The study has examined three plays of the Theatre of the Absurd: Beckett's 'Waiting for Godot', Pinter's 'The Caretaker', and Stoppard's 'Rosencrantz and Guildenstern are Dead'. The preceding chapters of the study have analyzed these selected plays in four different models.

Chapter I is an introduction to the absurd drama and the equivocation used in the language. It states the definition, uses and types of equivocation. Chapter II deals with the lexical equivocation and how it occurs in words and morphemes of the plays. It analyses the language of the plays in terms of the lexical relations: homonymy, synonymy, metonymy, etc.

Chapter III tackles the structural equivocation and its occurrence in phrases, sentences, and dialogues of the absurd drama. It analyses the structural equivocation in terms of the four maxims of the Co-operative Principle in order to find out the valuable ideas that the playwrights try to implicate in their use of the verbal communication.

Chapter IV is concerned with the analysis of the structural equivocation in terms of different types of contexts. It states the different classifications of the contexts, namely Stenning, Yule and Cutting's classifications. It also states the vital role of the context in inferring the meanings intended by the playwrights. Both Chapter III and IV validate Hypothesis No. 2 of the study, which says that equivocation is intentionally used by the absurd playwrights to avoid revealing their ideas overtly to the public.

Chapter V deals with the non-verbal communication used by the characters in the plays. It states how the dramatic objects, clothing, movements, etc. can give meaning while used together with the language. It validates Hypothesis No. 3 of the study, which says that the characters of the absurd drama intentionally and regularly use repetitive activities to maintain their sense of existence and alleviate the
void that they encounter regularly. Chapter II, III, IV and V validate Hypothesis No. 1 of the study, which says that the use, choice and interpretation of the absurd language as well as the physical situations in which it is used create equivocation to the audience/readers of the absurd drama. However, the hypotheses of the study are all validated throughout the valuable evidence shown in the analytic chapters of the thesis. Thus, the researcher has a result of the following findings/conclusions:

1. The plays of the Absurd Theatre, which are often described as nonsense, empty and meaningless, have something to say through the character's speeches and actions. Words that are used in these plays just flow forward and backward. They seem to echo from the other side of the play without conveying meaning. The meaningless of the language is itself meaningful and the elliptical dialogue used by the characters is a representation of the void, chaos, evasion, and deception that dominate the human life.

2. The absurd playwrights try to show the audience/readers the concept that man lives in a Godless universe where he does not remember when and where he was born and there is no or a little help offered to him.

3. Hope and the will to continue seem to be two of the most important equivocated themes in the Absurd Theatre. Man hardly struggles to live and attempts to make his dreams come true. That is, the characters of the Absurd Theatre constantly seek for
a meaning in their existence. The theme of waiting and the will to continue is what gives them this meaning in their life.

4. It seems that in the Theatre of the Absurd everything is not certain to the characters: past, present, and future are uncertain. The only two certainties for them are birth and death.

5. One can say that the meanings of many of the absurd characters' names have religious connotations and therefore playwrights try to shed light on religion and its role in people's lives.

6. It is during the moments of laughter that the absurdity of man is demonstrated to the audience/readers, as when Davies says that the shoes, that Aston has given him, does not fit after being complimented too much. On the other hand, it is also during the tragic moments that the absurdity of life is illustrated as when Rosencrantz and Guildenstern watch their fate being acted out before them by the troupe, but they are not able to recognise that the two spies in the dumb-show represent them.

7. Instead of doing something, the absurd characters stay where they have been placed and pass their time by doing certain frivolous activities, which is a characteristic that implicates the absurdity of life of man.

8. The characters of the Absurd Theatre do not establish or confirm their personal identities. That is, the personal identity of the characters seems to be lost either intentionally for the purpose of concealing, or spontaneously because of the weak memory.
9. Silence and performing actions are proved to be a vital means of communication and more important than verbal language in conveying the ideas to others, as it is demonstrated by the two brothers in 'The Caretaker' towards Davies, or the dumb-show in 'Rosencrantz and Guildenstern are Dead'.

10. Characters make idle conversation, recall the past, tell stories, and play games just to pass the time and avoid silence which is a matter of fear for them.

11. The characters of the Absurd Theatre generally busy themselves with trivial things and routine activities in order to forget the miserable conditions of their present moments and not to think about the hopelessness of their boring situation. They seek something that gives them hope in a pointless existence, therefore; they gain strength to carry on living through the means of unrealistic dreams. The triviality and pointlessness of human life is represented in the characters' repetitive speech and circular experience where there is nothing to be done and there is a very little variation of events. Repetitions, which are made by the characters on the level of verbal and non-verbal communication, symbolize the tedious cyclical life of man.

12. Characters of the Absurd Theatre constantly require the mutual presence of each other to continue the physical existence of each other by means of talking and body touching. They have the desire to be attached to someone and maintain a kind of relation with another person.
13. Without memory and recognition of the personal identity, man is non-existent and his life is empty because he cannot recall his past experience, deal with the present, and plan for the future. The characters' past history is always mysterious and provides them with no salvation, they struggle in their present moment to continue living regardless of their miseries, and their future is constructed by their hands. The origins of the characters are always left uncertain and the audience/readers know a little bit about their past events because the characters themselves remember few fragments of their history.

14. The plays are mainly about the victimization of the other: victor-victim relationship. Characters are in a constant struggle with themselves and with others to avoid this victimization and gain some advantage. Beckett's duo, Estragon and Vladimir, are victimized by Godot's coming: They keep waiting for him regardless of whether he comes or not. Pinter's characters try to victimize one another by gaining power and space in the room. Stoppard's duo, Rosencrantz and Guildenstern, are Claudius' deluded victims.

15. Through their characters, the playwrights make bitter comments on the conditions of the human beings and on the way they think and act. Instead of solving their problems immediately, they keep doing the same, hoping their situation could change for the better because they are tantalized by outside stimulus and inner avarice.

16. Playwrights want to show that man lives in an isolated and insecure world where brutality and gentleness exist together.
Man is reduced to his basic nature where there are no respectable clothes, employment, or moral principles, etc.

17. Although they are hardly mentioned in the plays, the playwrights, through different ways, express their distrust and unreliability of women in the modern society.

18. In the Absurd Theatre, there is a lack of communication between the characters, a failure that takes different forms. It also seems that the characters do not listen to one another in a logical, normal way. Absurd Theatre has a propensity towards the devaluation of language because what physically happens on the stage contradicts the characters' verbal language. But still language plays an important role in the development of the play and its characters.

19. The picture of human nature that the playwrights present is an unpleasant one. Human beings are in constant struggle with themselves for power and control of territory and they use all means of fraud and menace to accomplish that. Playwrights want give the picture of how society makes victims, and consequently how bad it treats them.

20. The plays are full of social contrasts that are embodied in the characters' speech and actions. They represent the real life situations where various things could happen.

21. The plays can be judged by the standards of the Absurd Theatre only, i.e., to judge them by the standards of other literary
conventions is to have weird and hollow plays because they are written in a different literary movement.

22. Through the whole situation of the absurd drama that is represented by Estragon and Vladimir's waiting, Rosencrantz and Guildenstern's tragic end, and Davies' removal from the house, the playwrights show the human loneliness in a world without God.

23. The titles of the selected absurd plays of this study reflect hints at the events of the plays. They give the audience/readers fundamental ideas about what the play is basically about.