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"WAITING FOR GODOT" BY SAMUEL BECKETT

NAMA MAHASISWA : LINCE SANDA UGI'

STAMBUK : 45 99 051 007

FAKULTAS : SASTRA

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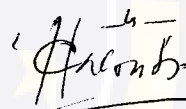
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PEMBIMBING I



(Drs. ABIDIN PAMMU, MA.)

PEMBIMBING II



(Dra. NURHAERATI)

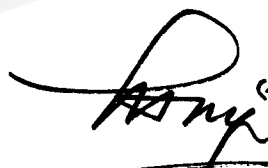
MENGETAHUI,

DEKAN FAKULTAS SASTRA
UNIVERSITAS "45"



(Drs. H. HERMAN)

KETUA JURUSAN



(Dra. Hj. HANYAH HANENG, MSi)

TANGGAL PENGESAHAN :

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Nama Mahasiswa : Lince Sand Ugi'
No. STB : 45 99 051 007
Jurusan : Sastra Inggris
Program Studi : Bahasa dan Sastra Inggris



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- 2. Ketua : Dra. Hj. Hanyah Haneng, M.Si.
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(2). Drs. H. Herman
(3). Dra. Nurkaserah
(4). Hj. Ft. Kataliah Batai, S.S. M.Hum.

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The Writer



LIST OF CONTENTS

	Page
TITLE	i
APPROVAL	ii
LEGITIMACY	iii
ACNOWLEDGEMENT	v
LIST OF CONTENT	vi
ABSTRACT	vii
CHAPTER I : INTRODUCTION	
1.1 Background	1
1.2 Identification of Problems	4
1.3 Scope of Problem	5
1.4 Purpose of Research	5
1.5 Methodology	6
CHAPTER II : REVIEW OF LITERATURE	
2.1 Bibliography	7

2.2 Synopsis	12
2.2.1 Synopsis Of Act I	12
2.2.2 Synopsis Of Act II	15
CHAPTER III : DATA AND ANALYSIS OF DATA	
3.1 Structural Analysis	19
3.2 The Absurdity Of Samuel Beckett	43
CHAPTER IV : CONCLUSIONS AND SUGGESTION	
4.1 Conclusions	51
4.2 Suggestion	52
BIBLIOGRAPHY	53



ABSTRACT

Skripsi ini berjudul “STRUCTURAL ANALISYS OF THE DRAMA WAITING FOR GODOT BY SAMUEL BECKETT”. Tujuan penulisan skripsi ini adalah untuk mengungkapkan makna dibalik drama ini. Dengan menganalisis drama ini secara struktural untuk lebih memahami makna absurditas yang ada dalam drama Waiting for Godot karya Samuel Beckett. Penulis juga mencoba memaparkan absurditas Samuel Beckett dalam karyanya.

Dengan menggunakan Metode Kepustakaan dan metode Analisis Data. Dengan metode ini penulis melihat referensi-referensi yang berkaitan dengan masalah yang akan dibahas. Metode analisis data, menerapkan pendekatan intrinsik, ekstrinsik, dan semiotic. Dengan pendekatan intrinsic , penulis mencoba mengkaji penokohan, latar, alur, dan tema drama ini yang kemudian menjadi sumber utama untuk dikaji. Dan pada pendekatan ekstrinsik, penulis menggunakan beberapa rujukan yang menunjang penyelesaian skripsi ini. Analisis structural dalam drama ini didasarkan pada kondisi masyarakat pada jaman itu dan apa yang dialami oleh penulis selama masa hidupnya.

Dari hasil penelitian dalam skripsi ini menunjukkan bahwa struktur drama ini sangat kompleks sehingga tak ada elemen drama yang paling menonjol. Tetapi kita dapat menyaksikan keanehan dalam drama ini yang ditunjukkan dengan sangat mengesankan melalui kebenaran yang melankolis serta harapan manusia yang sia-sia. Hubungan yang sangat jelas antara drama Beckett lainnya dengan drama “Waiting for

menarik adalah karya-karya Beckett termasuk “Waiting for Godot” memiliki tema yang dinampakkan secara berulang-ulang dalam karyanya, dengan bertemakan laki-laki. Keputusan, keterasingan, dan kesendirian tampak jelas digambarkan dalam drama ini.

Sejak “Waiting for Godot” tidak memiliki makna sederhana, satu-satunya ukuran yang digunakan Beckett adalah pengalamannya pada dua dunia yang nampak pada gaya dan pandangan-pandangannya. Pandangannya memberi kesan karangan-karangan yang suram, gelap, dan menjijikkan. Gayanya memberi kesan tajam dan menakjubkan. Ia menggabungkan keduanya sehingga kita dapat memperoleh beberapa ide dari karyanya yang tajam.

Oleh kelompok drama Avant Garde, nama Samuel Breckett ditempatkan paling atas sebagai penulis-penulis Absurd, termasuk diantaranya Iugene Ionesco, Arthur Admov, Genet, dan Harold Pinter. Nama-nama tersebut, merupakan penulis-penulis drama dalam tahun 50-an, yang kemudian dikelompokkan sebagai penulis dengan julukan “The Theatre of the Absurd”. Seluruh karya- karya absurd saat itu sangat dipengaruhi oleh kondisi sosial dan kebudayaan masyarakatnya.

CHAPTER I

INTRODUCTION

1.1 Background

One of the great achievements of human being is literature. An author creates literature as a medium to express his feeling and emotion to fulfill his personal sense of beauty. Literature itself then covers the whole aspect of human being including social, cultural, religious, economical and political attitude. Man's inherently imitative. He 'imitates' anything he sees and experience from nature and then he uses his creative imagination to reproduce them into aesthetic form of literature work

From the beginning of the development of literature, drama or play has been considered as one of important genres of literature. Every major culture possesses a highly develop tradition of theater. Drama was initially associated with religious celebration, and for long period afterward, achieved a great improvement in its structure and function. In the last 400 BC Aristotle points out that the term drama was given to works because they represented men doing things. The word 'Drama' literary means 'a thing done'. The term drama is furthermore explain by Reaske (1966:5), as "A drama is a work of literature or composition which delineates life and human activity by means of presenting various action of-and dialogues between-a group of character.

Again, drama is more than the representation of life and character through and action and dialogue. That's because every work contained in a drama is a great piece of entertainment.

Those who watch the play expect to experience some form of emotion pleasure.

One can be excited, mystified, challenged, frightened and horrified and can be driven to tears and laughter, and one thing for sure, we will enjoy spiritual and emotional experience that have never been offered to us before. Whatever sophisticated social and religious theme. Propagandistic motive, or moral didacticism may be apparent in his single play will not alter the fact that the audience is to be entertained.

Waiting for Godot qualifies as one of Samuel Beckett's most famous works. Originally written in French in 1948, Beckett personally translated the play into English. The world premiere was held on January 5, 1953, in the Left Bank Theater of Babylon in Paris. The plays reputation spread slowly through word of mouth and it soon became quit famous. Other productions around the world rapidly followed. The play initially failed in the United Stated, likely as result of being miss billed as "the laugh of four continent". A subsequent production in New York City was more carefully advertised and garnered some success.

Waiting for Godot incorporated many of the themes and ideas that Beckett had previously discussed in his other writings. The use of the play format allowed Beckett to dramatize his ideas more carefully then before, and is one of the reasons

that the play is so intense.

Beckett often focused on the idea of “The suffering of being”. Most of the play deals with the fact that Estragon and Vladimir are waiting to alleviate their boredom. Godot can be understood as one of the many things in life that people wait for.

The play has often been viewed as fundamentally existentialist in its take on life. The fact that one of the characters retain a clear mental history means that they are constantly struggling to prove their existence.

Thus the boy who consistently fails to remember either of the two protagonists casts doubt on their very existence. This is why Vladimir demands to know that the boy will in fact remember them the next day.

Waiting for Godot is part of the theatre of the absurd. This implies that it is meant to be irrational. Absurd theater does away with the concepts of drama, chronological plot, logical language, themes, and recognizable settings. There is also a split between the intellect and Estragon the body, both of whom cannot exist without the other.

The theater of the absurd has emerged with wide acclaim in the twentieth century and the reception of the play of Beckett, Adorno, Ionesco, and Pinter has attracted serious attention from world critics and dramatists. These plays, which are so often superciliously dismissed as nonsense or mystification, have something to express and can be understood.



These plays pursue quite different ends from those of the conventional plays, and therefore use quite different ends from those of the conventional plays, and therefore, use quite different method.

If a good play has to have a smartly constructed story, these are often with unrecognizable character and present the audience with almost mechanical puppets ; if a good play is to hold the mirror up to nature and portray the manners of the mannerism of the age finely observed sketches, these seem often to be reflection of dreams and nightmares, if good play relies on witty repartee and pointed dialogue these often consist of incoherent babbling (Esslin 1974 : 668).

The meaning of absurd play itself has been defined among dramatists in various ways. Conclusively, it may simply mean senselessness, unreasonable, incongruous, illogical or even ridiculous. In fact most of the absurd play contain the same 'ingredients'. They mainly talk about man's fundamental problem of life and death, isolation, loneliness, emptiness, anxiety, nightmare, fantasy, and meaningless of life.

1.2 Identification of Problems

It's obvious that any forms of literary works, especially plays, contain a lot of problems that may affect the reader's mind and then will to the problem. And there are several problems that occur in "Waiting for Godot".

Which are necessary to be settled out. Those problems are:

- 1.2.1 The presentation of this work is non appropriate to the conventional principal.
- 1.2.2 The elements that support a literary work like characterization, setting, plot, and theme are ignore. The writer think that all of the elements of this work are structure where build this play.
- 1.2.3 In principle, both of those problems indicate of one certain period of literature era; With the result that all of its basic ideas related to what considered as the main purpose of the most discussion about absurd plays.

1.3 Scope of Problem

Although it is difficult to criticize this drama because the limitedness of the Writer. That is why the writer only concentrate to comprehension that drama. I would like to examine dramatic parts of the drama and find absurdity. These are some problem that are submit by the writer such as:

- 1.3.1. The structure of drama "Waiting for Godot"
- 1.3.2. The relationship between one and another elements.
- 1.3.3. How far the "Waiting for Godot" showing the absurdity.

1.4 Purpose of Research.

The simple purpose of these thesis such as:

1.4.1. To find the structure of drama “Waiting for Godot”

1.4.2. To explain the relationship between structure and forms of drama.

1.4.3. To find the absurdity in drama “Waiting for Godot”.

1.4.4. To trace the author message in the play.

1.5 Methodology

This is the library research which collect and read some books which have relationship with the writing process and the topic when the data has been collected it would be processing, described and analyze with structural approach.

The structural approach it means heavily on literature works as a “structure”.

Where autonomous and a part from the matter out from the literature works.

BAB II

REVIEW OF LITERATURE



2.1 BIOGRAPHY

Samuel Beckett was born near Dublin, Ireland, on April 13, 1906 into a Protestant, middle class home. His father was a quantity surveyor and his mother worked as a nurse. At the age of 14 he was sent to the same school that Oscar Wilde attended.

Beckett is known to have commented, "I had little talent for happiness". These was evidenced by his frequent bouts of depression, even as a young man. He often stayed in bed until late in the afternoon and hate long conversations. As a young poet he apparently rejected the advanced of James Joyce's daughter and then commented that he did not have feelings that were human. This sense of depression would show up in much of his writing, especially in **Waiting for Godot** where it is a struggle to get through life.

Samuel Beckett moved to Paris in 1926 and met James Joyce. He soon respected the older writer so much that at the age of 23 he wrote an essay defending Joyce's magnum opus to the public. In 1927, one year later, he won his first literary prize for his poem entitled "Whoroscope". The essay was about the philosopher Descartes meditating on the subject of time and about the transiency of life. Beckett then completed a study of Proust which eventually led him to believe that habit was

the “cancer of time”. At this point Beckett left his post at Trinity College and traveled.

Beckett journeyed through Ireland, France, England, and Germany and continued to write poems and stories. It is likely that he met up with many of the tramps and vagabonds who later emerged in his writing, such as the two tramps Estragon and Vladimir in **Waiting for Godot**. On his travels through Paris, Beckett would always visit with Joyce for long periods.

Beckett permanently made Paris his home in 1937. Shortly after moving there, he was stabbed in the street by a man who had begged him for money. He had to recover from a perforated lung in the hospital. Beckett then went to visit his assailant, who remained in prison. When Beckett demanded to know why the man had attacked him, he replied “Je ne sais pas, Monsieur”. This attitude about life come across in several of the author’s later writings.

During World War II Beckett joined the underground movement in Paris to resist the Germans. He remained in the resistance until 1942 when several members of his groups were arrested. Beckett was forced to flee with his French-born wife to the unoccupied zone. He only returned in 1945 after Paris was liberated from the Germans. He soon reached the pinnacle of his writing career, producing **Waiting for Godot**, **Eleutheria**, **Endgame**, the novels **Malloy**, **Malone Dies**, **The Unnamable**, and **Mercier et Camier**, two books of short stories, and a book of criticism.

Samuel Beckett’s first play was **Eleutheria** and involved a young man’s

efforts to cut himself loose from his family and social obligations. This has often been compared to Beckett's own search for freedom. Beckett's great success came on January 5, 1953, when *Waiting for Godot* premiered at the Theatre de Babylone.

Although critics labeled the play "the strange little play in which 'nothing happens'," it gradually became a success as report of it spread through word of mouth. It eventually ran for four hundred performances at the Theatre de Babylone and was heralded with critical praise from dramatists such as Tennessee Williams, Jane Anouilh, Thornton Wilder, and William Saroyan. Saroyan even remarked that, "It will make it easier for me and everyone else to write freely in the theatre". An interesting production of *Waiting for Godot* took place when some actors from the San Francisco Actor's Workshop performed the play at the San Quentin penitentiary for over fourteen hundred convicts in 1957.

The prisoners immediately identified with both Vladimir and Estragon about the pains of waiting for life to end, and the struggle of the daily existence. The production was perhaps the most successful ever. Beckett's second masterpiece, *Endgame*, premiered on April 3, 1957 at the Royal Court Theatre in London.

All of Beckett's major works were written in French. He believed that French forced him to be more disciplined and to use language more wisely. However, *Waiting For Godot* Was eventually translated in to the English by Beckett himself. Samuel Beckett also became one of the first absurdity play writes to win International fame.

His works have been translated in to over twenty languages. In 1969 he received the Nobel Prize for Literature, one of the few times this century that almost everyone agreed the recipient deserved it. He continued to write until his death in 1989, but towards the end he remarked that each word seemed to him “and unnecessary stain on silence and nothingness.

Waiting for Godot, Beckett’s most famous work, premiered in Paris in 1953, and the theater was changed forever was changed forever, its limits and conventions dashed to bits. What audiences found on their innocent night out was a set consisting simply of a scruffy, barren little tree beside an equally barren country road. And there they were, Vladimir and Estragon , and pair of destitute from the fringes of vaudeville, patiently, and not so patiently, Waiting for Godot. And how long will they wait? Why, as long as it takes; until he comes; or until the end, if he doesn’t come; or forever. And so it goes, this classic of twentieth century theater, a tragicomedy in two act, during which nothing changes, nothing happens (twice), time passes, and Godot never comes.

Godot’s brilliance , seen immediately by some, and missed completely by most, lies in its not being about anything. It was something; a situation, simply put and simply presented, of a state we all find ourselves in with great regularity. We wait in line, we wait for our paychecks, we wait for our ship to come in, for Friday, for the mail, for a phone call... it’s one of our common endeavors.

Beckett was awarded the Nobel prize for literature in 1969, an event which caused him only embarrassment. Always the recluse, he fled in secret to a small village in Tunisia in order to avoid the publicity. When reporters finally tracked him. *Erie Times- News*(1990: 2)

Beckett's work in general it's so open ended that we must abandon our habitual need for meaning . And yet audiences rush out to make their myriad decisions on what it all signifies, and the decision are legion. The most common, and fitting example of opposites applying for no other reason than that we require it, were the position that either Godot was God, and Vladimir and Estragon have Christians waiting for his return;

or that Godot was a God who would never come because he didn't never exist both equally wrong.

Samuel Beckett passed from this earth on Friday, December 22, 1989. Had he an active post life voice (apart from the astonishing body of literary and theatrical work he left) he would likely be claiming that he had died on Christmas day. According to his birth certificate, he had made his entrance, stage left, on may 13,1906, but he steadfastly maintained that he had been born on April 13, good Friday just another stand in playful web of contradictions strung across his life and work. " I like all these lies and legends," he had said. " The more there are, interesting I become". *Erie Times- News* (1990:2)

2.2 Synopsis



2.2.1 Synopsis of Act I

The setting is in the evening on a country road with a single tree present. Estragon is trying to pull off his boot, but without success. Vladimir enters and greets Estragon, who informs him that he has spent the night in a ditch where he was beaten. With supreme effort Estragon succeeds in pulling off his boot. He then looks inside it to see if there is anything there while Vladimir does the same with his hat.

Vladimir mentions the two thieves who were crucified next to Christ. He asks Estragon if he knows the Gospel. Estragon gives a short description of the maps of the holy land at which point Vladimir tells him he should have been a poet. Estragon points to his tattered clothes and says he was. Vladimir continues with his narrative about the two thieves in order to pass the time.

Estragon wants to leave but Vladimir forces him to stay because they are both waiting for Godot to arrive. Neither of the two bums knows when Godot will appear, or even if they are at the right place. Later it is revealed that they do not even know what they originally asked Godot for.

Estragon gets bored of waiting and suggests that they pass the time by hanging themselves from the tree. They both like the idea but cannot decide who should go first. They are afraid that if one of them dies the other might be left alone. In the end they decide it is safer to wait until Godot arrives.

Estragon asks Vladimir whether they still have rights. Vladimir indicates that they got rid of them. He then fears that he hears something, but it turns out to be imaginary noises. Vladimir soon gives Estragon a carrot to eat.

Pozzo and Lucky arrive. Lucky has a rope tied around his neck and is carrying a stool, a basket, a bag and a greatcoat. Pozzo carries a whip which he uses to control Lucky. Estragon immediately confuses Pozzo with Godot which gets Pozzo upset.

Pozzo spends several minutes ordering Lucky around. Lucky is completely silent and obeys like a machine. Pozzo has Lucky put down the stool and open the basket of food which contains chicken. Pozzo then eats the chicken and throws away the bones. Lucky stands in a stooped posture holding the bags after each command has been completed and appears to be falling asleep.

Estragon and Vladimir go to inspect Lucky who intrigues them. They ask why he never puts his bags down. Pozzo will not tell them, so Estragon proceeds to ask if he can have the chicken bones that Pozzo has been throwing away. Pozzo tells him that they technically belong to Lucky. When they ask Lucky if he wants them, he does not reply, so Estragon is given the bones.

Pozzo eventually tells them why Lucky hold the bags the entire time. He thinks it is because Lucky is afraid of being given away. While Pozzo tells them why Lucky continuous to carry his bag, Lucky starts to weep. Estragon goes to wipe away the tears but receives a terrible kick in the shin.

Pozzo then tells them that he and Lucky have been together nearly sixty years. Vladimir is appalled at the treatment of Lucky who appears to be such a faithful servant. Pozzo explain that he cannot bear it any longer because Lucky is such a burden. Later Vladimir yells at Lucky that it is appalling the way he treats such a good master.

Pozzo then gives an oratory about the night sky. He ask them how it was and they tell him it was quite a good speech. Pozzo is ecstatic at the encouragement and offers to do something for them. Estragon immediately asks for ten francs but Vladimir tells him to be silent. Pozzo offers to have Lucky dance and then think for them.

Lucky dances for them and when asked for an encore repeats the entire dance step for step. Estragon is unimpressed but almost falls trying to imitate it. They then make Lucky think. What follows is an outpouring of religious and political doctrine which always starts ideas but never brings them to completion. The three men finally wrestle Lucky to the ground and yank off his hat at which points he stops speaking. His last words is, "unfinished."

The men then spend some effort trying to get Lucky to wake up again. He finally reawakens when the bags are placed in his hand. Pozzo gets up to leave and he and Lucky depart the scene. Vladimir and Estragon return to their seats and continue waiting for Godot.

A young boy arrives having been sent by Mr. Godot. Estragon is outraged that it took him so long to arrive and scares him. Vladimir cut him off and asks the boy if he remember him. The boy says this is his first time coming to meet them and that Mr. Godot will not be able to come today but perhaps tomorrow. The boy is sent away with the instruction to tell Mr. Godot that he has seen them. Both Estragon and Vladimir discuss past events and then decide to depart for the night. Neither of them moves from his seat.

2.2.1 Synopsis of Act I

The setting is the next day at the same time. Estragon boots and Lucky's hat are still on the stage. Vladimir enters and starts to sing until Estragon shows up barefoot. Estragon is upset that Vladimir was singing and happy even though he was not there. Both admit that they feel better when alone but convince themselves they are happy when together. They are still waiting for Godot.

Estragon and Vladimir poetically talk about "all the dead voices" they hear. They are hunted by voices in the sounds of nature, especially of the leaves rustling. Vladimir shouts at Estragon to help him not hear the voices anymore. Estragon tries and finally decides that they should ask each other question. They manage to talk for a short while. Estragon has forgotten everything that took place the day before. He has forgotten all about Pozzo and Lucky as well as the fact that he wanted to hang himself from the tree. He cannot remember his boots and think they must be someone else's.

For some reason they fit him now when he tries them on. The tree has sprouted leaves since the night before and Estragon comments that it must be spring. But when Vladimir looks at Estragon's shin, it is all pussy and bleeding from where Lucy kicked him

Soon they are done talking and try to find another topic for discussion. Vladimir finds Lucky's hat and tries it on. He and Estragon spend a while trading hats until Vladimir throws his own hat on the ground and asks how he looks. They then decide to play at being Pozzo and Lucky, not to avail. Estragon leaves only to immediately return panting. He says that they are coming. Vladimir thinks that it must be Godot who is coming to save them. He then becomes afraid and tries to hide Estragon behind the tree, which is too small to hide him.

The conversation then degenerates into abusive phrases. Estragon says, "That is the idea, let us abuse each other." They continue to hurl insults at one another until Estragon calls Vladimir a critic. They embrace and continue waiting.

Pozzo and Lucky enter but this time Pozzo is blind and Lucky is mute. Lucky stops when he sees the two men. Pozzo crashes into him and they both fall helplessly in a heap on the ground. Vladimir is overjoyed that reinforcements have arrived to help with the waiting. Estragon again thinks that Godot has arrived.

Vladimir and Estragon discuss the merit of helping Pozzo get off the ground where he has fallen. When Vladimir asks how many other men spend their time in waiting, Estragon replies that is a billion. Pozzo in desperation offers to pay for help by offering

a hundred franc. Estragon says that it is not enough. Vladimir does not want to pick up Pozzo because then he and Estragon would be alone again. Finally he goes over and tries to pick him up but is unable to. Estragon decided to leave but decides to stay when Vladimir convinces him to help first and then leave.

While try to help Pozzo, both Vladimir and Estragon fall and can not get up. When Pozzo talks again Vladimir kicks him violently to make him shut up. Vladimir and Estragon finally get up, and Pozzo resumes calling for help. They go and help him up. Pozzo asks who they are and what time is it. They cannot answer his questions.

Estragon goes to wake up lucky. He kicks him and starts hurling abuses until he again hurt his foot. Estragon sits back down and tries to take off his boot. Vladimir tells Pozzo his friend is hurt.

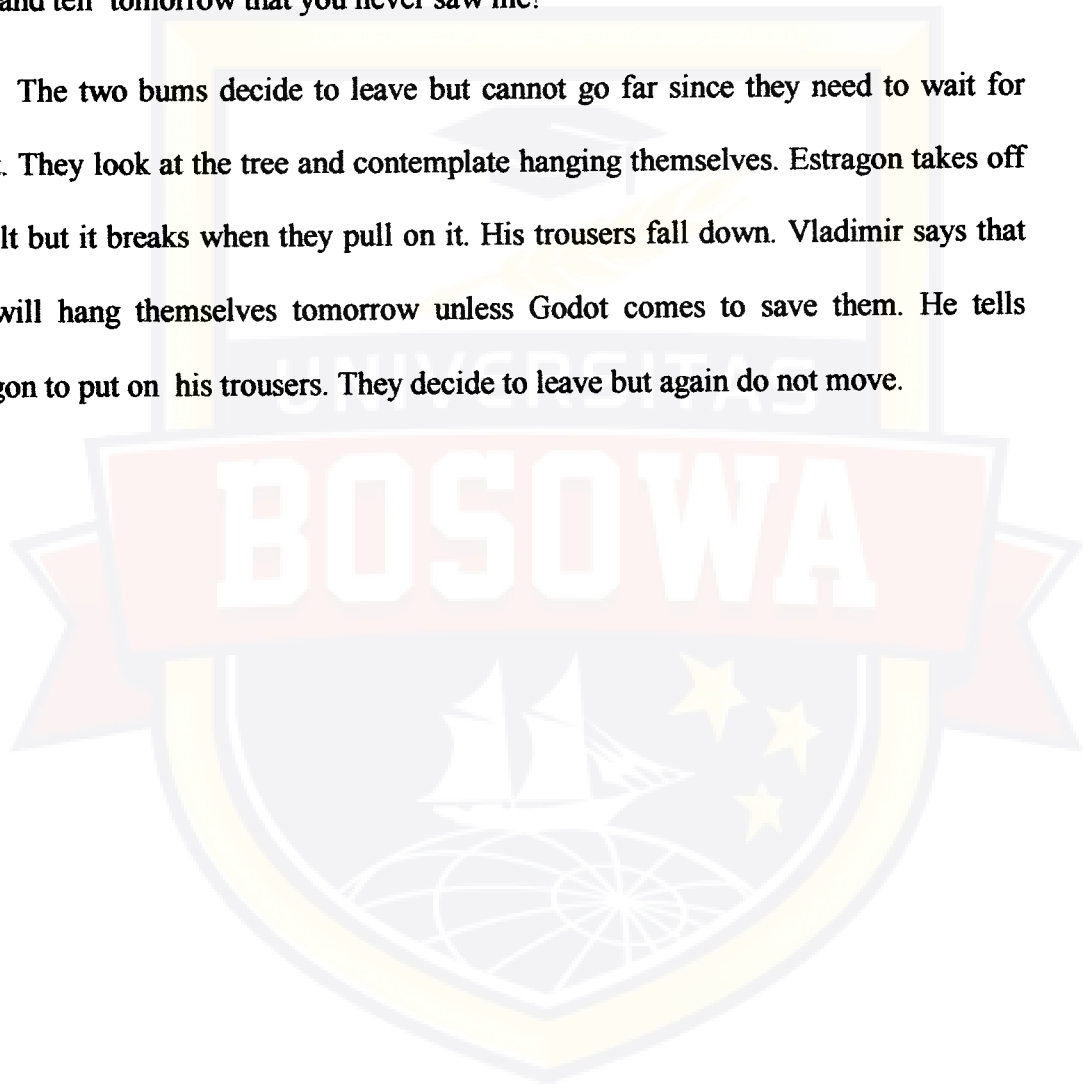
Vladimir then asks Pozzo to make lucky dance or think for them again. Pozzo tells him that lucky is mute. When Vladimir asks since when, Pozzo gets into a rage. He tells them to stop harassing him with their time question since he has no notion of it. He then helps lucky up and they leave.

Vladimir reflect upon the fact that there is no truth and that by tomorrow he will know nothing of what has just passed. There is no way of confirming his memories since Estragon always forgets everything that happens to him.

The boy arrives again but does not remember meeting Estragon or Vladimir. He tells them it is his first time coming to meet them.

The conversation is identical in that Mr. Godot will once again not be able to come but will be sure to arrive tomorrow. Vladimir demand that boy be sure to remember that he saw him. Vladimir yells, "You are sure you saw me, you would not come and tell tomorrow that you never saw me!"

The two bums decide to leave but cannot go far since they need to wait for Godot. They look at the tree and contemplate hanging themselves. Estragon takes off his belt but it breaks when they pull on it. His trousers fall down. Vladimir says that they will hang themselves tomorrow unless Godot comes to save them. He tells Estragon to put on his trousers. They decide to leave but again do not move.



CHAPTER III

DATA AND ANALYSIS OF DATA

This chapter will explain about four element in “Waiting for Godot” and absurdity of Samuel Beckett. The element such as : (1) Character, (2) Plot, (3), Setting, (4) Theme.

Even though, it's not easy to explain completely what is meant the structure. I would like to try to make an explanation following guidance of this drama with use of these play aspect.

3.1 STRUCTURAL ANALYSIS

3.1.1 Character

Literally, the play consist of four raffish characters, an innocent boy who twice arrives with a message from Godot, a naked tree, a mount or two of earth and a sky. Two of characters are Waiting for Godot , who never arrive. Two of them consist of a flamboyant Lord of the earth an a broken slave whimpering and staggering at the end of a rope.

Every dramatist has at his finger tips a relatively large galaxy of differing devices of characterization. In the prologue or in the stage directions the playwright often describes the character in the physical sense we learn from these stage directions what the character looks like and probably how the dresses : when

a character walks onto the stage, it is devious from his appearance whether he is a meticulous or sloppy person, attractive, old or young, small or large, etc. In other words, in the mere appearance of character we locate our first understanding of him.

Reaske, C. R.(1996:46)

As writer know that character in a play by closely observing their action. And we can expect witness to the stage power this drama has to convey the impression of same melancholy truths about hopeless destiny of the human race.

The list character in Waiting for Godot deals with:

- 1) Estragon is one of the two protagonists. He is a bum and sleeps in a ditch where he is beaten each night. He has no memory beyond what is immediately said to him, and relies on Vladimir to remember for him. Estragon is impatient and constantly wants to leave Vladimir, but is restrained from leaving by the fact that he needs Vladimir. It is Estragon's idea for the bums to pass their time by hanging themselves. Estragon has been compared to a body without an intellect, which therefore needs Vladimir to provide the intellect.
- 2) Vladimir is one of the two protagonist. He is a bum like Estragon, but retains a memory of most events. However, he is often unsure whether his memory is playing trick on him. Vladimir is friends with Estragon because Estragon provides him with the chance to remember the past events. Vladimir is the one who makes Estragon wait with him for Mr. Godot's imminent arrival throughout the play.



Vladimir has been compared to the intellect which provides for the body, represented by Estragon.

- 3) Lucky is the slave Pozzo. He is tied to Pozzo via a rope around his neck and he carries Pozzo's bags. Lucky is only allowed to speak twice during the entire play, but his long monologue is filled with incomplete ideas. He is silenced only by the other character who fights with him to take off his hat. Lucky appears as a mute in the second act.
- 4) Pozzo is the master who rules over Lucky. He stops and talks to the two clowns in order to have some company. In the second act Pozzo is blind and requires their help. He, like Estragon, cannot remember people he has met. His transformation between the acts may represent the passage of time.
- 5) A Boy is a servant of Mr. Godot. He plays an identical role in both acts by coming to inform Vladimir and Estragon that Mr. Godot will not be able to make it that night, but will surely come the next day. The Boy never remembers having met Vladimir and Estragon before. He has a brother who is mentioned but who never appears.

3.1.2 Plot

As we know that any plot of a dramatic work necessarily has to do with conflict. Throughout the play there are repeating challenges of one force by another; Antigone clashes with the Gods. Othello clashes with jealousy, Faustus try to sell his soul to his advantage. A plot presents incidents in which the opposing forces meet head on until there is some sort of final resolution.

Perhaps the most important aspect of plot is its relationship to character. Everything in the plot that is every incident is introduced because of the particular feelings of a particular character at a particular time. There is nothing in the play which is not a product of character motivation. What plot does, then, is translate the essence of the characters' ideas into appropriate actions.

Plot inform us as to what the characters are like. Thus while we talk about the structure of a play in terms of artistic development and specifically to the plot, to the actions which, in effect, delineate the characters. Reaske, (1966:36)

Waiting for Godot is a play that captures this feelings and view of the world, and characterizes it with archetypes that symbolize humanity and its behaviour when faced with this knowledge. According to the play, a human being's life is totally dependent on chance, and, by extension, time is meaningless; therefore a human's life is also meaningless, and the realization of this drives humans to rely on nebulous, outside forces, which may be real or not, for order and direction.

The basic premise of the play is the chance is the underlying factor behind existence Therefore human life is determined by chance.

This is established very early on, when Vladimir mentions the parable of the two thieves from the bible. “One of the thieves as saved. It’s a reasonable percentage” Beckett, (1986:8).The idea of “percentage” is important because this represents how the fate of humanity is determined; it is random, and there is a percentage chance that a person will be save or damned.

Vladimir continues by citing the disconcordance of the Gospels on the story of the two thieves. “And yet...how is it this is not boring you I hope how is that of the four Evangelist only one speak of a thief being saved. The four of them were there or thereabouts and only one of a thief being saved. Beckett, (1986:9)

Beckett makes an important point with this example of how chance is woven into even the most sacred of texts that is supposed to hold ultimate truth for humanity. All four disciples of Christ are supposed to have been present during his crucifixion and witnessed the two thieves, crucified with Jesus, being saved or dammed depending on their treatment of him in these final hours.

Of the four, only two report anything peculiar happening with the thieves. Of the two that report it, only one says that a thief was saved while the other says that both were damned. Thus, percentage go from 100%, to 50%, to a 25% chance for salvation.This whole matter of percentages symbolize how chance is the determining factor of existence, and Beckett used the Bible to prove this because that is the text

that humanity has looked to for meaning for millennia. Even the Bible reduced human life to a matter of chance. On any given day there is a certain percent chance that one will be saved as opposed to damned according to the one of the four accounts that everybody believes, become as the play progresses a symbol of the condition of man in an unpredictable and arbitrary system to continue make him an accomplice.

The French philosopher Pascal noted the arbitrariness of life and that the universe worked on the basis of percentages. He advocated using such arbitrariness to one's advantage, including believing in God because, if he doesn't exist, nobody would care in the end, but if he does, one was on the safe side all long, so one can't lose.

It is the same reasoning that Vladimir uses in his remark quoted above, "It's a reasonable percentage." But it is God's silence throughout all this that causes the real hopelessness, and this is what makes "Waiting for Godot" a tragedy amidst all the comical actions of its characters; the silent plea to God for meaning, for answer, which symbolizes the plea of all humanity, and God's silence in response.

The world of "Waiting for Godot" is one without any meaningful pattern, which symbolized chaos as the dominating force in the world. There is no orderly sequence of events. A tree which was barren one day is covered with leaves the next. The two tramps return to the same place every day to wait for Godot.

No one can remember exactly what happened the day before. Night falls instantly,

Their only contact with him is his messenger boy that comes at the end of each day to inform them that Godot will again not be coming, but will surely come tomorrow.

The boy never remembers one day from the next, another indication of the absence of a meaningful time sequence. At the end of the second act, Vladimir, the more philosophical of the two, gets a glimpse of the truth : that they will forever be waiting for Godot, he is merely a distraction from their useless lives, and that he can even predict,

ironically, when the boy comes again, everything that the boy will say.

It is at this point that a great depression overcomes Vladimir at the realization of the truth. It is the climax of the play and its most tragic part. But Vladimir realized that he is trapped, that he must persist in the illusion, that he has no choice.

Waiting for Godot is all about how the world is based on chance. A world based on chance can have no orderly time sequence, and thus time has no meaning. The extension, then, is that human life has no meaning. Realizing this, human will create distractions, and diversions, in the form of patterns and rely on nebulous forces, to provide the purpose and meaning that is inherently lacking in their lives. "Waiting for Godot" is the classical, archetypal presentation of this facet of human existence.



3.1.3 Setting

Writers such as Beckett and Inesco have developed the sense of absurdity, uncertainty, even nihilism to which way give expression when he says : “ everyone’s an abyss you get dizzy if you look down. Buchner,(1979:22)

One of the most important tasks for the reader of plays is to pace the reading of the text. In this respect plays can be more demanding than other types of reading. The play text is written with timing very much in mind. Silences and pauses (the latter and shorter) must be Imagined by the reader not hurried over to get to the next of speech.

A pause can create a real sense of expectation or uneasy often enhancing the effect of words spoken either of the gap.(Atkin.1995:189)

This is certainly the case in Beckett’s Waiting for Godot :

Vladimir : We’ll hang ourselves tomorrow (pause)

Unless Godot comes.

Estragon : And if he comes?

Vladimir : We’ll be saved.

Beckett does not put his action in a historical setting. Traditionally, drama creates a world with reference to objective reality.

An important part of dramatic performance is to present the spectators with some event they can recognize and identify in connection with the practical aspect

of life. Each time they see a performance, they find themselves thrown into a new world which is a mixture of the familiar and the strange and unknown .

The familiar is the threshold through which they venture into the strange and unknown. The ratio of the familiar is the highest in the drama of mimetic objective realism, whereas it is low in the drama portraying the phenomena occurring in the unconscious. Beckett depicts life as strange, mysterious, and beyond rational explanation.

In the performance of Beckett's work, the spectators find it hard to enjoy themselves due to the strangeness of the world presented on the stage. Beckett has reduced the familiar in his work to the extent that the strange dominates the action, seriously modifying the function of the familiar in the process of signification.

Drama is concerned with life and death to be represented in such artistic genres as tragedy and comedy. In other words, drama is the ritualization of 'life' and 'death' with a view to familiarizing the fearful reality of existence. The spectators enjoy the spirit or 'game' or 'play' from the stage performance which imitates the action of man. In Beckett's drama it is hard for us to experience the spirit of 'play' or 'game'.

Beckett rips off the veil of familiarized ritual from dramatic art when he reduces the familiar to a minimum in his work. The stylized action in traditional drama does not help the spectators confront bare existence. It induces them to ignore it. In order to deal with the question of bare existence as such, Beckett depicts man

in the state of being nothing and doing nothing without superimposing conventional narrative structure on the action.

The dramatist condenses or decomposes the original manuscript in which the action is more traditionally motivated and the world more familiar and recognizable until the original identifiable world has completely evaporated. The elimination of the omniscient author himself takes place in this process.

By the time he finishes writing, Beckett has gone through numerous intentional un doings of the text origins. Beckett method of representation can be compared to photography. The cover picture in black and white of Bert O. State's books on waiting for Godot , The shape of paradox, shows two men, one sitting on the ground and the other standing. What characterized the picture most in the indistinct contour of the object, apparently intending to remain the reader of Vladimir and Estragon. What is interesting in the picture is that it almost impossible to discern the features of their faces, the fingers of their hand, and the shoes on their feet. They are all blurry.

Sometimes it is not clear whether her story had actually happened or she simply invents it to pass the time. The fundamental nature of the narrative is the linear progression of action in the continuum of time and space. In each scene, dialogues and movements weave the web of signification in conjunction with other theatrical element on the stage. The concatenation of dramatic moments in the action and interaction of the characters are traditionally based on the principle of logic

and causality. The causal links which are in charge of the progression of action are frequently missing in Beckett's world. His scene is built with sentences with no apparent causal (logical) connectivity, all seemingly discrete threads of string :

Estragon : A kind of prayer.

Vladimir : Precisely.

Estragon : A vague supplication.

Vladimir : Exactly.

Estragon : What did he reply?

Vladimir : That he'd see.

Estragon : That he couldn't promise anything.

Vladimir : That he'd have to think it over.

Estragon : In the quit of his home.

Vladimir : Consult his fam.

3.1.4 Theme

Since *Waiting for Godot* is an allegory written in a heatless modern tone, a theatergoer naturally rummages through the performance in search of a meaning it seems fairly certain that Godot stand for God. Those what are loitering by the withered tree are waiting for salvation, which never comes.

The rest of the symbolism is more elusive. But it is not a pose. For Mr. Beckett's adumbrates father than express an attitude toward man's experience on earth; the pathos, cruelty, comradeship, hope, corruption, filthiness, and wonder of human existence. Faith in God has almost vanished. But there is still an illusion of faith flickering around the edges of the drama. It is as though Mr. Beckett sees very little reason for clutching at faith, but is unable to relinquish it entirely.

Although very existentialist in its characterizations, *Waiting for Godot* is primarily about hope. The play revolves around Vladimir and Estragon and their pitiful wait for hope to arrive. At various times during the play, hope is constructed as form of salvation, in the personages of Pozzo and Lucky, or even as death. The subject of the play quickly becomes an example of how to pass the time in situation which offers no hope. Thus the theme of the play is set by the beginning:

Estragon : Nothing to be done.

Vladimir : I'm beginning to come round to that opinion.

Although the phrase is used in connection to Estragon's boots here, it is also later used by Vladimir with respect to his hat. Essentially it describes the hopelessness of their lives.

A direct result of this hopelessness is the daily struggle to pass the time. This mutual desire also addresses the question of why they stay together. Both Vladimir and Estragon admit to being happier when apart. One of the main reasons that they continue their relationship is that they need one another to pass the time.

After Pozzo and Lucky leave for the first time they comment:

Vladimir : That passed the time.

Estragon : It would have passed in any case.

And later when Estragon finds his boots again:

Vladimir : what about trying them.

Estragon : I've tried everything.

Vladimir : No, I mean the boots.

Estragon : Would that be a good thing?

Vladimir : It'd pass the time. I assure you, it'd be an occupation.

Since passing the time is their mutual occupation, Estragon struggles to find games to help them accomplish their goal. Thus they engage in insulting one another and in asking each other questions.

The difficulty for Beckett of keeping a dialogue running for so long is overcome by making his characters forget everything. Estragon cannot remember anything past what was said immediately prior to his lines. Vladimir, although possessing a better memory, distrusts what he remembers. And since Vladimir cannot rely on Estragon to remind him of things, he too exists in a state of forgetfulness.

Another second reason for why they are together arises from the existentialism of their forgetfulness. Since Estragon cannot remember anything, he

needs Vladimir to tell him his history.

It is as if Vladimir is establishing Estragon also serves as a reminder for Vladimir of all the things they have done together. Thus both men serve to remind the other man of his very existence. This is necessary since no one else in the play ever remembers them.

Vladimir : We meet yesterday. (silence) do you not remember?

Pozzo : I don't remember having meet anyone yesterday.

But tomorrow I won't remember having meet anyone today.

So don't count on me to enlighten you.

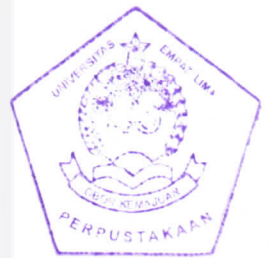
Later on the same thing happens with the boy who claims to have never seen them before. This lack of reassurance about their very existence makes it all the more necessary that they remember each other.

Estragon and Vladimir are not only talking to pass the time, but also to avoid the voices that rise out of the silence . beckett's heroes in other works are also constantly assailed by voices which arise out of the silence, so this a continuation of a theme the author uses frequently:

Estragon : In the meantime let's try and converse calmly,

since we're incapable of keeping silent.

Vladimir : You're right, we're inexhaustible.



Estragon : It's so we won't think.

Vladimir : We have that Excuse.

Estragon : It's so we won't hear.

Vladimir : we have our reasons.

Estragon : All the dead voices.

Vladimir : They make a noise like wings.

Estragon : Like leaves.

Vladimir : Like sand.

Estragon : Like leaves.

Silence.

Vladimir : They all speak at once.

Estragon : Each one to itself.

Silence.

Vladimir : Rather they whisper.

Estragon : They rustle.

Vladimir : They murmur.

Estragon : The rustle.

Silence.

Vladimir : What do they say ?

Estragon : They talk about their lives.

Vladimir : To have lived is not enough for them

Estragon : They have to talk about it

Vladimir : To be dead is not enough for them

Estragon : It is not sufficient.

Silence.

Vladimir : They make a noise like feathers.

Estragon : Like leaves.

Vladimir : Like ashes.

Estragon : Like leaves.

Long silence.

Vladimir : Say something!

One of the question which must be answered is why the bums are suffering in the first place. This can only be answered through the concept of the original sin. To be born is to be a sinner, and thus man is condemned to suffer. The only way to escape the suffering is to repent or to die. Thus Vladimir recalls the thieves crucified with Christ in the first act:

Vladimir : One of the thieves was saved. It's a reasonable percentage. (Pause.)

Gogo

Estragon : What?

Vladimir : Suppose we repented.

Estragon : Repented what?

Vladimir : Oh...(He reflects.) We wouldn't have to go into details.

Estragon : Our being born?

Failing to repent, they sit and wait for Godot to come and save them. In the meantime they contemplate suicide as another way of escaping their hopelessness. Estragon wants them to hang themselves from the tree, but both he and Vladimir find it would be too risky. This apathy, which is a result of their age, leads them to remember a time when Estragon almost succeeded in killing himself:

Estragon : Do you remember the day I threw myself into the Rhone?

Vladimir : We were grape harvesting.

Estragon : You fished me out.

Vladimir : That's all dead and buried.

Estragon : My clothes dried in the sun.

Vladimir : There's no good harking back on that. Come on.

Beckett is believed to have said that the name Godot comes from the French “godillot” meaning a military boot. Beckett fought in the war and so spending long periods of time waiting for messages to arrive would have been commonplace for him. The more common interpretation that it might mean “God” is almost certainly wrong. Beckett apparently stated that if he had meant “God,” he would have written “God”.

The concept of the passage of time leads to a general irony. Each minute spent waiting brings death one step closer to the characters and makes the arrival of Godot less likely. The passage of time is evidenced by the tree which has grown leaves, possibly indicating a change of seasons. Pozzo and Lucky are also transformed by time since Pozzo goes blind and Lucky mute.

There are numerous interpretation of Waiting for Godot and a view are described here:

Religious interpretations posit Vladimir and Estragon as humanity waiting for the exclusive return of a savior. An extension of this makes Pozzo into the Pope and Lucky into the faithful. The faithful are then viewed as a cipher of God cut short by human intolerance. The twisted tree can alternatively represent either the tree of death, the tree of life, the tree of Judas or the tree of knowledge.

Political interpretations also abound. Some reviewers hold that the relationship between Pozzo and Lucky is that of a capitalist to his labor. This Marxist interpretation is understandable given that in the second act Pozzo is blind to what is

happening around him and Lucky is mute to protest his treatment. The play has also been understood as an allegory for Franco-German relations.

An interesting interpretation argues that Lucky receives his name because he is lucky in the context of the play. Since most of the play is spent trying to find things to do to pass the time, Lucky is lucky because his actions are determined absolutely by Pozzo. Pozzo on the other hand is unlucky because he not only needs to pass his own time but must find things for Lucky to do.

Interpersonal relationship in Samuel Beckett's *Waiting For Godot* are extremely important, because the interaction of the dynamic characters, as they try to satiate one another's boredom, is the basis for the play. Vladimir's and Estragon's interactions with waiting for Godot, which should also be seen as an interpersonal relationship among dynamic characters, forms the basis for the tale's major theme.

Interpersonal relationship, including those involving Godot, are generally couched in rope images, specifically as noses and leashes. These metaphors at times are visible and invisible, involve people as well as inanimate object, and connect the dead with the living. Only an appreciation of these complicated rope images will provide a truly complete reading of Beckett's *Godot* and his God, because they punctuate Beckett's voice in this play better than do any of the individual characters.

For the first time in the text, Pozzo is dependent on lucky for direction ; Lucky is dependent on Pozzo for the same reason, though this relationship is one of emotional, rather than physical, dependence.

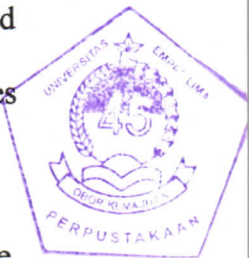
The shortness of the rope, necessary because of Pozzo's blindness, affects their relationship; their new found closeness make it difficult for Pozzo to dominate and for Lucky to be truly servile and completely pathetic.

As the stage directions indicate, after bumping in to Estragon, Lucky falls, drops everything and bring down pozzo with him. They lie helpless among the scattered baggage.

Vladimir and Estragon have a similar relationship in many ways, for there is a certain amount of submission and domination in their interactions with one another. The submission and dominations, however, is less consistent and less rigidly defined than it is for Pozzo and Lucky. But when the two principal characters seek to play a game, Vladimir suggests they "play at Pozzo and Lucky", a game that requires them to abuse one another for amusement. But Vladimir asks Estragon to play Pozzo and

dominate him, a situation that diverges from Vladimir's seemingly normal assertiveness in their relationship. Overall, their relationship is one of misplaced dominance, where Vladimir is generally the stronger of the two, but he clearly wishes he were not .

As yet another way to pass time, Vladimir and Estragon also consider suicide, by hanging with a rope. The rope that they would hang themselves with, however, is not the rope that ties their relationship together; their binding rope is figuratively present throughout the entire play and yet they cannot find a rope suitable for hanging themselves.



The topic of suicide first arises in a fit of boredom, as the two friends search for ways to speed up the passage of time while they wait for Godot :

Estragon : What about hanging ourselves ?

Vladimir : Hmm. It'd give us an erection.

Estragon : (highly excited). An erection!

Vladimir : with all that follows. Where it falls mandrakes grow.

That's why they shriek when you pull them up.

Did you not know that?

Estragon : Let's hang ourselves immediately !

The erection, the ejaculation , and even the death itself would be something at variance from the monotony of their everyday waiting and would therefore help speed up the passage of time. But never do Vladimir and Estragon contemplate suicide in a realistic context, where they can see it as an act that would inevitably prevent them from meeting Godot (at least in the literal interpretation that he is human). Suicide for them, therefore, is just another diversion, perhaps a titillating autoerotic fantasy, but a diversion nonetheless, whose consequences they do not bother to or cannot fathom. While Vladimir and Estragon are tied to Godot in the typical manner, Godot's rope to them is tied uniquely. Estragon question what would happen if they left Godot, asking, "And if we dropped him? (Pause.) If we dropped him?". Godot, who the reader has assumed to be in control of his own action,

is apparently hanging, most likely from a noose. And Vladimir and Estragon, the inexorably bored and miserable sadomasochist who are virtually dead, somehow know that they have the power to drop Godot from his noose. It follows from the text that Godot is he nothing more than Beckett's characterization of God ?

The similarities become harder and harder to ignore is dead; as Vladimir says virtually immediately after Estragon's questions, "everything dead but the tree". But even though Godot is dead, "he's punish us" if Vladimir and Estragon thought cut him free from his noose.

Death for Godot, then, is perhaps less literal and more a figurative state in which he cannot or will not attend to Vladimir and Estragon though they wait for him. But if Godot is literally dead, as hanging from a noose should indicate, then he cannot directly cause the punishment. Rather the punishment will come indirectly as a result of Vladimir and Estragon dropping him. With everything dead but the willow, what other punishment could there be but the willow, what other punishment could there be but the death or defacement of the one glimmer of life and hope in an otherwise bleak existence the tree.

Here the tree perhaps represents Godot, Vladimir's and Estragon's only hope. Since Vladimir and Estragon are fundamentally hopeful individuals who would not

want to see this last glimmer of hope destroyed, Vladimir's message is that they should not drop Godot. Instead, they should allow him to hang, and they should ignore his death; as humans should ignore Nietzsche's decision that the belief in "God is dead." And this, it seems Beckett hopes, must be the strongest rope of all in waiting for Godot the noose surrounding Godot's neck that is held aloft, and out of sight, by hope.

Beckett's major and the only theme appearing and recurring in all his works, is exclusively the theme of man. Beckett is interested in man as an individual, in his subject with the objective reality.

3.2 The Absurdity Of Samuel Beckett

Beckett did not view and express the problem of Absurdity in any form of philosophical essays, as Camus or Sartre did, his expression is exclusively the artistic language of theatre. In this chapter, I analyze the life situation of Beckett's characters finding and pointing at the parallels between the philosophical background of the Absurdity and Beckett's artistic view.

According to Descartes, human being is composed of two different substances: body (*res extensa*) and mind (*res cogitans*). The body is a part of a mechanical nature, a material substance independent from spirit; and the mind, a pure thinking substance.

This distinction of the two qualitative different substances is called subject-object “Cartesian dualism”, and it gave rise to number of philosophical problems, the essence of which is their mutual connection.

Beckett’s characters are such subjective thinking substances surrounded by mechanical material nature; and as the subject object connection was the most problematic part of Descartes concept, it is one of the major motifs Beckett Deals with. He uses dramatic symbols, to express the barriers and the walls between the worlds “in” and “out” as to demonstrate their incompatibility. His character are physically isolated from what is happening “outside” and the space they are imprisoned in, is their inner subjective world.

Vladimir and Estragon are in an open empty road surrounded by the natural world, but unable to move on.

Estragon : It’s not worth while now. (silence)

Vladimir : No, it’s not worth while now. (silence).

Estragon : Well, Shall we go ?

Vladimir : Yes, let’s go. (they do not move)

Although they are not limited by any barriers waiting in an open space, surrounded by nature (tree), they are indifferent to this world as it is indifferent to them. Their time passes in a very different way from the world around them.

Pozzo : What time is it ?

Estragon : That depends what time of year it is.

Pozzo : It is evening? (silence. Vladimir and Estragon scrutinize the sunset.)

Estragon : It's rising.

Vladimir : Impossible

Estragon : Perhaps it's the dawn.

Vladimir : Don't be a fool. It's The west over there.

Estragon : how do you know?

The limitation and isolation of man from the world, having its roots in Descartes' dualism, is, at the same time, the foundation of the Sisyphusean feeling of absurdity as it is described by Camus.

The world surrounding Estragon and Vladimir, as I have studied, is alienated through its indifference. They have a possibility to walk away, but cannot take such an opportunity being seemingly "deaf" to what the nature offers them. They are physically free in the open country, but still infinitely remote- homeless strangers. They could return, go away, but never make a move tied up by the false hopes and belief in the coming of Godot, who will solve this deadlock. Thus, Godot infinitely remote, fuses with an infinitely alien world.

Estragon : ...Let's go.

Vladimir : We can't.

Estragon : Why not?

Vladimir : We're waiting for Godot.

Substantial dualism corresponds with the concept and the theory of Arthur Schopenhauer, whose philosophy later become one of the important foundations of Beckett's play and novels.

Schopenhauer's main thesis is that it is impossible to get the essence of the thing from the outside ; it is impossible to achieve knowledge, in the case it is postulated beyond all human being's disposition. He understood the human as an object between object between objects, as something that appears to a perceiving mind (phenomena) in time and space. Time, space , and causality are the forms of knowledge, they are necessary conditions of knowledge of the world as it is perceived.

However, on the other hand, a human being's experience assures himself, that he is something more than only an object among other object. Man is also aware of himself as a self moving, active being, and this inner consciousness is a consciousness of will.

The awareness we have of ourselves as body; and it is, in fact, the awareness of philosophical truth itself; of the thing which is not mediated through our sense organs, through the forms of time, space, and causality, but is the thing itself (noumena). The will is the ultimate and the simplest foundation of being all together, it is the source of all phenomena, as breeder, which is presenting every particularity

and individuality.

It seems Beckett's characters are aware of nothing but the will they have inside, which impels them to live. It is an unsure passable instinct, a blind, a groundless power, operating in them, out of time, space, and causality.

They are propelled to life by an motivated power- the will to live which always wantsto go on to transform itself in to the living or being objects.

Human intellect and reason are the will's servants and that is why it cannot stop this strong inclination towards being. Consciousness is only a surface of our being, because the essence lies in the depths of human personality.

The will is, in its core something fundamentally woeful, it is a discomposure, never ending struggle for something, need, desire, greediness, lust, it is suffering, and the world of will can be nothing but the world of pain.

Vladimir and Estragon are flirting with the idea of death too, but they are, and this is the only thing they really have their really being to which they are forced by their human nature. They cannot die, although they can intellectually come to the conclusion that this is the only way how to escape from suffering.

Estragon : Let's 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.

Estragon : Just so.

Vladimir : I don't understand.

Estragon : Use your intelligence, can't you ? (Vladimir uses his intelligence.)

Vladimir : (Finally). I remain in the dark.

Estragon : This is how it is. (He reflects.) The bough.....the bough....
(angrily.)

Use your head, can't you?

Vladimir : You are my only hope.

Estragon : (With effort.) Gogo light-bough not break- Gogo dead.

Didi heavy- bough break- Didi alone. whereas- (.....)

Vladimir : Don't let's do anything. It's safer.

The ceaseless will to be realizes itself trough Estragon's and Vladimir's expectations, their need to meet with Godot, who should be a solution

Godot is not any person, any event, any thing, it is an embodiment of human wishes,

desires, expectations, and attempts for at least something "better". Their waiting is blind, because Godot, representing non-existing happiness, fulfillment, satisfaction, will never come, in fact, it does not exist. Their waiting has no motive as the will has not.

According to Schopenhauer, this is the concept of the basic human situation in the world. All his life man is waiting for something which cannot bring any definite satisfaction to him, any definite peace. He is waiting for happiness, not realising that the greatest suffering consist in it. His nature is rooted in lust and trying, which is an unquenchable thirst.

Schopenhauer, as well as Camus, denies suicide as a solution to a distressful human world, and also none of Beckett's characters die or commit suicide. As Camus says, to commit suicide means to agree with the absurdity, and according to Schopenhauer, suicide is nonsense. Suicide means to destroy the body but never the will itself. In this way through suicide the will finds another realization in a stronger individual, which becomes its stronger "self realization".

Thus, Beckett's characters are persisting between life and death, driven by a Schopenhauerian will to life, though physically they are dying. Their existence is absurd, though the conflict of body and mind; body, which, as a part of mechanical nature, refuses to obey (the bodies of the characters are immobile), and mind, which undeniably keeps on working. Their suffering consist of permanent waiting, they used to "wait for happiness, fulfillment"; now they are waiting for death,

occupying themselves with memories of a previous life. Now they have only one wish to die, and so to shed the ceaseless will to life.



CHAPTER IV

CONCLUSIONS AND SUGGESTION

4.1 Conclusions

After analyzing structural in “Waiting for Godot” the writer arranges conclusion as follows :

1. Samuel Beckett’s plays are marked by the artist’s vision of the world into which his characters are placed. He deals with the position and the situation of Man in his surrounding world, which is a major and always recurring theme in Waiting for Godot plays I have chosen as a background for my thesis, as well as in his complete dramatic and prosaic work.
2. Beckett’s hero is a Sisyphusean type of man waiting for the fulfillment of his fate, which seems to be eternal through his suffering and hopping. He is alienated from the world, which is unknown, remote, and indifferent, and from which he is isolated by the walls of his self. The conflict between two different substances the world and the human subject, leads to the filings of absurdity and to fundamental existential question about the meaning of human life in a world where he lives as a stranger.
3. Beckett’s character are creatures grounded in absurdity; there is no meaning in their being which is why their lives involve mere waiting for the end, for death.

4. The waiting is a pure experience of time it self, time which disintegrates into smaller and shorter periods, so that their waiting is a never ending fate having no purpose, but the only aim- the end.
5. Beckett's characters' tragedy consist in their empty waiting which becomes a long period of suffering it consist in the power of life which still which still keeps them breathing and going on, although they are very close to their aim the end. I see the whole greatness of Beckett's absurd man in his intractability with which he continually fills up his precarious fate, and although his suffering increase as time stops he does not live hope without and joy in life.

4.2 Suggestion

The writer expect that this writing on the structural analysis in Waiting for Godot of Samuel Beckett can contribute to the further study for the same cases especially in an absurd play. I realizes that this writing is not completely perfect and some corrections are still needed in order to accomplish a better analysis.

It is suggested that the study of drama, particularly absurd play, should be intensified among students of English Department and the interest in reading a play is very essential and should be encouraged for better appreciation of literature.

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