



THE USE OF SPACE, TIME, UNCERTAINTY, SAMUEL BECKETT'S 'WAITING FOR GODOT'

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ABSTRACT

This research will examine how time, space, and uncertainty are utilized in a variety of contexts in order to better understand their interplay. In this article, I will describe some minor but crucial discoveries that I've made on time, space, and uncertainty in the movie "Waiting for Godot." The majority of people in attendance at the play seemed to agree that the play's subject matter was very well received. Beckett exploited the universal theme of the human condition and man's anguish at being powerless to find meaning in present in his play waiting for Godot in order to antagonise men's urge to examine the meaning of life (The Theatre of the Absurd, 45). Men, in general, tend to pursue an understanding of life's significance by adhering to their own distinctive pattern, which is based on their typical daily activities. When a guy is unable to discover his way on his own, he will start having fantasies about the life of yesteryear that he has been looking forward to living. The play Waiting for Godot tells the story of two homeless men named Vladimir and Estragon who are looking for some kind of direction in their lives and are keeping their fingers crossed that they will eventually run into a man named Godot who would assist them in escaping their predicament. Waiting is the pattern that they make to show the purpose of their existence because they sincerely feel that if they met Godot, it would be the culmination of their lives and they would have found meaning in what they were doing. Waiting turns into a routine during which they think about the point of their life and how it relates to the achievement of this objective. If, on the other hand, they were to come into contact with the unfavorable aspects of Godot, they would feel utterly defeated. On the other hand, if they were to learn that Godot had some unfavorable characteristics, it would be extremely upsetting for them.

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INTRODUCTION:

Waiting for Godot (1952) is a one-of-a-kind and well-known drama written by Irish Nobel Laureate and United Kingdom native Samuel Beckett. The main purpose of this dissertation is to look at how Beckett builds his absurdist universe in The Importance of Being Earnest. The play was written by a group of carefully selected playwrights as a study of a new style of drama. Theater of the Absurd, he claims, "may be viewed as a reconstruction of what appears to be the most representative position of our day."

Time plays an essential role in the play, and the question of whether time controls or controls the protagonist will be explored. This research reveals the underlying inferences and conceptions of time, place, and uncertainty. This piece of writing will also touch on the themes of language, memory, waiting, and hope. The entire plot revolves around two protagonists and their anticipation of Godot's arrival.

The Use of time is examined in Waiting for Godot:

The dictionary defines absurdity as "totally nonsensical and unnecessarily reckless behaviour." It refers to being "out of harmony" in the sense of music (The Theatre of Absurd 23). Nonetheless, towards the turn of the twentieth century, the term "absurd" first emerged in literary works. Waiting for Godot is a two-day-long storey about time written in the style of "Absurd." The main characters are two vagabonds who are looking forward to Godot's arrival. Godot's persistent absence, on the other hand, wastes time in the tramps' lives by assembling them as living marionettes in the world of the absurd, and they simply "let it go to waste." Spend your time rather than waiting for the results of an appropriate technique. Perhaps Beckett's objective in inventing these characters was to diversify them to represent the deaths of time, emphasizing that we must live in the present moment with what we have rather than wait for enhanced survival chances or for what we do not yet have.

The idea that the play takes place in both the past and the future is deceptive, despite the fact that it seems to take place fully in the present. On the other hand, the present doesn't seem to have a beginning or an end, and the play seems to be trying to keep its audience in the dark about what's going on. It would appear that we have no control over time, and the fact that time has no meaning means that any attempt to slow down the passage of time would be fruitless. In spite of the fact that we get older, get sick, and ultimately pass away, the only thing that can truly stop us is the passage of time. As a consequence of this, it does not matter how diligently we work to achieve success in our life; the reality is that all of our accomplishments will be lost along with us as time marches on. The play waiting for Godot suggests that the tramps do not live in the present moment and that they are consumed with the job of waiting rather than enjoying the pleasures of the current moment. This is because they are waiting for Godot. Their attention has been piqued as a result of the possibility that

Godot will show up and "miraculously fix the situation." (Taken from the book "Theatre of the Absurd," page 50) Vladimir is sure that "everything will be better tomorrow," and he says this with a smile. (34) due to the fact that the child stated that "Godot was certain to appear tomorrow." 34). Due to the fact that the tramps have nothing else to do with their life than wait for Godot, time may be considered to be another important character in the story. In point of fact, waiting is predicated on the notion that one should not force oneself to make use of the time that has passed, but rather permit it to pass naturally. The urge that humans have to fill the interval between birth and death with meaningful experiences is exemplified by the joy that Vladimir and Estragon experience when they first encounter the mysterious Godot in "Waiting for Godot." This epoch can be seen as a continuation of unending hope in many respects because it ties the beginning of life with the conclusion of existence, which is death. In the movie, Waiting for Godot, the only thing that seems to give the tramps any reason for optimism is the possibility of encountering Godot, and they live their lives in anticipation of doing so..

Here are several examples:

Vladimir: So how do we proceed from here?

Hold on a moment, Estragon.

Yes, but only while you wait for the bus, Vladimir.

How about we all get together and hang ourselves?

I'm going to go with Hamm. Vladimir: It would undoubtedly result in an erection!

Estragon: I apologise, but I don't follow what you're saying (highly excited).

A structure is referred to as an erection (12).

As was said before, the exchange implies that Vladimir and Estragon have been waiting about for Godot to arrive until and unless he really shows up. It is at this point that it is studied whether Beckett employed comedy as a vehicle to explicate and comprehend his audience's attentiveness; it has been helpful in enabling man to comprehend the importance of time in his own existence. Making a play more ludicrous is an easy and effective strategy for adding comedy to a play. It is a reflection of the ridiculousness, ludicrousness, and bizarreness of the act of hanging oneself in order to kill time. On the other hand, those who are desperate do not hang themselves but continue on their journey, which started off with varied degrees of hope and anticipation and was only partially unexpected. Godot comes back the following day with the exact same level of excitement, despite the fact that nothing particularly noteworthy has taken place. If a person is unable to give their life purpose, then it will deteriorate into absurdity, and this absurdity will become permanent.

The usage of space is considered in Waiting for Godot.

It is sufficient to provide a fundamental summary of Beckett's career; yet, the vast majority of his works, in terms of both their subject matter and its authenticity, are strikingly dissimilar to the way things are done in the theatre nowadays. The world that is created by *Waiting for Godot* is one that cannot be distinguished from its surroundings, regardless of the manner in which it is constructed, be it artistically or materially, or how it is connected to the rest of the world. This enables the audience to concentrate not on the surroundings but on the topic that is being discussed in the speech. The audience is asked to take part in an experience that takes place in a deserted setting that is weird and foreign and in which nothing exists. There is no discernible shift in the form of the stage between the first and second acts, with the exception of a few new leaves appearing on the tree on the second day of the second act.

In a world that is devoid of everything else, the only thing that continues to exist is a single tree. Surprisingly, the tree, which serves as the tramps' only item other than the clothing they are wearing, appears to be attempting to survive alongside the tramps and is the first striking example of the absurdist part of the story. On the other hand, it would appear that the tree has no significance for them because they are unable to derive anything from it that will assist them in dealing with their current situation. Throughout the course of the performance, the tramps will have their attention attracted to the tree on multiple occasions. an examples,

Can you tell me what it is? Estragon: I'm not sure.

I'm at a loss for words. Vladimir: A willow tree, specifically.

Can you tell me where the leaves are? Estragon: I'm looking for the leaves.

Vladimir: Isn't it obvious that it's dead? (10)

They make one final allusion to the tree in the scene at the conclusion of the second act.

an example,

Except for the tree, everything is dead. Vladimir

(Looking at the tree more closely): What is it, Estragon

I'm sorry, Vladimir, but it's the tree (Page 59).

In *Waiting for Godot*, there is a tree, and the use of just a tree without any other objects appears to be Beckett's attempt to draw attention to the characters and events now taking place on stage, while other objects on stage detract from the action and intended message. Death, survival, change, and new life are only some of the possibilities represented by the tree. The tree, which has no leaves or fruit, could represent lifelessness and death, despite the fact that it is still alive despite the harsh conditions. Similarly, the tree seems pale and dead throughout the winter months. That tree eventually starts to change, growing new leaves and possibly reclaiming its former life.

The tramps in the play struggle between waiting and suicide, often pondering death but returning to the same spot to wait. The surroundings change as a result of the growth of a few

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additional leaves, despite the plot being unchanged in the second act. Because the tree appears on the second day with few leaves, it could be regarded as a symbol of hope for the future, which in the tramps' case is Godot. Empty space, on the other hand, could represent the tramps' souls, which Godot is preparing to fill.

The concept of space is also linked to the concept of eternity in the play. Both the past and the future are illusions, and when we consider things in this light, we may be able to taste eternity. While there is a huge distance between the tramps' current situation and Godot, the place where they can live comfortably, they are unable to improve their current situation rather than wait for Godot. They are expecting that he will also be able to bring them happiness and money. It also shows how the play can be viewed in a number of different ways. It might be hell, a recreation of the tramps' dreadful situation. It might be limbo, where they await Godot's arrival, or heaven, where they expect to live fully and blissfully forever after meeting Godot. Whatever the location appears to be, whether visible or not, it appears ridiculous in both its visible and invisible aspects. This means that the apparent space on stage is not the same as the one we are used to seeing in traditional plays or in reality; rather, the space on stage gives the impression of hollowness and emptiness, as opposed to the traditional play or reality

The Uncertainty of the Situation while Waiting for Godot:

The film Waiting for Godot asks, "What do they mean?" (Theatre of the Absurd, p. 44) and its re-enactment in the reality we experience. In some ways, the tramps' inability to comprehend everything appears to be a metaphor for humanity's lack of fundamental exploration of the universe and its lifespan. The origin of the entire cosmos, in particular, is a huge question mark for individuals who do not believe in the Christian theological belief that God created the world in seven days. Modern science tries to fill up the holes left by religion by attempting to provide practical solutions to these questions, but the truth is that neither our genesis nor our demise are recognised by us. We are born to live life, it instructs us, then we marry, then we get old and sick, and then, as we approach the conclusion of our lives, we awaken. Life's path cannot be foretold perfectly, and it is unknown until one reaches the conclusion of one's own life. We reflect on events that have transpired in our lives during the performance, and we become wordless and thoughtless towards the life we have lived without being disturbed or restless as a result of these experiences. As a result, we encounter hundreds of questions for which there are no adequate answers.

Another key topic of controversy in the play is the names of the characters. The tramps' perspective of themselves as seen by the audience is muddled since they go by a variety of names given to them by a variety of people. The tramps' nicknames include Vladimir, Didi, Albert, Estragon, Gogo, and Adam, to name a few. Estragon refers to Vladimir as Didi, the kid calls him "Mr. Albert" (32) and Estragon calls Estragon Gogo, but Estragon presents

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himself to Pozzo as "Adam" (25), so who are they and what are their identities? As a result of the audience's lack of knowledge about the primary character's identity, the mystery becomes the most important issue of contention.

Oh, he's such a... Vladimir:

I'm acquainted with him in some way.

We don't know anything about Estragon, so we can't comment.

"All the same, we'll take him on," Vladimir says, despite our lack of familiarity with him

If I ran into him on the street, I wouldn't recognize him.

When asked who or what Godot meant, Beckett said, "If I knew, I would have said so in the play," implying that the entire plot centres around the anticipation of this enigmatic character's arrival. (From the 44th issue of "Theatre of the Absurd") Godot has been interpreted by critics to represent a multitude of things throughout the span of sixty years, including joy, endless life, everlasting love, death, silence, hope, time, space, uncertainty, God, and a variety of other things. Indeed, when we consider the play's whole performance, we come to the conclusion that Godot is both everything and nothing, which is a legitimate conclusion. Listening to a blind guy describe an object or a person is similar to determining Godot's identification.

Throughout the play, the protagonists' memories are clouded by confusion, forcing them to question even the tiniest details, such as the tramps' interactions with travellers and the messenger, the location, the time, and, well, just about everything. In the second act, Vladimir tells Pozzo about their encounter the day before. Pozzo denies it, claiming that he had no knowledge of meeting anyone that day.

Vladimir: Isn't it Pozzo?

Pozzo: "I am Pozzo, without a doubt."

Is everything the same as it was yesterday? Vladimir: Is it the same as it was yesterday?

What happened the day before?

The day prior, we had a meeting. (Silence) Do you remember nothing about what happened?

Pozzo: The day before yesterday, I don't recall meeting anyone. Bu

I won't remember meeting anyone tomorrow.

Day. As a result, don't rely on me to inform you (56–57).

Vladimir is obliged to ask himself, "Would that be possible?" in reaction to Pozzo's allegation; given that Pozzo has no absolute recall of the meeting with the tramps that occurred yesterday. The world is disillusioned because "the air is full of our troubles" (page

no. 58), when no one can be confident of their memories, tomorrow, or even life itself; he is a symbol of global disillusionment. Everything is up in the air in this situation, and you can't trust Pozzo's assurance that they will meet. The sample indicates Vladimir and Estragon's uncertainty regarding how they should remember their conversation, similar to what was previously said. First and foremost, the next day, when Pozzo introduces himself as Pozzo, he forgets and reacts with, "he did not recall anything from yesterday?" As a result, it shows that Vladimir and Estragon's uncertainty is comparable to that of life and death. As a result, when the characters first meet and communicate with one another in "Waiting for Godot," there is a sense of unease between them

CONCLUSION:

In order to write this post, I looked at some of the material in "Waiting for Godot" that dealt with the concepts of time, space, and uncertainty. The play's principles are well-liked, and this is the play's major and undisputed evaluation. In this play, the "tomorrow," which never comes, keeps the tramps alive in the hope of meeting Godot, which they never do. Godot is a trick of the light, according to the tramps' imagination; he can only live in their heads. As a result, the fact is that they are "waiting for nothing," a title that is startlingly similar to that of the film "Waiting for Godot." As a result, time has no meaning in their lives because time, in their eyes, only brings difficulties. Those who do not see the other side of life do not appreciate its beauty, which shows up in the form of decisions made through time. Until the end of the performance, time, space, and uncertainty appear to be nothing. According to Vladimir's interpretation of Godot, they are "Waiting and Waiting for nothing," but the truth is that the entire storey is about waiting, with no loss or achievement. If Becket had labeled the play as its portrayal, "Waiting for Nothing," the audience might have been astonished by what happened

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