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| This is an example of a **summary paragraph**  about *Waiting for Godot:* | This is an example of an **analytical paragraph**  about *Waiting for Godot*: |
| *Waiting for Godot* begins with two men on a barren  road by a leafless tree. These men, Vladimir and  Estragon, are often characterized as "tramps," and  we soon see that the world of this play is operating  on its own set of rules, its own system where nothing  happens, nothing is certain, and there’s never  anything to do. Vladimir and Estragon, we soon  learn, are waiting for Godot, a man or perhaps a  deity. The tramps can’t be sure if they’ve met Godot,  if they’re waiting in the right place, if this is the right  day, or even whether Godot is going to show up at  all. While they wait, Vladimir and Estragon fill their  time with a series of mundane activities (like taking  a boot on and off) and trivial conversations (turnips,  carrots) interspersed with more serious reflection  (dead voices, suicide, the Bible). | The eating of vegetables like the carrots and turnips  are part of Vladimir and Estragon’s comic bits.  They create comedy in their disagreement over the  carrot in particular when Estragon says,"Funny,"  as he munches, "the more you eat, the worse it  gets" (Beckett 13). Vladimir quickly disagrees, adding that, for him, it’s "just the opposite." While this could be a completely meaningless conversation – the point is simply that Didi is in disagreement, playing at  opposites, adding to the bickering duality between  himself and Gogo. On the other hand, the carrot  could be about the meaning of life as a hint to the  differences between the way Vladimir and Estragon  live their lives. Vladimir’s subsequent comment, an  addendum to his carrot claim, is that he "get[s] used  to the muck as [he goes] along." He seems to resign  himself to banality, but Estragon finds it, literally,  distasteful. |