**Answer NO-01**

 **Waiting for Godot**

Absurdity is something [absurd](https://www.dictionary.com/browse/absurd). It is the [quality](https://dictionary.cambridge.org/dictionary/english/quality) of being [stupid](https://dictionary.cambridge.org/dictionary/english/stupid) and [unreasonable](https://dictionary.cambridge.org/dictionary/english/unreasonable) or [silly](https://dictionary.cambridge.org/dictionary/english/silly) in a [humorous](https://dictionary.cambridge.org/dictionary/english/humor) way. It is something that is [stupid](https://dictionary.cambridge.org/dictionary/english/stupid) or [unreasonable](https://dictionary.cambridge.org/dictionary/english/unreasonable). An absurdity is a state or condition of being extremely [unreasonable](https://en.wikipedia.org/wiki/Reason), [meaningless](https://en.wikipedia.org/wiki/Meaninglessness) or unsound in reason so as to be [irrational](https://en.wikipedia.org/wiki/Irrationality) or not taken [seriously](https://en.wikipedia.org/wiki/Seriousness). The definition of the term “absurd” is very important in order to understand what is meant by the Theatre and the Literature of the Absurd*.* Both, the Theatre and the Literature of the Absurd have the idea that the human condition is essentially absurd and can only be presented in literature that is absurd, too. "Absurd" is an adjective. Which used to describe an absurdity. It derives from the Latin absurdum meaning "out of tune", hence irrational. The Latin surdus means "[deaf](https://en.wikipedia.org/wiki/Deaf)", implying [stupidity](https://en.wikipedia.org/wiki/Stupidity). Absurdity is contrasted with being realistic or [reasonable](https://en.wikipedia.org/wiki/Reason). In general usage, absurdity may be synonymous with fanciful, foolish, bizarre, wild or [nonsense](https://en.wikipedia.org/wiki/Nonsense). In specialized usage, absurdity is related to extremes in bad reasoning or pointlessness in reasoning; ridiculousness is related to extremes of incongruous juxtaposition, laughter and ridicule and nonsense is related to a lack of [meaningfulness](https://en.wikipedia.org/wiki/Meaning_%28linguistics%29). [Absurdism](https://en.wikipedia.org/wiki/Absurdism) is a concept in philosophy related to the notion of absurdity. Absurdity has been used throughout history regarding foolishness and extremely poor reasoning to form belief. An absurdity is something ridiculously foolish. Like the U.S. declaring war on Fiji would be an absurdity. The absurdity comes from the life of human being. Human in the world always tends to imitate others because some powers have influenced them. People, aware or not, tend to follow those who have power. The power can be negative when is followed by cruelty and when it causes frightening events. The condition or state which humans exist in a meaningless, nothingness, irrational universe wherein people’s lives have no purpose or meaning. Beside that Martin Esslin mentions, Ionesco's parallel concept of the absurdity: "Absurd is that which is devoid of purpose. Waiting for Godot is one of the most absurdist plays. It was staged for the first time English in 1955. English audiences were overtaken by Godot mania remembering the line ‘Nothing happens, nobody comes and nobody goes. It's awful. The director of the play, Peter hall remarked "film is simile Lifelike; theatre is metaphor, about life itself each and even’. Action of the play indicates us the absurdity while selecting the setting, plot, characters, dialogues. We become aware of the setting less setting, plotless plot, characterless characters, actionless action and truth less truth. I think that the whole play is packed with absurdity, because whatever happens, but does not take any motion, is the activity of absurdity to the readers and to the audiences. When they finish reading or coming out of the theatre are marred with the thought of foolishness of life. It is normally thought that the play is about what happened while waiting for Godot But I think that it is a play in which nothing happens anything. The play is about the act of waiting itself, which would necessarily problematize what or who is being waited for.

I found absurdity in the play Waiting for Godot by [Samuel Beckett](https://en.wikipedia.org/wiki/Samuel_Beckett). Here I elaborate.

“Waiting for Godot” is a play. It’s written by [Samuel Beckett](https://en.wikipedia.org/wiki/Samuel_Beckett). In full **Samuel Barclay Beckett.** Who was an Irish novelist, dramatist, short story writer, theatre director, poet and [literary translator](https://en.wikipedia.org/wiki/Literary_translator). He was a literary legend of the 20th century. It’s an absurdist comedy or tragic comedy. It’s in two acts. It published in 1952 in French as “En attendant Godot” and first produced in 1953. It was a true [innovation](https://www.merriam-webster.com/dictionary/innovation) in [drama](https://www.britannica.com/art/dramatic-literature). Waiting for Godot is one of the most absurdist plays. It was staged first staged on 5th Jan 1953 with its original French version En Attendant Godot when it was staged for the first time English in 1955. It was the [Theatre of the Absurd](https://www.britannica.com/art/Theatre-of-the-Absurd)’s first theatrical success. It is one of the most important plays of the twentieth century. But analysing its significance is not easy. Because Beckett’s play represents a major departure from many conventions and audience expectations regarding the theatre. It’s a play open to all manner of readings. It is a play stripped of the superfluous, in which two men wait. They wait for someone who never arrives. Curiously, one of Beckett’s motives for writing the play was financial need. He was in need of money and so made the decision to turn from novel-writing to writing for the stage. Indeed, Beckett considered this play a ‘bad play’, but posterity has begged to differ and it is now [viewed](https://www.independent.co.uk/news/waiting-for-godot-voted-best-modern-play-in-english-1178953.html) as perhaps the greatest English-language play of the entire twentieth century. It is Beckett's translation of his own original French-language play, En attendant Godot and is subtitled in English only "a tragicomedy in two acts". This play is a landmark in modern drama. When it first premiered in Paris, it originally stunned audiences but within a short time, audiences came to the theatre prepared for a wholly new dramatic experience. The play ran for three hundred performances in Paris and has also been translated and performed in major cities around the world. Critics and prominent playwrights have paid high tribute to the play but other critics have been repelled or baffled by Waiting for Godot, their reactions most often stemming from a misunderstanding of the play.

[Samuel Beckett](https://en.wikipedia.org/wiki/Samuel_Beckett) a modernist, often associated with the ‘Theatre of the Absurd’, his work tends to eschew conventional plotting or structure while exploring the human condition in ways that are both bleakly humorous and profound, where laughter is a weapon against despair. An absurdist and revolutionary figure in 20th-century drama, he wrote in both English and French and was responsible for his own translations between languages. His work defied conventional constructions of meaning and instead relied on simplicity to pare down ideas to their essence. His literary and theatrical work features bleak, impersonal and [tragicomic](https://en.wikipedia.org/wiki/Tragicomedy) experiences of life, often coupled with [black comedy](https://en.wikipedia.org/wiki/Black_comedy) and [nonsense](https://en.wikipedia.org/wiki/Literary_nonsense). His work became increasingly [minimalist](https://en.wikipedia.org/wiki/Minimalism) as his career progressed, involving more [aesthetic](https://en.wikipedia.org/wiki/Aesthetic) and linguistic experimentation, with techniques of repetition and [self-reference](https://en.wikipedia.org/wiki/Self-reference). He is considered one of the last [modernist](https://en.wikipedia.org/wiki/Modernism) writers and one of the key figures in what [Martin Esslin](https://en.wikipedia.org/wiki/Martin_Esslin) called the [Theatre of the Absurd](https://en.wikipedia.org/wiki/Theatre_of_the_Absurd). A resident of [Paris](https://en.wikipedia.org/wiki/Paris) for most of his adult life, Beckett wrote in both French and English. During the [Second World War](https://en.wikipedia.org/wiki/Second_World_War), Beckett was a member of the [French Resistance](https://en.wikipedia.org/wiki/French_Resistance) group Gloria SMH [Réseau Gloria](https://en.wikipedia.org/wiki/R%C3%A9seau_Gloria) and was awarded the [Croix de Guerre](https://en.wikipedia.org/wiki/Croix_de_Guerre) in 1949. He was awarded the [1969 Nobel Prize in Literature](https://en.wikipedia.org/wiki/1969_Nobel_Prize_in_Literature) "for his writing, which in new forms for the novel and drama in the destitution of modern man acquires its elevation".In 1961 he shared the inaugural [Prix International](https://en.wikipedia.org/wiki/Prix_Formentor) with [Jorge Luis Borges](https://en.wikipedia.org/wiki/Jorge_Luis_Borges). He was the first person to be elected [Saoi](https://en.wikipedia.org/wiki/Saoi%22%20%5Co%20%22Saoi) of [Aosdána](https://en.wikipedia.org/wiki/Aosd%C3%A1na%22%20%5Co%20%22Aosd%C3%A1na) in 1984.

[Samuel Beckett](https://en.wikipedia.org/wiki/Samuel_Beckett) was born on April 13, 1906, in Dublin, Ireland. His father, William Frank Beckett worked in the construction business and his mother, Maria Jones Roe was a nurse. His parents were both 35. When he was born and had married in 1901. Samuel had one older brother named Frank Edward. At the age of five, he attended a local playschool in Dublin. Where he started to learn music and then moved to Earlsfort House School near [Harcourt Street](https://en.wikipedia.org/wiki/Harcourt_Street) in Dublin. The Becketts were members of the [Church of Ireland](https://en.wikipedia.org/wiki/Church_of_Ireland); raised as an [Anglican](https://en.wikipedia.org/wiki/Anglicanism), Beckett later became [agnostic](https://en.wikipedia.org/wiki/Agnosticism), a perspective which informed his writing. Beckett's family home, Cool Drinagh, was a large house and garden complete with tennis court built in 1903 by Beckett's father. The house and garden, its surrounding countryside where he often went walking with his father, the nearby [Leopardstown Racecourse](https://en.wikipedia.org/wiki/Leopardstown_Racecourse), the Foxrock railway station, and [Harcourt Street station](https://en.wikipedia.org/wiki/Harcourt_Street_station) would all feature in his prose and plays. Around 1919 or 1920, he went to [Portora Royal School](https://en.wikipedia.org/wiki/Portora_Royal_School%22%20%5Co%20%22Portora%20Royal%20School) in [Enniskillen](https://en.wikipedia.org/wiki/Enniskillen), which [Oscar Wilde](https://en.wikipedia.org/wiki/Oscar_Wilde) had also attended. He left in 1923 and entered [Trinity College Dublin](https://en.wikipedia.org/wiki/Trinity_College_Dublin), where he studied [modern literature](https://en.wikipedia.org/wiki/Literary_modernism) and Romance languages and received his bachelor's degree in 1927. A natural athlete, he excelled at [cricket](https://en.wikipedia.org/wiki/Cricket) as a left-handed batsman and a left-arm medium-pace [bowler](https://en.wikipedia.org/wiki/Bowling_%28cricket%29). Later, he played for [Dublin University](https://en.wikipedia.org/wiki/Dublin_University_Cricket_Club) and played two [first-class](https://en.wikipedia.org/wiki/First-class_cricket) games against [Northamptonshire](https://en.wikipedia.org/wiki/Northamptonshire_County_Cricket_Club). As a result, he became the only Nobel literature laureate to have played first-class cricket. Beckett studied French, Italian, and English at [Trinity College Dublin](https://en.wikipedia.org/wiki/Trinity_College_Dublin) from 1923 to 1927 one of his tutors was the [Berkeley](https://en.wikipedia.org/wiki/George_Berkeley) scholar [A. A. Luce](https://en.wikipedia.org/wiki/A._A._Luce), who introduced him to the work of [Henri Bergson](https://en.wikipedia.org/wiki/Henri_Bergson). He was [elected a Scholar](https://en.wikipedia.org/wiki/List_of_Scholars_of_Trinity_College_Dublin) in Modern Languages in 1926. Beckett graduated with a [BA](https://en.wikipedia.org/wiki/Bachelor_of_Arts) and after teaching briefly at [Campbell College](https://en.wikipedia.org/wiki/Campbell_College) in [Belfast](https://en.wikipedia.org/wiki/Belfast), took up the post of lecteur d'anglais at the [École Normale Supérieure](https://en.wikipedia.org/wiki/%C3%89cole_Normale_Sup%C3%A9rieure) in Paris from November 1928 to 1930. In 1930, Beckett returned to Trinity College as a lecturer. In November 1930, he presented a paper in French to the Modern Languages Society of Trinity on the [Toulouse](https://en.wikipedia.org/wiki/Toulouse) poet Jean du Chas, founder of a movement called le Concentrisme. It was a literary parody, for Beckett had in fact invented the poet and his movement that claimed to be "at odds with all that is clear and distinct in [Descartes](https://en.wikipedia.org/wiki/Descartes)". Beckett later insisted that he had not intended to fool his audience. When Beckett resigned from Trinity at the end of 1931, his brief academic career was at an end. He commemorated it with the poem "Gnome", which was inspired by his reading of [Johann Wolfgang Goethe](https://en.wikipedia.org/wiki/Johann_Wolfgang_Goethe)'s [Wilhelm Meister's Apprenticeship](https://en.wikipedia.org/wiki/Wilhelm_Meister%27s_Apprenticeship) and eventually published in [The Dublin Magazine](https://en.wikipedia.org/wiki/The_Dublin_Magazine) in 1934. Beckett travelled throughout Europe. He spent some time in London, where in 1931 he published [Proust](https://en.wikipedia.org/wiki/Proust_%28Beckett_essay%29), his critical study of French author [Marcel Proust](https://en.wikipedia.org/wiki/Marcel_Proust). Two years later, following his father's death, he began two years' treatment with [Tavistock Clinic](https://en.wikipedia.org/wiki/Tavistock_Clinic) psychoanalyst [Dr. Wilfred Bion](https://en.wikipedia.org/wiki/Wilfred_Bion%22%20%5Co%20%22Wilfred%20Bion). Aspects of it became evident in Beckett's later works, such as [Watt](https://en.wikipedia.org/wiki/Watt_%28novel%29) and [Waiting for Godot](https://en.wikipedia.org/wiki/Waiting_for_Godot). In 1932, he wrote his first novel, [Dream of Fair to Middling Women](https://en.wikipedia.org/wiki/Dream_of_Fair_to_Middling_Women), but after many rejections from publishers decided to abandon it what was eventually published in 1992. Despite his inability to get it published, however, the novel served as a source for many of Beckett's early poems, as well as for his first full-length book, the 1933 [short-story](https://en.wikipedia.org/wiki/Short_story) collection [More Pricks Than Kicks](https://en.wikipedia.org/wiki/More_Pricks_Than_Kicks). The 1960s were a period of change for Beckett. He found great success with these plays across the world. Invitations came to attend rehearsals and performances which led to a career as a theatre director. In 1961, he secretly married Suzanne who took care of his business affairs. Beckett continued to write throughout the 1970s and 80s mostly in a small house outside Paris. There he could give total dedication to his art evading publicity. In 1969, he was awarded the Nobel Prize for Literature, though he declined accepting it personally to avoid making a speech at the ceremonies. However, he should not be considered a recluse. He often times met with other artists, scholars and admirers to talk about his work. By the late 1980s, Beckett was in failing health and had moved to a small nursing home. Suzanne, his wife, had died in July 1989. His life was confined to a small room where he would receive visitors and write. He died on December 22, 1989, in a hospital of respiratory problems just months after his wife.

ACT I- The play opens with two bedraggled acquaintances, Vladimir and Estragon, who are meeting by a leafless tree. Estragon notifies Vladimir of his most recent troubles: he spent the previous night lying in a ditch and received a beating from a number of anonymous assailants. The duo discussion a variety of issues at length, none of any apparent significance, and it is finally revealed that they are awaiting a man named Godot. They are not certain if they have ever met Godot, nor if he will even arrive. Subsequently, an imperious traveller named Pozzo, along with his silent slave Lucky, arrives and pauses to converse with Vladimir and Estragon. Lucky is bound by a rope held by Pozzo, who forces Lucky to carry his heavy bags and physically punishes him if he deems Lucky's movements too lethargic. Pozzo states that he is on the way to the market, at which he intends to sell Lucky for profit. Following Pozzo's command "Think!", the otherwise mute Lucky performs a sudden dance and monologue: a torrent of academic-sounding phrases mixed with pure nonsense. Pozzo and Lucky soon depart, leaving the bewildered Estragon and Vladimir to continue their wait for the absent Godot. Eventually, a boy shows up and explains to Vladimir and Estragon that he is a messenger from Godot and that Godot will not be arriving tonight, but surely tomorrow. Vladimir asks for descriptions of Godot, receiving only extremely brief or vague answers from the boy, who soon exits. Vladimir and Estragon then announce that they will also leave, but they remain onstage without moving.

ACT II- Vladimir and Estragon are again waiting near the tree, which has grown a number of leaves since it was last seen in Act 1. Both men are still awaiting Godot. Lucky and Pozzo eventually reappear, but not as they were previously. Pozzo has become blind and Lucky is now fully mute. Pozzo cannot recall ever having met Vladimir and Estragon, who themselves cannot agree on when they last saw the travellers. Lucky and Pozzo exit shortly after their spirited encounter, leaving Vladimir and Estragon to go on waiting. Soon after, the boy reappears to report that Godot will not be coming. The boy states that he has not met Vladimir and Estragon before and he is not the same boy who talked to Vladimir yesterday, which causes Vladimir to burst into a rage at the child, demanding that the boy remember him the next day so as to avoid repeating this encounter once more. After the boy exits, Vladimir and Estragon consider suicide, but they do not have a rope with which to hang themselves. They decide to leave and return the day after with a rope, but again they merely remain motionless as the scene fades to black.

Here we can see this play consists of conversations between Vladimir and Estragon. Who are waiting for the arrival of the mysterious Godot, who continually sends word that he will appear but who never does. They encounter Lucky and Pozzo, they discuss their miseries and their lots in life, they consider hanging themselves and yet they wait. Often perceived as being tramps, Vladimir and Estragon are a pair of human beings who do not know why they were put on earth; they make the [tenuous](https://www.merriam-webster.com/dictionary/tenuous) assumption that there must be some point to their existence and they look to Godot for enlightenment. Because they hold out hope for meaning and direction, they acquire a kind of nobility that enables them to rise above their [futile](https://www.merriam-webster.com/dictionary/futile) existence.

Samuel Beckett's Waiting for Godot is an absurd drama. It is a prime example of what has come to be known as the theatre of the absurd. It lavishly deals with absurd tradition. It is one of the best examples of absurd literature where the characters are unrecognizable, isolated setting and the dialogues are meaningless in the traditional sense. The characterization of the characters is like mechanical puppets with their incoherent conversation. Though the characters are present in the play are not recognizable and whatever they present is meaningless. Beckett wonderfully presents the nothingness of life in every action of the character. This play is immensely exemplifies the absurdity of life that the reader could easily understand the concept of the author through the characters. It reflects the conflict between the meaning of life and struggles of the life of the characters by using absurd elements like repetitiveness, desolate setting, puppet-like characters, no well-made plot, fantasy and dark humour, indefinite time, meaningless dialogue and violation of tradition. Based on these elements, we can see the suffering of human beings, the boredom of life, struggles between body and mind that we cannot understand which one is right and which one is wrong. Human beings are seemed to yearn for meaning, looking for it and give birth to it. We as a human being always trying to make up some stories from our lives to provide them a new meaning. And we seek out for explanation for the meaningless universe. For people or society, religion is the very preferred source of meaning. Many people make their lives meaningful by following the path of God, believing in a Holy Book, an afterlife, or practicing prayer and ritual. And religion is not the only one source, there are also so many possibilities here such as science, art, logic, nationalism, Marxism and many other beliefs. Absurdist’s think that all of these beliefs and practices are ultimately destroyed. As human being, we never escape from the absurdity, no matter what we do or try to do. Indeed, the universe is not absurd, but the human being who is desperately search for meaning in the meaningless universe is absurd. Whatever the stories are that we are trying to give them meaning to our lives, they are just stories of fiction. This play Waiting for Godot is without any plot, character, dialogue and setting in the traditional sense. The setting of the play creates the absurdist mood. A desolate country road, a ditch and a leafless tree make up the barren, otherworldly 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 or 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. The 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 dividend 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.

This play Waiting for Godot contains almost all the elements of an absurd 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 theatres for a spectacularly continuous four hundred performances. 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 twentieth century drama.

This is how I found absurdity in the play Waiting for Godot by [Samuel Beckett](https://en.wikipedia.org/wiki/Samuel_Beckett).