

Samuel Beckett's waiting for Godot and some other major plays: Speculation about Utopian and Dystopian concept

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ABSTRACT

Samuel Beckett speculates the social and political Utopian Vs Dystopian conceptions amalgamation with special contextual elements. He portrays a setting of various realities intended to appeal to readers. This is an ambiguous and ironic projection of an ideal steep. Samuel Beckett represents various phenomenological and hermetical activities that are performed to treat for the society. His plays are interpreted as survivors in a post-apocalyptic and disease-ridden realm with little resources explained logically and systematically. The two tramps waiting for an unidentified man near the side of a deserted place and waiting for someone who removes their misery and their apocalyptic dystopian narrative explain their hope and tangible resources or memory. Dystopian realization offers the opposites of utopian setting portrayal that may disagree with Beckett's ethos. His plays metaphorically signify the different direction of humanity related to their own choices. Both utopian and dystopian are commonly set in his plays with science fiction and other types of relative speculative fiction. Samuel Beckett represents the figure of the two tramps Vladimir and Estragon and their repeatedly metaphysical spiritual parameters adjust here with it. Waiting for Godot is innovative and formal design. It is fascinated by the modernist experiment in information and style. He particularly impressed on utopian context on the contrary his perfect fusion of structure and content in Proust and Joyce.

Keywords: *utopian, dystopian, ecotopian, existential and absurdity*

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Introduction

Waiting for Godot is universally recognized as a contemporary classic. He is regarded as a relentless quest for a form of expressionistic incarnate experience. His style of writing reference belongs to the external world of social and vedantic experience with interiorized and auto-referential. The word utopia was first used in Sir Thomas More's work in utopia (1516). This Greek word is actually similar to no place or good place and written in Latin. He sets out a vision of an ideal society. Other utopian classical antiquity related to 'Plato's' the republic outlines the ideal society with its political system. Samuel Johnson's 'The History of Rasselas' and 'Prince of Abissinia' Samuel Butler wrote about utopian context with his 'Erewhon' dystopian reaction that flourished to the reaction to the French Revolution (1789) and the prospect of mob rule and dictatorship. Twentieth century writers were actually anti-collectivist and emerged from utopian fiction. E.M. Foster's (1879-1970) 'the machine stops' uses pioneer of dystopian literature similarly M Keith Booker's The machine stops. Aldous Huxley's dystopian social science fiction novel was published in 1932. It is an expression of futuristic world state and environmentally engineered into an intelligence based social hierarchy. This reproductive sleep-learning psychological manipulation with classical conditionings is reflected in the challenge form of a single individual i.e. the story's protagonist. Island (1962) related to utopian counterpart and another novel is often similar to George Orwell's 1984 (1949) it is recognized whether the world had moved toward or away from his vision of the future from the 1930s. He reasonably argues to the future world which is much faster than he originally thought and explains over population. He also suggests the effects of drugs and subliminal suggestions about Hindu's Vedantic philosophy relate in the interim between the two books he wanted to prevent a democratic form from turning into the totalitarian world. Dystopian literature is related to problematic social and political practice.

Dystopian are usually extrapolated societal contemporary political warnings. Samuel Beckett also predicts a post-apocalyptic future which is best on logic and model after mechanical civilization. H.G. wells 'The Time Machine' (1895) a prototype of dystopian important literature and widely recognized after post world war II. The Lucky and Pozzo's relationship not only pervades modern dystopian fiction but also depicts on topic as totalitarian governments anarchism deals with climate change. Pozzo and Lucky relationship effect on economy and societal technology. Samuel Beckett wanted to mean the absence of Godot everywhere and to criticize our world will journey to another place and observe another society the dramatist considers ideal and another representing the worst possible outcome. His point out a leading role to a better or worse potential future world. Brave new world and waiting for Godot Buddhist philosophy and Christian psychology in a form of compliances. Similarly, utopian and dystopian contextual elements linked Jonathan Swift's 'Gulliver's travels' determine the general preoccupation related with ideas of good and bad society. Lemuel Gullivers visited Brobdingnag and country of the Houyhnhnms that approaches a utopian world; others also signify dystopian concept similarly twentieth century ecological dystopias are depicted of Earth in the film Wall-E and avatar. James Kunetka (1986) and Whitley Strieber's novel 'Nature's End' reflect over population pollution, climate change and resulting super storms synthesized to a popular mass-destroy political movement. 'Three California's Trilogy' interfused with eco-dystopia and relate to eco-utopia aspects of middling-future Robinson's 'Future Primitive: The New Ecotopias' reflect same anthology of short ecotopian fiction sometime anti-ecological conception bear with a few dystopias are characterized by a government and over protective of nature and modern technology with struggles for survival 'Riddley Walker'. Similarly some feminist utopias conception is dealing with Sally Miller Gearhart similarly represent envisioned idealized society. Similarly in Mary Gentle's Golden Witch breed is not a preferable gender until maturity and gender deals with not bearing social roles Doris Lessing's 'The Marriages between Zones Three, Four and Five' (1980) hypothecates men and women's inherent relationship compromising between their essentiality. Elisabeth Mann Borgese's 'My Own Utopia' (1961) exist gender and dependent upon age rather than sex. It generalizes genderless children mature into women and also relating to men. Marge Piercy's novel 'Woman on the Edge of Time' relates to human biology; sometimes it is assisted reproductive technology by both women and men and their nurturing experience of breastfeeding. Utopia single gender world and single sex society effect on implication of gender and their differences sometime gender oppression and social issues in feminist utopian fiction related to isolate from of all female society. Charlotte Perkins Gilman's Harland and Joanna Russe's 'A Few Things I Know About While Away'. Super speculative fiction dealing with female only worlds related to mystical technological development with female parthenogenesis reproduction. They imagine their utopian influential feminist utopian world similar example with Jonna Russ's 'The Female Man' and Suzi McKee Charnas's The Holdfast Chronicles. Similar type of lesbian prototype portrayed exploration of female independence and freedom from patriarchy. Our society is not accepted fully lesbian and their sexuality, Charlotte Perkins Gilman's writing 'Harland' (1915) speculative fiction deals with gender roles in the united states Europe and everywhere.

Waiting for Godot is a successful utopian concept; some type of dramatic premonition deals with dystopian apparent haphazardness. Those are conceived with a great deal of attention to detail, utter simplicity and austerity of its basic situation that deals with artistic employed integral to its formal design. Those designs are conceived indistinguishable from the experience and its embodies are extraordinarily powerful absurd play. This modern contextual power derives precisely from its skillful blending of form and meanings are adjusted with dramaturgic structure and cognitive experience. Waiting for Godot is formulated a certain emptiness precisely at those places i.e. plot, character, dramatic speech, setting etc placed conventionally look for meaning and the cognitive emphasis moves from the immediate dramatist interest and some philosophical horizon beyond the material world. The opposite poles of the farcical and tragi-comedy besides routinized speech which deals with ponderous silence, change and permanence between theatrical vitality and contemplative stasis the binary opposites underlies the play and organizes all the other oppositions into a unified experience of absolute ambivalence between hope, high aspiration and anxiety, despair i.e. salvation and damnation. Vladimir tells his expression to the master of the biblical thieves. He tries to guess his and Gogo's prospects in the light of the information which is available on the thieves' related affair. "Vladimir: There's man all over for you, blaming on his boots the faults of his feet. (He takes off his hat again, peers inside it, feels about inside it, knocks on the crown, blows into it, puts it on again.) This is getting alarming. (Silence, Vladimir deep in thought, Estragon pulling at his toes) One of the thieves was saved (pause) It's a reasonable percentage. (Pause.) Gogo."

It is a crucial theological formulation of St. Augustine's opinion and Beckett non theological presumption, despair implicitly affirms a third alternative that of phase in divine will and justice emerges in waiting for Godot. Didi and Gogo perpetually imprisoned within a close situation alternate between assurance and doubt. The sense of closure and nullity is reinforced farther by the waiting for Godot repetitive rhythm two tramps reunited for their waiting, contrive ways of passing time encounter Pozzo and Lucky for receiving Godot's disappointing message contemplate and decide to live not to live some variations particularly regard to the tree and physical condition of the wayfaring couple. They actually do not detract from their essential sameness situation and perception. Some

dystopian hallucination deals with boots and hats, certain standard gestures like brooding, pacing, falling and correctness of place, time. The identity of Pozzo and Lucky's repeated two acts of the previous evening discussing their planning and activities related to the chronological Estragon's need for food and sleep references to Vladimir's bladder problem. "Estragon: Nothing happens, nobody comes, nobody goes, it's awful! Similarly "Estragon: (giving up again). Nothing to be done".

It is true that the situation and sequence were dramatized only once; it would not have had the same effect on traumatization in the second act. Verbal and gesture activities convey endlessly and unchanging process-repetition happens interim. The possibility of progress confirming circularity processes become mechanical and meaningless that epitomized meaningless absurdity and everlasting circularity intensifies the feeling of their stasis and closure that deals with reinforcement by the plays, spatio-temporal dimension. This realistic drama clearly represented through solid sets and physical objects Godot is fixed but two tramps are fickle. Motivation identifies directionless thinking. It is conveyed that the surrealistic tree there is no other physical features to evoke that identification and their performance is non-specific features of Beckett absurd drama lacking spirituality and derived from Vedantism reflect the generalized human portrayal situation. Nothingness by definition accurately signifies no place nor can it be linked with mystical mythological chaos out of Godot that created the universe. Samuel Beckett wanted to mean for is existential theory as a theist absolute emptiness and a vacuum and absence. The quality of a metaphysical or numinous space that raging deity is Godot. The paradoxical statement is perceived simultaneously as physically boundless. They are psychologically and spiritually utopian claustrophobic; imagination deals with immutable devoid of alternative possibilities. The motive of imprisoned philosophical plays deals with open boundless space of Godot and encloses shelter of Endgame (1957). The characters are trapped within increasingly narrow incapable of extending mobility attached with measurable situations. In Godot Samuel Beckett's views obviously along with Shakespeare's hamlet 'bounded in a nutshell' and 'king of infinite space' are mocking dispersedly ingeniously impression on their existence and inexhaustible dramatic features deals with bad dreams moment displaying futility of their endeavors and pointless their struggle.

Dementia is also a part of the thematic structure of waiting for Godot. The twin's ideas of debility and dementia runs through the action of the tramps who cannot even figure out. But they have some carrots and turnips left. The idea of the Godot comes to their minds for a faint idea which was accompanied by them. They found out their problem but the cardinal concern uniquely anti-utopian aura prevailing the role of the characters represent microcosm of the post-world-war-II condition of man after the use of nuclear warfare. The devastating parameter of the Beckett work deals with life-sustaining resources in the play mark with post-apocalyptic narrative. "man vainly striving to grasp the moral law forever beyond his comprehension, in Arrabal; man caught in the inescapable dilemma that strenuous effort leads to the same result as passive indolence-complete futility and ultimate death-in the earlier work of Adamov; man forever lonely, immured in the prison of his subjectivity, enable to reach his fellow-man, in the vast majority of these plays. Concerned as it is with the ultimate realities of the human condition, the relatively few fundamental problems of life and death, isolation and communication, the Theatre of the Absurd, however grotesque, frivolous, and irreverent it may appear, represents a return to the original religious function of the Theatre-the confrontation of man with the spheres of myth and religious reality. Like ancient Greek tragedy and the medieval mystery plays and baroque allegories, the Theatre of the Absurd is intent on making its audience aware of man's precarious and mysterious position in the universe. The different is merely that in ancient Greek tragedy-and comedy-as well as in the medieval mystery play and the baroque auto sacramental, the ultimate realities concerned were generally known and universally accepted metaphysical systems while the Theatre of the Absurd expresses the absence of any such generally accepted cosmic system of values".

The human life in the waiting for Godot interprets the play as a fable type of tell no longer any point the dramatist wanted to mean life is devoid of action that human beings have been pulled out of the world and they have anything to do with the universe except the sacred person. The two heroes and anti-heroes live in parallelly for their emptiness of their longer existence. The play six to capture the mood of such people who have specific vedantic philosophy with moral implication. The true tramps and other waiting characters of the world wait on pointlessly waiting for existence to deal with ignorance, impotence and boredom that symbolize tangible the millions of human beings who wait for something and others without attaining general validity. Vladimir and Estragon have travelled towards total nihilism and are free from transcendental cosmic world. The transferrable soul with mental steep happens nothing time stands still Godot's factors may be introduced into their existence. Vivian Mercier, critic, commented waiting for Godot "play that is striving all the time to avoid definition. Beckett also said about this play: "One act would have been too little and three Acts would have been too much."

The normal human space and time are organically linked with continuum. Beckett's contrapuntal dramaturgy the too coordinates of human aspiration and their mentality fourth dimension of space is modified forms of time similar description of existence virtually non-existence space bounded tramps hazies fragments of memory and no future prospect for their existential static perpetuity. Samuel Beckett is a super craftsmanship the waiting and changelessness of Gogo (Estragon) and Didi (Vladimir) are

balance again Pozzo and Lucky's aimlessly walking and their changeability the fact the nightfall suddenly after is encounter between two couple also suggested their closer association between the wanderers and temporality. Changes from a speaking animal to a dumb automaton that cannot even grow the level of individual existence and experience. Samuel Beckett inexorably towards loss devitalization and death philosophic life never is devalued by a brief flash of light. It is a significant life historical level of collective existence and experience deals with time's changelessness in a cyclical stasis Pozzo and Lucky perpetual wandering travelling and their deadening habit feels from stoic acceptance. Samuel Beckett (1906-89) the most influential writer in his utopian and dystopian nonexistent political and social way of life reading. The utopia is distinguished from literary representation of setting imagery places and in ordinary superior to the present world or manifestation exaggerated version of some of its unsavory aspects. It is not only does Rasselas discover that no mode of life available in this world guarantees happiness but also Rasselas and the same type of Samuel Beckett's realization pervades utopian satisfaction of all human wishes in the happy valley. Those produce great wealth for an expanding unregulated industrialization and deterioration of rural England besides a mushroom growth of often shoddy urbanization. Acquiring knowledge with positivism established by natural science and engendered sectarian controversy relates with doubt about the truth of religious believe. Both the mode and dramaturgy of absurdity relating to the moments of expressionism and surrealism. "Cut off his religious, metaphysical and transcendental roots, man is lost; all his actions become senseless, absurd, and useless". And Ionesco commenting about the literature of the absurd "People drowning in meaninglessness can only be grotesque; their sufferings can only appear tragic by derision".

Conclusion

Samuel Beckett in waiting for Godot represents four different post world war nationalities characters i.e. Estragon, French; Vladimir Russian; Pozzo, Italian; and Lucky, English represent the purpose of dramatizing human condition for their relating utopian and dystopian characteristic attitude interpreted variously as happiness, eternal life and salvation. The immediate provocation of Vladimir's rumination here is Gogo taunt about his waiting till the last movement and Vladimir characteristically points out the contextual basic situation of human life.

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