

# The Motif of Never- Ending Dying in Samuel Beckett's Krapp's Last Tape , Embers , and Happy Days

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## Abstract

This study tackles the motif of never\_ ending Dying in some of Samuel Beckett's plays . Life, for Beckett ,is a never-ending exile from the self. It is some sort of punishment for a completely ambiguous sin. Thus his characters reside in a world of agony where they are losing their selfhood. They are dying characters in a dying and collapsing world. They are unable to comprehend the absurdity of death. The characters in Krapp's Last Tape, Embers, and Happy Days have a great desire to die, but they can not. So death, in these plays, has become never-ending dying.

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There is a strange presence of death in Samuel Beckett's drama. This can be attributed to his sense of life as a lengthy and "irremediable"<sup>1</sup> exile, in other words, life ,for him , is a mysterious punishment for some unknown crimes<sup>2</sup> , perhaps ,that of being born without asking to be born and die without seeking death. In William

birth and death trapped with [his] body and [his] reason unable to conceive a time in which [he] will not be.<sup>3</sup>

Beckettian heroes reside in a world of torment in which they lose their identity as they move in the dark. Physically, they experience the oblivion of death in a dying world. They are collapsed, small, hopeless, insecure and fragmented beings in a weak, paltry and shattering world, unable to fathom and comprehend death with all its inevitability and absurdity.