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The Representation of Anacoluthon in *Waiting for Godot* by Samuel Beckett

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Abstract: *An absurdist play entitled Waiting for Godot by Samuel Beckett (1906-1989) has had received many interpretations and criticism covering a wide range of issues since its first premiere in 1953 in the Théâtre de Babylone, Paris. The play offers varying approaches for appreciating the significance of historical context in interpretation as well as the relevance of linguistic and unconscious components of the text. For instance, the play is interpreted in term of politics, religion, psychoanalytic, homoerotic and philosophical approaches among many others. However, the play is not examined in relation to the functions of 'anacoluthon', a linguistic term which can generally be defined as an unexpected discontinuity or disjointedness in the expression of ideas within a sentence by giving rise to a form of words in which there is logical incoherence of thought. Accordingly, in this paper firstly the demarcations between 'language' and 'culture' are exposed briefly as both of the conceptions are heavily dealt with the term 'anacoluthon'. Secondly, anacoluthon is elucidated in terms of its use and function with reference to its historical context. However, the main purpose of this paper is to unveil the functions of anacoluthon by making a classification and also to expose intra-textual functions of anacoluthon by exemplifying the discourses in order to shed light into the psychological situations of the characters and figurative meaning of the play.*

Keywords: *Samuel Beckett, Waiting for Godot, anacoluthon, language, culture.*

*Waiting for Godot'*da Anlam Uyuşmazlığının Temsil Edilişi

Öz: *Samuel Beckett (1906-1989) tarafından kaleme alınan Godot'yu Beklerken adlı absürt oyun Paris'te 1953 yılındaki ilk prömiyerinden itibaren geniş çaplı birçok konuyu içeren yorum ve eleştiri almıştır. Oyun, tarihsel bağlamın öneminin yorumlanması olduğu kadar metnin dilbilimsel ve bilinçaltı ile ilgili bileşenlerinin kavranmasına kadar farklı yaklaşımlar sunar. Sözgelimi, oyun, diğer bir çok yaklaşımın yanı sıra siyasi, psikanalitik, eşcinsel ve felsefi yaklaşımlarla yorumlanmıştır. Bununla birlikte, oyun, dilbilimsel bir terim olan ve genel itibariyle düşüncelerin mantıksal tutarsızlığına yol açarak bir cümledeki görüşlerin anlatılmasında beklenmedik bir devamsızlık veya bir bağlantısızlık olarak tanımlanan 'anacoluthon' teriminin işlevleri bakımından incelenmemiştir. Bu nedenle, bu çalışma ilk önce 'anacoluthon' ile yakından ilişkili olduğu için 'dil' ve 'kültür' terimleri kısaca tanımlanacak ve bu iki terim arasındaki sınır belirlenecektir. İkinci olarak, 'anacoluthon', terimin tarihsel bağlamı göz önünde bulundurularak kullanımı ve işlevi açıklanacaktır. Bununla birlikte bu çalışmanın temel amacı, hem karakterlerin psikolojik durumlarını hem de oyunun simgesel anlamlarını ortaya çıkarmak için 'anacoluthon' terimine özgü bir sınıflandırma yapmak ve oyundaki karakterlerin söylemlerinden örnekler vererek 'anacoluthon'un metin içi işlevlerini ortaya çıkarmaktır.*

Anahtar Kelimeler: *Samuel Beckett, Godot'yu Beklerken, anacoluthon, dil, kültür.*

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"Dubito ergo sum. I doubt, therefore I survive," the golden rule of the Resistance. M. M.R. D. Foot

I. Introduction

Recently there has been a shift towards studies that have incorporated approaches from literature reviews and critical discourse analysis to linguistic studies by locating the text within its socio-cultural context. In other words, the widespread deployment of linguistics conceptions in human and social sciences have also been remarkable in the latest studies. Nevertheless, in most cases, especially in linguistics, the functions of these concepts in relation to their underlying meaning exceptionally in literary texts remain largely implicit and conceptually disregarded. Thus the main focus of this paper is to introduce, clarify and contextualize a linguistic term named *anacoluthon* in *Waiting for Godot*, as a representative of absurd play[1], by Samuel Beckett. More specifically, this paper attempts to exemplify how anacoluthon is represented in the text in regard to its veiled meaning by considering the psychological analysis of the characters.

In general sense, *anacoluthon*, as a linguistic concept, is related to both *language* and *culture*, which are regarded as *sine qua non* characteristics of a given society. Correspondingly, before pinpointing the term itself, the demarcation between the *language*[2] and *culture* must be drawn concisely for the simple reason that anacoluthon is functional predominantly in 'maxims of cooperative principles' in terms of its linguistic and cultural aspects. Whereas Saussure views the language as 'a system of interdependent terms in which the values of each term results solely from the

[1] As *Waiting for Godot* is about 'nothingness', a prevailing benchmark for the standards of the Theatre of the Absurd, Esslin states that "If a good play must have a cleverly constructed story, these have no story or plot to speak of; if a good play is judged by subtlety of characterization and motivation, these are often without recognizable characters and present the audience with almost mechanical puppets; if a good play has to have a fully explained theme, which is neatly exposed and finally solved, these often have neither a beginning nor an end; if a good play is to hold the mirror up to nature and portray the manners and mannerisms of the age in finely observed sketches, these seem often to be reflections of dreams and nightmares; if a good play relies on witty repartee and pointed dialogue, these often consist of incoherent babblings" (2008). For more information see Esslin, M. (2008). Introduction: The Absurdity of the Absurd. In *Samuel Beckett's Waiting for Godot*. Bloom, H. (ed.). New York: Bloom's Literary Criticism; Esslin, M. (1960). The Theatre of the Absurd. The Tulane Drama Review, *4*(4), 3-15.

[2] Brown enumerates the possible definitions of language as such: "1. Language is systematic; 2. Language is a set of arbitrary symbols; 3. Those symbols are primarily vocal, but may also be visual; 4. The symbols have conventionalized meanings to which they refer; 5. Language is used for communication; 6. Language operates in a speech community or culture; 7. Language is essentially human, although possibly not limited to humans; 8. Language is acquired by all people in much the same way; the language and language learning both have universal characteristics" (Brown, 2000, 7) For more information see Brown, H.D. (2000). *Principles of Language Learning and Teaching.* 4th ed. Englewood Cliff, N.J.: Prentice Hall.

simultaneous presence of the others' (1974, 114) and as a 'system of signs expressing ideas' (1983, 15), Derrida argues that 'there is no code… that is structurally secret' (1982, 315). Derrida also focuses on 'the possibility of repeating, and therefore of identifying, marks is implied in every code, making of it a communicable, transmittable, decipherable grid…' (1982, 315) and suggests that without these characteristics there would be neither possibility of communication nor language. In a related vein, Pinker identifies language as 'a complex, specialized skill, which develops in the child spontaneously, without conscious effort or formal instruction, is deployed without awareness of its underlying logic, is qualitatively the same in every individual, and is distinct from more general abilities to process information or behave intelligently' (1994, 18). In a broader explanation, "That every language is a system of signs, that the sounds of language are posited by the speaker as signs and received by the hearer as signs that the phenomenon of language arises as the mediator between individuals in the exchange of signs - in this or some similar way we can begin to speak about language" (Bühler, 1985, 70).

The concept of culture is profoundly dealt with society and its complex symbolic orders as Lévi Strauss reveals 'any culture may be looked upon as an ensemble of symbolic systems, in the front rank of which are to be found language, marriage laws, economic relations, art, science and religion' (1987, 15). According to Matsumoto culture is '… a dynamic system of rules, explicit and implicit, established by groups in order to ensure their survival, involving attitudes, values, beliefs, norms, and behaviours, shared by a group but harboured differently by each specific unit within the group, communicated across generations, relatively stable but with the potential to change across time' (2000, 24). Furthermore, on the aspects of culture, Hall also states:

> To say that two people belong to the same culture is to say that they interpret the world in roughly the same ways and can express themselves, their thoughts and feelings about the world, in ways which will be understood by each other. Thus culture depends on its participants interpreting meaningfully what is happening around them and 'making sense' of the world, in broadly similar ways (1997, 2).

The relationship between language and culture is elucidated by Byram as such '…language pre-eminently embodies the values and meanings of a culture, refers to cultural artefacts and signals people's cultural identity. Because of its symbolic and transparent nature language can stand alone and represent the rest of a culture's phenomena…' (1989, 41). In sum, language is an indispensible communication agent or a culture-based inborn capacity of an individual in any society believed to be constructive and significant to its members in that it would cause them to express their own emotions and thoughts.

After concisely defining the dynamic relationship between language and culture, it must be noted that the term anacoluthon deserves a detailed consideration as it covers a wide range of explanations. Anacoluthon , derived from the Greek word 'anakolouthon' which means 'lack of sequence', can be defined as an unexpected discontinuity or disjointedness in the expression of ideas within a sentence by giving rise to a form of words in which there is logical incoherence of thought in general sense. The interrupted

sentences cause a change not only in the syntactical structure of the sentence but also in the intended meaning following the interruption. Anacoluthon, a commonly used structure particularly in informal speech, is employed most frequently when a speaker starts to say one thing, then halts, and then continues abruptly and incoherently, by expressing a completely different line of thought.

II.Anacoluthon as a Linguistic Term

The term anacoluthon itself is defined miscellaneously in different thesauruses. For instance, in *The Princeton Encyclopedia of Poetry & Poetics* (2012), anacoluthon is depicted mainly as 'grammar designating a change of construction in a sentence that leaves its beginning uncompleted, ordinarily seen as a fault, as betraying a lazy or confused mind'. In *The Oxford dictionary of literary terms* (2008), anacoluthon is 'a grammatical term for a change of construction in a sentence that leaves the initial construction unfinished'. In another dictionary entitled *Dictionary of Literary Terms and Literary Theory* (2012), the term is defined as 'beginning a sentence in one way and continuing or ending it in another' by exemplifying the meaning of the word with such an example: 'You know what I – but let's forget it!' In *The Princeton Encyclopedia of Poetry and Poetics* (2015), anacoluthon refers grammatically to 'a change of construction in the middle of a sentence that leaves its beginning uncompleted'. In another dictionary entitled *Merriam Webster On-line Dictionary* (2016), the term itself is elucidated as 'a syntactical inconsistency or incoherence within a sentence; especially a shift in an unfinished sentence from one syntactic construction to another (as in "you really ought – well, do it your own way")'.

Anacoluthon, an oft-used literature device particularly in ancient Greek literature, was even found in the 4th century prose writers such as Isocrates as well as other orators. According to Mieszkowski (2009), anacoluthon, an abrupt change in the syntax or grammar of a statement, is acclaimed as a stylistic skill when it appears in Shakespeare or Racine, where it is adored as an inventive way of expressing a character's emotions. But in cases where the expressive intention of the character is not obvious, anacoluthon is simply written off as a blunder, an indication that an author had not fully mastered the established rules (Mieszkowski, 2009) or that an author made a mistake, usually caused by not taking care or thinking. Baldick defines anacoluthon as a grammatical term for 'a change of construction in a sentence' that leaves the initial construction unfinished (2008, 11). Just like Baldick, Dobson also delineates the term as 'a change of grammatical construction in mid-sentence', leaving the initial utterance unfinished (2001, 5). Leckie (2014) clarifies anacoluthon in his study entitled *The House is the Place* as 'a following that does not follow' (21).

Whereas many linguists treat anacoluthon as a flawed verbal performance, a phenomenon of spoken discourse that occurs when someone changes course in the midst of a sentence (Mieszkowski, 2009), some rhetoricians treat it as 'a quite natural and perspicuous mode of expression' in spoken discourse (Preminger, et al., 2015, 32). Anacoluthon occurs when two sentences share one element particularly where the shared element is necessary for both sentences to be syntactically well-formed, and there is no

way to claim that the element should belong to one rather than the other sentence (Johannessen & Jorgensen, 2006). Moreover, being a slightly embarrassing deviation which requires to be explained in psychological terms (Bakker, 1997), anacoluthon is regularly linked with feelings since one can infer from the 'sloppy' grammar or syntax that the producer of the utterance is not fully in possession of his or her linguistic faculties due to overexcitement, distraction, etc. (Mieszkowski, 2009).

Samuel Beckett (1906-1989), arguably the most influential playwright of the 20th century among many others such as Tom Stoppard, Harold Pinter, Edward Albee, Sam Shepard and David Mamet, created in all of his work 'as a mysterious alchemy of farce and tragedy that focuses squarely on the central issue of modern existence…' (Brodersen, 2003, 9). Beginning his creative talent after the siege of World War II and producing during that period his greatest works such as *Waiting for Godot*, *Molloy*, *Malone Dies*, and *the Unnamable*, Becket was under the strong influence of a number of philosophical and phenomenological ideas systematized by Nietzsche and Freud; of new aesthetic ideologies along with leftist and rightist movement such as Futurism, Cubism, Transcendentalism Expressionism, Dadaism and Surrealism (Bradby, 2001).

III.The use of Anacoluthon in *Waiting for Godot*

Waiting for Godot as an absurdist play[1] has had received many interpretations and criticisms since the play's first premiere in 1953. The play itself was written in French originally with a tittle *En attendant Godot* by Becket, an Irish avant-garde novelist, poet and playwright who lived in Paris for the most of his life and contributed both to British and French literature with his exceptional works which predominantly offer a tragicomic stance on human existence. In 1978, Zhu Hong produced a critical essay entitled 'The Theatre of the Absurd' on *Waiting for Godot*.

Even though plot of the play commented by Jean Anouilh as 'Nothing happens, nobody comes, nobody goes, it's awful' provides one of the preeminent summaries (1953, 92), a widely accepted critical view centers around the existentialist predicament of man, 'that Beckett presents a purposeless universe from which all traditional values and ideals have disappeared' (Banerjee, 1991, 521). With *Godot*, while Beckett attempts at moving away from both 'extremes of the realist/anti-realist spectrum' the audience is presented with 'a stage, a plot, and characters that are all so extremely reduced as to barely register as theatrical, let alone real or natural' (Davis, 2015, 97). Furthermore, Beckett's drama finds its root in human's continual struggle by reflecting 'a world that has little human community and is all but devoid of spiritual and cultural value' (Burkman, 2008, 35).

[1] The term 'theatre of the Absurd', first coined by Martin Esslin in his book entitled *The Theatre of the Absurd* in 1962, demonstrates that the fundamental belief of the European playwrights of post-war era such as Beckett, Ionesco, Genet and Adamov is mainly based upon the idea that life is naturally without meaning. In the Theatre of the Absurd, language is an unreliable tool of communication. The language of absurdist play distorts conventional speech, ordinary jargon and habitual slogans in order to overtly demonstrate that one can communicate in a more sincere and honest manner on the condition that s/he goes beyond everyday speech.

Gordon interprets how Beckett employs a wide variety of linguistic techniques and how he explores philosophical layers of existentialism in his play with such words:

> … artistically utilized the cadences and linguistic patterns of irrational, schizophrenic conversation... What emerges from this unique dramatic rhetoric, this intermingling of conscious and unconscious grammar and syntax, is thus more than an image of Cartesian duality, or the battle between the 'I' and 'me', or the heroic struggle to purify or understand the self or world, in spite of the Berkeleyan, Kantian, and Wittgensteinian paraphernalia attached to Beckett's language and his characters' perceptions (2002, 13-14).

Since a psychoanalytical reading involves 'close attention to unconscious motives and feelings' of the characters (Barry, 2002, 105), which is completely related to the use of anacoluthon, it is of great importance to deal with the issue in psychological terms. Oppenheim proposes that Beckett's works may have been influenced by Wilfred Bion, the greatest psychoanalytic thinker after Freud, whose conceptualization is based on psychoanalytical technique via language and he states that 'psychoanalytic process aims to wrest verbal meaning, coherent narrative-like links, from the illogical, pictorial images of which dreams and fantasies are made' (2001, 770). Accordingly, Beckett employs such narratives in order to 'attempt to transmute the dream-like state into language', which he himself considered 'as part of the psychoanalytic process' (D'Amato, 2014, 204).

Waiting for Godot takes place in a single setting, but a setting almost entirely unrelated to any real-world denotatum. Accordingly, the play applies the unity of action without action, the unity of time without time, and the unity of place without place. In other words, *Waiting for Godot*, a play without a plot in the conventional sense, begins and ends by the two characters' waiting for Godot. There is to be no denouement in this play. For instance, there is no *deus ex machina* who will resolve the seemingly unsolved problem by an unexpected intervention of some new event, character, ability or object.

The entire play revolves around two protagonists named Estragon and Vladimir and their never-ending waiting for a mysterious person or a thing named Godot. The questions such as who or what Godot is, why s/he is an important figure or a thing, why Godot never appears, and why they are waiting for Godot remain unknown and uncertain throughout the play. For instance, while Estragon forgets their intention and repeatedly verbalizes 'Let's go', Vladimir reminds him of 'We can't go', and when Estragon asks 'Why not', Vladimir replies 'We're waiting for Godot' (15). Specifically, the process of waiting itself is the severest part of anything as not only waiting is difficult but also figuring out what to do while waiting becomes a challenging task for both Estragon and Vladimir. They wait for Godot but who or what Godot stands for remains indecipherable from the beginning to the end of the play.

The intent or the message of the play is so intensive that longing is gratified in the eternal wait for Godot. Furthermore, Vladimir and Estragon inhabit this purposeless, absurd and arbitrary universe in which no action is meaningful. The burden of their existence not only drives them to the brink of despair but also to contemplate committing

suicide more than once. They feel vulnerably trapped in this futile, empty and stagnant world. They have such a static condition that they cannot go anywhere.

Throughout the play what makes Vladimir more willing to wait than Estragon seems also a debatable issue. For instance, while Vladimir is determined to wait, Estragon is frustrated. Whereas Vladimir's repressed fear is that Godot might never come, Estragon's repressed fear is that they might never leave. Additionally, their waiting also becomes a repressed one; they unendingly internalize their own situation and they wait as Freud states 'There is always a return of the repressed' (1975). Beckett's two characters Estragon and Vladimir reveal their unconscious minds and wishes as they speak. Thus, the play itself can even be perceived as an analysis where the characters struggle to unveil their own thoughts and feelings by the use of language. However, for Lacan (2001) just the language itself is insufficient in expressing human needs since human beings all have an unsatisfying longing for fulfilling their desires as he thinks that indescribable and unattainable desire is what constitutes *Waiting for Godot*.

D'Amato elucidates that the characters in *Waiting for Godot* wait unceasingly for Godot, 'a fantasized other' or 'a missing other' who represent some missing piece of Vladimir and Estragon (2014, 205). The hungry and homeless tramps share connection commonality in their aloneness; they sleep in ditches and scramble for morsels of food. That is that, their basic needs remain unmet. While they wait for Godot, a metaphor for anything which can never be met but might be satisfied, they encounter Pozzo and his servant Lucky, whose name is paradoxical to his state of existence. On the one hand, Pozzo is a man who pulls Lucky on a rope, a metaphorical umbilical cord, who also controls and abuses him. On the other hand, Lucky, treated as a slave, dog, abused child and servant, is no longer a human since he seems as if he were devoid of the feelings of pain. Lucky does not speak throughout the play except in a single 'psychotic monologue', the example of which is given in the following extraction as an anacoluthon. According to Spotnitz (1985), the reason beneath his nonsensical and anguished utterances lies in the fact that he employs the schizophrenic defense, namely a primitive defense. Since Lucky is to have an unconscious awareness of his presence, he destroys his mind; he consciously desires nothing. According to Klein, paranoid-schizoid position is mainly based on the assumption that both 'the bad parts of the self' and 'good parts of the self' are expelled and projected (146, 8). Pozzo and Lucky, as the symbolic figures of 'materialism and intellectualism, body and sprit, the exploiter and the exploited, the master and the slave' are both indisputably driven to each other by 'some kind of sado-masochistic pull' (Banerjee, 1991, 523). While Pozzo, living in illusion, is a rich and self-assured man, Lucky, despite his schizophrenic oratory skills and his being an unquestioning slave of Pozzo, is an intellectual being. Yet, Pozzo prevaricates the realities of human existence.

All the characters in the play are alienated both from themselves and from the normal world as Scott explains their social and cultural situation in regard to Marxist perspective as such:

> … alienation is not so much a psychological state, though it unquestionably has effects upon an individual's psyche, rather it describes a social state of ignorance about the real conditions of existence. Alienated

> from a customary life, human beings, over the course of generations, come to see their new lives as normal, as the way the world just is. They develop a false consciousness, in other words' (2013, 455).

Expressively, their utterance 'We're used to it', namely a compulsory return to their ordinary situation, is somewhat related to their admission that the reality can never and ever be changed. Dubois contemplates that Vladimir and Estragon's "problem is their failure to recognize the redemptive potential in fictions: that they perceive the 'pervasive lying of the imagination' as an *oppression* means that they miss out on the redemptive power of desire, which, in enabling the transformation of nature into a human form, offers both of them a way out" (Dubois, 2011, 119).

The existence of conflicting feelings that represent depressive disorder is also perceptible in their calling each other by the use of a cognomen such as 'Didi' and 'Gogo', which sound like childish nicknames or baby talk. Both Vladimir and Estragon's reiterative declaration of happiness as such 'I am happy' (twice) and 'we are happy' (twice) is paradoxical and ironic as both are on the brink of suicide. Interestingly enough, there is nothing inside that fills neither Vladimir nor Estragon with *joie de vivre*. The play itself is about 'nothingness' and yet, nothingness is emphasized in the play with such words 'Nothing to be done', as the play's first words and 'Nothing happens, twice.'

As for their psychology, both Vladimir and Estragon are suicidal. Estragon personally is a character who gradually gives up in the face of life's struggle. On the contrary, Vladimir is clinging to life and its probabilities. Both of them come to the conclusion that their life is bleak and gloomy. Whereas one never shows an inclination towards life itself, the other finds something meaningful. Estragon, the weaker of the two, is in such a condition that he is lapsing into sleep and dream. Vladimir seems more intellectual as he continuously speculates about the tendencies, possibilities and alternatives by just indulging in unpredictable conversations and distractions. The two characters somehow complete to each other in certain ways. While Estragon is obviously in need of Vladimir's assistance, Vladimir also implies that they mutually need each other. Yet, it is Vladimir in the play who takes the initiative. Vladimir and Estragon often threaten each other with leaving but they remain together as they need each other's companionship in their enigmatic journey.

As for linguistic strata of the play, Beckett's '… perplexing use of conventional dichotomies, like day and night, awake and sleeping, sight and blindness, saved and damned, speech and dumbness, birth and death, Cain and Abel…' (Berlin, 2008, 68) stems from his attempt at balancing both ambiguity and certainty of the verbal language. Even though the sings of any human language interrelate to form a coherent whole by adapting syntagmatic, 'any coherent grouping of signs that form a unit together' and paradigmatic, 'each sign invokes a contrast with other signs that might have been used instead' dimensions (McGregor, 2012, 10) in terms of Beckettian stylistic manner, the word-signs follow one another in order to make the boundaries between the words fuzzy and ambiguous. Briefly, the discussions between Estragon and Vladimir on whether Godot will come or not become a routinized speech as Schechner explains 'Clichés are converted into game/rituals by dividing the lines between Gogo and Didi, by arbitrarily assigning one phrase to each' (2008, 11).

Waiting for Godot is a de-logo-centered and disparate play rather than a logo-centered one. Beckettian use of oxymoronic style, namely the use of two words together which have or seem to have opposite meanings, paves the way for the play not be treated in 'one generic camp or the other' (Berlin, 2008, 62). The play with its significant gaps, silences, absences and non-saids reveal the manifestation of late modernist bourgeois ideology, 'which leads to conflict, difference and contradiction of meanings and continuous indication of incompletion of the text' (Akhter, 2015, 5).

It is proper to assert that the relation between language and culture as well as thought covers many different types of interrelated disciplines such as semantics, pragmatics, psychosemantics, psychology, philosophy and sociology. Granted that 'meaning is defined by relating language to concepts and *conceptual structures*, that is constructions made out of these simple concepts, located in the mind of the speaker' (Jaszczolt, 2002, 29) in terms of referential approach. In other words, the relationship between sentences and the world is functional in mental representation. 'Words denote objects in the world only because they are associated with representations in the speaker's and in the hearer's minds (Jaszczolt, 2002, 29). However, the following extraction clearly indicates that the thought of Lucky is confusing, perplexing and mystifying. His schizophrenic oratory skill is exposed in his following speech by the use of anacoluthon, which emphasizes rational disjointedness of thought.

The functional use of anacoluthon can be classified under four headings:

1. Speech incorporating logical incoherence of thought

> LUCKY: Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal God quaquaquaqua with white beard quaquaquaqua outside time without extension who from the heights of divine apathia divine athambia divine aphasia loves us dearly with some exceptions for reasons unknown but time will tell and suffers like the divine Miranda with those who for reasons unknown but time will tell are plunged in torment plunged in fire whose fire flames if that continues and who can doubt it will fire the firmament that is to say blast hell to heaven so blue still and calm so calm with a calm which even though intermittent is better than nothing but not so fast and considering what is more that as a result of the labors left unfinished crowned by the Acacacacademy of Anthropopopometry of Essy-in-Possy of Testew and Cunard it is established beyond all doubt all other doubt than that which clings to the labors of men that as a result of the labors unfinished of Testew and Cunnard it is established as hereinafter but not so fast for reasons unknown that as a result of the public works of Puncher and Wattmann it is established beyond all doubt that in view of the labors of Fartov and Belcher left unfinished for reasons unknown of Testew and Cunard left unfinished it is established what many deny that man in Possy of Testew and Cunard that man in Essy that man in short that man in brief in spite of the strides of alimentation and defecation wastes and pines wastes and pines and concurrently simultaneously what is more for reasons unknown

in spite of the strides of physical culture the practice of sports such as tennis football running cycling swimming flying floating riding gliding conating camogie skating tennis of all kinds dying flying sports of all sorts autumn summer winter winter tennis of all kinds hockey of all sorts penicillin and succedanea in a word I resume flying gliding golf over nine and eighteen holes tennis of all sorts in a word for reasons unknown in Feckham Peckham Fulham Clapham namely concurrently simultaneously what is more for reasons unknown but time will tell fades away I resume Fulham Clapham in a word the dead loss per head since the death of Bishop Berkeley being to the tune of one inch four ounce per head approximately by and large more or less to the nearest decimal good measure round figures stark naked in the stockinged feet in Connemara in a word for reasons unknown no matter what matter the facts are there and considering what is more much more grave that in the light of the labors lost of Steinweg and Peterman it appears what is more much more grave that in the light the light the light of the labors lost of Steinweg and Peterman that in the plains in the mountains by the seas by the rivers running water running fire the air is the same and then the earth namely the air and then the earth in the great cold the great dark the air and the earth abode of stones in the great cold alas alas in the year of their Lord six hundred and something the air the earth the sea the earth abode of stones in the great deeps the great cold on sea on land and in the air I resume for reasons unknown in spite of the tennis the facts are there but time will tell I resume alas alas on on in short in fine on on abode of stones who can doubt it I resume but not so fast I resume the skull fading fading fading and concurrently simultaneously what is more for reasons unknown in spite of the tennis on on the beard the flames the tears the stones so blue so calm alas alas on on the skull the skull the skull the skull in Connemara in spite of the tennis the labors abandoned left unfinished graver still abode of stones in a word I resume alas alas abandoned unfinished the skull the skull in Connemara in spite of the tennis the skull alas the stones Cunard (*mêlée, final vociferations*) tennis . . . the stones . . . so calm . . . Cunard . . . unfinished . . . (42-43).[1]

[1] There have been a number of words, phrases and sentences in Lucky's speech. In order to understand thematic structure of his speech some of them require some elucidation. For instance, Puncher and Wattmann: Imagined names nonexistent scholars. A wattmann is a streetcar operator, while a puncher validates passenger tickets on a tram; Ouaquaquaqua; a philosophical jargon that sounds like a duck's call; Apathia: Stoicism, or an inability to feel suffer; Athambia: an inability to feel strong emotions; Aphasia: Inability to use or understand language; Miranda: the name of Prospero's innocent, pure, and kind daughter in Shakespeare's *The Tempest*; Acacacacademy of Anthropopometry of Essy-in-possy: 'Caca', a child's term for excrement and anthropometry is the study of the measurement of human proportion and popo, French term for potty, namely silly or slightly mad and also sounds like poo poo; Testew and cunard: testew a word derived from *testu*, the old French word for head, but also suggests testicle and testicular

The extraction above can be exemplified as a distinctive explanation of anacoluthon. The speech uttered by Lucky himself presents a discontinuity in the expression of ideas within a sentence. Above all, it is impossible to state that where the sentence begins and where it ends structurally and contextually. Such a kind of speech gives rise to the appearance of logical incoherence of thought in general sense. In such structures, whether it can be considered as a sentence, a phrase or an alignment of disjointed words, the meaning is lost. Since there seems no conventional sentence structure, the words linked to each other somewhat syntactically cause a change in the intended meaning of the following words. The reason why anacoluthon itself is commonly used in informal speech lies in the fact that the speaker, in this case Lucky, expresses different line of thought. He abruptly jumps from one idea to another; one specific concept to another and one impression to another. As Mieszkowski (2009) states anacoluthon can both be considered as a stylistic skill for many prolific writers such as Shakespeare and Racine and can also be taken as a gaffe that overtly indicates the writers' inability to master the rules of written literacy. As a renowned writer the reason of Beckett's use of such a long uninterrupted speech can never be about his stylistic skill rather than *a faux pas*. Furthermore, adapting such a structure can be relevant to Becket's inventive way of expressing his character's emotions in an unconventional manner.

2. Speech incorporating syntactical incoherence or inconsistency

The following extraction can be given as an example for speech integrating syntactical incoherence by the use of anacoluthon. However, what the nature of syntactic structure includes must be indicated beforehand. As Fromkin states:

> First, speakers produce utterances, in conversations with other speakers, or in other situations. Second, speakers understand utterances that other speakers produce, and they can usually explain what these utterances mean by paraphrasing them (using different combinations of words to convey the same ideas). Third, speakers can make intuitive judgments about whether an utterance sounds acceptable, or natural, to them (2009, 91).

In contrast to what Fromkin elucidates, the speech below among Estragon, Pozzo and Vladimir represents the use of anacoluthon which includes a wide range of syntactical incoherency.

> ESTRAGON: Godot?
> POZZO: You took me for Godot.

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whereas cunard, a term for a play on *connard*, French slang for jerk, a vulgar term for the female sex organ; Fartov and belcher: comical names derived from fart and belch; Camogie: an Irish term for hurling, a type of field hockey; Fecham: another comical name with a possible sexual connotation; Pecha Fulham Clapham: areas of London; Skull in Connemara and Abode of Stones: a possible reference to the desolate crossbones like landscape of Connemara, in Galway, western Ireland; Steinweg and Peterman: More funny names, Peterman, an English slang for thief and a French slang for farting. Peter and petros mean stone in German and Greek respectively. For more information see: Brodersen, E, Werner, J, Walsh P, Lenske, C. J. (ed.). (2003). *Words on Plays insights into the play, the playwright, and the production*, America: American Conservatory Theatre.

ESTRAGON: Oh, no sir, not for an instant, sir.
POZZO: Who is he?
VLADIMIR: Oh, he's a … he's a kind of acquaintance.
ESTRAGON: Nothing of the kind, we hardly know him.
VLADIMIR: True … We don't know him very well … but all the same …
ESTRAGON: Personally I wouldn't even know him if I saw him.
POZZO: You took me for him.
ESTRAGON: [Recoiling before POZZO.] That's to say… you understand… the dusk… the strain… waiting… I confessed… I imagined… for a second.
POZZO: Waiting? So you were waiting for him?
VLADIMIR: Well you see –
POZZO: Here? On my land? (24).

3. Speech incorporating the beginning of the sentence uncompleted.

The syntactic organization of natural languages has 'constituent structures' and 'syntactic dependencies'. Whereas 'constituent structure refers to the hierarchical organization of the subparts of a sentence', syntactic dependencies are considered as 'the presence of a particular word or morpheme can be contingent on the presence of some other word or morpheme in a sentence' (Fromkin, Rodman & Hyams, 2011, 120). In the following four different extractions, the use of anacoluthon is represented for the purpose of leaving the beginning of the sentence unconcluded.

Extraction I:
POZZO: What is it my good man?
ESTRAGON: Er… you've finished with the… er… you don't need the… er… bones, sir?
VLADIMIR: [Scandalized.] You couldn't have waited?
POZZO: No, no, he does well to ask. Do I need the bones? [He turns them over with the end of his whip.] No, personally I do not need them anymore. [Estragon takes a step towards the bones.] But… [Estragon stops short]… but in theory the bones go to the carries. He is therefore the one to ask… (27).

Extraction II:
POZZO: He can no longer endure my presence. I am perhaps not particularly human, but who cares? [*To VLADIMIR*.] Think twice before you do anything rash. Suppose you go know, while it is still day, for there is no denying it is still day.[*They all look up at the sky*.] Good. [*They stop looking at the sky*.] Good. What happens in that case – [*He takes the pipe out of his mouth, examines it*]- I'm out- [*He relights his pipe*] – in that case – [*Puff*]- in that case- [*Puff*] – what happens in that case to your appointment with this… Godet… Godot… Godin… anyhow you see who I mean, who has your future in hands…[*Pause*]… at least your immediate future (29).

Extraction III:
VLADIMIR: After having sucked all the good out of him away like a … like a banana skin. Really…
POZZO: [*Groaning, clutching his head*.] I can't bear it … any longer … the way he goes on… you've no idea… it's terrible… he must go… [*He waves his arms*]… I'm going mad… [*He collapses, his head in his hands*]… I can't bear it … any longer… [*Silence. All look at POZZO*.] (33-34).

Extraction IV:
POZZO: [*Sobbing.*] He used to be so kind… so helpful… and entertaining… my good angel… and now …he is killing me (34).

4. Speech incorporating the beginning of a sentence one way and ending it in another.

Even though philosophers have long been pondering 'the meaning of meaning', yet speakers of language can easily understand what is said to them. As the language itself is used in order to convey information to others; ask questions; give commands; and express wishes, '… *lexical semantics*, which is concerned with the meanings of words, and the meaning relationships among words; *phrasal or sentential semantics*, which is concerned with the meaning of syntactic units larger than the word' (Fromkin, Rodman & Hyams, 2011, 140) are all functional in conveying meaning. Furthermore, when words or phrases including sentences have more than one meaning, they become *ambiguous*. Lexical ambiguity arises when at least one word in a phrase has more than one meaning. Accordingly, '… meanings may be obscured in many ways, or at least may require some imagination or special knowledge to be apprehended' (Fromkin, Rodman & Hyams, 2011, 146). Beckett employs ambiguous remarks in order to make his characters overtly utter what they think of and by the use of anacoluthon he succeeds in creating vague meanings which are exposed to contradictory interpretations. The following four extractions exemplify how anacolutha are inserted in the sentences.

Extraction I:
ESTRAGON: Beat me? Certainly they beat me.
VLADIMIR: The same lot as usual?
ESTRAGON: The same? I don't know.
VLADIMIR: When I think of it… all these years… but for me… where would you be…? [*Decisively.*] You'd be nothing more than a little heap of bones at the present minute, no doubt about it (11).

Extraction II:
ESTRAGON: What do you expect, you always wait till the last moment.
VLADIMIR: [*Musingly.*] The last moment…[*He mediates.*] Hope deferred maketh the something sick, who said it? (12).

Extraction III:

> POZZO: … Done it! He can walk. [Turning towards VLADIMIR and ESTRAGON.] Thank you gentlemen, and let me… [He fumbles in his pockets]… let me wish you … [Fumbles] … wish you [Fumbles] … What have I done with my watch? [Fumbles.] (45).

> Extraction IV:
> VLADIMIR: We… embraced… we were happy… happy… what do we do know that we're happy … go on waiting … waiting… let me think…it's coming… go on waiting…now that we're happy… let me see… ah! The tree! (61).

IV.Conclusion

As has already been stated, this study aims at classifying the use of anacolutha in the play in terms of their functions related with logical incoherence of thought; syntactical incoherence or inconsistency; the uncompleted sentence beginning and lastly, the beginning of a sentence one way and ending it in another. The reason that lies beneath such a classification is to expose how the sentences are abruptly left uncompleted to create a tragi-comic effect and to expose how the indispensible condition of human existence prevails from the beginning to the end of the play. Thus, in the play, "The language gains generally a slight overemphasis, expressive of care and consciousness. As a result of this linguistic precision, most misunderstandings are resolved from the beginning. The everyday colloquial tone ensures a strange, unauthoritarian accent, unusual in the theater" (Asmus, 2008, 15-16).

The brevity, namely the quality of expressing much in a few words, is employed in the play by the use of anacoluthon. Sometimes anacolutha are used in the sense of expressing a fundamental and persisting link with the human reality and how the so-called reality is distorted in a dream-like context. And sometimes it is used for articulating the inexpressible as the unspeakable ones are profoundly dealt with the unconscious minds of the individuals both in a cultural context and in a psychological state.

In conclusion, Berlin in *The Massachusetts Review* summarizes the human condition in the play as such: "Beckett's dark summation of the human condition, presented with compassion and humor, includes man's ability to keep his appointment, to go on, despite the hopelessness of his condition. Man is obliged to go on, just as Beckett felt obliged to continue writing even though there is 'nothing to express', as he [Beckett] put it" (1999). Furthermore, Gordon states that "Beckett went beyond surreal and expressionistic images and beyond rational dialogue, beyond any art form to date, in order to portray contingency and the absurd, operative both within and without: within the individual psyche and without, in the individual's external, cosmic environment" (2002, 8). And definitively, it would not be too assertive to say that Beckett as a prolific playwright of the 20th century, was a remarkable figure not only in its own century but also he will unquestionably be an influential one in the forthcoming centuries as well.

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