

Sameul Beckett's Vladimir and Estragon in *Waiting For Godot* as the Representation of Humanity in the Time of the Covid-19 Pandemic

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Abstract The current study attempts to show how Vladimir and Estragon, who are two of Samuel Beckett's main characters in his play, *Waiting for Godot* (1952) are meant to represent humanity during the time after World War II. That is, Vladimir and Estragon's waiting for Godot is much like all of humanity's waiting for the pandemic to fade away or disappear. The similarity between the two characters and humanity is studied and analyzed through the lens of postmodernism, and more specifically, existential theories. The study posits how the main aim of the two characters in the play is simply to wait for Godot. Their wait is justified by the relief, safety, and the hope that the best is yet to come displayed by both characters. Thus, the two characters resemble all of humanity waiting for the end of the pandemic, or even for the perfect vaccine to come along that helps prevent people from dying from such a pandemic. The common absurdity in the way these two characters behave while waiting is very much like the absurdity that can also be seen in the everyday life of people who are uncertain of what will happen or what this horrifying pandemic will lead them to. However, this study is different as it highlights how Samuel Beckett's two characters, Vladimir and Estragon, represent humanity during the pandemic and could be seen the same as the people today waiting for a miracle to happen and the hopes of finding a solution for COVID-19.

Keywords Pandemic; Godot; Waiting; COVOD 19; humanity

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Introduction

The outbreak of COVID-19 has had a great effect on the lives of human beings all over the planet. Countries have been forced into lockdown and people have been prevented from going about their daily routines. Families have been separated and some even isolated. Sick family members were taken away from their loved ones and placed in quarantine. Many people have died. So many, in fact, countries had to cremate those who fell victims to the disease because there was simply no place to bury them.

In that sense, a pandemic does not really differ from war. Indeed, the post-war and post-pandemic issues have become the same. People suffer from disillusionment, alienation, and mental illness. Both also cause a tremendous decrease in population. In his study *Waiting for Godot in the Time of COVID-19*, Chandi Prasad Nandi states that the virus has become a chaotic threat to the whole globe (1). Because the virus spread so quickly, it reduced the number of world's population (2). As a result, it can be said that the effect of the virus is the same as the effect of war. Nandi adds that this led to a vulnerable and absurd world (3). He continues saying that "these human conditions remain acutely swayed by an element of *"ad absurdum"* following the perpetual tension between a sense of order, meaning and finality and in contrast a refusal for such commitment by a recalcitrant and indifferent universe" (4).

Abhijit Seal states in his study, "War Trauma and Absurdity of Existence in Samuel Beckett's *Waiting for Godot*", that the Second World War was the reason for the devastation of the psychology of human beings (1). He continues by saying that the losses from war lead people to feel hopeless, which also leads people to question life and its purpose (1). From what Nandi and Seal mention, the trauma of war can easily be related to what is happening these days as a result of the spread of COVID-19. The virus is a threat to human lives and is, therefore, reducing their population. As a result, people have become devastated and hopeless, leading them to question their lives and the purpose of their existence.

Such a pandemic could lead to urgent and serious catastrophe, much like the consequences of war and the devastation caused by wars. May declares that crisis interrupts and stops a human being's routine. This is exactly what happened to prevent the spread of the virus. Yalom adds that such a crisis causes people to reflect on their previous and current lives that would lead them to question them and what they gain from their experiences and behaviors (Yalom 31). According

to DeRobertis, it gives human beings the chance to learn as “something about a person’s life circumstances [is] changed such that [one] cannot go on as before” (43). Crises also cause anxiety and stress (Baum-Baicker). Andrew M. Bland applies four “dialectical existential givens” as the main framework of the study in his article, *Existential Givens in the COVID-19 Crisis*. These four binary oppositions, which have been applied in the United States in the time of COVID-19, are “life/death, community/isolation, freedom/determinism, and meaning/ absurdity” (710). All the previous symptoms could be applied to the time of COVID-19 and how human beings really feel during these days, all of which also resemble life after war.

Anthony Ufearoh states that COVID-19 had a great impact on all human beings, such as, “nose-diving economies, trauma and deaths” (97). He adds that data compiled by Worldometer up until of May 12, 2020, showed that the world had recorded 4,274,647 cases of COVID-19 with 287,670 resulting deaths (98). Ufearoh continues that the pandemic has come as a “leveler” because it does not differentiate between people in terms of class, race, country, or even any other social constructs (97). All of them start questioning life and the meaning of life. Beneath all these corrupted feelings, there would always be both a yearning for life before COVID-19 and a glimmer of hope for a better future and the fading and disappearance of the virus. No matter where they live, all of humanity has been waiting for such a miracle to happen.

These postwar issues and trauma have been presented and reflected by many postmodern writers like Samuel Beckett. According to James J. James, the issues that have been reflected in the Theatre of the Absurd are very similar to the breakout of COVID-19 and its effects on people and their responses to it (297). Andrew M. Bland states that COVID-19 is thought of as an event that hit all of humanity and caused “an undeniable, unprecedented crisis”. This is proven by the confirmed cases, 30%, and deaths, 40, in the world by June 2020 (711).

The word “absurd” is related to the postmodern era, an era which started after World War II. Esslin in *The Theatre of the Absurd* (xviii) defines the term “absurd” as “out of harmony” (Esslin xviii). Camus has also tackled the term and defines absurd plays as those which reflect people’s alienation, and “of people having lost their bearings in an illogical, unjust, and ridiculous world” (Fita Chyntia, Multhahada Ramadhani Siregar and Roni Hikmah Ramadhan 3).

One of the plays related to the Theatre of the Absurd is *Waiting for Godot*, a play written by Samuel Beckett, a playwright mainly known for his dark humor and absurd writing. He is thought of as both a modern and a postmodern writer and influencer. His literary works have continuously been contentious, especially

his, *Waiting for Godot* (McDonald 118). James J. James (2020) states that Samuel Beckett's play, *Waiting for Godot*, which is related to the Theatre of the Absurd, is related to both existentialism, and postmodernism. He adds that the play reflects "obscure themes, illusory hopes, awaiting an event that never occurs and lacking a conclusion in the dramatic sense" (279). Hooti and Torkamaneh declare that Beckett's play portrays people's desire to live and make sense of life (43).

Analysis

Waiting for Godot is a play that truly reflects postwar issues—life after World War II through the lens of Postmodernism. According to what Noorbakhsh Hooti and Pouria Torkamaneh state, the play is one of the most extraordinary plays that tackles the era after World War II (42). Esslin adds that it is a play that could be truly put in the context of postwar (3).

The circumstances that accompany the pandemic, the chaos it caused, and its threat to our loved ones can be compared to the atmosphere into which Samuel Beckett placed Vladimir and Estragon, the two main characters of the six that Beckett has written as waiting for another character, Godot, who never shows up. The audience is only introduced to him through the characters. The play ends with the characters waiting for Godot, leaving the audience with many interpretations of whom Godot may actually be. If we compare the process of waiting as characterized by Vladimir and Estragon, we can see similarities to modern times and people waiting for COVID-19 to end and be done with. All of humanity is suffering from this pandemic and its effects, which makes them similar to Vladimir and Estragon in Samuel Beckett's play *Waiting for Godot*.

Many studies have been conducted on the current play discussing who Godot actually is and the reasons why the two main characters are waiting for him. Fita Chyntia, Multhahada Ramadhani Siregar, and Roni Hikmah Ramadhan present the many interpretations which have been put forward regarding who Godot actually is. These multiple interpretations were caused by the absence of Godot in the play (2). Some of the studies posit that Godot represents God, such as the study of Alain Robbe-Grillet who states that Godot may represent "a spiritual form" or not "an actual person" (quoted in Conti 279). McDonald declares that Godot represents God in the play. However, he goes on to say that even if Beckett meant God, he could have introduced this in the play, but he did not (McDonald 30).

An example of how Godot may represent God (and whom the two characters are really waiting for) is when Estragon starts to eat a carrot. He then asks Vladimir

if they are really tied up to Godot (Beckett 21-22). The word “tied up” may indicate a spiritual tie or relationship, as if they are committed to this person who they are waiting for. McDonald comments on the same line saying that it may show the spiritual bond between them and Godot, perhaps thereby giving an indication that Godot represents God. Norma Kroll agrees with the fact that Godot may represent God, but is considered powerless (532). In other words, God does not respond to what Vladimir and Estragon wish or ask for.

Other studies, on the other hand, show that Godot represents something else other than God or something spiritual such as hope for a better life and change. As an example, Svalkvist declares that Beckett intended to show that Godot does not appear to give an impression that Godot does not really exist. As a result, he claims that Godot does not represent God (9). James J. James compares Godot to the availability of an effective vaccine which is not going to appear, but is presented only as a sign of hope (297). This may be because there is a continuous debate on whether the COVID-19 vaccines that have been created and administered to people are effective and if they have any negative side effects. Alain Robbe-Grillet suggests some answers for who may Godot be, he suggests that Godot may be God, or death or even silence. Then he continues that Godot may be that “inaccessible self Beckett pursues through his entire *oeuvre*” (cited in Bennett, 27).

The play ends without the appearance of Godot. The characters Vladimir and Estragon do not know who Godot is nor do they really say why they are waiting for him and what they want from him if he ever does show up. In fact, they are not even sure if Godot will show up. However, by the end of the play, Godot never comes. This is foreshadowed in the beginning of the play when Vladimir says “He didn’t say for sure he’d come” (Beckett 16). This shows how Vladimir is uncertain about whether Godot will come or not. Even when they are told by the boy that he is not coming that day, they decide they “have to come back tomorrow” to wait for Godot (Beckett 86). The idea of people either waiting for someone that they know or waiting for someone that they do not know, or even waiting for a person that they are not sure even exists seems a waste of time to us, but not to the characters. This is related to the term “absurd” along with other postwar issues such as disillusionment where people question the meaning and purpose of life, often even mourning the days before war. Regarding those people who are waiting for the vaccine or for the whole virus to fade, one notices they have no problem waiting for the end of the virus or a vaccine leading to end the deaths. Like Vladimir and Estragon, they, too, do not know what they are waiting for exactly. They are also mourning their lives before the pandemic. So Vladimir and Estragon could represent the people who are

waiting for a change, which may come by the end of the pandemic.

Absurdity is linked to the theories of existentialism that Beckett explores in his works. This is seen in the two main protagonists who are waiting for someone they do not know and are uncertain as to whether he is coming or not (Svalkvist 9). Abhijit Seal states that *Waiting for Godot* is told by Samuel Beckett from an existential point of view which leads people to think of their life and their existence in a place with no meaning and order (2). Thus, the play reminds the audience members who are living in the same circumstances to reflect on their lives and how they spend their days. Chyntia, Ramadhani, and Ramadhan show how Beckett reflects the sufferings of the society as a whole through these two characters who are waiting for something uncertain. They state that waiting is not an option for everyone who is living in the same era. Thus, Beckett's Vladimir and Estragon are a reflection of the society during the World War II. The conditions are such that the two "are accustomed to waiting, though they do not know what they are waiting for" (4).

Seal also adds that, after war, people try to find their way in a life filled with disillusionment. These people are represented by the two main characters, Vladimir and Estragon. This can be noticed in the repetitions that occur in the play and in the shallow subjects that are discussed by these two characters (2). Hutchings declares that "the epistemological principle of uncertainty and the inability in the modern age to find a coherent system of meaning, order, or purpose by which to understand our existence and by which to live" (28).

Hooti and Torkamaneh have both tackled "*ad absurdum*" in *Waiting for Godot* through a postmodern study. They start their introduction by asking about the time that people have to spend being hopeful. Then they continue by saying that, "Maybe we fall in the trap of waiting; a waiting that has no solution except keeping on waiting" (40). Hooti and Torkamaneh declare that everything that was happening during Postmodernism was based on illogical reasoning. After World War II, people became faithless being surrounded by an unordered, irrational universe. They questioned their lives in a world where things happened randomly. Death and other destinies happen by chance. No justice can be found in destiny (41). Human plans are interrupted by unexpected interruptions. Thus, people living in these chaotic conditions plan anything.

Postmodernism is an era that has often been described and discussed. It has been given many definitions but no single definition. This is perhaps both linked to and reflected by the chaotic surroundings and conditions of the era. This is clear in Hooti's (330) description of Postmodernism in which he argues that it is a term that

has continuously been discussed in relation to many disciplines and fields. Hooti continues by saying that the term is the era that it reflects, an era cannot be seen “stable and fixed” (330). Postmodernism, according to Hooti and Torkamaneh can be given the features of “insecurity, uncertainty and skepticism” (28).

Vladimir and Estragon represent everyone who witnessed World War II. Vladimir and Estragon perform many absurd and meaningless activities and this can be understood through their conversations and dialogues while they are waiting for Godot. This is related to the postwar issues of fragmentation and disillusionment which people then suffered from. Beckett wanted to reflect how people questioned life and its coherence and meaning through these characters. He also portrays the characters as waiting for something/someone to change their situation, condition and surroundings. They are waiting for a glimpse of hope for a better life, which is similar to their life before war.

Chyntia, Siregar and Ramadhan discuss the fact that the characters presented by Beckett are described as “absurd”. They also represent the people who were suffering from post – World War II social conditions (1). They were seen as waiting for hope. Chyntia, Siregar and Ramadhan describe how these characters are painted as waiting for this hope (1). They continue saying that these absurd characters represent both the absurdity of people who lived in those days as well as the society they lived in. In fact, their language itself is part of that absurdity (2).

An example of disillusionment and fragmentation in the play is when both characters start questioning things, such as the tree they are waiting next to, and if they are in the right place or not:

Estragon: [despairingly]. Ah! [Pause.] You’re sure it was here?

Vladimir: What?

Estragon: That we were to wait.

Vladimir: He said by the tree. [They look at the tree.] Do you see any others?

(Beckett 15)

They are unaware of their surroundings, the events happening around them, and why they are even waiting. Frida Svalkvist states that Vladimir and Estragon are always questioning their reality, and always fail to reach to any kind of truth (2). This is related to postmodernism which is an era whose people act in meaningless, unclear, and misunderstood ways. Its people can be described as the era itself, as skeptical, uncertain and insecure (Hooti and Torkamaneh 41). They add that human beings viewed life as tragic and meaningless. Their life of fragmentation led to their

disillusionment (Hooti and Torkamaneh 42).

In the same way, Lyotard defines the postmodern individual as one that “would be that which in the modern invokes the unrepresentable in presentation itself, that which refuses the consolation of correct forms, refuses the consensus of taste permitting a common experience of nostalgia for the impossible, and inquiries into new presentations—not to take pleasure in them, but to better produce the feeling that is something unrepresentable” (cited in Malpas 49).

Absurdity can be also seen throughout the whole play from the actions and attitudes of both characters, as in the following dialogue:

Estragon: Why don't we hang ourselves?

Vladimir: With what?

Estragon: You haven't got a bit of rope?

Vladimir: No.

Estragon: Then we can't.

Vladimir: Let's go

Estragon: Oh, wait, there is my belt.

Vladimir: It's too short

Estragon: You could hang on to my legs.

Vladimir: And who would hang onto mine?

Estragon: *True.* (Beckett 42)

Another example is when Estragon does not notice that his pants fell down, until Vladimir tells him about that (Beckett 2). From the previous examples, one can notice signs of mental illness. They offer themselves two choices over waiting: either hang themselves or leave. This shows how their life is meaningless. They would rather hang themselves than leave and go on with their lives. Hanging themselves would be better than staying alive without anything to wait for.

If this is compared to the life of people living during the COVID-19 pandemic, it can be said that they, too, detached themselves from their lives while waiting for a miracle to happen. People being detached led to their alienation from the surrounding society which, in a way, will only cause them some sort of mental illness.

Abhijit Seal continues by saying that the losses from war had led people to be hopeless which also led people to question life and its purpose (91). Seal adds that the absurdity of Beckett's *Waiting for Godot* itself can be seen from the “absurdity of humanity” that is presented through Vladimir and Estragon, the two

main characters that are waiting for Godot. Here, Seal declares that the two main characters represent all of the people who suffered from the impact of World War II, which lasted from 1939 to 1945. In comparison, the conditions and behavior of these two tramps represent the conditions and behavior of all human beings from the impact of COVID-19 (1). He adds that the chaotic surroundings led people to lose their faith in everything around them, such as the government, religion and law (1). The postwar individual who survived World War II is “the subject of the absurdist playwrights” who are represented by the main characters in Beckett’s play (2). Although people lost their faith in life and its meaning, they still had hope. This is also seen in Beckett’s play. This hope can be presented by Vladimir and Estragon’s waiting for Godot (2).

D. Robert Siemens states that Samuel Beckett wrote the play as a reflection of the conditions and surroundings found after World War II. Siemens also adds that the play can be related to the pandemic of the current time. Siemens adds that the engagement of Vladimir and Estragon in ridiculously absurd conversations shows their disillusionment while waiting for Godot. This resembles the current critical moments in the spread of the pandemic where people are waiting for something to happen to stop the pandemic.

Based on what Svalkvist declares about existentialism and how it can be seen in Vladimir and Estragon’s wait for the unknown Godot, it is similar to the wait of humanity for relief from COVID-19. Svalkvist adds that they keep trying to figure out what they can do to pass time. According to Svalkvist, this could also be applied to the people in the current time. They are trying to figure out what to do with their time until restrictions are lifted or a vaccine is found for COVID-19 (3-4). After reading what Svalkvist states, it can be noticed how the scholar links postwar issues and the issues of the pandemic. The scholar also shows how Vladimir and Estragon are representations of humanity in the time of COVID-19.

Conti discusses Lukács’s opinion saying that Beckett’s play reflects the catastrophic conditions of postwar and their effects on humanity (quoted in Conti 280). Svalkvist posits that Beckett is trying to present the disillusionment of the people and the questioning of their lives. He also adds how Beckett reflects this in Vladimir and Estragon and how this is related to the modern situation of suffering from the pandemic (9). So this may resemble all of humanity waiting for hope in the time of COVID-19.

James J. James makes a comparison between the play and the pandemic, stating that people are waiting for Godot in the time of COVID-19 (297). This could show how Vladimir and Estragon represent all of humanity since they are all waiting for

their "Godot". According to Chyntia, Siregar and Ramadhan, the characters in the play, although just four characters, represent many personalities and types of people in the society. James has used the title of Beckett's play as a metaphor to describe the time of COVID-19 and its impact on the world.

Greening states that "we are alive but we will die, and we live in a world that both supports and negates life" (111). Bland describes human beings/people all around the world as being imprisoned to such a paradox (712). This paradox has been shown by Cancryn and Stengel mentioned and reflected in the speeches of Trump during the COVID-19 pandemic, which showed how optimistic he is as a sign of disillusionment. On the other hand, in the context of COVID-19, the opinion of Yalom is also seen in some of the people which is to live until you die. Although people lost their faith in life and its meaning, they still had hope. This is also seen in Beckett's play. This hope is presented by Vladimir and Estragon's waiting for Godot (2), which in itself is the hope of people in the time of the pandemic.

People in the current situations and conditions have no choice other than waiting for something to happen or surrender to their own destinies which is to die from the virus. This can be linked to the quote "nothing to be done" from Beckett's play. This quote shows how people are desperate, whether talking about the time of postwar or the current time of the pandemic. Hooti and Torkamaneh comment on the quotation, "nothing to be done" (Beckett 2) in that this absurdity is represented in the play by the two characters who try "to impose the notion of absurdity in people's life" (42). This can be seen in their conversations.

This meaningless and absurdity of life can be also seen in the following words produced by Pozzo and can be also linked to the words used by the people in the time of COVID-19:

Pozzo: (suddenly furious.) Have you not done tormenting me with your accursed time! It's abominable! When! When! One day, is that not enough for you, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? (Calmer.) They give birth astride of a grave, the light gleams an instant, then it is night once more. (He jerks the rope.) On! (Beckett 37)

These words show how Beckett wants to reflect the status of people in those days and how they are keen to look for something new rather than the life that they are living. In the way they are living, nothing matters to them, whether being deaf, blind or dead, until something happens. It is a life based on waiting for something

new to happen, for a change. Hooti and Torkamaneh comment on these words by saying “that everything like becoming deaf and dumb affected them easily, but also it is trying to mention the absurdity of everyone’s life when mundane matters are put at the central part of their lives. He is saying these strange expressions so downheartedly due to the fact that, he has realized the true nature of life and the eternal life” (43).

The same absurdity and disillusionment that the characters suffer from could also be seen and understood in the language used in the play. The repetition of words, phrases and dialogues. The use of unrelated words, phrases and sentences, and the superficial and meaningful topics used in the play are all postmodern features which reflect and present the chaotic circumstances and atmosphere of the postwar period. Hooti and Torkamaneh state that Beckett’s view of postmodern life can be perceived as “bleak, helplessly hopeless and ironic where language does not have a certain meaning” (43). According to Chyntia, Siregar and Ramadhan, *Waiting for Godot* is a play where you could see the absurdity of the conversation between the characters, their acts, the repetition of words, and their personalities. The superficial conversations, repetition of words, phrases and sentences and the meaningless language is the result of their hopelessness and disillusionment.

Added to that, Chyntia, Siregar and Ramadhan state that the play contains verbal nonsense where “sentences do not follow a sequence and words do not mean what we expect them to mean” (2). They comment on the use of language in the following quote, “Shall we go?” and the other says “Let’s go”. The two characters are intending to leave, yet they do not leave. This is what they call “absurd dialogue” which is not just the language of the individuals, but reflects the language used by society as a whole back then (2). These words show Vladimir and Estragon’s hesitation to leave or stay, which means that they are not able to choose between living their lives in the chaotic situations or continue their wait for the resource of change. The same hesitation can be seen among the people living in the time of COVID-19, who are unable to move on in their lives and in the same time are not able to continue waiting for something that may and may not happen and change their lives.

In the following dialogue, the leaves that grew on the tree in the second act are a sign and a glimmer of hope for change. These new leaves could be compared to the vaccines that have been found against the virus in light of their side effects.

Vladimir: Wait ... we embraced ... we were happy ... happy ... what do we do now that we’re happy ... go on waiting ... waiting ... let me think ... it’s

coming ... go on waiting ... now that we're happy ... let me see ... ah! The tree!

Estragon: The tree?

Vladimir: Do you not remember?

Estragon: I'm tired.

Vladimir: Look at it.

(They look at the tree.)

Estragon: I see nothing.

Vladimir: But yesterday evening it was all black and bare. And now it's covered with leaves.

Estragon: Leaves?

Vladimir: In a single night.

Estragon: It must be the Spring. (Becket 10)

Another dialogue from the play is:

“Let's go.”

“We can't.”

“Why not?”

“We are waiting for Godot.”

“Ah!” (Becket 16)

The quotes above are taken from the conversations of the same main characters. They do not really know what to do. They are lost in waiting, without knowing who they are waiting for. This makes them hesitant of leaving, which is as if they are waiting for a mystery to happen. Hooti and Torkamaneh (2011) comment on this saying that they are both waiting for “a mystery that is wrapped in enigma” (42).

Going back to what Abhijit Seal says about how people after war were trying to find their way in a life of disillusionment. These people are represented by the two main characters, Vladimir and Estragon. This can be noticed in the repetitions that occur in the play and in the shallow subjects that are discussed by these two characters (2). If we think of how Vladimir and Estragon represent all of humanity after war, we can also think of them as representatives of all of humanity during COVID-19 where people have been suffering from disillusionment and questioning their lives and their reason for living. People started thinking of their routines and habits and shallow ideas with optimistic views, which shaped their conversations. The only hope Vladimir and Estragon had, is the appearance of Godot. The only

hope that humanity had during COVID was for a vaccine so that the whole disease would just disappear. This can be assumed in the following words:

Estragon: Let's hang ourselves immediately!

Vladimir: From a bough?

(They go towards the tree.)

Vladimir: I wouldn't trust it.

Estragon: We can always try.

Vladimir: Go ahead.

Estragon: After you.

Vladimir: No. No. You first.

Estragon: Why me?

Vladimir: You're lighter than I am. (Beckett 10)

The dialogue on hanging themselves is repeated throughout the play. It is also repeated in the following conversation:

Vladimir: We will hang ourselves tomorrow. Unless Godot comes.

Estragon: And if he comes?

Vladimir: We will be saved. (Beckett 60)

In the previous words, it can be noticed that "Godot" is the savior. They are desperate in a way that they are not afraid to lose their lives and commit suicide unless they see Godot. Likewise, even when they decide to go, they do not take any action.

People in the time of COVID-19 are bound together by their own fear of the future and from their destinies like the characters in the play that use a certain kind of communication and dialogue only to pass time. Like the people who are waiting for something to happen, a miracle to save them from the virus, the characters in the play are also waiting for the unknown and undefined. As Chyntia, Siregar and Ramadhan call it, Godot, "the unclear, never-defined being that will bring them something, nobody knows what actually it is, something like hope, way of life, homeland or maybe identity" (3).

Chyntia, Siregar and Ramadhan discuss the people these days and how they are exposed to a threatening virus that most of these people are unable to reach to the right path, are unable to define their own targets and have no ambitions. They are just passively standing and waiting for the unknown to happen. They also state

that the complicated relationships between the characters in the play resemble the complicated relationships among the people in real life (5). This shows the similarities between the characters in the play and the people living in the current time of COVID-19.

Conclusion

To sum up, after analyzing the play from the lens of Postmodernism and Existentialism, it can be noticed how the characters in the play, *Waiting for Godot* also represent the people living in the time of COVID-19. Vladimir and Estragon exemplify all human kind in the time of COVID-19. They all are waiting for the unknown and the undefined to happen, which is their hope for change and for a miracle to happen.

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