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## APPENDICES

### **Synopsis of *Waiting for Godot***

*Waiting for Godot* begins with two men on a barren road by a leafless tree. These men, Vladimir and Estragon wait at the side of a road, near a tree, agreeing that there is "nothing to be done". Vladimir and Estragon, are often characterized as "tramps," and we soon see that the world of this play is operating with its own set of rules—where nothing happens, nothing is certain, and there's never *anything* to do. Estragon always wants to leave, but Vladimir reminds him that they have to wait here for Godot. They debate whether they are in the right place and whether it is the right day for Godot to come. While they wait, Vladimir and Estragon fill their time with a series of mundane activities (like taking a boot on and off) and trivial conversations (turnips, carrots) interspersed with more serious reflection (dead voices, suicide, the Bible).

The tramps are soon interrupted by the arrival of Pozzo and Lucky. Pozzo drives Lucky forward with a whip like a pack animal, with a rope tied around his neck. Lucky is forced to carry Pozzo's things. He jerks the rope that is around Lucky's neck and calls him "pig." As a servant, Lucky brings him his stool and some food. Estragon and Vladimir then why Lucky should do that, and it is Lucky is trying to impress Pozzo so he won't get rid of him, because Pozzo has plenty of slaves and he plans to sell Lucky at a fair if Lucky does not do what Pozzo wants.

The nothingness is interrupted by the arrival of the Boy, who reports to Vladimir that Godot isn't coming today, but will come the next day. The boy

leaves and Estragon and Vladimir are ready to leave for the night. They say they are going to leave, but stay still. The first act ends.

The second act begins the next day, in the same location and at the same time. Vladimir and Estragon embrace, happy to see each other again, and Estragon asks what they should do. Vladimir tells him they should wait for Godot. Vladimir mentions Pozzo and Lucky, and Estragon doesn't remember who these people are. He also doesn't recognize the place where they are waiting from the day before.

Pozzo and Lucky come again. Pozzo is now blind, following closely behind Lucky. Lucky stops when he sees Vladimir and Estragon, and Pozzo bumps into him. Pozzo and Lucky leave again, just in time for the Boy to show up. Just like the day before, the Boy enters with a message from Godot, that he will not come this day but will certainly come the next. Vladimir asks the boy what Godot does and the boy says Godot does nothing. The Boy then leaves. Estragon wants to go far away, but Vladimir says they can't go far, as they have to come back here tomorrow and wait for Godot. In the end of act II, Vladimir and Estragon prepare to leave for the night. They say they are going to leave, but neither moves.

Source: Fredericksen, Erik. "*Waiting for Godot*." LitCharts LLC, December 15, 2013. Retrieved April 21, 2020. <https://www.litcharts.com/lit/waiting-for-godot>.

## Biography of Samuel Beckett



Samuel Barclay Beckett was born in Dublin on Good Friday, 13 April 1906 and died on 22 December 1989 suffering from emphysema and possibly Parkinson's disease and was buried in Paris along with his wife. His father named William Frank Beckett (1871–1933), a quantity surveyor and descendant of the Huguenots, and his mother is Maria Jones Roe, a nurse, when both were 35. They had married in 1901. Beckett had one older brother, Frank Edward Beckett (1902–1954).

Beckett grew up in Dublin and attended Trinity College, Dublin, where he studied French, English, and Italian. After graduating, he taught in Paris, where he met fellow modernist Irish writer James Joyce and worked on both critical and creative writings. He moved back to Ireland in 1930, when he took up a job as a lecturer at Trinity College. He soon quit the job, though, in 1931, and traveled around Europe, continuing to write. He moved to Paris in 1937, stayed there when World War II began in 1939, and joined French Resistance forces when the Nazis occupied the country.

Meanwhile, he continued to write, including a trilogy of well-known novels (*Molloy*, *Malone Dies*, and *The Unnamable*). But it was for his experimental plays that he would become best known, especially *Waiting for*

*Godot*, which premiered in Paris (in its original French) in 1953. This was followed by more plays, including the equally experimental *Endgame*. Beckett's literary reputation and acclaim steadily improved in the 1960s, and he was awarded the Nobel Prize for Literature in 1969 (he gave away the prize money.)

He was known as an Irish novelist, playwright, short story writer, theatre director, poet, and literary translator. A resident of Paris for most of his adult life, he wrote in both French and English. Beckett's idiosyncratic work offers a bleak tragi-comic outlook on existence and experience, often coupled with black comedy, nonsense and gallows humour. Beckett is most famous for his play *En attendant Godot* (1953) (*Waiting for Godot*). Like most of his works after 1947, the play was first written in French. Beckett worked on the play between October 1948 and January 1949.

The play is set in a strange, unspecified time, and does not take place in the context of any historical events, but many have seen the widespread suffering and disillusionment caused by World War II in the background of the play's pessimistic, nihilistic conception of the world. While the play generally does not allude to other pieces of literature, Beckett was likely influenced by *Bérénice*, a 17th century play by the French playwright Jean Racine (whom Beckett studied), in which Racine stressed the importance of making an interesting play out of little action. *Waiting for Godot* has also been seen as being an influence for Tom Stoppard's play *Rosencrantz and Guildenstern are Dead*.

Source: Fredericksen, Erik. "*Waiting for Godot*." LitCharts LLC, December 15, 2013. Retrieved April 21, 2020. <https://www.litcharts.com/lit/waiting-for-godot>.