

# Highlighting Existential Crisis amidst Pandemic and drawing parallelism with Beckett's 'Waiting For Godot'

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## **Abstract**

*The tension we might be encountering in these Covid times may be something that feels eccentric, more profound, or even beyond the horizon of dread or nervousness of everyday difficulties.*

*Existential typically implies sensations of disquiet about significance, decision, and opportunity throughout everyday life.*

*Where there was assurance, there is currently vulnerability and eccentricism, implying that we want to find our direction once more, in a spot in time that feels new to us. What served us well as route focuses in our lives maybe don't work well for us anymore, and we wind up considering what happens now, without much in the method of a content to help us.*

*In Waiting for Godot by Samuel Beckett, obviously the existential person is one who is enduring in carrying on in a pointless, the dread of an "obscure", ailment with no unmistakable shown manifestation, with no distinct fix, made vulnerability, Life, profession, work all became stale prompting nervousness and pain and ultimately existential crisis. The state of human became ludicrous, fairly like that of post war age. The play projected the irrationalism, weakness and emptiness of life.*

*Beckett's novel where Vladimir features the weariness of current life and mirrors something very similar truth that the contemporary world at the hour of pandemic is now encountering. Estragon in the novel states "We wait. We are bored. No, don't protest, we are bored to death, there is no denying it. Good. A diversion comes along and what do we do? We let it go to waste. Come, let's get to work! In an instant all will vanish and we will be alone once more, in the midst of nothingness". (Beckett 88)*

*Thus, this paper aims to bring insight into human feelings following Covid – 19 and how it has tossed people to defy with the fundamental circumstance of their reality and go through quandary of decisions and assumptions.*

**Key words:** Covid 19, eccentricism, Existential Crisis, Godot, Nothingness, pandemic.

## Section 1:Statement of Intent

What happens when a student writes about Existential Crisis? How is this writing affected by students' personal identities, academic disciplines, and social contexts?

Where can the study of student writing intersect with his/her personal life experiences or circumstances? As I pursue masters in English literature, these inquiries will drive my study. Having studied about existential philosophy in my Bachelor's classes and querying about existential crisis, I became fascinated to write my paper in this serious but interesting topic. As the paper I'm writing is very much related to the crisis we all are facing these days, my prior work was also related to this topic of Pandemic and it was entitled *The Masque of the Red Death : Poe's symbolism as a timeless commentary on "Death" and "Disease"*. Although in approach these two papers, the one I'm writing and the previous one are very different from each other but the thematic concern remains the same. The previous paper intended to demonstrate that the Red Death and every one of the items in the Gothic monastery was *Poe's* representative immortal analysis on illness and its guaranteed conclusion that is death itself. That paper sought to explain that the universal phenomenon is unavoidable by any strata of the society and that no matter how one, being privileged, down in their pleasure tries to escape the crisis by being segregating themselves in their mansions, escaping their social obligation, death being represented as a divine expression ultimately catches everyone. The paper thus analyzed the universality of the symbol being embedded in the text and aims further to correlate those symbols to the present chaotic condition of our time. Those past experiences with my previous paper drives me further to conduct further study on issues as such. Hence, I decided to pursue my academic interest in studying

“ Highlighting Existential Crisis amidst Pandemic and drawing parallelism with Beckett's ‘Waiting For Godot’ ”

As an existential crisis alludes to sensations of anxiety about significance, decision, and opportunity throughout everyday life. Regardless of whether alluded to as an existential emergency, or existential tension, the principle concerns are the same, that life is innately trivial, that our reality has no significance.

Existential crisis, in some case called existential dread are minutes when individuals question whether their lives have importance, reason, or regard, and are conversely impacted by the contemplation. It may be ordinarily, yet not actually, joined to wretchedness or unavoidably negative theories purposefully in life like the pointlessness of all work e.g., "accepting that one day I will be dismissed, what is the objective of the entirety of my work?". This issue of the significance and justification behind human existence is a huge point of convergence of the philosophical act of existentialism. The principle worry of my exploration is to dissect the *Beckett's* renowned play through the viewpoint of existential crisis. As *Beckett* in his show stopper play through the use of various techniques tried to highlight the hidden meaninglessness surrounding our lives. So the paper will relate the meaninglessness or the existential crisis in the play to the present chaos where “nothingness” is the only thing to be pondered about. It will dig out various instances from the play where the emptiness could be brightly visible and at the same time various surveys and argument will try to co relate the pastiness and the newness justly and will show the parallelism between the two events.

Subsequently discovering the Existential crisis in the play and endeavoring further to connect it to introduce time writings and investigating the artistic text beyond the restrictions of the curriculum, combined with my past experience chipping away at similar topical concern ,developed my interest in the manners in which setting influences composing.Further , Studying *Samuel Beckett's* "Waiting For Godot" as far as socio-Historical terms propelled me to go further .

I trust that my particular investigation and composing on existential crisis in Coronavirus pandemic and further relating it to *Beckett's* play will open opportunities for more theme driven investigations of composing across and past the curriculum. Since my exploration proposed that meta-information concerning how to move toward writing in the current settings moves from present setting to other fictitious settings .

While my examination on “ Highlighting Existential Crisis amidst Pandemic and drawing parallelism with Beckett’s ‘Waiting For Godot’ ” won't center around how to dispose of the crisis as its just center is the portrayal of crisis in connection with the 'Waiting For Godot' and the paper didn't actually expect any fix of it .

As a masters understudy at AMU, I would look forward to continue the professional relationships that I have started to cultivate here. Working with Professor Mohammed Asim Siddiqui has given me moorings in existential examinations. I have additionally evolved hypothetical viewpoints on composing a research paper with Professors Rizwan Khan, Adiba Faiyaz , and Deans. I have fostered my interest regarding this paper through my work with teachers Asim Siddique and department of English, and I realize that the assets and input they bring would demonstrate significance as I do my exploration in my post-graduation .

The most neglected area in past research has been the lack of integration between different disciplines to find better solutions for Existential Crisis. My ultimate goal in the paper is to relate the philosophic knowledge which the play carries to the practical vitality and analyzing that those high profound philosophic works are not just limited to the pages of literature rather those philosophies are equally apt to daily life existence .In addition, I plan to compose more on the subject of concern .Thank you for thinking about my proclamation.

## Background of the study

The purpose of the study is to discuss the existential crisis faced by the people in the current world of pandemic in relation to *Beckett's* very famous play *Waiting for Godot*.But to show the relation between the play and the contemporary times ,the play must be inspected deeply.As stated by *Aristotle* a drama contains Complication or rising action,Climax,crisis,failing action,catastrophe,Denouncement,and resolution but apparently *Waiting for Godot* is somehow detached from the conventions of the classic drama, namely the unity of time, place and action, and this solidarity is rather subbed by outlandish activities, crazy situations and discourses that have all the earmarks of being connected haphazardly.

The paper would endeavor to feature how characters in the play *Waiting For Godot* faces existential crisis and will draw out the similarity between the life of the main character of the play and the people of the contemporary times who faces the same issue of crisis in their life.The paper shows how the catastrophic event such as pandemic changes the life of common folk completely .Through the instances from the play the life and the mind of the general public

facing pandemic have been explored thoroughly .I'm keen in this field of study because existentialism concerns me and I wanted to study how major catastrophic event such as pandemic could make us to realize the futility of our life and meaninglessness to our existence.

## Section 2:Research question

Understanding existential crisis and its implication evident in the play “Waiting For The Godot”

Are those repercussions of crisis is ubiquitous in view and attitude ?

Analyzing how those approach applicable to the current situation of the Pandemic

Are those implication parallel to both the situations?

## Section 3:Principle hypothesis:

If Existential crisis is an universal philosophy ,then *Beckett's* in the play *Waiting For Godot* tried to project it in the play through the use of various technique such as dialogues ,language etc and how and how that phenomenon is evident in the contemporary time as well.

## *Section 3: Methodology*

### Object of the Study

The object of this study is the play *Waiting for the Godot* . This paper is featured drawing out the parallelisms that *Samuel Beckett* has drawn between the existential crisis of life and the void, that his characters of the play *Waiting for Godot* will undoubtedly be in. It targets uncovering the nothingness that is ubiquitous in the play and is undauntedly connected with life conditions.

This nothingness is basically an after effect of the Existential hypothesis that controlled France later World war II. It is brought out by taking apart the way in which *Beckett* has set his characters of the play in various questionable circumstances, the language utilized by them, the various procedures utilized by them to confirm that their reality is valuable. It surveys how the genuine human situation is enthusiastically squeezed into the never finishing circumstance that the characters of the play are left in. It is an endeavor to draw out the essence of existential Crisis through the plot, portrayal and language.

Method of study :To write the paper the data used is qualitative types.The data used in the paper consists of both primary as well as the secondary sources. The primary source consists of the play by *Beckett* ,*Waiting for Godot*,and the secondary source consists of quantitative and extracted from journals, newspapers ,blogs,e books available in pdfs and articles and web pages.

To write this paper reasonable five steps have been taken into consideration .The very first step was to find the meaning of existentialism and what are the existential crisis defined by the existentialist philosophers .Further reading the *Beckett's* play several time and analyzing the play and its characters, event, incident, setting and dialogues and stylistic use tried to find out how the two main characters faced existential crisis in their lives .The next step taken in the paper is that of a co relation between that of the play and the chaotic time that we are at time

facing because of the hitting of the two consecutive waves and how it caused the same effect at the mind and life of the people as those faced by the characters in the play.

**Aims and objectives:** To explore out the existential crisis in the present time with reference to *Beckett's Waiting for Godot*.

#### *Section 4: Objective:*

1. Review the literature.
2. Define the existential crisis in the play through various instances
3. Analyzing how those instances in the play is similar to our daily life .
4. Collecting a quantitative data through surveys and newspaper articles to analyses the people's reaction so that a renew and fresh perspective could be evaluated.
5. Analyzing those data's .
6. Coming to a proper conclusion and determining whether the two events as shown in the play and the real one is found similar or not.

#### *Section 5 :Rationale:*

Through years we have been reading existentialism in general and existential crisis in particular. In this piece of work my main focus is to compare the human condition, their psyche, feelings and surrounding facing the covid crisis with those of the events, incidents and characters in the play. The attempt is basically to relate the *Beckett's* masterpiece to that of a real life situation. In the paper I tried to create a layout so that the theory of existentialism or in a more profound term, in case of this paper "existential crisis "or" nothingness" in the play could be more relatable with new the contemporary times. The main purpose of the research is to relate philosophy proposed through masterpiece work to our daily life and to analyze that the practical application of philosophic text to our day to day life. I wanted to highlight the relation between these two events which is being performed and now as we are experiencing it of different time, of different locale, of different culture, of different race, of different background in general but yet being universally conceded at the deepest of our insight we experience the emptiness, the same lack.

So the paper in these terms tried to highlight the practicality of the literary and philosophic notion relating to the lives of the people and attempts to make that notion of "nothingness" a universal concern for whole mankind regardless of whatever piece of identity he has been framed into. So the piece in its outcome will be fruitful to all those who have a basic knowledge about existentialism as a philosophy and wanted further a basic and a more profound interpretation of it through the study of the masterpiece and seeks for a more practical application of it through day to day example.

## **Chapter 2 :**

### **Theoretical Background of the study:**

The point of this article is to utilize existentialist way of thinking to peruse and investigate Samuel *Beckett's* show-stopper, *Waiting for Godot*. The play pivots around six characters, Vladimir, Estragon, Pozzo, Lucky, A child and Godot, regardless, only five of them are ever seen. As the title recommends "Waiting" is the focal issue of the play. All the "Waiting" done

all through the play is for a man named Godot. Godot is rarely seen; in any case, he is constantly talked about, which keeps the characters confident that he may at last come. There are other multi-layered pieces of the play that open doorways for tending to, the clarification that, for a long time period, the play has been a subject of discussion among researchers. The purposes for picking the existentialist perspective as the design for analyzing the play are a large number. Right off the bat and first, the chance of existentialism maintained by Kierkegaard is generally worried about driving back Christians to Christianity. Specifically, he accepted that confidence ought not to be educated through writing rather experienced separately. The idea of subjectivity assumes a broad part in his point of view of existentialism. Asides from this, Kierkegaard fostered another thought called the three phases of awareness that incorporates the aesthetical phase of cognizance, the moral phase of awareness and the strict phase of awareness.

These three stages, according to him, were fundamental to live a fulfilling life. The consciousness stages are available all through the play. For example, there is a scene where the fundamental characters (Vladimir and Estragon) talk about the negligibility of their lives. Furthermore, Jean-Paul Sartre's way of thinking of existentialism can likewise be found in the play due to the fact that Vladimir and Estragon additionally uninhibitedly choose to wait for Godot while never being sure that he will appear. This show of intentional and dormant abdication to holding up reverberates with the idea of the for-itself and the in-itself. At last, the components of significance, vulnerability and cognizance will be broke down to help the case that the play contains existential crisis as its principle components. The essay is structured as follow:

Firstly, the introduction includes the present condition of pandemic and the meaninglessness attached to it. Thereafter, the theoretical framework dealing with perspectives within existentialism in general and existential crisis will be thoroughly explained to analyze the play. Previous exploration on the play will be introduced, lastly, the investigation of the play will be directed before the finish of the exposition. This exposition inspects *Samuel Beckett's* play *Waiting for Godot* from the perspective of existentialist way of thinking. Utilizing components present in the play, parallels have been made to interface them to the today's world. The essay contends that these components give proof that the play contains parts like today's era of pandemic.

It is essential to take note of that while the two rationalists have a different approach or methodologies to understand existentialism, a typical broad point is thought about in association the play with existentialism. Along these lines it will allow a complex perspective on the play.

**1.1 Historical Background :** 20th century started with the First World War in 1914 and finished seventy years after the breakdown of the Soviet Empire in 1989. The brutalities and fanatic shocks compelled upon the different people of the world during the First World War and Second World War prompted a justifiable enthusiastic horrendousness in various social orders. Different occasions like The Great Depression, the ascent of Hitler, and the German invasion of France affected the composition of the time in different respects. Negativity had transformed into an expansive piece of the day by day presence of people. This pessimism and Cynicism was clear in works of composing of the writers of the time.

1.2 .Concerning writing, the development of these autonomous scholarly voices implied another degree of retrospection or potentially reevaluation for the writer of verse .Then again the subsequent World War obliged a flood of issue of its own. Additionally, the demeanor made by Adolf Hitler to the Soviet Union shocked countless, the writer and essayists of the time as it de-organized them fundamentally more .Through the Second World War, the world's greatest Empire lost its power and its standing. The Empire which Great Britain had attempted to control and administer a noteworthy area of the planet had come to annihilation. The post second universal conflict brought about a revamping of Europe and Germany, this geographic change in Europe lastingly affected the writing .Energized before the finish of the conflict, scholars filled the universe of expressions with new discernments and ways of inciting artistic creation that obviously withdraws from the past techniques.

### 1.2Modernism

Modernity and Modernism in the late nineteenth century can be viewed as the period when present day writing prospered as well as where its stem started. The advancement of aestheticism was drifting away from the created doubts that flowed around the Victorian considerations of the specialist's moral and educational commitments .Modernism, which insinuates the mid twentieth century articulations that intentionally isolated itself from custom by using new exploratory strategies for explanation, was the contemporary method for managing articulating contemplations and opinions. Modernism had begun to develop its place in a way where it immediately tried a couple of parts of society. The pieces of culture that were addressed were later on reflected in creative articulation, the lifestyle and in the social potential gains of society .Likewise, it was a way for creators of this open door to embrace traditional writing and fantasies them to shape writing about the present, along these lines consolidating and growing new composing methods to catch better approaches for deciphering and seeing occasions occasioned by new mechanical turn of events. Modernism was likewise an immediate aftereffect of advancement beside being a negative response to progression. Pioneer trained professionals and makers between the years 1900 and 1918 (early development) commended headway and the time of annihilation and machines. Regardless, the composition between the significant stretches of 1918 and 1939 (high development) would convey watchfulness regarding progress and workmanship's case to association. Both the early Modernism and the high innovation time frames shared an unmistakably present day reasonableness. Artistic expressions must be communicated or depicted in an alternate way thinking regarding the new metropolitan masses. The occupation of the individual had changed and improved, at last that the new current workmanship expected to secure social purposes. All the while, the possibility of Modernity had different implications communicating while at the same time having its spot in the public eye. Modernist scholars pretty much caused an adjustment of language that went probably as a mirror towards society. Likewise, points of view like the creations of Freud, the Interpretation of Dreams (*Freud*), and improvements in articulations, Cubism, changed Modernities' trust in reasonability and progress Eventually, authors investigated new real factors; they saw mindlessness as a wellspring of modernism. Besides, in the aftermaths of first World War authors adjusted their approaches to appreciating annihilation through subjects of misfortune. Besides, the methods they used to communicate

feelings of social unsteadiness, vulnerability and shortcoming advanced to adjust to the adjustment of their current circumstance (Norton 4 - 6). Issues like the dismissal of Objective reality that draws in the peruser to an emotional encounter and portraying reality exclusively as the creator and character deciphers it were raised how the craftsmanship was made by the Moderns who expected to straightforwardly design workmanship that compared with the new world they were living in and how autonomy accepted an immense part. I will as of now continue to analyze one of the critical improvements in sensation flung by this wild and senseless Modern kind of craftsmanship. Disregarding the previously mentioned perhaps being admirable statements, one can't neglect.

1.3 Theater of The Absurd "Theater of the Absurd" has since the last part of the 1950s been the class wherein European dramatists set *Waiting for Godot* (1953) as having a place into. The term 'Theater of The Absurd' was first introduced by the dramatist *Martin Esslin* through his book with a comparative title. Circulated in 1961, the book was to format the whimsical emotional style and standards in the plays for some .

*Martin Esslin* had ordered creation by well-known author such as *Samuel Beckett* and *Arthur Adamov* as having a place with 'Theater of The Absurd'. There are various attributes recorded in *Esslin's* book concerning absurdism. The normal characteristics are numerous. Right off the bat, *Esslin* states that characters should depict individualism. The unreasonableness the characters reveal in the plays means that contradicting sensibility. Because of *Waiting for Godot* the more diverse an individual is the more one can see the boundlessness of the world including them. Besides, in plays of the Absurd absence of lucidness inside the discussions and exchanges of dialogues among the characters is likewise an element proceeds by clarifying that despite the fact that there are varieties in style most Absurd plays share normal topical components. These plays by and large incorporate hints of existentialism, the likelihood that human existence has no significance and along these lines correspondence falls to pieces. Thirdly, the subject of sensibility is moreover a point that is clear in plays of the Absurd. For instance, all ramifications of reasonability evaporate as seen as in *Waiting for Godot*. These ordinary components and properties are, as shown by *Esslin*, the critical characteristics of the "Theater of the Absurd". The advancement of absurdism and the absurdist shows are routinely connected with the result of The Second World War since the improvement portrayed the human life condition. The contemporary presences of post-war survivors were being denied of the normal expressive arts and the effect religion used to have fundamentally, mankind was given to get to life in another way without being ready for the change. This, normally, clarifies the relationship between the 'Theater of the Absurd's and the consequence of The Second World War. To deal with this new reality, absurdist creators often took care of issues incorporating character, solicitation, rank and generally around authentic plan of conviction. Those issues are then revealed and reflected in the plays of the ludicrous without unequivocally and verbally being said. In addition, there are typical traits in absurdist plays, for instance, the shortfall of course that is clear in the plot of Beckett's play. Also, the unbelievability in the play is proficient through the trades between the onlooker and the stage. All things considered, the consequences the 'Theater of the silly ' is unquestionably nearly connected with one's perspective on life and one's circumstance in present. The quest for self with respect to the universe is an expansive piece of it. The accompanying region will look at the absurdist creator *Samuel Beckett* and one of his most notable plays, *Waiting for Godot*.



*Beckett* and *Waiting for Godot*: *Samuel Beckett* was brought into the world outside Dublin in 1906. He burned through a large portion of his childhood and early adulthood in Ireland. Raised in an Anglo-Irish Protestant family he followed his school survey in France where he instructed English language. *Beckett* then, perpetually moved to France (Paris) in 1937. While there *Beckett* partook in a relationship against the German interruption when World War Two started. The creator is in the current society praised for very renowned work that is *Murphy*. Imprinted in 1938, *Watt* in 1953 and was formed when *Beckett* took cover from the German occupation in France during the Second World War in 1940, and *The Unnameable* delivered in 1958. Notwithstanding, the creative piece *Beckett* is by and large perceived for is *Waiting for Godot*, which was disseminated 1952 and deciphered in English 1954. Created by *Samuel Beckett* routinely offered and showed an unforgiving and emotional perspective on human existence which oftentimes merged humor and adversity. The play *Waiting for Godot* is an optimal portrayal of the recently referenced. The play, which is separated into two demonstrations, generally pivots around two essential characters named Vladimir and Estragon who imply each other as Gogo and Didi.

## Review of Related Studies

This review will consist of five studies conducted before writing the analysis of the concern area. First and foremost an extensive reading has been conducted on the topic Existential crisis, after having done a through reading of the topic, the next study was to analyses *Samuel Beckett's* play in terms of existential crisis which is evident in the play, other is the review which manages the repercussions of the advanced world and how man is attracted to ludicrousness, third is about Universality of the existential crisis.

The first study is an article titled *COMPONENTS OF EXISTENTIAL CRISIS: A THEORETICAL ANALYSIS* by *Butėnaitė-Švitkiewicz Joana, Jolanta Sondaite and Antanas Mockus*. It essentially discusses Existential Crisis in general and discusses individuals encountering various troubles to comprehend their encounters of existential crisis. A viewpoint of existential crisis is introduced through unique encounters associated with conclusiveness and infinite. Further the paper attempted to introduce a comprehensive comprehension of existential crisis, separating the principle parts and parts of existential crisis. After such explanations. It further separate and break down the parts and elements of an existential crisis. As it was scientific paper, which incorporates the correlation and combination of logical writing and the understanding of information. As it was logical paper to additional it contained an unmistakable differentiation of the accompanying parts of an existential crisis: the emotional, cognitive and behavioral. The passionate part incorporates these perspectives: emotional pain, despair, powerlessness, upset feeling of respectability, enthusiastic weakness, culpability, dread, tension and loneliness. Further it contain The cognitive part which incorporates these viewpoints as loss of significance and objectives, acknowledgment of own end, loss of individual qualities, independent direction. The behavioral component is portrayed by these perspectives: limiting activities, ceremonies, relationship misfortune, medical issues, addictions, hostile to social conduct and the requirement for treatment.

Though the paper was scientific in its approach but the reading of it helped me to know existential crisis and its various nuances. Reading of the paper somehow gives an in-depth knowledge of the term and gave insight to the emotional component of the crisis. Based on the analysis of the paper it was easier for me to know the various aspects of an existential crisis. The perception and reflection of these aspects can help integrate them into personal experience. Beyond the philosophical concern the paper took me towards motional, cognitive and behavioral components and the concern of this paper is not just to this paper is to define existentialism not just as a philosophy rather to find out its practical aspect as well. Existential crisis can also be looked at and can be defined as a accomplished relationship of the existential truth, hence, a crisis turns into an existential crisis . The sentiments that are innate for the condition are: pain, agony, upset feeling of, terribleness, nothingness, weakness, uneasiness, culpability, dread and forlornness and obviously aimlessness . Existential crisis could be described not just by pessimistic results but also by positive perspectives - the revelation of new significance and individual worth.

Next paper viewed was by Pema Wangchuk, titled *Humankind's Existential Crisis Amid COVID-19 Pandemic: A Theoretical Perspective*. In the paper it basically talked about what happens when an individual faces a storm of dread about the meaning, purpose, or value of life, and is unpleasantly disturbed by a series of thoughts in their lives. Further it talked about how with the arrival of COVID-19 pandemic, the Existential Crisis on mankind has additionally expanded across the world. So the paper gave the fundamental factors that impact individuals' mental strain because of the crisis and analyze how the research done previously ' commitments, assessments, and experiences on Existential Crisis are interrelated and one-sided. As the directing structure of the review, expiration and futility, depression and social seclusion, opportunity, and legitimacy are underscored compactly to ponder on Existential Crisis. The review shows the constraints in perspectives and discoveries with the past examinations, including the argot connected with Existential Crisis.

So in broad term the paper viewed basically emphasizes theoretical views about the elements of existential crisis during the onset pandemic. A collection of research has been explored to understand the distinct views, insight, reviews psychology and Buddhism might be the best choices to defeat the different existential disappointment in the midst of the COVID-19 pandemic. Further various newspaper clips such as 'Covid is an existential crisis that comes from an awareness of own's own freedoms' by *dr Dr Sarb Johal* from *theguardian*.. The article basically talks about what existential crisis is in general term is and talks about when does it experienced by an individual.

Discusses how this feeling of existential nervousness might have become more regrettable with the working with of impediments and reappearance into some sort of ordinary life. During lockdown the designs given by the public authority provided us with some feeling of assurance .It says that in many spots on the planet, you might be unsure about the Covid itself - how it is following, regardless of whether it will proceed to spread and whether you or your friends and family might become sick with it, or worse. The article doesn't simply featured the pessimistic impact of the existential emergency yet additionally highlighted some constructive outcome also as it can direct us to scrutinize our motivation throughout everyday life and assist with giving guidance.

The next review that was conducted was mostly based on the analysis of the play which and for this several research papers have been thoroughly read. The elements found on those reviewed papers will be discussed briefly .

So the first paper that was viewed was *Concept of Destruction in Samuel Beckett's Waiting for Godot* by Monika Chmelařová. The paper viewed deals with analysis of the play and identifies the elements of destruction within it, with a subsequent discourse. The practical portion of the thesis is focused recognizable proof and talk over the elements and instruments of annihilation in the play. The manifestations of destruction in the paper was further divided primarily into two main lines, i. e. destruction at a somatic level and one at a psychical level. The paper additionally do it with the presence of annihilation at special, transient and phonetic ideas of the play. The issue of annihilation falls inside trademark elements of the Existentialist movement. This the paper endeavors to legitimize the presence of disastrous components and to observe their origin. The paper is divided into a few segments. The First part manages general interpretability of *Samuel Beckett's* artistic work, his personal history behind the scenes of his work and musings and destruction as a self-portraying feature. The second part manages psychical obliteration and battle as covering peculiarities and in this segment he discusses Existentialist circumstance as a beginning position and obliteration as a main thrust Destruction in the field of other abstract works, the peculiarity of annihilation as rationale or a topic in other *Beckett's plays*. The third piece of the paper contained *Destruction in Waiting for Godot* in which the idea of the term was examined, further Concept of substantial obliteration, Concept of psychical annihilation and, Somatic obliteration and its signs, were entirely talked about .

In the fourth segment of the paper the cause for Pozzo's blindness and Lucky's visual deficiency and Lucky's dullness were examined and he further discussed thought process of self-destruction and its idea (Social versus Existential), Psychical obliteration and its signs, A silly predetermination of a man, Issue of ordered progression, subjection and manipulation, Issue of reliance, Loss of pride, Loss of capacity to discourse

Further from the paper a correlation among substantial and psychical annihilation has been shown, and afterward the transient idea of the play has been investigated in which the overall fleeting setting of the play has been viewed upon, the paper additionally contained subjects to obliteration at worldly level, An issue of memories, Destruction of worldly causality of the plot, Motive of incident and its capacity, Spatial idea of the play, General spatial setting of the play, Subjects to annihilation at spacial level, Concept of language work in the play, general idea of the language, applied in the play, Predictive worth as a subject to destruction, and, the beginning of disastrous elements in the play.

Further looking the play as far as recorded analysis the paper gives, for example, episodes from the *Beckett's* life, for example, portrayal of his visit in Tavistock focus. In the following segment he discusses war insight and the sensation of estrangement. He further in the paper discusses Godot as an initiator of the annihilation, Idea of *Beckett's* deism, agnosticism and his way towards dealing with consumerism .

The work is explicitly centered around thought of the components prompting an impediment or corruption of an individual with existential hint, inside the play, managing to an issue of being constrained to stand up to unavoidable destiny often considered to be a crazy one, not achieved by own responsibility and impression of misery to overcome it, an issue unremarkableness and being an object of control, frantiness and existential dependence, loss

of human respectability, loss of limit discourse, by and large intentions of dehumanization and loss of common liberties). At the degree of lingual setting of the play, the deficiency of prescient worth, showed as an element associated with The Theater of the Absurd, is one of the critical notion . Not at all like remotely portrayed and in this manner more clear exhibitions of substantial annihilation, the indications at psychical level are essentially associated with the requirement for analysis, basically to procure the capacity to survey the level of its effect and importance. At a physical level, the obliteration procures a nature of a rationale acknowledged by remotely showed wounds or expressions concerning substantial enduring while psychical annihilation is, for the explanation of its theoretical nature, rather a topic and its appearances are moving toward the attributes of Existentialist development, either thusly or by the outcomes they might cause in the brain of a man Godot spread the word about *Beckett*." Clearly, the inquiry has been raised with regards to what has set off such a wide appraisal to Beckett's currently renowned play. The clarification is presented as creator's contemporary way to deal with the spatial setting and in general idea of the plot and exchanges just as the, theme thought processes and topics showed. The annihilation or limit are appeared in the originations of previously mentioned settings.

The elements which could in this way apparently show up as trivial or crazy ones might be considered as a parable of the truth at its most essential level, deprived of any excess components and prompting various reflections from beneficiaries' side as an analysis or an overall judgment about the play, and examined further inside the polemics over *Beckett's* attitude towards anti-materialism.

The next paper viewed was *Waiting for Godot - What Is Everybody Waiting for? Existential Atheism in Samuel Beckett's Waiting for Godot* by Tatiana Liljeström. This study proposes an examination of this play as granting the existential skeptic thought that contains the chance of God's nonexistence. He play in like manner passes on another existential idea, that the issue of God's presence as such is of a minor importance for an individual. The accompanying two sections of the paper cover a portion of the fundamental standards of the French post-war existential way of thinking, and furthermore show how they are reflected in Samuel Beckett's absurd play *Waiting for Godot*. It will likewise be examined how a portion of the vital standards of the existential way of thinking can be utilized for the understanding of a grotesque show. The three different sections hold the examination of the play, these incorporate *Waiting For Godot* as another drama, Biblical symbolism in the play and, discusses God's Existence "Ex Absentia" in the play.

Next paper I viewed was very much similar to the topic I intended topic . It deals with *PORTRAITURE OF HUMAN EMOTIONS IN THE MIDST OF COVID-19 WITH REFERENCE TO SAMUEL BECKETT'S WAITING FOR GODOT* by Dr. Rajesh K Bharvad and Ms. Enakshi Chakraborty

Theoretical Framework: The methodology utilized in this paper can be categorized as a comparative approach to literature, what's more it is perhaps the most broadly embraced subjective approach accessible while breaking down scholarly works. It provides the researcher with the benefit of closely examining the scenario depicted in the literature and directly comparing it to the present world.

An existentialist theory is applied to the study in order to answer the problem formulated in the study. First the writer through the philosophy of existentialism and tried to find out the

existential crisis portrait in the play. For this the writer applies the theory of Kierkegaard and Sartre. The theory is used to analyse the crisis in the play.

Then the writer tries to compare the crisis to the times of pandemic we are facing these days. Through various surveys and to make a good relation between these two instances, the writer will use all details that she has already had in order to find the related crisis and will use explanations to answer the generated problems. To analyse the play "Waiting For Godot", the writer has used three basic approaches that is psychological, socio historical and formalist reading of the text.

### Chapter 3

#### Writing Chapter

The account of Covid-19 isn't simply of an infection and pandemic, however one which has impacted various locales and areas inside districts in an unexpected way. Pandemic illnesses are not arbitrary occasions that beset social orders fancifully and abruptly. Going against the norm, each general public delivers its own specific vulnerabilities.

The lockdown or stay at-home demands are key for thwarting the spread of the contamination, they furthermore add to an overall feeling of uneasiness. We can't draw in with individuals in our normal exercises. This deficiency of normal contact is disengaging us and it can also be depleting. Individuals have begun feeling weak due to this dullness.

Despite the Covid-19 pandemic, where death, ailment and enduring persevere, there is some clue that there isn't anything so unique with regards to humanity that especially makes it insusceptible to obliteration. This is at chances with the overall inclination that there is something huge, intentional or potentially significant with regards to human existence. Consequently, the inquiry that quickly strikes a chord is whether the current pandemic and the negative circumstances it presents, annihilate any expectation of accomplishing importance throughout everyday life.

The state of powerlessness is causing stress. The consecutive two waves made further the situation worst, the frequent mutation of the virus and the prediction of the upcoming waves makes the dream of normalcy being shattered. The feeling of powerlessness to come out of this unwanted situation further makes one anxious to think that nothing lies in our hand and the dream of normalcy is nothing more than just an illusion which could never be turned out to reality. The stagnation of life in this unwanted phase made one to think out one's life and existence.

The condition of human became absurd, somewhat like that of post war generation, adequately represented in Samuel Beckett's famous play *Waiting For Godot*. The play projected the irrationalism, helplessness and voidness of life. In the play there were two tramps who wait for an unidentified man Godot, who may or may not exist in reality. Where one of the character Estragon says "Nothing happens nobody comes, nobody goes, it's awful" (Beckett 33). The remark of Estragon in some way or the other very much represent the current contemporary state of human psychology where nothing but the voidness could be imagined.

Literature as an art has a very significant thing i.e. it has the statement of human existence, so does *Samuel Beckett's* play in which Vladimir highlights the crisis of modern life and reflects the same

truth that the contemporary world at the time of pandemic is already experiencing .Vladimir in the novel sates:

‘We wait. We are bored. No, don't protest, we are bored to death, there's no denying it. Good. A diversion comes along and what do we do? We let it go to waste. ...In an instant, all will vanish and we'll be alone once more, in the midst of nothingness’.(Beckett 73 )

The play was at first shaped during the period 1948 and 1949. The play was first performed on January fifth, 1953 at the Theater De Babylone in Paris. The play was at first made in French and was named *En Attendant Godot*. It is a two-segment show that features two lead characters, Vladimir and Estragon, as they sit tight for the ostensible individual Godot. The two leads communicate with two different characters over the span of the play, and the last venture incorporates a bend that includes Godot not appearing in spite of all the promotion encompassing the person. The story starts with the spotlight solidly on the connections between the two lead characters, Vladimir and Estragon. They are found in a far off area by a rustic road almost a leafless tree, and they have all the earmarks of being waiting for an obscure individual named Godot.

These entire conditions look like *Waiting for Godot*, the praiseworthy work of absurd composing, where leafless trees and no improvement in the plot shows human condition. This play incidentally mirrors the state of a human amidst the pandemic Covid-19 furthermore, the way in which a man needs to manage the sensation of the purposelessness of life. *Samuel Beckett's Waiting for Godot* was formed with the main thinking ,that life has no meaning and it's bubble it is a dark play , where in a real sense nothing occurs and everything is futile.

What's more worthless! The characters are excessively perplexing to even think about knowing why they are reacting this way. There are various solicitations to be raised and addressed concerning the setting; in any case, one ought to in like manner think about the setting of the play. The importance of the moderate piece of the play, that was contemporary by then, may explain why the setting was the way it was. *Waiting for Godot* has a spot with the advancement of 'Theater of the Absurd', and this better approach for composing was a method for communicating the general public's new reality. The repercussions of the First and Second World Wars was a time of progress where authors adjusted new methods and ways of composing and better approaches to see the occasional reality. The Modernist author *Samuel Beckett* presumably formed the manner in which he did to explore or perhaps shock his onlooker. Hence, the choice of a static setting for the play. Thus, the setting is absolutely negligible.

The plot of the play has no start, center and or end. In the underlying scene of Act one, the onlooker is familiar with three parts: A rural street. A tree. An evening. The rationale behind this unimportant scene can brilliantly be related with the early post-war environment. That is, the manner in which the view where the play occurred checked out this specific time, subsequently reflecting society as it was. Additionally, maybe *Beckett* might have been extending his very own life experiences onto the setting of the play. To clarify, *Beckett* worked for the French against the Germans during the warfare until he needed ultimately to move. This

might have been a reality for him, as being dislodged and meandering around the roads post-war presumably would have resembled the setting of his own drama . There is one more part of the "fixed" setting where Vladimir and Estragon give off an impression of being characters of their own play. To explain, various characters (Pozzo, Lucky, the Boy) enter and leave all through the play; regardless, Vladimir and Estragon are the ones specifically that stay in a similar spot. This static setting makes it seem as though the other person's comings and goings resembles them spectating Vladimir's and Estragon's own reality that may not be so real. The road can commonly be addressed as where excursions happens. Notwithstanding, despite the fact that Estragon and Vladimir know that the street is free and that they might move anywhere they pick and remain any place they like. Then again anyway the street should have been visible as horrendousness for the characters. As such, Vladimir and Estragon are so hesitant to grab hold of their own lives and progress that they rather wait for an individual that at last never comes. The contemplated the dark and of what may be around the completion of that road may surprise. With respect to the tree, it is depicted as looking astoundingly dull and maybe referring the end of the life.

A wide range of occasions and episodes portrayed in the play, for example, rural street, leafless tree and exercises of two men named Estragon and Vladimir helps the post war conditions to review the world which brought viciousness, weakness, misery and negative perspective. The characters in the play radiate an impression of being unfit to track down their character. They respire however they carry on with a trivial and purposeless life .They wait for an individual however their holding up is pointless. They don't know about his coming. In this way, these parts question the essence of human existence. This entire waiting for the unknown 'scene might measure up to the present 'lockdown' and 'social distancing ' additionally our frenzied undertakings to stay positive. In Covid-19 eruption, we seem to have no reasonable motivation driving our normal activities. We are standing up to a breakdown of up close and personal correspondence. Different correspondence applications convey our messages, yet those are not to the point of keeping us sincerely vivacious. The summit of the play isn't an end as in the beginning of the play Estragon and Vladimir are holding up for Godot and spectators get a picture that Godot could come. Till the completion of the play Godot doesn't appear and again swarms are uncertain about whether the tramps were visited by Godot or not. Onlookers however never imagine that toward the finish of the play Godot won't come.

The play has an unwholesome of suspension and keenness . The holding up is traditionalist Undertaking that look through the rebuilding of a person or thing whose nonappearance is significantly felt, regardless of whether the lost article has never really been available. The demonstration of waiting perhaps additionally viewed as a sort of love and a declaration of exclusion.

The subject of the play *Waiting for Godot* is "stop". The holding up deals with the pointlessness, purposelessness and ludicrousness of mankind. All through in the play, everything stays same, nothing changes. There is a soundness of identicalness till the end.

Since the eruption of Covid-19, lockdown has been constrained with movement imperatives. The

Quarantine has been loosened up as more people are getting affected by the infection. Individuals are drawn closer to stay at home and to make them socially isolated to hinder being corrupted. This has impelled fear among everyone. People are presumably going to experience

sensation of lack of protection and shame. They start investigating the significance and justification behind life.

Constrainment and work from home are driving a few of us to act hesitantly. Without information, we will quite often form into Estragon and Vladimir; we rehash an unremarkable schedule. We trust that the tough situations will pass by investing measures of energy reading or

watching things which aren't helping us to have an improved outlook. Trusting that the things will turn to normalcy is like Waiting for Godot. How Estragon and Vladimir waiting for Godot without knowing at the point when Godot will come, we are repeating the act likewise. It is the issue of declining of individual trust and belief. As of now, everything is questionable uncertain .

It is these times, alone, secured in constrainment that perhaps individuals can likewise arrive at Godot's pith is only a piece of the play, as the presence of both Pozzo and Lucky would allow Beckett an opportunity to infuse an extra insanity into his record. The second visit by Pozzo and Lucky brings a lengthy vibe of existential weakness. Pozzo guaranteed that he has been at this distinct spot on the day going previously, before having lost his sight. Then, by then, Estragon and Vladimir partake in purposeless discussion of whether they exist and how they know so. Thus , highlighting the understanding that everything is impermanent.

The crazy interchange between the two lead characters and the repeating idea of the two acts despite minor deliberate contrasts structures the core of this play. Vladimir is the philosophical one in the pair while Estragon is regularly seen to be unconcerned and brutish. Nonetheless, as Vladimir and Estragon stand by, their lives become sad, helpless, meaningless and ludicrous: VLADIMIR: Sometimes, I feel it coming all the same. Then I go all queer. (He takes off his hat, peers inside it, feels about inside it, shakes it, puts it on again.) How shall I say? Relieved and at the same time (he searches for the word) appalled. (With emphasis.) AP-PALLED. (He takes off his hat again, peers inside it.) Funny. (He knocks on the crown as though to dislodge a foreign body, peers into it again, puts it on again.) Nothing to be done. (Estragon with a supreme effort succeeds in pulling off his boot. He peers inside it, feels about inside it, turns it upside down, shakes it, looks on the ground to see if anything has fallen out, finds nothing, feels inside it again, staring sightlessly before him.) Well?

ESTRAGON: Nothing.

VLADIMIR: Show me. (Beckett 3,4)

The story wanders practically erratic starting from one part then onto the next in a practically fanciful manner, and very little appears to happen from collaboration to the characters with the exception of the trading of unusual exchange between the characters. Vladimir and Estragon start to examine their fantasies at one point while sitting and waiting for the unknown, and these subtleties uncover incredible experiences about the characters being referred to. They are joined by two auxiliary characters named Lucky and Pozzo during the first part , and the cooperation's between these characters start to engage in more obscure conversation with each passing page. It is uncovered that Lucky is wearing a rope that is attached to his neck and is being constrained by Pozzo, who is clearly his lord. Pozzo is depicted as a pompous and self-centered man, while Lucky apparently is an accommodating dolt. Vladimir complains with the way wherein Lucky is being treated by Pozzo, and a contention results between the characters.



Yet again the first part of the play closes with the takeoff of Pozzo and Lucky as Vladimir and Estragon are left alone. The couple, in a very skeptic way, talks about killing themselves to beat the crisis of their existence before they are made known by a youngster that Godot won't show up today however will unquestionably make it tomorrow. The subsequent section is a close to reflection of the first notwithstanding a couple of calculative contrasts in quite a while. The catastrophe of their life is a lot of clear when the communications among Vladimir and Estragon proceed, however their connection with Pozzo and Lucky is immensely unique. On this day, Lucky apparently is the expert and Pozzo the slave. Indeed, even the conduct and attitude of the two people are believed to be incredibly not quite the same as each other. These minor distinctions across the course of the day make Vladimir aware of the roundabout idea of situation that are transpiring around him. He, alongside Estragon, seems, by all accounts, to be in a murkiness and he isn't exactly certain the way in which long he has been waiting for Godot at that very spot. The kid shows up again toward the finish of the second act to illuminate the two leads that Godot won't show up today also and that they need to hang tight for him the following day. The two men think about self-destruction once more and even endeavor it however just to bomb hopelessly. They resolve once more to take a stab at ending it all tomorrow in the event that Godot doesn't show up and afterward offer a similar expression to track down cover for the evening however don't move from the spot, similar as the finish of the Act first.

Vladimir: (Silence. Estragon looks attentively at the tree.) What do we do now?

Estragon: Wait.

Vladimir: Yes, but while waiting?

Estragon: What about hanging ourselves?

Vladimir: Hmm. It'd give us an erection.

Estragon: (highly excited). An erection!

Estragon: Let's hang ourselves immediately!

Vladimir: From a bough? I wouldn't trust it.

Estragon: We can always try.

(Beckett 10)

The main consequence of these changes was that the peoples' relationship to time was altered. Time seemed to pass far more slowly compared to before the lockdown. This feeling of a slowing down of time with the lockdown is a robust psychological phenomenon reported in all the international studies on *Time and Emotion During Lockdown and the Covid-19 Epidemic: Determinants of Our Experience of Time?* by various researchers such as Natalia Martinelli<sup>1</sup>, Sandrine Gil<sup>2</sup>, Clément Belletier<sup>1</sup>, Johann Chevalère<sup>1</sup>, Guillaume Dezechache<sup>1</sup>, Pascal Huguet<sup>1</sup> and Sylvie Droit-Volet published in the psychology journal in *Frontiers in Psychology cognitiuon*. Where two set of Qualitative study was conducted and the result found showed a critical yet powerless connection between's the accessible space and the degree of weariness. The paper stated that "the feeling of a slowing down of time during the lockdown was mainly related to the feeling of happiness. The more joyful individuals feel the quicker time passes quickly by. The members felt troubled during the lockdown and time subsequently appeared to elapse gradually.

The concentrate in like manner showed that the decrease in the singular's degree of contentment portrays the involvement with movements of the time. These mental changes

didn't make any sense the standard element stowed away the impression of a toning down of time during the lockdown. The explanation was weariness. The two examinations presented in the exploration proficiently showed the basic association among apathy and the impression of a loosening of time. The genuine mediation examinations showed that the activity performed and the level of fulfillment intervened the effect of aloofness on time judgment.

In this way, since people performed a couple of exercises that involved their consideration, they would in general get exhausted and time prolonged. This is steady with the attentional model of timing the consequences of various investigations utilizing a double undertaking worldview. As indicated by these, time judgment straightforwardly relies upon how much consideration dispensed to timing. The more attentional assets the undertaking being performed consumes, the more its term is misjudged. Attentional components, connected with how much movement that occupies the time span to be assessed and the subsequent sensation of weariness, would appropriately underlie the anxious experience of time during lockdown. Nonetheless, the feeling of joy likewise assumed a huge part in the impact of weariness on the experience of time.

All things considered, the sensation of joy additionally includes attention mechanism. For instance, Droit-Volet et al. (2018a) showed that the act of meditation works out, when the members were prepared to concentrate on various pieces of their (body sweep) or breathing musicality, both expanded the sensation of satisfaction and delivered a misstatement of time, with the inclination that time passes quickly by. Thus, the sensation of bliss essentially may likewise rely upon the direction of the attention mechanism toward an action, which thusly influences the time judgment. In aggregate, could attention mechanisms likewise be engaged with the intervening impact of bliss on the weariness time relationship.

The research showed that nothingness was along these lines the best indicator of sentiments about the speed of time during lockdown. Albeit the idea of nothingness has for quite some time been a subject of scholastic review, it is a mind boggling feeling that has been disregarded and under-examined tentatively. The weariness that screen worldly encounters subsequently stay muddled. The review uncovered that the impact of nothingness on the worldly experience was somewhat interceded by the absence of movement and the decline in bliss. Nonetheless, the research conducted likewise showed that meaninglessness was not diminished with the impact of these two elements, as is shown by the huge direct impact of weariness on the time judgment in the intervention models. Studies on perceptual hardship have shown that people need significant data. The lockdown circumstance could in this manner be likewise a poor and dreary climate, as it is without the progressive occasions that typically occupy the day and time. Notwithstanding, the members revealed that they possessed more energy for them and that they were more cool as a cucumber. They were by the by minimal zeroed in on the present, i.e., with little affinity to focus on sure musings and real sensations connected with oneself. It is conceivable that nervousness and vulnerability, particularly about when lockdown would end, may have kept them from zeroing in on the basic delights of the current second and attempting to track down fascinating exercises. Being expert of one's time—that is, failing to remember it and making it go by requires practice. The lockdown was excessively severe. It was not ready and coordinated by individuals, and, in our modern culture, we have lost our independent control—our authority within recent memory. We really want time to overcome our time.

## Chapter 5

### 5.0 Conclusion and Implication of the study

Taking everything into account, it is upheld to ensure that "Existential Crisis " is the primary subject of the theory gave silver covering of *Beckett's Waiting For Godot* and consequently it is being compared with the current situation of the Pandemic.

During the pandemic times, the degree of craziness is expanding, and the misery of a man is being developed. The repeatability turns into a habitually involved intention which as such might be considered an element affirming the uselessness of the activity, frequently joined by the peculiarity of deterioration.

The last method of liberation from the existential emergency is one through the self-destruction as dissected in past section. Now, the self-destruction is concerted at existential point in which it is roused by the battle to track down an answer for miserable circumstance.

Further on the issue concerning the liberation from the crisis , both the methods of liberation from the crisis , I. e. acquiring separation and furthermore thought of committing a suicide, are available in *Waiting for Godot*. The escape through the realization is relevant not only in case of Vladimir, but also in case of Pozzo who, when blind, also pronounces the statement: "They give birth astride of grave, the light gleams an instant, then it's night once more." (Beckett 190).

Consequently, it is presumeable, a knowledge is related with a comprehension of the existence cycle with an underline on its brevity and fleetingness. Then again, being focused on the last sentence of cited expression "What have I said?" (Beckett 193) it is feasible to accept that acquiring this sort of a knowledge is vaporous or transitory and thusly the further repeatability and experiencing absence of significance is proposed or expectable.

Accordingly, we see that *Waiting for Godot* turns into the ideal ally to investigate the ideas of existential crisis . The intricacy in the composing style can match the crisis of that time. As per Atkinson (1956), Since *Waiting for Godot* has no straightforward importance, one seizes on *Mr. Beckett's* insight of two universes to represent his style and perspective. In this manner we see that the work shares various likenesses because of the perseverance of crisis on existential premise as a topic and can be combined together for comparative scenario analysis.

While *Waiting for the Godot*, Estragon and Vladimir don't surrender, they stand by persistently. In the play, the idea of "Waiting " is the focal perspective, in any case, regardless of whether nothing major at any point happens investigating and separating layers inside the play uncovers in any case.

In like manner, we in the present scenario utilized a few techniques, for example, Waiting , inoculation and so on still we are not seeing difference in the infection and various waves of the pandemic and thus it is genuinely simple to lose trust in the midst of the antagonism and encounter meaninglessness of life in the midst of the vulnerability and uncertainty.

The limitation of human understanding of the existential crisis of the world isn't only natal, as suggested in being seldom fittingly considered at this point moreover it is underlined by mental suffering which has its beginning stage in war, disaster and imperatives. The cognizance of the crisis of life and world may be considered possible exactly at the edge of the life as in the insignificant situation coinciding with the impression of pity in the presence where the demise turns into an answer from endless anguish.

*Beckett's* work is in this manner is a sort of declaration of the human life as an allegory at its exceptionally essential level. Expecting that his work should fill in as report, I. e. the message expected for the movement of the message, the play *Waiting For Godot* may in like manner be considered a backhanded allure for reflection about the human life and qualities, particularly when beneficiaries are the observers of intervened marginal life circumstances extent that the issue of an interpretability of Beckett's work is concerned, the part of subjectivity basically will be available all the time. By and large, it is practical to grasp the play *Waiting for Godot* as an ethical story for human life and his despondent destiny. The crisis coming about because of the repeatability and mechanical nature of living is killing the man's will, moreover the idea with respect to substitutability any of man is introduced hence. Presently the deficiency of character shows up as an important element and look at how the Covid-19 pandemic alters and define the meaning in life. While it isn't implausible to accept that the pandemic, endurings, separation, monetary difficulty, etc disturb mankind's capacities at making significance of moments throughout everyday life, it is our case that it doesn't obliterate it by and large, as numerous people have tracked down better approaches for making such moments, through selflessness/care, and fortitude.

We expect that this article will encourage future conversations about the effect of the Covid-19 pandemic on the subject of meaningfulness and purpose.

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