

LE JEU AVEC LE TEMPS-ESPACE DANS LE THÉÂTRE DE SAMUEL BECKETT

Krystyna Modrzejewska
Université d'Opole
Université d'Ostrava

krystyna.modrzejewska@osu.cz

Résumé. La réflexion sur le jeu temps-espace dans le théâtre de Samuel Beckett concerne quatre pièces : *En attendant Godot* (1952), *Fin de partie* (1956), *La dernière bande* (1959), *Oh les beaux jours* (1963). La relativisation du temps, sa manipulation ainsi que le manque de distinctions permettant d'identifier l'espace, de plus en plus limité, confirment l'originalité de l'œuvre beckettienne. L'image de la condition humaine au XX^e siècle comprend les éléments exactement programmés par l'auteur. La précision et la conséquence de Beckett et le manque projeté de logique en organisation du temps et de l'espace inspirent de nouvelles recherches.

Mots clés. Théâtre. Beckett. Jeu. Temps. Espace. Personnage. Condition humaine. XX^e siècle.

Abstract. **The play with time and space in the Beckett's theatre.** The reflection concerning the play with time and space in Beckett's works is based on four of his plays, considered as the most important ones: *Waiting for Godot* (1952), *Endgame* (1956), *Krapp's Last Tape* (1959) and *Happy Days* (1963). The relativism of time, the way it is manipulated and the lack of distinctive marks identifying the space prove the originality of Beckett's works. The pessimistic image of human condition in the twentieth century contains some elements thoroughly thought over by the author; moreover, his being bilingual completes their definition in the works excluding any accidentality. Beckett's precision and consequence as well as his "deliberate lack of logic" in time and space manipulation, makes his literary output one of these whose interpretation is equivocal, and which create new research perspectives.

Key words. Theatre. Beckett. Play. Time. Space. Character. Human condition. Twentieth century.