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“ . . . ”

[1, . 22-23].

[1, . 23].

[1, . 23].

[1, . 23].

[2].

Stanley: Who is it?

Meg: The two gentlemen.

Stanley: What two gentlemen?

Meg: The ones that were coming. I just took them to their room. They were thrilled with their room.

Stanley: They've come?

Meg: They're very nice, Stan.

Stanley: Why didn't they come last night?

Meg: They said the beds were wonderful.

Stanley: Who are they?

Meg (sitting): They're very nice, Stanley.

Stanley: I said, who are they?

Meg: I've told you, the two gentlemen.

Stanley: I didn't think they'd come. (He rises and walks to the window.)

Meg: They have. They were here when I came in.

Stanley: What do they want here?

Meg: They want to stay.

Stanley: How long for?

Meg: They didn't say.

Stanley (turning): But why here? Why not somewhere else? [3, . 44]

come, gentlemen they.
two gentlemen

— they the ones.

come

(“The Birthday Party”),

m n

“I didn’t think they’d come”

“He rises and walks to the window”

Estragon: He should be here.

Vladimir: He didn’t say for sure he’d come.

Estragon: And if he doesn’t come?

Vladimir: We’ll come back tomorrow.

Estragon: And then the day after tomorrow.

Vladimir: Possibly.

Estragon: And so on.

Vladimir: The point is –

Estragon: Until he comes.

Vladimir: You’re merciless.

Estragon: We came here yesterday.

Vladimir: Ah no, there you’re mistaken.

Estragon: What did we do yesterday?

Vladimir: What did we do yesterday?

Estragon: Yes.

Vladimir: Why ... Nothing is certain when you’re about.

Estragon: **In my opinion**, we were here.

Vladimir: You recognize the place?

Estragon: I didn’t say that.

Vladimir: Well?

Estragon: That makes no difference.

Vladimir: All the same ... that tree ... that bog ...

Estragon: You’re sure it was this evening?

Vladimir: What?

Estragon: That we were to wait.

Vladimir: He said Saturday. [Pause.] I think.

Estragon: You think ... But what Saturday? And is it **Saturday**? Is it not rather **Sunday**? [Pause.] Or **Monday**? [Pause.] Or **Friday**? [4, . 8-9].

“ (“Waiting for Godot”)

come

“Until he comes”,

was this evening?”

“In my opinion, we were here”,

“You’re sure it

certain when you’re about.”

“Nothing is

ly,

thickly . . . nervously . . . feverishly . . . violently . . . passionately, advancing . . . savagely [3, . 161-162].

ly

(5),

Rose: It must get a bit damp downstairs.

Mr. Kidd: Not as bad as upstairs [3, . 108].

Rose: You can feel it in here [3, . 101].

Rose: . . . It's not far up either, when you come in from outside. . . . I don't know why you have to go out [3, . 103].

” (“The Room”).

(6): 1)

(eyes, face, knees, feet, neck, throat, fingers, hands, head, mouth, fists, ear, belly, arms, back, legs); 2) (dressing-gown, toque, socks, nightcap, trousers, panama hat, tweed coat, raincoat, braces, tie, shawl, muffler, jersey); 3) (armchair, picture, chair, door, window, ladder, curtains, alarm-clock); 4) (eggs, bacon, cornflakes, breakfast, radish); 5) (teapot, cup, plate, glass, bottle, kettle, saucer).

Estragon, sitting on a low mound, is trying to take off his boot. He pulls at it with both hands, panting. He gives up, exhausted, rests, tries again [4, . 22].

(“Waiting for Godot”)

– sit, try, take off, pull, give up, rest,

again,

(s, t, p)

(5),

Vladimir: We could do our exercises.

Estragon: Our movements.

Vladimir: Our elevations.

Estragon: Our relaxations.

Vladimir: Our elongations.

Estragon: Our relaxations [4, . 68].

“Then it’s a day like any other day” [4, c. 79],

“One day you’ll come to a standstill” [4, c. 118].

Vladimir: . . . You’d be **nothing** more than a little heap of bones at the present minute, no doubt about it [4, . 4].

Vladimir: **No one** ever suffers but you [4, . 4];

Estragon: **Nothing** happens, **nobody** comes, **nobody** goes, it’s awful! [4, . 34].

“Nothing to be done”, “no”, “nothing”,
“nobody”, “no one”

[7, . 8-9].
for Godot”),
we hang ourselves?” [4, . 85],

life
i death

Vladimir: From **death**, from **death** [4, . 7].

Vladimir: It must be **dead** [4, c. 8].

Vladimir: . . . But habit is a great **deadener** [4, . 83].

Estragon: All my **life** I’ve compared myself to him.

Vladimir: But where he **lived** it was warm, it was dry! [4, . 45].

Vladimir: . . . But it’s the way of doing it that counts, the way of doing it, if you want to go on **living** [4, . 52].

“suffer”, “die” i “bury”,

Hamm: . . . Oh I am willing to believe they **suffer** as much as such creatures can **suffer**. But does that mean their **sufferings** equal mine? [4, . 93].

Clov: Then we’ll **die**.

Hamm: I’ll give you just enough to keep you from **dying**. . . .

Clov: Then we won’t **die** [4, . 95].

Hamm: Outside of here it’s **death** [4, . 97].

Hamm: *But he's dead?* [4, . 109].
 Hamm: *This is deadly* [4, . 112].
 Clov: *Buried! Who would have buried her?*
 Hamm: *You.*
 Clov: *Me! Haven't I enough to do without burying people?*
 Hamm: *But you'll bury me* [4, . 121].

“ lousy life ”, - lousy.

THEMATIC NET OF ENGLISH DRAMA OF ABSURD

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This article examines thematic net of English Drama of Absurd based on plays by S. Beckett and H. Pinter. Most citations from the plays suggest that thematic nodes “human emotional state” and “human way of life” are the key ones. Special attention is focused on means and ways of actualization of main existential ideas – misery and monotony of human life, human loneliness and isolation in modern society, absurdity of everything which happens around.

Keywords: *English drama of absurd, existentialism, decoding, thematic net, thematic node.*

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