



We'll come back tomorrow

Estragon and Vladimir meet in an open place by a tree and spend their time waiting for a mysterious person.

[He rises **painfully**¹, goes **limping**² to extreme left, **halts**³, gazes into distance off with his hand screening his eyes, turns, goes to extreme right, gazes into distance. **VLADIMIR** watches him, then goes and picks up the boot, **peers**⁴ into it, **drops it hastily**.]

VLADIMIR Pah!

[He **spits**⁵. **ESTRAGON** moves to centre, halts with his back to auditorium.]

ESTRAGON Charming spot. [He turns, advances to front, halts facing auditorium.]

Inspiring prospects. [He turns to **VLADIMIR**.] Let's go.

VLADIMIR We can't.

5 **ESTRAGON** Why not?

VLADIMIR We're waiting for Godot.

ESTRAGON [**despairingly**] Ah! [**Pause**] You're sure it was here?

VLADIMIR What?

ESTRAGON That we were to wait.

10 **VLADIMIR** He said **by the tree**. [They look at the tree.] Do you see any others?

ESTRAGON What is it?

VLADIMIR I don't know. **A willow**⁶.

ESTRAGON **Where are the leaves?**

VLADIMIR **It must be dead.**

15 **ESTRAGON** No more weeping.

VLADIMIR Or perhaps **it's not the season**.

ESTRAGON **Looks to me more like a bush**⁷.

VLADIMIR **A shrub**⁸.

ESTRAGON **A bush**.

20 **VLADIMIR** A -. What are you insinuating? That we've come to the wrong place?

ESTRAGON He should be here.

VLADIMIR He didn't say for sure he'd come.

ESTRAGON And if he doesn't come?

VLADIMIR We'll come back tomorrow.

25 **ESTRAGON** And then the day after tomorrow.

VLADIMIR Possibly.

ESTRAGON And so on.

VLADIMIR The point is -

ESTRAGON **Until he comes**.

30 **VLADIMIR** You're merciless.

ESTRAGON We came here yesterday.

VLADIMIR Ah no, there you're mistaken.

ESTRAGON What did we do yesterday?

VLADIMIR What did we do yesterday?

35 **ESTRAGON** Yes.

VLADIMIR Why... [**Angrily**] Nothing is certain when you're about.

ESTRAGON In my opinion we were here.

VLADIMIR [**looking round**] You recognize the place?

ESTRAGON I didn't say that.

40 **VLADIMIR** Well?

ESTRAGON That makes no difference.

VLADIMIR **All the same... that tree**... [turning towards the auditorium] ... **that bog**⁹.

ESTRAGON You're sure it was this evening?

VLADIMIR What?

45 **ESTRAGON** That we were to wait.

Samuel Beckett
Waiting for Godot
(1954)

Act 1

- 1 He raises **painfully**. Lui (Estragon) si alza dolorosamente.
- 2 goes **limping**. È zoppicante.
- 3 **halts**. Si ferma.
- 4 **peers**. Scruta.
- 5 He **spits**. Sputa.
- 6 willow. Salice piangente.
- 7 **bush**. Cespuglio.
- 8 **shrub**. Arbusto
- 9 **bog**. Pantano.



- VLADIMIR He said Saturday. [Pause] I think.
 ESTRAGON You think.
 VLADIMIR I must have made a note of it.
 [He fumbles¹⁰ in his pockets, bursting with¹¹ miscellaneous rubbish¹².]
 ESTRAGON [very insidious] But what Saturday? And is it Saturday? Is it not rather
 50 Sunday? [Pause] Or Monday? [Pause] Or Friday?
 VLADIMIR [looking wildly about him, as though the date was inscribed in the landscape]
 It's not possible!
 ESTRAGON Or Thursday?
 VLADIMIR What'll we do?
 55 ESTRAGON If he came yesterday and we weren't here you may be sure he won't come
 again today.
 VLADIMIR But you say we were here yesterday.
 ESTRAGON I may be mistaken. [Pause] Let's stop talking for a minute, do you mind?
 VLADIMIR [feebly] All right. [ESTRAGON sits down on the mound¹³. VLADIMIR paces
 60 agitatedly to and fro¹⁴, halting from time to time to gaze into distance off. ESTRAGON
 falls asleep. VLADIMIR halts finally before ESTRAGON.] Gogo!... Gogo!... GOGO!
 [ESTRAGON wakes with a start.]
 ESTRAGON [restored to the horror of his situation] I was asleep! [Despairingly] Why
 will you never let me sleep?
 VLADIMIR I felt lonely.
 65 ESTRAGON I had a dream.
 VLADIMIR Don't tell me!
 ESTRAGON I dreamt that –
 VLADIMIR DON'T TELL ME!
 ESTRAGON [gesture toward the universe] This one is enough for you? [Silence] It's not
 70 nice of you, Didi. Who am I to tell my private nightmares to if I can't tell them to
 you?
 VLADIMIR Let them remain private. You know I can't bear that.
 ESTRAGON [coldly] There are times when I wonder if it wouldn't be better for us to
 part.
 75 VLADIMIR You wouldn't go far.
 ESTRAGON That would be too bad, really too bad. [Pause] Wouldn't it, Didi, be really
 too bad? [Pause] When you think of the beauty of the way. [Pause] And the
 goodness of the wayfarers¹⁵. [Pause. Wheedling¹⁶] Wouldn't it, Didi?
 VLADIMIR Calm yourself.

- 10 He fumbles. Rovista.
 11 bursting with. Stracolma di.
 12 rubbish. Spazzatura.
 13 mound. Mucchio.
 14 paces ... fro. Cammina
 in modo agitato avanti e
 indietro.
 15 wayfarers. Viaggiatori.
 16 Wheedling. Lusingando.

VISUAL ANALYSIS

1 READ the text and identify its six parts. Then write a heading for each.

- Part 1 (lines):
- Part 2 (lines):
- Part 3 (lines):
- Part 4 (lines):
- Part 5 (lines):
- Part 6 (lines):



2 LOOK at the visual analysis of the text and write down what each highlight and colour represents.



What is it a metaphor of?





Who do you think this character represents?

Why





Pause



3 DISCUSS the following questions in pairs.

- 1 Consider the structure of the scene. How does it start? How does it end?
- 2 What are Vladimir and Estragon planning to do?
- 3 Why cannot they go far?
- 4 Are they sure about the place where they'll meet a mysterious person?
- 5 How would you define the two characters' waiting?
- 6 What relationship exists between them?
- 7 What happens to Estragon at the end?
- 8 Is Vladimir interested in Gogo's telling his dreams?
- 9 Can you say that the two tramps' bodily movements play an important part?
- 10 What are the themes developed in this text?

➤ **COMPETENCE: ESTABLISHING LINKS WITH THE LITERARY CONTEXT OF THE AGE**

4 WRITE a 10/12-line paragraph to point out the aspects which may have had an influence on Beckett's view of human life. Refer to 7.1 and 7.9.