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**Absurdism in Postmodern Theatre: A Case Study Of *Waiting for Godot*
by Samuel Beckett**

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Dedication

Above all, we would like to dedicate this dissertation to ourselves, for moving forward all the way despite all the obstacles and hardships in the last five years and enduring them with powerful hearts.

I dedicate this modest work to the memory of my mother. A strong and gentle soul who taught me to trust in Allah, and believe in hard work. I am sure that you would be happy to see me in this place. To my father for his endless love, guidance, and support. To my beloved sisters and my dearest brothers, thanks for always being there for me. I dedicate it to my husband and my lovely daughter. May Allah keep you all safe for me. To all my family members and relatives as well.

Abid Chourouk

I dedicate this work to my dear parents. Thank you for loving me unconditionally and being my greatest motivation to reach my dreams. I am so proud of having such parents as you. May Allah keep you all safe for me. To my dear grandmother, thank you for all your support and encouragement. To my beloved sisters and amazing brothers, thank you for being by my side in this life. To my partners, who never fail to cheer me up when things seem hopeless and chaotic.

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Abstract

Postmodern theatre is characterized by specific themes and techniques. Samuel Beckett as one of the most brilliant playwrights in this era contributes to make the theatre of absurd one of the most significant ways of human existentialist expressions. Therefore, this study makes use of the descriptive analytical type of research. It examines the play *Waiting for Godot* in the level of its novelty in both thematic concern (meaninglessness, isolation, and doubt) as well as techniques (plotless story, devaluated language, and strange characters). The study focuses on the philosophy of Albert Camus, Frederick Nietzsche, Jean Paul Sartre and others and the impact of these philosophies in understanding and interpreting Beckett's play. Thus, the study reveals that Samuel Beckett succeeded in introducing a very special reflection of absurdity and meaninglessness in the level of language, plot and characters.

Keywords: Absurdism, Postmodern Theatre, *Waiting for Godot*, Samuel Beckett, Existentialism, Theatre Of The Absurd.

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General Introduction

1. Background of the Study

Postmodernism challenges the traditional way of authority, objectivity, and rationality. It is characterized by a sense of playfulness. Postmodernism challenges the ancient use of a story which usually follows chronological order, and clear division of the plot. Instead postmodern narrative has a different plot structure. There are connections between absurdism and postmodernism in terms of their critique of established systems and their emphasis on the subjective nature of meaning. Both movements challenge the idea that there is a single, fixed meaning or purpose to existence. They differ in their primary concerns. Absurdism focuses on the human condition and research for meaning in an absurd world while postmodernism is primarily concerned with challenging and deconstructing established systems of knowledge, power, and representation.

Absurdism continues to influence various artistic forms, including literature, theatre, and visual arts. It offers a unique perspective on the human condition, challenges traditional notions of meaning and invites individuals to confront the inherent absurdity of existence. It is a philosophy that is predicated on the idea that this universe has no purpose, is meaningless, and illogical, and that human existence is equally pointless, meaningless, and irrational. Absurd Theatre was mainly influenced by Existential philosophy. It is related to the philosophy in Albert Camus' essay *The Myth of Sisyphus* (1942).

In the aftermath of WWI and WWII, postmodernism emerged to reflect the destruction and chaos of the war. Many writers and theorists including Dostoevsky, Kafka, Jean Paul Sartre, Martin Heidegger, and Albert Camus, contribute to the foundation of the absurd tradition as a reaction to the psychological and social effects of the war. Among the brilliant playwrights and dramatists who are associated with the Theatre of the Absurd was Samuel Beckett (1906-1989). His works address issues related to the meaning of life and death, human freedom and

responsibility. This existentialist approach is, in fact considered as the cornerstone in postmodern literature. *Waiting for Godot* by Samuel Beckett is a masterpiece of postmodernist English literature.

2. Statement of the Arguments

The current study focuses on the theatrical representation of the human condition after the Second World War as Man became shattered and oppressed. Writers and artists sought to find authentic ways to express their very personal experiences of loss and meaninglessness. Therefore, absurdism appeared as one of the main thoughts to depict the existentialist dilemma of post-war era. Accordingly, it is necessary to examine the way Samuel Beckett's *Waiting for Godot* portrays that absurdity of life as well as Beckett's techniques to impact reader's and audience's perception of the postmodern epoch. From postmodernist point of view including The play's language, setting, and style fit the characters .

3. Research Questions

To investigate the impact of the themes on depicting Beckett's concept of absurdism in the characters of the play, two questions have been stated:

1. How does Samuel Beckett portray the theme of absurdism in *Waiting for Godot* ?
2. What are Beckett's stylistic choices and techniques that function to genuinely portray the absurdity of life?

4.Literature Review

Numerous scholars have displayed a keen interest in Samuel Beckett's renowned play, *Waiting for Godot*, which is widely regarded by critics as a seminal piece of absurdism. In this two-act drama, the characters Estragon and Vladimir partake in purposeless dialogue while anticipating the arrival of an enigmatic figure named Godot. Despite spending two consecutive evenings seated by the roadside, Godot disappointingly fails to appear. Ultimately, the play concludes with minimal significant occurrence. Martin Esslin, a prominent author and critic, is credited with coining the term "theatre of the absurd." In his influential work titled "The Theatre of the Absurd", Esslin embraced the task of introducing this novel convention into the realm of theatre as a distinct departure from traditional forms. The themes explored in traditional plays are

replaced with open-ended interpretations in absurd plays. Rather than depicting real-life situations, absurd plays often present a reflection of the subconscious. The language employed in the plays may seem nonsensical and unfamiliar when compared to the clear and familiar dialogue found in conventional works

Waiting for Godot by Samuel Beckett is a highly interpretive work that has garnered significant attention from critics. Many critics have approached the play from either a religious or atheistic standpoint, but according to an article by Spyridoula Athanasopoulou-Kypriou titled "Samuel Beckett beyond the problem of God", neither interpretation can be considered fully valid or representative of Beckett's true intentions. Interestingly, both Nietzsche and Beckett share a common disdain for absolute systems of thought, be they secular or religious. Nietzsche's famous proclamation that God is dead marked the onset of a turbulent age, known as the post-modern era, where faith has been lost and individuals are left to navigate a universe devoid of meaning.

5. Aim of the Study

The current study aims to investigate the theme of absurdism in Samuel Beckett's *Waiting for Godot*. It also emphasizes the different techniques and characteristics employed by Beckett to convey the absurdity of life. It aims to show the status of people in modern era through the example of *Waiting for Godot* as a play in postmodern theatre.

6. Significance of the Study

This study focuses on understanding the concept of absurdism mainly in the play of *Waiting for Godot* by Samuel Beckett. Through the analysis of themes and characters. Thus, the findings will prove the benefits of vital results.

7. Research Methodology

Through these vital questions, we try to shed light on the theatre of absurd exploring its themes, techniques and characteristics. To achieve our above mentioned aim, we tend to us

analytical approach by analysing the postmodernist characters, style, literary devices, and themes. We examine *Waiting for Godot* (Selected acts), for its engagement within specific discourses of postmodern absurdism mainly Existentialist doctrine (e.g: Sartre and Heidegger.)

8. Structure of the Study

We tend to organize this work in a way that serves its coherence. Therefore, we divided it into two main chapters. The first chapter is entitled “ Postmodernism and Absurdism : Historical and Theoretical Overview”. It concerns with introducing postmodernism as an intellectual as well as literary movement that challenges traditional ways of thinking, its themes and techniques. The chapter will also focus on the notion of the absurd; definition characters, language, plot ,and structure. including meaningless world, isolation and alienation of the individual , devaluation of language and lack of the plot . The second chapter “Analysis of Absurdism in Beckett’s *Waiting for Godot*,” examines the theme of absurdism and its manifestation through characters, plot and language in *Waiting for Godot*.

CHAPTER ONE

Postmodernism and Absurdism : Historical and Theoretical Overview

Chapter One: Postmodernism and Absurdism : Historical and Theoretical

Overview

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Introduction

Post-modernism is a philosophical and cultural movement that emerged in the mid-20th century, challenges traditional notions of authority, objectivity, and rationality. The 20th century witnessed a proliferation of literary and philosophical works that aimed to scrutinize the human condition, specifically man's role in the world. Such texts grappled with the idea of human autonomy and the responsibility of individuals to craft their own destiny and imbue their lives with purpose. This phenomenon is readily apparent in the literary oeuvres of numerous esteemed writers, among whom feature the notable figures of Dostoevsky, Kafka, Jean Paul Sartre, Martin Heidegger, Samuel Beckett, and Albert Camus. Thus, this chapter overviews the movement of postmodernism. Also, it tackles the definition of absurdism in relation to existentialism. Then, it defines the theatre of the absurd along with its characteristics and themes.

1.1. Definition of Postmodernism

Postmodernism can be defined by questioning an overarching framework for interpreting historical and contemporary events and experiences. One potential pitfall of postmodernism is the possibility of reducing all of the world's issues to a single concept, such as "class", which can result in forming a meta-narrative. Also, postmodernism is often considered as a distinct cultural movement. When compared to modernism, a key difference is that postmodernism tends to be characterized by a sense of "playfulness", whereas modernism is typically associated with "aesthetics of anxiety" (John Fowles, 1996, p.408).

Postmodernism challenges the idea of truth in two different ways, in theory and in practice. First, postmodernism challenges the notion of an exact truth with an upper "T", arguing that truths always exist in numerous forms; this is the first method in which the questioning of meta-narrative is reflected. Second, postmodernism is characterized by ambiguity and challenges the Aristotelian formula of a story, which usually follows a chronological and tripartite division of a plot with a clear beginning, middle, and end. Instead, the postmodern narrative

fundamentally challenges the notion of "narrative closure" by raising the potential of numerous endings, as demonstrated in Fowles's book *The French Lieutenant's Woman*. Postmodernists avoid making definitive and conclusive statements, as these are seen as reductionist. (Hutcheon Linda, 1988, p. 85).

1.1.1. An Overview of Postmodern Drama

H.E. Barnes claims that based on the theoretical perspective of famous postmodern critics and postmodern drama poetics, postmodern drama, despite its relative lack of critical attention, has emphasized the concept of self-reflexive preferentiality. Besides, it challenges the traditional concept of language, character, and history. Even though the term postmodern drama has been in use for some time, some people still view it as a meaningless symbol. (H.E. Barnes, 1957, p. 60).

Also, the Hutcheonian perspective of concurrent inscription and subversion, engraving and destruction of the fundamental dramatic categories of character, language, and reality are the ideal means to approach postmodern theatre. The distinctive feature of postmodern drama is its fundamental double-coding, which relies on these categories while challenging the presumptions upon which they are based. (Hutcheon, 1988, p. 148).

Moreover, Baker adds an important concept in poststructuralist theories, the state of human subjects is depicted in postmodern drama as fundamentally decentred. This decentring is primarily implied in two ways; either by exposing human subjectivity as an ideological constructor by illuminating it as inherently fragmented lacking a core, a self or a past. Beckett, however, has had a significant impact on how the idea of human subjectivity is portrayed in postmodern theatre. (Baker, Stephen, 2000, p. 145).

It is interesting to note that although Brecht always contextualized characters in order to challenge the essentialism of the subject, Beckett achieved the same effect using the opposite approach. The other concept is language which can be used in postmodern drama. It requires a unique kind of critical scrutiny. Language is also significant in postmodern drama, as it can

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construct epistemic discourses and shape the human subject. Moreover, Malkin claimed that postmodernism emphasizes synchronicity should not be interpreted as implying that it despises the past. Finally, postmodern drama challenges the conventional notions of language, character, and history. (Bigsby, C.W.E,1981, p. 80).

1.2. The Notion of the Absurd

During the 1950s and early 1960s, Western European and American dramatists created a new style of drama known as Absurdism. . The term "theatre of the absurd" was coined by Martin Esslin, who introduced this designation in Paris during his seminal speech in 1961. He believed that a brand new set of rules for dramatic theatre was needed to reflect the human condition. He applied this term to the works of four significant early modernists of certain genre, including the French Jean Gevet, the Russian Armenian Arthur Adamov, the Romanian Eugene Ionesco, and the Irishman Samuel Beckett. These playwrights refused the traditional Aristotelian plot, which stationed on settled view of reality. (A.P. Hinchliffe , 1969,p.1).

Esslin observed that the plot has an inspiration which has nothing to do with the real objective. The actors in these plays are frequently performed silly and bizarre acts sometimes playing unidentified and easily replaceable roles. This type of drama explains the human status. In other words, it emphasizes on the useless position when reflecting the meaning of life and death besides the objective of human existence (Esslin,2001,p.100).

1.3. Existentialism and Absurdism

Flynn, Thomas claims that the discipline of philosophy has introduced an innovative perspective towards comprehending the intricacies of existence via the lens of *Existentialism*. This novel approach has yielded the notion of Absurdism, which further implies the emergence of unorthodox ideas and paradigms that challenge traditionally accepted notions. The weightiness of the message is perceived as a daunting prospect by society, which instead tolerates its contemplation with a sense of intrigue. The act of valour demonstrated by the

Existentialists in shedding the confines of societal norms and adopting the philosophy of complete autonomy in decision-making was ground breaking. This philosophy, however, extended to all facets of life, leaving no aspect exempt from the imperative to make choices independently. The concept of freedom as a foundation implies the existence of obscured meanings and extensive knowledge that possess boundless depths (Flynn, 2006, p.25).

1.3.1. Existentialism

The existentialist movement began in Europe in the 19th century, with Friedrich Wilhelm Nietzsche (1844–1901), Soron Kierkegaard (1813–1855) and the Russian author Fyodor Mikhailovich Dostoevsky (1821–1881) often credited as its founding fathers. Even though existentialism's foundations were established in the 19th century, it did not gain widespread popularity until the early to mid-20th century. Many thinkers like Franz Kafka (1833–1924), Martin Heidegger (1889–1966), Albert Camus (1913–1966), Maurice Merleau (1908–1961), and Jean-Paul Sartre (1905–1988) were drawn to the movement in the aftermath of World War II. Those thinkers emphasized re-questioning the prevalent metaphysical beliefs of their time, which were regarded as an extreme aphorism that could not be questioned in any way (Kruchinin, S and Bagrova, B, 2016, p.12).

In order to gain comprehensive understanding of existentialism, it is necessary to investigate the commonalities shared among all existentialists. This requires a thorough exploration of the underlying issues and challenges that have historically and contemporaneously shaped this philosophical framework. No doubt that all these dilemma need to be solved .In other words, the most remarkable thing is to embrace the spiritual status of the human being and they deal or act with their environment. Moreover, the study of the human experience from an existentialist perspective can be approached through various lenses, including philosophical, religious, and scientific paradigms.

There is something infantile in the presumption that somebody else has a responsibility to give your life meaning and point... The truly adult view, by contrast, is that our life is as meaningful, as full and as wonderful as we choose to make it.(Richard,Dawkins,2006,p.360)

These systems, which provide unchanging answers to questions about the human condition, are believed to be applicable to all people, regardless of their acceptance or belief in them. Christianity has been a prominent example of such a system throughout European history. It is important to understand why these systems, which offer definitive answers to life's challenges, have been appealing in the past and present. These various systems have offered comfort by relieving individuals of the burden of trying to find meaning in a seemingly meaningless world and existence. While it is undeniably challenging to face the world without an established religion, existentialists encourage humanity to do so.

1.3.2. Absurdism

Gale Gregory claims that the idea of absurdism presents an axiomatic perspective that highlights a number of problems that existentialism failed to convey appropriately. It examines every aspect of it and how it was dependent on the very definition of the vast world that was sinking into odysseys of wonder and suspicion; such characteristics instill a subversive consciousness that persists in the most fundamental beliefs and comes to believe that one's environment does not support the gradual upbringing of one's deepest zeitgeist (Gale Gregory,2008, p.74).

William.W, Demastes defines Absurdism as a term that refers to the originality of the most profound concern and denotes a victory for an overlord branch of continuity; this victory is what each individual's freedom represents; the possibilities that provide a rebellious perspective.; Absurdism celebrates individuality and the freedom to rebel against societal norms, while

acknowledging the anxiety and difficulties that come with life's obstacles. It encourages people to be true to themselves, even in the face of adversity, and to resist the temptation to isolate them from the world (William.W, Demastes,2005, P.80).

Absurdism is a term coined by Albert Camus and he identified three main confrontational patterns of absurdism: acceptance, physical suicide, and philosophical suicide. This is to demonstrate the most prominent thoughts of absurdism to emerge from its shell and remove any particular problem that may threaten to disrupt the originality of philosophy. However, the physical suicide has several interpretations besides individuality being considered extremely to be the worst. This happens because of the tragic lifestyle of people, especially in the period of adolescence. Suicide happens for many reasons, such as the difficulty or unpleasantness in all aspects of life. According to Camus, (1942) "There is but one truly serious philosophical problem, and that is suicide. Judging whether life is or is not worth living amounts to answering

the fundamental question of philosophy."(p.3). Physical suicide concerned with the Philosophical self-destruction that conveys a piece which keeps up with the desolate mind that does not answer the littlest pinpoints eagerly.

1.3.2.1. Albert Camus

Albert Camus is a French Algerian journalist, playwright, novelist, and philosophical essayist. He was born in 1913 and died in 1960 and completed his studies in University of Algiers. His perspective contributes to the rise of absurdist philosophy. In addition to his numerous published plays, he is well known for his notable works, including *the stranger* (1942), *the plague* (1947), and *the Myth of Sisyphus* (1942). Also, he was awarded the Nobel Prize in Literature at the age of 44 in 1957. (Camus 1913—1960)" The universal themes of alienation and absurdity where examined by Camus in his works. The stranger Camus's work isa study of an" outsider" who is sentenced to death for refusing to follow society's rules and regulations rather than for killing the Arab. In "The Myth of Sisyphus," he ponders the sense of nihilism and absurdity that pervades the world of today. Also, Camus' use of fiction makes his ideas more widely accessible. (Albert,Camus, 1942,p. 21).

Additionally, he also believed that absurdity was more significant than irrationality, which he regarded as a compound combination of two things: as someone who is watching an irrational world and trying to make it rational . He writes "The world itself is not unreasonable, that is all that can be said , the confrontation of the irrational and the wild longing for clarity, whose call resonates in the human heart, is absurd". (Hughes, Edward,2015,p. 12).

Moreover, *In The Myth of Sisyphus*, Camus explores the possibility of suicide for those who are unable to stand up for the truth of "the absurd". His final word regarding this situation is clear. The only brave and right thing to do in the face of the Absurd is to keep living—"Suicide is not an option". (Camus,1955,p.21).

1.3.2.2. Soron Kierkegaard

He is a cultural critic, theologian and a famous Danish philosopher known by many as the founding father of existentialism in the twentieth century. He was born in a wealthy family; his father is a religious and melancholy businessman from the Netherlands. His engagement to Regina Olsen is frequently mentioned in his writings as one of his most significant life events. They fall for each other: only for a short time. He ended his engagement for unknown reasons, probably because he thought his sad personality made him unsuitable for marriage .

Soron Kierkegaard rejected the notion that faith and reason can coexist. He saw that reason has its place, but it should not hold sway over people's freedom to choose, believe, and have faith.¹ In order to support his argument, Kierkegaard asked the following questions: How can one rationalize God's command to kill Abraham's son? How can we convey the inherent sinfulness of humans? or the personification of God's man? This is the perspective of the majority of religious existentialists. In this regard, Dostoyevsky expressed a similar viewpoint when he wrote, "You see, gentlemen, reason is nothing but reason and satisfies only the rational side of man's nature." (Kaufmann, Walter, 1956, p.73).

Anxiety is one of the persistent thematic concepts in existentialism that emerge in the writings of Kierkegaard's philosophy. "*The Sickness Unto Death*, " refers to anxiety as "the dizziness of freedom." For instance, he asked us to imagine a man standing on a high place. When the man looks down from the precipice, he will feel fear, and this fear can be seen in two ways: the first is the fear of falling, and the second is the urge to throw oneself. According to him, the second fear only occurs when we realize that we have complete control over whether or not to jump, which is what causes dizziness. This also applies to our moral decisions when we realize that we are completely free to make them (xi).

1.3.2.3. Frederick Nietzsche

Friedrich Nietzsche is one of the defining figures of existentialism, Friedrich Nietzsche (1844–1901), was an enigmatic figure and ardent social critic. He was the son of a Lutheran pastor, and Nietzsche followed in his father's footsteps to become a clergyman with deep piety and devotion. The declaration by Nietzsche that "God is dead" signalled a turning point in Western philosophy as a whole and foretold much darker times in the first half of the 20th century (Gale, Gregory, 2008, p. 17).

The subsequent events only confirmed his forecasts: the absence of moral absolutes intrigued by the two world wars that brought the entire European continent to its knees, the rise of the Nazi party, the atomic bombings of Hiroshima and Nagasaki, the threat of a cold war, and growing environmental devastation. The European continent was enveloped in a veil of nihilism. Similar to Kierkegaard was sceptical of systematic philosophy and absolute systems of thought (philosophy, science, and monotheistic religions). According to Nietzsche (1977), "The will to system is a lack of integrity" (p.470). The individual confronts existence directly when the system fails.

1.3.2.4. Martin Heidegger

One of the most prominent proponents of existentialism was German academic and philosopher Martin Heidegger, who lived from 1889 to 1976. His philosophy greatly impacted on theology, hermeneutics, psychology, literary criticism, and other fields. In his masterpiece *Being and Time*, he attempted to examine what it means to be in the way that it is revealed through one's own existence .

He takes his term from common German Heidegger endeavoured a thorough examination and portrayal of presence in his original work *.Being and Time* in way that had culmination. (Aho, Kevin, 2014, p.110). However, his undertaking was an endeavour from the inside, the

emotional, human perspective. His themes are distinctive and one-of-a-kind, which is reflected in his work. His writings centre the centre of the investigation of man's irrational side, authentic living, and death as significant and defining aspect of human existence. In his book *Being and Time*, he contends that to comprehend what presence. (The Guardian)

According to Heidegger, our fundamental mode of existence in the world is as a "THEY," as opposed to an "I." (*Dasein*) is characterized by being in the world. Heidegger wrote: Being-in is not a 'property' which sometime (*Dasein*) has and sometimes does not have, and without which it could be just as well as it could be with it. It is not the case that man 'is' and then has, by way of an extra, a relationship-of-Being towards the 'world'. (Earnshaw, S, 2006, P.62). "If the human being is really being-in-the-world, then this entails that the world itself is part of the fundamental constitution of what it means to be human, as Simon stated. However, in Heidegger's view I am my world. To use Heidegger's idiom, "the world is part and parcel of my being of the fabric of my existence," Critchley, Simon .(2009, June 22)"Being and Time, Part 3: Being-in-the-World. understanding that we are thrown into a world that is already rich in meaning and this demonstrates how you understand yourself and your surroundings is crucial to understanding what it means to be you. As a result, we conclude that your world view is constructed by the meanings we draw as a result of our environmental upbringing .

1.3.2.5. Jean Paul Sartre

One of the most well-known figures in literature and philosophy is Jean-Paul Sartre (1905–1980). He is a French playwright, novelist, philosopher, and witty essayist. He is well-known for his existentialism and political activism. Sartre was given the Nobel Prize for Literature in 1964 but turned it down. Sartre is fundamentally an existentialist, a practitioner of the philosophy of the fundamental problems of human existence: Existentialism is promoted as a humanistic philosophy in Sartre's most widely read manifesto, "Existentialism is a Humanism,"

in which he clarified the meaning of existential philosophy and demystified the ambiguities that surrounded this movement (Jean Paul Sartre ,2001, P.1)

In his works, Existentialism is promoted as a humanistic philosophy. Additionally, Simon Critchley's first book, "Being and Time, Part 3: Being-in-the-World" was not written by a professional philosopher; instead, it was an attempt to introduce his philosophy to the general public in nontechnical terms and defend it against the misperceptions and criticism of the time from competing ideological and religious philosophies (Sartre et al,2001,P. 14).

1.4.Theatre of the Absurd

Theatre of the absurd or the new theatre is a movement was originally coined by the Hungarian author and critic Martin Esslin. In 1961, he introduced this denomination at first time in his work *The Theatre of the Absurd* . This new type of theatre was born after the Second World War to treat the post war worries and as a reaction to the collapse of the moral, religious, political and social structure of the world wide. Throughout the study of the works of various pioneers of theatre such as Samuel Beckett , that presented their plays after the wars, he combined the human condition in an unfamiliar way to the new rules of the dramatic theatre that ignored the traditional standards of drama . The origin of theatre of the absurd is from the contents of Albert Camus's essay in 1942, called 'Myth Of Sisyphus'. He was the first author to explain the human condition as meaningless and absurd .

Gaensbauer Deborah B argues that Esslin established this term to the works of these outstanding playwrights; the Irishman Samuel Beckett, the Romanian Eugene Ionesco and the Frenchman Jean Genet . These pioneers share certain attitudes towards the unsolved problems of the universe and the mankind condition in the life but they did not work together.

Despite the traditional theatre was the only outstanding type of theatre for thousands of years and no one could modify and change it but by the appearance of the new theatre in the late of fifties century, it was changed and marginalized. The famous absurd playwright Samuel

Beckett stood against everything that was old, the plot, the language, the setting and the characters. Theatre develops into a various stage due to the different visions of the absurdists. They were unlocked from the social and religious rules and wrote about everything, contrary to old playwrights who were limited to the stereotype of the acceptable topics and were not able to tackle taboos (Cobb, 1995, p. 12) .

Absurd plays literally aim to isolate the mankind from his comfortable life and his peaceful thoughts Theatre of the absurd is characterized for being illogical and for having an unfamiliar plot , with no smooth flow of ideas. Esslin states that the absurd plays are called "anti-plays" because they disagree with the typical form and plot of any other kind of theatre. (Esslin, 1982, p. 3).

1.4.1. Characters in Theatre of the Absurd

Unlike theatre of the absurd, the traditional theatre characters have a unique personality. Their language and action are logical and easy to understand by the audience. The most important characteristics that define an absurd character's personality are curiosity and bizarreness. Esslin observed that the concentration of the absurd playwrights is mainly on how to make their characters vague and strangeness. “ The absurd author sinks into their character's side of suffering and misery to represent their hopelessness in life and society . It is impossible to identify oneself with characters one does not understand or whose motives remain a closed book, and so the distance between the public and the happenings on the stage can be maintained. “ (Esslin, 1982, p. 5).

That is, Clare Finburgh claims that the playwrights of the absurd drama focus mainly on the protagonists , who have missed all sensible feeling , behaviour , and sometimes appearance .Unlike the traditional characters, the absurd character's personality and nature are unique. Sometimes they talk to themselves , but often their speech gets interrupted or confused, because they do not commit to normal rules in order to explain their thoughts. Hence, the audience

confronts difficulty of understanding the features of the characters, and sometimes they cannot catch the goal of this kind of behaviour . In other words, no one can decide whether the character is healthy or crazy, whether he is talking to himself or other characters (60).

1.4.2. Language in Theatre of the Absurd

When it comes to literature, language is essential because it is used to produce the artistic literary works. Also, it is used as a criterion to examine the author's style and competence. Therefore, the language of the traditional drama is produced in rational system. The characters act in a rational plot and answer eventually the given question in a full, clear and understandable sentence. The language of the Absurd chooses the opposite line of narrating events. It is rather scrambled and contradictory and it fails in its forms and setting.

The dialogue between the characters in the absurd theatre is almost identical to the inner monologue. The verbal interactions between characters are mysterious and lack subjectivity (Esslin, 2004 ,P. 487) . There is no connection or built connections between characters. In other words, theatre of the absurd represents the failure of language to connect people and to convey meaning. In fact, each character has his own universe, and the characters are different to each other. Indeed, these personages reflect the alienated nature of humans and represent the isolated mind and soul. Language was criticized by the absurdist playwright Ionesco, who claimed that it is only a set of meaningless sounds and clichés, and everything which characters say is empty and is just words that pronounced for the purpose of speaking rather than conveying meaning (Bloom, 2009,p. 45).

One of the important characteristics of absurd scenes is repetition. Repetition is used to raise

the special importance of absurdity to the plays and to make a deep impact on the viewers. It is repeatedly seen in the dialogue of the absurd plays. When a character answers other character's question, there is a vague response or there is no answer at all. After the other character gives irrelevant answers, the first character keeps asking the same question , only to

receive the same awkward response each time. This intended repetition makes the theatre of the absurd has a unique language style, which contrasts the old dialogue between the characters , and most importantly emphasizes how language loses its meaning through repetition.

1.4.3. Plot in Theatre of the Absurd

The plot in the traditional theatre is simple and clear, with no complications or ambiguities. It begins with an introduction of the characters, then a rising action flow smoothly until they reach the climax then a falling action , and an end. On the other hand , the theatre of the absurd has a strange way of introducing literature. The plot is so complicated that there is no beginning to introduce the characters , no peak and no clear conclusion . The plot in theatre of the absurd is almost absent. Basically, the theatre of absurd neglects the traditional plot features .It contains repetition of scenes and routine. Many Absurdist plots are characterized by emptiness, nothingness and locked mysteries .

Therefore, the absurd theatre is known for presenting a black humour tragicomedy; a mixture of plots between tragedy and comedy that confuse and astonish the audience, whether it is a funny scene to laugh or a sad scene that makes them feel guilt. In general speaking ,you can laugh and grieve simultaneously .

plot by absurd dramatists is for producing more ridiculous in the play and puzzle in the mind of the viewer. When a person watches a traditional play, they are aware of what is going on and understand the logical order of events. They can predict what might happen to the protagonist or the characters in the end. On the contrary, the absurd play leaves audiences completely scattered and confused. He cannot reach the events because there is no connection between them at all. He cannot predict the end of the play, this leads his mind to sink in absurdity and asks himself the reason behind his existence . (Bloom, 2009.p. 45).

1.5. Themes of the Theatre of the Absurd

Absurdist plays are characterized by a set of variety subjects. There are some themes used frequently throughout the movement as the result of the new theatre that spread in Europe after the Second World War. A meaningless world, the isolation and alienation of the individual are two repeatedly themes within absurdist dramas .

1.5.1. Meaningless World

In the twentieth Century, the belief that life is ridiculous and had no clear purpose became increasing due to the decline of religious faith . A person who believes in the afterlife considers life as a means of reaching it, whereas one who does not trust is left to find an alternative reason for living. According to Esslin (2004), "the substitute religions of faith in progress and various totalitarian fallacies hid this decline until the second world war ended"(p. 23).

However, these approaches also appeared to be flawed , leaving the alternative of claiming that human life has no purpose . Ionesco takes advantage of this meaningless in his play *The Chair*, 1952, the two main characters prepare chairs for invisible guests who are all attended to hear an orator explain the meaning of life. The main characters commit suicide just before he speaks and then they find that the speaker is a deaf-mute. Ionesco described the topic of the play as " not the message ,nor the failure of language ,nor the moral holocaust of the two old men ,but the chairs themselves; in other words ,the lack of ruler, the lack of God, lack of people, the illusion of the world and metaphysical emptiness"(Esslin, 2004, p. 152). This kind of world view is a feature of the Theatre of the Absurd. .

1.5.2. Isolation and Alienation of the Individual

The playwrights of the theatre of the absurd were not aware that they were part of a movement while they are writing their first plays .Ironically , each of them saw himself as " a cut off, a lone stranger and isolated in his own private life ". (Esslin, 2004, p. 22). Most of their works are full of this perspective. They focus on the isolation of man in their own private words

and are introverted on themselves. By the first and the second world wars, the notion of alienation in Britain has been developed as a result that ended the old ideas of humanity and corporation. Alienation is a defence tool to protect man against those forces which wipe him out in the world of nothingness.

The absurdist playwrights depict this idea in their characters. The characters spend all the play beside society. They live with each other but at the same time they are separated from one another. They are not able to communicate with each other suitably and their speech totally is meaningless.

1.5.3. Devaluation of Language

The devaluation of language was one aspect of this poetic form. The absurd playwrights thought that the traditional language had failed. In other words, they consider it as an unsuitable means for communication. Therefore, characters' words or dialogue and their movements on the stage often are not identical.

Some acts of absurdist works end with the same utterances. They do not perform them, only to be continued with the stage direction (Beckett, 1994, p.6). The dramatists are focusing on separation between "word and object, consciousness and the universe. Furthermore, they present degradation of the value of language or how untruthful it is; one can say something and act another.

Another way in which absurdist showed the futility of language was by making their characters continuously speak in clichés or vacuum. Basically, the playwrights declare that rather than being a tool of efficient communication, language has turned into means to pass the time and fill the space.

1.5.4. Lack of Plot

Another poetic characteristic of absurdist plays is that they do not have a plot, a clear introduction and conclusion with purposeful development in between. In the absurd drama, the play's action and language are usually repeated which gives impression that the play is not really "moving anywhere" (Beckett, 1982, p.4-9). The repetitive actions make the viewers feel as if they are watching the same scene repeatedly. They could be named static actions as they are fixed and change nothing in development of play. Most of absurdist works intentionally miss of meaningful actions.

Since an intuition has to be an instantaneous understanding, the plays are striving to depict that. "It only should to have a long period of time. Physically, it is impossible to show an complicated scene at moment (Esslin, 2004, p. 404). The absurdist playwright aims to make functionalism extremely nonsensical through presenting a set of disconnected utterances.

Conclusion

The present chapter delves into the intricacies of postmodernism, the absurd, existentialism, and absurdism, discerningly examining their expressions in the sphere of theatre. The conversation engaged with the intellectual oeuvres of significant philosophers, namely Albert Camus, Soren Kierkegaard, Friedrich Nietzsche, Martin Heidegger, and Jean-Paul Sartre, elucidating their respective contributions toward apprehending the irrational ambiguity permeating the human experience. An in-depth analysis was conducted on the Theatre of the Absurd, which encompasses distinct elements such as unconventionally portrayed characters, language presented in a fragmented manner, and storylines that are often disjointed or non-existent. The Theatre of the Absurd was characterized by fundamental themes of disconnectedness, emptiness, the depreciation of linguistic expression, and the absence of conventional narrative frameworks. Upon closer examination, the present analysis reveals that the Theatre of the Absurd facilitates an avenue for challenging conventional norms and conveying the human condition in a world characterized by

its intrinsic absurdity. The aforesaid

theatrical production defies traditional norms and stimulates the viewers to contemplate the irrationality inherent in their own existence. Additional investigation in this area possesses the capability to enhance our comprehension of human existence whilst delving into the parameters of artistic expression.

CHAPTER TWO

Analysis of Absurdism in Samuel Beckett's *Waiting for Godot*

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Introduction

Absurdism has significant impact in Beckett's play "Waiting for Godot". It stands on the idea that the world is meaningless and irrational that make the person in conflict with the universe. Thus, modern man no longer sees himself as a member of an extensive organized class of cause and consequence. Many critics reject the presence of a philosophical meaning in Beckett's works before going on to create one, even when they assert, as Esslin did, that they draw it from absences or negations in Beckett's body of work. He uses certain themes and style of writing making his work in "Waiting for Godot" one of the best examples of absurd literature where the characters are unknowable and the dialogues are meaningless. Also, Beckett's uses philosophical ideas for purely literary target.

2.1. Constructing and Absurd Hero

Existentialism was created by a set of philosophers such as Albert Camus and Samuel Beckett so that understand the postmodern world which is full of wars and the high of casualties and destructions. Existentialists stated that man should rely on himself and abandon hopes and illusions that one day he will find meaning to the new world or transcend death. According to Camus, the absurd man values the now and is not interested to future. Beckett's Vladimir and Camus's Sisyphus are in their works.

2.1.1. Vladimir

In *Waiting for Godot*, Vladimir is absurdist because he is searching for an answer to his existence in order to find meaning and happiness to life through an absurd object as he believed.

Both Vladimir and Estragon are waiting for Godot's arrival endlessly on a road side without understanding the goal of why they are waiting. Nevertheless, Godot never comes. In doing so, they depict the absurdity of life and make it meaningless. For instance, they behave in a strange way and engage in absurd conversation. They also repeat the same acts again

and again by taking off Vladimir's hat, looking inside it then putting it on again, the same with Estragon's boots. In time, Estragon begins despair and wants to leave from there but Vladimir says they have to wait here till the arrival of Mr. Godot:

Estragon: I'm tired! (Pause.) Let's go.

Vladimir: We can't.

Estragon: Why not?

Vladimir: We're waiting for Godot. (Beckett, 1994, p 5-6)

In this sense, Vladimir is an absurd man and the most hopeful character. He is conscious of the absurdity truth, aware of the feeling of meaninglessness and accepts it and chooses to live with his eternal waiting, Furthermore, Vladimir takes the decision of continuing and facing the life despite his futile situation. His absurdity of waiting represents the hope that Godot will arrive one day.

2.1.2. Sysphus

According to Camus, the absurd hero is characterized by having passion for life, a hatred for death, or scorn for gods. He lives with his own will, for the moment and does not think how to pass it. The absurd man is aware of the absurdity of life, conscious of the contradiction of living without life but he does not avoid conflict and lives with it. Camus said : " you will never live if you are looking for the meaning of life"(Camus, 1991, p.23)

That is to say, the best solution for facing the absurdity of life is through holding the conflict and searching for happiness in the work itself, rather than looking for a reason, meaning, or purpose. In 1942, Camus alludes in his essay " The Myth of Sysphus" the life of the absurd. He embodied Sysphus as the "absurd hero" who accepts the absurdity of life and lives with it.(Camus, 1942, p.75)

The condemnation of Sysphus to roll the boulder up a hill only for it to fall back again and again eternally is a representation of the struggle that Sysphus goes through. This scene can also symbolize the struggle of the postmodern man against the stable tradition, culture, or religion.. which gives meaning to the world for thousands of years thus life is in constant conflict, we cannot deny it. Sysphus's suffering is considered as triumph when he started to find joy and freedom in his absurd situation.

Camus "One must imagine Sysphus happy" (Camus, 1991, p.401). It means that, there is a relationship between happiness and the awareness of the futility of life. Sysphus finds happiness through three reasons. Firstly, Sysphus has no illusion about the absurdity of his life. Secondly, he lives in the present. Lastly, despite the absurdity of life, he embraces its meaninglessness with revolting against despair. His consciousness makes him truly free despite his eternal condemnation.

As we mentioned, both of Vladimir and Sysphus are able to transcend the absurdity of their life but accept it. Basically the futility is embodied in Vladimir's waiting for an absurd object named godot whether his waiting is fruitily or in vain also in the recurrent punishment of Sysphus's pushing the stone up the mountain forever in spite of knowing it will roll down again but he stays doing

2.2. Investigate the theme of Absurdism

2.2.1. Meaninglessness

The recent acceptance of the idea that existence and life have no clear purpose is partially attributable to the decrease of religious belief in the 20th century. A person who believes in the hereafter sees life as a way of reaching there, whereas a nonbeliever is left with little choice but to either live, die, move, come to the conclusion that existence has no point or to develop another defence for living. The previous idea expresses the case of life has meaning, everyone is going to die. They have mental pains and suffering. Throughout the play, there is a time of distraction

and lack of attention which indicates the notion of meaningless of characters, The play's repeating cyclical structure, the characters' erratic recollections, and the plot's flatness all contribute to the establishment of these moments. The impaired memory of Estragon and Vladimir is frequently linked to instances of distraction or lack of concentration during the play. Whether or not the characters can even recall what they did the day before is an endless source of uncertainty. Estragon and Vladimir struggle to ever fully understand their life as a result of their memory loss. Estragon frequently has no recall of recent events for the remainder of the play, but Vladimir begins to doubt what he believes he remembers as a result of Estragon's lack of concentration. Later that morning, when the two characters are in the same place, Estragon emerges to remember a little from the day before. Until the end of the Second World War, Esslin writes, this degradation was "masked by the substitute religions of faith in progress, nationalism, and various totalitarian fallacies."(Esslin, 2001, p. 23)

However, these strategies also seemed to have flaws, leaving the option or the claim that existence has no purpose as the only valuable choice. Ionesco takes use of this meaninglessness in his piece *The Chairs*. The two main characters set up chairs for unseen visitors who are all there to hear an orator reveal the meaning of life throughout the whole play. Prior to his speech, the major protagonists commit suicide, and the audience learns that the orator is a deaf-mute. The play's focus, according to Ionesco, is "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".(Esslin,2001,P.152). Also, another example which indicates the status of meaningless ,when Vladimir and Estragon wait for Godot every day without any purpose. They are just wasting time , as it is shown in this act:

VLADIMIR: You're merciless.

ESTRAGON: We came here yesterday.

VLADIMIR: Ah no, there you're mistaken.

ESTRAGON: What did we do yesterday?

VLADIMIR: What did we do yesterday?

ESTRAGON: Yes. (Beckett,1994,P.13).

By the time *Waiting for Godot* was written, human kind had tested with and produced a variety of ideologies which aim to view the world from many aspects. However, these attitudes have occasionally been able to explain specific situations in the world and have hardly fallen short in doing so. After considerable thought about how everything interacts with one another, absurdity emerged as a last choice. Accordingly the chapter sections that follow proposes a fresh viewpoint on the Theatre of The Absurd's affiliation with absurdism. It mainly concerned with a comprehensive analysis of the title, "The Futility of Language", "Symbolism", "The Hats and Shoes " and "Pozzo and Lucky".

2.2.2. Title

There is a lot of controversy has appeared since the publication of "*Waiting for Godot.*" Critics have negative viewpoints towards certain aspects of a particular subjects in this play. Evenly Beckett himself did not provide a clear vision in order to realize the play. He claim that everyone could understand the play. The most important term in the play are "Waiting" and "Godot." Consequently, human kind always wait for something, which is achievable and possible. Hence, Godot represents the same thing but the author describe widespread human concepts. Beckett's focus on the production design of his plays was relatively limited, as he delegated the responsibility of determining the visual elements to the production team. It assists in comprehending the theatrical production. Throughout the course of their existence, humans incessantly anticipate various circumstances that often prove perplexing. In addition, the play articulates the notion that Godot serves as a metaphorical embodiment of the ultimate purpose

underlying the act of waiting—the arrival of an occurrence, an entity, or an individual. Mortality is a universal phenomenon that encompasses the pause of bodily functions and the permanent end of life. The present play written by Beckett portrays a circumstance that is broadly relevant to human beings. The play's title has affected a significant amount of controversy, outstanding any other contentious topic. (Beckett, 1994, p. 30). There was a previous study that suggests a possible link between stress and heart disease. The study found that individuals who reported high levels of stress have a significantly higher risk of developing heart disease than those who reported low levels of stress. Additionally, the study found that stress was a stronger predictor of heart disease than smoking, high blood pressure, and other traditional risk factors. However, more research is needed to better understand the mechanisms underlying this relationship and to develop effective interventions for mitigating the negative effects of stress on cardiovascular health. The theatrical production in question was denoted by the concise nomenclature: "Waiting ". According to Esslin(2001)

" They are hoping to be saved from the evanescence and instability of the illusion of time, and to find peace and permanence outside it. Then they will no longer be tramp, homeless, wanderers, but will have arrived home." (p. 3)

This idea takes us to a different way of looking at the waiting, which appears to be hope. This waiting might also be viewed as hope. The purpose of this meaningless waiting is to look forward to Godot's arrival. though. Away from the characters, the play's most amusing difficulties involves the two characters' seeming arrogance in believing that Godot will pursue them despite his repeated failures. But this amusing reality quickly becomes terrible. Godot, who was meant to save them, has not shown there. They know that even if they must wait a while, it will eventually result in something worthwhile as they wait for Godot's assistance. This may also have a connection to the everyday, indicating that people always wait for something. it might be

a person, a way or even place most importantly something achievable. After this they wait for another thing. despite this thing is extremely essential, it is the expectation that gives it its unique charm. As a result of their waiting, the time they would meet Godot would be incredibly significant. According to Esslin (2001) " the habit of hoping that Godot might come after all is the last illusion that keeps Vladimir and Estragon from facing the human condition and themselves in the harsh light of fully conscious awareness". (p. 3) . In this quotation, Esslin is implying that for the two tramps, Godot stands in for the purpose of this existence, and that their optimism in this waiting stems from their desire to continue their battle. They wait for a purpose, for Godot. Their foolish waiting is a symbol of their faith that Godot would appear and that their lives will then make sense. They are cognizant of their sense of helplessness. As Vladimir says: "Let us do something while we have the chance! It's not every day that we are needed." (Beckett, 1994,p.133) . Beckett argues that they need a meaningful life. In other words human being must have a sense of life. However, the sign of waiting can be noticed as a time consuming. In this case the only term which is suitable for time is the act of waiting itself. Time passes in different ways. Even when people have to deal with different issues. thus, time always pass rapidly. But when people start to wait for something it seems to be slowly. Although, time can be realized as an objective aim which represents inner reality, as well as subjective. Both sides describes and illustrates " waiting for Godot ". The two acts of the play belong to two distinct days. In the same position on both days, Vladimir and Estragon wait for Godot to arrive in the evening.

However, Beckett seems to be demonstrating to us the futility of time through the two tramps' shaky memories. Even if the play's action appears to take place in the same location, Vladimir and Estragon do not seem to recall it. (Beckett,1994, p. 133).“waiting is to experience the action of time, which is constant change. And yet, as nothing real ever happens, that change is in itself an illusion” (Beckett, 1994, p. 51).

This quote shows that Vladimir and Estragon should invest in time while they are waiting for Godot. Even though they believe they have just been waiting for two days, there are some indications that time has passed. Nevertheless, the time is subjective because both they do not give attention to it. They even claim that there is enough time. However, time has passed and this can be illustrated in this example: the tree that grows leaves, Pozzo's sudden blindness and Lucky's dumbness. Pozzo even says that "the blind have no notion of time" in the second act. (Beckett, 1994, p.148). This indicates that he is no longer affected by the passage of time since he is blind to the changes it brings about. This assertion appears to highlight the notion that all the characters in this play lack a time concept. Estragon and Vladimir are aware that they have been waiting for Godot, but they are unable to pinpoint when or how much time has passed since then. They are also unsure of the time of day at which they spoke to one another about it. The implication is that in *Waiting for Godot*.

As each character experiences time differently, Godot time becomes arbitrary. They appear to exist in a timeless universe. (Beckett, 1994, p. 148) During the period of idle waiting, the two individuals engage in a discourse covering a wide range of subjects. Martin Esslin was an admired scholar and literary critic who significantly contributed to the study of contemporary theatre and drama. His well-known works include "The Theatre of the Absurd" and "The Peopled Wound: The Work of Harold. . . The constituents of the theatrical production experience slight variations. Despite the temporal progression, characters remain inherently oblivious to its occurrence. In act two, Pozzo espouses the belief that individuals who lack vision possess no understanding of temporal concepts. The concept of time. Vladimir and Estragon possess the awareness that they have engaged in the activity of anticipating the arrival of Godot previously, yet they are able to recall the duration elapsed since a specific event due to poor memory retention. Moreover, their recollection ability is so compromised that they cannot even determine how much time has transpired since a certain occasion. This proposition proposes that the perception of time influences the characters' understanding of their existence in Samuel Beckett's *Waiting*

for Godot. The absence of a fixed narrative structure adds to the indeterminate and uncertain quality of their circumstances. The temporal construct of Godot assumes a subjective nature as it is perceived disparately by each character. (Beckett,1953, p.148)

2.2.3. The Futility of Language

The use of language in *Waiting for Godot* was always unsuitable. Even the language which has been used with characters did not have a certain scene or objective, Thus , it makes it far from representing the present situation. It serves as a means of communication between the characters as well as a means of illustrating how completely lost they are in the world.

Although, they continue speaking since words are all they have. The frequency of words, phrases, and sentences that appear repeatedly throughout Beckett's works language missed its essential qualities. The concept of repetition approach not only highlights how constantly repeating human behaviour is, but it also frustrate the idea of a continuous advance because everything ends up back where it started. As what can be shown in Estragon's tragic opinion that there is "Nothing to be done"(Beckett,1953,p.2). Accordingly we notice that the line of meaningless world and absurdly. Therefore, the interaction between Vladimir and Estragon, there is also a lack of words. Vladimir's remark "Let us do something". (Beckett, 1953, p.133)

It has obvious illustration of this belief also Estragon's nightmare is met with Vladimir's "Don't Tell Me". (Beckett, 1953, p.15)

It was as a response, so Language is defined as being empty when speakers discuss or challenge one another. The disintegration of language is expressed through language in Beckett' s plays. One of the key themes of plays is the futility of ever achieving assurance since when there is uncertainty which can be no clearly illustrated meanings. For instance, as what has been mentioned in the play, a dialogue which combine two characters demonstrates the meaninglessness of words.

VLADIMIR: We're waiting for Godot.

ESTRAGON: (despairingly). Ah! (Pause.) You're sure it was here?

VLADIMIR: What?

ESTRAGON: That we were to wait.

VLADIMIR: He said by the tree. (They look at the tree.) Do you see any others?

ESTRAGON: What is it?

VLADIMIR: I don't know. A willow.

ESTRAGON: Where are the leaves?

VLADIMIR: It must be dead. (Beckett, 1994,P.11-12)

The author has different vision about the use of language .This can be shown on how he maintain the flows uses of language as a notion with a pre-destinated topic to direct the play's flow toward illustrating that theme. Beckett breaks the logic of normal language by making Vladimir and Estragon into clowns and fool whenever they become restraint by their appearance , discussions, or acts. Thus, this method can be employed in same situation in same degree of presence . Moreover , there is no problem to explain and put in work something which is funny at the same time using tragic. Accordingly the use of language plays significant role in terms of controlling the rhythm of the play.

Estragon: We have no right anymore?

Vladimir: You'd make me laugh if it wasn't prohibited.

Estragon: We have lost our rights?

Vladimir: (distinctly). We got rid of them.(Beckett,1953, P.23)

The inaccurate use of language to make important matters understandable is also made it insufficient and unclear, as the example of Estragon when he beating or dozing in a junk are completely puzzling, as there is no obvious explanation for what occurred or the underlying theme. They occasionally engage in conversation as though the other person does not understand them and each one is engaged in a space of their own. They begin talking about things that seem to be common topics: grumbling about life, philosophizing about life, arguing back and forth, and particularly about their own personal ideas. The words appear to have lost their meaning and have changed into a tool for vague communicating the inexpressible.

Vladimir: I missed you. And at the same time I was

happy. Isn't that a strange thing?

Estragon: (shocked). Happy?

Vladimir: Perhaps it isn't the right word.

Estragon: And now?

Vladimir: Now?... (Joyous.) There you are again...

(Indifferent.) There we are again... (Gloomy.) There I am

again. (Beckett, 1994, P. 89)

This manner of speaking demonstrates how invested they are in discovering the purpose of their existence and self. Beckett illustrates the breakdown in communication in the play by using pauses and silences, which stand in for doubt and waiting since the characters are unsure whether Godot will appear at all. Beckett was never a fan of employing words that had any real meaning. It was foolish to try to give meaning to the meaningless, since the universe of *Waiting for Godot* portrays a world devoid of any meaning. His characters talk, but not for any real purpose other than to announce their presence in this wilderness. The audience is discouraged by Beckett's

extended silences, but the readers are also amazed and drawn in; you become a part of it. “ In Waiting for Godot the catalysts of speech are 'silence' and 'Pause' , the very element which undermine the emotion to which the characters lay claim and which prevent them occupying any crucial area of commitment. Silence breaks the continuity of words and conveys meaning and its totality “. (Aspasia, 2015, p. 3)

ESTRAGON: They have to talk about it.

VLADIMIR: To be dead is not enough for them.

ESTRAGON: It is not sufficient. Silence.

VLADIMIR: They make a noise like feathers.

ESTRAGON: Like leaves.

VLADIMIR: Likes ashes.

ESTRAGON: Like leaves.

Long silence.

VLADIMIR: Say something!

ESTRAGON: I'm trying. (Beckett,1994,P.97-98)

Another example where pauses is important because it contributes to the sensation of part and whole. The whole play represents the issue of waiting which end with meaningless aim. As Vladimir and Estragon states:

VLADIMIR: One daren't even laugh anymore.

ESTRAGON: Dreadful privation.

VLADIMIR: Merely smile. (He smiles suddenly from

ear to ear, keeps smiling, ceases suddenly.) It is not the same thing. Nothing to be done. [Pause.] Gogo.

ESTRAGON: [Irritably.] What is it?.

. (Beckett,1953, P.7)

This act shows Vladimir's case when he laughs loudly, which is soon followed by a twisted expression on his face that suggests he is experiencing bodily discomfort.

2.3. Symbols of Absurdism

Symbolism is one of the pillars in absurdism. Beckett used symbolism to send his messages of meaningless and despair .

2.3.1. The Hats and Shoes

Beckett employs the symbols in his play *Waiting for Godot* to convey the concept of the absurd and discover their meaning by the audience. For example, the hat symbol represents various roles in Beckett's play. It can represent identity of a character, or can be simultaneously changed to another one. Basically, identity in this senseless universe is changeable and deeply scattered. Several times throughout the play, Vladimir is frequently removing his hat , staring inside it ,and putting it on again. He seeks within his hat for something might be inside of it. Vladimir's action makes the play a quite absurd.

Additionally, the hat symbolizes thinking as Beckett embodied it in Lucky 's hat and he is obsessed with it ,as showed in act 1:

VLADIMIR (to Pozzo). Tell him to think.

POZZO: Give him his hat.

VLADIMIR: His hat?

POZZO: He can't think without his hat. (Beckett, 1994, p.35).

Lucky is not able to think when his bowler hat is knocked off as his long monologue interrupted in act 1.

In act 2 , when Estragon, Vladimir and Lucky try and exchange their hats with each other. , they express their desire to change themselves. Estragon takes Vladimir's hat. Vladimir adjusts Lucky's hat on his head. Estragon puts on Vladimir's hat in place of his own which he hands to Vladimir. Vladimir takes Estragon's hat. Estragon adjusts Vladimir's hat on his head. Vladimir puts on Estragon's hat in place of Lucky's which he hands to Estragon. Estragon takes Lucky's hat. Vladimir adjusts Estragon's hat on his head. Estragon puts on Lucky's hat in place of Vladimir's which he hands to Vladimir. Vladimir takes his hat, Estragon adjusts Lucky's hat on his head. Vladimir puts on his hat in place of Estragon's which he hands to Estragon. Estragon takes his hat. Vladimir adjusts his hat on his head. Estragon puts on his hat in place of Lucky's which he hands to Vladimir. Vladimir takes Lucky's hat. Estragon adjusts his hat on his head. Vladimir puts on Lucky's hat in place of his own which he hands to Estragon. Estragon takes Vladimir's hat. Vladimir adjusts Lucky's hat on his head. Estragon hands Vladimir's hat back to Vladimir who takes it and hands it back to Estragon who takes it and hands it back to Vladimir who takes it and throws it down.(Beckett, 1994)

This scenario represents the characters identities and their unstable state moreover, exchanging of their hats symbolize the exchange of identities which are completely strange and ambiguous. Generally speaking, the characters do not know their identity, their destination and their origin. As Pozzo do not remember that he saw Vladimir and Estragon:

VLADIMIR We met yesterday. (Silence.) Do you not remember ?

POZZO :I don't remember having met anyone yesterday. But tomorrow I won't remember having met anyone today. So don't count on me to enlighten you

At one point, when Vladimir tries to put on the hat of lucky, he is desiring to change himself, as follows:

VLADIMIR :

Then I can keep it. Mine irked me. (Pause.) How shall I say? (Pause.) It itched me

He takes off Lucky's hat, peers into it, shakes it, knocks on the crown, puts it on again.

(Beckett, 1994, p.31)

On the other side, both literal and metaphorical functions of Estragon's boots are shown in Beckett's play . The two men, Vladimir and Estragon seem to be tramps. Estragon has only single pair of shoes and he never takes off it because he spends the night outside. His pair of boots represents his misery .also, the shoes make Estragon suffer because of their tiny size . The boots metaphorically can symbolize Estragon's daily life struggles . Estragon is seen severaltimes trying and struggling with his shoes to get it rid from his foot:

Vladimir (impatiently). Yes yes, we're Magicians. But let us persevere in what we have resolved, before we forget. (He picks up a boot.) Come on, give me your foot. (Estragon raises his foot.) The other, hog! (Estragon raises the other foot.) Higher!(Beckett, 1994, p.46)

Vladimir notices that his friend Estragon always puts on his boots and indicates that Estragon can be damaging to himself and society by his strange habit of taking off his shoes, as shown:

Vladimir: Boots must be taken off every day (Beckett, 1994, p.3)

this statement can be describe the daily wrestling of mankind with universe.

2.3.2 Pozzo And Lucky

The pair of travellers, namely Pozzo and Lucky, they never separate from each other cause, they are irrevocably tied together by a rope every day. In the first act, Pozzo represents the

power dominant over others especially Lucky. The authoritarian figure treats lucky as an animal and names him by discriminatory terms as "pig" . He considers himself as superior human and the others as inferior beings while Vladimir and Estragon are wanderers and outcasts from any social class that is, they do not own a person who make decisions for them. Lucky is the most ambiguous and complicated character in the play and he is not only a slave to Pozzo also he is entertaining and helpful. Although Pozzo handles with lucky horribly and insults him:

POZZO:

Good. Is everybody ready? Is everybody looking at me? (He looks at Lucky jerks the rope. Lucky raises his head.) Will you look at me, pig! (Lucky looks at him.) Good. (He puts the pipe in his pocket, takes out a little vaporizer and sprays his throat, puts back the vaporizer in his pocket, clears his throat, spits, takes out the vaporizer again, sprays his throat again, puts back the vaporizer in his pocket.) I am ready. Is everybody listening? Is everybody ready? (He looks at them all in turn, jerks the rope.) Hog! (Lucky raises his head.) I don't like talking in a vacuum. Good. Let me see (Beckett,1994, p.13)

For Lucky he sees no problem when you are a slave to your master, that is, Pozzo orders and Lucky obeys. In Beckett's play, Pozzo-Lucky pair symbolise the relationship between body and mind ,or between money and work.

In the second act, the relationship between these pair characters changes. Pozzo is completely blind in both eyes and Lucky is dumb. Pozzo's lack of seeing represents his lost of power, his blindness to his brutality, and his show respect to society's laws. Lucky has lost the

ability to speak when he was already able to do what his master orders. He becomes an assistant to his master rather than a slave as he was in act 1.

Compared to Vladimir and Estragon, even though Lucky is enslaved by Pozzo , but he is fortunate because he has his Godot and his purposes to do. In act 2, Pozzo is blind and Lucky is dumb, Pozzo's blindness seems to be an opportunity to Lucky for freeing himself from his subjugation but he absolutely did not do so, obediently he ties the rope around his neck and puts it in Pozzo's hand so they can carry on as they were .

Conclusion

In conclusion, the current chapter has meticulously examined the concept of absurdism in the theatrical work of Samuel Beckett, specifically his play entitled "*Waiting for Godot*". This study delved into the portrayal of absurd heroes within the characters of Vladimir and Estragon, as well as the theme of existential meaninglessness, the inherent limitations of language, and the employment of symbolic elements, such as hats and shoes, within the framework of absurdism. Additionally, it examined the dynamics of the complex interplay between the characters Pozzo and Lucky. By examining the aforementioned components, the section elucidated the manner in which *Waiting for Godot* embodies the crux of absurdism, which in turn contests customary beliefs while engendering introspection concerning the significance of existence. Additional research within this domain has the potential to enrich our comprehension of the intricacies of the human condition and the manifestation of artistic creativity.

General Conclusion

The study under investigation examined the Absurdism in postmodern theatre by analysing Samuel Beckett's play *Waiting for Godot*. The study in fact provided a platform to explore the historical and theoretical side of postmodernism, existentialism and the concept of absurd. It reveals the impact of postmodernism as philosophical and artistic movement on theatre that is theatre of the absurd. Theatre of the absurd, therefore, is characterized of having strange characters, utilizing a unique language and an extremely unreasonable and difficult to understand actions and events.

The study demonstrated that language is just a set of meaningless clichés pronounced for speaking rather than connecting people and conveying meaning. The plot of the absurd theatre on the other hand, is so complicated that there is no rising actions, no peak, and no falling actions. The work concentrated on Samuel Beckett's *Waiting for Godot*. The play is regarded as a modernist masterpiece in contemporary literature in which it reflects all the aspects of postmodern philosophy and style of thought. Therefore, we conducted an in-depth analysis thematic and stylistic of the play. Beckett's play explores the futility of life and portraying the world as meaningless and illogical. "Vladimir and Estragon embody the absurdity of life through their endlessly waiting without a clear goal. Alike Albert Camus concept of absurdism, is portrayed in character as Vladimir and Sisyphus, who live in the face of the meaninglessness of life and choose to embrace it rather than transcend.

Correspondingly, a study answered two questions. The first revealed the ways in which Beckett portrayed the theme of absurdism and the second confirmed about Beckett's characterization reflect the theme of absurdism through three basic elements which are themes, characters, and symbols. The study revealed the following findings. The results reflected the critical examination of

the concept of absurdism as it is expressed in Samuel Beckett's iconic play, *Waiting for Godot*. This study delved into the depiction of absurd heroes in Vladimir and Estragon, the recurring motif of purposelessness, the ineffectuality of language, and the emblematic elements of absurdism, namely the hats and shoes, as well as the dynamic between Pozzo and Lucky. By delving into aforementioned elements, the study divulged the extent to which *Waiting for Godot* embodies the crux of absurdism by wresting with established concepts and proffering a platform for reflective contemplation on the complexities of existence. An in-depth investigation into this field has the potential to enhance our comprehension of the complexities of the human experience and its manifestation through art.

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ملخص

تعتبر دراما سامويل باكيتهمهمة بسبب موضوعاتها التي ال انتهت. من هذا المنظور ، تجري الدراسة الحالية تحلياً لموضوع الإلتزام في موضوعات العيشية في مسرح ما بعد الحداثة في البكيت في انتظار جودو. لذلك، تمت صياغة فرضيتين للوصول إلى هدف البحث ؛ الأول توسع إلى سريط الضوء على الطرق التي تصور بها سامويل بالبكيت الموضوع في المسرحية. أما الفرضية الثانية فتتضمن أن التوضيحي في المسرحية يعكس موضوع العيشية. من أجل التحقق من صحة فرضيتنا ، قمنا باختيار القياسات لهذه الدراسة من المسرحية المذكورة سابقاً ، باستخدام تقنيات المنهج الموضوعي والتوضيحي التحليلي ، وبما أعليه أوضحت الدراسة النتائج التالية: وعليه كشنت الدراسة عن النتائج التالية: أوضحت الدراسة الطريقة التي يجسد بها انتظار جودو جوهر العيشية ، والتي بدورها تتعارض مع المعنويات العرقية بينما تولد السبب في ما يتعلق بأهمية الوجود. البحث الإضافي في هذا المجال لديه القدرة على إثراء فهمنا لتعقيدات حالة الإنسان ومظاهر الإبداع الفني

الكلمات المفتاحية: العيشية ، مسرح ما بعد الحداثة ؛ ذيات طارجودو، صموئيل بالبكيت