

# Samuel Beckett and William Blake: An Intellectual Mystical study of Waiting for Godot and The Tyger, The Lamb

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## ABSTRACT

Human life is a myth making philosophical identity a positive thought of explanation. Beckett philosophies political injustice of time. Life deals with moral perspective reattachment to the passionate intensity of its existential totality. Samuel Beckett and William Blake who philosophies religious or spiritual knowledge through their mystical introspective Stoic recognition with God, who is the creator of this universe. The world is now conveying mercy of an obscure threatening out-sighted world. Moral and philosophical views hypothesize consequential catastrophic events that lead to the destruction of self-reflexive mode as a modern critic he criticizes the image of mechanization in relation to the individual story teller and spectator. He was predominantly concerned with a socialist awakening. Mystic thought reveals that the philosopher has romanticized his depiction of transcendental love. He also demonstrated production and vibrant works that haunt audiences. Beckett tries to convey many obligations in the Theatre as well as his loyalty and generosity to his friends. Beckett dabbled in all kinds of creative writing from literary reviews to poetry, fiction and drama. He was heavily influenced by James Joyce. His style was seeping into Beckett's mystical work. His plays are in self-reflexive mood and plays are form in minimalist and concerned with the tyranny of social and political construction. His characterization follows current conflict and dominating plot with a struggle and successfully resolves the conflict of problem and prevails a climax call incident. William Blake suggestively presented the creator of the tiger as an artisan of wonderful skill and strength. On the other hand, the creator of the lamb is a god of mercy and of mild, meek and gentle nature. Samuel Beckett and William Blake try to follow up mystic vision in nature in man and reflected in Songs of Innocence (1789) and Songs of Experience (1794).

**Keywords:** *Mysticism, Existentialism, Romantic and Modern Philosophical context*

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## Introduction

Samuel Beckett (1906-1989) and William Lamb (1757-1827) both are conveying between the world of practical innocence and the world of suggestive experience insistently point out. They are manifested in their thought in the attitude of the singer in the quality of poetry, imagery, and symbol and even in modes of languages and verbal sound. The divine images to Holy Thursday, too nurse's songs are prominent examples of pinpoint qualities. The world of experience with the state of innocence is evolving consciousness of the soul. These constitute a cycle of being the spiritual warfare is continuously contracted between the attitude of the struggle of innocence and experience where wisdom is a special recognition and harmonization on a divine level. The world of the innocent is acquiring purity of joy security and children use their skins black or white in accordance with Lamb whose innocent call throughout this comparative manner. The Lamb and the child represented as a symbol of Christ. The world of 'Experience' is mostly replaced by a passionate tone in the state of the piper of pleasant glee. Where innocence joy security freedom and dominating emotion which are dealt with misery fear tyranny and guilt. These are also acceptable to love, trust and the prerogative of innocent and suffering from doubt head sin and other activities of experience. Samuel Beckett and William Blake suggest a mode of disillusionment which instates spring, summer of innocent. The sun also is providing light and heat with eternal winter, darkness and fearful atmosphere in

experience. The playwright and the poet experience the image of fettering and binding song of innocence Blake realizes the bright and happy sight. Some point out a foil to the other and each intensifies the significance of others and constitute a comprehensive philosophy of life. The Lamp exemplifies the essence of the tiger focuses on the complexity and riddle of the state of experience in a moral perspective. The similarly Samuel Beckett Lucky and Pozzo relationship are highly pointed meaningfully tougher in the question of questions i.e. Pozzo similitudes attitudinal feelings of the tiger on the contrary Lucky symbolizes lamb like amicable virtue of intense imagination by their mysterious Godot's present in the eighteenth century poetry and twentieth century absurd drama are controlled by judgment related to Pope and Johnson would follow. But the romantic imagination is fundamental and poetry without possible to Blake's emphatic plead for the supremacy of imagination Vladimir (Russian) and Estragon (French) are nothing if not superbly imaginative for their hankering afterness future meeting with Godot, mythical supreme identity will survive them various obstacles and fulfilling their perfection. Blake's songs imaginatively conceive a state of mystic innocent and intellectual experience in a scheme of evolution. Their interaction illuminates the position of man in a drama of theism concept of existentialism. Beckett creatively imagines the shape of vision in innocence. On such specific realistic stern powerful sensibility of the forwardness civilization sensibility and power of projection of the self in to think of observation and contemplative mood of dramatic premonition with the character of the boy similarly appear two acts conveying the message of mystic sense within a comprehensive vision of wisdom. Blake, like Keats, identifies the subject of poetry and projects himself into the mind of a child and feels just as a child realizes. He becomes a school boy and becomes delighted to hear the skylark's song and the authentic horn of the huntsman. The imagination and the reality of the worlds of nature and human being are focus into a harmony that pervades in romantic poetry in the laughing song, the nature rejoices with the children and imagery of nature mingled with words worth and Shelly. Waiting for Godot is a Christianity like Vedanta with romantic features as the subjective inspiration of his plays and Blake's poetry suggestively reflecting deep philosophical personal life on his creation. He could not stand the "charter's life" and "the mind-forged manacles" he complained about in London. He suggested thought is displayed to burn brightly, freed from chain life of the tiger. Blake's mysticism is evident in his use of simple yet meaningful artistic diction. The 'inane and gaudy phraseologies' are fully shunned by his thought of realistic explanation. Christianity deals with Samuel Beckett's 'nothing to be done' are a pure unobtrusive comment composed of homely words. But there is a wonderful insight behind them. Blake also appeals to both heart and head nonetheless great. The tiger is the most crucial logical poem of the Songs of Experience. Commentators' interpretations about the characteristic of intellectual mysticism are controversial of Blake's poem. His excitement creates endless inquiries; there is no limit to the variety of interpretations related to subjective fascinating imagery concepts that deal with complex myth and prophecies. Waiting for Godot is a naturalistic-yet-vividly suggestive and memorably phrased- "Pozzo I don't remember having met anyone yesterday. But tomorrow I would not remember having met anyone today. So don't count on me to enlighten you." "Vladimir; what do you do when you fall far from help?"

The dramatist imagination breaks through the barriers of the material world and soars into a cosmic region attached with 'immortal hand and I' signifying the 'fearful symmetry' constitutes the essence of humanistic creed. The clue is provided at the very onset that the enigma of the Godot's combination of opposite qualities and aspects can be resolved; this spirit of the creator is comprehended. But waiting for Godot is a problem like absurd play compounded by the very uncertainty of the creator's identity. Blake's the tiger's awful wild predatory creature of the nocturnal forest and creates an awful atmosphere that can be terrified at the prospect of infusing life into him. God is the supreme authority of this universe and who is regarded as the creator of lamb-Estragon, Lucky and, tiger-Vladimir, Pozzo are all earthly diminutive things and animals are unlikely to bring such a terrible best with fiery eyes. They are potentially destructive in a world where gentle lambs like common people live. It is not a natural tiger, not the animal only but the animal species known as 'Felis Tigris',. Blake is talking about a visionary tiger and symbolizes tremendous wild energy with a mystic charm of life. He positively beautified the supreme imagination with God like creative power. "From 'fearful symmetry' –the magnificent phrase which has inspired even scientists like A.Zee and physicists Peterfreund who discover in its essence of the play of power and energy which informs the universe and sustains it –we are surprisingly led on to the preparation of the heart and the brain of the tiger out of sternest of metals in a cosmic smithy by a builder whose eyes are symmetrical beauty is coupled with dare – devil courage and all –conquering strength".

Sometimes Beckett did not always believe in the conventional notion of good and evil and realizes the vision of universal life and mystery of creation and of the creator would like an apocalyptic or prophetic vision. Kubla Khan is such a poem of Coleridge is a fusion of savageness and grace, sacredness besides profanity seem to over the enigmatic image of post-world war disillusionment. Tiger Nicholas Marsh says "Much of the making of the tyger likened to heavy industrial work, particularly mental work: 'fare', 'hammer', 'chain', 'furnace', and anvil all contribute to this". Lucky mention a chain and slavery of forced labour. Pozzo is difficult to satisfactorily correlate this innuendo of evil motive to the tiger. Finally wisdom and goodness interprets philosophically. Their mystic vision over-emphasizes the social, political context of poetic drama form. They represent revolutionary force with leave no room for

the supernatural and religious implication. Specifically Biblical, Miltonic imagery and Marsh's reference (Book of Job). Both are identifying the maker of master slave relationship with this allusion of the rebellion angels. The creator is omnipresent and omniscient, philosophically crucial prefigures the creation of all good and evil in nature. Divine demonstration power related to the enigma of earthly life continues to maintain stoic acceptance with unanswered cruel diction. Beckett symbolically constructs the violence of imaginative and preservative contrary attribution in gentleness as well as fierceness. He emulates Christ like a lamb and fierce and ruthless suggestively conveying hell and punishing evil. When Godot does not come in second act as well as waiting continuing for their coexistence of realization forces of darkness and evil in the fallen world of experience later potentially terrible and destructive looks will send a shudder or terror. Their mystic conception apparently contraries resolved Vladimir-Estragon, Pozzo-Lucky, great realization that God is the supreme creative artist and emulating pronouncedly opposite comments conveyed with thrilling wonder of discovery in the last crucial conception about life. The lamb and the tiger up the poem of creativity of the divine power in the mood of mystic philosophical harmony with celebrating the God's synthesizing force of the fierceness of the tiger and the gentleness of the lamb coexist in God's world. "This is the element that the Theatre of the absurd has tried to make the core of its convention (without making any claim at reaching the height the greatest dramatists have attained by their intuition and the richness of their creative capacity). If Ionesco in seeking to trace the tradition to which he belongs, singles out the scenes of Richard II's loneliness and degradation, it is because they are such poetic images of the human condition: all men die in solitude; all values are degraded in a state of misery."

Samuel Beckett dramatically explores the production of sound in his plays all that fall Endgame Krapp's Last Tape are traditional concepts of the theme of subconscious obscurities have been completely over thrown in modern plays. Those no longer reside in the world of dreams. And in common place represents the dreary and dull existence of the world. Various experiments are undertaken; his plays show the old conventional thematic structure of humanity. His mysticism is free from melancholy; sometimes there are no mournful regrets in his plays. Sometimes sorrowful reactions do not make him wipe. He expresses his mystical thought and various symbols of traditional and modern contextual elements are juxtaposed. His visions are opened to the evils and vices of a doomed world. Religious and disillusioned moral tyranny multiplies the joy of life. He seemed the earth is unhappy and the symbol of life is not always apparent. The meaning of essential dramatic qualities is simplicity, sincerity and intensity feeling. Blake synthesizes innocence of experience and some elements of oppression and overweening try. The God who has created wrath and mercy. "In the Vedic religion the chief gods were Indra , The king of the Gods ; Agni the fire god ; and some the god associated with the hallucinogenic soma plant ..... The major practice of the Vedic religion was sacrificial meal that the community shared with the gods are devas"

In waiting for Godot (1955) Pozzo and Lucky are one man but duality of body and mind maintain the relationship between the material and spiritual sides of man with the intellect subordinate to the appetites of the body. Estragon (French), and Vladimir (Russian) are supposing one person the difference between two pairs visible. The oneness of Pozzo (Italian) and Lucky (English) are both degrading and are shown as harmful to the connection of the life-sustaining relationship. Pozzo is weakening the effect on others. Their demoralizing consequences of tyrannical methods. Pozzo and Lucky belong to a formal world and orthodox social relationship dominating suggestively by their external condition. This slave is tied but the master is also tied and holds the rope. In the second act Vladimir and Estragon are their relationship in formal and outside society and wanting to break away anxiously returning for their voluntary relationship with their natural binding. Pozzo and Lucky are complementary individuals between the first two men and are in a more primitive category. Pozzo is the sadist master and Lucky is a submissive slave. Pozzo represents mankind, Lucky represents Christ taking place for their waiting and the two traps are reacting to redemption. They are not recognized for their unpleasant waiting for the mysterious Godot. It is true possible interpretation indicated their materialistic human life for lacking spirituality and effected on them brutalized treatment in society incoherence to their mentality and Lucky's monologue. Who became blind i.e. transience of human power and domination. Samuel Beckett positively argues and entirely negative approaches reduce in the form of dramatic interpretation in form of a fable kind of life. The dramatist and William Blake wish to convey to us that life is devoid of action as human beings have been pulling out of the world. They have no longer anything to do with it. The two heroes and anti-heroes merely are alive and they are no longer living in the world. The world has become empty waiting for ignorance, impotence, boredom etc. is possibly colliding with the world. In our present status many people have begun increasingly to feel the world is a simple activity for them. The playwright searches to capture the mood of such people and a more or less general application. The two tramps are distinctively aware of the want of action in their life and of the pointlessness of their existence. Positive existential theories in life more peaceful than pointlessness are waiting for nothing in particular but fixed in a true man. Godot is God but a name of the fact that the life containing spiritual moral and ethical code human reality interpreted to mean waiting for something for their mystic hypothecated. Blake's mysticism with Samuel Beckett's mystic vision of life is free from melancholy. There is no mournful regret in his poetry. Blake and Wordsworth were enthusiastic supporters of the French revolution. Samuel Beckett conveying the post-world

war disillusionment similarly they are (Wordsworth and Blake) eyes were opened to the evil vices of a doomed world. Religious and moral tyrannies reduce the proper joy of life. The earth is becoming unhappy for lacking love and gaiety. The symbol of life is not the lamb as in songs of innocence but the tiger is also no doubt a marvelous object of terror for the existence of the creator. Says Martin Esslin: "if waiting for Godot shows it two heroes whiling away the time in a succession of desultory and never-ending games, Beckett's second play deals with an 'endgame', the final game in the hour of death. Waiting for Godot takes place on a terrifyingly empty open road. Endgame in a claustrophobic interior. Waiting for Godot consists of two symmetrical moments that balance each other; Endgame has only one Act that shows the running down of a mechanism until it comes to a stop. Yet the endgame, like waiting for Godot, groups its characters in symmetrical pairs".

## Conclusion

The lamb is a romantic poem revealing mystical idealistic religious glorification. The tiger is also identified with God as familiar with the mystery of creation. The pastoral setting of romantic charm with triumph of lyricism i.e. hallmarks of romantic poetry. Samuel Beckett points out in spontaneity simply city sincerity and musicality of dramatic form for Godot's waiting Vladimir-Estragon, Pozzo-Lucky a relationship highlighting the mystical idealism of creation on this earth. They are symbolically representing ignorance superstition repressing that lie deep down the dark recesses of an individual soul. The world is interpreted by various happiness, eternal and intellectual mystical forms of idealistic positive attitude in life.

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