

Samuel Beckett is a writer who confronts the realities of existence through his plays. The absurdity of life in the present, the constant effort to make it fruitful and the failure to succeed is portrayed in his play, *Waiting for Godot*. The play has been labelled as one of the major examples in post-modernist art which explains the 'collapsing of reality', the beginning point for the 'theatre of the absurd'.

The play *Waiting for Godot* has been divided into two acts where two characters, Vladimir and Estragon wait endlessly and in vain on a lonely "country road" for someone named Godot with the hope that "To-morrow everything will be better" as Vladimir says. This action is repeated in both acts. The setting of the play reminds one of the post-war condition of the world which brought about uncertainties and despair. It has been reflected in this play: It is formless and does not have a linear progression of plot. It has no Aristotelean beginning, middle and end and concludes just as arbitrarily as it begins.

Both the setting and the time are the same in both acts. A tree which is barren the first day is covered with leaves on the second. Time is meaningless, reflecting the repetitiveness of life. Hence there is a cyclic, albeit indefinite, pattern to events in "*Waiting for Godot*." Vladimir and Estragon return to the same place each day to wait for Godot. No one can remember exactly what happened the day before. Night falls instantly, and Godot never comes. It is not known for how long in the past they have been doing this, or for how long they will continue to do it, but it is assumed that past, present, and future mean nothing. "One of the seemingly most stable of the patterns that give shape to experience, and one of the most disturbing to see crumble, is that of time. Both past and future are illusions, and seen under this aspect, we begin to taste the notion of eternity." CC

There is circularity of action. For instance, the comic interplay between carrots, radish and turnip and how Vladimir cannot urinate properly. In this play even dialogues are circular and repetitive. No logical exchange of thoughts occurs and meaning gets lost either through single expressions as Godot's boy-messenger always replies, "I don't know., sir" or through inability of characters to remember what has just been said: Estragon: "Either I forget immediately or I never forget." Moreover, both acts end with the same gesture and words:

Angela Hotaling points out "Not only is the waiting difficult, but figuring out what to do while waiting is difficult." Vladimir and Estragon try to distract themselves from the endless wait by arguing over mundane topics, sleeping, chatting with Pozzo and Lucky and even contemplating suicide. All of this is an attempt to remain oblivious of the fact that they are waiting for a vague figure, partly of their own invention, that will never come. They do not want to realize that their lives are meaningless.

Martin Esslin states that 'the subjects of the play is not Godot, but waiting and the act of waiting "is an essential aspect of the human condition"'. Vladimir and Estragon are more the embodiments of basic human attitudes and their 'waiting' symbolises life-situations that will forever repeat themselves. In avoiding suicide, the tramps give the idea that no matter what life offers, human dignity lies in enduring and carrying on.

As Beckett often focused on the idea of "the suffering of being", he portrays human condition as a period of meaningless waiting, disillusionment of hope, the meaninglessness and helplessness of their lives, their tragic fate before God, and their fear of death. By focusing on the meaninglessness of existence, the play, *Waiting for Godot*, embodies the plight of modern man.