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## | RESEARCH ARTICLE

# Selected Reviews on Neil Simon's *Lost in Yonkers*, Samuel Beckett's *Endgame*, and Arthur Miller's *'A View from the Bridge'*

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### | ABSTRACT

The purpose of this study is to review Neil Simon's *Lost in Yonkers*, Samuel Beckett's *Endgame*, and Arthur Miller's *'A View from the Bridge'*. The review unravels the thematic and technical elements of the selected plays. Moreover, it traces the critical discussion of the plays by different researchers by referring to the findings of their studies. These studies will be reinforced by the possible interpretation of the plays in future researches as a suggestion for further studies.

### | KEYWORDS

Beckett, Miller, Review, Simon

### | ARTICLE INFORMATION

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## 1. Introduction

Studying drama requires special attention to the way by which playwrights employ special techniques to produce finest dramatic form suitable to their stage premieres. Like the other literary genres, drama abounds with thematic as well as technical peculiarities that render its special and exceptional literary manner sustained by authorial dexterity. In doing so, it has a profound narrative plot focusing on specific story which might be created by the imaginative faculty of the playwrights. This imaginative capacity puts forth the basic attributes of drama as a fictional genre. However, it drastically differs from other narrative genres, like the novel and short story in the way it is told because narrator-oriented fiction "implicates the process by which the novel meaning is obtained out of interactions among the characters and the author; and between the reader and the novel" (p.6). That is, it is obviously characterized by the absence of the narrator and narrative point of view due to the fact that its plot is created by the characters' dialogues.

## 2. Selected Reviews

### 2.1 Neil Simon's *Lost in Yonkers*

Monika Dhillon (2014), in "Comedy and the Spirit of Resilience in Neil Simon's *Lost in Yonkers*," discusses the integral comic elements of the play. She (2014) follows a close reading of the characters' dialogues in order to demonstrate that how they interact with each other on the basis of emotional interlocutions. That is, they encounter each other physically, but they leave conspicuous emotional effect upon each other when they talk about their daily life affairs. Dhillon (2014), furthermore, focusses on joke and farcical situations as the core dramatic mediums of the characters' emotional encounters: "comedy in the form of joking and farce is often an important means of engendering positive emotions, preserving a sense of mastery, hope and self-respect in individuals thereby enabling them to survive in seemingly hopeless circumstances" (p.28). As such, the study's main findings lies in its exploration of joke and farce as the key factors for creating positive emotion needed to empower the characters spiritual well-being.

## **2.2 Samuel Beckett's Endgame**

In "The Self Confusion in Samuel Beckett's Endgame," Yan Huang (2021) discusses Enlightenment and Romantic nuances projected in the play. In this sense, Huang (2021) applies a textual analysis of the play's philosophical themes to infer Beckett's profound concern with capitalism and its pertinent affinity with reason developed by the Enlightenment mentality when "the importance of subject has been put into emphasis since Enlightenment and flourished in Romanticism" (p.1). Huang's (2021) analysis of the concept of "subject" is reiterated in the Enlightenment cultural atmosphere since "the celebration of the great significance of reason and self were constantly examined along the literary development. While, with the aggravating cruelty of capitalism and the concurrence of the two world wars, people utter the voice of opposing human reason and self-doubt" (p.1). In the long run, Huang's (2021) concludes that Enlightenment fuses reason with the concept of "subject"; which, in turn, yields in the ambiguity of understating of this "subject" whether it is human or non-human.

## **2.3 Arthur Miller's A View from the Bridge**

The essential ideas of the human self are pursued in Noorbakhsh Hooti's and Morteza Zohdi's (2011) "Nature of Self in Arthur Miller's 'A View from the Bridge.'" Hooti and Zohdi (2011) shed light on the critical aspect of the private and public self being depicted in the play. They (2011) add that both the private and public duality of the human self gives the play its tragic literary themes. This is because the play accentuates the sense of indifference developed by the characters that undergo tremendous self-destroying reality as a result of harsh life conditions. Therefore, Hooti and Zohdi (2011) argue that the characters live in inevitable harsh conditions; and they deliberately try to escape "from this tragic duality of self is to accept that any kind of escape from the reality of life is self-destroying, so both the tears of happiness as well as the tears of melancholy should be equally accepted as the inevitable game of this complicated and unpredictable world of indifference; the game, which is the integral part of man's existence" (p.109). In this sense, Hooti's and Zohdi's (2011) contribution to the study of the play lies in the interpretation of the human private and public "self" as an essential components of people's existence and reality.

## **3. Conclusion**

This paper was review of *Simon's Lost in Yonkers, Beckett's Endgame, and Miller's 'A View from the Bridge'* from different perspectives. For the short space here, the discussion mainly relied on the previous studied rapprochement of the selected plays in the light of various critical discipline. The discussion of the plays could be further elaborated by pursuing the thematic and technical attributes of the plays and how they could be interpreted to understand their social and cultural contexts. For example, the plays could be tackled by applying different theories, such as formalism, feminism, Marxism and so forth in order to deduce their value to reflecting the reality outside the dramatic text per se. In this regard, future researchers might delve deep into the plays' dramatic fabric to explore and produce new meanings projected by the dramatists in the main course of the plots. As such, they add unprecedented knowledge about the plays and their social peripheries in various critical manners.

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