



MAH/MUL/03051/2012
ISSN-2319 9318

Special Issue Oct-2018

vidyawarta[®]
International Multilingual Refereed Research Journal

2nd International Conference
on

**Dialoguing Borders : Vital Issues in
Humanities, Commerce, IT and Management**

6th - 7th October 2018



◆ Chief Editors ◆

Dr.D.N.Ganjewar

Dr.S.K.Sarje

Mahila Mahavidyalaya
Georai

- 28) RATIONALISM AND PROTEST IN THE NOVEL, 'THE GOD OF SMALL THINGS' || 112
Dr. SUBHASH S. WAGHMARE
- 29) Margaret Laurence: A Voice of the Voiceless || 115
Dr. Shaikh M. A. Raheman Bagwan
- 30) RACE CAST GENDER ISSUE AND NATIONALITY: PROBLEMS AND SOLUTIONS || 117
SANDIP BARGE
- 31) Caucasian Chalk Circle: An excellent Model of Epic Drama || 121
Dr. Chandrashekhar Kanase
- 32) Sexuality and Caste Dichotomy in P. Sivakami's The Grip of Change and The || 124
Dr. Rajpalsingh S. Chikhalikar, Dr. Gangadhar Shinde
- 33) Multicultural Complexities in Kiran Desai's The Inheritance of Loss : A Study || 127
Dr. D. N. Ganjewar -Mr. Rathod Rajiv Jairam
- 34) ANGST IN SHAHI DESHPANDE'S NOVELS || 129
Patel Mubin Abdul Gafoor
- 35) DIALOGUING THE BORDERS OF SOCIO-CULTURAL REALITY IN RAJA RAO'S KANTH..... || 131
Mr. Ganesh Jayatpal
- 36) MANAGEMENT PRACTICES AND RURAL DEVELOPMENT || 134
Dr. Markande Madan Rambhau
- 37) CHALLENGES FOR SOCIAL ENTREPRENEURSHIP || 138
Asst. Prof. Dr. Shinde G. B.
- 38) A REFLECTION OF THE INDIAN WOMEN IN ENTREPRENEURIAL || 142
Dr. Walke Bansi Bhimrao, Dr. Ghodake Vandana
- 39) Dialoguing Borders of Culture and Civilization: A Study of V. S. Naipaul's An Area || 146
Dr. Shivraj Subhanrao Mangnale
- 40) GENDERCONSCIOUSNESS IN KHALED HOSSEINI'S THE KITE RUNNER || 148
Mrs. Urmi Shah - Dr. Mukul Joshi
- 41) DIALOGUING THE BORDER OF GODOT IN SAMUEL BECKETT'S WAITING FOR GODOT || 152
Dr. S. T. Kivne, Gevrai

41

DIALOGUING THE BORDER OF GODOT IN SAMUEL BECKETT'S WAITING FOR GODOT

Dr. S. T. Kivne

Asst. Prof., Department of English,
Mahila Mahavidyalaya, Gevrai Dist. Beed [MS]

=====*****=====

Samuel Beckett was born in 1906 in the town of Foxrock near Dublin, Ireland. His father, William Beckett, was a successful businessman and an active sportsman, an interest that his younger son inherited. He took his B. A. in 1927 and M.A. in 1931 from Trinity College, Dublin in Modern European languages. In the early years of his education, he seemed to have little interest in studies. Towards the end of his university life, he became interested in theatre. There was a marked resurgence of theatrical activity in Dublin at the time and enthusiasm for drama was widespread. To his credit, we have Proust, More Pricks than Kicks, Murphy, Molloy, All That Fall, Endgame and Act Without Words, Malone Dies, The Unnamable, Happy Days, Watt, How It Is and Waiting for Godot.

Waiting for Godot is an absurdist play by Samuel Beckett, in which two characters, Vladimir and Estragon, wait endlessly and in vain for the arrival of someone named Godot. Godot's absence, as well as numerous other aspects of the play, has led to many different interpretations since the play's 1953 premiere. It was voted "the most significant English language play of the 20th century". Waiting for Godot is Beckett's translation of his own original French version, *En attendant Godot*, and is

subtitled [in English only] "a tragicomedy in two acts". The original French text was composed between 9 October 1948 and 29 January 1949. The première was on 5th January 1953 in the Théâtre de Babylone, Paris. The production was directed by Roger Blin, who also played the role of Pozzo.

There is only one scene throughout both acts. Two men are waiting on a country road by a tree. The men are of unspecified origin, though it is clear that they are not English by nationality [and in English-language productions are traditionally played with Irish accents]. The script calls for Estragon to sit on a low mound but in practice - as in Beckett's own 1975 German production - this is usually a stone. In the first act the tree is bare. In the second, a few leaves have appeared despite the script specifying that it is the next day. The minimal description calls to mind "the idea of the lieu vague, a location which should not be particularized".

Other clues about the location can be found in the dialogue. In Act I, Vladimir turns toward the auditorium and describes it as a bog. In Act II, Vladimir again motions to the auditorium and notes that there is "Not a soul in sight". When Estragon rushes toward the back of the stage in Act II, Vladimir scolds him, saying that "There's no way out there." Also in Act II, Vladimir comments that their surroundings look nothing like the Macon country, and Estragon states that he's lived his whole life "Here! In the Cackon country!" [56].

Waiting for Godot is widely accepted as a contemporary classic. It was actually written in 1948 and was performed at first in a small theatre in Paris in 1953. Since then, it has been translated in to man language and performed all over the world. The most striking thing about the play is its formative design. From the very

beginning, Beckett was fond of modernist experiments in form and style. He was particularly impressed by what he regarded as the perfect fusion of structure and content in Proust and Joyce. No doubt, the play itself is the first successful attempt of Beckett at this kind of writing in drama. The play is simple and austere in its basic situation. It has skilful blending of form and meaning, dramaturgic structure and cognitive experience.

On the one hand, there is certain emptiness precisely at those places – such as plot, character, dramatic speech, setting etc. – where one would conventionally look for meaning, and on the other, the cognitive emphasis moves from the immediate dramatic interest to some ultimate philosophical horizon beyond history and society. There is indefinite place for an uncertain appointment with somebody called Godot who never comes. His identity – indeed, the very reality of his existence – is in serious doubt. During the play, he is perceived in various ways – saviour, god, tyrant, a rich employer, somebody who has the tramps' 'future in his hand at least [their] immediate future' [59]. In their efforts to solve this mystery, critics have searched Beckett's own life, history and etymology without being able to establish the definition of what 'Godot' might mean. Beckett's own angry response to this has been that if he knew who Godot was, he would have said so in the play. In reality, Godot cannot be made to represent any one idea, ideal or person, precisely because he represents an absence. It is the name for emptiness that one finds at the heart of the play after cutting through all its immediate noise and activity. He is also, by analogy, the void that Beckett perceives at the centre of human existence after he has systematically removed from his thinking the socio-historical context of life.

The play has a symmetrical structure like a mathematical formula. In it, one balances the other. This symmetry is obvious. The play seems to have been constructed on binaries. It has two acts which dramatize two consecutive evenings in the life of its central characters. It employs two sets of characters and each set is a pair. Interestingly, even the messenger boy has a brother. Basically, the relationship between and within these pairs is not often one of identity and harmony, but of contradiction and tension. This generates a pattern of binary oppositions and arranges its emphases contrapuntally. Each of the two central couples in the play, for instance, is conceived so indivisibly that it functions as a single agential unit: while Pozzo and Lucky are physically tied to each other. Vladimir and Estragon are unable to part company despite their frequently expressed wish. Thus, the play has, not four characters, but two agential units. The two units are sharply in contrast to each other. Each is opposed to the other. The tramps are compelled to a futile and perpetual waiting and are imprisoned, as it were, in space. Pozzo and Lucky, on the other hand, are committed to an equally futile and perpetual wandering, and are confined within a temporal prison. Mutual love and care between the tramps is also in contrast to the exploitative relationship that the wayfarers symbolize.

The play bears the simple pattern of inter-couple contrasts. Further contrast and tension are offered within each agential unit. Estragon's easy defeatism and despair [he seems to be waiting primarily for death] and his preoccupations with immediate physical needs [hunger, sleep] are contrasted to Vladimir's almost obstinate optimism and intellectual preoccupation with philosophical questions. This contrast expresses different dimension of their relationship. This becomes particularly evident

Publisher & Owner

Archana Rajendra Ghodke

Harshwardhan Publication Pvt.Ltd.

At.Post.Limbaganesh, Tq.Dist.Beed-431 126

(Maharashtra) Mob.09850203295

E-mail: vidyawarta@gmail.com

www.vidyawarta.com



Indexed



ISSN-2319 9318

www.vidyawarta.com