

The Element of Time in *Waiting for Godot* by Samuel Beckett

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ABSTRACT

Samuel Beckett's *Waiting for Godot* (1952) is one of the most puzzling plays of the modern era. It is a play where nothing happens twice. Hence, the purpose of this research paper to explore the element of time in Beckett's masterpiece *Waiting for Godot* (tragicomedy). The play is part of the 'Theatre of Absurd' and being an absurdist playwright, Beckett tends to explore the internal states of individual's mind. It also explores the absurdity of modern man that how they are dwelling in a twilight state and unaware of their surroundings. This work is based on the belief that the universe is irrational, meaningless and the search for order brings the individuals into conflict with the universe. The study investigates existentialist's point of views. In the play 'Time' represents very much dominating force as well as a tormenting tool to its characters.

1. Introduction

Samuel Beckett's *Waiting for Godot* is a well-known drama of twentieth-century literature. He created completely a new kind of play and exhibits trepidation of human beings using comic style. The play *Waiting for Godot* is considered a landmark in modern drama. The title suggests itself that the play deals with prolonging the wait for Godot. Beckett's characters use ordinary words and short sentences and his work is often filled with emptiness. His characters struggle to find existence, but they always fail. They wait for an answer that never comes. His characters live in pain and also confront death, anxiety, despair and physical suffering. They are dwelling in the twilight states and have no awareness of whether it is daytime or nighttime.

Waiting for Godot is a famous play that explores the time factor up to a great extent. The play is full of absurd things and shows the forgetful nature of human beings. As drama is the literature genre, it represents human nature and the prevailing incidents that we come across in our daily life, which shows social factors and dimensions. As we see different elements of the related age in Beckett's works, and in modern literature, we come across the elements like confusion, communication gap, fear of food, fear of shelter, and fear of security that arise from the World Wars. Beckett is one of the famous writers in which Martin Esslin called 'Theatre of Absurd'. 'Theatre of Absurd' expresses the belief that human existence has no meaning and it is futile. Human beings are dwelling in a state of absurdity and they are unconscious about their existence. The point of absurdity makes the tramps unable to do anything. There are several instances of conflict between what the character says and what he does. They intend to commit suicide but fail to do so due to their passivity and inactiveness to any action. Thus, what Beckett presents is not nihilism but the inability of a man to be nihilist even in a situation of complete desperation. Despite the pointlessness of their existence, these two tramps still want to go on; however, man's powerlessness is skeptic in circumstances of complete sadness.

ESTRAGON: Let's hang ourselves immediately!

VLADIMIR: From a bough? (They go towards the tree) I wouldn't trust it.

ESTRAGON: We can always try.

VLADIMIR: Go ahead.

ESTRAGON: After you.

VLADIMIR: No, no. you first.

ESTRAGON: Why me?

VLADIMIR: You're lighter than I am. (*Waiting for Godot*, p. 10)

The element of 'Time' in *Waiting for Godot* plays an important role. Time in the play produces boredom. Beckett was of the view that humans pass the time to overcome the dilemma of anxiety of their existence. In the play, both of the characters Estragon (Gogo) and Vladimir (Didi) pass the time to stop themselves from thinking too deeply. The tramps do not live in the present time and instead of enjoying it, they are waiting perpetually for a mysterious person named Godot. What distinguishes *Waiting for Godot* from all other plays is the absence of almost any action of any kind. Therefore, all the absurdist activities they are engaged in are just a waste of time. Khalid and Ali are of the view that "both life and time are controlled by circumstances" (2018 p.41). Time is the indication of the duration of events. It plays an important role in the human life span. The time passes so fast and swiftly that we cannot perceive the exact state of our life. We neither can control time nor can we stop it. Time is not a tangible commodity. It is just a concept through which we visualize past events or situations. Time is cyclic and shows its repeatability like the rising and falling of the waves, the passing seasons, etc. The study of *Waiting for Godot* goes beyond the limits of human knowledge and tries to display the nature of existence, truth and knowledge. In this paper, the researcher digs out those elements which keep the characters busy waiting for Godot. There is no progression in the play until the end and things move in a circular direction.

2. Literature Review

Samuel Beckett's *Waiting for Godot* is a masterpiece in world literature for its numerous thematic variety and diversity of meanings. According to Reza, "After World War II, the modern man came to accept the absurdity of his existence and even worse came to doubt the existence of God for His being indifferent to all his suffering" (2008 p. 736). Beckett witnessed World Wars and he himself experienced the miserable condition of modern man. So he added 20th-century philosophy in his work to express his feelings of that time about human beings and their absurd condition in society. According to Svalkvist, "Vladimir and Estragon need their habitual numbing games in order to lessen the suffering of waiting". (2013 p. 11) This is a natural phenomenon that exists in human beings that they wait for something marvellous to happen throughout their entire lives. They do not want to be happy with the little they have but always runs one thing after another, which is the dilemma of human existence. The same is the case with Vladimir and Estragon, who pass their time playing different games and they were also sure that Godot would come and they will be saved. Although, every time they express to leave but they do not move; rather, they wait for Godot. Till the end, they wait, but Godot never comes.

3. Research Method

This paper is qualitative in nature and based on textual analysis. Its method is to review already published works of others. Various articles and research papers in different form were consulted upon as per the objective of review.

4. Results and Discussion

Waiting for Godot is closely related to Theatre of Absurd which signifies that it is not meant to be presented in a logical sequence. Indeed, plays of this school of thought overlook the traditional ways like chronological order, sensible language and identifiable settings. The play has no absolute plot and it does not tell a story. The main element of the play is waiting, and the readers are stuck in that waiting element with a continuous hope of a change throughout the play. The plot construction makes *Waiting for Godot* different from traditional plays and it has no dramatic climax as well. As we know arrangement of events with cause and effect makes the audience aware that they recognize everything in proper order and it also saves the readers' energy in recognizing each character and their relationship with other characters. However, in *Waiting for Godot*, the five characters are drawn from different nationalities and all of them have neither background information nor specific description, which gives the play a universal appeal. Another trait of absurd plays is that the language structure is incomplete and there is a morphological deviation in their dialogues. And there is also a violation of linguistics principles such as,

Silence

Estragon: (anxious). And we?

Vladimir: I beg your pardon?

Estragon: I said, And we?

Vladimir: I don't understand.

Estragon: Where do we come in?

Vladimir: Come in?

Estragon: Take your time. (*Waiting for Godot* p. 19)

This conversation is absurd because no one understands each other's view. *Waiting for Godot* reflects the human condition in the post-war period and the way the characters think is a clear proof of the human state. Schwab also believes that Samuel Beckett's plays go beyond the "boundaries of our consciousness in two directions toward the unconscious and toward self-reflection" (1992 p. 97).

It is difficult to count the word time in *Waiting for Godot*. Time does not pass in the play but stays like a continuum. Structurally, the play is incomplete and there are gaps, pauses and broken dialogues. The two tramps only confront *Time* when break occurs in the game and they feel that they are waiting. This is a kind of play where there is no common narrator but what we find are the characters speaking and the stage is divided into two halves by the tree, and the humans are also divided into two such as Estragon and Vladimir, and Pozzo and Lucky. There is an asymmetry in the play.

Beckett represents this drama for us. He shows human destiny in a concentrated form, whereas it is clear from our belief that destiny and fate are beyond the control of human beings. No development occurs in the play. That is why the action of the play does not go farther to the resolution stage but static on the basic situation.

First of all, Beckett wrote novels during World War Two, when he was hiding himself from the German police during the time of Hitler. At that time everyone was taken to the War zone to fight, so at that time he kept himself in the basement for months. Afterwards, the works published by Beckett up to 1950 had no positive impact and hardly attracted any attention. But Beckett rose to fame, and real success came when *Waiting for Godot* had appeared in the book form in 1952. This strange play where nothing happens twice got popularity and became one of the greatest successes of postwar theatre.

Waiting for Godot is without meaning which symbolizes extreme confusion. There is no sequence in the play e.g. Tree symbolizes the barrenness of life and every day the two tramps return to the same place to wait for Godot. No one remembers the things exactly, as what had happened yesterday. They wait but Godot never comes. The whole setting of drama demonstrates that time is meaningless as past, present, and future means nothing. The time frame is clearly represented in Pozzo's monologue, referring to the general view of time in terms of past, present, and future in human life span.

POZZO: (*suddenly furious*). Have you not done tormenting me with your accursed time! It's abominable! When! When! One day, is that not enough for you, one day like any other day, one day he went dumb, one day I 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 enough for you? (Calmer) They give birth astride of a grave. The light gleams an instant, then its night once more. (*Waiting for Godot*, Act One, p. 89)

Thus, it shows the life cycle of humans and there is no obvious passage of time in the play and the characters waiting are endless.

Godot also symbolizes as an outside force. As in our life, we always look for distractions, which keeps us moving and life goes on. In the play, Godot is like an outside force. It is vague that Godot is real or not. In both acts, Estragon and Vladimir are in doubt that Pozzo is Godot. Actually, they never met Godot. Their contact with Godot is through messenger boy that comes at the end and informs that Godot is not coming today but surely tomorrow. The boy himself never remembered the day before yesterday. Again meaningful time sequence is absent. Godot is actually a distraction from their useless lives. Humans also create distractions to give meaning or purpose to their lives. They rely on outside force as those tramps rely on Godot.

The element of time in *Waiting for Godot* plays an important role. Time in the play produces boredom, anxiety, despair and so on. Obviously, the tramps, Vladimir and Estragon, pass the time to cope with the dilemma of anxiety of their existence. Both characters pass the time to stop themselves from thinking too deeply, and that is why they indulge themselves in absurd activities. All the absurdist activities in which they are engaged are to waste time. The tramps do not live in the present time and instead of enjoying the present time, they are waiting for an unknown person named Godot. Thus, the notion of time is continually analyzed. Characters question the flux and importance of time:

Vladimir: Will the night never come?

Vladimir: Let us not waste our time in idle discourse.

Pozzo: What time is it?... Is it evening? (*Waiting for Godot* p. 33, 90, 98)

Time in the play constantly induces boredom. When Estragon and Vladimir ask naive questions such as who is Godot? Who beats Gogo? And so on. All these questions that they ask from each other but never get answers. Human beings in this universe can never understand why they are here and what the purpose of their existence is. The tramps (Estragon and Vladimir) inspection of their empty hats portrays human beings vain search for answers. Throughout the play, the characters do something to pass the time, as it is best showed after the first departure of Pozzo (master) and Lucky (servant).

Vladimir: That passed the time.

Estragon: It would have passed in any case.

Vladimir: Yes, but not so rapidly. (*Waiting for Godot* p. 48)

Time in the play seems to hold us in a kind of confusion. It seems that we cannot control time. Time passes so quickly, we become aged, sick and finally die. The same is the case with the characters. They have nothing to do in their lives but wait for a mysterious person Godot. The idea behind waiting is that; let the time pass on, no matter whether good or bad. The tramps pass the time instead of using it. Obviously, if we do not like the present time, we can only wait. So the only option was available to

these tramps was waiting or suicide and it is the most absurdist activity to hang themselves in order to pass the time. They pass the time in useless activities instead of moving forward in a meaningful direction. Hutchings says that "For Beckett's characters, the task is even simpler, though arguably worse and certainly more uneventful: they have merely to wait, actually to do nothing for an undeterminable interim of time, to be endlessly passive rather than active" (2005 p. 58). So, these two tramps are also the representation of modern man. They are isolated, suffers from boredom, absurdity and forgetfulness. As Beckett focused on, human sufferers throughout their lives and did not know about their existence. Every time they want to commit suicide for no apparent reason. In fact 20th century was a period in which human beings were unaware of their existence in the universe. In this period, we see the individuals are not communicating with each other. They feel lonely due to a lack of communication.

As life is a period of waiting. We wait for something that is not known to us throughout our life. We hope that some kind of messiah will come and take care of our worries and problems. The play suggests that time has no meaning and moves in a circular moment. Normally play moves from beginning till end in a sequence, but in the case in *Waiting for Godot* the situation is different. Hutchings asserts that "Beyond the problems of mind and body, self and world, the characters in *Waiting for Godot* are, obviously, trapped in time" (2005 p. 63). In this play, the characters do not grow and there is no development at all. There is the repetition of dialogues because they have nothing to say to each other. Both of the characters play games and tell stories to pass the time such as Estargon plays the game of taking his shoes off and on and also both of them tells the story of the crucifixion.

The act of waiting is an essential element of human's nature. It is due to waiting that we experience the flux of time. To wait means simply to experience the flow of time. The tramps are confronted with the action of time. Therefore, all the useless activities they are indulged in are just a waste of time. For instance, the dialogue "*it's a carrot*" is said by Estragon. These two vagabonds were hungry and there was a quarrel among them that whether this is a turnip or carrot. It is also human's psychology that they fight for minute things. They are unaware of the fact that how long one can beg or bargain for the things of this world. The dialogue "*you gave me a fright*" is also said by Estragon. The relationship between Estragon and Vladimir presents a glimpse of light to this bleak universe. They do absurd activities to frighten each other to pass the time. The dialogue "*you won't be wanting the bones?*" is said by Estragon. This shows the cruel attitude of masters toward their slaves. The slaves are at the mercy of their masters and they are being treated so poorly. The dialogue "*Waiting? So you were waiting for him?*" Uttered by Pozzo, and the discussion was going on about Godot's arrival. After learning from a boy that Godot is not coming today, Estragon gazes at the tree and wails, "*pity we haven't got a bit of rope*" and he tells Vladimir to remind him to bring a rope in the following day, he wants to commit suicide this time because he was failed in the last attempt. The dialogue "*I once knew a family called Gozzo*" is said by Vladimir. The discussion was about Pozzo that either he is Bozzo, Gozzo or Dozzo. It shows the repetitive nature of the play that everything revolves in a circular moment. The dialogue "*you're being asked a question*" is said by Vladimir. They were discussing Godot that if he comes so we would be pleased. They were actually killing the time to wait for Godot. As we know, time goes by so swiftly and speedily that one does not notice it in that very moment and later thinks of the time passed and regrets in vain. A time comes in one's life when he is compelled to think that whatever worldly things he was running for, and trying to achieve was worth it. The dialogue "*I hope I'm not driving you away*" is Pozzo's, where he was discussing smoking and so many other things. Vladimir utters the dialogue that "*Time has stopped*". They do every activity and play verbal games but still time does not pass and the main reason is that they have nothing substantial to say to each other. Estragon laments subsequently, "*Nothing happens, nobody comes, nobody goes, it's awful!*" as they go on to frame new strategies to kill this dullness of their monotonous life. On the other hand, if we see it was the time of World War II, where millions of people were died and those who left alive were dependent on the savior, someone will come and save them from the power of evil and provide solace to their lives. The dialogue "*how they've changed*" is said by Vladimir. He was discussing Pozzo and Lucky that they have changed so rapidly. So this is also the trick of time that it changes us without our knowing. The dialogue "*such is life*" is said by Estragon. He indicates that life is like that. It goes very fast and waits for none. Time seems to be standing still in the play when Vladimir tells Pozzo: "Time has stopped" (Act1, 36). Another example of cyclical aspect of the play which has been repeated many times in the play is:

Estragon: Let's go.

Vladimir: We can't.

Estragon: Why not?

Vladimir: We're waiting for Godot. (Act 1, p 48)

At the end of Act One, when they get to know that Godot will not come today, so they decided to leave, but they do not do so.

ESTRAGON: Well, shall we go?

VLADIMIR: Yes, let's go.

(They do not move) (p. 54)

The characters are stuck in the cycle of actions where Time is the main thing of hardship. So all these absurdities have arisen from the devastation of World Wars. World War 1 (1914-1919) was a bloody war with losses of precious lives. In World War 1, millions of soldiers had died and wounded. Many people believed that this is the end of wars, but it was not the case and era World War 2 began. It was the largest war in 20th-century history. After the World Wars the condition changed. The people were not feeling

comfortable. They felt that their basic rights are not secured and entered the era's worst condition. Like the turn in the physical situation, the turn also came in the world of literature. So we see different elements of that specific Age in the world of literature. For example, in the world of modern literature, we come across the things like communication gap, continuous human struggle for clarity, confusion, irrationality, fear of food and shelter which arise from the World Wars. The works in which these things are present are; *Krapp's Last Tape*, *Endgame*, *the Care Taker*, etc. Thus, Beckett's post-war plays prove a breakthrough towards a new style of drama that presents a gloomy vision on life and self. In this regard, Beckett is one of the famous writers to which Martin Esslin called 'Theatre of Absurd'. This school of thought presents senselessness of life, despair, absurdity, illusions and the disappearance of solutions.

For human beings, time has more importance and a vast area rather than what is available to them in space. We cannot differentiate our stages of life in space but we can easily separate our stages when it comes to measuring in time. As when we live in the present, we also think for the future, which is human psychology. We are living creature, especially human being and we cannot practically get out of the time frame and the evolution process going through in our lives. The life of human beings goes through changes due to circumstances and experiences. Since life is directly related to time, we correlate whatever happens in our lives with time. For example, when we say the time is a healer, we mean that if a human being passes through any difficult situations, they are slowly and gradually covered up in time. If we do not take care of time and schedule it in our lives accordingly, then we are at the losing end of time.

Beckett's life was both captivated and tormented by the issues of time. So he implemented this idea in *Waiting for Godot*. The two tramps know only one thing to waste time. Time for them has no importance. Instead of utilizing time in a good way, they waste their time. Beckett describes time as a superior force and says that it can be good and bad. He referred time to a double-headed monster that can put you in trouble and make your life miserable or save your life and take you to greener pastures.

Beckett has written a series of books which serve as the introduction to his plays. Bradby asserts that "Elements not recorded in the written text, such as the grouping of characters, the rhythm of delivery and the use of costumes and of settings, all needed to be selected from a conscious political standpoint; the dialogue alone could not put across the dramatist's understanding of what it is to live in society" (2001 p.3). In *Waiting for Godot*, certain important elements are not focused. The characters are not differentiated from one another in terms of their costumes and their setting is in a desert type of area. Pozzo home is not given, just boast about his richness and power. So the mixing of characters and not a proper setting also depicts the effect of confusion on Beckett's mind. We also do not get about the specific time and the political situation of the time. So, no proper setting of time and political background is given.

In the play, the character's condition portrays the idea and we as spectators concluded that now it is a perfect time for the saviour to arrive, as it is mentioned in the religious documents as well. Beckett himself said that Godot does not refer to God, Jesus Christ, or something else while giving an interview. There can be many interpretations of Godot. Everyone can take the idea according to his own understanding and a man should be patient and tolerable while facing difficulty. One should be hopeful and should think it over that better days will come as Almighty Allah promises it. As we see in the second act that the leaves on the leafless tree appear and this is the indication of hopeful future for mankind in the universe.

Bloom states that, "In *Godot* there is rush towards the end, one feels, even if the end offers a kind of impasse instead of the conventional closure" (2009 p. 63).

In *Waiting for Godot* no progression is made because the people involved cannot agree on what to do and how to pass the time. The play offers a kind of difficult situation that readers cannot interpret that what is the reason that Godot does not come. It is against the conventional style of dramas. There is the repetition of the sentences. However, in conventional dramas, almost all dialogues are short and trivial. No importance is given to the subject matter and it seems that the writer just wants to wind up the drama and ignoring the traditional way. The play revolves in circular and that is why repetition is there. For example, the circular dog song at the beginning of Act 2.

A dog came in the kitchen and stole a crust of bread. Then----- and dug the dog a tomb... (*Waiting for Godot*, P 57, 58)

Then Vladimir utters few words in a soft voice that they came and dug a grave for the dead dog. This song is circular in articulation and seems that it will never end. But the word 'tomb' in it signifies the finality. The word tomb refers to the final destination. The dog song emphasizes death. Thus, the second act is the repetition of the first act but with slight variations that is dumbness and blindness of Pozzo and Lucky. We as spectators come to know that time has passed because now Pozzo is a pitiful person and he says the word repeatedly, "Help!"

Esslin asserts that "In the strictest sense, the absurd is inherent neither in man's reason nor in the irrationality of what surrounds him" (1960 p .26). Thus, some people are of the opinion that World Wars are responsible for the absurdity and that World Wars

were fought due to the absurdity of the authorities and that absurdity becomes developed and inherited by men after World Wars.

The idea of the absurd consists of that there is no meaning to live in this world. As in the opening scene of Act one, three elements are introduced: A country road. A tree. An evening. The reason behind writing this barren play is connected to the post-war atmosphere. *Waiting for Godot* belongs to the movement of 'Theatre of Absurd' and due to absurdity, anything can happen to anyone at any time. The idea of the absurd had been popular in twentieth-century literature. Camus is of the view that human existence is absurd. "We value our lives and existence so greatly, but at the same time we know we will eventually die, and ultimately our endeavours are meaningless" (2012 p.9). Camus asserts that there are two convictions in human life: we exist and we will die. The rest is an illusion. We can only identify the world in its parts but not as a whole. Thus, many of the literary works of Jean-Paul Sartre, Albert Camus, and Samuel Beckett contains the description of the absurdity of the human condition in this world. The Second World War was the reason that ultimately brought absurdity to human life and the absurdity of the human condition best portrayed in the play *Waiting for Godot* that subverts logic. At first, the writer talks about the setting of drama that there is a natural setting of *Waiting for Godot* and its contribution to the meaning of drama. Later on, in the same work, he turns towards the importance of the element of time in understanding drama.

Brooks asserts in, *The Mythic pattern in Waiting for Godot* in the following ways. "...In the course of time the slow advance of knowledgeconvinced at least the more thoughtful portion of mankind that the alternations of summer and winter, spring and autumn, were not merely the result of their own magical rites, but that some deeper cause, some mightier power, was at work behind the shifting scenes of nature" (1966 p. 292-299). Thus, this is the time which plays an important role in comprehending the change of the seasons in drama. One can experience the different seasons in the play. In the beginning, there is winter and the leaves on tree represent the spring season. The story of Vladimir shows that the activity of the collection of flowers is carried in the spring season. The disappearance of the leaves from the tree reflects the idea of autumn as the leaves from the tree fall in autumn and this cycle of seasons shows that there is some absolute power behind which is responsible for this alternation.

In the play, existentialism is also present and it indicates the habitual existence of both the characters that comes every day in search for Godot's arrival. In fact, they do not know how he looks like. Godot is like an imaginary character, for which Vladimir and Estragon are waiting and hoping that Godot will come and give meaning to their lives. When Godot, which is a symbol of meaning of life, does not show up, it depicts that if one does not find meaning in life, one is captivated and surrounded by the illusion of nostalgia and meaning. This absurdness creates a lot of disturbance in the human's heart. As this play is related to the Theatre of Absurd, so the problem of absurd arises when one comes to the conclusion that anyone who has attempted to classify life in this manner is not clear and certain and consequently leaves a human being to limited knowledge. They were caught in the same dilemma that they were trying to do different types of activities to pass the time.

As they make themselves busy in language games and nonsense discussions to pass the time, they also play word game such as:

Vladimir: We could do our exercises.

Estragon: Our movements.

Vladimir: Our elevation.

Estragon: Our relaxation.

Vladimir: Our elongation.

Estragon: Our relaxation.

Vladimir: To warm us up.

Estragon: To calm us down.

Vladimir: Off we go. (*Waiting for Godot* p. 76)

They play hopscotch game in order to pass the time. After each game, they say that they successfully passed the time. So it is obvious that the only game which they were playing in the real sense to wait for Godot. As waiting is a natural phenomenon in human life, but both of the characters were bound by the act of habit. To wait for Godot constantly might be a result of habit formation. Habit is a more or less fixed way of thinking and what we do always today, we begin the same tomorrow and becomes our natural self. So anything that is done repeatedly becomes a habit or formed by repeated actions. Estragon and Vladimir frequent effort to entertain themselves to 'pass the time' becomes their habit. Moreover, Vladimir and Estragon's waiting is not unconscious but it is a conscious one and of their choice. Those games that they were playing were not unconscious but to help them to pass the time because they were waiting for Godot. Vladimir is one who presents consciousness, who is able to remember things and he also observes changes around them. He also observes the tree that has grown leaves. On the other hand, Estragon is unable to remember things and events. So they have the possibility to leave the place and to stop waiting. They are free by choice but they cannot do so because they want salvation and comfort in their lives. They consciously choose what to do while waiting.

According to Hansani that *Waiting for Godot* is a story of 'time' written in the form of 'absurd' (2011 p.7). Absurdity means out of logic and senses. Beckett used absurdity in the play to a great extent and transpired the absurdity of modern life and the human condition. As in these tramps, they are constantly waiting that Godot will come for sure but he never appears throughout the story and their waiting waste time. They actually do not know how to spend time appropriately, so that is why they only do one thing that is to waste it. Because there is no purpose in their lives except waiting and it is closely connected to time. These vagrants are like parasites depending on Godot that he will come and provide comfort to their lives. In fact, they are the victims of time. As we know, both past and future are illusions, and one should stay in the present moment. However, we cannot stop time. It goes on and on like a stream of water and it is impossible to stop its passage. It seems that vagrants do not live in the present situation. For instance, if a child is not happy to be in school, he only has to wait for summer vacations. The same is the case with these tramps; instead of enjoying the present time, they are waiting for Godot. So these tramps are confronting with the action of time. They do ridiculous activities to pass the time, such as telling jokes, playing games, etc. Still Vladimir and Estragon are dwelling in the state of hope that Godot will come and they will be no more tramps. They express that Godot will bring peace, serenity, rest from waiting and tranquillity. They hope that they will be saved from the illusion of time and will no longer be vagabonds. They also hope that they will have permanence and solace by arriving Godot and he will serve as a saviour in their lives. As Estragon asks "If he comes?" Vladimir replies, "we'll be saved" (*Waiting for Godot* p. 60)

Time plays an important role in the play. It expresses the idea that time does not reproduce and the tramps do not know the importance of time. In *Waiting for Godot*, the situation remains static from beginning till end. As Estragon says "Nothing happens, nobody comes, nobody goes, it's awful!" (*Waiting for Godot* p. 41)

5. Conclusion

The present paper concludes that the play presents essential characteristics of human situation, emphasizing absurdity, nothingness and suffering of human existence. As Esslin asserts, "The Theater of the Absurd shows the world as an incomprehensible place" (1960 p. 5). The play also shows class relations in the depiction of the master-slave relationship between Pozzo and Lucky, which is a bleak reference to the exploiting and exploited classes in the modern world. However, this play has said that nothing happens twice in the play. Beckett wants to make the readers experience the same thing as Vladimir and Estragon do.

No proper conclusion can be given to *Waiting for Godot* because the play is repetitive in nature. The structure of both acts is alike. The play begins with a problem and ends with a problem. Besides the main problem which is the character's concentration in a long waiting, their lives remain puzzled and unexplainable. In plays of Theatre of Absurd, the structure is circular, static situation and lack of progression is the representation of the modern world. *Waiting for Godot* is a kind of play where we do not know whether to cry or laugh and it has a huge contribution to understanding the absurdity of the human condition in the present time. Anum postulates that "In an absurd play, there is no start, no center, no closure, and no proof of any contention and disagreement at all" (2020 p. 256). The overall discussion does not have a clear beginning and clear end in the play; for example, when the characters in the play start about a topic, they suddenly abandon it. Whenever a discussion becomes relevant, it is cut by one of the characters and the point never reaches its conclusion. So *Waiting for Godot* puzzled the readers and the audience and enabled them to use their own intellect to infer an idea. Both the readers and audience are free to take it on whichever level they choose. We have got the idea from the play that time waits for none. Time flies and we cannot reverse it. It plays with us and shows us different modes of life. It modifies us according to the situation and we cannot stop its passage. The word *time* has used in the play again and again as a refrain. Thus, there is no progress in the play, only routine and there are repetitious language and performances.

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