

## Chapter 1

### Introduction

#### Beckett and His Dramatic World

The world whether of the literary work or any living organism consists of the series of bits and pieces, combining together and forming whole with specific functions of their own. They function like the member of a sports team e.g. football team in which all the members have their own defined role to make the game a success. Small part of something that has broken off the larger whole is fragment. These bits and pieces are so closely related that dislocation or removal of one disjoins the whole. The world of dramatic works necessitates wholeness and consistency as exemplified by the Elizabethan playwrights and pursued by the later dramatists. They present complete vision and resolution of conflict; characters has larger and complete vision of the world. The dramatic world of twentieth century Irish-French poet, critic, playwright and novelist Samuel Barckley Beckett (1906 - 1089) is, however, fragmented to the optimum extent possible. Characters and their view of the world, setting, dialogue are fragmented; they are dislocated and disjointed. The setting of *Waiting for Godot* (1953) is “low mound” under leafless tree and that of *Endgame* (1955) is a bare interior. He was immensely influenced by Surrealist and “the revolution of the surrealists, who destroyed completely the old relationship between words and thought, remains of immense significance” (Cunningham 4).

The fragmentation is further reinforced by the fragmented personality of the characters as reflected in men in mutual dependence. In *Endgame*, mutually

depending Hamm and Clov occupy a room with Nagg and Nell, Hamm's parents who live in dustbins. The blind and tyrannical Hamm is dependent on his servant Clov, who although determined to leave and become independent of Hamm, never actually does so. Clov and Hamm make up one man, just as dumb Lucky and blind Pozzo make up single man because one speaks and another can see. George Sampson observes "there is genuine pathos in *Godot*; and genuine simplicity: the setting is not even the Elizabethan 'another part of the field' but 'A Country road. A tree. Evening (Act II) Next day. Same Time. Same Place'. Plots and characters are virtuously- even self- righteously absent" (912).

Beckett, the winner of the Nobel Prize for Literature in 1969 is widely renowned for association with the philosophy of the meaninglessness of the modern life. He stands out by virtue of the uncompromising austerity and purity to his approach to drama. He remained often dissatisfied, frustrated and pessimistic as his emotional needs remained unfulfilled- a psychological phenomenon- that cropped up in his writings to shape his dramatic world. Commenting on his childhood, he once remarked, "I had a happy childhood . . . although I had little talent for happiness. My parents did everything they could to make a child happy. But I was often lonely" (qtd. in Malick 7). He once observed that he was dead and had no feelings that were human. His happy childhood and unhappy emotional status wrought his view of life and world. Beckett's unhappiness commenced with his separation from the ideal world of mother's womb. He presents pessimistic view of the world as Vladimir observes "Hope deferred maketh the something sick" (40).

The literary movement between 1950 to 1960 that revolutionized English

and world drama employs author's autobiographical or personal experience and intimate feelings as the central inspirational source of all their theatrical images, reflecting both their state of mind and their spirit. For Beckett observes "writing is not about something; it is that something itself" (Beckett 27). Many purposeless tramps and wanderers that he came into contact with during his vagabond life (1932- 36), while making his way through Ireland, France, England, and Germany, appeared into some of his finest characters. The rootless characters like these wanderers people his plays; they have no past or nor are aware of it. Vladimir and Estragon, the two tramps in *Waiting for Godot* remain utterly confused concerning the right time and place they waited the day before. Some of the confused souls which are the representatives of the purposeless man that Beckett attacked him continue to hunt his plays.

Beckett's world points to the mess of contemporary human condition. The early to mid- twentieth century has been marked by chaos created by the four main events : Two Great Wars, liberalism, and epidemics. The two world wars had a devastating influence on Europe's landscape and people; they knocked down everyone's fundamental belief about society. All these events of the early to mid- twentieth century left a scare in the hearts and minds of men about everything. Beckett's drama gives form to all these chaotic events as his artistic aim was "To find a form that accommodates the mess" and opines "that is the task of the artist now" (qtd. in Kennedy and Giopna 1859). "The form he developed was minimalist and absurdist with sparsely drawn characters whose stream of consciousness utterings

and repetitive actions point up the 'mess' of human condition. Beckett presents his nihilistic message through bizarrely humorous symbolic images" (Arnold 20).

Second World War, the most devastating war of the human history brought about the final and irrevocable breakdown of the old order, based on transcendental philosophy, that made life possible in the earth since the inception of the human civilization. Post war Europe was marked by senseless irrationalism and cruelty. The order was reflected not only in human life but also in the dramatic world. The war was unbelievable for it brought death and despair throughout Europe. In fact, the set for *Waiting for Godot* looks much like most of Europe during that time where lost and confused souls dwell. The set is barren and desolate; the only prop is a skinny tree. The tanks and planes had bombed or ravaged Europe and left a scenery of emptiness and with that a sense of loneliness and isolation. The war disjointed the connection between souls and senses. The depressing scene leaves the stage devoid of all sense of time and place. Beckett's drama was protest against the social and spiritual chaos engendered by the Second World War.

Beckett presents the existential vision of the world, a European movement in philosophy which became particularly influential after the Second World War and was propounded by scholars like Martin Heidegger, Albert Camus, Jean Paul Sartre. The existentialist world view sees human existence as ultimately meaningless- a situation which causes 'angst' or dread- but at the same time emphasizes the importance of each individual taking responsibility for his/her own choices concerning decisions and actions. "Existentialism was a direct influence on the

dramatist of Theatre of the Absurd” (Arnold 320). Existentialist world views each man as an isolated being who is cast ignominiously into an alien universe, to conceive the universe as possessing no inherent human truth, value, or meaning, and to represent men's life, as it moves from nothingness whence it came toward the nothingness where it must end (Adams 86).

The theme of loneliness has been exploited in full measure by Beckett both in his drama and his novels. For instance *Malone Dies* (1956) is the death bed soliloquy of an old and helpless man who is sick and tired of life. As Vladimir and Estragon observe to each other in *Waiting for Godot*: “To have lived is not enough for them. They have to talk about it” (93). In *Godot* the theme of loneliness is reinforced by the neo existentialist philosophy of the comic absurdity of man's lot. Gogo observes “we always find something, eh, Didi to give us the impression that we exist” (99).

Beckett belonged to the influential twentieth century philosophy of an artistic movement known as the Theatre of the Absurd which usually employees illogical situation unconventional dialogues and minimal plots to express the absurdity of the human condition. The Theatre of the Absurd, as it came to be applied, relies in part on the theatrical effects, such as are seen in the work of jugglers, acrobats, bullfighters or mimes; clowning, fooling and madness; verbal nonsense; and elements of dream and fantasy. Absurd originally means

Out of harmony with reason or propriety: incongruous unreasonable, illogic. Camus uses the word. Eugene Ionesco defined his understanding of the term as follows: Absurd is that which is devoid

of purpose . . . cut off man from . . . roots, man is lost; all his actions become senseless, absurd, useless (qtd. in Foresman 957).

Classed as an early and leading contribution to the Theatre of the Absurd and dedicated to the proposition that human life is meaningless, the play *Waiting for Godot* has no plot, coherent action or characterization that can be summarized. It is non-sensical or it is profound, according to how individual readers react to it. The play reveals that the human life is without meaning. The idea is reflected in the form as well as the content of the plays, by the rejection of logical construction, and the creation of meaningless speeches and silences. “Nothing to be done” (41) is the central theme and “Nothing happens, nobody comes, nobody goes, it’s awful” (71) is the situation of his play. In *Waiting for Godot* Beckett defines man as “people are ugly ignorant apes” (43).

Man’s search for identity in an unfriendly world, his limitations, his place in the universe, and the difficulty and fear of communicating with other individuals are at issue in Beckett’s play. “It takes away the surface detail from situations it presents and shows their real nature; it describes the essence of the human condition” (Thornley and Gwynet 171). *Waiting for Godot* shows two tramps who are waiting for the arrival of the mysterious and elusive Godot to give their lives some purpose and direction. The play shows the pain and as well as the humour of the two men as they despairingly try to use reason and argument to help them in situation where reason is not enough. In *Happy Days* (1961) we find a woman, Winnie, buried waist deep in sand against a background that suggests the aftermath of an atomic holocaust.

## Beckett's Theatre

Beckett's plays rely altogether on an ambiguous dialogue which can bear a dozen different meanings. Some commentators have even seen a profound Christian Meaning in the play or no meaning at all though Beckett himself rejected any association with any faith. It is the easiest thing in the world to gain by such means a spurious reputation for profundity. Narrative lacks logical sequence, meaning emerges only fitfully from the apparently inconsequential dialogue; apparently pointless remarks take on metaphysical overtones by being repeated in different situations. The conclusions is inconclusive. His works avoid definition and single definite meanings in a few words. Various attempts have been made to interpret Godot and impose the meanings to the play. Some of attempts include: Godot is God; Godot is the earthly ideal of a better social order; Godot is death; Godot is silence; Godot is the inaccessible self and Godot is Psychic Fragmentation. When asked about the identity of Godot, Beckett himself responded, "If I knew, I would have said so in the play" (qtd. in Ward 255). From its compound of patter in cross talk comedians' mode, its clowning, its frightening cold brutality, its philisophisizing and its scriptural and other religious allusions, Fraser deduced that *Waiting for Godot* is essentially "a prolonged and sustained metaphor about the nature of human life" and "that Godot himself stands for an anthropomorphic image of God" (Mair 255). Fraser calls Beckett's plays "religious drama" (Fraser 63).

His plays lack consistently evolving plot, coherent action or characterization that can be summarized. *Waiting for Godot* and *Endgame* present static situation not

events. Presence of plots encompasses the “arrangement of the incidents” (Adams 53) that are significant in the time. Beckett is interested in those characters who refuse not only to love but any real relationship with anyone else; they are lost and unhappy and have only the pleasure of language left. The characters are embodiments of basic human attitudes. Beckett’s language is very carefully used and there is much more humour in his plays than the despair of their themes might suggest. Pozzo abuses and ill treats Lucky who is tethered at the end of a rope and orders and orders him to dance and also to ‘think’ which he does in long incoherent tirade.

His world reveals human suffering, survival and immobility and impotence; characters fail to perform any concrete actions, except the demonstration of their pantomimic performances. The three full length works *Godot*, *Endgame* and *Happy Days* (1938) are all concerned with human suffering, survival and immobility (Ousby 409). In the bare and impotent world of *Waiting for Godot* Vladimir and Estragon wait without knowing what they are waiting for, in an incomprehensible, perhaps meaningless universe, in which death is the only certainty. They consider hanging themselves, then declare their intention to leave, but have no energy to move. Clov frequently declares his intention to leave Hamm but does not leave. “Beckett takes away man’s property, family, place in society, function in society, and then begins to strip him of the normal human equipment” (Blamires 345). At the same time his characters go through the motives of reasoning and planning and use the vocabulary of experiencing the emotions of failure and success. Estragon and Vladimir in *Waiting for Godot* have no home and no locale; they seem unaware

that they have no home and locale. “He has created a world, particularly in his plays, in which the air around us is filled with the voices of the dead, each talking to itself, recreating its past, usually unaware of all the other dead voices” (Chambers 76).

Short and incomplete sentences can also be used to indicate the wandering of language of thought. Again they indicate inner experiences, representing the narrator’s frame of mind. Experiments in syntax can involve the exploitation of ambiguity rather than infringement of grammar. Hesitation and difficulty are increased by the mental efforts involved in trying to understand the unusual images. A distorted perception of reality is indicated by distortions of conventional text presentation; very short and very long sentences are found, along with lists and concatenated, unconventionally set out reported speech. Beckett's characters use ordinary words and short sentences, nor they engage in philosophical or moral argument.

Beckett’s drama is based on his perception of human condition, born and mostly living in pain, a short brutish existence at the mercy of chance and nature and the random kindness or cruelty of others, people may at sometimes through intelligence, be able to create an aesthetic embodiment of that predicament to ease the pain. “In *Waiting for Godot* Beckett expresses his personal views of the human condition through symbolism which has its roots in Freudian psychology, the Christian myth, and Existentialist philosophy” (Magil 1113). The two tramps are continually are aware of pain, hunger and cold , yet they joke about these things.

They vacillate between hope and despair; they are obsessed by uncertainty and dominated by the absurd.

“Beckett has created in this play a vague disembodied world peopled by extraordinary characters, who are simple, indeed lunatic, yet somehow recognizably human in their distortion of human traits” (Collins 379). As a good modern dramatist, Beckett makes use of pauses, silences, stage grouping, and, sudden transitions from one mood to another, which to a reader unfamiliar to the theatre conveys nothing on the play. His early work was in English- clever, contrived, painfully and irritably sensitive to every aspect of suffering in the world. Man’s identity, his limitations and his place in the universe are at issue in his plays suggesting the aftermath of an atomic holocaust.

Beckett’s characters engage in a desperate attempt to find or to create meaning for themselves. Born into a world without reason, they live out waiting for an explanation that never comes and whose existence may be only a figment of their imagination. In mean time human relationship are reduced to the most elemental tensions of cruelty, hope frustration and disillusionment around the themes of birth, death, human emotions, materials obstacles, and unending consciousness. Beckett’s comedy of errors is a bitter one and, even its puns and parodies, draws heavily on what the author has described as “the power of the text to claw” (Mack and Sarah 530).

Beckett may be said to have assassinated both the novel and the drama in their received conventional forms. The actions, characters, themes and settings of his plays are peculiarly deviant from both mainstream contemporary writers and the

writers of earlier times. Beckett's characters and his situation have received variety of responses from commentators. Kay Boyle observes Vladimir and Estragon in their eternal waiting for liberation were relegated man. From the beginning his work was concerned not with the larger, shared experiences of men and women in society but rather with the inner experiences of the unassimilated, and unassimilable, individual (Mallick 11). His plays produce in an audience an immediacy of something experienced directly, rather than presenting an conflict, resolution of conflict.

Beckett uses his drama as an extension of his wider interest the gaps, the jumps, and the lurches which characterize the functioning and the malfunctioning of the human mind. In his plays- as much as in his novels- ideas, phrases, and minds overlap; voices both interrupt and inherit trains of thought begun elsewhere or nowhere and separate consciousness both impede and impress themselves on one another. Beckett's dialogue, for which *Waiting for Godot* is particularly remarkable, is the most energetic, densely layered, and supple written by any twentieth century playwrights; his comedy whether visual, verbal, ritual, or even at times, slapsticks is amongst the most subtle and surprising.

In all Beckett's play the ignominious pratfalls and other positions his characters assume symbolize the human condition, man's improbable striving for dignity, meaning, and communication with other men or with the God. It invariably is pared down to essentials. Beckett's settings too are sparse: usually a dying earth. But the form of his plays cannot be isolated, for it is integral to and inseparable from the meanings of his works, though he denied their containing any hidden, secret keys.

Beckett's Absurdist drama is lucid yet opaque, full of obscenities and literary and biblical allusions, comic yet despairing, a blend of slapsticks comedy and metaphysical introspection. His portrayal of man absurdly trapped, going through a life of absurd routines in an absurd universe-and occasionally and unsuccessfully questioning his condition- has fascinated the worldwide audience. In *Encyclopedia of world Drama* following lines are found:

Summing up his reaction to the critical exegeses inspired by his plays, Samuel Beckett said "My work is a matter of fundamental sound made as fully as possible, and I accept responsibility for nothing else. If people want to have headaches among the overtones, let them". By using imagery, rhythm, suggestion, pauses, and eventually the sound of silence itself, Beckett appeals directly to our senses, with the result that the message is often "felt" without being completely "understood" (156).

Beckett himself asserts that his plays are based on the premises that "there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express". He claims "I speak of an art turning from it in disgust, weary of its puny exploits, weary of pretending to be able, of being able, of doing a little better the same old things, or going a little further along a dreary road" (qtd. in Kennedy and Giopna1861). The expression that "there is nothing . . . obligation to express could be thought of as an apt description to Beckett's own post war writing; it can also be regarded as a general expression of post war and post modern resignation"

(Gupta and Johnson 243).

***Waiting for Godot : Universality of Experience***

Beckett presents the reader with four different images of the same, unforeseeable, sudden, fatal, life feeling. In the same way a painter transforms his visions into colorful spots, he transforms his mind into the symbolic language of an imaginary life situation. The reader or the on-looker gets directly into the centre of the author's world as an observer. Beckett's plays are like multidimensional theatrical pictures connecting literary art with visual ones giving us, through the form of play, evidence about the author's personal experience. I consider Beckett's dramatic art to be an expression of his most intimate visions on the fundamental philosophical question of a mechanical life.

Vladimir and Estragon represent the universality of human condition. The play is the prolongation of the title 'waiting'. People experience 'waiting' in their life; they can assimilate their anguish into their experience of life and bring about the catharsis of emotion. Since the birth human beings always wait in the world where only death is certain. The strange play in which "nothing happens" became an instant success running for four hundred performances thereafter.

Jean Anouilh hailed the work as having "the importance of the first Pirandello presented in Paris" and the Spanish playwright Alfonso Sastre called it the first real tragicomedy "that mysterious situation before which we laugh although horrified". This type of black humor occurs often in Beckett's works providing momentary escape from the hopeless atmosphere of his plays and at the same

time emphasizing modern man's fundamental drama: an undefined senses of guilt, the feeling of hopelessness and anguish resulting from a loss of identity and purpose (156).

Beckett's grimly comic characters, dialogues, plots reflect the meaninglessness of modern life. In praising *Waiting for Godot's* virtue in illustrating "how much (drama) can do without and still exist". Englishman of the theatre Kenneth Tynan noted

"Pity the critic who sees chink in its dramatic armor for it is all chink" "To find a form that accommodates the mess, that is the task of the artist now" was how Beckett once described his artistic aims. The form he developed was minimalist and absurdist with sparsely drawn characters whose stream of consciousness utterings and repetitive actions point up the 'mess' of human condition (Kennedy 1859).

Time-present, as Beckett represents it in his plays, is broken, inconsistent and inconsequential. Time springs from man's requirements and his endeavours to satisfy them. The characters in *Waiting for Godot* and *Endgame* have no purpose; the life without aim is life without time. They have no concept of time. For purposeless man "Time has stopped" (66). As the aim in life does not exist, neither does the time. Their main aim is to help pass time.

Nevertheless, in his plays he allows for the intrusion of a past which is oppressively rich in the larger inconsistencies of private and public history. *Krapp's Last Tape* (1953) and the two far sparser late plays, *Footfalls* and *That Time* (both

1976), make much out of involuntary, untidy, quirky, and even ghost haunted memories of the old. These memories negate linear concepts of time and of ageing as much as they disturb old assumptions about 'plot'. He affirms that "there is no escape from yesterday because yesterday has deformed us, or been deformed by us" (Sanders 591). Beckett was nearly fifty when he turned from verse, criticism and fiction to the theatre. He confessed "I turned to writing plays to relieve myself of the awful depression the prose led me into. Life at that time was too demanding, too terrible, and I thought the theatre would be diversion" (Wintrab 25).

Irish novelist and playwrights Samuel Beckett best known for his plays *Waiting for Godot*, a leading figure the Theatre of the Absurd, and a major influence on British playwrights has presented fragmented characters struggling for survival in a fragmented, empty and meaningless universe. Absurdist playwrights' thesis is that human life, being without 'meaning' or coherence is essentially 'chaotic'; that consequently human beings have no channel of communication; and that plays aiming to give a genuine reflection of life must do so through a medium which suggests the full range of absurdity, meaninglessness, nonsense, non-communication. He was also influenced by his experience of life during Second World War in France under Nazi occupation. He innovated new form of drama to present the world reality. *Waiting for Godot* play represents beginning of new form and the collapse of the upsurge of religious drama which marked the nineteen thirties to nineteen fifties. So, he often compared with Great Greeks and Shakespeare.

## Chapter 2

### Psychoanalysis and Personality

#### Introduction

Psychology means principles underlying human action. It is a branch of science dealing with study of human behaviour. It gives a rational basis for understanding what people do. The internal mental process can be studied as they manifest themselves through what people do - their behaviour. A person's behaviour is the avenue through which internal mental events can be studied. It is the method of treatment of mental disorder which aimed at uncovering repression and verbalizing what had been repudiated. The method of treatment first developed by Sigmund Freud in 1896 is a "talking cure"- by dialogue between the patient and analyst the therapy takes place, the diagnostic material is largely the linguistic (Jefferson and Robey 145). The aim of psychoanalysis is to provide a deep understanding of the repressed desires, and bring the unconscious conflicts to the surface so that they can be resolved or diffused. Various free association techniques are used for treatment.

Human beings experience certain sexual or aggressive urges springing from the id from birth. There is continuous conflict in human mind as some of these urges clash with the barriers imposed by the ego and with the taboos of society that have been incorporated into our superego. So, human beings hide or repress the desires into the unconscious mind; they cannot consciously think about or verbalize them which causes anxiety. Unconscious impulses and conflicts cause neurotic behaviour. Human beings use variety of defense mechanism to ward the anxiety

off. Neurotic or abnormal behaviour occurs when these defenses require so much of our psychic energy or distort our sense of reality to such a degree that our ability to function is impaired.

### **Major Psychoanalysts**

Sigmund Freud developed the topographical model of the human personality (psyche) and concluded that childhood psychosexual development were very important to adult adjustment and emphasized sexual impulses and motives as the motor of human behaviour- a prime source of the libido's energy. Sexual desires stand as the Life Force, encouraging people for adventurous endeavours. They require instant discharge, however, civilization prevents their immediate discharge. They are repressed in the unconscious which manifest in the surface level through various defense mechanism. Repression of desires brings behavioural perversions.

Analytical psychoanalyst C. G. Jung differed from Freud for he placed much more emphasis on the people's future oriented goals, hopes and plans for adult adjustment. "Only a continuous life surge", "a striving to live and insure the survival of one's species are the motor of human behaviour - a prime source of the libido's energy" (Morgan et. al. 584). In addition, he emphasized on some personality structures: collective unconscious, and individual unconscious. Former is a part of the unconscious mind that goes beyond the personal experience of the individual and grows out of the past experiences of the human race. "Archetypes are primordial images, the psychic residue, of repeated types of experience in the lives of ancient ancestors are inherited and stored in the "collective unconscious" of the human race and are expressed in myths, religion, dreams, and private

fantasies, as well as in works of literature” (Abrams 11). They are inherited ways of organizing, or reacting to, our experiences with the world. They are more like subjective reactions that originated in our ancestors in response to certain universal experiences- such as the recurrent rising and setting of the sun. Some of the most common archetypes involve God, rebirth, devil, wise old person, mother, trickster or magician, hero, animus and anima. Archetypes incorporate strong emotion, and that people's emotion-generated behaviour could often be explained by identifying the key archetype that was influencing them.

Personal unconscious develop out of any of the individual's conscious experiences that had been repressed. Psychologically healthy people come into contact with the unconscious part of their personalities through individuation by which people show a unique pattern of behaviour and become an individual distinct from others. In this way, all major components of the personality could eventually work in concrete to form a fully realized, purposeful self.

Jacques Lacan reworked the Freudianism in the light of structuralist and post structuralist theories. His particular concern is with the paradoxical, deviant, erratic, eccentric, even scandalous nature of desire. He emphasizes the ways in which we can never get what we want: we may think we have got it but actually desire will always have moved on again. Child develops fictional ego ‘I’ which cannot find the object of its desire. There is endless deferral of the fulfillment of desire as signifier and signified slide continuously. “In the end one loves one’s desire and not what is desired” (Nietzsche 93). “Waiting for the final fulfillment of desire is, indeed, like *Waiting for Godot* in Beckett’s play” (Bennett and Nicholas 181). The

nature of the desire is not something that happens to come along and make life difficult for people. Instead, the people have become alienated within itself by the scandalous nature of the desire. Second, he gives much greater emphasis to the role of language in relation to desire: “the unconscious is structured like a language” (Lodge 79). “Language is not something that we can use in order to try to make ourselves more compatible with the alien nature of desire: desire speaks through language and it speaks to us. We are, in a way, the senseless puppets of desire as much when we speak or write as when we fall in love” (Bennett and Nicholas 182). We always desire an end – a resolution, an explanation, the triumph of good, but this end is not the end of desire.

### **Sigmund Freud's Personality Theory**

Freud presents a topographical model of personality (mind) which consists of three interlocking parts: the id, the ego and the superego corresponding to three levels of consciousness or awareness, viz, unconscious, preconscious and conscious. The id, the most primitive part, the original system of the personality is a sort of storehouse of biologically based urges: the urge to eat, drink, eliminate and especially, to be sexually stimulated. Man's behaviours are regulated and controlled by underlying sexual desires. The *libido* is sexual energy that underlies these urges. The id operates and is governed according to the *pleasure principle*, it would satisfy its fundamental urges immediately and reflexively as they arose without regard to rules, the realities of life, or morals of any kind.

The ego, the preconscious part develops out of the id; it borrows some of the id's psychic energy for its own functions; and usually bridles and manages the

id and helps the unconscious desires to manifest in a socially acceptable manner. It is an intellectual processes governed by the *reality principle* that aims at postponing the discharge of energy until an appropriate situation in the real world is discovered. It temporarily suspends pleasure for the sake of reality, without attempting to thwart the pleasure seeking of the id; and constitutes executive function of the person.

The superego, the conscious part is the internal representative of the values of one's parents and society, and strives for the ideal. Regardless of the utility or behaviour, the superego will judge whether or not an individual's actions are right, whether they are in accord with the moral values of the society. The superego plays three vital roles in the life of the adult : it inhibits the impulses of the id, particularly those of a sexual or aggressive nature; it persuades the ego to attend to moralistic rather than realistic goals; it directs the individual toward striving for perfection. It is the moral conscience which does not born with man; it develops in the process of the child's taking in the values of his parents at about the fourth and fifth years of life. The three structures of the personality are in conflict for ever. The psychological process involves a very risky balancing act among them.

### **Desire and Destruction**

Man's basic motivation is sexual in nature, man is a hedonistic being. He acquires two types of instinctual desires, viz, urges to physical needs and sexual urges at prenatal stage. Sex refers to almost all pleasurable actions and thoughts which requires to be discharged to maintain psychic health or unified personality. From birth on, man has an innate tendency to seek pleasure, especially through

physical stimulation of parts of body known as 'erogenous zones' that are sensitive to touch: the mouth, the anus, and genitals. Freudian psychoanalytic theory divides human development into a series of universal stages which are delimited by the primary 'erogenous zone' at the time, and which persons pass through from infancy to adulthood. At any particular time in the development of all sequence, one body area- the mouth, the anus, or the genital- seems to supersede other areas as a source of pleasure. Each psychosexual stage has a particular conflict which must be resolved before the individual can pass onto the next stage. Libido must be freed (i.e., the conflict must be resolved) from the primary erogenous zone of the stage it is presently in person, so that it can be reinvested in the primary erogenous zone of the next stage.

Child attempts to fulfill these desires by incestuous relationships with the parents of opposite sex. A child represses or banishes from consciousness, ideas, memories, feelings, or motives that are especially disturbing, forbidden, unacceptable. The materials child represses are usually something that clashes painfully with our ethical standards or self image. Libido, the psychic energy, builds up pressure for immediate discharge. When the individual's psychic energy does not have an opportunity to discharge in normal or socially acceptable ways, then pressure will increase and finally will burst out violently at the weakest point in personality. Man suffers schizophrenic and other psychic disorder. Thus desire leads to destruction in personality.

Child experiences primary anxiety and diffused tension arises when s/he leaves the 'ideal' world of intrauterine environment and perceives

that his needs are not immediately satisfied in the new world and he cannot survive without the care of mother”(Levitt 21). Unconscious impulses and conflicts cause neurotic behaviour. Anxiety constitutes "the fundamental phenomena and the central problem of neurosis.(21).

As Beckett's *Waiting for Godot* lacks female characters. The fact presupposes that male characters in the play have no opportunities to involve the universal instinctual behaviour which allows them to discharge their libido in various forms. As they suppress all the instinctual interests from very childhood, they suffer neurosis and schizophrenia which is manifested in their bizarre conducts. Their suppressed desires lead to inherent destruction in their personality.

### **Schizophrenic Disorders**

Anxiety leads to schizophrenic disorders- mental disease that causes the sufferer to act irrationally, have delusions and hallucinations, withdraw from social relationship. It includes several specific psychotic disorders involving significant disturbances in thought. Incoherence or loosening associations, loosing logical connection, and disjointed expressions that seem to take on a life of their own, to ramble in a more or less aimless way without ever quite reaching a logical conclusion, demonstrating a 'cognitive slippage and derailment' constitute the common syndrome of schizophrenic patients. They believe some unseen forces controlling their behaviour, or hear a single voice continually commenting on their behaviour or multiple voices arguing and shouting profanities at each other. Schizophrenic thought processes are determined more by private, inner processes than by external reality. Schizophrenics' thought disturbances produce distortions in

the way they perceive the world, the behaviour growing out of their perceptions may often seem bizarre. Vladimir and Estragon's eternal 'waiting' for non-existent is the result of schizophrenia.

### **Psychic fragmentation**

Derived from the Greek word psyche meaning mind or soul, the term psychic refers to the process or phenomena outside physical or natural laws, or it refers to mental process. In psychic phenomena the relationship between mind and body is of pervasive importance. Human psyche functions as centripetal force, controlling all human behaviors, and giving command to human body and shaping the behaviours. As long as human body functions in tandem with psychic command, human behaviours are rational, logical, and otherwise bring behavioural perversion. Instruments of the bodily functions consists of two parts, mind in the center and senses or the outlying part of the body which serve as the representatives of the former. Mind is the policy forming agency where impressions from the external world are received and gathered and evaluated, where impulses emanate, and order issued and which the outlying parts transform into actual conduct.

Integrated personality refers that human cognition and behaviour are consistent with one another and work rationally, as well as cognitive assonance among interlocutors. Man looks at his world through transplant patterns or templates 'constructs' which he creates and then attempts to fit over the realities of which the world is composed. A constructs is a representation of some events in the person's environment, a way of looking at something which is then tested

against the reality of the environment. “Every man has his unique set of personal constructs; they have predicative efficiency it helps a person anticipate events” (Kelley 50).

All humans constantly involve in the prediction and control of the events in their environment and act accordingly. 'Persons anticipate events by construing their replications' which involves placing an interpretation on it; and it is through these interpretations that man is able to predict events that have not yet occurred. The process of construing involves perceiving not only the similar features which an event has over time, but also those features which are not characteristics of it. A constructs must specify both similarities and contrasts.

Perception, prediction and control of the events in environment and responding to it is a complex process in which a variety of ultimate cognitive functions are found. Kant developed three great subdivision of mental activity: the process of knowing, process of feeling and process of willing ( knowing, feeling and willing). He emphasized on the unity of an act of perception- unity of experience. When we cognize objects, we encounter certain mental states which are apparently composed of sensory qualities, and we find the coherent, meaningful integration of bits of experience. Some operation has been performed by the mind in organizing these bits into a unitary experience. Kant postulates that we can never know directly “things in themselves” (qtd. in Adams 375). We know only phenomena, appearances.

Memory a major psychic function is a certain concatenation of ideas, involving the nature of things which are outside the body, a concatenation which

corresponds in the mind to the order and concatenation of the modification of the human body. All our knowledge comes via sense expression and that we combine the simple ideas of the sense into more complex ones.

Human psyche maneuver through 'imagination' which Burke opines "is a sort of creative power" (qtd. in Adams 298) and operates in two ways: by 'representing at pleasure of the images of things in the order and manner in which they were received by the senses'; and by 'combining those images in a new order'. The imagination can never produce anything 'absolutely new'; it can at the most combine and reorder basic sense perception.

Integrated and complete communication circuit involves two individuals- A and B, and three processes - *Psychological* process – concept are associated with representations of linguistic signs; *physiological* process – the brain transmits to the organs of phonation an impulses corresponding to the pattern; and *physical* process – sound waves are sent from 'A's mouth to 'B' ear. The circuit continues in 'B' in the opposite order from ear to brain, the physiological transmission of the sound pattern; in the brain.

Languages systems are constituted by signs that are arbitrary and differential. A linguistic sign consists in the union of two elements, a sound images and a concept. Words reflect our experiences of the things, give form to chaotic and undifferentiated jumbles of ideas. Linguistics sounds corresponds to concepts leading to the happy play between signified and signifiers. In the linguistic world consists of two continua: indefinite plane of jumbled ideas' and 'equally vague plane of sounds' Language divides or articulate these continua, thereby creating the sound

images and concepts, which bonded together, we recognize words and perform communicative acts.

Everything we know about reality comes from consciousness, where subjective formation of external world takes place; and, therefore, an object does not occur independently of it. The interaction among the three structures of the personality (mind) determines human behaviour, an individual's unique adjustments to his environment. Beckett's character's apparently fail to perform these psychic function including exact matching of signifieds and signifiers.

Fragmentation connotes the sense of 'not unified' or not working in integrated way. Fragmented personality of the protagonist, in a work of literature as well as practical life leads to psychosis and schizophrenic disorder i.e. creates delusions, hallucinations, and serious defects in judgment and insights, defects in thinking process and the inability to objectively evaluate the reality, failure to establish relationship between center and outlying parts, and failure in communication and abnormality in behaviour. Vladimir and Estragon in Beckett's *Waiting for Godot* fail to objectively evaluate the world. Beckett has created in this play a vague disembodied world peopled by extraordinary characters, who are simple, indeed lunatic, yet somehow recognizably human in their distortion of human traits (Collins 379). The characters frequently fail to pick up the thread of communication; they merely blather; they live in trancelike situation. They converse like a man intoxicated with opium, everything being verge of memory and forgetfulness.

ESTRAGON. I was (*Gestures towards his rags.*) Isn't that obvious.

## Silence

VLADIMIR. Where was I . . . How is your boots.

Such a protagonist in a work of literature who lacks, and may be opposed to, traditional heroic virtues such as courage, confidence and may have characteristics traditionally associated with a villain. He or she may be a flawed character who fails where a conventional hero would succeed. Anti-Hero represents a man who, instead of manifesting largeness, dignity, power and heroism in the face of fate, is petty, ignominious, ineffectual, or passive. “All his major works exist in and through their narrators: social misfits, old and ill, embarked on a quest for the explanation of I” (Ousby 409) and all his fragmented character lack definite identity. Beckett's characters in *Waiting for Godot* fail to perform these psychic functions.

Absurdist antiheroes appeared in the Theatre of the Absurd. Extreme instances of anti hero are the characters who people the meaningless world of Samuel Beckett's dramas –the tramps, Vladimir and Estragon, in *Waiting for Godot* or the blind and paralyzed old man, Hamm, who is the protagonist in *Endgame*. These plays represents the impotency of the world, caricatures the traditional heroic virtues and stands anti-thesis to the world as embodied in romance. Godot serves as the ‘center of conscious’ of the play, and the events and personalities are filtered through his mind, center or revolve round his arrival. Godot is not identified whether he is a male or female; he is a hermaphrodite, center of attraction for both male and female. There is a continuous sliding of signified and signifier concerning his sex. Godot, an imaginary person the symbol of desire. Throughout the plays he

promises to attend, but never appears. Desire always promises to be fulfilled but slips; waiting for Godot is like waiting for the fulfillment of desire.

Esstragon and Vladimir, are waiting for Godot, the deliverer - a nebulous, deity like figure whom they don not know and do not believe in either. They cannot perform work as integrated personality. Beckett characters face problems in identifying subject object, he deals with barriers between 'in' and 'out' worlds, demonstrate incompatibility. A Beckettian hero is always in conflict with objects around him. Tension is created between mind and body on the one hand, and people and objects on the other.

### **Psychoanalysis and Literary Analysis**

The psychoanalytic theory works with some well-known presupposition first, the work of literature is seen as analogous to the fantasy and treated as the symptom of a particular. Second, literary character is treated as a living being within the fantasy, with a complex of his own. Thirdly, Freud's interpretation of the symbols is applied to the language wholesale: all vertical are the male sexual organs and all things horizontal are the mother's body. The purpose of the work of the art which is the product of neurotic patient is the secret gratification of the infantile forbidden wishes, lodged in the unconscious. The literary text is treated as analogous to the dream - 'disguised fulfillment of repressed wishes' which are regulated by the 'primary process', a type of mental functioning whereby energy flows freely by means of certain mechanisms, seen to be operative in everyday life as well as in works of literature. The dream work converts the latent 'forbidden' dream thoughts into the manifest 'permitted' dream stories, by 'defense mechanism'

a series of mental processes. The text is seen as a vehicle for detailed examination of the psychology of its creator. The text is a clue to the author's psychology or the psychology of his characters.

Reading is the transformation of readers' unconscious wishes and fears into culturally acceptable meanings, 'id fantasies' and 'ego defences'. Literary texts are concealments, coded system that act as disguise. The text is the secret expression of what we desire to hear, much as we protest we do not hear; so, readers are attracted to it. The disguise must be good enough to fool the censor into thinking that the text is respectable. The text is a scene of collusion between the author and the reader. Reading is the recreation of the identity, the reader finds 'emotional relief' his repressed desires flowing out while reading and finds satisfaction. The text satisfies reader's expectation providing a free associations to his desires.

Every child receives the imprint of a 'primary identity' from its mother. The adult has an 'identity theme' capable of variation but remains a central structure of stable identity. We process it in accordance with our identity theme using the literary work to symbolize and finally replicate ourselves. We recast the work to discover our own characteristic strategies for coping with the deep fears and wishes that shape our psychic lives. People read the story, and satisfy themselves by allying with the character of the story. Thus the readers gratify their instincts and set up defences against anxiety and guilt. The reader assert control over the texts by discovering unifying themes and structures in them which enable the readers to internalize the text.

### Chapter III

#### Psychic Fragmentation in *Waiting for Godot*

##### Fragmented World of *Waiting for Godot*

Beckett's renowned play, *Waiting for Godot* was published in French in 1952 as *En attendant Godot* and first staged in Paris in 1953 before it was premiered on January 5, 1955 at the theatre de Babylone. The play remains one of the most influential post Second World War plays. The strange play in which "nothing happens" (Pat 456) became an instant success running for four hundred performances thereafter. This play immediately established Beckett as one of the most controversial dramatists of his time and brought the so called Theatre of the Absurd to a popular attention. The production of *Waiting for Godot* was followed by prolonged controversy between those who found the play unintelligible and those who accepted it as important and significantly symbolic of the futility and nothingness of human life, a pessimistic attitude which was currently fashionable.

There is too much reliance altogether on an ambiguous dialogue which can bear a dozen different meanings. It is the easiest thing in the world to gain by such means a spurious reputation for profundity. The commonest stage direction is 'silence' which even with the frequent variations 'long silence' seems a very boring way of expressing boring. We do not need to go as far back as Vladimir's "Million years ago, in the nineties"(40) to get a parallel both to Beckett's theory and to Beckett's practice. The theory is contained in Dada Manifesto of 1916, which announced "order-disorder; ego-non ego; affirmation- negation; all are supreme radiations of an absolute art . . . Art is a private matter, the artist does it for

himself; any work of art that can be understood is the product of a journalist” (Sampson 912). Beckett had connection with the movement which developed as a reaction to the First World War.

As an antiheroic play, *Waiting for Godot* represents the impotency of the world, caricatures the traditional heroic virtues and stands anti-thesis to the world as embodied in romance. The play is complex, and uncompromising in its refusal to conform to any of the accepted ideas of dramatic construction; it lacks consistently evolving plot. Two down-and-outs, Estragon and Vladimir, occupy the time revealing, through their talks, misunderstandings, and lamentation, the grotesque hopelessness of the human situation. Each has his own private agonies to contend with but both are waiting for Godot, “the deliverer who is somehow to relieve them from their torment- a nebulous, deity like figure whom they do not know much about and do not quite believe in” (Collins 378) but believe will save them.

VLADIMIR. We'll hang ourselves tomorrow. (*Pause*) Unless Godot comes.

ESTRAGON. And if he comes?

VLADIMIR. We'll be saved. (124)

In the evening, two tramps meet next to a tree along a country road. One of them, Estragon, is struggling to remove a boot to soothe a sore foot. Tugging at it, he says in frustration, “Nothing be done” (39); another tramps Vladimir also is beginning to come round to that opinion. They are waiting by a sickly looking tree for the arrival of Mr. Godot. They quarrel, make up, contemplate suicide, try to sleep, eat a carrot and gnaw on some chicken bones to pass the time. Two other

characters appear, a master and a slave tethered in the end of the rope, who perform a grotesque scene in the middle of the play. A young boy arrives to say that Mr. Godot will not come today, but that he will surely come tomorrow. The play is a development of the title: waiting for Godot who never comes. The two tramps resume their vigil by the tree next day, at the same time, and at the same place. On receiving the disappointing message from Godot, they decide to come to wait for Godot next day. The following lines illustrates the fact:

ESTRAGON. You say we have to come back tomorrow?

VLADIMIR. Yes

ESTRAGON. Then we can bring a good bit of rope.

VLADIMIR. Yes.

*Silence* (124)

The play's dramatic quality depends on its adherence the three unities. The unity of place is a muddy plateau with one bare tree, a kind of gallows which invites the tramps to consider hanging themselves. This place is any place, best characterized as being the place where Godot does not exist. The unity of time is two days, with the references to the previous and the following day. It might be any sequence of days in anyone's life. Time is equivalent to what is announced in the title: the act of waiting. Time is really immobility, although a few minor changes do take place in the play: the tree has, between the first and second day, sprouted four or five leaves, the only symbol of a possible order and regeneration in a thoroughly alienated world; Pozzo, the tyrannical master has gone blind and Lucky, the humble servant dumb. The act of waiting is never over, and yet it mysteriously

starts up again each day, and finally they decide to come again:

ESTRAGON. Oh yes, let's go far away from here.

VLADIMIR. We can't.

ESTRAGON. Why not?

VLADIMIR. We have come back tomorrow.

ESTRAGON. What for ?

VLADIMIR. To wait for Godot. (123)

The action, in the same way, describes a circle. Each day is the return to the beginning. Nothing is completed because nothing can be completed. The despair in the play, which is never defined as such but which pervades all the lack of action and gives the play its metaphysical color, is the fact that the two tramps cannot leave waiting for Godot, and the corollary fact that he cannot come. The implacable interpretation of human life requires rigorous use of the unities. And the curtain descends over their immobility. In scene after scene the permanent absurdity of the world is stressed. The denouement of the play is another beginning as illustrated below:

VLADIMIR. Well ? Shall we go?

ESTRAGON. Yes, let's go.

*They do not move.*

CURTAIN (124)

The circular structure of the play is built upon repetition. The play has two acts, each of which follows almost exactly the same pattern. Act Two is the repetition of Act One. The entire play, Ruby Cohen, observes, is “woven with

repetition” (98). In each act we are offered basically the same sequence: the tramps reunite, wait, contrive ways of passing time and encounter Pozzo and Lucky, receive Godot’s disappointing message, contemplate suicide, decide to leave and do not move. The denouncement of the play also demonstrates the beginning of another repetition when Estragon and Vladimir agree to leave but do not move. Repetition of following speeches at the intermittent places of the play illustrates the fact:

ESTRAGON: Off we go again (79).

VLADIMIR. Off we go again (121).

VLADIMIR. That passed the time (78).

VLADIMIR. That passed the time (120).

BOY. What am I to say to Mr. Godot, sir? (82)

VLADIMIR. Tell . . . (*he hesitates*) . . . tell him you saw us (82).

BOY. What am I to say to Mr. Godot, sir? (122)

VLADIMIR. Tell him . . . (*he hesitates*) . . . tell him you saw me and  
that . . . (122)

*Waiting for Godot*, one of the most influential dramatic works of the twentieth century, is a tragic farce presenting an ‘existentialist’ vision of the meaninglessness of human existence. The play reveals that the human life is without meaning. The idea is reflected in the form as well as the content of the plays, by the rejection of logical construction, and the creation of meaningless speeches and silences (Wynne- Davies n. pag). Characters perform activities to prove that they exist.

ESTRAGON. You'll help me?

VLADIMIR. I will of course.

ESTRAGON. We don't manage too badly, eh Didi, between the two  
of us

VLADIMIR: Yes yes. Come on we'll try the left first.

ESTRAGON: We always find something, eh Didi, to give us the  
impression we exist?

VLADIMIR: Yes yes, we're magicians. (99)

The play lacks the consistently evolving plot and action, leading to climax and final denouement. The action appears only as a fragmented glimpse of larger sequel; and the origin and ending of action are infinite and unimaginable. The fragmented piece of actions, however, depends on repetition. Action comes from nothing moves towards nothing. The place is not cosmic or wide enough for human mobility. Characters appear and exhibit their pantomimic performance in a suffocating location and disappear. Time covers two days in the life of main characters Vladimir and Estragon with references to preceding and following days. There is, however, no sense of time; the main purpose is to pass time which passes anyhow. There unities in the plays, therefore, are fragmented.

Title constitutes one of the essential components of the play owing much to its meaning. Ingenuity of a writer depends on appropriate selection of title. It aims at revealing the basic preoccupation of the writer, his intention and the world of the play. So, the writer requires the title to manifest what s/he desires to express and which can draw the attention of the audience instantly. The play is the

subsequent unfolding of the title. Readers' attention is often caught by the use of a peculiar and unfamiliar title which makes the play more catchy and powerful.

There is perhaps an allusion in the title, in English, to Clifford Odets' one act play, *Waiting for Lefty*, produced and published 1930s. Lefty in that play is a trade union organizer who does not turn up at a meeting because he has been murdered. Odets' name might have suggested Godot's name which is also obviously a half comic adaptation of the English word 'ho' and the name 'God': "God ho"! like Right ho!" (Fraser 63).

Beckett presents not only the peculiarity of human existence but also the puzzling, strange and often debatable title for his creative works. He presents the fragmented world of modern man, which is evident from the title itself. In *Waiting for Godot*, the title is itself fragmented. He juxtaposes waiting and unnamed Godot, who is "a kind of acquaintance" (53) to the waiters Vladimir and Estragon, and whom they do not personally know. Waiting has the universal human application, it is the essential characteristics of human being. Waiting implies the presence of some definite person or events; people wait for bus or friend which are definite. All living beings wait for their final death, a certain event in life. The title is waiting, however this waiting is for non-existent Godot. We neither know who Godot is nor its existence, nor its sexual category, neither Beckett knew. Waiting for unknown events or person implies the non-functioning of the human psyche. Godot is in fact the product of fragmented psyche, a hallucination. Waiting for uncertain and non-existent, sex-undifferentiated personality continues as characters decide:

ESTRAGON. Let's go.

VLADIMIR. We can't.

ESTRAGON. Why not?

VLADIMIR. We're waiting for Godot. (78)

Setting constitutes another elements in the play. It is the general locale and the historical time in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place. It is an important element in generating the general atmosphere of the work. It includes the scenery of props that can be made use in a theatrical performance of the play. When applied to theatrical performance, setting is synonymous with **mise en scène** a French term denoting the scenery and the properties, or movable pieces of furniture, on the stage. It provides a realistic touch to the play and thereby helps us believe in the dramatic world since it is related to time and place or the 'locale', we can necessarily receive the valuable information and clues to the ongoing actions.

The place and the time of the play provides us a number of clues to the meaning of the play, if not at least some hints for the probable meaning. The setting of *Waiting for Godot* is fragmented: it is a country road; A tree; Time is Evening. The setting is not even the Elizabethan “another part of the field” but “A Country road. A tree. Evening and (Act II) Next day. Same Time. Same Place” (Sampson 912). The setting is not cosmic, but only a fragmented piece of land, owned by Pozzo. It is neither very high nor low but low mound; there is a dead tree, and the time is twilight, neither day nor night. The place is the juncture of

the city and rural rustic life and time is the juncture of day and night. It is going to be night, it indicates the time people go home for rest after long days of labour. Both time and place imply the commencement of the rule of the world by unseen forces. Thomas Gray presents precisely the activities of living beings at this time in his “Elegy Written in Country a Churchyard” :

The curfew tolls the knell of parting day,  
 The lowing herd wind slowly o'er the lea,  
 The plowman homeward plods his weary way  
 And leaves the world to darkness and to me. (1-4)

So, it rules out the possibility of someone's arrival. It is evident that no one is coming. In such time the play starts with Vladimir trying to “take off his boot”(39) implying the commencement of his work, “sitting on a low mound” (39). “He pulls at it with both hands, panting. He gives up, exhausted, rests, tries again as before” (39). When the first act comes to the end, the setting does not change; the characters “do not move” either. The bare tree of the first act signifies the non-existence of hope, greenery and regeneration, the world is approaching its annihilation.

The second act starts next day, at the same time and same place. The tree has sprout four or five leaves which indicates the passing of the time and change in the world. As their main occupation is to pass time, they have achieved their aim. There is no possibility of Godot's arrival; this place is any place; it is perhaps the place where Godot is not. As the play unfolds we come to realize that M. Godot is not in any place comparable to the setting of the play. Pozzo

characterizes the setting as “That is how it is on this bitch of an earth” (68).

Beckett has made use of such setting to dramatize symbolically the universal situation of modern man. Beckett’s character can not decide whether the tree is a willow or bush or shrub. A tree is a tree and bush is bush, willow a willow to all audience.

In a fragmented setting, same object evokes different feeling on two characters, appears differently to them:

ESTRAGON. What is it?

VLADIMIR. I don't know. A willow.

ESTRAGON. Looks to me more like a bush.

VLADIMIR. A shrub.

ESTRAGON. A bush. (44)

Setting of the *Waiting for Godot* is only a fragmented bare spot without any relation to the universe.

Plot in the dramatic or narrative work is the structure of the actions, as these are ordered and rendered toward achieving particular emotional and artistic effects. Plots and characters are interdependent. Character is the determination of the incident and incident is the illustration of character. Plots are designed differently so as to produce comic or tragic effect. The plot is the artful disposition of the incidents which make up a story, an arrangement of the incidents, artful presentation of the raw materials. The plot consists of the conflict, involving the protagonist on the one hand and his opponent on the other hand. Besides, the conflict with the individuals, there is conflict of the protagonist against fate, or

against the circumstances that stand between him and a goal he has set himself against.

As the plot progresses it arouses expectations in the audience or reader about the future course of events. Plot involves suspense and surprise and the interplay of which is a prime source of the magnetic power and vitality of an on-going plot. A successful plot has a beginning, a middle and an end. A plot may contain sub plot, a second story that is complete and interesting in its own right. When it is skillfully managed, it serves to broaden our perspective on the main plot and to enhance rather than diffuse the overall effect.

*Waiting for Godot* has symmetrical structure with two acts which purport to dramatize two consecutive evenings in the life of main characters. It employs two set of characters, each in pair -Estagon-Vladimir, Pozzo-Lucky and a unnamed boy, and unnamed and unseen Godot. *Waiting for Godot* does not tell a story, nor describes an event as Beckett expresses contempt a literature that “describes” (Sanders 591). It presents a static situation as “Nothing happens, nobody comes and nobody goes, and it awful” (41) in the dramatic world of the play. It does not tell anything about Godot whom the protagonists are waiting but about waiting and passing time which passes anyway. Plot requiring movement versus static situation is extremely incompatible. Human being wait throughout their life for something definite an event, a thing, a person, and finally the Death, the eternal deliverer which takes them either to damnation or salvation.

The part played by Pozzo and Lucky may be considered as constituting a sub plot of the play which contributes the absurdity of modern man. Their activities only serve to pass the time to the tramps:

VLADIMIR. That passed the time

ESTRAGON. It would have passed in any case.

VLADIMIR. Yes, but not so rapidly.

*Pause. (78)*

The play does not even come to an end, the end itself is the beginning of another round of waiting as the characters do not leave the scene. No suspense nor surprise are expected by audience but revelation of new absurdity. It is not constructed along the traditional lines with exposition, development, reversal of the situation and dénouement, nor does it plunge **in medias res** “in the middle of the things”. Fragmented plot of the *Waiting for Godot* begins as the sequel of the earlier events and ends with another repletion. The plots lacks the endowments of compact and well knit plots. If the plot is the “arrangement of the incidents”, the play lacks incidents to arrange. It lacks suspense, surprise, rising action and other element of the well knit plot. Therefore, the plot is fragmented.

Characters are the persons in dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say- dialogue and what they do- the action. The grounds in a character's temperament and moral nature for his speech and actions constitute his motivation. The characters may remain essentially unchanged in his outlook and dispositions, from beginning to the end of a work, or may undergo a radical change, either through a gradual

development or as a result of an extreme crisis. Whether he changes or remains static, 'consistency' is expected in the characters. He should not suddenly break off or act in a way not plausibly grounded in his temperament as we already have to know it.

Beckett distorts the traditional concept of character by employing new images of characters in the play. The characters on the one hand do not resemble the way they are portrayed and attributed, and on the other that are themselves peculiar in their own situation; the attributes that are given of the characters are funny, less prospective and futile: Lucky is most unlucky. What we ordinarily expect about the characters turns off as we stand experiencing them in their course in the play. Beckett's characters search for meaning; they, however, fail for they remain uncertain of the objects of their search. Vladimir and Estragon wait for a kind of acquaintance whom they personally do not know.

Beckett's characters are only male, not female. Regeneration is not possible without female. Presenting the world dominated by males only, Beckett presents denial to the possible regeneration and substantiation of life. Unusual characters like Godot who lacks sexual category differentiation attract the attention. Beckett's characters make up fragmented personality like blind and dumb constitute one personality: one can speak another can see. They depend on one another inseparably to make a personality: Hamn and Clov, Nell and Nag in *Endgame*, Vladimir and Estragon, Lucky and Pozzo in *Waiting for Godot* can not be separated.

Beckett's world reveals human suffering, survival and immobility and impotence; characters fail to perform any concrete actions, except the demonstration

of their pantomimic performances. In the bare and impotent world of *Waiting for Godot* Vladimir and Estragon wait without knowing what they are waiting for, in an incomprehensible, perhaps meaningless universe, in which death is the only certainty. They consider hanging themselves, then declare their intention to leave, but have no energy to move. Clov frequently declares his intention to leave Hamm but does not leave.

Beckett takes away man's property, family, place in society, function in society, and then begins to strip him of the normal human equipment. At the same time his characters go through the motives of reasoning and planning and use the vocabulary of experiencing the emotions of failure and success (Blamires 345).

Estragon and Vladimir in *Waiting for Godot* have no home and no locale; they seem unaware that they have no home and locale.

“Beckett is interested in those characters who refuse not only to love but any real relationship with anyone else; they are lost and unhappy and have only the pleasure of language left” (Thornley and Robert 172). Beckett characters face problems in identifying subject object, he deals with barriers between ‘in’ and ‘out’ worlds, demonstrate incompatibility. A Beckettian hero is always in conflict with objects around him. “Tension is created between mind and body on the one hand, and people and objects on the other” (Reiley and Barbara). Beckett's characters exist and can exist only as long as the play lasts, indeed only for as long as they are before our eyes remaining practically unchanged. Beckett does not elaborate their past life and experience. Beckett's characters in *Waiting for Godot* are completely

strange and are entangled in their own condition from where they cannot come out. They do not expect the normally expectable.

Beckett's characters engage in a desperate attempt to find or to create meaning for themselves. Born into a world without reason they live out waiting for an explanation that never comes and whose existence may be only a figment of their imagination. In mean time human relationship are reduced to the most elemental tensions of cruelty, hope, frustration and disillusionment around the themes of birth, death, human emotions, materials obstacles, and unending.

The name of Godot itself is fragmented since it does not appear on the scene, it has no description. It controls whole plot, characters are filtered through his consciousness. It challenges the reader's expectations of the character who are supposed to have motif, vices and virtues. The audience remain curious to look the character and experience him, but he does not come. Vladimir and Estragon wait him throughout the play, so do the reader. When he fails to appear, their as well as audiences' hopes come to an end. The off stage character itself represents the fragmented psyche of human being on the aftermath of atomic holocaust. People have real name or pseudonym, however, Godot's name is not certain. He may be God or Dog or God-ot, representing the failure of modern man to have a definite vision of anything. Godot has been interpreted in variously as happiness, eternal life, God, love, hope death silence but Beckett himself denied it. More conspicuous is his absence of gender, whether he is male or female or hermaphrodite. The main characters Vladimir and Estragon as well as the reader interpret his gender at their convenience. It is an absent character, controlling the whole plot.

Important character Godot never appears on the stage. The absence of Godot by non-existence facilitates the story by bringing other characters in a desolate mound under a bare, abandoned tree. The technique of absenting character to bring other characters together is age old tradition; many literary works involve absent figures that regularly attract the attention. Ghost in the first Act and other intermittent places in *Hamlet*, the voice of an unidentified siren in *Wuthering Heights*, the Count, Miss Julie's absent father in *The Cherry Orchard*, and late Helmer in *A Doll's House* are famous example. Those unseen characters or their ideologies exert important pressure and influence on the characters; impose order, and affect the future course of behaviour of the characters, leading to the tragic or comic effect. They contribute to the unfolding of the plays, emanate actions and encourage characters to work. Godot, the offstage character in *Waiting for Godot*, however, does not have this quality nor he has ideology; he comes into existence in the schizophrenic world of the characters. Not Godot, but the characters' supposed imagination of him makes contribution to the unfolding of the play. He generates not action but hope of uncertain salvation and makes characters inert. They have the loss of hope which is essential for the survival.

Vladimir, a Russian name, is a reflective, musing and thoughtful character. The personality of the character is quite different: he has prostate problem with awkward gait who is dissatisfied with his own hat. Many times, he looks inside the hat and smells it. These actions are not expected from a thoughtful character. Vladimir thus reveals the attributes that are incompatible to be a mentally sound man, and, therefore, fragmented. Vladimir seems to be an unusual character in an

unusual circumstance. Beckett by creating such figure in his play reveals a fragmented world view of modern man. He is entangled in doing something that has no meaning. He says, sighs and sneezes and after all tries to do many things that are hilariously absurd.

VLADIMIR: (*advancing with short, stiff strides, legs wide apart*) I'm beginning to come round that opinion. All my life, I have tried to put it from me saying Vladimir, be reasonable, you haven't tried everything yet. And I resume the struggle (39).

Though "What is terrible is to have thought" (94), Vladimir's pre occupation is mental, the thinks more and is therefore more eloquent: his anguish is intellectual. He assures Estragon that they are in the right place. He is more cultured and he quotes from Latin: *Memoria praeteritorum bonorum* (116) and searches his memory for the correct word. His head is a "charnel house" (94) of the dead ideas and when he needs to think he takes off his hat and peers inside as if looking for something. He attempts to acquire other man's ideas which is manifested in his exchanging his own hat with Lucky's.

Estragon, a French name has been portrayed with a different vision and action. He has protracted problems with his boots. So, sitting on a low mound, he is trying to take off his boot. He pulls at it with both hands, panting. He gives up, exhausted, rest, tries again as before. He engages in a number of meaningless actions. He is more irritable, obstinate and selfish. There is discrepancy between what he says and what he does; he intends to go somewhere without moving. His imagination is spontaneous and habitually personalizes the universe. When he talks

of Christ, he himself identifies with Him. When Pozzo asks his name he says Adam. His memory are incapable of reaching back even the previous day.

Body performs in tandem with the command of the psyche, they are inextricably linked. Psyche is the part which receives impressions from the external world, where impulses to the external world and situations are formed, and plans are developed and circulated to the body for implementation. Body is the outlying fiber implementing command. Fragmented psyche fails to perform according to universal principles. He always lives in a trancelike situation, a juncture of memory and forgetfulness. Fragmented psyche of Estragon is obvious in his body's failure to implement the command of the psyche.

ESTRAGON. I' m going.

*He does not move (42).*

Gentleman-farmer looking Pozzo is carrying a case of wine bottles, wearing a beautiful necktie, bowler hat and gleaming leather riding boots. He is the representative of capitalist class who has a humble slave at his service. He drives Lucky by means of a rope passed around his neck. Selfish Pozzo's intention to establish relations with other men of his own class in the barren world of *Waiting for Godot* is the product of his fragmented psyche. "I too would be happy to meet him. The more people I meet the happier I become. From the meanest creature one departs wiser, richer, more conscious of one's blessings" (59). He frequently juxtaposes barren world and peopled world and imparts philosophic lesson formulating the tragedy of man's brief existence on this earth. Fragmented psyche gives him the illusion of two world simultaneously. Following line illustrates this:

POZZO. (suddenly furious) . . . One day . . . one day like any other day  
 he went dumb, one day he went blind, one day we'll go deaf,  
 one day we were born, one day we shall die, the same day, the  
 same second, is that not for you . . . (119).

Lucky, the slave is driven by Pozzo by means of a rope tied around his neck, is more dog like than human; his name is ironic to his work. He possesses nothing that his name signifies. Like a mule he carries upon his shoulder the weight of Pozzo's belongings: a heavy bag, a folding tool, a picnic basket and a great coat and is bent under the weight of his burden. Lucky has a glorious distant past. The wheel of fortune set in motion can not be stopped. A caricature of Atlas, he fails to produce intelligible remarks and makes a long unintelligible tirades frequently. Fragmented psyche of Lucky leads to this failure to articulate intended utterances in comprehensible way.

Two messenger boys who bring the disappointing message of Godot and some information about hit to Vladimir and Estragon in both acts, symbolize the possible regeneration and hope in the fragmented world.

A motif is an element- a type of incident, device, or formula- which recurs frequently in literature. It can be identified from motif, one of the dominant idea. The theme is sometimes used interchangeably with motif, but the term is used more usefully applied to a thesis or doctrine which an imaginative work is designed to incorporate and make persuasive to the reader. Theme is the central idea of the play which may be stated directly or indirectly. The term "motif" or the German leitmotif (a guiding motif), is also applied to the frequent repetition of

a significant phrase or set description in a single work. Theme is a recurrent pattern or unit for which the term leitmotif, a German term for "leading motif" is often used. Theme, therefore, is a binding principle of a literary work that helps us to understand the writer's viewpoint to the world. It is the 'soul' of literary works.

Dramatic works have certain comprehensible theme upon which conflict is created and solution presented. *Waiting for Godot* has no definite theme; it is interpreted in variety of ways. Thematic fragmentation is in its presentation of no 'definite theme' as well as variety of themes. Waiting without knowing what they are waiting for, is incomprehensible and meaningless. *Waiting for Godot* focuses on the meaninglessness and fragmentation. Estragon and Vladimir engage in a number of actions that has no meanings which include "Estragon, sitting on a low mound is trying to take off his boot. He pulls at it with both hands, panting. He gives up, exhausted, rests, tries again as before"(39). Estragon put on all his energy for meaningless action. They jump suddenly from one topics to another, without any logical connection between the consecutive topics and without conclusions. Other meaningless action include:

ESTRAGON. Saved from what?

VLADIMIR. Hell

ESTRAGON. I'm going

*He does not move* (42).

The statement is 'going' action is 'does not move'.

The deeper awareness of the spiritual void of our time is an issue in the works of the existentialists. They present the hopeless vision of life as a brilliant

moment between womb and tomb – “one day, is that not enough for you, one day like any other day . . . They give astride of a grave . . .”(119).

Silence, meaninglessness, nothing, stressing on the absurdity, appear to be dominating theme. Some extracts show the themes

POZZO. True

SILENCE. They put on their hats.

ESTRAGON. Nothing happens, nobody comes, nobody goes, it's  
awful.

VLADIMIR. (to Pozzo) Tell him to thing.

POZZO. Give him his hat.

VLADIMIR. What does he do, Mr. Godot? (*Silence*) Do you hear me?

BOY. Yes, sir.

VLADIMIR. Well?

BOY. He does nothing, sir. (121)

Beckett presents the theme that is fragmented, and representative of the time. The fragmented themes portrays the decay, destruction, senseless irrationalism where nothing but Death is certain. The man has lost its transcendental root, destroyed religious and moral sense. Dramatists presents their perception of the life and world through the varied representation of human lives and circumstances. Beckett presented the fragmented psyche of the post second World War man through fragmented theme where “Nothing happens . . .”(71) and “Nothing to be done”(39). The characters have the loss of hope which is essential for survival. “Hope deferred maketh the something” (40), and that something is to wait till the last moment.

“The situation of finite man in infinite universe” (Cohn 41) is another theme of the play.

Friendship between the pairs of friends, their easy and uneasy relationships, their sorrows and troubles contributes to the theme. These relationships also require explanation and analysis.

### **Fragmentation in Language**

Language is the medium of verbal communication, and sharing ideas, feelings, sorrows and happiness. It makes human being different from other animals. Through the medium of language, human being establishes control over the world e.g. ‘This is my book’ establishes speaker’s control over the object being referred. Language is pragmatic; it is used to perform certain communicative goals. Human being use it for various purpose: expression of ideas, scolding, making treaties and agreement and so on.

The present human civilization is in fact the product of language. Language is knowledge and knowledge is power: “You are under arrest” (Traugott and Pratt 228) can deprive the addressee of his fundamental rights; similarly “Case dismissed” restores the fundamental rights. So, we require that language be meaningful capable of logical communication with a reference to a past, meaningful present and definite direction to future. Using language meaningfully involves psychic activity. It generates action. Failure to perform communicative goals leads to fragmentation in language. *Waiting for Godot* is famous for this linguistic failure

though Beckett uses language from various sources: French, Latin, onomatopoeic words and register words.

A good author always attempts to achieve special kind of effect through the appropriate use of language. Beckett uses language to reveal the apparent absurdity and meaningless of human existence in the fragmented world. It shows immense learning of the dramatist. Beckett's language has gravity, intensity, and consciousness. He uses his own coinages, slang and vulgar words and foreign words to achieve the artistic effect; this however, fragments his dramatic world. The structural, syntactic and semantic deviations further contributes to the fragmentation.

Beckett's characters in *Waiting for Godot* are from different linguistic backgrounds, hence, Beckett uses immense foreign words: the Latin words "Qua sky" for "as sky" (67), "*Memoria Praeteritorum bonorum*" for "Memory of past happiness" (116); French words "Que voulez Vous" for "what can you expect" (95), "morpin" for "pubic louse"; and in the word "Acacademy of Anthropometry" "caca" and "popo" are children's usage for excrement and chamberpot, respectively; "Quaquaquaqu" for "divine attribute". Similarly, Beckett use bilingual expressions such as "Oh tray bong, tray tray tray bong" which is the English pronunciation of French "tres bien" meaning "very good" (68). Beckett uses Irish manner of saying such as "Get up till I embrace you", and words such "dudeen".

Beckett has coloured his own coined words, slang in the play such as "Godot", "Feckham", "Peckham", and "Clapham"; and "knook" with uncertain meaning. The names Testew, Cunard, Fartor, Belcher etc are "invented names, derived from words denoting bodily functions and sexual organs" (Mallick 134).

Similarly Puncher and Wattman are "fictitious name" (134). "It gives us an erection" (47) is a bawdy joke. "A highly literary and despairing, but nevertheless vigorously obscene gesture in the direction of death, is a common feature of Beckett's novels and plays" (130). He has used archaic words such as; 'Board' for stage, and "Adieu" for goodbye. Similarly, onomatopoeic words such as "quaquaquaqua" instead of "quaquaversal: divine attribute" (134) are used. All these linguistic deviations along with sudden jump from one topics to another topics show that the language is fragmented; characters cannot deliver their in uniformed language. Biblical and other allusions abound in throughout the play: "Hope deferred maketh something sick" (40); the name "Abel and Cain" (113); the story of two thieves; "Made in God's image"! (53); "Christ have mercy on us" (122). These surrealistic expression reveal the fragmented world. Similarly, allusion to Shakespeare's, *The Tempest* and its beautiful heroine divine Miranda, quotation from *Le Ciel*: "so blue . . . so calm"; "Essy in Possy"(73); allusion to Greek legend "Atlas, son of Jupiter" (61) and "Pan" (66) etc reflect the wandering of the thought process.

Inappropriate uses of language and hyperbole further contributes to the fragmented world. Following excerpt gives evidence to this:

VLADIMIR. (*hurt, coldly*). May one enquire where His Highness  
spent the night ?

ESTRAGON. In Ditch.

VLADIMIR. (*admiringly*) A Ditch! Where?

VLADIMIR. (*without gesture*) Over there. (39)

In language, certain expressions require to be accompanied by gesture, however, Vladimir says "Over there" without gesture. In the opening of the play, Estragon is engaged in the futile act of removing shoes but fails. We assume that there is "Nothing to be done"(39). Vladimir responds to it with a hyperbolic statement "I'm beginning to come round that opinion" (39). Beckett's characters do not engage in any philosophic or moral arguments; they seldom soliloquy; and they never preach. In the contemporary world where everything ranging from declaring war to concluding peace treaty takes place by exchange and record of long, logical and consequential language and expressions, such fragmented language and words can not perform any action. It will not be suitable in contemporary world.

The language in Beckett's work fails to communicate, to make complete sense; it inconsequential and non functional; psychic process of communication fails to match what the characters attempt to articulate and what they actually articulate. Short and incomplete sentence characterize his plays. Fragmented psyche of the characters produces such language. In *Waiting for Godot* they engage in meaningless verbal communication. The communicative process fails to give definite meanings: one proposes and other agrees and communication comes to an end without logical progression:

ESTRAGON. Oh I say.

VLADIMIR. A running sore!

ESTRAGON. It's the rope.

VLADIMIR. It' is inevitable. (55)

Characters fail to pick up the thread of communication which manifests the fragmentation. "Where was I . . . How's your foot" (42). Such language does not generate action on the character: language is "I'm going", action is "They does not move" (71). Both acts end in the failure of the language to generate action:

VLADIMIR. Well? Shall we go?

ESTRAGON. Yes, Let's go.

*They do not move.*

CURTAIN (124)

"Beckett's language is very carefully used and there is much more humour in his plays than the despair of their themes might suggest" (Thornley and Robert 172). Here various features, such as sudden jumps from one chapter to another, present the appearance of a pathology solipsistic narrator, who is nevertheless extremely verbal. A distorted perception of reality is indicated by distortions of conventional text presentation; very short and very long sentences are found, along with lists and concatenated, unconventionally set out reported speech.

### **Universality of Humanity in *Waiting for Godot***

*Waiting for Godot* came as a reaction to the devastating Second World War which made man a pawn in the hand of the state. The war shattered the people's fundamental belief about the man and human civilization.

Civilization had been an illusion. People are not at heart very good, men are not gentle creatures who want be loved, and who can at most defend themselves if they are attacked . . . they are on the contrary, creatures among whose instinctual endowments is to be

reckoned a powerful share of aggressiveness . . . Man is wolf to man  
(qtd. in Doren 294).

Man has the anthropomorphic desire to destroy the member of his own species. Pozzo's treatment of another human being Lucky obviously reflects this aggressive feeling lurking behind every human being which led to the break out of the World Wars. Pozzo addresses his servant "Pig" ! "Hog! (53). Inhuman treatment of one man by another man has the universal application. He wants to continue his position and says "Yes, gentleman, I can not go for long without the society of my likes" (54).

As revealed by the messenger boy Godot also has anthropomorphic desire and treats two boys differently. He beats a boy:

VLADIMIR. He does not beat you?

BOY. No, sir, not me.

VLADIMIR. Whom does he beat?

BOY. He beats my brother, sir (81).

Despite the aforementioned inhuman treatment of mankind by man, the play include some paragraphs to reflect the genuine universality of humanity. Following excerpts reveal this:

POZZO. (*halting*). You are human beings none the less. (He puts his glasses.) As far as one can see. (He takes off his glasses) Of the same species as myself. (He bursts into an enormous laugh). Of the same species as Pozzo! Made in God's image. Nature is impartial, man makes discrimination among man. (53).

### **Symbolism in *Waiting for Godot***

In this work Beckett expresses his personal views of the human condition through symbolism which has its roots in Freudian Psychology, the Christian Myth and Existentialist philosophy. The two tramps Estragon (Gogo) and Vladimir (Didi) may be Everyman and his conscience. They are the fallen man waiting for the salvation. Gogo is less confident and at one moment is ready to hang himself. Vladimir is more hopeful, more even in temperament. One thinks of the medieval debate between the body and the soul, between the intellectual and the non-rational in man. Certain of their speeches about Christ might substantiate the theory that they are the two crucified thieves. Pozzo would seem to be the evil master, the exploiter. But perhaps he is Godot, or an evil incarnation of Godot. The most obvious interpretation of Godot is that he is God, as the name Godot comes from may come from God. From the inception of human civilization, human being has believed that some unseen force imposes order in the universe; it chastises the evil soul.

The fundamental imagery of the play is Christian. Even the tree recalls the Tree of Knowledge and the Cross. The life of the tramps at many points in the text seems synonymous with the fallen state of man; they are lost souls. Their strange relationship is a kind of marriage. Musing on the spiritual chaos of modern life Vladimir states "Nothing to be done" (39); interpreting the statement as an opinion about life in general, says he is beginning to accept that viewpoint but has decided to keep struggling anyway.

*Waiting for Godot* involves frequent references to the Christianity, Bible and

Crucifixion though Beckett denied any association with religion.

VLADIMIR. Did you ever read the Bible?

ESTRAGON. The Bible . . . I must have taken a look at it.

VLADIMIR. Do you remember the Gospel?

ESTRAGON. I remember the maps of Holy Land. (42)

Vladimir tells him the story of the two thieves (which bores Estragon) and wonders why only one of the four writers of the Gospels mentions that one of the thieves was saved.

Although they don't recollect what question they asked Godot, they think it had to do with a prayer, a supplication. While waiting for Godot, they have nothing to do to pass the time, so Estragon suggests that they hang themselves from the tree. Neither wants to go first, however, and in the end they decide to stay alive because "it's safer" (48). Besides, if Vladimir hangs himself, Estragon will be alone.

### **Absurdity: The Cause of Fragmentation**

The idea of the absurd grew out of an Algerian born French writer, Albert Camus in his work *Myth of Sisyphus*. Due to the wars, factions, assassinations, and political mess, his ideas, writings expressed a philosophy of the lives of many in the early twentieth century. As the gods punished Sisyphus with eternal work, Sisyphus could only be happy in knowing he existed and this displayed the absurdity of modern man and his lifetime of labor.

Beckett drew up the philosophy of the absurd to account for the devastating actions of World War II as Poet Laureate Bhanubhakta Acharya provided emotional

relief to Nepali people who were psychologically and physically traumatized resulting from the loss of land in Anglo Nepal War of 1814-16, by his translation of the great epic *The Ramayana* in vernacular language. The philosophy of the absurd he initiated has three main points. First, life is absurd, and it is useless to find any pattern or regularity within it. Second, man must accept life as the absurd and enjoy the absurdity with happiness. Third, man cannot fight the absurd, but simply accept that life will never have meaning. These three points, derived from his belief about the absurd hero- a hero that finds happiness in daily labor, like Sisyphus, combine to form the elements in the works he called the cycle of the absurd.

By 1942, Albert Camus tried to diagnose the human situation in a world of shattered beliefs.

A world that can be explained by reasoning, however, faulty is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irremediable exile because he is deprived of a memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity (Foresman 956).

Theatre critic, Martin Esslin coined the term Theatre of the Absurd and its application to philosophy of life, to a sense that life in the late 1950 does not have meaning in the same way- as life seemed to have earlier. Absurd is that which is devoid of purpose. . . . Cut off man from his religious, metaphysical and

transcendental roots, man is lost, all his actions becomes senseless, absurd, useless (Esslin 23).

The hallmark of this attitude is its sense that the certitudes and unshakable basic assumptions of former ages have been swept away, that they have been tested and found wanting, that they have been discredited as cheap and somewhat childish illusions. The doctrine of religious faith was marked until the end of the Second World War by the various totalitarian fallacies. All this was shattered by the war.

The theatre of the absurd has several characteristics. First, the main characteristics that all absurd plays have in common is the sense that there is no meaning in life, and the 'meaningless' in life is fundamental to the philosophy of Albert Camus; second characteristic is the belief that no 'God' exists or 'God is Dead', the opinion first expressed Nietzsche, and which is best expressed in Beckett's *Waiting for Godot*, and the title has been interpreted as saying Waiting for God; and third aspect is the conjunction of unrealistic characters and fantastic situations. In Beckett's, major plays, the characters symbolize the human condition, man's impossible striving for dignity, meaning, and communication with other man or with God.

In the absurd world of *Waiting for Godot*, the characters involve in meaningless activities only to prove that they exist. His works reflected Beckett's bitter realization that there is no escape from illusion from the Cartesian: I doubt therefore I think; I think therefore I am- compulsion to think and try to solve insoluble problems. Estragon observes "We always find something, eh Didi, to give

us the impression that we exist” (99). Fragmentation in theme, plot, setting and other elements abounds throughout the play.

## Chapter IV

### Conclusion

#### Man in the Fragmented World

The world is traditionally considered as having a definite structure and order; and its inhabitants are considered rational, heroic and capable of logical thinking. They are capable of heroism and dignity even in the adversities. Man is rational creature living in orderly world. Civilization, especially European civilization was considered the greatest achievement of the mankind. Such orderly structure was substantiated by religious and moral values. Literature considered as the mirror of contemporary life also had structure and order. Great Greek scientist and scholar, Aristotle, states that a tragic work imitates actions that has a beginning, a middle, and an ending. Each parts is so closely connected that transpose of each part disjoints the whole. Wholeness has beauty and gives aesthetic pleasure. Wholeness has order and system, people are capable of logical and consequential communication. The universe is continually expanding since the Big Bang and people are capable to give it a whole shape.

As the greatest dramatist and winner of Nobel prize, Beckett has developed new form to incorporate the fragmented world reality. In the fragmented world, disconnections between thought, spoken or unspoken and outside world prevails. Man fails to produce complete sentences, uninterrupted syntax to make sense to what they articulate. Language is characterized by runs of short sentences, sometimes incomplete, widespread allusion, neologism, violation of grammar, semantic and syntactic mismatches, failure of verbal statement to produce action. These

linguistic features increases centrifugal force in the life; center can not hold and things fall apart. Failure of the language is the failure of life; it is chaotic and messy. The world is filled with incomprehensibility and despair; it lacks cohesion and meaning. Characters live in a dream situation onto the stage, and in a dream quite clearly the rules of realistic life do not apply. Dreams do not develop logically; they develop by association.

Man, in the fragmented setting, lacks the vision of wholeness and beauty; lives a life without any definite purpose at the juncture of memory and forgetfulness. Their mobility is limited entirely within closet. Empty mind provides shelter to evil spirit. Life drifts like a ship without radar in the vast sea just as Vladimir and Estragon pass. The sources of fragmentation in the play such as lack of stories, half finished rituals, repetitive structure of the language and pattern and other elements are used in the desired way to depict the sparsest, starkest representation of the human condition on all its 'absurd' emptiness. Unusual presentation of language represents 'heights apathia, divine athambia, and divine aphasia loves us dearly with some exceptions for reasons unknown' abound in *Waiting for Godot*. Fragmented language, setting, plots and other elements renders man incapable to survive in the competitive modern world.

In the fragmented world, characters exist and can exist only for as long as the play exists. They do not have past, or any clear social background except, perform nitty-gritty of life only to reveal that they exit. Though the origins of all the characters is shrouded in mystery, they breathe as human-animal. They can not

establish relation either with the past or future just as Vladimir and Estragon do not have home; they are unaware about it either.

Characters in the fragmented world consists of only one sexual category. *Waiting for Godot* has only male characters; so there is no hope. Imagination of the regeneration and substantiation of life without female is not possible. Unusual characters such as Godot whose sexual category is undifferentiated serves as center of attraction. Godot is hermaphrodite, center of attraction both to male and female. Characters constitute only half part of the personality of a complete man, the inseparably depend upon one another: one can see and another can speak like dumb Lucky and blind Pozzo in the second Act of *Waiting for Godot*.

Beckett's unusual presentation of the characters and language including innovative formal design of the play is related to his craft as a dramatist. *Waiting for Godot*, one of the most influential dramatic works of the twentieth century, is a tragic farce presenting an 'existentialist' vision of the meaninglessness of human existence. In Post second World War world each man views himself as alienated; the world is fragmented; each is waiting without knowing what they are waiting for, in an incomprehensible, perhaps meaningless universe, in which death is the only certainty. On observing *Waiting for Godot*, each individual finds himself observing his own condition and receives aesthetic satisfaction as well. For depicting the essence of the human condition Beckett has used this technique.

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