

## **2. Summary**

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**The vectorization of the effects of artistic means  
analogous with the „4D Ro”  
in the tragicomedy  
*Waiting for Godot* by Samuel Beckett**

Text and staging: text oriented drama analysis  
as a basis for director's conception

„Two Everymen Waiting for Somebody” – from the „pages” onto the „boards”:  
a comparative survey of the French and English texts,  
the translation and semiological analysis of the English text version,  
the formulization of the conception of the modern style morality play – with special regards  
at the semiological network vectorization of the artistic effects  
analogous with the four dimension Rorschach test

DLA thesis

The author, while analyzing and translating the text of a dramatical piece, gives an introspection into the preliminary phase of the preparational process of staging.

He adopts the methodological and dramaturgical means of vectorization, as well as the analogy of the well-known psychological projective test, to elucidate the group of theatrical signs, based on the enigmatic Godot-metaphore in the play.

Touching upon the ties connecting theatre of the absurd to existentialist philosophy, as well as writing technique of Beckett similar to that of the post-modern literature makers, the study sets out to interpret the Godot-enigma and examines the impulses of its origin. It surveys the phenomenon of bilingualism in 20th century literature, and states the inerglotal

status of Beckett as compared to poliglottal writers. It outlines the differences of genre between the French play and the English tragicomedy version, and resumes the international critical reviews about the values of the two original texts.

Describing the main textual differences of the four generations of the French and another four generations of the English texts, it gives an explanation regarding the dubious origin of some dialogues in the previous Hungarian translation. It takes stock of the Hungarian text editions, and surveys the Hungarian press reviewing the drama piece.

Using the new Hungarian translation, the thesis gives a detailed comparative analysis of the two authorized texts both by Beckett, discovering the creative tendencies in the working process of his, in the course of translating and re-arranging his own play. With numerous examples selected and collected into thematic groups, it proves that regarding both its form and its content, the English version is a much better, a more perfect, and a moreactable play.

The last chapter mentions performances of importance in international theatre, starting at the world premier, touching upon Beckett's own directing *Godot*, delineating the unfinished conception of Brecht, and the experimental stagings by Georg Tabori and other directors. It gives a full survey of the Hungarian language productions performed in Hungary and over the border, using the critical essays of the period. The author of the thesis describes his artistic conception of a modern style supramorality play, derived from the results of his close text analysis and construing translation process, which will serve as a basis for his future production.

The full text of his new Hungarian literary translation, the comparative „multitext” of the play written in two languages is to be found in the appendices, as well as some additional data and documents concerned.