

Summary: Waiting for Godot. By Samuel Beckett

One evening on a lonely country road near a tree, two elderly men half tramp, half clown - are waiting for someone of the name GODOT, who they hope will do something for them. The two men Estragon ('Gogo') and Vladimir ('Didi') are not sure what exactly Godot will do for them, any more than they know for certain whether they have come to the right place on the appointed day. They occupy the time as best they can until a landowner, on his way to the market to sell his slave Lucky. Puzzo halt a while with Estragon and Vladimir, eats a meal in the presence even granting them the bones which his slave rejects and for gratitude for their society makes.. Lucky dances and next think aloud for their entertain-ment. The three became so agitated by Lucky's intellectual performances that they all set upon him and silence him. Soon Puzzo takes his leave driving Lucky before him. Estragon and Vladimir have not been alone many moment together before a small boy appears with a news that "Mr Godot won't come this evening but surely tomorrow." The boy departs and night falls abruptly. And after contemplating suicide by hanging themselves from the tree

The two decides to leave but despite their decision to go do not move as the curtain falls.

The curtain rises the next day on a scene identical except the fact that the trees has put forth few leaves. Vladimir is joined on the stage by Estragon and much the same things happen, except that when Pozzo and Lucky appear (from the side (They made their exist in Act I) Pozzo happens to go blind and Lucky dumb. All four collapse on the top of one another and then somehow manage to get up again. Pozzo becomes exasperated at Vladimir's questions about time, saying furiously that life itself is a brief instant. Pozzo leave, driving Lucky before him from the side he had entered in Act I. After another brief interval the boy comes again and delivers the same message as before. The sun sets; the moon rises abruptly, the two man again contemplate suicide; and despite of their agreement to leave make no movent as the curtain falls. So ends the play in which one criets has wittly put it, "Nothing happens twice".

Samuel Beckett and the Theatre of Absurd.

Absurd Drama.

1. It gained currency as a result of Martin Esslin's book "The Theatre of Absurd" published in 1961.
2. It has no regular thing as movement
3. The term is useful as a device to make certain fundamental traits which seem to be present in the works of many dramatists
4. Esslin's book deals with a group of plays which incorporate certain beliefs and use certain method as a kind of intellectual short hand we call Absurd Drama.
5. These dramatists follow broken rules but they are successful.
6. As per Esslin a good play has cleverly constructed plot or story but these plays have no story or plot. A good play is judged by the subtlety of characterisation and motivation but these plays have hardly recognisable characters but they are presented to the audience with mechanical puppets. These plays have neither beginning, middle or ending. It has no fully explained theme which is neatly exposed and finally solved. They finally do not hold the mirror up to the nature, and do not portray the manner and mannerism of the age. No pointed dialogue is used but these often consist of incoherent babblings.