920. This work is done by a diverse group of theoreticians- Russian formalist and later on it was taken by stylistician- especially in Britain and the United States, in the 1960s and early 1970s. Russians were truly a heterogeneous group which had the Moscow's linguistic circle (founded 1915) and Petrograd Society was also there for the study of the poetic language (founded 1916). The common thing in both of the group was that both were interested in poetic language had the aim of making literary inquiry more scientific and thus through it, they were trying to model it on linguistics and it has also its focus on the various formal features of the texts that are to be questioned. The main concern and interest of the formalist approach was in poetic form and literariness- a term used by Jakobson (1960),

which led to a focus on elements of the literary text which made it 'literary' and set it apart from other types of text.

The leading exponent of this approach is Roman Jakobson, who through his very influential paper, "Closing Statement: Linguistics and Poetics" not only invited the attention of the linguists and literary critics but also established the discipline on firm grounds. According to Jakobson's model of communication (1960), the main aim and concern of the poetic language is always dominant in the text, this is its 'focus [es] on the message for its own sake', i.e., in texts where lexical, grammatical or phonological choices, for instance, draw attention to themselves and hence to the poetic nature of the text. Formal features such as parallelism and deviation from the linguistic norm are seen as stylistic features which would mark the text as literary, or poetic. While the poetic function is seen as the dominant function of poetry, it is not exclusive to that genre, but may also occur in other types of text as in Jakobson's own example of the political slogan for Dwight D. Eisenhower: 'I like Ike'. A similar approach to the poetic function of language is expressed by Victor Shklovsky, who introduced the concept of 'defamiliarization' (*ostranenie*, 'making strange') as a central aspect of the technique of art: The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

Art is a way of experiencing the artfulness of an object; the object is not important. (Shklovsky, [1917] 1988, p. 20; Shklovsky's italics) In Shklovsky's terms, the function of art is thus to defamiliarize the familiar to make us re-perceive what we have stopped noticing because of its familiarity and to make us recognize the artfulness of the expression itself. In line with formalist thinking, the Russian folklorist, Vladimir Propp, broadened the scope of formalist enquiry by setting out to identify the basic plot components and structures of folk narrative, resulting in his *Morphology of the Folktale* (1928).  
Functionalist stylistics

With the passage of time, the stylistic concerns with poetic form were detached with its reference to the understanding of the contexts, its interpretational significance, function and all other formal phenomena that are under consideration and investigation (see formalist stylistics). Thus with the passage of time, stylistics took a functional turn in the late 1970s. Leech argues that "Functionalism (in the study of language) is an approach which tries to explain language not only internally, in terms of its formal properties, but also externally, in terms of what language contributes to larger systems of which it is a part or subsystem. Whether we call these larger systems 'cultures', 'social systems', 'belief systems', etc. does not concern me. What is significant is that functionalist explanations look for relations between language and what is not language, whereas formalist explanations look for relations between the elements of the linguistic text itself". (Leech, 1987, p. 76)

Due to the emergence of various functional approaches to language, there was a stylistic shift within its focus when it comes to the approach towards functionalism but in particular, it has its focus on the general popularity and the

development of Halliday's functional model of language, recently named as Systemic Functional Linguistics (Halliday, 1994; see also M. A. K. Halliday). At the crux of Hallidayan linguistics is an interest in language in use and recognition of the fact that all language use takes place in context – situational as well as cultural. Every linguistic choice is seen as functional and meaningful and the grammatical labeling employed for linguistic analysis is intended to reflect semantic function rather than form (see transitivity). With the functionalist approach also came an interest in longer stretches of text (see, for instance, Halliday and Hasan, 1976) which enabled stylisticians to turn their attention more easily to longer texts such as narrative fiction and play texts. Hence, the functionalist approach to the language has its deep impact on the many sub branches of stylistics. Due to its focus on meaning-making in context, various contextually and/or ideologically oriented branches of stylistics such as feminist stylistics and critical stylistics are indebted to the functionalist approach, as is much of the work done in pragmatic stylistics which, among other things, subscribes to the functionalist concern with language in use.

### *Historical stylistics*

This field of stylistics is related to the application of the various stylistic approaches, methods and tools so that one can investigate the stable or changing styles of linguistic phenomena in a historical text, or a particular genre. It also refers to the synchronic investigation of a particular historical (literary) text from a stylistic perspective (Adamson, 1995, 2001; Busse, 2006a, 2006b, 2007). The stylistic framework may include any of the approaches to which stylistics has branched out. It also embraces the description of the interplay between language usage and contexts as well as its theorizing, and a focus on how a historical text means what it does. As such, historical stylistics can be seen as an 'interdiscipline' (Leech, 2008, p. 1) between linguistic description and (literary) interpretation. Historical stylistics approaches have shown that the language-literature divide is a myth.

The dominating influence of the new technologies has also had an impact on historical stylistic approaches. Digitization has made the text electronically available and new ways for engaging the text with the readers have been proposed so that one could easily browse, link or search texts that are being simplified enormously. For some, academic interest in the linguistics of older stages of English has in fact been revived, kept alive and eventually increased through the availability of corpora and through computerized texts analysis. Yet, the potential of historical corpora for an explicit historical stylistic investigation has only been explored rather tentatively. This is despite the fact that literary texts constitute an important part of historical corpora and not simply due to the lack of spoken sources for historical periods.

Busse (2010a) introduces the term 'new historical stylistics' and argues that it is time to take stock and to describe the methodological, theoretical as well as practical challenges involved in this new enterprise. She also stresses that new historical stylistics can and should consolidate the potentials for stylistic investigation of historical texts with more traditional approaches. Furthermore, by explicitly pointing to the stylistic aspects of new historical stylistics and

emphasizing the stylistic notion of how a historical text means, she stresses that 'new historical stylistics' contributes to issues at stake in modern historical linguistics alike.

### *Elements in Stylistic Analysis*

#### *Lexico-Syntactic Patterns*

1. **Anastrophe** – Alabi (2007, p.163) says that anastrophe deals with the usual word order or with the natural word's order. It also secures the emphasis and focuses on the hearer's/readers' attention.
2. **Parenthesis** – According to Alabi (2007, p.163) it deals with the insertion of various verbal units (extra information, and after thought or a comment) in such a position that makes an individual interrupt the normal syntactical flow of various sentences.
3. **Ellipsis** – Alabi (2007, p. 163) believes that 'Ellipsis deals with the deliberate omission of the words that are to be implied by the content. Such a term is also used to create ambiguity or reemphasis within a text.
4. **Asyndeton** – This is considered to be the deliberate omission of conjunction within a series of various related clauses. Asyndeton argues that it deals with a hurried rhythm in the sentence. Corbett (1971, p.470) comments, "asyndeton was especially appropriate for the conclusion of a discourse, because there, perhaps more than in other places in the discourse, we may want to produce the emotional reaction that can be stirred by, among other means, rhythm."
5. **Anaphora** – Alabi argues, 'it entails the repetition of the same word or phrase at the beginnings of successive stages of the chosen pattern.' (2007, p.164) Such a repetition helps the readers in establishing a rhythm within the sequence of the clauses and this scheme is reserved and used in passages where the author just try to produce strong emotional effects.
6. **Epizeuxis** – According to Alabi (2007, p.165) is the repetition of words and phrases without having any break at all.

#### *Lexico-Syntactic Choices Include The Following Terms.*

7. **Pun**- Alabi (2007, p.167) is of the view that Pun is the genetic name for the figures which play on words. It is used in a figurative expression where a speaker plays on a word or phrase to suggest double meanings for the readers. In such a situation, a speaker can possibly play on two or more than two words that are semantically different but it can be phonologically and orthographically similar in order to construct a more reliable and thought provoking statement.
8. **Anthimeria** – For Alabi (2007, p.168) 'this is the substitution of one part of speech for another'.
9. **Periphrasis (antonomasia)** – Alabi (2007, p.168) argues, "This is the substitution of a descriptive word or a phrase for a proper name or of a proper name for a quality associated with the name". It is such an expression where a celebrated event, person or place is majority of the times used to represent another place, person or event for the purpose of similar qualities within them.
10. **Hyperbole** – Alabi (2007, p.168) believes, '[hyperbole] is basically the use of exaggerated words within a written expression. It is also a figurative

expression in which a fact or a situation is blown out of proportion'. Hyperbole is majority of the times meant for giving emphasis or for producing humour within any written expression.

**11. Personification** – Personification is the abstraction of inanimate object with that of human qualities and attributes. It is also considered as a quality that is usually associated with the man and given to nonliving phenomena. This invests abstractions or inanimate object with human qualities. (Alabi, 2007, p.168).

## DISCUSSION

This chapter analyzes Lucky's Monologue from syntactic, semantic, phonological, lexical and morphological perspectives. The features of Repetition, Parallelism, Dysphemism, Simile, Metaphor, Pun, Paradox, Irony, Antithesis, Alliteration, Consonance, Assonance, Phonaesthesia, Categorization of Words, Use of Pronouns, Compounding, Affixation, Coinage, Punctuation and Allusions have been given due consideration for exploring their functional significance in the monologue. The given tool for analysis has mostly been effective in disambiguating the meaning and, in turn, finding thought intact in an "absurd" piece of language apparently devoid of any structure and function.

### *Alliteration.....sibilance*

Alliteration is one of the examples related to the types of linguistic foregrounding which makes the text more organized than it has to be by virtue of the rules of the language. (Leech, p. 64) It rose in on some ideas that undoubtedly stand more bulbous than other ideas enfolded in the text devoid of alliteration. Following are the textual evidences from Lucky's monologue in Act 1 of Waiting for Godot.

1. the public works of Puncher and Wattmann of a personal God /p/
2. with white beard /w/
3. divine apathia divine athambia divine aphasia /d/a/
4. but time will tell /t/
5. fire flames /f/
6. it will fire the firmament /f/
7. so blue still and calm /s/
8. as a result of the labours left unfinished /l/
9. the Acacacademy of Anthropopopometry /a/
10. all doubt all other doubt than that /d/
11. public works of Puncher and Wattmann /p/
12. in spite of the strides /s/
13. in spite of the strides /s/
14. sports of all sorts /s/
15. the dead loss per head since the death of Bishop Berkeley being to the tune /d/b/
16. what is more much more grave /m/
17. in the light of the labours lost /l/
18. what is more much more grave /m/
19. in the light the light the light of the labours lost /l/

20. the rivers running water running fire /t/
21. and then the earth /th/
22. the air and then the earth /th/
23. six hundred and something the air the earth the sea the earth //th/
24. the labours abandoned left unfinished /l/
25. still abode of stones /s/
26. the skull alas the stones... the stones... so calm.. /s/

### ***Consonance***

Consonance is a subtle form of rhyme, creating a repetitive beat across a sequence of words. The effect can be both poetic and also hypnotic, relaxing others and perhaps drawing attention away from persuasive content.

Consonance is the repetition of consonants sounds within two or more than two words in a sequence, and is one of the important literary devices. Most of the times, the term is confused with that of the alliteration---a kind of consonance itself. It has several functions within a sentence or a stanza. At the same time, consonance has to provide various auditory ranges within poetry and any other literary texts. Consonance also emphasizes some words by forcing the audience to take pause and think deeper into the “rhyming” words. Textual evidences of the mentioned device from Lucky’s monologue in Act 1 of Waiting for Godot have been cited below.

1. Divine apathia divine athambia divine aphasia
2. Concurrently simultaneously
3. Running cycling swimming flying floating riding gliding conating camogie skating
4. Dying flying
5. Summer winter winter
6. Concurrently simultaneously
7. Flying gliding
8. In Feckham Peckham Fulham Clapham
9. Concurrently simultaneously
10. Fulham Clapham
11. No matter what matter
12. In the plains in the mountains by the seas by the rivers
13. Concurrently simultaneously
14. The flames the tears the stones

### ***Repetition***

Repetition is a stylistic device where parallel words are repeated in line in order to draw the readers’ attention to what the writer is actually saying. It adds to the intensification of meanings and thus is considered to be one of the aspects of a particular thesis, for instance, using it in a logical way to present content as real. Whenever some words are repeated within literary texts, such repetition has to add rhyme and rhythmic effects within the line where they occur. Therefore, Beckett has used this device in Waiting for Godot in Lucky’s monologue not

only to achieve realism but also as a decorative device to add beauty and aesthetic effects to the work.

1. Public works of Puncher and Wattmann, Public works of Puncher and Wattmann
2. As a result of the labours left unfinished, As a result of the labours unfinished
3. In spite of the strides , In spite of the strides
4. Concurrently simultaneously, concurrently simultaneously
5. Shrink and dwindle, shrink and dwindle
6. Abode of stones, Abode of stones, Abode of stones

### *Parallelism*

According to Adeyanju (2008), parallelism is a "... similarity of features of successive lines of poetry" (p.91). Parallelism is not only used and applied in the text of poetry but it is also applied to all sorts of text just for the purpose of linguistic manipulation in order to add beauty to the text and to make it more appealing and meaningful. Yankson (1987) contends that "one of the stylistic effects of linguistic parallelism is to invest lexical items with the same value ... the three levels of linguistic organization - syntactic, semantic and phonetic – converging on and reinforcing each other"(p. 50). Following are the textual evidences/examples of parallelism from Lucky's monologue in Act 1 of Waiting for Godot.

1. The heights of divine apathia divine athambia divine aphasia
2. That man in Essy that man in short that man in brief
3. Flying Riding gliding
4. Dying flying
5. Concurrently simultaneously
6. Flying gliding
7. Shrink and dwindle
8. FeckhamPeckham FulhamClapham
9. Concurrently simultaneously
10. To shrink and dwindle
11. The dead loss per head since the death

### *Assonance*

Assonance is all about the repetition of vowel sounds wherever there seems to rhyme within any literary piece. Such sounds are produced when two syllables have the same vowel sounds and at the same time various consonant sounds are placed together. For Adeyanju (2008), this is "... the use of the same vowel sound in the middle of nearby words" (p. 97). The critical point is that Lucky's Monologue in Samuel Beckett's Waiting for Godot is also having the same features within its text. Beckett also uses this device to distil or bring out sounds of words which have overt connotations. Following are the textual evidences/examples of assonance from Lucky's monologue in Act 1 of Waiting for Godot.

1. Public works of Puncher and Wattmann of a personal God
2. Outside time
3. The heights of divine apathia divine athambia divine aphasia
4. Like the divine Miranda
5. Public works of Puncher and Wattmann
6. That man in Essay that man in short that man in brief
7. In spite of the strides of
8. In spite of the strides
9. Riding gliding
10. Dying flying
11. Flying gliding
12. Shrink and dwindle
13. To shrink and dwindle
14. The dead loss per head since the death
15. The plains in the mountains
16. Abode of stones
17. Abode of stones
18. Abode of stones

### *Metaphor*

In the words of Halliday (1985), metaphor is considered to be “the variation in the use of words such that words have transferred meaning” (p.320). Most of the times, such expressions are syntactically incongruent but semantically odd. These attributes compel readers to think harder before arriving at their true meaning. Lucky's Monologue in Samuel Beckett's Waiting for Godot is also having the same features within its text. Following are the main examples from the dialogue.

1. the strides of alimentation and defecation
2. the strides of physical culture
3. abode of stones
4. abode of stones
5. abode of stones

### *Simile*

Similes are also used by the writer to have a rhythmical effect on the readers and to compare and contrast one idea with the other. Lucky's Monologue in Samuel Beckett's Waiting for Godot has an example of such a simile.

1. Suffers like the divine Miranda

### *Affixes.....purple*

Morphemic complexity and syllabic complexity are, in gross terms, reasonably equivalent but they are not necessarily equivalent for individual words; for example, six-th-s contains three morphemes, but only one syllable; establish, on the other hand, contains only one morpheme, but three syllables.

- The meaningful parts into which words can be divided—e.g., boldest can be divided into bold+est--are called the morphemes of the language. These are considered the basic units of meaning in a particular language.

Following are the textual evidences/examples of affixation from Lucky's monologue in Act 1 of Waiting for Godot.

1. Dear-ly
2. Un-known
3. Consider-ing
4. Un-finish-ed
5. Crown-ed
6. Establish-ed
7. Un-finish-ed
8. Un-known
9. Un-finish-ed
10. Un-known
11. Un-finish-ed
12. Establish-ed
13. Concurrent-ly simultaneous-ly
14. Un-known
15. Runn-ingcycl-ingswimm-ingfly-ing float-ingrid-ingglid-ing
16. Skat-ing
17. Dy-ing fly-ing
18. Concurrent-ly simultaneous-ly
19. Un-known
20. Fly-ingglid-ing
21. Name-lyconcurrent-ly simultaneous-ly
22. Approximate-ly
23. Near-est
24. Stocking-ed
25. Un-known
26. Runn-ing water runn-ing
27. Name-ly
28. Un-known
29. Concurrent-ly simultaneous-ly
30. Un-known
31. Un-finish-ed
32. Un-finish-ed...

***Nonce:***

Neologism is one of the more obvious ways in which a writer exceeds the normal resources of the language. Leech calls new words “nonce-formation” if they are made for the nonce, i.e., for a single occasion only (42). Nonce adds to the musicality of the speech. It functions like a tongue-twister (Leechp. 77). Following are the examples from Lucky's Monologue in Samuel Beckett's Waiting for Godot.

1. Quaquaquaqua
2. Quaquaquaqua
3. Athambia
4. Aphasis
5. Acacacademy of Anthropopometry of Essy-in-Possy of Testew and Cunard
6. Testew and Cunard
7. Fartov and Belcher
8. Testew and Cunard
9. Possy of Testew and Cunard
10. Essy In Possy
11. Conatingcamogie
12. penicilline and succedanea
13. FeckhamPeckhamFulhamClapham
14. FulhamClapham
15. Connemara
16. Connemara
17. Connemara
18. Cunard
19. Cunard

***Ploce:***

Ploce is a device which is aimed at the repetition of words within any literary piece. In rhetoric, such kind of devices is used to signify the repetition of a word in an altered grammatical function, as it is done in Lucky's Monologue by Samuel Beckett's in Waiting for Godot. Examples of ploce from Lucky's monologue in Act 1 of Waiting for Godot are:

1. divine apathia divine athambia divine aphasis,
2. plunged in torment plunged in fire, and calm so calm with a calm,
3. beyond all doubt all other doubt,
4. the labours of Fartov and Belcher left unfinished for reasons unknown of Testew and Cunard left unfinished,
5. that man in Possy of Testew and Cunard that man in Essy that man in short that man in brief, no matter what matter,
6. what is more much more grave,
7. in the plains in the mountains by the seas by the rivers running water running fire,
8. and then the earth namely the air and then the earth
9. the great cold the great dark
10. the air the earth the sea the earth
11. the great deeps the great cold on sea on land
12. in short in fine
13. so blue so calm
14. the beard the flames the tears the stones

***Epizeuxis:***

Epizeuxis is a Greek word which means to fasten together. It is a literary device which is used to express phrases or words that are repeated in a quick succession, one after another mainly for emphasis. In Lucky's Monologue Samuel Beckett uses this technique to foreground some aspects of the thought. Following are the textual evidences related to epizeuxis from Lucky's monologue in Act 1 of Waiting for Godot.

1. to waste and pine waste and pine,
2. winter winter,
3. in the light the light the light of the labours lost,
4. alas alas
5. alas alas
6. onon
7. onon the beard
8. alas alas
9. onon
10. the skull the skull the skull the skull
11. alas alas
12. the skull the skull

**CONCLUSION**

Beckett's use of language, as it were, in perspective of its being a means for conveying the thought has ever been unconventional and fresh; the very novelty of this approach alone makes the playwright blooming yet; which not only affords a brass to this thesis but also mesmerize the critics and the researchers to embark passionately on exploring Beckett's works through and through.

By and large, *Word Classes* serve their relatively distinct utility in utterances that garner within a circumstance given for the audience. Open Class Words---the noun, the lexical verb, the adjective and the adverb---being Content Words carry most of the semantic burden in communication anywhere, outclass the Closed Class Words in the monologue under reference too. Lucky's monologue is replete with the epigrammatic use of the Open Class Words that exhibit Beckett's conscious venture for accumulating Content Words in order to pass on the pith that he possesses. The monologue is an epitome of a language saturated semantically and satiated stylistically. Its meticulous reading strengthens one's belief in the capacity of language as an effective tool of communicating the thought lucidly. It also dawns on the ingenious researchers that the apparently tattered form of language is more of a writer's choice than a chance. The current study has researched the monologue as a sample, which does not suffice even the least for all that Beckett has produced; hence, the thesis enjoins on researchers to dig deeper into the area for unearthing more priceless pearls that undoubtedly await us in his works.

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