

Different Facets as Meaningful and Meaningless: An Enigmatic Analysis of Samuel Becket's *Waiting for Godot*

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Abstract

This study highlights the different facets as meaningful and meaningless in Samuel Becket's *Waiting for Godot*. The different contradictory occurrences with alternative meanings, sometime, meaningless in the text of the play. The theoretical frame work for the analysis of text is used to highlight the issues through Post-Structuralist Marxist theorists, Louis Althusser and Pierre Macherey, the key points are concerned with the discussion and concentrates on the theory of decentred or disparate text. The analysis is based on identification of gap, silence and none verbal cues in the text, and analysed through context analysis. To attach meanings with the non-verbal cues in text, context plays an important rule to find out the contradiction and disparity of meaning within the text and its ideological content. The analysis confirmed that the ideological processes in which the author is observed silent at certain stages by highlighting to tell the truth in his own way. Humanity is represented through characters while the setting of the play shows the existence of human beings. The words and phrases produced by the characters represent human condition in the world. The results of this paper would enable the readers in general and research scholars in particular, to attach meanings of the unspoken portions in a particular context. The scholars are expected to understand the variety of meanings in *Waiting for Godot*.

Key Words: Facets, Meaningful, Meaningless, Non-verbal Cues, Silence, Absence

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Introduction

Waiting for Godot creates so many questions and answer none of them. The title of the play suggests that it is based on waiting: Two characters are waiting for the third who never appeared till the end of the play. The third character, Godot, is a debatable issue for the scholars. The scholars associate variety of meaning for the interpretation of the play but still the meaning is not clear. Samuel Becket wrote this play in French language, the word Godot is not does not exist in the original French, Dieu is used for God in French language.

It is necessary to have an introductory view on Samuel Beckett's *Waiting for Godot* before critical interpretation. The Irish play writer, Samuel Beckett, first introduced in French language with a title *En attendant Godot* in 1949 which was translated into English language in 1954 with a title *Waiting for Godot*. It addresses the key idea about human and God. The two characters, Vladimir and Estragon are passively waiting, they have made an appointment with Godot without confirmation. There is a purposeless journey of two other characters Pozzo and Lucky. They are busy in travelling just like the other two characters waiting. There is no end of waiting just like there is not end of journey.

The play received a huge appreciation not only in Europe and America but also in the rest of the world when it was performed on a stage. "One of the successes of the post-war theatre" stated by Esslin, Martin (1980). Vladimir and Estragon who are waiting for Godot near a small tree. They have no idea what his name is, and as if he has promised to visit them, or even whether he exists or not. They, on the other hand, are still waiting for him. Pozzo, the slave-owner, Lucky stops and shares ideas with them in a form of dialogue. "Pozzo drives Lucky by means of a rope passed around his neck" (12) A boy who is considered as the messenger of Godot disclosed that he may not come this evening. This short play begins and ends with the same status "waiting".

The content of the play makes holes and quietness through unlucky deficiencies of Godot. The content is divergent, decentred and inadequate which is a wellspring of various aspects as significant and inane. The content is investigated through dissipated, different and scattered implications which doesn't mean the missing of focal thought. Pausing and quiet is the central issues for examination to uncover reality.

The event of holes, hushes unlucky deficiencies and non-verbal's cues in the in the symbolic content of Samuel Beckett's play "Hanging tight for Godot" is intently attached to the late innovator common philosophy, which prompts struggle, distinction and inconsistency of implications and nonstop sign of inadequacy of the content that toward the end is naturally noticeable through none verbal cues in the text. Notwithstanding, the play has ahistorical possibility, inclination towards the impression of silliness, vulnerability and uselessness of pausing and skepticism of human life. It displays a various indications of double restrictions and generally significant of all the infringement of the customary dramatization and bearing of expressionism, oddity, existentialism, continuous flow strategy and representative and symbolic delineation of the emotional development.

Methodology

A hybrid approach is used for this study. The followings are the main three methodologies which are helpful in the research study: none verbal cues, context based text analysis and symbolic analysis of text, identified and analysed in Samuel Beckett's *Waiting for Godot*.

Different techniques and variety of tools are used in text analysis in order to understand complex relationships among social, cultural, religious and legal processes. "Roughly speaking, meanings are conceptual objects of various degrees of complexity, depending on the complexity of the corresponding expressions" (Van Dijk, 1985, p. 104).

Research Nature

This qualitative research deals the textual analysis with special reference to the attached senses, the expression and nonverbal cues along with the effects of punctuation which bring certain changes in

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the meaning, sometime meaningful while sometime meaningless through the choice of words used by the dramatist, Samuel Becket. Keeping in view the context, various types of meanings are associated with the words, and the attached meanings are further analysed for result oriented process.

Sources of Data

Samuel Becket produced great literary pieces among which I have selected the famous drama. The text of the drama and its associative meaning for communicative purposes and its effects which have not been highlighted by any scholar in the available literature review, will be textually analysed to establish a new reading of *Waiting for Godot*.

Data Collection Procedure

The data collection procedure follows the steps mentioned below for result oriented analysis: reading *Waiting for Godot*, identifying the elements of nonverbal expressions and the use of punctuations which change the meaning in different context, the effects have been highlighted by following the below mentioned procedures:

- I. In this research, firstly, the researcher read the selected text in *Waiting for Godot*.
- II. Secondly, the researcher identified the elements of nonverbal cues and the use of punctuations which change the meaning in context.

Data Analysis Techniques

Qualitative methods employ observation and interpretation. The language of the text is analysed through semantics and pragmatics lenses. The effects of nonverbal cues are also highlighted for further interpretation. The resources of language are shown to be an essential part of meaning of the drama. The following steps are followed for data analysis. The scholar read and reread the text of *Waiting for Godot* with a specific approach.

- I. The scholar identified the nonverbal cues in the texts.
- II. The scholar identified various punctuations which are the sources of change in meaning of the context.
- III. The scholar interpreted the various nonverbal cues to highlight the effects of meaningful and meaningless.
- IV. The conclusion of research article based on the texts analysis.

Literature Review

Samuel Beckett's *Waiting for Godot* is a well-known literary piece in the world literature for its diverse topical assortment and variety of implications. Hence, it has excited uncertain discussions and basic conversations among the artistic authorities and scholars of the world. Consequently, there are such countless books having the same sense where punctuation change the meaning in context. The literary pieces of Samuel Beckett, particularly, *Waiting for Godot* is the best example for the mentioned issues. The play was received by the audience in a very bored and confused way. Some critics reject as it is without purpose and meaning with few characters without plot. However, the scholars and critics

immediately known that the play has evolutionary importance. Since then, the play is received with different meanings along with attached senses of words and phrases through few characters. Humanity is represented through characters while the setting of the play shows the existence of human beings. The words and phrases produced by the characters represent human condition in the world.

Harold Blossom (1985) altered a book named Samuel Beckett: Advanced Basic Sees, which could be a noteworthy investigation nearly on each critical works of Samuel Beckett, counting Holding up for Godot. The book incorporates the different publication and hypothetical understandings by different analysts based on the author as well as Holding up for Godot for examination totally different heading. Ruby Cohn (1987) altered a book entitled Beckett: Waiting for Godot, which is based on basic commentaries of researchers through diverse headings which is supportive within the printed examination. Martin Esslin (1976) moreover edited a book entitled *An Life Systems of Dramatization*, which is an curiously book extraordinarily for analysts. The covered up subjects are highlighted through relevant implications. He moreover edited another book, named Samuel Beckett: Twentieth Century Sees (1980), which comprises of distinctive viewpoints on the author being talked almost, relating him to the “Theatre of the Absurd” and hypothesis of existentialism.

William S. Haney in his paper, Beckett insane: The theatre of the absurdity communicates that Samuel Beckett crosses “the etymological and social limits by going without from account course of action, character progression and brain inquire about in customary sense” (Haney, William S. 2001, p.40). He assists communicates that, Samuel Beckett goes past “the clairvoyant structures that select, sort out, decode, and restrain our understanding approximately our common surroundings” (Haney, William S. 2001, p.42). Gabriele Schwab too acknowledges that the plays of Samuel Beckett go past the “limits of our mindfulness in two ways toward the unaware and toward self-reflection” (Schwab, Gabriele, 1992, p 97). Elin Jewel composed his investigate article entitled *Re: Blau, Butter, Beckett and the Legislative Issues of Seeing* (2000), which may be a political and philosophical examination of Samuel Becket which give certain joins to the current literary examination.

James Knowlson (1996) also highlighted that the two characters represent humanity and the dialogues in the text represent to achieve the illusion of life on earth. Peter Barry (2002) identified the elements of modernism in Waiting for Godot “Vladimir and Estragon prove themselves in the end to have a modernist attitude to the fragmentation of truths and values which we have seen in the twentieth century” (Barry, 93). Theresia Nawaningrum (2002) explored the contribution of minor characters toward the main characters in Waiting for Godot in *The Contribution of Minor Characters toward the Main Characters’ Motivation in the Act of Waiting in Samuel Becket’s Waiting for Godot*. The scholar analysed the act of waiting in detail which is a major contribution in the field of literature.

The above mentioned critics and scholars attempted to highlight the various aspects of *Waiting for Godot* and the dramatist, Samuel Becket. However, nobody attempted to apply the mentioned theoretical frame work on the specified text. The current investigation would be an examination from another and inventive viewpoint on *Waiting for Godot*, by applying various aspects as significant and insignificant of the words, symbols and face expression used by different characters in the given play.

Textual Analysis

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There are certain things in *Waiting for Godot*, which unmistakably depict craziness of human life and the world. The two vagrants Estragon and Vladimir sit tight for Godot, whom they don't have the foggiest idea and they guarantee to be associate with him however truth be told, they barely know him. They additionally concede that they won't remember him when they see him. At the initial scene of the play, Estragon is battling to eliminate his boots from his feet. He quits any pretence of, expressing these words:

“Nothing to be done Vladimir says (advancing with short, stiff strides, legs with apart) I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. (He broods, musing on the struggle. (Turning to Estragon) So there you are again” (Act One, p. 9).

The feeling of idiocy makes the drifters unequipped for busy. Consequently, they can't do anything. They plan to end it all yet neglect to do as such because of their latency and resignation to any activity. At the point when Estragon's jeans tumble down, he doesn't see them until Vladimir advises him to pull them up. The expression "nothing to be done," (Beckett, Samuel, Act1, p. 42) is happened over and over in the greater part of their exchanges, which express the craziness in human existence.

The thought of the ludicrous is usually considered as equivalent to that of useless. Yet, the condition, the Absurd silly is questionable from the start in Jean-Paul Sartre's book "Sickness", when Roquentin finds the silliness of the article in-itself, this disclosure causes a progression of dynamic responses that couldn't possibly continue from an absolutely regrettable thought like triviality. Thus, the inquiry isn't right: the ludicrous doesn't really equivalent to the insaneness however it very well might be in itself significant recommendation. The best piece of Samuel Beckett's dramatization is straightforwardly worried about ridiculousness and unimportance in some area of human experience. Indeed, the thought of ridiculousness contrasts from that of pointless, when Pozzo says as follows:

“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 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 it is night once more. (He jerks the rope.) On!” (Act Two, p. 93).

The analysis shows total dissimilarity between the characters' words and deeds. For instance, Estragon and Vladimir think to end it all, yet they neglect to do as such in light of their inability of any activity.

“Vladimir: We will hang ourselves tomorrow. Unless Godot come. Estragon: And if he comes? Vladimir: We will be saved” (Act Two, p. 94).

I have regularly observed the incapability of protagonists as they do nothing but waiting only for the purpose to meet with Godot who will be a source of bringing change in our lives. Their words are without actions. Their physical appearance show that they are strong enough for activities but their mind setup is totally against the activities. They are waiting for someone who will come and change the life.

“Estragon: Why don't we hang ourselves? Vladimir: With what? Estragon: you haven't got a bit of rope? Vladimir: No. Estragon: Then we can't. Vladimir: Let's go. Estragon: Oh wait, there is my belt. Vladimir: It's too short. Estragon: You could hang on to my legs. Vladimir: And who would hang onto mine? Estragon: True” (Act Two, p.93).

Likewise, we might see the uniqueness among words and phrases produced by characters in the text of play in various situation. They want to perform but their performance is confined to waiting only, they do nothing but waiting only from the start till the end of the play. They cannot move at the end of the play as they performed waiting only. They are not in a position to work and discover the status of Godot but they wait only. They consider that Godot itself will come to us and change our life as he has the authority as well as a source of happiness and love. They support each other in the process while do nothing to find out where Godot is and how one will have to find the Godot.

“Vladimir: Well, shall we go? Estragon: Yes, let's go. They do not move” (Act Two, p. 94).

Rene Descartes made philosophical recommendation: "cogito thus aggregate" I think, in this way I am. In the expressions of Jean Paul Sartre, "presence goes before quintessence." For Samuel Beckett to talk is to exist. Vladimir and Estragon act on the off chance that one understands that the actual words are unimportant, and therefore, that presence, which they make, is insignificant. Samuel Beckett is following a desolate path of mysteries as he continued looking for a definitive quiet of oneself rising above the two demonstrations and language, which will be the beginning stage of new presence and resurrection past the constraints of existence. Existentialist thinkers are not anticipated any adjustment of human circumstance. As Albert Camus expresses: "The more things change, the more they are something similar".

This is likewise a subject of Waiting for Godot. For instance; Estragon: Noting occurs, no one comes, no one goes, it's dreadful" (Beckett, Samuel, 1956, Act One, p. 41). The deficiency of character or misrecognition of people is a significant topic of existentialism. Hanging tight for Godot portrays the deficiency of human personality or misrecognition of individuals in the entrepreneur social arrangement, communicating the late pioneer middle class belief system. Vladimir and Estragon are distinguished by the epithets as Didi and Gogo. The kid, courier calls Vladimir as Mr. Albert. Truth be told, these characters have no character, they barely exist as characters, save in a way that would sound natural to them. Likewise, if their words are negligible at the focal point of themselves, is also futile even in their misrepresentations at presence. "The characters scarcely have any singularity and frequently even do not have a name; totally, part of the way through the activity they will in general change their temperament totally. Pozzo and Lucky in Beckett's *Waiting for Godot* for instance, show up as expert and slave at one second just to return sooner or later with their individual positions bafflingly turned around" (Esslin, Martin, 1960, p.3).

Pozzo appears his acknowledgment with this existentialist conviction. Tirelessly the warm brilliance of time unceasing, which upgraded our progenitors is publicizing spot to a energetic mindfulness of boundless cold and boundless calm (this would one say one is of the focuses of Lucky's celebrated conversation in Holding up for Godot), an exceptional, unspeakable, unfathomable include up to of non-importance, against which we would ensure ourselves with what? a little bracing assurance of tickers! Jean-Paul Sartre wraps up it “a nothing at the center of self”.

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“Estragon, sitting on a low mound, is trying to take off his boot. He pulls at it with both hands, panting. He gives up, exhausted, rests, tries again. As before. Enter Vladimir. ESTRAGON: (giving up again) Nothing to be done. VLADIMIR: (advancing with short, stiff strides, legs wide apart) I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle (He broods, musing on the struggle.)” (p.3)

The quotation above is based on the idea of nothingness and meaninglessness. The characters do nothing but waiting only for the purpose that someone will come and change the life. The characters themselves have not the ability to change their life. Their waiting is foolish and irrational but they have not changed their status of waiting. The pronoun “nothing” refers to the absence of anything, lacking importance, significance and value. There is a painful wait for hope and hope is form of salvation. The characters are not in a position to break the cycle of waiting. Life is not worth living for them in the current status. They perform nothing but waiting only.

Additionally, Wittgenstein says, “Where there are no words, there is no quiet”. Vladimir and Estragon mean a significant misconception, craziness, and vulnerability of pausing. Hanging tight for Godot isn't truth be told a logo-focused content, having fixed, focused and brought together implications however it is divergent, de-logo-focused or decentred text. It uncovers clashing, unique and opposing implications inside the content and between the content and its philosophical substance.

In any case, Samuel Beckett attempts to make a logo in the image of Godot for whom the vagrants pause. Notwithstanding, Godot doesn't show up in the play. By the by, numerous

pundits are as yet cheerful of his coming. As Terry Eagleton says, “Godot's nonattendance might have done everything into uncertainty, yet that must intelligently imply that there is no affirmation that he won't come” (Eagleton, Terry, 2003, p. 67).

Who for sure Godot represents? This inquiry has been insoluble from starting as far as possible in the play and still is a puzzler in artistic scholarly community. The pundits make various understandings of the logo-focused Godot in an assortment of ways. A few pundits propose the significance of God as distant Godot. Unexpectedly, some different pundits decipher it demise, some sort of future perfect world, transformation and public freedom. Samuel Beckett did never clarify the term. When the chief Alan Schneider asked Samuel Beckett, who is Godot? Samuel Beckett replied, "On the off chance that I realized I'd have said as much in the play" (Bair, Deirdre, 1993, p. 382).

“Catherine Belsey said that philosophy is engraved in every single expression and utilization of language yet there are some other meaning frameworks of the social arrangement likewise where its essence can be followed without any problem: sound judgment, regular practices mores and folkways, fantasies, social motions and routine adages are important signs in such manner” (Belsey, Catherine, 1980, pp.56-85).

The accompanying exchanges among Vladimir and Estragon mirror the utilization of the indication of uncertainty, which is philosophical build. This mirrors the presence of the late innovator common philosophy in the content of the play, which is clear in the accompanying discoursed:

Vladimir: “Did you ever read the Bible? Estragon: The Bible... (He reflects.) I must have taken a look at it. Vladimir: Do you remember the Gospels? Estragon: I remember the maps of the Holy Land. Coloured they were. Very pretty. The Dead Sea was pale blue. The very look of it made me thirsty. That’s where we’ll go, I used to say, that’s where we’ll go for honeymoon. We’ll swim. We’ll be happy. Vladimir: Ah yes, the two thieves. Do you remember the story? Estragon: No. Vladimir: Shall I tell it to you? Estragon: No. Vladimir: It’ll pass the time. (Pause.) Two thieves, crucified at the same time as our saviour. One. Estragon: Out what? Vladimir: Our saviour. Two thieves. One is supposed to have been saved and the other.... (he searches for the contrary of saved) Damned. Estragon: Saved from what? Vladimir: Hell. “One of thieves was saved” (Beckett, Samuel, 1956, Act One, p.12).

The late innovator average philosophy broke the strict convictions of present day man. In the medieval period, religion was a philosophical state device and meaning practice, which assumed its critical part to enlist the subjects in a particular force mechanical assembly of social arrangement, and simultaneously, it fortified the other incredible philosophical implying rehearses. In present day period of free enterprise, religion as a philosophy of feudalism was supplanted by uncertainty, reason, and Godless belief system.

Fredric Jameson analysed the same play: “The Beckett’s play, involves not one but two pseudo-couples, the relatively egalitarian team of the two clothyards, (differentiated only by their physical ailments), being episodically juxtaposed with a very different and decidedly

egalitarian pair in the person of Pozzo-the master, presumably signifying England and Lucky the slave, presumably signifying Ireland and its intellectuals” (Jameson, Fredric, 2007, p. 364).

Samuel Beckett utilizes the image of Godot in the play, to depict human circumstance in current entrepreneur social development and this contention reaches a critical stage in the significance of Godot, in which the content of the play is equivocally conflicted between opposing implications. Along these lines, *Waiting for Godot* turns into a vague play and philosophical premise of this equivocalness is that the play uncovers human affliction, misuse and abusive impacts of present day free enterprise on people; and simultaneously it recommends a reflexive act of doubt that any activity to change the advanced entrepreneur social development is pointless and ridiculous. It celebrates while modern free enterprise has defrauded people, who have gotten abused, endured, barbaric, befuddled and compromised by amazing misusing powers of the bourgeoisie. At last, the play attempts to cause us to accept that any activity to change the overall current industrialist framework is purposeless, crazy and unthinkable.

In connection with the above, it is confirmed that “...one cannot isolate ideological utterances and consider them as independent realities, as enclave: ideology is so caught in the tissue of the work that it there takes on a new status, its immediate nature is transformed. One could say, to take up a vocabulary already familiar: from the illusion that it was, it becomes fictive” (Pierre, Macherey, 1978 P.297).

Name is an important signifier in the overall performance. The name of characters in the play is also very important as for as the mentioned analysis is concerned. The reader as well as the audience is confused as there are certain characters which are name differently in different situations by different characters. The tramps go by names counting Vladimir, Didi, Albert, Estragon, Gogo and Adam. There

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are no two individuals who call them the same title, as Estragon calls Vladimir, Didi, the boy calls him "Mr. Albert" (32), and Vladimir calls Estragon Gogo, but Estragon presents himself to Pozzo as "Adam" (25). It could be a dim personality which stay obscure till the conclusion of the play.

The presence of mysterious character in the entire plot development is the key issue of analysis. Even Samuel Becket is asked about the mysteriousness in the play, he answered "If I knew, I would have said so in the play" (44). Critics and scholars connected certain attached senses as Godot is eternal life, death, love, happiness, silence, hope etc. Certainly, it is concluded that Godot is everything but still he is nothing. The identity of Godot is mystery. The individual approach can attach meaning and the text is analysed accordingly.

Esslin also tried to solve the issue of Godot's identity. He highlighted that "It has been suggested that Godot is a weakened form of the word God" (49). However, there is a possibility to represent God through Godot through the textual analysis of specified words in the text. The two protagonists are waiting for him and excited to meet him as "Godot will bring purpose and meaning" (12). They are also frightened about his arrival as life is attached to him. It may be considered as prophet, the one who is a source of hope, life and happiness. It is also stated that Godot does "nothing" having a physical description with a "white beard" (59) which can be closely connected to the image of God, the controlling authority of the world. They are waiting eagerly which seems that Godot is may have an important role in the lives of the protagonist as it is the only hope of their lives. The main purpose of waiting for a long time is the basic desire of protagonists as they consider that Godot has a vital power over the protagonists.

The protagonists consider it as a sort of punishment if not involved in the process of waiting. They consider it as disrespect and disobey if not waiting for Godot. Estragon asks to confirm the status of waiting at the end of act second by producing the words: "If we dropped him? (pause.) If we dropped him?" In response to the words mentioned above, Vladimir stated "He'd punish us" (59). It is decided that we will resume waiting tomorrow for the same purpose.

"Estragon asks; you say we have to come back to-morrow? Vladimir Yes, is it because they have to, not because they want to? Angela Hotaling insists Without Godot, the men have lost the meaning to their days. What is the punishment for dropping Godot? It is essentially the loss of meaning" (4).

Samuel Becket created plot in *Waiting for Godot* by creating unknown and uncertain issues by solving through words of characters. The whole play produces the feelings of uncertainty in life, death is certain but the time of death is not certain. The two characters spend time in waiting only. They do nothing and wait for a power to bring certain changes in their lives. They have time but unable to utilize in result oriented activities. "Let it to go to waste" (52), along with repeated statements on different pages "Nothing to be done" (7,8,14), these words are regularly repeated in the play. The characters are sure to meet in a short while. Their waiting will be fruitful if they continuously wait and do nothing but only waiting. The characters are certain in some idea but change with the passage of time as Vladimir says "Nothing is certain when you're about" (10).

Conclusion

The main purpose of this research is to produce resulted oriented statements regarding the meaningful and meaningless facets in Samuel Becket's *Waiting for Godot*. At the end, it has been concluded that

there is inconsistency in the play. The analysis was conducted through Post-Structuralist Marxist approach having struggle for finding the fruits while doing nothing but just waiting. The current paper presumes that the play presents a fundamental quality of human circumstance, which accentuates enduring, ludicrousness, and anxiety which leads to nothingness in the life of human beings. *Waiting for Godot* shows the class difference and follows the concept of do nothing and look busy. Simultaneously the play introduced the individuals are busy in waiting and travelling. Humanity is represented through characters while the setting of the play shows the existence of human beings. The words and phrases produced by the characters represent human condition in the world. Still there are numerous other undiscovered and neglected spaces of the play; paired resistances which is quite possibly the main topics of Post-structuralism and Modernism among Vladimir and Estragon's activities, characters' perspectives and activities are the models. Time is calculated through natural sources such as sunset, moonrise, growth of leaves on the trees. It is time which organize the lives of people while the play discloses the feelings of meaninglessness. Duality is also the key structure of the play; almost same events in two acts. The current research might demonstrate valuable and accommodating to propose hints to the neglected and undiscovered spaces of the play for future exploration researchers.

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