

**SENSE OF ABSURDITY: EXISTENTIALISM, A  
DESPERATE LOSS OF IDENTITY WITH SPECIAL  
REFERENCE TO SAMUEL BECKETT'S SELECTED WORK  
(WAITING FOR GODOT AND ENDGAME)**

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**Abstract**

The objective of this research paper is to analyze Samuel Beckett's two plays "*Waiting for Godot*" and "*Endgame*". Main themes of the novels included in this analyses are: Absurdity, hopelessness, existentialism, repetition, comedy, destruction, agony, obscurity, nothingness, freedom and uncertainty. The findings of the study show that Beckett's two plays reflect the environment prevailed in the Europe after World War-II when destruction, despair, isolation and hopelessness were gripped the whole Europe. Beckett portrays man as cynical, comfortless and incapable to understand the universe.

**Key words:** Absurdist; Hopelessness; Existentialism; repetition; Comedy; Destruction.

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## **1.Introduction**

### **1.1 The Beginning of the “Theatre of the Absurd”**

Esslin’s portrayal of Absurdism in his *The Theatre of the Absurd* as a record of the start of Absurdist. The book was composed too soon to study its outcome; what absurdist has turned out to be. Samuel Beckett, one of the main Absurd writers, composed works which were radical during their period. For instance, Beckett’s “*Waiting for Godot*” was an intense transform from the standard for its first gatherings of people in 1955, bringing about close mobs in Western Europe (Esslin, Absurd 1). The circular revolving plot spins around two tramps waiting for a man named Godot. Amid their hold up, they bumped into ace and his slave, Lucky and Pozzo. At this point, an emissary boy comes to tell the two tramps that Godot won’t arrive. The second demonstration is particularly similar to the first one regarding a visit from Lucky and Pozzo, and a similar message from the boy. With “rubbish” dialect and no ultimate, the very first group of witnesses experienced issues understanding the play. After two years, it was generally welcomed at San Quentin prison by many convicts. One detainee said of the play, “*Godot is society*”. Few years later, in 1964, “*Waiting for Godot*” was acknowledged by standard theatre-goes; its generation at Royal Court Theatre in London was “*extremely favorably received by the critics*” (Esslin ix). Maybe Beckett was comparatively radical, as his play took almost 10 years for society to acknowledge. Presently, over a half-century later, numerous crowds consider Absurd propensities customary.

### **1.2 Existentialism as a philosophical movement**

Existentialism is a philosophical development which discards the offer of the universe any intimations about how mankind ought to live and

concentrates on individual presence, flexibility and decision. It fundamentally appears as a response to the Age of Reason. The scholars of that age like Leibniz, Spinoza, Hume, Hobbes, Voltaire, Locke, Rousseau and Bacon, viewed reason not just as man's most astounding staff which is equipped for taking care of all issues and furnishing him with finish learning at last, yet it was likewise observed as totally positive, with which the nature of being impeccable is implied. At the end of the day, reason was thought to be supreme, which clarifies why those savants, who were pleased with being sensible and sane, exaggerated their case. The word supreme has got two implications in this specific situation. The first is that "reason is an extreme piece of reality, underived and not dictated by whatever else"; and the second significance of is that "the forces of reason are boundless (Roubiczek I)".

### **1.3 Major Existentialists**

The real Existentialists are Friedrich Nietzsche, Søren Kierkegaard, Martin Heidegger, Albert Camus, and Jean-Paul Sartre. They can be put into two classes: (1). Real philosophers like Heidegger, Nietzsche and Kierkegaard. (2) Abstract figures of existentialist philosophy like Camus and Sartre. From the five influential figures "Sartre is the clearest and generally efficient. (Olson VIII).

#### **1.3.1 Albert Camus**

Albert Camus, similar to Beckett, is the author who is the representative of Existentialism when he wrote his well-known article, "*The Myth of Sisyphus*", which portrays a striking picture of the ridiculousness of human presence from the pointless work of Sisyphus. Along these lines, this paper is acknowledged as the wellspring of motivation for some existentialists as it

turned into the model of this perspective. “*Sisyphus*” was sentenced by divine beings to roll a stone up to the highest point of a mountain, just to have it move down once more, which shows a preposterous saint with a negligible presence and repetitive regular day to day existence with no reason. Camus utilized the Theatre of the Absurd in order to portray the circumstance of mankind looking for importance in a universe which does not give it. So also, “*You're on earth, there's no cure for that!*” says Beckett's Hamm in “*Endgame*” to underline the difficult regular day to day existence of numerous Sisyphusses in this worthless universe of pointlessness with many rocks to move here and there.

### **1.3.2 Jean-Paul Sartre**

Jean-Paul Sartre is ordinarily viewed as the father of Existentialist theory. His compositions set the tone for scholarly life and the establishments for the Existentialist view fundamentally in the decade promptly after the Second World War. Additionally, making Existentialism available to the general population all around the globe through his stories, books and plays, Sartre likewise made a lot of genuine non-artistic work in rationality. He depicts three methods of being, being-in-itself that is self-subsistent being, being-for-itself which is cognizant being, and being-for-others. To represent, a man's '*being-for-others*' is the manner by which he appears to other individuals.

### **1.3.3 Samuel Beckett**

Samuel Beckett's artistic yield is loaded with the ridiculous and terrible vacancy of the human condition. His play is spooky by lack of significance at the inside. Beckett's characters strive for finding their significance. They are naturally introduced to a silly world. They experience their lives waiting for a clarification that never comes, and even the presence of this clarification may

be just a result of their creative ability. Beckett's play depends on his view of the human condition, that is, being conceived and for the most part living in torment, enduring difficulties, a short harsh and repulsive presence. Man's needs and longings are altogether shrinking. (Chambers 78). said, "All Beckett's work involves a solidarity in which certain mentalities are communicated in various courses with much compel and uncommon creative energy: life is brutal and agonizing; disappointment is no more awful than achievement in light of the fact that neither matters; what is essential is to abstain from offering torment to others and to share mishap

#### **1.4 Main Research Problem**

Our research problem is to analyze the Sense of absurdity: Existentialism, a desperate loss of identity with special reference to Samuel Beckett's selected work (Waiting for Godot and Endgame) and compare different aspects of these two plays.

#### **1.5 Objective of study**

The objective of this research paper are given below: -

- To investigate how the emotional functions of Samuel Beckett parallel the custom of the Absurd and existentialism.
- To examine the philosophical issues of postmodern culture discussed by Samuel Beckett in his plays "Waiting for Godot" and "Endgame".
- To study the similarities and contradiction between Beckett's two plays "Waiting for Godot" and "Endgame" with reference to absurdity and existentialism
- To study his writing style and role as a contemporary Absurdist and existentialist.

## **1.6 Scope of study**

A number of studies have been conducted on Beckett's plays individually, but in our research we have analyzed the similarities and contradictions in Beckett's two plays "Waiting for Godot" and "Endgame" with reference to absurdity and existentialism. In this research we reveal how masterfully Beckett's Plays create an atmosphere in which similarities and contradictory elements go in hand in hand. We also analyzed the destruction and identity crises of the characters of both plays. This research highlights the theatre of absurd and existential aspects and shows how Beckett-as an Absurd play writer discusses the destruction and despair of the characters of the plays. These points making this research work from previous studies and widens its scope for further research in future.

## **2.Literature Review**

A literature review is an account what has been published on a topic by accredited scholars and researchers. It is essential as it offers a comprehensive overview of relevant topic, giving a sense of focus as to which direction your research is headed. We have made brief review of studies conducted on the Beckett's two novels: Waiting for Godot and Endgame. [Rahman \(2015\)](#) in his article "In search of Absurdity" analyzes various aspects of the most famous absurd drama "Waiting for Godot". This essay focuses on the plots, dialogues, use of time and pattern of his play on the basis of the "Theatre of Absurd". It also intends to focus on the dominating theme of existentialism and alienation, which are the most important aspects of Absurd Theatre. [Danni \(2015\)](#) in his study focuses on the criticism of Samuel Beckett and how anti-plot is effectively expressed in the absurdist and existentialist vision that life is

inherently without meaning or purpose in “Waiting for Godot”..Azam (2014) Nihilism, suggesting the theoretical doctrine of extreme pessimism toward the intrinsic fundamentals of human life, and, in contrast, idealism, advocating the philosophical canons of belief in a structured transcendental realm, are the two paradoxical dominating themes in Irish avant-garde dramatist Samuel Barclay Beckett’s famous absurd play “Waiting for Godot”. These two issues are responsible for the suffrage of mind. The major characters, especially the megalomaniac Vladimir and less-intelligent Estragon who are waiting for unidentified Godot, demonstrate the clash of these two theories through epistemological, ontological and poetic form. These issues have been marked and depicted in the various characters of literature. Samuel Beckett’s “Waiting for Godot” is not deprived of representing the crucial issues of nihilism. The protagonists, Estragon and Vladimir, depict Nietzsche’s concept of nihilism to some extent. They suffer from loneliness, attempt suicide, evoke pessimism and remain unpredictable and dissatisfied till the end of the play. Singh (2013) has tried to find out the elements of anguish and despair in Beckett’s drama. The theme of waiting for someone in the drama, combine with that of waiting for a mysterious stranger, which has obvious symbolic dimensions and implications. Godot maybe a representative in Beckett’s contemporary terms. Another theme of this drama is suffering. The characters of this drama have nowhere to rest their head. Sometimes we see another theme in this drama like exploitation. Dontcheva (2012) compared the work of L. Carroll and S. Beckett and argued that Carroll’s works tend to demonstrate certain fascinating perspectives that were to intrigue Beckett in his dramatization and postmodern ideas concerning the significance of dialect, space and time, the issue of individual personality. There are various characters in Carroll's stories

that prefigure Beckett's treatment of characters. Their verbal trade just focuses the trouble of classifying conceivable implications and, similar to Beckett's characters, they appear to have no general public, no history, no occupation, no genuine identity or personality with the exception of their names, that creates tremendousness and indeterminacy. Gatewood (2001) pleaded that The Theatre of the Absurd, represented in this work by Samuel Beckett and Harold Pinter, rejected traditional forms in theatre and sought to present humans in situations that could not be understood by reason or rationality; hence, traditional methods of rational explanation became no longer work in this movement. Beckett saw his task as an artist to be the abandonment of unworkable structures which necessarily excluded chaos; he sought a form that admitted what he termed “the mess” in art. Beckett allows chaos by abandoning dramatic structures such as conflict resolution and character development.

### **3.Samuel Beckett: Life & Literary work**

#### ***3.1. Biographical Sketch of Samuel Beckett***

Samuel Beckett was an Irish novelist, essayist, poet and playwright, born on 13th April 1906 in Foxrock, Dublin. His father William Frank Beckett was a civil engineer and mother May Barclay was a housewife. Beckett went to Trinity College and studied English, Italian and French from 1923 to 1927. He got his Bachelor's degree from there and taught at the Campbell College in Belfast after which he started teaching in Paris as a lecturer. While Beckett was in Paris he met James Joyce, the author of the highly criticized novel 'Ulysses'. Beckett developed profoundness for Joyce who would have a great effect on Beckett's future life. He joined the same literary circle as Joyce

inspiring him to write his first work which was a critical essay 'Dante... Bruno. Vico. Joyce'. Secondly Joyce's daughter made advances towards Beckett which he declined on the grounds that she was schizophrenic. 1941 was a sad year for Beckett. The death of James Joyce and the invasion of the Nazis brought great grief to his heart. During 1946 to 1950, Beckett underwent a change in his ideas and even his writings. He wrote mainly in the French language and translated the books himself in English. His books 'Molloy' (1951), 'Malone Dies' (1951), and 'The Unnamable' (1953), written with brilliance and a remarkable pace, were the greatest prose writings of the time. They show a very bleak but incredibly oblique and strenuous course of the human life. Beckett's play 'Waiting for Godot' became the reason for the rise in his fame. 'Endgame' (1958), 'Happy Days' (1961) and 'Play' (1963) were some of the other plays written by him. Samuel Beckett was ranked the greatest poet, novelist and dramatist of the absurdist school of the twentieth century.

### ***3.2. Effects of World War II on Samuel Beckett***

Beckett joined the French Resistance after the 1940 occupation by Germany, in which he functioned as a messenger. On a few events as throughout the following two years he was almost gotten by the Gestapo. In August 1942, his unit was double-crossed and he and Suzanne fled south by walking to the wellbeing of the little town of Roussillon, in the Vaucluse office in the Provence Alpes Cole d'Azur area. There he kept on helping the Resistance by putting away deadly implements in the back yard of his home. Amid the two years that Beckett remained in Roussillon he by implication helped the Maquis disrupt the German armed force in the Vaucluse Mountains,

however he infrequently talked about his wartime work in later life. Beckett was granted the Croix de Guerre and the Medaille de la Resistance by the French government for his endeavors in battling the German occupation.

### ***3.3. Death of Samuel Beckett***

In 1961, he married Suzanne in a riddle regular administration in England, the achievement of his plays incited requesting to go to practices and manifestations around the world, driving unavoidably to another calling as a theater official. In 1956, he had his at first reward from the BBC Third Program for a radio play, *All That Fall* (1957). He kept creation sporadically for radio and extended his augmentation to fuse film and TV. He began to write in English again, despite the way that he also wrote in French until the complete of his life. From the late 1950s until his demise, Beckett had an association with Barbara Bray, a dowager who filled in as a script proofreader for the BBC. In October 1969 while on vacation in Tunis with Suzanne, Beckett heard that he had won the Nobel Prize for Literature. His play, “Endgame” has been adjusted for the short film *Statement in* (1965). His wife Suzanne died on seventeenth July 1989 while he was passed away on 22 December of that year. The two were entombed together in the Cemeteries du Montparnasse in Paris and offer a straightforward stone tombstone that takes after Beckett's order that it ought to be “*any color, so long as it's grey.*”

### ***3.4. Samuel Beckett as an Absurd Novelist***

Samuel Beckett is considered as one of the leading dramatists of the post-modern era. His books are set apart by the craftsman's vision of the world into which his characters are set. He brought revolutionary changes in the standards and rules by which a drama has been appreciated for a long time and

introduced a new kind of drama that Martin Esslin labelled under the title of 'The Theatre of the Absurd'. The theatre of the absurd presents the anxiety of man that arises from the fact that he is surrounded by the areas of dense darkness. Beckett attempts to reveal in his novels to bring out the absurdism in human life. His characters do not preach moral and philosophical views. They are not directly drawn from the real world, but are highly stylized one. In his plays, he defines the chaos of the human condition, and give some semblance of order to man's intellectual dilemmas: "*The confusion is not my invention. It is all around us and our only chance now is to let it in. The only chance of renovation is to open our eyes and see the mess. It is not a mess you can make sense of*" (Driver, 1992:22-23)"

To sum up, Beckett has become one of the first absurdist playwrights to win international fame. In 1969, he received Noble Prize for literature, one of the few time of this century that almost everyone agreed that the recipient deserved it.

## **4. Research Methodology**

### **4.1 Research Design**

In this analysis, first, we read Samuel Beckett's "Waiting for Godot" and End Game precisely and afterward we select and cite some content and discourse which identified with the qualities of the Theater of the Absurd as the information; Second, we break down the content upheld by auxiliary sources (book, diary, material from the web), and; Third, we decipher the contents that have similarities and contradictions in both novels.

### **4.2 Type of Research**

The research is Qualitative in nature and we will use qualitative data in this research study.

### ***4.3 Data Collection***

Data is collected from relevant secondary sources i.e. novels, books and journals.

### ***4.4. Sample of study***

The sample of this study was novels: “Theatre of Absurd” and Existentialism and under consideration work of Beckett’s novels. The purposive sampling technique was used in this study.

### ***4.5. Analytical method***

The following analytical techniques were used in analysis of data: -

- Content Analysis
- Textual Analysis
- Discourse analysis

## **5: Analysis of themes of Novels**

### ***5.1 The origin of Absurdity***

It was Albert Camus (1913-1960) who first realized the absurdity of existence during the Second World War and gave a vociferous expression to the meaninglessness of in his novels and dramas. Albert Camus defined the absurd as the tension which appears from man’s determination to discover purpose and order in a world which steadfastly to evidence either. Aware of

this lack of purpose in all we do produce a state of metaphysical anguish which is the central theme of the writers in the Theatre of the Absurd. Modern artists and absurd playwrights and novelists in particular seem concerned with creating works that proclaim their independence from the traditional Neo-Aristotelian strictures of imitation or representation. These playwrights and novelists want a drama and novel that proclaims:

*This is not Life! It is my work of art about life! Or even. This is life itself that I have created..... Man made life.....ersatz life.”* “(Study Times, 2001:5)”

## **5.2. Definition of Absurdism**

Martin Esslin first discovered the term *Theatre of Absurd* and discussed its features. He says that “*The term is applied to a number of the drama and prose fiction which have in common the sense that the Human condition is essentially absurd, and that this condition can be adequately represented only in works of literature that are themselves absurd.* (Esslin, 1992:8). The theatre of Absurd which is the creative and important movement has totally changed the nature of drama. Absurdity has been defined and interpreted differently by different critics. “*Absurd means as in harmonious, out of harmony with reason, playing opposed to reason, ridiculous, and silly.*” (Oxford Dictionary, 2002: 2) “*Absurdity is that which has no purpose, goal or objective.*” (Kafka 1998: 12) “*Absurdity in its dramas and novels reflects the attitude that there is no in the universe. It also reflects the view that Human life is meaningless and futile. It suggests that living in such a condition man’s life become absurd. In absurd plays and novels human beings are portrayed as isolated from others, a situation that existed in Europe, during and after the Second World*

War. (Beckett, 1962: 4)” Albert Camus explained theater of absurd as: “A phrase referring to twentieth century works that depict the absurdity of the modern human condition, often with implicit human condition, often with implicit references to humanities loss or lack of religious, philosophical, or central roots. Such works depict the individual as essentially isolated and alone even when surrounded by other people and things. Camus (1998:9) defined the Absurd as:

*“the tension which emerges from man’s determination to discover purpose and order in a world which steadfastly refuses to evidence either. This paradox leaves man’s actions, aspirations and emotions merely ironical. Human qualities such as perseverance and courage no longer function except as derisory comments on men’s impotence basic instincts and responses, the more forces of the individual, become the source of his misery.”*

### **5.3 Absurd Characters**

The absurd characters are in a completely extraordinary position. They are not shaped by their surroundings in their own particular picture; they are not hurling about in the surge of life occasions and procedures. The entire stage is an image demonstrating within mental universe of the characters, who are natural parts of it. The truth in which the silly character shows up, is a mental reality communicated in pictures that are the outward projection of the conditions of his brain. That is the reason the Theater of the Absurd can be viewed as a picture of the individual's internal world.

### **5.4 Sense of Absurdity in Beckett's Plays**

In “Endgame” and “Waiting for Godot”, Samuel Beckett as a prominent absurdist, portrays the absurdity of human scenarios both in the form and

content skillfully. Actually, absurdism in Beckett's works is associated with reverberation of the squalid environment of the situations that overwhelmed Europe throughout World War II. However, for a few reviewers and critics Beckett's portrayal of the absurd is not only confined to the alarming of the environment of the Europe, nevertheless his creative portrayal of the deserted after-war Europeans, in his aforementioned masterpieces, are the same as meaninglessness, pointlessness, and absurdity of the universe in extensively.

## **6. Analysis of "Waiting for Godot"**

*"Waiting for Godot"* is the exemplary play of the Theatre of the Absurd and it is a fine representation of every modern human individual and the lives we lead as G. S. Fraser in 1956 gives his opinion about the play "the tramps with their rags and their misery, represent the fallen state of man." In his book 'An Anatomy of Drama' Martin Esslin says that in "*Waiting for Godot*", we can see "unfulfilled expectancy when one is waiting for something which has been promised but fails to materialize" and furthermore he stated in *The Theatre of the Absurd*, that "*The subject of the play is not Godot, but waiting, the act of waiting as an essential and characteristic aspect of the human condition. Throughout our lives we always wait for something, and Godot simply represents the objective of our waiting—an event, a thing, a person, death. Moreover, it is in the act of waiting that we experience the flow of time in its purest, most evident form.* (ESSLIN, 2004, P. 50)." Beckett represents in his play that in our lives, we are always waiting for something, and time is fleeting while we wait and life is coming closer to the end. Edith Kern, in her article "Drama Stripped for Inaction" puts light on how much we recognize

us within Valdimir and Estragon's character and that we see that we are also "bewildered and abandoned in a universe which makes no sense". "Waiting for Godot" make attempts to present a world in which hope doesn't become reality, and dialogue and communication of human hardly make sense.

### **6.1 Hopelessness**

The play writer focuses on demonstrating a world without any hope and where everything is shattered and any effort to over through the problems is looks useless. As peter Szondi reviews the play in Theory of Modern Drama by saying that "everything lies in ruins—dialogue, form as a whole, human existence". Destruction of world and man in the play ought to be no hope. Eric Bentley thinks that what the characters do while waiting is the theme of the play because the play isn't the waiting itself, we agree with him in his point of view but not when the author says that "Estragon and Vladimir do not only wait. In waiting they show, ultimately, human dignity: they have kept their appointment, even if Godot has not (GRAVER; FEDERMAN, 2005, p. 119)" so we deduce persistence in waiting is neither dignity nor hope but simply lack of courage and bravery.

### **6.2 Uncertainty**

By close observation we can see that Uncertainty is main part of the "Waiting for Godot" play. The key characters of the play are uncertain about some things like they don't really believe in Godot's arrival, lucky and pozzo's identity, the boy's identity, Godot's identity and they question whether they are happy or not and whether they are doing the right thing by waiting for the Godot's arrival. Martin Esslin believes uncertainty is the main essence of the

play: “*In Waiting for Godot, the feeling of uncertainty, it produces, the ebb and flow of this uncertainty—from the hope of discovering the identity of Godot to its repeated disappointment—are themselves the essence of the play*” (ESSLIN, 2004, p. 45)”. While being uncertain of every other thing, they only know that they are “*Waiting for Godot*”. They deal with this certainty, Vladimir says “*What are we doing here, that is the question. And we are blessed in this that we happen to know the answer. Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come* (BECKETT, 1994, p. 91)”.

Uncertainty in Vladimir's brain is expanding which echoes his endeavors to persuade himself that the Lucky and Pozzo in front of an audience in Act I aren't the same Lucky and Pozzo he had met already. This Passage shows his mind's instability that Pozzo is Godot or not. Toward the end of Act, I, Estragon and Vladimir don't know about the kid's personality who is Godot's errand person.

### **6.3 Repetition**

Repetition is additionally a monotonous component in “*Waiting for Godot*”; repetition is the key factor on which the structure and idea of the play is based. Estragon and Vladimir meet, they appreciate each other, Lucky and Pozzo go back and forth, Estragon and Vladimir appreciate each other for the second time, the Boy arrives and gives them a message that Godot is not coming today and he will certainly come again in upcoming days. Repetition is used by the writer to lighten the seriousness and he wants to show to the audiences the unchangeable procedure of the things. While Lucky is stupid and Pozzo is blind, and in Act II there are a few leaves on the tree, these

situations are as unchangeable as the way that Estragon and Vladimir are “*Waiting for Godot*”, that these characters have been sitting tight for quite a while and they will, maybe, keep on waiting until the end of time. The repetitive aspect shows the aim to make it understandable the character's situation that it is not so easy to change our daily habits because of the little changes that occur in our life. The first two Acts give us the ending that is possibly the beautiful example of repetition from the play. In “*Waiting for Godot*” there is a repetition of so many similar words and sentences.

“*Vladimir: A running sore! Estragon: It's the rope. Vladimir: It's the rubbing. Estragon: It's inevitable. Vladimir: It's the knot. Estragon: It's the chafing.*” “(Ibid., p. 23)”

We can also have a gist of repetition when Estragon and Vladimir were making fun of what Pozzo says about the annoying presence of Lucky, “I can't bear it... any longer... the way he goes on... you've no idea... it's terrible... he must go... (he waves his arms) ... I'm going mad... (he collapses, his head in his hands) I can't bear it... any longer (Ibid., p. 33-4)”, after a moment of silence they were all looking at Pozzo and Estragon and Vladimir started mimicking what Pozzo was saying.

“*Vladimir: He can't bear it. Estragon: Any longer. Vladimir: He's going mad. Estragon: It's terrible.*” “(Ibid., 1994, p. 34)”

Though there is an evident repetition of the same words, the meanings are slightly different. Because of Pozzo's desperate and painful situation, he occurs such harsh words for Lucky but this is also a fact that separating his ways from Lucky is very hard for him, he admits. Northrop Frye states that in an *Anatomy of Criticism*, “*repetition overdone or not going anywhere belongs to comedy*” (FRYE, 1973, p. 168)\_that laughter is the only achievement by

using repetition. In *Waiting for Godot* similar words and repetitive sentences are not used for the sake of laughter but to show the sluggishness and laziness of the characters.

### **6.4 Comedy**

There are some scenes in which we can find a touch of comedy. In that scene, Vladimir is asking Estragon to go and hide behind the tree but the tree is thin and not so wide that it can make Estragon stowaway. The scene concludes as: “*Estragon goes and crouches behind the tree, realizes he is not hidden, comes out from behind the tree*” (BECKETT, 1994, p. 83-4), after that when he appears again he was frustrated and he says the tree is useless for them because they can't commit suicide by dangling on it. One more fine example of comedy can be seen by the repetitive movements and gestures of the characters in which Pozzo orders Lucky to let go and pick up the objects again and again, as the following passage can show:

*“([Pozzo] To Lucky.) Coat! (Lucky puts down the bag, advances, gives the coat, goes back to his place, takes up the bag.) Hold that! (Pozzo holds out the whip. Lucky advances and, both his hands being occupied, takes the whip in his mouth, then goes back to his place. Pozzo begins to put on his coat, stops.) Coat! (Lucky puts down bag, basket, and stool.) Touch of autumn in the air this evening. (Pozzo finishes buttoning his coat, stoops, inspects himself, straightens up.) Whip! (Lucky advances, stoops, Pozzo snatches the whip from his mouth, Lucky goes back to his place.) Yes, gentlemen, I cannot go for long without the society of my likes (he puts on his glasses and looks at the two likes) even when the likeness is an imperfect one. (He takes off his glasses.) Stool! (Lucky puts down bag and basket, advances, opens stool, puts*

*it down, goes back to his place, takes up a bag and basket.) Closer! (Lucky puts down the bag and basket, advances, moves stool, goes back to his place, takes up bag and basket.” (Ibid., p. 21-2)”*

One more example in which we can see physical humor where lucky is dancing and Estragon repeatedly trying to mimic Lucky:

*“Lucky dances. He stops. Estragon: Is that all? Pozzo: Encore! Lucky executes the same actions, stops. Estragon: Pooh! I'd do as well myself. (He imitates Lucky, almost falls.) With a little. Practice”. (BECKETT, 1994, p. 41)”* We only have a slight idea by the text that how the dance could be performed on the stage, Lucky calls it ‘*The Net*’, says Pozzo “*he thinks he is entangled in a net*” “(Ibid., p. 42)”.

At the beginning of second Act, Vladimir sings a dog song which is actually a crazy song about a dog stealing a bread piece from the kitchen and when, after the dog was beaten and dead, all the other puppies went to its funeral. There is nothing specifically important about this song, but only its endlessness. As lead by the stage directions:

*“A dog came in the kitchen. And stole a crust of bread. Then cook up with a ladle. And beat him till he was dead. Then all the dogs came running. And dug the dog a tomb— [He stops, broods, resumes:] Then all the dogs came running. And dug the dog a tomb. And wrote upon the tombstone. For the eyes of dogs to come: A dog came in the kitchen. And stole a crust of bread. Then cook up with a ladle. And beat him till he was dead. Then all the dogs came running, and dug the dog a tomb— [He stops, broods, resumes:].” (BECKETT, 2004, p. 62-3)”*

### **6.5 While Waiting**

One of Estragon and Vladimir's real stresses is the thing that they can do to take a break — perhaps they even nervousness more about what they can do while they are holding up than if Godot will touch base by any stretch of the imagination. Lois Gordon assumes that in holding up, they demonstrate the desolateness and void of life:

*“Both figures demonstrate concretely—in taking the hat off and putting it back on and in pulling the boot off, with additional gestures of turning each in different tips—that there is nothing to be done, nothing to be found, nothing to be revealed. The ritual of demonstrating or enacting nothing is the consummate activity of waiting/living (GORDON, 2002, p. 156)”*

By coming up and in result what to do while they are holding up, Estragon and Vladimir admit to the purposelessness of their lives. All they need to do is locate some sort of action that will make the time pass speedier, and they are very much aware of that. After Lucky and Pozzo leave, for instance, we have the accompanying discourse in which we can see their readiness of the progression of time:

*“Vladimir: That passed the time. Estragon: It would have passed in any case. Vladimir: Yes, but not so rapidly. (BECKETT, 1994, p. 51)”*

Furthermore, in future Vladimir says, "how time flies when one has a ton of fun" *“(BECKETT, 1994, p. 86)”*.

## **6.6 The Representation of Godot**

Another illumination of what Godot connotes is that he is the affirmation Beckett would have liked to get for his works. Harold Bloom says,

*“I take it that 'Godot' is an emblem for 'acknowledgement', and I thereby accept Deirdre Blair's tentative suggestion that the drama was written while*

*Beckett waited for acknowledgement, for his novels to be received and appreciated, within the cannon.” “(BLOOM, 1987, p. 7).*

Despite the fact that all understandings are substantial, we can't say that taking Godot to be an image of Beckett's for some time held up affirmation is, as it were, debilitating Beckett's work and making it show up excessively basic. Possibly what Beckett was sitting tight for and seeking after was affirmation, however it might be excessively intense a jump, making it impossible to state that Godot connotes this affirmation. At the point when Martin Esslin assesses the show of Godot, he points out his peruses' the political effect that the dramatization may have. He says that Algerian individuals may consider Godot to be the Promised Land they never got from the administration and that those from Poland may have considered it to be national freedom:

*“Landless Algerian peasants saw Godot, who never comes as the often promised but never delivered land reform; and spectators in Poland with its history of subjection to other nations, responded with unanimous opinion that Godot was the national freedom and independence so often denied them. (ESSLIN, 1976, p. 117)”*

### **6.7 The Drama where nothing happens twice**

“*Waiting for Godot*” has been said to be the show where nothing happens, twice. Fortunate and Pozzo go back and forth, the kid travels every way, Vladimir sings, Estragon and Vladimir consider frenzy, they talk, and dramatization diversions. Martin Esslin conveys it to our dedication that we may not warning at first what number of things are going on in the

dramatization on the grounds that the characters are continually saying there is not something to be done, and that nothing occurs there:

*“the very fact that the characters keep reassuring themselves that nothing ever happens and that there is nothing for them to do creates its own kind of suspense: the spectators cannot quite believe that this is so and wants to know what is going to happen next. And on the way to their final acknowledgement that, ultimately, there has really not been anything happening, enough interesting episodes have occurred.” (ESSLIN, 1976, p. 44)”*

Ronan McDonald likewise troubles with Mercier's revelation that *“Waiting for Godot”* is the show where nothing happens, twice. He admits to the ludicrous dialog, which are available everywhere throughout the dramatization, however says:

*“against Mercier, it is clearly not the case that nothing happens here. Even apart from the arrival of Pozzo and Lucky, which brings a welcome injection of energy into both acts, a range of actions and activity takes place: dreaming with boots, exchanging hats, trousers falling down, characters running on and off. Moreover, the conversation and physical expatriations between the two leads constitutes a sort of dramatic activity.”*

Eric Gans trusts Godot will not come and he highlights the fact that, if Godot comes, they would stop to wait, and then the main achievement of the drama would be over. Gans says: “Beckett's heroes, humbler and more faithful, are content to wait. And by making waiting their central activity, they protect in effect that Godot will never come (GANS, 1982, p. 6).”

## **7. Endgame**

### **7.1 Obscurity**

Beckett utilizes obscurity as a tool to give the play an absurdity from the opening with the setting. The stage description given reads as: “Bare interior. Grey Light...two small windows, curtains drawn...a door...its face to wall, a picture...two ashbins...in an armchair on castors, covered with an old sheet, Hamm,” (Beckett 1). The obscurity here is found in that the audience is ignorant regarding what kind of world is outside the curtains, why the light is grey, what the picture on the wall is a depiction of, what could be in the ashbins, and what is outside the door. This uncertainty, or obscurity is a characteristic that forces the play’s audience to guess what could happen. “Absurdist are not afraid of obscurity in art since they employ it as a direct symbol of the obscurity they find in life, (Oliver 231)”. So, Beckett is using the room to symbolize something about life by way of almost alienating his audience with the obscurity of the place.

## **7.2 Symbolism**

The play’s setting is meant to symbolize the brain. The windows are the eyes, the ashbins are memories, and Clov removing Hamm’s dust sheet is Hamm is waking up in the morning (Hayman 43). This is the first instance in which Beckett employs symbolism. Being a representation of the brain, we see the room as a strange place, unfamiliar to anything recognizable to us as an audience. The characters are confined to this room throughout the duration of the play. We never know for certain what it is that lies outside the room. We merely speculate as to whether it could be a normal world, a dying world, or nothing at all. We are told that through one window there is a shore, and through another there is land (Beckett 63-64). However, we never see either, and Hamm says that outside is death (Beckett 9), and this adds to the obscurity

of the room. Since the room symbolizes the brain, this echoes the existential idea that we are confined to ourselves, and never certain of how others perceive the same world which we all share, as the cast is confined to that setting.

### **7.3 Freedom**

From the discussion between Clov and Hamm at the end of the play in which Clov threatens to leave, it is clear that the characters have a freedom. Though they may die if they choose to leave the room, they are still free to do so. This freedom is overwhelming to the characters, especially to Hamm, the main character who appears to control, or at the very least influence, the actions of the other characters. The infinite possibilities of this freedom causes angst, an anxiety of not actualizing all potential and the angst of possibility becoming reality (Tillich 208). This concept is pronounced through Hamm.

### **7.4 Monotonous repetition**

The monotonous repetition used to stage angst and absurdity in “*Endgame*” can be observed through the theme of nothingness that is not only prevalent in Hamm’s thoughts of the outside world, but also in the dialogue; and, it is this concept which is the principal crisis for Hamm. He asks for painkillers, but Clov tells him to wait several times, and then finally says that there are none (Beckett 71); there are also no more bicycle wheels (Beckett 8), no more pap (Beckett 9), no more sugar plums (Beckett 55), no more tide (Beckett 62), no more rugs (Beckett 67), and finally no more coffin (Beckett 77). By the actual end of the play, Hamm believes that Clov has left; however, he hasn’t. He stands motionless by the door behind Hamm until the play’s conclusion. Since everything is no more for Hamm, including his

companionship with Clov, then this is the end of the game/story for him and for the audience.

### **7.5 Nothingness**

Through the setting and dialogue, Beckett conveys a theme of nothingness because of ending in “*Endgame*”. These dramatic devices culminate to eventually channel absurdity through existential angst. Ultimately, this is done so through Hamm. “All action, all value, all hope is absurd because it is imperfect, transitory, or illusory.”

## **8. Comparison of “Waiting for Godot” and “Endgame”**

### **8.1 The Meaninglessness of Language**

Beckett’s plays expose the human situation with its crude and basic reality. That’s why language doesn’t follow a logical order and because the inside world is mirrored with the language. However, this reality is terrible one. His characters don’t have a world of affections. They don’t filter, polish or curb what they want to speak. They are very natural since what is uttered is deeply felt in their inside worlds. They give it direct and open way. This gives the dint that language is not properly used. If language can’t convey the feelings and messages in a right way, then it is dead and empty. Repetition and clichés are outcome of this fact and they derived from the fixations of individuals. (Haney, 2001: 11)”. Language has lost its purpose which is communication, but what is worse, there isn’t anything to communicate. In each case language is dead (Esslin, 2001: 32-33)”.

### **8.2 Contrasting Characters**

One of the most inconsistent elements in both plays is the pairs relying on each other fatefully. Though Estragon and Vladimir are opposite and different

characters in many ways, they make each other complete. Estragon has passive personality while Vladimir is more practical and cleverer. Vladimir completes the word started by Estragon. Whereas Estragon forgets everything even those just happened; the former guards the latter, holds on to hope and poses a serious attitude; Estragon is skeptical and beaten and likes funny stories but Vladimir remembers. Both are dependent to each other. There is similar relationship between the master, Lucky and Pozzo, the servant. While the Pozzo commands and first submits. Lucky does what Pozzo wants him to do. He even thinks instead of Pozzo. Esslin proposes that characters in “*Waiting for Godot*” and “*Endgame*” are not characters in a conventional sense but “the embodiments of basic human attitudes, rather like the personified virtues and vices in medieval mystery plays...” (76). This condition also fits one of the definitions of absurd drama that it is a theatre of states rather than actions. This appears in the form of clichés and repetitions in the plays, noticeably in “*Waiting for Godot*”.

## **8.3 Existentialism**

### **8.3.1 “*Waiting for Godot*”**

Beckett's “*Waiting for Godot*” is set in the scenery of the gore of the First and the Second World Wars, that portrayed current mankind as silly, brutal and irreverent. Beckett, in *Godot*, considers mankind in charge of the scrape in his contracting world. In “*Waiting for Godot*”, there is crumbling in all circles, as Modern mankind has neglected to "make himself" in either the skeptical universe or the Deity situated universe. The physical states of

Beckett's conspicuous characters, Estragon and Vladimir, propose the general climate of deterioration as mankind neglects to utilize its choice to make authentic values and to adapt in a broken world it is caught in. From the viewpoint of nonbeliever existentialists, Beckett presents two tramps, Estragon and Vladimir, whose lives speak to the insignificance of presence as they endeavor, without much of any result, to offer reason to their battered lives. In consonance with the idea of existentialism, the tramps' consideration is centered around death, for their lives have been lessened to a terrifying deplorable anguish, particularly as they have tumbled from monetary power and are social mavericks as they walk their dusty streets and perambulate their fruitless scene. They have lost their "occupation" of picking grapes for a specific flighty figure, and it is difficult to have the supposed work anyplace. They don't have any cash to purchase; either, do they have anything to offer. They experience the ill effects of starvation, and wear clothes of destitution, and hope to be just a little heap of bones. That is, they are inclined to approaching demise as there is no plan of action for their grievous presence. They are casualties of joblessness, vagrancy, and disappointment, they are likewise casualties of arbitrary viciousness.

### **8.3.2 Endgame**

After World War II, most individuals have perceived that they have refuted the current qualities. The existentialist says that man has no intrinsic nature or being. At that point, not gave by specific intimations and implications concerning the world, man must make implications for himself, which requires the weight of obligation. At that point, this signifies "The world is completely without total importance, and man is left to design his very own significance for his reality (Bohlmann 14)". Since people are relinquished on the planet, they have to assume liability for what they do.

- The Beckettian characters in "*Endgame*" are unmistakably in the wake of characterizing themselves, and confirming their own selves. As indicated by the existentialist development, as their reality goes before their embodiment, Hamm needs to make Hamm, Clov to make Clov, and alternate characters to do likewise. Spear St. John Butler in Samuel Beckett and the Meaning of Being comments, " Beckett's characters make their universes" (94). On account of "*Endgame*", the characters' handicaps utilized by the dramatist are the most obvious difficulties to presence.

- Most the characters are presented to existential agony, the more they feel drained, seeing that the world is excessively inconceivable. This means rots to some degree. Furthermore, for people the perplex of man's presence stays confounded, impervious, and unimaginable, which makes the characters feel tired of the same deplorable world. Toward the start of "*Endgame*", in spite of the fact that Clov has quite recently got Hamm up, Hamm says:

*"Enough, it's time it ended, in the shelter, too. (Pause.) And yet I hesitate, I hesitate to... to end. Yes, there it is, it's time it ended and yet I hesitate to—*

*(He yawns. to end. (Yawns.) God, I'm tired, I'd be better off in bed. (He whistles. Enter Clov immediately. He halts beside the chair.) You pollute the air! (Pause.) Get me ready, I'm going to bed.*” “(E 3)”.

From these announcements it is comprehended that Hamm is intended to pass on the desolate life he, and most likely all mankind, including Clov, endures. Human presence includes excruciating holding up and is meticulous. Besides, Hamm explains his misery in correlation with that of others, recognizing that each man is enduring:

“Oh I am willing to believe they suffer as much as such creatures can suffer. But does that mean their sufferings equal mine? No doubt. *(Pause.)* No, all is a— *(he yawns)*—absolute, *(proudly)* the bigger a man is the fuller he is. *(Pause. Gloomily.)* And the emptier.” “(E 2-3)”.

Along these lines, there is no cure for being on earth, and for 'being sentenced at each moment to imagine' oneself regardless of the seriousness of torment.

- Misery is the result of vulnerability and the unconventionality of man's day by day life. Maly notes, "We can bargain just with the probabilities of different option potential outcomes. We have no power over what these potential outcomes are, either. So in spite of the fact that I may rely on a man I know well not to perpetrate hurt on me, he may in any case do that, similarly as a dependable trolley may regardless hop its tracks and damage me" (NP). Vulnerability has its root in World War I. So one might say that gloom was conceived after this staggering enormous war.

- The Becket's setting in "*Endgame*" is much the same as a place denied of life and essentialness because of a likely calamity. The characters are caught in a limited space and agelessness. Misfortunes win, for example, loss of

expectation, loss of confidence in God, loss of earnest individual connections, loss of personality, and even loss of material belonging. These fortify the state of mind of sadness with respect to both the characters and the group of onlookers. That is the reason, as pointed out, "Life for characters, then, has been similar to a life for Schopenhauer; it is a pendulum that swings amongst agony and weariness" says [Lori Hall Burghardt \(cited in Butler, 1993:360\)](#).

- Thus, “*Endgame*” examines the topic of nothingness through the existentialist view of Samuel Beckett. The writer unquestionably exhibits that invalidation of being is fundamentally required for the constitution and attestation of being. For the insistence of presence, Beckett's characters need to go nearer to non-being.

## **9 Conclusions**

We have examined Samuel Beckett's two plays, “*Waiting for Godot*” and “*Endgame*”, and evaluated his setting, characterization, and language. Beckett applied some existentialist notions such as nothingness, despair, anguish and facticity on the way to legitimacy. It was debated about the elements in Beckett's play show similarities with existentialist concepts, which grew prominently in Europe after World War II in 20th century. Accordingly, both the leading figures of Existentialism and Absurdism, primarily Sartre and Samuel Beckett, represent man in struggle and despair because of the fact that he is facing imperative losses like loss of God, in a world desolate of essential characteristics. The fundamental traits of Existentialism and Absurdity as a normal development and real existentialist's perspectives were given. At that point, Beckett's existentialist stand was pondered. It was noted that there are similitudes between the Beckett's existentialist perspective and the generous

figures of the Existentialist development. Beckett considers men to be characters who are without importance, and hence, frantic at 'experiencing themselves, surging up on the planet. (1948:28).

Beckettian reduction of characters, language and even the physical abilities stresses Existentialist trend. For example, Beckett's characters' physical obstacles in both plays "*Waiting for Godot*" and "*Endgame*" mirror the sense that man is anxious and his sore situation is clearly inevitable. So, "life is cruel and painful; failure is no worse than a success because neither matters" Beckett portrays man as cynical, comfortless and incapable to understand the universe which the playwright designs as absurd. The characters of the Beckett's play use repetition in their dialogues and actions both with the aim of showing the stagnation of life and humor and the play itself proposes the endless repetition of the character's lives. Existentialist themes of 'existence precedes essence', anguish, pain of existing, facticity, death, choice, despair, authenticity and oblivion in both "*Waiting for Godot*" and "*Endgame*" were reconnoitered. For Heidegger man is thrown into the world and left alone. And man has no control over the situation to change this state. Similarly, all "*Endgame*" and "*Waiting for Godot*" characters are thrown on stage as onto earth and left alone. In this way, Beckett succeeds to put the existentialist theme of facticity into his plays. Thus, Beckett is an existentialist in his thoughts, yet his works show a few contrasts with other leading existentialists like Sartre and Camus.

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### **Contribution of Authors**

Both authors jointly carried out this research study and collaborated each other. The author 1 collected data, conducted its statistical analysis. He prepared initial draft of manuscript. The Author 2 helped Author 1 in selection of title of research, guided in statistical analysis and formatted final draft of manuscript. Both authors carefully read final draft of manuscript and find it fit for publishing in a prestigious research. They have no conflict of interest with any person or any institution relating to this research study. Both authors fully followed ethical values during the course of this research work

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