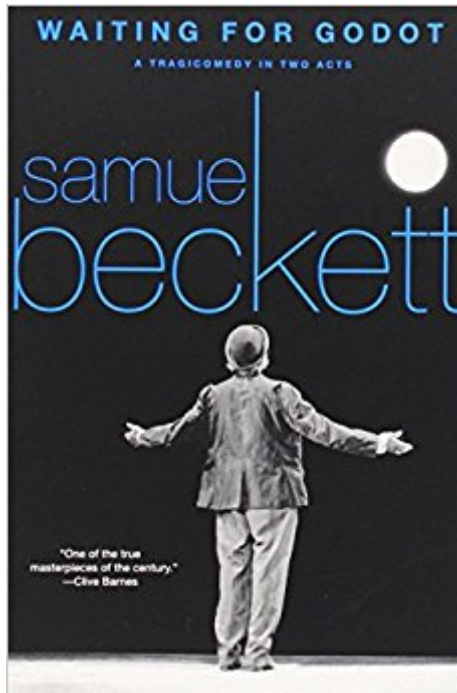




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Waiting For Godot: A Tragicomedy In Two Acts



Synopsis

From an inauspicious beginning at the tiny Left Bank Theatre de Babylone in 1953, followed by bewilderment among American and British audiences, *Waiting for Godot* has become one of the most important and enigmatic plays of the past fifty years and a cornerstone of twentieth-century drama. As Clive Barnes wrote, "Time catches up with genius | *Waiting for Godot* is one of the masterpieces of the century." The story revolves around two seemingly homeless men waiting for someone—or something—named Godot. Vladimir and Estragon wait near a tree, inhabiting a drama spun of their own consciousness. The result is a comical wordplay of poetry, dreamscapes, and nonsense, which has been interpreted as mankind's inexhaustible search for meaning. Beckett's language pioneered an expressionistic minimalism that captured the existential post-World War II Europe. His play remains one of the most magical and beautiful allegories of our time.

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Customer Reviews

"One of the true masterpieces of the century." —Clive Barnes, *The New York Times*
"One of the most noble and moving plays of our generation, a threnody of hope deceived and deferred but never extinguished; a play suffused with tenderness for the whole human perplexity; with phrases that come like a sharp stab of beauty and pain." —*The Times* (London)
"Beckett is an incomparable spellbinder. He writes with rhetoric and music that . . . make a poet green with envy." —Stephen Spender
"Reading Beckett for the first

time is an experience like no other in modern literature. [Godot is] among the most studied, monographed, celebrated and set-up works of modern art, and perhaps as influential as any from the last century. The nonstory of two tramps at loose ends in a landscape barren of all but a single tree, amusing or distracting themselves from oppressive boredom while they wait for a mysterious figure who never arrives, the play became the ur-text for theatrical innovation and existential thought in the latter half of 20th century. Christopher Isherwood, The New York Times

Samuel Beckett (1906-1989), one of the leading literary and dramatic figures of the twentieth century, was born in Foxrock, Ireland and attended Trinity University in Dublin. In 1928, he visited Paris for the first time and fell in with a number of avant-garde writers and artists, including James Joyce. In 1937, he settled in Paris permanently. Beckett wrote in both English and French, though his best-known works are mostly in the latter language. A prolific writer of novels, short stories, and poetry, he is remembered principally for his works for the theater, which belong to the tradition of the Theater of the Absurd and are characterized by their minimalist approach, stripping drama to its barest elements. In 1969, Beckett was awarded the Nobel Prize in Literature and commended for having "transformed the destitution of man into his exaltation." Beckett died in Paris in 1989. At the age of seventy-six he said: "With diminished concentration, loss of memory, obscured intelligence... the more chance there is for saying something closest to what one really is. Even though everything seems inexpressible, there remains the need to express. A child need to make a sand castle even though it makes no sense. In old age, with only a few grains of sand, one has the greatest possibility." (from *Playwrights at Work*, ed. by George Plimpton, 2000)

Waiting for Godot, *End Game*, *Krapp's Last Tape*, and *Happy Days* are some of Samuel Beckett's best works. These plays are existential and very bleak. The heroes of these plays are 'everyman.' These characters live dark, seemingly meaningless existences; however, what makes them heroic is that despite their dark oppressive lives, they continue trying. *Happy Days* is probably the brightest of all of these plays because it ends on a relatively positive note, but I think *Waiting for Godot* and *End Game* are Beckett's finest. *Waiting for Godot* is about two characters, Vladimir and Estragon, who are waiting in what seems like a post apocalyptic world, on a road, near a tree. What are they doing? They are waiting for Godot. We don't meet Godot. We don't really know who Godot is. He could be God. As they wait, they sort of discuss philosophical and biblical themes and ideas. These moments provide interesting insights on both. There is no plot. Nothing happens. And, we begin and

end the play with these two characters on the road. However, the journey in Beckett's plays are not made by the characters. It is the viewers who are changed. We, along with these characters, are waiting. Ultimately, we need to decide who or what we are waiting for and if it is worth it. I love Samuel Beckett. I love Theatre of the Absurd.

This play is amazing, and it came in a good condition. No damage. The only thing I didn't like was that if you have oily hands or even a little sweaty, the cover gets smudges on it, and they can't come off. Maybe look for another version if you want to have a nice cover.

The first thing that should be noted is that I (the buyer) thought this was actually a version of the script rather than a spark notes type study aid. That being said I can not fault the product too terribly much. But I did use it as a study aid in writing a critical review of the play. The play itself is one that is at time very hard to comprehend with out prior knowledge of the playwright Samuel Beckett or the style in which the play is written. While the Max Notes study aid did hit on key albeit superficial points of the play as well as give some ideas and guidelines as to what to write about for an essay on the play, it would be in anyone who attempts to review this play to search for a free pdf of the play, as there are many internal directions that have to be followed by the actors. Also it would be in the reviews best interest if they were to read along with the actual script whilst watching a production of the play on a medium such as Youtube. As I said before I can not really fault the book for not being what I thought it was, however, when used as intended the Max Notes study aid that it is, is best used for high school students and not college students having to review the play.

A classic; much food for thought.

Yes yes yes. Better than seeing the play. This fills in all the blanks. Can't wait for the sequel. Its been so long now. I'm sure it'll be out tomorrow, yes?

Not at all what the reviews talked-it-up to be.

very good.

The recent Roundabout Theater production of Beckett's "Waiting for Godot" -- with Nathan Lane, Bill Irwin, John Goodman...-- was a once in a lifetime experience. If "...Godot" is not the best play ever

written, then it is certainly one of the top ten. A recently viewed video production (from Netflix) showed that the play can be produced to yield a range between its comic and tragic tendencies, when compared to the Roundabout version. This is not surprising, but it created a need to read the text, which is a translation from the original French. For me, the Roundabout production was the most illuminating, but the text of the play yielded insights that can come only from seeing words arranged on a page. Read the play and see it in many productions (live and video), in any order, and allow yourself to laugh out loud as your heart breaks.

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