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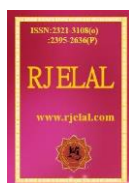
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IMPACT OF ABSURDISM IN SAMUEL BECKETT'S PLAY 'WAITING FOR GODOT': A STUDY

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Abstract

After Martin Esslin's book 'The Theatre of Absurd'(1961) was released, the term 'Absurd Drama' or 'The Theatre of Absurd' became much more popular. An Absurd dramatist movement does not exist, according to Esslin. For example, the word may be used as "A method to make some essential elements which appear to be present in the works of a –number of dramatists available to debate by tracing features they share in common" absurd. In Camus' view, life is spent purely for the sake of living in a world that no longer makes sense since there is no divine being to reconcile its incoherence. What Camus labelled "absurd" Kierkegaard dubbed "Despair "and 'Waiting for Godot' written by Beckett in accordance with this concept. In the current paper I have tried to find out the very concept of 'Absurdism' in special reference to 'waiting for Godot' by Samuel Beckett.

Key words: Waiting, Godot, Friends, Camus, Traditional etc

Introduction

A Dublin native and a Parisian resident, Samuel Beckett grew up in Dublin and died in Paris in 1989. A native of Ireland, he was also a French-language novelist who wrote in both English and French as well. In addition, he was a poet, novelist, and theatre director. In the realm of absurdity, Samuel Beckett is often regarded as the best. The meaninglessness of human life is a recurring motif in his art.

Friends with James Joyce, he admired Joyce's "stream of consciousness" literary technique, which Joyce utilised to express himself in his writings. The concept of the "stream of consciousness" refers to a person's unregulated process of thinking, or associating ideas. Waiting for Godot (1954) is a translation of Beckett's original French version, En

Attendant Godot, which he first wrote in French (1952).

Waiting for Godot, which he refused to accept the Nobel Prize for Literature for in 1969, was seAbsurdist Theatre was heavily influenced by Existential philosophy. It aligned best with the philosophy in Albert Camus' essay The Myth of Sisyphus (1942). In this essay, Camus attempts to present a reasonable answer as to why man should not commit suicide in face of a meaningless, absurd existence. To do so, he uses the Greek mythological figure, Sisyphus, who was condemned to push a boulder up a mountain, only to have it roll back down. He repeats this futile cycle for all of eternity. At the end of the essay, Camus concludes that, "One must imagine Sisyphus happy" (Camus 123). He means that the struggle of life alone should bring

one happiness. Essentially, we can find meaning in living even without knowing why we exist.

The absurd dramatists, however, did not resolve the problem of man's meaningless existence quite as positively as Camus. In fact, they typically offered no solution to the problem whatsoever, thus suggesting that the question is ultimately unanswerable.

as a possible religious drama at the time. In his opinion it was a mistake, thus he chose to reject the offer. A last word goes out to one of English/French language literature's most individual voices since 1945: Samuel Beckett.

Play Waiting for Godot

It's tough to describe a play like this since there isn't much of a narrative or succession of events. When you think about it, this is what sets Waiting for Godot apart.

Vladimir and Estragon are on a rural road at the beginning of act one. There is a solitary bare tree in the park. Evening. In the middle of the mound, Estragon is resting his head. It seems that both are waiting for a person referred to as "Godot," but they aren't quite certain. Waiting for them are Pozzo and Lucky; they pass by as they do so. Lucky, Pozzo's servant, is tethered to a leash and is forced to carry all of the baggage. During a chat between Pozzo, Vladimir, and Estragon, Lucky begins to think and dance, much to the entertainment of the others. After that, Pozzo and Lucky walk on, but Estragon and Vladimir remain in their current location. While Godot isn't expected to show up today, he promises to show up the following day. Even though it's now night, Vladimir and Estragon resolve to go, but they don't move.

With the second act, the tree is covered in leaves. Still or again, Vladimir and Estragon are waiting for the guy known as "Godot" to arrive. Neither Pozzo nor Estragon have any recollection of what transpired the previous day. As Vladimir recalls the events of the previous day, however, he starts to question whether or not he is correct in his assumptions. They concoct games as a kind of entertainment. Despite the fact that Pozzo and

Lucky are back, they've changed. Pozzo is now completely reliant on Lucky, who continues to act as Pozzo's servant despite the fact that he is now blind. Godot will not arrive today but he will surely arrive tomorrow, the youngster tells Lucky and Pozzo.

The term "absurd"

When it comes to understanding the Theatre and Literature of the Absurd, it is crucial to know what "absurd" means in the first place.

There is a common belief that the human situation is fundamentally ludicrous and can only be conveyed through literature of the same ilk as the human predicament itself. Expressionists, Dadaists, Surrealists, and Stream of Consciousness Fiction are all influenced by these movements.

Between 1910 and 1924, Dadaism emerged as a movement of art and literature that claimed to be anarchic and anti-bourgeois, and its work was supposed to be anti-rationalist. An anarchic counterpoint to traditional art might likewise be considered as a form of protest. "Dada" is a French term that refers to a child's toy. So, the phrase "Dada" mimics the sound of "dadada," which is a childlike noise. In other words, we're dealing with a work of art that's as fresh as a newborn baby. Cologne, New York City, Berlin, Vienna, and Moscow are the hubs of Dadaism.

According to this definition, "absurd" is a precise phrase.

When something is "absurd," it lacks a purpose. In the absence of spiritual, philosophical, and transcendental foundations, a person is lost. This man's behaviours have become ludicrous, meaningless and nihilistic."

Absurdity

Existentialist philosophers believe that human life in this cosmos is uncertain and chaotic, and this is what they call absurdity. Meaninglessness, bizarreness, incongruity, silliness, ridiculousness, and strangeness are all examples of absurdity in the strictest definition. As much as Beckett is revered for his absurdist works, it was Martin Esslin who first used the term "absurd" to define the anti-realistic post-war drama of writers

such as Beckett, Arthur Adamov, and Jean Genet. In absurdity, there is no purpose for man in this cosmos, but he must seek it out for himself. As a situation of absurdity, man is forced to survive in society without his individualism and hence has any capacity for effective communication. In the truest meaning of the word, man's existence is ludicrous. It would be foolish to say that one has some answers to the riddle of how to live a happy life. Absurd drama, according to Martin Esslin, is one in which the customary or reasonable tactics are abandoned and nonrealistic form is used to give a picture of the absurdity of human existence. Rather than a set of linked events that create a tale, the theatre of the absurd depicts a pattern of images that shows individuals as disoriented creatures within an incomprehensible cosmos.

Samuel Beckett and Absurdity decline of religious faith in the Twentieth Century is partly responsible for the growing notion that life had no identifiable purpose. Whereas one who believes in the afterlife sees life as a means of getting there, one who does not believe is left to either conclude that there is no purpose or to find an alternative justification for his/her life. Esslin notes that this decline was masked until the end of the Second World War by the substitute religions of faith in progress, nationalism, and various totalitarian fallacies' ' (23). Yet these approaches also appeared flawed, leaving the other option—the assertion that there is no meaning behind human life. In his play, *The Chairs*, Ionesco capitalizes on this meaninglessness. Throughout the play, the two main characters prepare chairs for invisible guests who are all coming to hear the meaning of life as declared by an orator. The main characters kill themselves just before he speaks and then the audience discovers that the orator is a deaf-mute. Ionesco himself described the subject of the play as, “not the message, nor the failures of life, nor the moral disaster of the two old people, but the chairs themselves; that is to say, the absence of people, the absence of the emperor, the absence of God, the absence of matter, the unreality of the world, metaphysical emptiness” (qtd. in Esslin 152). This kind of worldview is characteristic of the Theatre of the Absurd.

Dublin, Ireland, was the place of Samuel Beckett's birth in 1906. His father is supposed to have been a contractor. A nurse is his mother. Prior to attending Trinity College, Dublin for his undergraduate degree, Beckett attended a boarding high school. He graduated with a

bachelor's degree from the institution in 1923. He was inspired to become an English teacher since he studied current languages at the university. After that, he worked as a professor at Campbell College in Belfast, where he taught French. At James Joyce's suggestion (in Paris), he began to write criticism and poetry. He eventually moved to Paris and took up writing as a full-time career after traversing the world. Beckett wrote in a wide variety of styles, including novels, essays, short tales, poetry, and literary criticism. *Endgame*, *Happy Days*, and *Waiting for Godot* are three of Beckett's finest works.

Camus and Absurdity

Originally from Mondovi, Algeria, Albert Camus was born in 1913. Lucien Auguste Camus and Catherine Helene Sintes were his parents. In the past, his father worked as a farmhand. During the Battle of the Marne in 1914, he was killed. After the death of his father, he was sent to Algiers. Like Beckett, he held many positions of increasing responsibility during his career. He began his career as a police clerk and subsequently transitioned into sales. He was an athlete, too, like Beckett, but unlike Beckett, he was unable to pursue his dream of becoming a teacher owing to disease. As a result of the German army's onslaught on France in 1940, he had to return to Algeria. Sartre and Camus met during World War II. For his work, *"The Fall,"* he received the Nobel Prize for Literature in 1957. When he died in 1960, his writing career came to an end.

Absurdity: *Waiting for Godot* and *The Outsider*

Before we begin our analysis, we'd like to provide a brief explanation of the strategy we used. First, a broad analysis of the two texts, including the title, characters, and location, is offered, followed by an actual text-based study.

Absurdity in Title

With reference to absurdity, it becomes clear that both names of the two books are illustrative of their nonsensical character. Waiting for Godot's title symbolises absurdity in the sense that it, like human life, is full of issues and conflicts. Even though it says "Waiting for Godot," no one knows what or who Godot is. In most plays, we wait for individuals with whom we share a sense of meaning and purpose, but in this one, there is none, leading to the title's impact of meaninglessness. This meaninglessness is what creates ambiguity as well as absurdity.

Absurdity in Setting

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Absurdity in Structure

The drama "Waiting for Godot" is organised in such a manner that it conveys the concept that time and existence are both pointless and meaningless.. The two main protagonists, bored of their lives and waiting for Godot, attempt to commit suicide twice each in Act One and Act Two, despite Godot's inability to aid them. Their lives become ever more disgusting and ludicrous as a result of their inability to get what they want. The absurdity of the play is shown via this arrangement.

Absurdity in Theme

Both of the books feature ludicrous aspects in their structures, names, and places as well. In the same way, the subjects of the texts might be similar. Both books seem to have a common topic of isolation, which includes physical, mental, and spiritual isolation. Because of the context, i.e., rural wayside, barren tree and nighttime time, and two ludicrous people (Estragon, Vladimir), it is clear from

this scenario that isolation and alienation are more physical rather than spiritual. They are waiting for Godot in an isolated and ludicrous manner, apart from the rest of their town.

Absurdity in Characters

Absurdity seeped into the narratives' characters as well. Of order to demonstrate this, we might look at Estragon and Vladimir, the central characters in "Waiting for Godot," and observe that they are waiting without understanding why. As a result, many contemplate suicide since they are unable to make meaning of their lives and existence. Godot's lack of concern for them is also shown in this manner. For this connection, it is shown as Pozzo the master and Lucky, the slave, who are given little value and are overworked without any care. While Estragon and Vladimir may be waiting for Godot, they may wind up in a similar scenario. Another aspect of the characters in "Waiting for Godot's" ridiculousness is their reliance on one another for support and support. As a result, each of them attempts to put a stop to his chaotic existence by believing that the other may provide some form of assistance.

Conclusion

'Waiting for Godot' by Samuel Beckett is part of the Theater of the Absurd tradition. There are no significant confrontations to be found in this film. Basically nothing occurs in the play; no growth, no beginning or ending can be discerned. While Vladimir and Estragon wait for Godot on a countryside path with only faint recollection, the rest of the storey takes place in an odd environment. Waiting for Godot, by Samuel Beckett, re-creates the post-war world of monotony, drudgery, boredom, ignorance, and helplessness. By depicting the deadening state of the two tramps in a null and void state without any genuine activity, Beckett nailed this circumstance. As a parable, the play has been understood variously as referring to the meaning of life and death or to Godot himself as a mythological human being or entity.

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