

Truth in Samuel Becket's "Waiting for Godot"¹

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ABSTRACT

Waiting for Godot is a play by Samuel Beckett in which two characters, Vladimir (Didi) and Estragon (Gogo), engage in a variety of discussions and encounters while awaiting the titular Godot, who never arrives.

Waiting for Godot is a play driven by a lack of truth in other words, uncertainty. Characters are unable to act in any meaningful way and claim this is because they are uncertain of the consequences. Without the presence of objective truth, every statement is brought into question, and even common labels (color, time, names) become arbitrary and subjective.

In *Waiting for Godot*, Beckett espouses the Existentialist tenet that the world is without meaning, but disagrees with the belief that one can give the world meaning and purpose through action.

Add this to the list of uncertainties surrounding the act of *Waiting For Godot*. Not only are the men unsure of what day they are supposed to meet him, but even if they were, they couldn't know what day it is anyway. Part of the problem here is that what should be objective truth the name of this specific day is actually arbitrary. If it's Thursday, it's because we choose to call it Thursday. Some existentialists argue that, actually, there is no such thing as objective truth, ever, so it's possible that Beckett is getting at that claim.

CHAPTER ONE

Modernism

Modernism is a school of thought that, at its core, is both progressive and upbeat because it affirms that humans have the ability to create, enhance, deconstruct, and reshape their environment through the use of science, technology, and practical experimentation. One of the most well-known areas of literary study today is modernism. However, it is a field that has a very shaky relationship to the current literary and cultural landscape. Perhaps this is one of the factors contributing to the current dynamism of modernist studies on both sides of the Atlantic. Modernism is the subject of attempts by academics and critics to create a balance sheet, but there is still a great deal of fundamental disagreement regarding how to "settle" it as a historical category. Even the question of modernism's demise could be raised. There are people who will answer this question affirmatively without any hesitation, pointing out that the main modernist literary works are now considered to be "modern classics," a term that indicates how modernism now belongs to the past and to tradition. There are even detractors who claim that modernism peaked around 1930, most likely those speaking from a British perspective (Eysteinnsson & Liska, Volume 1, 2007:p.1).

Modernism is first and foremost a word that coexists with cognate words. It is variously defined as a time period, style, genre, or combination of these. Since its root word, "Modern," comes from the Latin word *modo*, which means "current," it has a much wider range of applications and connotations than "Modernism." The term "modern" was first

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used to describe the Christian present in contrast to the Roman past in the late fifth century, modern English is distinguished from Middle English, and the modern period in literature is generally regarded to begin in the sixteenth century, though it is occasionally used to refer to twentieth-century writing. In general, the term "modern" has been used to refer to the avant-garde, but since World War II, the term "contemporary" has taken on this meaning, while "modern" has changed from meaning "now" to "just now." The term "Modernism" was first used to describe this idea of the avant-garde, radical, progressive, or even revolutionary side of the modern (Childs, 2000:12).

Early modernism art tended to present subjective experience and emphasise its significance more than ever before. The major artists of the time tended to always favour the individual's self-realization, and what's more, through imaginative, intuitive, and, "epiphanic" ways of arriving at the truth, which were frequently in conflict with more rational or public modes of argument. This was because they had inherited from the late 19th century an emphasis on the role of imagery, symbolism, dreams, and the unconscious. Modernism's relationship to tradition is reflected in how it adopts traditional techniques like reprise, incorporation, rewriting, recapitulation, revision, and parody in new contexts. Significant remarks by T. S. Eliot on the relationship between tradition and the artist include: "We shall often find that not only the best, but the most individual parts of a poet's work, may be those in which the dead poets, his ancestors, assert their immortality most vigorously". However, literary scholar Peter Childs points out that Modernism's relationship with tradition was complicated: "There were paradoxical if not opposed trends towards revolutionary and reactionary positions, fear of the new and delight at the disappearance of the old, nihilism and fanatical enthusiasm, creativity and despair" (Butler, 2010: p. 50).

Characteristics of Modernism

There are some important characteristics of modernism, including:

The Individualism

Insights from philosophy are combined with generalisations from empirical fields, particularly anthropology, political science, and sociology, in the social theory of individualism. In this sense, the social theory of individualism is concerned with releasing human experience from the constraints of conventional social norms, values, and laws. It links the development of contemporary nation-states, market capitalism, technological knowledge, and, most importantly, enlightened secular culture as opposed to faith-based culture as the sources of this liberation. All social theories of individualism share the central concern of evaluating the process of liberation from that conventional condition that philosopher Immanuel Kant described as "minority" or "infancy into" a condition of self-direction in relation to values, personal autonomy in relation to social norms, and inner judgement in relation to rules (Scerri, 2017:1).

The Experimentation

Modernism is a literary and cultural international effort which flourished in the first decades of the 20th century. Modernism is a phrase that has many different interpretations. It can be applied to a work's form or content, or to either one separately. It reflects a feeling of cultural crisis that was both exciting and unsettling in that it cast doubt on any formerly accepted criteria for establishing and assessing novel ideas while simultaneously opening up a whole new world of human possibilities. The realisation that knowledge is not absolute and experimentation, particularly with form, are characteristics of modernism (Gamar, 2016:4-5).

The Absurdity

The hallmark of postmodernist writers is absurdity. And it has been demonstrated that absurdity is a powerful tool. The American dream myth was once disproved and subverted by writers. They deftly employ postmodernist techniques like intertextuality, fragmentation, and collage to create an absurdist atmosphere, but a careful reader can always piece together the truth behind the chaos (Su, 2015:840).

The Symbolism

By the end of the 19th century, symbolism had begun to take off in poetry, prose, and other forms of art. Later, this movement spread to Belgium, Russia, and other nations. The aesthetic of literature is credited to Paul Verlaine and Stephan Mallarme, whereas Charles Baudelaire is credited with its style. It began as an effort to depict a different reality from naturalism and realism. While symbolism aimed for imagination, dreams, and truths that emerged subtly, naturalism promoted reality in details and directed to the ordinary. Sensations, psyche, and dreams served as the basis

for their outline, which presented the fleeting emotions that troubled the inner self and understanding of man in their age. Through a symbolic meaning or a symbolic character, reality is presented using symbolist technique. Jean Moro (1886) wrote in his manifesto, "In this art, scenes from nature, human activities, and all other real world phenomena will not be described for their own sake; here, they are perceptible surfaces created to represent their esoteric affinities with the primordial ideas" conjuring to the world the concepts of symbolism (Karakacı,2014:565).

The Formalism

In the postwar era, when the centre of gravity of Western art shifted from Paris to New York, the U.S. experienced an economic boom, complacency characterised political life, and dissent was hardly tolerated, formalism predominated in art criticism. The most prominent opponent of formalism at this time was the American art critic Clement Greenberg. Many less well-known critics adopted his strategy. Greenberg's criticism continued the European formalist tradition that was pioneered in the early 20th century by Roger Fry and Clive Bell, and was primarily published in *Partisan Review*, *The Nation*, and *Commentary*. According to Greenberg, the respective media should serve as the subjects of the visual arts. Paintings ought to be about paint, and sculptures ought to be about the materials used. As such, politics and narrative degrade the purity of visual art because they are unrelated to the art media. Formalists disregard the conceptual content of artworks in favour of evaluating works based solely on their physical characteristics, such as colour, size, shape, line, texture, and so forth. They consider themselves primarily to be defenders and upholders of high aesthetic standards (Tekiner, 2006:31).

Modern literature

Modernism as a literary movement reached its height in Europe between 1900 and the mid-1920s. 'Modernist' literature addressed aesthetic problems similar to those examined in non-literary forms of contemporaneous Modernist art, such as painting. Gertrude Stein's abstract writings, for example, have often been compared to the fragmentary and multi-perspectival Cubism of her friend Pablo Picasso. The general thematic concerns of Modernist literature are well-summarised by the sociologist Georg Simmel: "The deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life" (Childs,2008:65).

The Modernist emphasis on radical individualism can be seen in the many literary manifestos issued by various groups within the movement. The concerns expressed by Simmel are echoed in Richard Huelsenbeck's First German Dada Manifesto of 1918: "Art in its execution and direction is dependent on the time in which it lives, and artists are creatures of their epoch" (Morley,2012:93).

Modernist literature involved such authors as Knut Hamsun (whose novel *Hunger* (1890) is considered to be the first 'modernist' novel), Virginia Woolf, T. S. Eliot, Gertrude Stein, H.D. (Hilda Doolittle), Dylan Thomas, Paul Laurence Dunbar, Ezra Pound, Mina Loy, James Joyce, Hugh MacDiarmid, William Faulkner, Jean Toomer, Ernest Hemingway, Rainer Maria Rilke, Franz Kafka, Robert Musil, Joseph Conrad, Andrei Bely, W. B. Yeats, F. Scott Fitzgerald, Luigi Pirandello, D. H. Lawrence, Katherine Mansfield, Jaroslav Hašek, Samuel Beckett, Menno ter Braak, Marcel Proust, Mikhail Bulgakov, Robert Frost, Boris Pasternak, Djuna Barnes, and others. Modernist literature attempted to move from the bonds of Realist literature and to introduce concepts such as disjointed timelines. Modernism was distinguished by an emancipatory metanarrative. In the wake of Modernism, and post-enlightenment, metanarratives tended to be emancipatory, whereas beforehand this was not a consistent characteristic. Contemporary metanarratives were becoming less relevant in light of the implications of World War I, the rise of trade unionism, a general social discontent, and the emergence of psychoanalysis. The consequent need for a unifying function brought about a growth in the political importance of culture (Gillies,2007:2-3).

Modernist literature can be viewed largely in terms of its formal, stylistic and semantic movement away from Romanticism, examining subject matter that is traditionally mundane – a prime example being *The Love Song of J. Alfred Prufrock* by T. S. Eliot (1915). Modernist literature often features a marked pessimism, a clear rejection of the optimism apparent in Victorian literature in favour of portraying alienated or dysfunctional individuals within a predominantly urban and fragmented society. Many Modernist works, like Eliot's *The Waste Land* (1922), are marked by the absence of any central, heroic figure at all, as narrative and narrator are collapsed into a collection of disjointed fragments and overlapping voices. Modernist literature, moreover, often moves beyond the limitations of the Realist novel with a concern for larger factors such as social or historical change, and this is particularly prominent in 'stream of consciousness' writing. Examples can be seen in the work of, among others, two exact contemporaries, Virginia Woolf and James Joyce (1882-1941) (Dubnick,1984:65).

Modern Drama And Its Features

The birth of modern drama dates back to the 20th century which encompasses different playwright with different styles and techniques. The age of modern drama is an age of (isms) that is the emergence of different literary schools which influence the way subject matters are tackled and represented. One of the most common features of modern drama is that of realism. Earlier years of the 20th century witnessed an interest in realistic tendency which endeavors to deal and reflect on real problems of life. Modern drama, in this sense, aims at presenting life as it is. It was Henrik Ibsen, the Norwegian playwright, who popularized realism and drama of ideas in modern theatre. As a realist playwright, Ibsen employs theatre as a means for tackling realistic subject matters like marriage, justice, law, social conflicts, and the like; he (Ibsen) is significantly considered a social reformer because of tackling such realistic subject matters. Ibsen's play *A Doll's House* is a good example of realistic drama (Burkman, 1971:12).

Naturalism is an extreme realism. This movement suggested the roles of family, social conditions, and environment in shaping human character. Thus, naturalistic writers write stories based on the idea that environmental forces determine man's fate and make him act and react in a particular way. Generally, naturalistic works expose dark sides of life such as prejudice, racism, poverty, prostitution, filth, and disease. Despite the echoing pessimism in this literary output, naturalists are generally concerned with improving human conditions around the world. Impressionism is another movement that marks modern drama. It aims at crystalizing the experience of the artist and reflecting on his impression about reality rather than presenting reality as it is. According to this, impressionism aims at representing life from a subjective point of view rather than objective. The pioneer of impressionism in modern drama is W.B. Yeats, an Irish dramatist (Esslin, 1976:45).

Modern drama revives the trend of poetic plays. T.S. Eliot presents such dramatic form in his play *Murder in the Cathedral*. Another form of modern drama is that of epic theatre which is pioneered by Bertolt Brecht. Brecht criticized traditional theatre which for him was based on the Aristotelian principle of catharsis. Brecht saw this as a form of passive consumption; he claimed that he did not want to entertain people, but to make them think. The modern theatre, therefore, is marked by variety of genres and the threads of many different styles are interwoven within a single play. Ibsen is a realist and a symbolist, August Strindberg embraces both Naturalism and Expressionism, Eugene O'Neill's works fluctuate from Realism and Expressionism to the use of masks in his later plays. Attempts to blend disparate techniques and forms have become more common than efforts to achieve formal or stylistic purity (Hobson, 1958:54).

Samuel Becketts Biography

Samuel Barclay Beckett was born in the Fox rock suburb of Dublin on 13 April 1906, the son of William Frank Beckett (1871–1933), a quantity surveyor of Huguenot descent, and Maria Jones Roe, a nurse. His parents were both 35 when he was born, and had married in 1901. Beckett had one older brother named Frank Edward (1902–1954). At the age of five, he attended a local playschool in Dublin, where he started to learn music, and then moved to Earls fort House School near Harcourt Street in Dublin. The Becketts were members of the Church of Ireland; raised as an Anglican, Beckett later became agnostic, a perspective which informed his writing (Kenner, 1961:773).

Beckett's family home, Cooldrinagh, was a large house and garden complete with tennis court built in 1903 by Beckett's father. The house and garden, its surrounding countryside where he often went walking with his father, the nearby Leopards town Racecourse, the Fox rock railway station, and Harcourt Street station would all feature in his prose and plays. Around 1919 or 1920, he went to Portora Royal School in Ennis Killen, which Oscar Wilde had also attended. He left in 1923 and entered Trinity College Dublin, where he studied modern literature and Romance languages, and received his bachelor's degree in 1927. A natural athlete, he excelled at cricket as a left-handed batsman and a left-arm medium-pace bowler. Later, he played for Dublin University and played two first-class games against Northamptonshire. As a result, he became the only Nobel literature laureate to have played first-class cricket (Simpson, 1962:65).

Becketts Main Works

Beckett's first publication, *Molloy*, enjoyed modest sales, but more importantly praise from French critics. Soon, *Waiting for Godot*, achieved quick success at the small Theatre de Babylone putting Beckett in the international spotlight. The play ran for 400 performances and enjoyed critical praise. Beckett wrote in both French and English, but his most well-known works, written between WWII and the 1960s, were written in French. Early on he realized his writing had to be subjective and come from his own thoughts and experiences. His works are filled with allusions to other writers such as Dante, Rene Descartes, and Joyce. Beckett's plays are not written along traditional lines with

conventional plot and time and place references. Instead, he focuses on essential elements of the human condition in dark humorous ways. This style of writing has been called "Theater of the Absurd" by Martin Esslin, referring to poet Albert Camus' concept of "the absurd." The plays focus on human despair and the will to survive in a hopeless world that offers no help in understanding. 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.

(<https://www.biography.com/writer/samuel-beckett>).

CHAPTER TWO

Understanding Life Through Absurdity

In contemporary philosophy, theology, and the arts, the word "absurd" has come to have a broad range of meanings that express how values fail to meet human needs. The Latin term "absurdus-a-um," which means unreasonable, out of place, foolish, ridiculous, discordant, etc., is the word's etymological source. Therefore, the term "absurd" refers to something that is obviously devoid of logic, common sense, balance, or agreement with established beliefs. That is useless because it is illogical or logically incoherent.(Solomon, 2001:43).

The theories of nihilism and existentialism are in some ways closely linked to absurdism. Soren Kierkegaard, a Danish philosopher, developed existentialist philosophy by confronting the crises people confronted with the absurd, giving it its contemporary implications first. The social climate created by the end of World War II encouraged absurdist ideas and enabled for their widespread development. Absurdity emerged as a belief system, specifically when Albert Camus rejected some of the existentialist movement's intellectual tenets(Solomon, 2001:44).

Camus claimed that the inability of man to justify and explain his existence in terms of other humans was the source of the absurd. According to him, reality as a whole presents a unique challenge to man because of the way that rationality is compelled to seek, look, struggle, and consider life in general. Therefore, he stated, "... that odd state of the sour in which the chain of daily gestures is broken, in which the heart futilely seeks the link that will reconnect it again, it is as it were, the first sign of absurdity."(Camus, 1955:53). Camus views absurdity as a confrontation, an opposition, a conflict, or a "divorce" between two principles in his most famous work, *The Myth of Sisyphus*. He concludes that recognition is the only justifiable course of action after explicitly defining the human condition as absurd, as the conflict between man's desire for significance, meaning, and clarity on the one hand. (Camus, 1955:54).

Necessity Of Other's Truth

Truth is the quality of sentences, assertions, beliefs, thoughts, or propositions that are asserted in everyday speech to concur with the facts or to describe the reality, according to metaphysics and the philosophy of language. The goal of believing is truth; falsehood is an error. For people to prosper, they must know the reality of the world. Truth is crucial. People's plans can be ruined and their lives could be in danger if they believe something that is false. Legal and social repercussions may come from telling lies. On the other hand, the good scholar, the good historian, and the good detective are all committed to finding the truth.(Bornstein,2006:74).

Aristotle (384–322 BCE) made the famous statement: "To say of what is that it is, or of what is not that it is, is true." To put it another way, the world presents "what is" or "what is not," and the true saying or idea relates to the fact that is being presented. This concept, which makes logical sense, is the seed of what is known as the correspondence theory of truth. However, as it stands, it is merely a platitude and far from a hypothesis. In reality, it might just be a wordy paraphrase where one says, "That corresponds with the facts," rather than saying, "That's true."To comprehend truth in these terms, further development of the concepts of fact and correspondence is required.(Fromm,1969:88).

Unfortunately, many philosophers doubt whether an acceptable explanation of facts and correspondence can be given. Facts, as they point out, are strange entities. It is tempting to think of them as structures or arrangements of things in the world. However, as the Austrian-born philosopher Ludwig Wittgenstein observed, structures have spatial locations, but facts do not. The Eiffel Tower can be moved from Paris to Rome, but the fact that the Eiffel Tower is in Paris cannot be moved anywhere. Furthermore, critics urge, the very idea of what the facts are in a given case is nothing apart from people's sincere beliefs about the case, which means those beliefs that people take to be

true. Thus, there is no enterprise of first forming a belief or theory about some matter and then in some new process stepping outside the belief or theory to assess whether it corresponds with the facts. There are, indeed, processes of checking and verifying beliefs, but they work by bringing up further beliefs and perceptions and assessing the original in light of those. In actual investigations, what tells people what to believe is not the world or the facts but how they interpret the world or select and conceptualize the facts (Graff, 1975:20).

Existential Meaningless World

Existential nihilism is the philosophical theory that life has no intrinsic meaning or value (Veit, 2018:54). With respect to the universe, existential nihilism suggests that a single human or even the entire human species is insignificant, without purpose and unlikely to change in the totality of existence. According to the theory, each individual is an isolated being born into the universe, barred from knowing 'why'. The inherent meaninglessness of life is largely explored in the philosophical school of existentialism, where one can potentially create their own subjective 'meaning' or 'purpose'. Of all types of nihilism, existential nihilism has received the most literary and philosophical attention (David, 2011:253).

The idea that meaning and values are without foundation is a form of nihilism, and the existential response to that idea is noting that meaning is not 'a matter of contemplative theory,' but instead, 'a consequence of engagement and commitment.'

In his essay Existentialism is a Humanism, Jean-Paul Sartre wrote "What do we mean by saying that existence precedes essence? We mean that man first of all exists, encounters himself, surges up in the world – and defines himself afterwards. If man as the existentialist sees him is not definable, it is because to begin with he is nothing. He will not be anything until later, and then he will be what he makes of himself." Here it is made clear what is meant by Existentialists when they say meaning is "a consequence of engagement and commitment".

The theory purports to describe the human situation to create a life outlook and create meaning, which has been summarized as, "Strut, fret, and delude ourselves as we may, our lives are of no significance, and it is futile to seek or to affirm meaning where none can be found."^[3] Existential nihilists claim that, to be honest, one must face the absurdity of existence, that they will eventually die, and that both religion and metaphysics are simply results of the fear of death.^[2]

According to Donald A. Crosby, "There is no justification for life, but also no reason not to live. Those who claim to find meaning in their lives are either dishonest or deluded. In either case, they fail to face up to the harsh reality of the human situations" (Donald, 1988:65).

The Reality Of Uncertainty In "Waiting For Godot"

None of the characters in Waiting for Godot has a meaningful purpose. Waiting for Godot might seem to give Vladimir and Estragon a purpose, but the fact that Godot never arrives renders their waiting meaningless. Likewise, Pozzo and Lucky might seem to be traveling toward something, but their travels are ultimately shown to be equally purposeless. Pozzo initially professes to be taking Lucky to the fair to sell him, but this purpose is never fulfilled. The second time they pass by, they express no purpose at all they are simply moving from one place to another. Their traveling may even be counterproductive because they cannot seem to go any distance without falling down (Kalb, 1989:3-4).

The messages from Godot delivered by the boy are equally purposeless. Godot will never come, and it is not at all clear the messages are even meant for Vladimir and Estragon the boy calls Vladimir "Albert." All the characters seem to be trapped in their purposeless roles by little more than habit, which Vladimir calls "a great deadener." The idea that life has no purpose is a recurring theme in the Theater of the Absurd, which Waiting for Godot helped define (Kalb, 1989:5).

The pattern of uncertainty and questions, an action elucidating the absence of action, this is the essence of 'Waiting for Godot'. The title is itself puzzling; if we have a look at it attentively without any preconceived notions of what drama has to be, we will see so clearly what the Beckett wants to show: human beings waiting for the arrival of something or someone with whom there is or there is no an appointment (Esslin, 1980:60).

Beckett plays very skillfully on two of the commonest human experiences; uncertainty and expectancy. Uncertainty is a disturbing experience that almost every individual has in his own life, and in the second half of the

twentieth century it has become a characteristic of the age. Expectancy, when it is unfulfilled, itself becomes but another form of uncertainty, and it is the transition from one to another that constitutes what leads for a need of a better term, which be called the dramatic action of 'Waiting for Godot'. The play attracts the audience by its religious uncertainty. Although personal faith has declined, people continue to be interested in religion and the Biblical overtones of Beckett's play, which suggests an area of uncertainty that is widely shared. Godot is not God but it sounds like God and there are Biblical allusions in the dialogue that give a hazily religious background to the conversation between the two tramps Estragon and Vladimir, who are alone on the stage for the greater part of the time(Whitfield,1963:190).

If you genuinely believe that what normally passes for reality is actually so much fiction, the most real element in the fiction you write will be the uncertainty. For the characters in the play, this kind of uncertainty about past events, irrespective of whether they're in the remote past or the immediate past, keeps dragging them into the present. To be sure of the reality of your own existence, you need to be sure of what is happened to you. This why Vladimir and Estragon spend so much time arguing about what happened yesterday:

“Was I sleep, while the others suffered? Am I sleeping now? Tomorrow, when I wake, think I do, what shall I say of today? That with Estragon, my friend, at this place, until the fall of night, I waited for Godot? That Pozzo passed, with his carrier, and talked to us? Probably”(Beckett,1972:44).

In this passage, it's not just the past but also the future that gets dragged into Vladimir's questioning awareness of the past. This is a small and early example of what later becomes an important tendency in Beckett to emerge all the tenses into a continuous present (Hayman, 1968:17).

Uncertainty of identification is on all sides: Estragon's boots were black when he threw them away but they now brown. Are you sure they were black? he is asked. "Well, they were a kind of grey". "And these are brown" queries Vladimir". Well they are a kind of green," comments Estragon (Uhlmann,1959:48).

Estragon and Vladimir found their expectations of a meeting confounded and their sense of certainty in their environment was disconcertingly undermined. The circular play structure permits simple variations on their situation in A ii, while Estragon and Vladimir try to fill the silence and either to energize or to leave their minimal set. The second pair offered some diversion; Pozzo intended to sell his roped slave Lucky. However; when they came back in A ii Pozzo had gone 'blind' led and steered by slave 'Lucky' who had gone 'dumb'. Thus, their positions were reversed in a striking image of the reversibility of power which nevertheless suggested residual interdependence (Ian, 2003:49).

CONCLUSION

The absurd play “Waiting for Godot” which was written by Samuel Beckett after the Second World War in French. This play was the first play which was so absurd so preposterous for the public that the name “Theatre of Absurd” was coined to classify such plays and drama. The play was first performed in a small theatre in Paris 1953 it was quite farce because of the low comedy and the absurd situations it gave the public. This public greatly countenanced the play and soon the work or rather say the play was translated in English by Beckett Himself. The fact that makes the play Waiting for Godot so unique is its absurdity and incongruity to the audience or the readers; it partially displays its absurdity through the uncertainty of the truth told at many instances throughout the play. There is no explicit end to the play, and this leaves the reader and audience spurious towards the end of the play.

The scintillate in the play is not only lit up by its absurdity, but the aspect of truth that the playwright addendum to the play. The play can be classified as a vehicle which is driven by lack of truth or in the words of simple reader or the audience the truth in this play is quite uncertain. Being uncertain of the consequences which the character claims so be the reason of why they act in such less meaningful and capricious way. While the presence of truth is objective or say detached from the play, at every instance each statement is brought to be questioned in the audiences or the reader's mind even common labels such as the color, time, and names become dogmatic and chimerical.

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