

## SPATIAL INACTIVITY AND EXISTENTIAL CATASTROPHE: A COMPARITIVE ANALYSIS OF WAITING FOR GODOT AND THE LAST METAPHOR

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### ABSTRACT

This research study underscores the finding of the concept of absurdity under the theme of existentialism in both plays---Waiting for Godot (1952) by Samuel Beckett and The Last Metaphor (2014) by Usman Ali. Both the plays illustrate the elements of absurdity that is found in the existentialist belief and the choices that we make are impudent. The context of the research study is related to absurdity in the light of World war II. It also caters the existence of human being on the earth. It vehemently shows the futility. Furthermore, the explication highlights the commonality and parallel perception of underlining the humanistic aspects. The researcher showcases that the problem conferred in this paper is related to the term absurdity taken from Albert Camus's The Myth of Sisyphus (1955) and the comparative investigation of the subsequent concept of existentialism in both plays. The researcher[s] draws the framework from both of the books The Myth of Sisyphus and Theater of Absurd by Martin Essline. The characters have been portrayed skillfully utilizing absurd edifice and elegance.

**Keywords:** Absurdity, Qualitative, Existentialism, Textual Analysis, Sisyphus.

### INTRODUCTION

Existentialism (Plantinga, 1983) is a philosophy that focuses on individual existence and the search for meaning in life. It reconnoiters questions about why we're here and what elasticities life purpose. Existentialists believe that we have the freedom to make choices and shape our destiny (Sartre, 1948; Ashraf et al., 2021). They accentuate personal responsibility and verdict our denotation in life, rather than relying on external factors (Ali et al., 2021a). Existentialism encourages us to reflect on our existence, embrace our freedom, and live authentically. A thought-provoking philosophy summonses us to explore the depths of our existence and bargain our unique pathways in life. Theatre of the Absurd (Esslin, 1960). The Myth of Sisyphus (Camus, 1955) is a thought-provoking philosophical essay by Albert Camus. It explores the concept of the absurdity of life and the human condition. Camus conventions the myth of Sisyphus, a figure from Greek mythology, to illustrate his ideas. Sisyphus is condemned to eternally roll a boulder up a hill, only to have it roll

back down, repeating the task endlessly. Camus argues that despite the inherent meaninglessness and futility of life, we must find our meaning and embrace the absurdity. It encounters us to provoke the existential questions of life and discover the persistence in the aspect of an unresponsive universe. It's a fascinating read that encourages introspection and reflection on the human experience ().

Theatre of the Absurd (Esslin, 1960) is a term coined by Critic Martin Esslin in his composition Theatre of the Absurd. The term used for the exertion of a sum of playwrights, generally printed in the 1950s and 1960s. Their work simply expressed the thought of human existence that is meaningless and purposeless. If trouble comes, some judgments are assumed on that substance, it merely changes the situation and makes it inferior and supplementary leading to stillness (Marshall et al., 2004). Merriam-Webster Dictionary describes the term as Theater that seeks to represent the absurdity of human existence in a meaningless

universe by bizarre or fantastic means (Crawley, 2004). In Paris, the Theatre of the Absurd (Esslin, 1960) movement got its start as experimental theatre. As a result, absurdist plays wrote in French, even after the genre expanded to other nations. The Maids by Jean Genet was the first major absurdist drama to have a large-scale production in 1947. The Bald Soprano by Ionesco debuted in 1950 while Waiting for Godot by Samuel Beckett possibly the best-known of all such plays debuted in January 1953. Absurdist (Akim, 2013; Khan, 2015) attempted to create an experience that was blatantly unreal rather than to strive to fit as closely as possible to a sense of actual existence. When the plays established at all, time and place are frequently vague in absurdist plays. Characters are frequently symbolic or archetypal, not designed to be exact replicas of real individuals. In absurd theatre, existence often portrayed as chaotic, meaningless, and irrational. The plays of absurd theatre challenge traditional narratives and question the purpose and logic of human existence. They often depict characters trapped in absurd situations, highlighting the absurdity of life itself. By using nonsensical dialogue, illogical events, and dark humor, absurd theatre aims to provoke thought and reflection on the human condition.

In the essay, The Myth of Sisyphus (Camus, 1955) Albert Camus (1913-1960) talks about the Greek mythical figure Sisyphus who is condemned by the Gods to roll a boulder up a hill, which falls as soon as he reaches the top. Therefore, Sisyphus starts again, only to keep doing it over. The Myth of Sisyphus (Camus, 1955) is one of the foundational texts of Absurdism as a philosophy. From the absurdist point of view, life is a habitual repetition of mundane tasks we do every day. If you stop to think about it then there is no inherent meaning or purpose to anything we do. Absurdism is a philosophical framework as well as a literary and artistic style characterized by the inquiry into the meaning of life. Theatre of the Absurd was a theatrical style and tradition that attempted to portray the Absurd in life (Amir et al., 2024).

Samuel Beckett was an influential playwright and known for his contributions to the Theatre of the Absurd. His works, such as Waiting for Godot and Endgame, explore themes of existentialism, the human condition, and the absurdity of life. Beckett's writing often features minimalist settings,

repetitive dialogue, and bleak, dark humor (Bates, 1909; Baudrillard, 1994). He challenged traditional theatrical conventions and pushed the boundaries of storytelling, leaving audiences with profound questions about existence and the meaning of life. Beckett's works continue to be studied and performed, leaving a lasting impact on the world of literature and theatre. Similar to Beckett, Usman Ali, an emerging bud, a rising Pakistani star as the playwright and executive of Ali's Theatre is the dramatist of five dramas together The Guilt (Ali, 2014), The Last Metaphor (2014), The Odyssey (2016) and The Breath and The Flute (2017). In this concerned era, he has impressive construction that has to say to the viewers, "The remarks by the minister of theatre affected the reputation of the humanistic and unconcerned soul Usman Ali.

Recollect the title of a work of fiction by Nadeem's sister-in-law. The researcher spoke impulsively: "Everyone in Pakistan is a spectator ... There is no space for further burials." The Last Metaphor is a forbidding play that jostles and shakes its spectators. The final illustration of the play is of candles set light to the rising facts of folks. Just as luminosity in dimness furnishes an icon of optimism therefore, to do these theatrical gleaming instigate cheerfulness about Pakistani theatre.

Edward Bond (2019) in his review article, Ali's play opens another window for me expresses that Usman Ali's labor and effect bestraddle and bestride East and West (to use those two rudimentary nouns). The analyzer analyses the virtually functional in a world where cultures that were alienated by space and time currently subsist and survive boldness by cheek, strained mutually by the market and contemporary equipment. The writer spotlights the duality in Ali's plays as practically fascinating and constructive. Ali has an innate ability, talent, and aptitude to portray and elaborate human relations, as a conservative estimate of the men in the two plays the author has gone through and read. In several conducts, they are isolated to the life of the author although the author simply identifies their compassion and their approach. Edward Bond does not express that Ali constructs the same use of the association, although he furnishes it a decipherable and practical establishment what is imperative and significant thing about Ali's effort, work, and exertion is the untreated proficiency. The rare involvement, the exploitation of the dead body, is the different

essential varieties that hang out in the mind of the author. They give the impression that it is a component of Ali's potency and ability. The most important obsession is Ali's innate talent and abilities, which are gifted to express undeviating experiences in a vivid form.

Elizabeth Kuti (2019) elaborates on the impressive, exceptional, and remarkable efforts revealed in Ali's work. The analyzer describes the magnificent style that beautifies the splendid works of Usman Ali. She also highly appreciates the innate abilities of the contemporary playwright. The authoress explains that Ali has a very impressive and vibrant style of writing which has a high impact on the social-political issues common in contemporary Pakistani society. The writer spotlights the powerful emotions and feelings of the playwright associated with his society and elaborates on the unbelievable talent that is expressed through visual and non-verbal communication. The analyzer analyses the beauty and remarkable vision in Ali's work, and the power of his words and selection. The writer explores that Ali highlights the unusual happenings in contemporary society, which has a high impact on the surroundings. The narrator of these contemporary plays represents the contemporary Pakistani society and its culture having social-political styles by using different visual imageries and social evils that happen and unfortunately become a wedge of society. Words and lines are powerful weapons, used to change the world.

Liza Schangler (2019) in her review elaborates that Ali has a similar detachment and isolation, brutality and cruelty, sorrows and depression in his splendid and remarkable plays and these are the features and angles of the lives of numerous folks who lived of 21 centuries. The analyzer analyses the remarkable work of the famous playwright that is eloquent and expressive, helping to find the meaning hidden behind the words encapsulated on the paper with the dramatic power of thoughts. The writer explores the meaning, illustration, imaginaries, and the protraction of thoughts and emotions with pure intentions that are influential and have unlimited potential.

### **The Current Study**

A comparative analysis of "Waiting for Godot" and "The Last Metaphor" is a valuable study in the world of literature. Comparison of different theatres from diverse cultures provides a clear picture of different cultures and communicative systems (Alnuzaili et al., 2024). However, no such study has ever been conducted on Absurd Theatre and Ali's Theatre and can provide valuable insights into the themes of existentialism, the human condition, and the absurdity of life. By examining these two works side by side, we can explore the similarities and differences in their portrayal of these themes, as well as their unique artistic styles and approaches. This comparative analysis allows us to deepen our understanding of both plays and gain a broader perspective on the complexities of existence.

### **Research Questions:**

**[RQ: 1]** How does absurdity function comparatively in Waiting for Godot and The Last Metaphor?

**[RQ: 2]** How can Existentialism be sifted through Waiting for Godot and The Last Metaphor?

### **Delimitation(s) of the Study**

Eventually, Existentialism in Waiting for Godot and The Last Metaphor: A Comparative is truly a new-fangled and substantial approach by the well-deserving contribution of the researcher in literature and it is virtuously a significant title selected by the researcher. The scholar examines the worth and importance of this literary piece of writing in the field of the nonfictional world by highlighting two diverse theatres from two different cultures with an innovative observation. The investigator skillfully elaborates a literary comparison and contrast between Beckett's eminent play Waiting for Godot as an example of Ali's Theatre and on the other hand Ali's renowned play The Last Metaphor. The analyzer gracefully familiarizes an exclusive and exceptional involvement and contribution that will grace the libraries of literature. The contributor contributes a merely vivacious and vibrant source of study that opens a new way of comparison.

### **Literature Review**

The Merriam-Webster dictionary defines “absurd” as a “Ridiculously unreasonable, unsound, or incongruous; extremely silly or ridiculous”, “Having no rational or orderly relationship to human life; lacking order or value” (Crawley, 2004). It was used in literature with the reference of Samuel Barclay Beckett is an Irish Author, critic, and playwright, and wrote both in French and English, best known for his play: *En Attendant Godot* (Waiting for Godot) in 1952. A literary legend of the 20<sup>th</sup> Century. Waiting for Godot is a tragicomedy published first in the French language and then afterward translated into the English Language by Becket himself. Waiting for Godot was a true innovation in drama and the Theatre of Absurd. A conversation between the characters who are Waiting for a Godot, a mystery to unveil. Beckett talks about the Theatre of Absurd in his renowned play.

The Last Metaphor is a post-colonial piece of writing in the form of a play similar to Russian, American, and English. It's a three-act that presents Pakistani culture and also shared that there is ambiguity and mystery that creates a curiosity in readers. Visual images, language use, religious references. Kershaw (2000) highlighted the existential way of thinking about life and its stance. However, waiting is an absurd characteristic of Absurd theatre. The researcher analyses human existence and its hidden emotions for waiting are the main elements discussed in the absurd theatre. Absurd refers to a specific literary style of writing that is mainly engrossed in the worthlessness and meaninglessness of the universe and humanity's effort to make sense of it. The analyzer highlighted the struggle of the characters for the true meaning of life rather than to come on some revelation about the resolutions by remaining gist, knowing that the universe is nothing but chaos. Waiting for Godot symbolizes the trouble and strife between existing by an existential way of thinking which upholds and affirms that it depends on the individual himself to dig out the meaning of life and its purpose. The investigator expresses that life has no reason for reasoning, everything is absurd and mostly in a circular manner.

Sunanta & Angeles (2013) expressed a parallel theme of “Waiting” in each play but the meaning of waiting is comparatively different. The researcher enchantingly highlights the hidden

symbols, metaphors, and images in each selective play, according to their respective cultures and background of the display. As Zhelnina (2024) stated:

“Assuming is the root of all disappointments. Disappointments are the negative emotion one can go through when an outcome doesn't match up with the expectations and potential and can be categorized by feelings of sorrow, sadness, anger, loss, and frustration. It's an unavoidable part of life but no doubt it's not easy to contract with, unfluctuating if your setback is comparatively minor”.

The analyzer examines the writers of all cultures and of all the historical stages that have not been motionless while concerning themselves with the fate of man and also never be still in exploring the meaning of life. Waiting is quite unbearable. Although some situations are optimistic as well (AL-Radaydeh, 2014). Waiting in each play, reveals the cultural fits and the background of multiple periods of historical happenings have different ideas regarding the aspects of life in a well-defined way. The author also highlights the value of life interpreted in each writing has revealed a discourse of life with a clear and significant goal. Zaenal Makhfuddin and Prof. Dr Fabiola D. Kurnia in their article, meaning of Life in Samuel Beckett's *Waiting for Godot* highlight the connotation of life through each character and the problems discussed by the main characters Vladimir and Estragon, and the influences of nothingness to their life. The analyzer analyses the theory of Absurdity that has been taken from Albert Camus's *The Myth of Sisyphus*. The purpose of life has no meaning and reflects worthless and pointless situations.

As Waitley (1979) states: “No man or woman is an island. To exist just for yourself is meaningless. You can achieve the most satisfaction when you feel related to some greater purpose in life, something greater than yourself.”

The researcher accompanies her experimentation with Ali's theory of art that exists in his contemporary dramas with reference to the establishment and metrical composition. In (2014) play, *The Last Metaphor*, Usman Ali encapsulated human emotions, sentiments, tenderness, and their retaliation in specific situations. A play focused on human hardships, wretchedness, adversity, and traumatic conditions with their muffled and



repressed voices. Usman Ali exposed to the brutality and inhumanity that imposed on the unsophisticated and naive, which is rooted in the reason for their departure. In (the 2016) play, *The Odyssey*, Usman Ali portrays a brutal sketch of a society in which people are considered animals and they will undoubtedly do such demonstrations of savagery and brutality. For Usman, Ali's aptitude is the mean of communication that has lifted the social and political recognition as Bond also formulates *Art is Political 2000*, (p. 113) and diverts them with the faculty of impersonation and the powerful and vigorous utilization of creative power. For Usman Ali, Art is brutal and its brutality found in catching the torments of others.

Art is about the existence and the various expressions of one's life. Art is the interpretation of profuse emotions, feelings, and perceptions (Bell, 1916). Art and Artist's allegations comprise the wretchedness of human beings in contemporary society and deal with passion and eagerness. Art itself has nothing but hollowness inside; it reveals the expression of the ones who interpret its meaning. Art depends on human beings and their life experiences how they suffer and what they suffer. Art catches the horror and miserable life of human beings. Art is interchangeable with life. In the 2016 play, *The Odyssey*, the dramatist Usman Ali illustrated the traumatic and distressful life of people of the particular society in which he is stimulating. Usman Ali depicted an unpleasant idea of his society. The researcher's commitment is to investigate Usman Ali's art of playwriting, which has been composed of character formation, plot establishment, use of language, sanctioning of emotions into action and action developed through expressions, stage setting, and modern use of historical events (Saram et al., 2023).

Moreover, According to Ginsberg, "A society is a collection of individuals united by certain relations or modes of behavior which mark them off from others, who do not enter into those relations or who differ from them in behavior".

### **Research Methodology**

A research methodology is a systematic process to solve any social and psychological problem and in research methods, you use to gather your data (Dawson, 2019). It encompasses the systematic collection, analysis, and interpretation of data to answer research questions and achieve research

objectives (Eco, 1985; Ali et al., 2023). It provides an outline for forecasting, executing, and evaluating the research process, ensuring that it is reliable, legal, and replicable According to Dawson, a research methodology is the primary principle that will guide your research. It becomes the universal approach in accompanying research on your topic and determines the research method (Ali et al., 2021a).

### **Theoretical Framework**

#### **The Myth of Sisyphus**

The Myth of Sisyphus is a thought-provoking philosophical essay by Albert Camus. It explores the concept of the absurdity of life and the human condition. Camus uses the myth of Sisyphus, a figure from Greek mythology, to illustrate his ideas. Sisyphus is condemned to eternally roll a boulder up a hill, only to have it roll back down, repeating the task endlessly (Ilyas et al., 2023). Camus argues that despite the inherent meaninglessness and futility of life, we must find our meaning and embrace the absurdity. It challenges us to confront the existential questions of life and find purpose in the face of an indifferent universe. A fascinating read encourages introspection and reflection on the human experience (Shuhy, 2004).

The researcher explores that The Myth of Sisyphus by Albert Camus reconnoiters the philosophical concept of the absurd and the existential dilemma of human existence. It serves as a provocative framework for examining the meaning and purpose of life in the face of the inevitability of death and the apparent lack of inherent meaning in the universe. Camus argues that Sisyphus, who is condemned to endlessly roll a boulder up a hill only for it to roll back down, represents the human condition of facing seemingly futile and repetitive tasks. Despite this, Camus suggests that we can find meaning and happiness in embracing the absurdity of life and creating our own meaning through acts of rebellion and acceptance. The Myth of Sisyphus offers a profound perspective on the human experience and can serve as a valuable framework for exploring existential themes in literature, philosophy, and beyond. Therefore, the researcher adopts this method.

In the essay *The Myth of Sisyphus* (1942), Albert Camus (1913-1960) talks about the Greek mythical figure Sisyphus who is condemned by the gods to

roll a boulder up a hill, which falls down as soon as he reaches the top. Therefore, Sisyphus starts again, only to keep doing it over. The 'Myth of Sisyphus' is one of the foundational texts of Absurdism as a philosophy.

From the absurdist point of view, life is a habitual repetition of mundane tasks we do every day. No inherent meaning or purpose to anything we do. Absurdism is a philosophical framework as well as a literary and artistic style characterized by the inquiry into the meaning of life. Theatre of the Absurd was a theatrical style and tradition that attempted to portray the Absurd in life.

### **Absurdity in The Myth of Sisyphus**

According to Camus, absurdity refers to the inherent contradiction between the human desire for meaning and the irrationality and indifference of the universe. It is the recognition that life lacks inherent purpose or rationality, yet humans continue to search for meaning and purpose in their existence (Diamond, 2015). Camus argues that this absurdity can lead to feelings of despair, but also presents an opportunity for individuals to rebel against the absurdity and create their own meaning through acts of defiance and acceptance (Carney, 2004). The absurdity of life is a central theme in Camus' philosophy and explored in depth in his works, including *The Myth of Sisyphus* and *The Stranger*.

### **Myth of Sisyphus in Waiting for Godot**

In *Waiting for Godot*, Samuel Beckett draws upon the Myth of Sisyphus to explore the existential leitmotif of the human condition. The play trails the experiences of two characters, Vladimir and Estragon, who trapped in a cycle of waiting for a mysterious figure named Godot. This waiting, much like Sisyphus endlessly rolling his boulder uphill, signifies the repetitive and seemingly meaningless nature of life. Beckett's use of absurdity and reiteration in the play replicates the existential philosophy that life lacks inherent meaning and individuals must grapple with their existence and the pursuit of purpose. The characters' futile attempts to find meaning and escape their predicament parallel Sisyphus' eternal struggle. Through this connection, Beckett explores the human desire for purpose and the absurdity of our existence.

### **Myth of Sisyphus in The Last Metaphor**

In *The Last Metaphor*, Ali integrates the rudiments of the Myth of Sisyphus to reconnoiter existential refrains. Just like Sisyphus, the characters in the story trapped in a never-ending cycle, signifying and indicating the absurdity of life and the scuffle to find denotation. The constant repetition and futility experienced by the characters, Jugnoo and Banka mirror the perpetual task of Sisyphus, highlighting the human condition and the expedition for determination in a superficially throwaway world.

### **Theatre of Absurd**

The Theatre of Absurd (Esslin, 1960) is a term devised by Critic Martin Esslin in his configuration Theatre of the Absurd. The term is used for the exertion of a sum of playwrights, generally printed in the 1950s and 1960s, which were mainly written by European playwrights in the late 1950s. Their work merely articulated the thought of human existence that is meaningless and purposeless. If trouble comes, some judgments are assumed on that substance, it simply vagaries the situation and makes it inferior and accompanying leading to stillness. Merriam-Webster Dictionary describes the term as "Theater that seeks to represent the absurdity of human existence in a meaningless universe by bizarre or fantastic means".

In Paris, the Theater of the Absurd movement got its start as experimental theatre. As a result, absurdist plays were frequently written in French, even after the genre expanded to other nations. *The Maids* by Jean Genet was the first major absurdist drama to have a large-scale production in 1947. *The Bald Soprano* by Ionesco debuted in 1950 while *Waiting for Godot* by Samuel Beckett possibly the best-known of all such plays debuted in January 1953.

It is common to refer Theater of the Absurd as a response to the realism trend in theatre. Absurdist endeavored to generate an involvement that was blatantly fantastic rather than to endeavor to fit as meticulously as possible to an intellect of actual existence. When they recognized at all, time and place are frequently vague in absurdist plays. Characters are frequently symbolic or archetypal, not designed to be exact replicas of real individuals.

### Pointless Scuffle

The researcher analyses that there are meaningless struggles in Vladimir and Estragon's characters in *Waiting for Godot* and Banka and Jugnoo in *The Last Metaphor*. Struggling with a sense of meaningless and emptiness in rhetoric life is a mutual phenomenon. A person who feels that life is meaningless has a lack of understanding of truthfulness and the reality of life. We can also say that those people lack directions to follow that lead them to have a meaningful and evocative life. We human has the ability to respond to life and to be accountable for finding meaning and intellectual thoughts about what is going around us.

The researcher examines the character of Vladimir at the very start of the play *Waiting for Godot* tiresome while speaking to himself:

"I'm beginning to come around to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. (He broods, musing on the struggle. Turning to Estragon.) So, there you are again." (Waiting for Godot, Act I).

Struggles reveal the capability of facing dismalness and uncomfortable situations and they are part of life. Our response to a particular struggle discloses the actual concerns and pure efforts. Estragon keeps on struggling. Here struggle exposes the meaningful tasks to have a meaningful life but confused that they are verdict no way.

The researcher highlights the characters Banka and Jugnoo in *The Last Metaphor*. They are struggling in their day-to-day life as a middle or lower class of society. At the end of the day, struggles are inevitable and there is nothing that stops doing it. Although struggles are necessary for growth and understanding of the development of deep important skills. We have seen Banka keep on struggling for the meaning of the meaningless act from the beginning of Act I, *The Last Metaphor*.

"(The door is being knocked on again, both look at the door and freeze. A piece of paper is being pushed in from the outside. They look at each other and at the page. Holding each other's hand they move cautiously towards the page. JUGNOO suddenly slips behind BANKA and BANKA behind JUGNOO during the movement. JUGNOO suddenly relaxes and separates his hand from BANKA.) Damn you. It is electricity bill. (Jugnoo)

Are you sure? (Banka) (Showing the bill) Here it is (Jugnoo). (The Last Metaphor, P. 6)

Banka is struggling to get to know about the sound of dropping. We have seen the purposeless life actions in both plays that depict the human conditions in society and it clearly reveals that human beings have less understanding and thus they are unable to set their purposeful life goals. The Character of Jugnoo and Banka in *The Last Metaphor* both symbolizes a meaningless and purposeless life. As the analyzer evaluates the character of Pozzo and Lucky in *Waiting for Godot*. They are like tramps having purposeless life with no purpose in their life.

Albert Camus in his book says that Nietzsche says that Nihilism comes after existentialism. This means that Nihilism shows us that everything is meaningless in this world and we are an objective scheme of things on the other hand existentialism believes that there is no single meaning but we create our personal meaning of life. Therefore, in that perceptive Nietzsche disagrees with Nihilism because it draws our thinking and understanding ability. Meaningless life is just because of absurd reasoning. Likewise, Sisyphus finds significance in his endeavor by preserving its meaningless and senselessness.

### Symbolic Representation in both Plays

The researcher tries to make a connection between the aforementioned idea and the significance of props in the play "*Waiting for Godot*" such as "Boot" and "Hat". Vladimir frequently glances into his hat rather than Estragon's Boot during the conversational action. Hat basically symbolizes rationality (use of reason). He also examines that the character of Estragon is more grounded and earthy than Vladimir and the Boot denotes the continuous struggle in life. We have seen the struggle of mind and body in the play *Waiting for Godot*. The "Hat" of Vladimir indicates the meaning of life and the "Boot" of Estragon highlights the struggle of life. The analyzer couriers that the understanding of life is quite necessary and our minds appeal to comprehend it and our souls to experience it more deeply.

"There's a 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" ~Vladimir (Waiting for Godot, Act I).

Here, we have realized how Vladimir focuses on his hat rather than Estragon's Boot. This symbolizes the absurdity in the play **Waiting** for Godot. On the other hand, the elements of fire and the sound of water disclose the absurdity of human life. In Act, I of *The Last Metaphor* (2014) the symbol of fire indicates the fickleness of society and the water directs the struggle in life. As Camus states the world and life are absurd, and facing them is like struggling against them. Having articulated man's unproductive attempt in a world that is devoid of God and meaning with no eternal truth in it. Fire makes them warm in winter but Usman Ali tries to convey that life is changeable and volatile. Although it gives a perception that man has possession on struggling the whole life to find out the meaning. Banka and Jugnoo retain telling the absurd elements in the play "The Last Metaphor by Usman Ali.

"Do you hear? (Jugnoo), What? (Banka), Ah! The sound of water? (Jugnoo), The sound of water? (Banka), In the Fire (Jugnoo), Water falling in the sink? (Banka), The sound is coming from the fire. (Jugnoo), It is coming from the sink (Banka), From the fire (Jugnoo), From the sink (Banka)."

(The Last Metaphor, P. 6)

It is a true depiction of an absurd society. Banka and Jugnoo are the representatives of the society. Both try to struggle with their respective perceptions in order to find out the meaning of life.

### **Life of Characters as True Depiction of The Myth of Sisyphus**

American novelist Thomas Nagel (1937-present) and Franco-Algerian writer Albert Camus (1913-1960) are renowned philosophers who have published their respective insightful outlooks on the absurd. Nagel's view of Camus's essay *The Myth of Sisyphus* (1942) and later on Nagel's interpretation is presented in his work, "The Absurd" (1971). Camus affords the idea of absurdity or absurd and defines "the futility of a search for meaning in an incomprehensible universe, devoid of God, or meaning" (Albert Camus). Camus highlights it as a battle between the chaotic silence of the universe against our natural

human desires for purpose. As we have seen the frustration that comes with this lack of meaning is illustrated by the daily routine of Sisyphus and his rock endless, pointless, and ultimately frustrating. The researchers investigate the lives of the characters are quite similar and divulging. The character of Estragon in *Waiting for Godot* and the character of Banka in *The Last Metaphor* are similar depictions as same as the character of Vladimir in *Waiting for Godot* and the character of Jugnoo in *The Last Metaphor*.

"BANKA: You never let the fire go out. (Pause, pointing towards the door) Have you bolted? JUGNOO (Gazes at the door and BANKA goes to the kitchen, JUGNOO stands up and walks up to the body, opens the knot from one end, and looks inside. As BANKA returns, he ties the knot and returns to his stool.) (BANKA) Nine' O clock. Pitch dark outside (Looking at the audience) Maybe it was quarter to nine or quarter to ten Whatever is the case? It was dark outside (Coming closer to BANKA and pointing to the body) Who is he? Why don't you answer? I've got to go. I cannot wait. It is dangerous I came to bring you back but you did not answer. What happened after the robbery? (Frustrated) Speak up."

(The Last Metaphor, p. 10)

The life of Vladimir, Estragon, Pozzo, Lucky, and a boy is the true representation of *The Myth of Sisyphus* in *Waiting for Godot*. The *Myth of Sisyphus* is a mythological story about the absurdity of life by Albert Camus designates that human beings always try to go beyond the limitations of rationality to look for the answer to some of the questions that they never get. He also believes that all the efforts of human beings to find out are futile. The characters of both plays are the true representation of *The Myth of Sisyphus*. As the writer highlights they try to kill time which is an absurd thing.

"He said Saturday. (Pause.) I think. ESTRAGON: You think. VLADIMIR: I must have made a note of it. (He fumbles in his pockets, bursting with miscellaneous rubbish.) ESTRAGON: (very insidious). But what Saturday? And is it Saturday? Is it not rather Sunday? (Pause.) Or Monday? (Pause.) Or Friday? VLADIMIR:(looking wildly about him, as though the date was inscribed in the landscape). It's not possible! ESTRAGON: Or Thursday? VLADIMIR: What'll we do? ESTRAGON: If he came yesterday and we weren't



here you may be sure he won't come again today.  
VLADIMIR: But you say we were here yesterday”

### **Illogical Speeches in both Plays**

As Martin Esslin (1918-2002) in his book “The Theatre of the Absurd” (1960) refers to the original meaning of the word “Absurd”.

Out of harmony with the reason of Propriety: logical” (Esslin, 23). “The Theatre of the Absurd illustrates the world as an incomprehensible place. The Spectators perceive the happenings on the stage entirely from the outside, without ever understanding the actual and full meaning of strange patterns of events, as newly arrived visitors might watch life in a country of which they have not yet mastered the language. (P. 5).

The researcher focuses on the theoretical stance through the significant piece of absurd literature known as ‘The Theater of the Absurd by Martin Esslin. At the beginning of the book, he outlines it as The Theatre of Absurd captures different moods in spite of having similar themes revolving around absurdity. As the researcher highlights the illogical patterns of conversation between the characters of both plays: Waiting for Godot by Samuel Becket and The Last Metaphor by Usman Ali. The language is incoherent, jumbled, and chaotic that have made the dialogues meaningless and pointless full of puns and repetitions. Illogical speeches are exchanges between the characters on the stage. APA Dictionary of Psychology defines Illogical as A tendency to make unwarranted or faulty inferences, often characteristic of delusional thinking and speech.

“JUGNOO: Have you brought cigarettes?  
BANKA: Yes. (He searches his pockets, brings out a pack of cigarettes, and gives it to JUGNOO).  
JUGNOO: It is not original. BANKA: He had only this one. JUGNOO: You cannot have a cigarette you like. Which country? BANKA: Give me one. (Both begin to smoke.) JUGNOO: There is nothing like Gold Flake. BANKA: (Smoking) I like Dunhill.”(The Last Metaphor, p. 5)

The dialogues in Theatre of the Absurd purposefully made to sound ridiculous and eccentric to point out the inadequacy of language in communication by the author. Multiple types of slapstick used to capture the alienation and anguish of being human and the characters Estragon and Vladimir in “Waiting for Godot” and Jugnoo and Banka in The Last Metaphor continuously struggle

despite not having a purpose or meaning. They try to find sense in the senseless community. The researcher examines the characters in Waiting for Godot: Vladimir, and Estragon as both exchange illogical speeches. Becket tries to convey the message of finding the meaning of life and some dark sides of society in an absurd way.

“He said by the tree. (They look at the tree.) Do you see any others? (Vladimir), What Is It? (Estragon), I Don't Know. A Willow (Vladimir), Where Are The Leaves? (Estragon), It Must Be Dead (Vladimir), No More Weeping (Estragon), Or Perhaps It's Not The Season (Vladimir), Looks To Me More Like A Bush (Estragon), A Shrub (Vladimir), A Bush (Estragon).”

### **Man is the puppet in the hands of fate**

Man`s condition in this universe is absurd and man is helpless to control his fate It seems like puppets in the hands, their movements and actions are fluttering on the screen and controlled by divine power. The characterization of Characters in both plays is an actual depiction of man as a mechanical puppet in the hand of fate with their incoherent conversations of dialogues and exchange of talks. Absurdism is a philosophy that attitudes toward the idea of the whole universe are irrational and meaningless. During the period of the world wars, the mass killing of millions of people made the writers of the age believe that the universe is meaningless and man is just a puppet. "We are puppets of our subconscious desires." ~ Carlos Ruiz Zafon

Samuel Becket's play Waiting for Godot and Usman Ali's play The Last Metaphor lavishly deal with absurd traditions. “POZZO: The road is free to all. VLADIMIR: That's how we looked at it. POZZO: It's a disgrace. But there you are. ESTRAGON: Nothing we can do about it” (Waiting for Godot).

According to Charles W. Chesnutt, “We are all puppets in the hands of fate and seldom see the strings”. All that had to happen is already written in the fate of man. We act as Puppets unknowingly. As the analyzer scrutinizes the speech of Jugnoo in The Last Metaphor seems that it is fated before.

“JUGNOO: Firefly. What a name! (JUGNOO cries bitterly and sits down.) No one understands me like my mother. JUGNOO's mother. BANKA, I miss her. She was very innocent. (BANKA comes close to JUGNOO) She should have choked me when I

was born. Brought me into darkness and named me JUGNOO. What a joke! What kindness! She sang lullabies to impress me with my name. She expected me to glow. (Cries louder) JUGNOO is in the dark. What a burden. She told me all the myths to explain the glory of my name. JUGNOO the Great who would spread light to the people. Her JUGNOO becomes a robber and is running away with a body. (He sobs, and BANKA takes him into his arms and puts his hand on his head.”  
(The Last Metaphor, p. 27)

### **Discussion and Conclusion**

This study examined comparatively the two plays *Waiting for Godot* and *The Last Metaphor* in this study. *Waiting for Godot* and *The Last Metaphor* presented existentialism very skillfully through absurdities of the characters. The value and importance of this literary piece of writing in the field of the nonfictional world by highlighting two diverse theatres from two different cultures with an innovative observation of Language, Expressions, Metaphors, and imageries with respect to each culture. A literary comparison and contrast between Beckett's eminent play *Waiting for Godot* as an example of Ali's Theatre and on the other hand Ali's renowned play *The Last Metaphor*.

The exclusive expressions of Beckett's and Ali's theatre highlight an inimitable range of writings. It's dimensional and expresses the sense of appearance vs. reality. It seems like two different dimensions: Appearance as one- dimension and thoughts and expressions behind open in multiple dimensions (Frye, 2020).

Revelation is a process of understanding and sympathetic observation. Meaning found throughout life and it is a never-ending process, meaning is within that can come out in multiple phases when we try to focus and find. The study skillfully divulges the hidden notions and perceptions in *Waiting for Godot* by Beckett and *The Last Metaphor* by Ali using a vibrant way to highlight the diverse verges of society in a true way. Discussion exposes the core expression and retention of discourse. The characters speak in realism and clichés in their chief basis but often they distorted at many times.

In addition, visualizing elegance creates an artistic way to expose the purpose of life through multiple facts of revealing gestures. Human beings are more than the depiction of body and mind, it is necessary

to pause and wait with a belief to accomplish the dreams. Perhaps, achieving something in life needs some pure effort and transformation. As Khaled Hussaini says “There is a way to be good again”. Efforts are mandatory for the fulfillment of desires and help is for those who initially help and benefit themselves as the bed of facing challenges.

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