



A Study of Absurdity in Samuel Beckett's *Waiting for Godot*

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Absurdity is a thing that is extremely unreasonable, as to be foolish or not taken seriously state of being. “Absurd” is an adjective used to describe an absurdity is absurd if derives from the action absurdum it means ‘out of tune’, In general usage, absurdity may be synonymous with ridiculousness and nonsense. In specialized usage, absurdity is related to extremes in bad pointlessness in reasoning. Is related to exalted to extremes of incongruous position, laughter nonsense related to a lack of meaning fullness in absurdity.

Absurdity is used in humor to make people laugh to make a sophisticated point it reasoning is often used in comedies. Absurdity is used in advertising where it has been found to moderate negative attitudes towards products and increase it seek purpose of meaning in an uncaring world without meaning to

accumulate excessive wealth in the face of certain death. Absurdity is used in existentialist and related is used in the existentialist and related to philosophy to the describe absurdity pointless efforts try to find such meaning purpose in an objective and uncaring world, a philosopher as a Absurdity.

Thomas Nagel is another person has analyzed the absurd in his paper absurd, Nagel explains the perpetual absurdity of human life becomes apparent when we realize the fact that we take our lives seriously while perceiving that there is a certain Arbitrarily in everything we do. He suggests never to stop searching for the absurd he suggests searching. For irony amongst the Absurdity.

Samuel Barclay Beckett was an greatest novelist, play writer, theater director and poet. Who lived in France for most of his adult life. He wrote in both English and French is work offers a bleak tragicomic outlook on human nature often coupled with black comedy and gallows humor. Beckett is widely regarded most influential writers of the 20th century. Strongly influenced by James Joyce he is considered one of the last modernists is an inspiration to many later writers he is also sometimes considered one of the first postmodernists writer. He is one of the key writer in what martin called the theatre of the Absurd.

Samuel Beckett's *Waiting for Godot* largely deals with the study of absurdity in 1st Act the play is without any plot, character, dialogue, and setting in the traditional sense. In this play the setting creates the absurdist mood. A desolate country creates the abstracter mood a desolate country road, a ditch and a leafless tree make up the barren other worldly landscape whose only occupants are two homeless men who bumble and shuffle in a vaudevillian manner. They are in rags, bowler, hats, and apparently oversized boots a very comic introduction to a very bizarre play. There is a surplus of symbolism and thematic suggestion in this setting.

The landscape is a symbol of a barren and fruitless civilization of life. There is nothing to be done and there appears to be no place better to depart the tree usually a symbol of life with its blossoms and fruit or its suggestion of spring is apparently dead and lifeless. But it is also the place to which they believe this Godot has asked them to come. This could mean Godot wants the men to feel the infertility of their life. At the same time, it could simply mean they have found the wrong tree.

This setting of the play reminds us the post war condition of the world which brought about uncertainties despair and new challenges to the all of mankind. A pessimistic outlook laced with sadism and tangible violence, as a rich divided of the aftermath of wars. It is as if the poignancy and calamities of the wars found sharp reflections in Beckett's *Waiting for Godot*.

The next comes the plot in the traditional sense a plot should concentrate on a single motive action and is also expected to have a beginning a middle and a neatly tied – up ending but it's almost impossible to provide a conventional plot summary to of *Waiting for Godot* which has often be described as a play in which nothing happens it is formless and not constructed on any structural principles. It has no beginning, middle, and end. It starts at an arbitrary point and seem to end. Just as arbitrary Beckett like other dramatists working in this mode is trying to tell a story he not offering any easily identifiable solutions to carefully observed problems; there little by way of moralizing and no obvious 'message' the pattern of the play might best be described as circular. The circularity of *Waiting for Godot* is highly unconventional.

As per as the portrayal of Characters is concerned the play also fits into the absurd tradition. A well made play is expected to present characters. That are well observed and convincingly motivated but in the play we five characters who are not very recognizable human beings and don't engage themselves in a

motivated action. Two tramps, Vladimir and Estragon are waiting by a tree on a country road for Godot. Whom exist they argue make up contemplate suicide, discuss passages from the Bible, and encounter Pozzo and Lucky, a master and slave, near the end of the first act a young boy comes with a message from Mr. Godot, that he will not come today but will come tomorrow. In the second act the action of the first act is essentially repeated with a few changes; the tree now has leaves; Pozzo is blind and has Lucky on a shorter leash, once again the boy comes and tells them Mr. Godot will not come today; he insists he has never meet them.

Beckett very fact fully highlighted some religious references to figure out god as whimsical partial and capacious the biblical story, of salvation of one thief and damnation of the other is although narrated a babblings by Vladimir to while away the time actually raise question on God's partial nature. The messenger who works for Godot lets Vladimir know that Godot executes physical tortures to his brother a shepherd for no reasons this episode of the play instantaneously draws the reader's attention to the biblical story of cane and able, and pathetic enough one of the brothers received the lards grace without any rational explanation. However at the sometime. Beckett in his play projected the supremacy of Godot and the futile dependence of man on a supreme power, Vladimir and Estragon tell about Godot to Pozzo, whom they took to be Godot.

Estragon: We hardly know him.

Vladimir: True ... we don't know him very we

Godot's identity is in veil to Vladimir and Estragon and yet they expect their future to be molded on Godot's arrival, Pozzo's utterance gives us an insight to the minds of the two tramps about Godot.

In other words Vladimir and Estragon may forever be *Waiting for Godot* we are never given an answer to their predicaments. As an audience we can only watch them do the same things listen to them say the same things and accept the fact that Godot. May or may not come much like them we are stuck in a world where our actions dictate our survival we may search for an answer as a meaning to our existence but we most likely will never find it. Anthony Jenkins writes, “there can be no answers; Godot may or may not exist and may or may not arrive; we know no more about him than do Vladimir and Estragon” this play is structurally arranged in such a way as to make us believe that Godot will probably never come and that we must accept the uncertainty of life.

The two main characters Vladimir and Estragon spend their days reliving their past trying to make sense of their existence, and even contemplate suicide as a form of escape as characters however they are the prototypical absurdist figures who remain detached from the audience. They essentially lack identities and their vaudeville mannerisms particularly when it comes to contemplating their suicides has a more comic effect on the audience than a tragic one this is perhaps best observed in the beginning scene of the play when they contemplate hanging themselves

Vladimir: What do we do now?

Estragon: So you tell me I don't know. There's an even chance or nearly.

Vladimir: well? What do we do?

Estragon: Don't let's do any things. It's safer,

Vladimir: let's wait and see what he says.

Estragon: who?

Vladimir: *Godot*

Estragon: Good idea.

This comical scene replete with the image of death ends up making the audience laugh rather than take the two tramps seriously. And the fact that Estragon and Vladimir choose to not hang themselves suggests a much more existentialist, absurdist view of death and a less tragic one.

What remains archetypal in *Godot* concerning the absurdist metaphor is the way in which each character relies on the other for

Estragon: wait,

Vladimir: yes, but while waiting.

Estragon: what about hanging ourselves?

Vladimir: Hmm. It'd give us an erection

Estragon: An erection!

What follows is a discussion of who should hang themselves first Vladimir suggests Estragon go first since he is lighter and therefore won't break the bough and leave the other one alone and alive. The conversation continues:

Estragon: Gogo light – bough not break – Gogo dead Didi heavy – bough break Didi alone whereas

Vladimir: I hadn't thought of that

Estragon: If it hangs you it'll hang anything

Vladimir: But am I heavier than you?

Comfort, support, and most of all meaning Vladimir and Estragon desperately need one another in order to avoid living a lonely and meaningless life. The two together function as a metaphor for survival like the characters who proceed and follow them they feel compelled to leave one another but at the same time compelled to stay together.

The speech of the play begins with Estragon's disgust at his work though here his work is very absurd to take off his boot nothing to be done.

These words symbolically shows the absurdity and meaninglessness of life which the characters will elaborate later. In his play Beckett presents before us a highly absurd situation of two tramps Vladimir and Estragon waiting for their appointment with the never defined *Godot* , who doesn't come both the tramps, follow the some routine every day they cannot but wait:

Vladimir: Let's go

Estragon: let's go

They both don't move martin esslin comments. "The subject of the play is not Godot but waiting the act of waiting is an essential aspect of human condition".

Therefore, in order to only pass time, they indulge themselves in some senseless activities talk on and on orgue joke imagine themselves in different characters rebuke, protest and question each other.

Estragon: That's the idea let's contradict each another that's the idea let's ask each other question. But again they keep on waiting the whole day and find that "Nothing happens nobody comes..... nobody goes, it's awful!".

Estragon's put zing about with his boot is central iteration of absurdity in the play. Look at their absurd activities the unreliability of memory is one of the reasons that *Waiting for Godot* lacks rationale and establishes a world of absurdity and purposelessness.

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.

Estragon can't recall his original question the questions of the past have no meaning in the present, Vladimir and Estragon switch rapidly from serious subject matter to absurdly many difficulties this is part of the play's attempt at 'tragicomedy'. but this is also the reason why Vladimir and Estragon can't take part in anything meaningful they are too distracted by the petty habits as everyday life.

Lack of communication: Vladimir asks his question five times without response Macbeth though there is fundamental difference between them in their action that life 'is a tale told by an idiot, full of sound and fury signifying nothing'. In the play *Waiting for Godot* many times a possibility is suggested then immediately undercut by its unhappy opposite. This technique is used by Beckett to relay his theme that life is uncertain and unpredictable at its best, unfortunate and unending at its worst's to further state this theme Estragon alerts that "There's no lack of void" in life. It is actually of little importance where they were the previous day as everywhere every day the same empty vacuum envelops them absence emptiness nothingness and unresolved mysteries are central features in the play.

In this way we can say the play, *Waiting for Godot* contains almost all the elements of a observed play. The play depicts the irrationalism of life in a grotesquely comic and non – consequential fashion with the element of "metaphysical alienation and tragic anguish." It was first written in French and called *En attendant Godot*. The author himself translated the play into English in

1954. The uniqueness of the play compelled the audiences to flock to the theaters for a spectacularly continuous four hundred performance at the time there were two distinct opinions about the play; some called it a hoax and others called it a masterpiece. Nevertheless *Waiting for Godot* has claimed its place in literary history as a masterpiece that changed the face of 20th century drama.

Pozzo: Godet.....*Godot*Godin.....

Any how you see who I mean who has your future in his hand At least your immediate future.

Beckett proves to completely abide by the views of the theatre of absurd while constricting his monumental play *Waiting for Godot*. The dramatists of absurd theatre were “God is dead” and at the end. Beckett left a remarkable question mark on the existence of God. However till the end of the play Godot never turns up but keeps on procrastinating his visit to which he two tramps eagerly look forward the theatre of absurd is concerned with projecting the author’s personal world and so the plays lack objectivity and valid so the plays lack objectivity and valid characters unlike the communicable social and moral lessons Brecht’s narrative epic theatre, Beckett’s *Waiting for Godot* being an absurd play does not intend to narrate a story rather *Waiting for Godot*. Beckett unfolds the play with a nihilistic approach right with the opening dialogue.

Estragon: nothing to be done.

The hovering of pessimism in the play comes to the very true the frumps. Suffer a state of vagueness and uncertainty although they wait for Godot. They are waiting in the right place and on the right day nor do they know that would happen if Godot come their ignorance reaches the would happen it Godot came their ignorance reaches the highest peak as they have no watches. No time

tables and to add to the wires there is none to fetch them information there expectation from her.

Godot is nether definite:

Vladimir: oh..... Nothing very definite.

Estragon: A kind of prayer

Vladimir: precisely

Estragon: A vague supplication

Theatre of absurd captures the stasis in which the world had fallen other the ways *Waiting for Godot* reflects this stasis through the act of endless waiting of the two tramps the ignorance leads the tramps in a state of impotence are forced to remain in a situation which is beyond their contract they indulged in truffle merle as stop gaps to help pass the time the waiting in a situation which is beyond their central they indulged in truffles merely as stop gaps to help pass the time the waiting is the outcome of ignorance and impatience and the truffles are the only source to realize and prove their existence as Estragon said we always find something did to give us the impression we exist.

The title of the play is of immense significance in reflecting the genes of absurd theatre.

The play is a superb constriction of the dominant action of time and its experience be man throughout the play nothing really happens and the change is in itself an allusion structurally the play is of two acts and the second act is the replica of the first the play is the dramatization of the themes of boredom out of *Waiting for Godot*, Estragon says nothing happens nobody comes nobody goes it's awful.

Beckett on *Waiting for Godot* Beckett captured this situation and depicted it through the deadening condition of the two tramps in a null and void state without

any real action they play has often been interpreted as a parable where Godot stands as God for a mythical human being or for the meaning of life death or something evenfall the resemblance between ‘God’ and Godot is too clear to be missed moreover the tramps are also afraid of Godot, when Estragon suggests that they might drop Godot Vladimir reminds him that he would diounish them it they do that. Thus the action of *Waiting for Godot* becomes applicable to all Christianity the tree which has jeaves in the second act represents the cross that for which ‘Gugo and didi wait does arrive it is they who miss the appointment ward Hooker suggests that the play is a “religious allegory” has also spoken strongly about the Christian element in the play, *Waiting for Godot*. Beckett captured this situation and depicted it through the deadening condition of the two tramps in a null and void state without any real action the play has often been interpreted as a parable where Godot stands as God, as for a mythical human being as for the meaning for life, death are something eventful.

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