Samuel Beckett and W.B. Yeats: a philosophical combination of waiting for Godot and the second coming

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ABSTRACT

Samuel Beckett is a prolific writer of his various works in French seems rather strong. Most of his works are written in a language other than their own but usually they are compelled by circumstances to write in a foreign language. His conception mostly is circulated for political and ideological reasons. Waiting for Godot is a work of Beckett's deepest levels of the mind and probes the darkest wells of anxiety. He also would be conveyed by the slightest suggestion of glibness or facility that also went forward with a painful struggle of medium expression. Similarly W.B. Yeats also represents through his The Second Coming reflects enigmatic, exasperating, complex and uncompromising refusal to conform to any of the accepted ideas of poetic construction. This poem is actually stunning, violent imagery and terrifying ritualistic language is registered anthologized from thematically obscure. Waiting for Godot and the second coming describe the condition present in the world (things falling apart, anarchy, etc) summarizes from those condition that divine power will appear and such crafting an elaborate mystical theory of the universe describe in universal philosophical lusting important through their drama and poetry i.e. extra ordinary lusting important.

Keywords: Individual Soul, Absurdity, modern context with philosophical spiritual revelation

Introduction

Waiting for Godot (1955) hypothecates the hope of salvation through the working of grace with religious interpretation overlooks a number of essential features of the play. The play stresses on the uncertainty of the appointment with Godot where Godot’s unreliability, irrationality and the repeated demonstration of the futility of the hopes pinned on him. The act waiting for Godot is expressed as essentially absurd and therefore devoid any religious implication. ‘The second coming (1919) a documentary evidence of the First World War was barely over the Russian revolution. His creation about metaphorical expression through hundreds of automatic writing sessions. It also a symbol of the gyre (a cone or spiral) and his conviction that deals with historical evidence of 2000 years cycles and the age of Christ (“twenty centuries of stony sleep”) which coming to an end a new realm-antithetical drafts of the poem illustrate Yeats’s dedication to universalizing his message. The second coming was published in both The Nation and The Dial in November 1920 and after sometime his collection Michel Robarts and the dancer (1921). Problematic ubiquity is not attained for his conceptual theory after the Second World War. By 1963 his aphoristic couplet about the best and the worst was enough of a cliché to irritate the critic Raymond Williams “the lines are regularly used as rhetorical tactics in the defense of anybody’s sanity against anybody else’s enthusiasm.

Estragon is far less convinced of Godot’s promises than Vladimir who is anxious to reassure himself that they are not “tied” to Godot and Vladimir provides him the necessary assurance for stoic acceptance. Vladimir and Estragon are waiting or meeting with Godot that are clearly superior to Pozzo and Lucky who have also no appointment no objective and are wholly egocentric. His dramatic tramp’s faith is wrapped up in their sado-machistic relationship. His faith puts the two tramps on a higher plane and evident that Pozzo is over confident and self-centred. Pozzo represents as a master of Lucky and teaching him his ideas seem to have been
naively convinced of the power or reason, beauty and truth. Estragon and Vladimir are openly superior to both Pozzo and Lucky that also represent not only their faith in Godot but they are both less naive. Besides they do not believe in action, wealth or reason. Samuel Beckett is aware that life is as nothing when they are seen against the senseless action of time i.e. illusion. Pozzo and Lucky’s relationship are less self-centered and have fewer illusions that convey the hope, the habit of hoping that Godot myth comes after all is that last illusion. Vladimir and Estragon face the human condition in the harsh light of fully conscious awareness. Where Vladimir is aware of the full horror of the human condition. The hope of salvation may be merely an evasion of the suffering and anguish that springs from facing the reality of the human condition’s inevitable religious implication of the play. It is true that the play visualizes the possibility of salvation depending upon his mental make-up because a reader-response theory responds to the play in his own way. The first headline of the poem effectively represents the situation of the world after the First World War as like sin by Samuel Becket and Yeats. The falconer has lost control i.e. the world itself is out of joint. The centered cannot hold and absolute anarchy has been loosed upon the world. Besides the second coming evokes traditional and aristocratic values of life that have been damaged beyond repair. Actually the poem also deals with an atmosphere of fanaticism and violence has overtaken everything in his poetic diction next forty line science signs as indication that a second coming is round the corner. Samuel Beckett wanted to mean a vast shape with the head of a man and the body of a lion emerging out of Spiritus Mundy. Various allusions with collection of images which recur endlessly in myth and legend also similitude sphinx life figure has a pitiless gaze and the whole effect is terrifying impression collected from the most spectacle related to twentieth century’s Christianity provides antithetical civilization control in the authority of the cruel and more terrifying images. It is the greatest example in English poetry related to packed with power represents a triumph of technical skill and contributing to the final effect. The main points of the poem are driven home with great authority and power. Besides the manipulation of vowel and consonant sounds are perfectly or strikingly single minded and the visionary achieves its best effect of cultivating a tone that is extreme of pitch. His style is no obstacles that maintain dominant gesture towards experience is imperious of dismissive and exploits both the gestures brilliantly triumph conception. It is also combined in the form of an emotion and the words are chosen to a great extent, the right once to reveal passionate emotions with its pacific purpose. It is also crafted and arranged with a segregation arrangement without diminution. WB Yeats tries to convey the human burden of the poem is sustained by such terms and their corresponding rhythms. Falcon (our civilization) is no longer in a position to listen to intellect i.e. the falcon and its controlling forces and the soul, besides it continues turning and turning in an ever widening whirl i.e. the center is unable to hold its own. Things are falling apart while dealing with disintegration is a kind of complete anarchy bringing it a lot of bloodshed. Second part of the poem the poet watches a sharp with a lion body and the head of man this actually blank and pitiless gaze of the sun. The sands of the desert that figure are moving its slow things. When suddenly the darkness prevails over again (the vision is over) but it has lasted the knowledge of the twenty century of stony sleep (before the birth of Christ). Where disturbed the rocking cradle of Christ (Christ’s birth) the situation must have been similar to the situation. It is true that the big difference of this time is that whereas Godot’s influence was all welcome by Vladimir and Estragon and their discussion also relates to civilization is for sterner time and at the hands of the new authority which is likely to take over in the wake of his second coming. “Beckett’s play stays in the bones. They hunt me sleeping and waking, coming upon me when I am least aware. Sometimes a stray bit of conversation heard by accident on a bus or in a restaurant brings home one of Vladimir’s and Estragon’s little canters. Sometimes I find myself actually reacting like Clov or like Hamm or, more often, like both simultaneously. Sam’s characters seem to me always more alive and more truly lasting than those in the slice-of-life realistic dramas with which our stage today abound.

Thereafter the actions wane into a resolution about conflict about philosophical conflict about realistic point of view. In Beckett’s two –act play, waiting for Godot, Vladimir (Didi) and Estragon (Gogo) wait each day for meeting with Godot But wait and wait in their conversation little to no exposition of wordplay and philosophical reflection. Sometimes it is interrupted by the arrival of Pozzo and Lucky, a master and slave relationship for their dramatic premonition. Godot never appeared to them and boy messengers inform them their fruitless waiting for their hypothecation i.e. repetition of act one. The play's structure is a recurring cycle much like the winding down of a watch or clock which interestingly appears in the prip Beckett employs in many of his early dramatic creations. Gadgets such as observes and alarm clocks as well as explore the horrible dangers of authorial institutions, Waiting for Godot and Endgame incorporate the pocket-watch uses in system bound up in authorial power Becket’s investigation of theatre carefully construct with his specific philosophical argument and embodied a central conflict reached a climax and ended with a resolution. Similarly the audience’s expectations for such climaxical (Godot’s arrival) and a resolution (Didi’s and Gogo’s salvation or damnation). Besides the conflict of the play language games Didi and Gogo take part in and the master-slave relationship of Pozzo and Lucky. Beckett parodied Pozzo as a tyrant and his voice is booming and whip on Lucky to order him to use pocket-watch. Although the undeniable whip of Pozzo as a master and Lucky conception points to their desire for power and his continued attempts to establish him as a figure of authority. The silence at the end of their exchange allows the audience to laugh at the absurd notion that Gogo’s rags identify as a former poet that roman jokingly romanticized the image of the poet as a starving and struggling artist. His
position of authority reflects the farther undermined attacking some violent gangs. The French and German, Beckett points that Gogo comes back to his grave and is a corpse unable to produce a corpus of work. Gogo resembles the protagonist in Krapp’s Last Tape, a failed author who is unable to no longer textual procedure. Didi appears the authority by wondering for the version of the two thieves and no other is the authoritative text and he is unable to solve the problem and contemplate the possibility that the evangelists had faulty memories like Pozzo and their version are different wishing expressions for ideology. They have attempted to make the gospel their own suggest the authority through an audience who listens, remembering that discussing their hopeful as well as puzzleful and futile salvation. The normal human experience space and time are organically constituted with continuum reflect contrapuntal dramaturgy the two coordinates human experience. Time the fourth dimension of space as a famous definition describes virtually non-existent for the space-bound tramps reflects haziest fragments of memory and no further prospect for static existential and perpetual present. Nonetheless imprisoned as they are in a static situation from an immediate central concern describe in Proust they also contrive various games and routine to experience the passage of time the speculation signifies perdition or deliverance as they wait and anguish for the night to fall as that they are released from their immediate misery even points out temporarily. The time is the main source of the traps hope and despair points to beguile them with proceeding reasonable repetitive and cyclical and existential prison house from Beckett’s superb craftsmanship the waiting and the changelessness of Gogo and Didi are balanced against another pair’s wonderings and changeability. They tied to space and later reflect the compulsion effect constantly moving towards Pozzo’s obsession with time and practical vain full expectation inseparable linked to time and attached with stagnates and become a slothful energetic movement compiled with a wayfaring couple. They are suddenly attached with encounters between the two couples and also suggest a closer association between the wonders and temporality. Times perception moves inexorably towards loss, devitalization and life and death. Devalued as a brief flash of life attached with collective existence experience. The human life is perceived with philosophical not devitalizing continued to ‘waste and pine changelessness of time reflects cyclical stasis and perpetual wondering of Pozzo and Lucky. Travelling is a deadening habit with them trapped within this unchanging circularity of time cyclical follow of day and night. “But if the Theatre of the Absurd concentrates on the power of stage imagery, on the projection of visions of the world dredged up from the depth of the subconscious; if it neglects the rationally measurable ingredients of the Theatre-the highly polished carpentry of plot and counter plot of the well-made play, the imitation of reality which can be measured against reality itself, the claver motivation of character-how can it be judged by rational analysis, how can it be subjected to criticism by objectively valid standards? If it is a purely subjective expression of its author’s vision and emotion, how can the public distinguish the genuine, deeply felt work of art from mere impostures? These are the old questions that have been asked about each phase in the development of modern art and literature. That they are questions of real relevance is clear to anyone who has seen the bewildered attempts of professional critics to come to terms with works in any of these new conventions the art critics who miss the quality of ‘classical beauty’ in Picasso’s grimmer pictures, as well as the drama critic who dismiss Ionesco or Beckett because their characters lack verisimilitude or transgress the rules of polite behaviour expected in drawing-room comedy”.

The second coming’s the identity speaker is not clear yet the poem also offers a few clue of speaker’s perceptions like a kind of weird news bulletin, which listing all the chaos, confusion and misery in the world similar attitude reflects in existential thinking of Soren Kierkegaard’s special theism philosophy philosophies human are responsible meaning to their own life through the leaf of faith. Latter Albert Camus philosophically argued metaphorical human pointless, endless absurdity of human life but after math of world war II during the holocaust, any Jewish intellectual suffer through horrors of the Nazi concentration camps and similarly represents merely all lost family member friends about traumatic experience about intellectual sympathetic non juice inherent meaning of life. In the second coming the poet is introducing their own subjective opinion about crying out air of desperation which is reinforced by the exclamation mark caesura of line. “Spiritus Mundy” world’s collective unconscious visionary gleam in reality. Someone also interprets the chaos of the first stanza as a mysterious alignment with the Christian moral and ethical framework.

Conclusion-

The waiting for Godot and the second coming is more of a philosophical idea than a concrete location and classical meaning of poetic justice indeed according to Yeats own believe and thought of similitude revelation of genuine authorship and its relationship to the rest of religious fervor are the subject of much scholarly debate those are full of surreal imagery, prophecy of William wordsworth, William Blake, John Keats and the French symbolists-Stephen Mallarme and Arthur Rimbaud mythology and folklore of Ireland’s political independence from England. “Nothing happens, nobody goes, it's awful. It represents a double sense of grotesquely comic and irrational non consequential parody. In waiting for Godot represents logical reasoning with coherently evolving two tramps in a waste place fruitlessly and all but hopelessly waiting for (Godot-God like super human character.) Those are traditionally philosophical inclusion about assumptions that human beings are fairly rational creatures who live in an at list partially intelligible universe that are part of an orderly social structure.
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