

Waiting For Godot: A Social Segregation and Psychological Mis-Peace in Post-Modern Drama

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Abstract: *"Waiting for Godot" is a vivid portrayal done in a theatrical manner of the distorted nature of modern human, social trends, and consciousness. The bewildered and illusory psyche of the 20th century is depicted as dark philosophy. Renowned literary figures such as Albert Camus, Samuel Beckett, and Harold Pinter, amidst the existential wars prevailing in their time, created a new dimension in literature by portraying the true values and contradictions of human life as a literary mirror, thus giving birth to a new style [Absurd Theatre (Absurd Drama)] in literary genre and breaking the illusionary contemplation of speculative mimicry in existentialist and deterministic philosophies. "Waiting for Godot" is an excellent example of absurdism, existentialism, and postmodernism. In these philosophies, reality is often concealed because they believe that reality is merely a specific outcome or experience of actions taken, which does not necessarily align with their principles or beliefs. These philosophies support alternative or skeptical perspectives to either illuminate or obscure reality. "Waiting for Godot" is an excellent example of absurdism, existentialism, and postmodernism. In these philosophies, reality is often concealed because they believe that reality is merely a specific outcome or experience of actions taken, which does not necessarily align with their principles or beliefs. These philosophies support alternative or skeptical perspectives to either illuminate or obscure reality. Where Godot is virtual, imaginary, and symbolic, existing in a deterministic manner throughout the play, devoid of any tangible form of its own.*

Keywords: Theatrical-manner, consciousness, unconscious-bewildered psyche, existentialism, Literary-mirror, absurd theatre, deterministic-philosophy, postmodernism.

1. Introduction

From this comprehensive analysis, it is evident that "Waiting for Godot" offers a multitude of interpretations, with Godot symbolizing a potential savior for anyone. From a societal perspective, Godot represents salvation from unfavorable working conditions or from familial situations one wishes to escape. The underlying notion is that waiting for change is often easier than actively striving for it. In the play, this concept extends beyond individual circumstances.

Godot's perpetual absence signifies the perpetual elusiveness of the meaning of life. The prevailing sense of absurdity, as theorized by Esslin, permeates the narrative. Like Beckett, who continually probed and dissected societal norms, we too should engage in constant intellectual exploration. By remaining active and proactive, time flows seamlessly, and we confront existential questions within a harmonious framework. Apathy and boredom hinder personal growth within society, reducing individuals to mere puppets controlled by external forces. In this state, time becomes interminable, and we passively await events, much like Vladimir and Estragon. However, we are faced with a choice: to embrace movement or succumb to apathy. We must forge ahead, even amidst complexity, as the world's inherent absurdity underscores its lack of inherent meaning or purpose.

2. Literary Review

The intricate design of "Waiting for Godot" relies heavily on imagery and philosophical depth, making it a central focus for scholars worldwide. Numerous analysts have interpreted its various elements from diverse perspectives. Harold Bloom curated a book titled "Samuel Beckett: Modern Critical Views" (1985), which offers significant analysis on Samuel Beckett's major works, particularly "Waiting for Godot". This

collection features critical essays by scholars approaching the author's works from various angles. Martin Julius Esslin curated "An Anatomy of Drama", an engaging book exploring various aspects of drama. He also edited "Samuel Beckett: Twentieth Century Views" (1980), presenting different perspectives on Beckett's work and connecting him to the "Theater of the Absurd". According to Esslin, Absurdism entails **"the inevitable degradation of standards, purity, and reason"**. Absurdist drama requires its audience to "reach their own conclusions, make their own mistakes". While Theater of the Absurd may seem nonsensical, it carries significance and can be understood.

"Waiting for Godot" epitomizes absurdism, challenging audiences to confront life's inherent meaninglessness. Originally staged in French in 1953, then translated into English in 1955, the play captivated audiences with its minimalist approach, conveying absurdity through its setting, plot, characters, and dialogue. Every aspect of the play serves to underscore life's futility and absurdity, leaving readers and audiences grappling with existential questions. Ultimately, "Waiting for Godot" serves as a poignant exploration of nothingness and the act of waiting itself. Through the characters of Vladimir and Estragon, the play delves into the human condition, presenting a stark portrayal of hopelessness and existential angst. As they anxiously await Godot's arrival, they embody the essence of human existence: a perpetual quest for meaning in a seemingly meaningless world.

3. Research Methodology

This research paper centers on exploring the theme of absurdity in "Waiting for Godot." The approach to the study is subjective, employing an enlightening methodology for analysis. The play "Waiting for Godot" serves as the primary

text to illustrate the concept of absurdity within the mentioned context.

4. Conclusion

From this deep analysis, we can conclude that anyone can interpret Godot: he can be seen as anyone's savior. From a social point of view, it can be the savior from a working condition that we would like to change or from a family situation that we would like to escape from. The main reason is that it is easier to wait for something to happen, rather than work in order to make it happen. In the drama this is meant in a wider sense. Godot never shows up, so the meaning of life will never be disclosed. You will only feel that sense of absurd that was theorized by Esslin. Being constantly moving towards something, should be our intellectual responsibility, exactly like Beckett, who was constantly re-searching and analyzing our society. If we keep us active, time goes by smoothly and we are not forced to face the issue of being, because the search for the self is made in complete harmony. On the contrary apathy and boredom prevent us from growing as individuals in the society; they transform us into clowns, governed by someone else's will. In this condition, time is endless and we are constantly waiting for something to happen, like in Waiting for Godot. The choice between movement or apathy is up to us; we should move and go, not wait like Vladimir and Estragon at the end of the second act. We should move, even if it's complex.

References

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