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### **Vladimir's song about the dog**

In the very beginning of Act-II of *Waiting for Godot* Vladimir is seen to sing a song having the recurrence of the same line more than once. The significance of Vladimir's song comes mostly from the circular nature of the song. It seems that if Estragon does not enter, the song will continue for ever. The dog is killed and other dogs dig a tomb and erect a tombstone that tells the story.

The circular song then reinforces Beckett's idea of loss of individuality. The individuality of the original dog is lost to the repetition of the routine.

This song is a representation of the repetitive nature of the play as a whole and of Vladimir and Estragon's circular life.

Like the verses of the song, the events of their life follow one after another again and again, with no apparent beginning or end.

**“It's never the same pus from one second to the next.” (Page: 51)**

The passage of time does not bring any renewal or hope but greater decay and death.

**“Where are all these corpses from” (55)**

World War-II was still in people's memory and Europe had seen more than its share of corpses and skeletons, almost as if it were a charnel house.

**“Let's just do the tree, for the balance.” (68)**

This comic figuration brings up the image of Jesus Christ on the cross and this image leads Vladimir and Estragon to identify themselves not with the two thieves but with Crucified Jesus.

**“Have you not done tormenting me with your accused time!”(82)**

**(Pozzo's angry tirade about life and time)**

Pozzo, who lived by his watch in the first act, has lost the 'notion of time' along with his eyesight. But in his blindness, he acquires a new, more meaningful insight into the nature of time and human existence, and recognises the absurdity of measuring time with clock or calendar. His furious outburst here summarises 'the situation of finite man in an infinite universe'. His view of life recalls Heidegger's statement: "As soon as a man is born, he is old enough to die". According to Eva Metman "This passage might be called Pozzo's leit-motif. The hopeless vision of life as a brilliant moment between the womb and the tomb is stressed and explain by the words, 'One day like any other day'. If one day is like any other day, there is nothing but fruitless repetition and no transition can take place."

**“Was I sleeping.....what have I said”**

**(Vladimir's soliloquy)**

It is noticeable that speech is highly interrogative. It reformulates the basic themes (Sleep, blindness, suffering, night, waiting, death, time) of the play as questions. It repeats part of



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Pozzo's angry tirade about life and time. However, Vladimir even while echoing Pozzo's last speech, speaks of human life as more than an instant- 'we have time to grow old. 'Also note that whereas Pozzo's speech moves from the personal to the general (from 'I' and 'he' to 'they'), Vladimir's speech returns to the first person at the end but with more inclusive pronouns 'we' and 'ours'.

**[“They don't move”](87)**

They have nowhere to go. They are tied to nothingness and incarnate it Beckett's plays usually end in this kind of silent immobility which is the 'only dignified response to what Lucky calls "divine apathia, divine athambia, divine aphasia". This immobility, however, emphasizes the idea of being trapped in a static and circular situation where every end is also the beginning of the same process (or experience) all over again.