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Waiting for Godot: Character Studies

Paul Lawley

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#2260589 in eBooks 2013-08-05 2013-08-05 File Name: B000OV4EX0 | File size: 49.Mb

Paul Lawley : Waiting for Godot: Character Studies before purchasing it in order to gauge whether or not it would be worth my time, and all praised Waiting for Godot: Character Studies:

1 of 2 people found the following review helpful. Waiting is a hard for some of us! By W. Joyce White I looked the play up in Wiki who wrote the play was "a metaphor for the futility of man's existence when salvation is expected from an external entity, and the self is denied introspection." I agree. We find happiness from within. I enjoyed dipping into Lawley's study as well as Wiki's interpretations. I got interested in this subject after a comment to one of my poems. I

was asked once if I was waiting lostlove or Godot? For those who haven read the play and enjoyed its manypossibilities: There are four main characters: Vladimir, Estragon, Posso and Lucky. Much like the TV series, Seinfeld, the play was about nothing really, just hanging out conversing about life, death and later suicide. Like Seinfeld there were four main characters in conflict with one another's philosophy of life. They kept each other company. This is what many of us do on paper, we're always trying to find our art from in between the pages of our lives. Because the play was so simple, many tried reading in hidden metaphors. Some thought Godot was actually God. Maybe, the four main characters were at Heaven's gate awaiting God's approval for salvation and entry into heaven. Simplicity makes great writing. In the movie, "7 days and 7 nights," Harrison Ford, said something to like, "I want to complicate the hell out of my life." I think as writers and readers of writing, we all want to complicate the hell out of true art. We strive for hidden meanings behind all we do. The following is my poem Salvation Bound in homage to the play

"Waiting for Godot: ACT I Estragon and Vladimir's spirit has ascended to the mountaintops and are now looking back from which they came Estragon removes his boot from his foot, half expecting to find more than nothing there, Vladimir tipped his hat half expecting to find more than nothing there, Both are self-absorbed, hungry for salvation, One angry and rude, One gentle and weak, They didn't know why they needed Godot, just knew they were supposed to meet him by a tree, there is one nearby, of this they were sure, but nothing else, Vladimir's cry is shrill and loud, an angry philosopher-type, Estragon was meek, self-absorbed, and preoccupied with easing his own hunger and pain? Both were weary and anxious to meet Godot so they could move on. I don't know if this was move on "in death or life." "Where was Godot? They cried. They eventually lost track of time. "Was he to be here yesterday or today?" A slave called Lucky soon arrived in tow by his master, Posso, All four began doing a swap-hat dance, each believing their hats were magical and they wanted to know how it felt to be someone else. Lucky sang them all a song about an inhospitable earth, where "A slave diminishes in a world that does not nurture him." Maybe, he was named Lucky because he had no expectations. I think all humans will diminish in a world with no expectations or nurturing from others. Lucky and Posso departed. A small messenger boy appeared, once again, "Godot, my master, will not be coming today, but surely tomorrow he will." Both were invisibly tied to the arrival of Godot and could not leave. They were honor-bound to wait. Act II Both Vladimir and Estragon seem to be living the same day over and over, just like in the movies, Ground Hog or 51st Date, And every night Vladimir sang a maternal lullaby to Estragon as he adopted the fetal position of a child in sleep. Posso and Lucky appeared once again, this time their roles reversed, Lucky was leading Posso by a shorter rope. Posso was now blind. The slave Lucky did not run away. He still had no expectations and he stayed faithful as Posso reflects, "They give birth astride of a Grave, the light gleams an instant, then it's night, Once more." And the messenger boy appears once again, Godot, my master, will not be coming today, but surely tomorrow he will." The two consider hanging themselves with Estragon's belt. It broke in two and Estragon's pants fell down and he didn't care They are stooges trapped somewhere in between freedom and imprisonment, and a grave and a gleam of light. Kudos to Lawley for taking on a classic. So many of us forget it is the past that leads us into today. Sincerely, Joyce White

This book provides an introductory study of Beckett's most famous play, dealing not just with the four main characters but with the pairings that they form, and the implications of these pairings for the very idea of character in the play. After locating Godot within the context of Beckett's work, Lawley discusses some of the play's puzzles and difficulties - including the absent "fifth character", Godot himself.

'Brilliantly conceived, and crafted with his usual verve and wit, Paul Lawley's introduction to Beckett's play is a critical tour de force, with pleasures in store for both novice and experienced Godot audiences. Lawley probes what keeps Waiting for Godot as tantalizing now as it was for audiences when it made theatrical history over half a century ago. He suggests, as he has for other Beckett dramas, new ways of thinking about its enigmatic cast of characters, its profound poetry, and flighty humour.' ~ Professor Angela Moorjani, University of Maryland - (Baltimore County), USA, author of *Abysmal Games in the Novels of Samuel Beckett*