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A STUDY OF ABSURDITY IN SAMUEL BECKETT'S '*WAITING FOR GODOT*'

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Abstract

This exploration paper features the existential way of thinking in Samuel Beckett's work "Waiting for Godot" (1949). Sitting tight for Godot is one of the main instances of Theater of the Absurd. It centers on human existence as 'Sisyphean'. The ludicrousity, nonetheless, is found in the existentialist conviction that life has no reason, and keeping in mind that the decisions that we make are insignificant for fantastic scope, they at last impact our self-definition. Everything is redundant and going on in a cyclic manner. Life is useless as an air pocket. Every one of these issues arose after the disaster of universal conflicts and results of that fierceness. Presence of individual and God was being referred to. All journalists of existentialist way of thinking proposed that person ought to recognize his own singularity and quit looking towards a savior or a heavenly ability to handle issues of men hostility. This examination paper explained absurdity in Beckett's work with the assistance of literary confirmations from "Waiting for Godot" to demonstrate how essayist effectively opened ways for conversation about human corruption.

Keywords: Absurdity, Sisyphean, Existentialism, Philosophy.

Introduction

Waiting for Godot is a play that presents strife between living by strict and otherworldly convictions, and living by an existential way of thinking, which affirms that it is dependent upon the person to find the importance of life through close to home involvement with the natural world. Man himself turned into an evil for himself and destructed all that is mitigating for his life. This way of thinking of reality really relinquishes the possibility of religion as a wellspring of life for individual. It shows its crowd that an individual can acquire significance to its reality this world. It clearly mirrored all characters of that time who were fiercely killing man's self and giving an entry for their considering their life crude and clumsy. Destruction turned into the focal point surprisingly in that time while confronting slaughter in occasions like

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universal conflicts and cold conflicts. It fabricated financial and social inconvenience among youthful residents. Samuel Beckett outlined all potential sides of this cutting edge society where individuals were passing on; experiencing disillusionment; destruction brought about by fiendish science; neediness became reason of doubt in religion and God and portrayed man's ineptitude in this world with persuasive language converged with sagacious clarification. In that time crazy craftsmanship got important to communicate truth of human life due to significant commitments of workmanship in human existence. Significant thoughts in the craftsmanship resembled thought of man's detachedness from world, ruthless response of a man for other, no specific objective of life, idiotic quarrel throughout everyday life and hanging tight for something that is vain.

This play had a legitimate setting in which it was composed on account of various and unholy occasions of individuals brought about by carnage of other blameless people. It appeared as though individuals were murdering others only for sport as they were debased and futile. These all occasions made feeling of disappointment among individuals and such a composing appeared. Life was stale that nobody needs to obviously characterize anything. Idea of nothingness came into life. Life resembles a circle, from where life begins it closes with no additions and everything is hopeless.

Everything is in a redundancy mode in this play on the grounds that nobody needs an adjustment in their life, every one of them stuck some place and they, when all is said and done, are not battling for their endurance truth be told they are searching for God to come and safeguard them. However, the truth is that "God helps the individuals who help themselves". Play genuinely mirrors the interaction of human corruption and occasions are confirmation of all the despondency and disappointment in the life. With the assistance of text based confirmations, the scientist demonstrated how the component of presence had been the focal point of Beckett's composition and specialists are genuine portrayal of society and their environmental factors.

Research Methodology:

These exploration paper focal points of the ludicrousness in "Waiting for Godot". The idea of the examination is subjective methodology concerning as enlightening strategy is utilized for investigation. "Waiting for Godot" is the content which is taken as an example to clarify the ludicrousness in the referenced play.

Literature Review:

The intricate construction of "Waiting for Godot" depends on images and philosophical substance. For this, it has been consistently a focal objective for world's specialists. Numerous analysts deciphered its various fundamentals from various

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points. Holder sprout altered a book named "Samuel Beckett: Modern Critical Views" (1985), which is a significant analysis practically on every one of the significant works of Samuel Beckett, particularly "Waiting for Godot". The book comprises of different basic critiques by various researchers on the writer under examination, from various points. Martin Julius Esslin altered a book named "An Anatomy of Drama", which is an intriguing book. He likewise altered another book, named "Samuel Beckett: Twentieth Century Views" (1980), which comprises of different perspectives on the writer being talked about, relating him to the "Theater of the Absurd" According to Martin Esslin, Absurdism is "the inescapable degrading of standards, immaculateness, and reason" Absurdist show requests that its watcher "reach his own determinations, make his own blunders". In spite of the fact that Theater of the Absurd might be viewed as hogwash, they have a remark and can be perceived".

The French scholar Albert Camus in his philosophical exposition (1942) "The Myth of Sisyphus" "outlines idiocy as a showdown and resistance a contention or a "separate between two beliefs. Extraordinarily, he characterizes the human circumstance as silly as the encounter man's longing for importance and the quiet, cool universe". Danish thinker Soren Kierkegaard composed thoroughly on the

ridiculousness of the world. "In nineteenth century in his diaries (1849) Danish savant Søren Kierkegaard expounded widely on the ludicrousness of the world. In his diaries, Kierkegaard expounds on the silly: "What is the Absurd? It is, as may handily be seen, that I, a levelheaded being, should act for a situation where my explanation, my forces of reflection, advise me: you can similarly as the one thing as the other, in other words where my explanation and reflection say: you can't act but then here is the place where I need to act... The Absurd, or to act by ideals of the ludicrous, is to follow up on trust ... I should act, yet reflection has shut down the street so I take one of the prospects and say: This is my main event, I can't do in any case since I am brought to a stop by my forces of reflection."

Absurdity in Waiting for Godot

The expression 'Ridiculous Drama' or 'The Theater of Absurd' acquired cash after Martin Esslin's book 'The Theater of Absurd' was distributed in 1961. Esslin brings up that there is nothing of the sort as a customary development of Absurd playwrights. The term is helpful as "A gadget to make certain crucial qualities which appear to be available underway of various playwrights open to conversation by following the highlights they share practically speaking." By 'Crazy', Camus implied an everyday routine experienced exclusively for its purpose in a universe which not, at this point seemed well and

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good in light of the fact that there was no God to determine the inconsistencies. At the end of the day, what Camus called 'ludicrous', Kierkegaard called 'Despondency'. What's more, it is on this way of thinking that Beckett made his well known play 'Waiting for Godot'. Before the class of Absurd Drama acquired prominence in the possession of Beckett, Adamov, Ionesco and Gennet, plays were portrayed by obviously developed story and nuance of portrayal and inspiration. Notwithstanding, the silly plays were portrayed by vague unrecognizable characters who are introduced practically like mechanical manikins. These dramatizations address a more profound level of the crowd's psyche. It moves the crowd to sort out non-sense, to confront the circumstance intentionally and see with giggling the key silliness. Samuel Beckett's 'Waiting for Godot' has a place with the custom of the Theater of Absurd. It is unpredictable in not portraying any sensational clashes. In the play, hardly anything occurs, not a single improvement is in sight, there is no start and no closure.

The whole activity reduces in a ludicrous setting of a wide open street with two vagrants Vladimir and Estragon who basically inactive away their time waiting for Godot, about whom they have just ambiguous thoughts. They don't have anything generous to disclose to one another but they should invest the energy, for they

can't quit waiting. Two different characters, a remorseless expert called Pozzo and his half-insane slave called Lucky show up. In the long run a kid shows up with a message that Godot will show up the following day. The two drifters choose to disappear, however they don't move and the window ornament falls, in the end nothing occurs. The subsequent demonstration is the imitation of the primary demonstration, however Pozzo is currently visually impaired and Lucky is idiotic. The standby of Vladimir and Estragon proceeds however despondently. This dreariness portrayed the world after the conflicts and this condition was caught and portrayed in the Theater of Absurd. The Absurd theater dealt with a more profound layer of ridiculousness - the silliness of the human condition itself in our current reality where the decrease of strict conviction has denied man of sureness's. Like the waiting among birth and passing in Gelber's plays, Beckett's 'Waiting for Godot', is likewise about a silly pause. As per Martin Esslin, the Theater of Absurd projected a circumstance where it was "not, at this point conceivable to acknowledge straightforward and complete frameworks of qualities and disclosures of heavenly reason." Life was projected to confront its "definitive distinct reality." What the existential rationalist Kierkegaard accepted that "we are tossed into presence to a great extent", is reflected in the auditorium of silly. Also, Beckett's 'Waiting for Godot'

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uncovers this distinct truth of human life through the characters of the two vagrants.

The play *Waiting For Godot* by Samuel Beckett depicts two random characters in a universe of estrangement and no significance. The ridiculousness of the circumstance of the characters emerges from their expectation for a significant life. This chance of expectation that never shows up prompts humor just as misfortune. Beckett presents strict salvation as a bogus expectation. Vladimir and Estragon are drifters on an exposed dirt road that represents life. They sit tight for Godot representing God or anything that is anticipated with expectation, under a dead tree as fruitless as the lives they lead. Rather than Godot, consistently a courier kid shows up to inform them that Godot will come the following day. The kid is a courier of the expectation that supports Vladimir and Estragon. Vladimir and Estragon are untouchables from society in their pointless pause. In their weariness, they sit back with interminable philosophical conversations and dreary discussions that have no reason.

Vladimir, the rationalist, finds Biblical inferences to the torturous killing and the illustrations that permit him to begin a discussion for absence of whatever else to say. Estragon proceeds with whatever Vladimir starts by rehashing what has effectively been said. The silliness of the

round discourse is silly but then shocking. Vladimir and Estragon have squandered their whole lives on this silly chat in their relentless sit tight for Godot. Pozzo and Lucky, two different voyagers out and about of life, consistently show up simultaneously consistently. While Vladimir and Estragon don't have a place in any layer of society, Pozzo and Lucky plainly address the mastery of the lower classes by the privileged. Pozzo, the force hungry tyrant, parades his predominance over Lucky, the abused slave who doesn't realize he is mistreated. Indeed, Lucky views himself as "fortunate" to be bound to somebody who can settle on choices for him. In Act II, Pozzo has become visually impaired and Lucky has gotten stupid. Pozzo's visual impairment represents his visual impairment to his remorselessness and his own conformity to society's standards. Already, Lucky could in any case think and talk, albeit just when requested by Pozzo. Presently he has lost even the capacity to stand up. Like Pozzo and Lucky, Vladimir and Estragon are caught in their present circumstance. Vladimir and Estragon have stopped to proceed onward their excursion through life. Rather than progressing forward, they sit tight for Godot in one spot. Pozzo and Lucky are not fixed, but rather they just travel around and around. Following a day's excursion, they get back to where they started, always failing to arrive at any objective.

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Conclusion

In this way the play "Waiting for Godot" by Samuel Beckett contains practically every one of the components of a crazy play. It outlines every one of the components of the idiocy through the two primary characters "Vladimir" and "Estragon". Waiting for Godot underscores on the craziness of human life by utilizing redundancies, trivial discoursed, purposeless, absurd, counter-intuitive, senseless, and confounding circumstances which are against truth or reason. Roby Cohn, an American theater researcher and a main expert on writer Samuel Beckett, views "Waiting for Godot" as one of the expert — bits of Absurdist Literature. As Nealon puts it "Waiting for Godot" is an assault on innovation with its philosophical and Grand Narrative that professes to decipher the world Estragon and Vladimir

are caught by their innovator wistfulness for legitimation in Godot.

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