



University of Tehran press

Research in Contemporary World Literature

<http://jor.ut.ac.ir>, Email: pajuhesh@ut.ac.ir

p-ISSN : 2588-4131 e-ISSN: 2588 -7092

Interactive aspects of subject and gesture in Beckett's trilogy

Akram Safikhani¹ Ebrahim Kanani² 0000-0003-2737-5462

Omid Vahdanifar³ 0000-0002-6981-6548

1. Department of Persian Language and Literature, Department Faculty of Humanities, Kosar University of Bojnord, Bojnord, Iran. E-mail: ak.safikhani@gmail.com

2. Department of Persian Language and Literature, Department Faculty of Humanities, Kosar University of Bojnord, Bojnord, Iran. E-mail: ebrahimkanani@kub.ac.ir

3. Department of Persian Language and Literature, Department Faculty of Humanities, University of Bojnord, Bojnord, Iran. E-mail: o.vahdanifar@ub.ac.ir

Article Info

Article type:

Research Article

Article history:

Received: 23 October 2024

Received in revised form: 7 December 2024

Accepted: 23 December 2024

Published online: Autumn 2025

Keywords:

Gesture, subject, becoming a subject, declining subject, Beckett's trilogy.

Extended Abstract

Subject and gesture are concepts that are as broad as the history of human life, and therefore, they are widely used in literary and artistic genres, and they play an important role in different cultures and in the thinking of different fields. One of the elements that make up the narrative are the subjects. When we encounter a literary text and study it, there is no doubt that other gestures are a constituent element; Sometimes these gestures are so meaningful that if the audience forgets the narrative and the story, the gestures remain in the memory with their power. Subject and gesture are concepts that are in an interactive and corresponding relationship with each other. In literary discourse, the subject is transformed by the effect of the gesture, and the gesture plays a role in reproducing the identity of the subject. The problem of this research is the effect of the pose on the subject and the expression of its mechanisms. One of the effects of the effect of the subject on the gesture can be found in the works of Samuel Beckett. Beckett's type of thinking transformed the literary and intellectual structures of the 20th century, and from this point of view, the interactive aspects of these two concepts are very important in this structure. In this research, the interactive aspects of the subject and gesture in Beckett's trilogy are analyzed and the effect of the gesture on the decline of the subject is revealed. The metamorphosis of the subject refers to the concept that the lack of gesture makes Beckett's subjects faceless and degenerate, which even reach pre-subjectivity. To show this process, the movement of the subject in Beckett is represented in three areas: pre-decline, decline and post-decline. In this process, Beckett's subject refuses to conform to the symbolic order and does not become a subject. The downward path of Beckett's figure, by going to the field of nothing, removes the body and gives her a static body and a restless mind. Therefore, the body of the subject (figure) becomes a collapsed, disintegrated and mass-like body. The result of the research shows that in Beckett's trilogy, we are facing the process of decline, degeneration and dispersion of the subject, which ultimately ends in the decay and loss of the subject's identity. As a result, Beckett's figure goes from the state of existence to metamorphosis and from subject to non-subject and decline and finally to a mass.

Cite this article: Safikhani, A. , Kanani, E. , and Vahdanifar, O. . "Interactive aspects of subject and gesture in Beckett's trilogy", *Research in Contemporary World Literature*, 2025, 30 (2), 511-541. DOI: <http://doi.org/10.22059/jor.2024.384214.2579>



© The Author(s).

Publisher: University of Tehran Press.

DOI: <http://doi.org/10.22059/jor.2024.384214.2579>