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Symbolic Analysis of *Waiting for Godot*: A Critical Comparison Between the Bible and Quran Symbols in *Waiting for Godot*

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Abstract

Waiting for Godot (1952) is a conventional and remarkable play that is written by Irish author Samuel Beckett. The play *Waiting for Godot* is part of theater of absurd and it is written during modernism. This research is divided into three different sections and conclusion. Firstly the introduction for this research is given and the twentieth century drama, theater of the absurd, and the summary of the play. Also in an independent section we show other people's work on the play *Waiting for Godot*. Later on we clarified the *Biblical* and *Quranic* symbols in *Waiting for Godot* and shows the comparison of the symbols in the holy books *Quran* and *Bible* in *Waiting for Godot*. Eventually, conclusion will be drawn as the final outcome of the study.

Key words: Waiting for Godot; religion; modern literature; Quran; Bible

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INTRODUCTION

Samuel Beckett is an Irish author and a noble prize winner in the 20th century. He lived in the period of the two world wars when he witnessed big destruction in both the world and people's lives as well, after witnessing two World Wars and two-period modernism and postmodernism. "Literature of the Absurd followed closely on the heels of

two of the twentieth century's most recognizable literary styles: modernism and post-modernism" (Fitriani, 6. n.d). The English literature was born again with new literary style, like, the theater of the absurd. "It seems that Beckett employed any pessimistic notion in the background of twentieth-century philosophy in order to express his true feeling about, existence, God, freedom and human being in modern society" (Ghanbari, 2008, p.735).

Waiting for Godot is a mysterious play for holding a lot of religious meanings; within two holy books *Bible* and *Quran*. Clearly, in *Bible* there are verses about God's appearance, beside the *Bible*, the play also gives quotes about God's appearance more than one time. Also the pronunciation of the hidden character in the play has nearly the same pronunciation of God. In addition to Godot's appearance and its pronunciation there is also a boy who is delivering Godot's message like the prophets who delivered God's message. In this way the boy in the play and God's prophets are similar in delivering and holding the message. Furthermore, the tree in the play is similar in shape to the tree that Jesus Christ was crucified on. Beside these symbols, there is another one which is using religious names within the play that are mentioned in the Bible, such as Adam, Cain and Able. So, this shows the religious meaning that the play holds within Bible.

Beside *Bible*, Beckett without being conscious had used symbols in his play that can get interpretation based on *Quranic* verses. The interpretations that can be found in *Waiting for Godot* based on *Quranic* verses are the tree, the moon, the dog and the boy; there are three kinds of trees in *Quran* that can be compared to the tree inside the play. One of them is the tree of Ridhwan (waiting and trust). Another verse in *Quran* is related to the tree of Mary which holds the meaning of trust, hope, and rewarding. The tree of Jonah is the last interpretation that the tree inside the play can hold, which is repentance. The second symbol in the play that can also be found in the holy *Quran* is the moon; this symbol carries two

meanings (the progression of the time and works as a sign for the arrival of the night, so they can go home and have a rest). The dog is another symbol within the play which gives the meaning of human beings condition on earth. The final symbol inside the play that also existed in the holy *Quran* is the boy, the body works as a symbol of the prophet when both have the duty of delivering messages. The final part of this research make the comparison between part of the symbols in these three books *Waiting for Godot*, *Bible*, and *Quran*. This research is to serve the literary field from religious perspective, it gives *Waiting for Godot* another significance in terms of religion: By comparing its symbols to the two holy books *Bible* and *Quran*, it is to make the readers familiar with another holy book from GOD which is *Quran* that can share the same interpretation as *Bible* inside the play, and it can be useful for those people who do not have information about *Bible*.

1. THE TWENTIETH CENTURY DRAMA

Asma quoted in "Existentialism and Religious Allegory in Samuel Beckett's *Waiting for Godot* (1954)", that "modernism is a period that starts in the last half of the nineteenth century. What makes it called modern is the appearance of new theories which emphasized on individual and subjectivity. Modernism is considered to be a great movement in English literature because; it rejects all the traditional forms of literature. This period has many characteristics that make it different from the others: The modernists want to show the reader the reality of life in different ways, and to show them the meaningless of life. They don't concentrate on the structure and the plot of the work; instead they focus more on how to make the reader feel the story. Also, there is much focus on the open-ended endings, as if the story is continued forever. Furthermore, the characters are not presented in the highly perfect life, yet they are ordinary characters who are affected by the war, the characters are depressed, despaired and lonely, also they were against the religion and social systems. Because of the war people collapsed, and they have difficulties expressing their feelings" (Asma, 7-8-9. 2016).

S.P.Dutta quoted in his research "Trends in Modern English Drama", modern drama has an influential impact on literature and the reader as well. It made many changes in both the English culture and the public mind. With the development of the world and education growth, the task of man in reading literature has changed. The new emerging of modern drama made the readers and writers welcome the idea of modern theater. There are some major writers in this period who have a role in depicting the modern drama in a perfect way such as Henrik Ibsen in his play *A doll's house*. So the modern drama, unlike the precedence, deals with the issues of life and everyday problems, also the life condition of the average people especially in the time of the war (Dutta, 1. 2011).

2. THE THEATER OF THE ABSURD

The Theatre of the Absurd, is a word made up by the critic Martin Esslin for the writings of some playwrights, who mostly wrote is the period between 1950s- 1960s, with Paris being the home of this fork of playwriting. What sets this form apart from others was the lack of a pioneer, for this form was based upon the idea of existentialism and was put into use by a number of European Playwrights. The word itself is derived from the contents of an essay written by Albert Camus in 1942, named 'Myth of Sisyphus'. He was the first person to define the situation of humans as meaningless and absurd (Culík, 1. 2000).

"Elements of the play were the non-harmonious nature of the characters to their environment and existence, and the illogical and often fruitless plots. The typical audience had never seen such form before. The word means "out of key" like in music and it refers to how meaning of existence is not decipherable and the place of man in the universe is without meaning" (Culík, 5. 2000).

At this time, the ingoing war and atrocities were at all-time highs and the advancement of communicative technology made it all too easy for everyone to see what goes on in the world, thus being a major factor in giving more effect for the creation of this form of art that is deeply troubled by what goes on in these times, and making them believe that if this is existence, then existence is meaningless. Humans are bewildered and troubled with no promise of a solution in sight of hope (Culík, 6. 2000).

"True absurdist playwrights are little in number, with (Samuel Beckett, Eugene Ionesco and Jean Genet) being the most renowned writers of that form. Some other playwrights have works that have been labeled as absurdist, but they can't be put under that term completely, some even reject the title" (Culík, 3. 2000).

3. SUMMARY OF WAITING FOR GODOT

In the beginning of the first act we see two men, Estragon and Vladimir, waiting on a road next to a tree. One of them is sitting on a little mound and they're both wearing torn clothes. From their conversation, they seem to be waiting for someone to meet them; even though they're not sure he (Godot) will arrive eventually. Then two characters pass by them, Pozzo who is a slave owner and Lucky, his slave. Pozzo drags him by a leash, and makes him carry all his bags and luggage. Pozzo talks to Estragon and Vladimir, and makes Lucky dance and think for them for amusement. Then Pozzo and lucky leave but the pair stay there. A young boy appears and tells them that Godot will not come today but is definitely coming the next day. Vladimir and Estragon decide to leave because it's already dark, but they don't move and still stay there. When the second part starts, Vladimir and Estragon appear back at the tree, which is becoming a

little greener with leaves. And again they are waiting for this person Godot. They talk about their past, but their memories are foggy, so to pass the time they think about playing games. Then Pozzo and Lucky walk by again, but they see that Pozzo is blind and his servant is dumb. They tell Pozzo that they are still waiting for Godot but Pozzo does not even remember meeting them the day before. Once again, after Pozzo and Lucky leaves and the little boy shows up, saying that Godot is not coming today, but will certainly appear tomorrow. And also as the night before, the pair decide to go home but do not move as the curtain is drawn (Speri, 5. 2011).

4. METHOD

There is textual analysis theory that we used to analyze the text and compare the religious terms in this study. As for getting better outcome we share different symbols in both Quran and Bible in *Waiting for Godot* and finally we compared them. This research seeks to answer the following questions:

What are those *Biblical* symbols that Samuel Beckett has used in *Waiting for Godot*?

What are those *Quranic* symbols that can be found in *Waiting for Godot*?

What are the similarities and differences between *Biblical* and *Quranic* symbols in *Waiting for Godot*?

How can the *Biblical* and *Quranic* symbols be related to *Waiting for Godot*?

5. BIBLICAL SYMBOLS IN WAITING FOR GODOT

Waiting for Godot is recognized as the masterpiece of the theater of the absurd, it is filled with religious feelings of the writer. Also, Beckett's early education regarding religion had a massive impact on his literary creations; he uses *Biblical* and religious allusions throughout the play. Furthermore, Beckett's mother has taught her children the moral aspects of Christianity which also affected Beckett's works. Based on *Bible*, *Waiting for Godot* can get religious interpretation with Godot, his name, his appearance, the Boy, the tree, and the language inside the play.

According to Niklas Lövgren who cited Beckett's words in which Beckett says "Christianity is a mythology with which I am perfectly familiar, so naturally I use it"; so, one can say Beckett was aware of all the signs that may give religious meaning in his play *Waiting for Godot* (Lövgren, 3-4, 2016).

Starting with Godot, Samuel Beckett himself didn't want to reveal the character of Godot, but many critics had different opinions on the question of (who is Godot?). Though, in many cases, most of the critics try not to be deceived by the name of Godot whether they know Godot

is somehow similar to the name of God. So this is a tricky way that Samuel Beckett has given such a name to his masterpieces, many of the researchers claimed that even Beckett didn't know the answer to the question (Who is Godot?), is that God or not? But Beckett's words cannot be accepted because there is enough evidence to prove that by Godot he meant God as Niklas Lövgren says "The name Godot conjures up an image of God (Lövgren 5, 19. 2016). Another researcher whose name is Jing Wang claims that "Godot is similar to God in pronunciation.... From the description of appearance, Godot has similarities with God" (Wang, 17. 2011); as it is mentioned in Holy *Bible* "when I turned I saw seven golden lampstands, and among the lampstands was someone like a son of man, dressed in a robe reaching down to his feet and with a golden sash around his chest. The hair on his head was white like wool, as white as snow", (Holy *Bible*, John, 1). Another thing which proves Godot to be the symbol of God is the boy who is sent to deliver Godot's message. The boy could be taken as a prophet. Like prophets, he is the only one who has actually seen Godot (God) (Shah, 1, n.d).

VLADIMIR: (softly) Has he a beard, Mr. Godot?

BOY: Yes Sir.

VLADIMIR: Fair or . . . (he hesitates) . . . or black?

BOY: I think it's white, Sir.

Silence.

VLADIMIR: Christ have mercy on us. (Beckett, Act2, p.89)

Usually, prophets are the ones who are the source of providing people with information about GOD, and they are the only beings who have connection with God, "And thou, child, shalt be called the prophet of the Highest: for thou shalt go before the face of the Lord to prepare his ways;" (Holy *Bible*, Luke 1:76). So, one can say that the Boy is one of the symbols inside the play that holds religious interpretation. For sure Lucky's speech can be seen as a masterpiece for hidden examples that suggest religious messages. 'His speech may appear nonsense, but his start is astonishing as he mentions a "personal God" with a "white beard" and that's what prompts Vladimir to ask the Boy if Godot has a white beard' (Shah, 4. n.d). Based on this discussion, Beckett has revealed another speech for mentioning the religious symbols in his work, "I told [Ralph] Richardson that if by Godot I had meant God I would have said God, and not Godot. This seemed to disappoint him greatly." _ Samuel Beckett to Barney Roset, 18 October 1954. According to Beckett's speech, he doesn't mean any religious meaning in his work, but the critics and the readers cannot accept it, because each symbol in the play holds a religious story behind it.

After that, we come to the Tree which is the only sitting of the play, where Godot asks the trumps to wait for him.

VLADIMIR: We're waiting for Godot.

ESTRAGON: (despairingly). Ah! (Pause.) You're sure it was here?

VLADIMIR: What?
ESTRAGON: That we were to wait.
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.
ESTRAGON: Where are the leaves?
VLADIMIR: It must be dead. (Beckett, Act1, p.7)

In this way, it will be the third thing which is related to religion. According to the Biblical religious context, the tree was considered as the tree that Jesus was crucified on (Asma, 2, 2016). The use of language is very remarkable in the play and it serves Beckett's purpose significantly (Abdulla, 3. n.d), in which he uses religious names inside the play like Adam. Another use of religious language can be seen as "The story of Jesus' salvation, Cain and Able, goats and sheep, and the four gospels are clearly presented in the play" (Asma, 53, 2016).

ESTRAGON: To try him with other names, one after the other. It'd pass the time. And we'd be bound to hit on the right one sooner or later.

VLADIMIR: I tell you his name is Pozzo.
ESTRAGON: We'll soon see. (He reflects.) Abel! Abel!
POZZO: Help!
ESTRAGON: Got it in one!
VLADIMIR: I begin to weary of this motif.
ESTRAGON: Perhaps the other is called Cain. Cain! Cain!
POZZO: Help!
ESTRAGON: He's all humanity. (Beckett, Act2, p.80)

Estragon calls himself Adam; this may mean that maybe just like Adam they are the fallen man who themselves are responsible for their misery and wretched condition.

POZZO: What was I saying?
VLADIMIR: Let's go.
ESTRAGON: But take the weight off your feet, I implore you, you'll catch your death.
POZZO: True. (He sits down. To Estragon.) What is your name?
ESTRAGON: Adam.
POZZO:(who hasn't listened) Ah yes! The night. (He raises his head.) But be a little more attentive, for pity's sake, otherwise we'll never get anywhere. (Beckett, Act1, p.31)

6. THE QURANIC SYMBOLS IN WAITING FOR GODOT

Samuel Beckett as a Christian person introduces his work (*Waiting for Godot*) to contain many of the *Biblical* symbols, in order to send indirect messages to people, although he says that he includes the *Biblical* references without an intention, and he did not mean to send any message through these symbols. As a reader of *Waiting for Godot*, it will be easy to notice that some of the symbols in the play are originally existed in the holy *Quran*. The *Quranic* symbols that could be noticed in the play can share the same meaning and interpretation with the symbols of the play. Some of these symbols are the tree

(which has three meanings in the holy *Quran*), the moon, the dog (in Vladimir's song in the beginning of the second act), and the boy.

6.1 The Trees of *Quran*

6.1.1 The Tree of Ridhwan

There are different meanings of the symbol of tree in Holy *Quran* that one could relate it to *Waiting for Godot*. The first tree in *Quran* is the tree of the Pledge of acceptance (Bay'at-el-Ridhwan). God says in the holy *Quran* "Surely, Allah was well pleased with the believers when they were swearing allegiance to thee under the tree." (*Quran* Majeed, 26:18). According to Ibn Kathir, this verse has a story behind it that is related to the prophet Mohamed (peace be upon him) and his followers. One day when the holy prophet was living in Al Madina, he had a dream of visiting Mecca and holding the key of Al Kabah. So, he invited his followers and friends to go to Mecca and perform "Umrah". When he reached Mecca, the Quraysh (the people who live in Mecca) didn't allow them to enter and perform Umrah. Later the prophet sent Othman Ibn Afan (one of the prophet's friends) to explain to the Quraysh that their intention is to perform Umrah, but they didn't allow him to leave. The holy prophet thought that Othman has been murdered; therefore he sat under a tree and asked his followers to promise him that they will stay and fight with him as one person. So the holy prophet sat under the tree and waited for his followers to come and make the oath. Then all the prophet's followers had an oath on themselves that they will fight even if it causes them their lives, because they trusted their prophet and the prophet trusted them in return, he never has doubt about their loyalty, they will stay with him until the end of his journey, that's why God has sent a verse to bless the prophet's followers. The meaning of this tree in *Quran* is similar to the meaning of the tree in *Waiting for Godot*. In the play the two tramps Vladimir and Estragon are waiting under a tree, they keep waiting under that tree for sixty years. They are waiting for the arrival of Godot, and he never arrives.

ESTRAGON: Let's go!
VLADIMIR: We can't.
ESTRAGON: Why not?
VLADIMIR: We're waiting for Godot.
ESTRAGON: (despairingly) Ah! (Beckett, Act1, p.10)

In this quote, Estragon doesn't know the reason for their waiting, yet Vladimir definitely knows and he keeps waiting. Later they had another discussion;

VLADIMIR: He didn't say for sure he'd come.
ESTRAGON: And if he doesn't come?
VLADIMIR: We'll come back tomorrow.
ESTRAGON: And then the day after tomorrow.
VLADIMIR: Possibly.
ESTRAGON: And so on.
VLADIMIR: The point is—
ESTRAGON: Until he comes. (Beckett, Act1, p.10)

So, from this quote the reader can interpret that the reason behind their waiting is that they have trust in Godot. And Vladimir is ready to come back again to the same spot in order to meet Godot, even if they wait till the last moment in their lives. That's why the meaning of the tree in *Quran* is similar to the meaning of the tree in the play; both can give the meaning of waiting and trust.

6.1.2 The Tree of Mary

In addition to the tree of Ridhwan, there is another remarkable tree in the holy *Quran* which is called the tree of Mary. The story of this tree gives the meaning of trust, hope, and rewarding. These messages can also be interpreted when reading or watching *Waiting for Godot*. The story of the tree of Mary is about Mary herself, Mary is Jesus' mother, and God gave her a child without being touched by any man. Mary was afraid from her pregnancy, she was worried about her reputation and what the people will say about her family, also she was afraid of the pain of the childbirth, and she was suffering. Therefore, at the time of her childbirth, she went to a place which is empty from people, and when she gave birth she was sad, and God says to her "And shake towards thyself the trunk of the palm-tree: It will cause fresh ripe dates to fall upon thee" (*Quran* Majeed, 16:25). From this verse one can say that the trunk of the palm tree was dead, so how it will give fruit. Mary's condition was very sad and painful, but still she has trust in God, so she followed what God has ordered her to do. That's why, God wanted to give her some hope by sending the fruit from a dead tree, furthermore God wanted to tell her that nothing is impossible, so don't suffer and don't be in grief. Thus, Mary accepts everything from God and she got her reward which is having a child (Isa who is also Jesus Christ) (whyislam, 2019).

In *Waiting For Godot* through the whole act one, Vladimir and Estragon are standing beside a dead tree in a place that is empty from people, so they feel like there is no hope and they are suffering because of losing hope, they don't know what to do, they want to leave but they cannot, they have to follow Godot's orders, because they trust Godot. But in act two the dead tree becomes alive again through the appearance of five leaves on it. The appearance of these leaves came as a reward for Vladimir and Estragon; it gave them hope after all the suffering that they were in. Thus, the two tramps followed Godot's order and they waited for his arrival through all act one, and then in act two, the two tramps got their reward which is hope through seeing the leaves of the dead tree. The leaves revive the hope of Godot's arrival in the mind and the heart of the two tramps.

VLADIMIR: Look at it.

They look at the tree.

ESTRAGON: I see nothing.

VLADIMIR: But yesterday evening it was all black and bare.

And now it's covered with leaves.

ESTRAGON: Leaves?

VLADIMIR: In a single night.

ESTRAGON: It must be the Spring.

VLADIMIR: But in a single night! (Beckett, Act2, p.61)

As a result, one can say that God can give suffering and hope, sadness and pleasure maybe to reward you or to teach you a lesson. In both cases you have to go through what God had planned for you. Vladimir and Estragon did not learn any lesson, and that's obvious when they did not do any action to end their waiting and suffering, instead they did not leave the tree.

6.1.3 The Tree of Jonah

Jonah is another prophet, God sent him to people to deliver a message, that they should obey God or they will not get God's mercy. The prophet Jonah delivered the message, but the people didn't listen to him. Jonah told them many times about God's message, but they paid him no attention. Therefore, the prophet became angry and decided to leave them. The prophet left without God's permission. Jonah went to the sea, and the ship that carried him was full of people. Besides the people's large number, the ship was threatened by storms and huge waves, so the people on the ship said that they have to sacrifice one of them in order to pass the terrible storms. Therefore, the people on the ship decided to make a poll and the first name appears will be thrown to the big sea. They made the poll and they repeated it three times, and all of them were Jonah's name. Thus, he threw himself to the sea and God has sent a big whale that swallowed him. All of these events happened to the prophet Jonah, because he disobeyed God's orders and left without God's permission. As a result, the prophet Jonah remained in the whale's belly three days, through these days he repented and he asked God to forgive him. So, God forgave him and ordered the whale to spew him. The prophet remained on the shore alone and very sick also he was hopeless, because no one was there to help him, but God was there to support and to protect him (Al-Naaemy 2013). Then, God says "And We caused a plant of gourd to grow over him." (*Quran* Majeed, 23:146). So, God grew a gourd tree over Jonah, he ate from its fruit to support his body (this type of fruit is full of vitamins), and its big leaves worked as a protection from the sun, and it keeps the flies away. In this way, one can say that this tree worked as a support and protection to the prophet when he was sick and hopeless. This tree worked as a sign for him that God has forgiven him when he repented, thus he has to deliver his message again.

In *waiting for Godot*, the audience can also see the meaning of the characters' repentance in the tree of the play. The two characters Vladimir and Estragon are hopeless in act one as they see the dead tree in front of them. The two tramps keep repeating "let's hang ourselves" which means that they are hopeless and they suggest to hang themselves not to finish their lives, yet to do something during their suffering and end it which

is waiting. The two tramps don't want to believe that Godot will not come, because he already asks them to wait beside a tree, they didn't exactly know which tree, yet they are waiting beside a dead tree as if they did something wrong and they want to repent through waiting and obeying Godot's orders.

ESTRAGON: What about hanging ourselves?
VLADIMIR: Hmm. It'd give us an erection.
ESTRAGON: (highly excited) An erection!
[...]
ESTRAGON: Let's hang ourselves immediately! (Beckett, Act1, p.13)

They also have a discussion that they will not hang themselves on the tree if Godot comes, means that they are afraid of disobey Godot's orders. Also his arrival means that he will save them from their suffering and he accepts their repentance;

VLADIMIR: We'll hang ourselves tomorrow. (Pause) Unless Godot comes.
ESTRAGON: And if he comes?
VLADIMIR: We'll be saved. (Beckett, Act2, p.91)

So, the dead tree symbolizes the tramps mistakes, and they are waiting beside it, waiting for Godot's orders to leave it. In act two the hope enters to the lives of the characters when they saw the leaves of the dead tree, and they wonder for seeing the leaves. The leaves for them like Jonah, means hope and maybe an answer for them that finally Godot will appear. Thus, the meaning of the Jonah's tree and the tree in the play can be similar. Both can give the same interpretation to the reader.

Vladimir: The tree, look at the tree. [Estragon looks at the tree.]
Estragon: Was it not there yesterday?
Vladimir: Yes of course it was there. Do you not remember? We nearly hanged ourselves (Beckett, Act2, p.56).

6.2 The Moon

Samuel Beckett introduces the importance of time in people's lives after the destruction of the world wars in a distinctive way, in order to make the audience or the reader think about the existence of humans. Beckett shows the importance of time in *Waiting for Godot* through the symbol of moon. The moon is a noticeable symbol to the characters and the audience as well, whenever they see the moon; they know that the night has come which means that it is the time to leave and have a rest, also the moon shows that the time is in progress to them. The moon in the play can work as a sign for the characters to leave and have a rest. In *Waiting for Godot*, the two characters Vladimir and Estragon are waiting through the whole day for the arrival of Godot, so they feel exhausted, they spend the whole day suffering hoping for Mr. Godot to help or save them. So when the moon appears in the sky, the two tramps say that now we can go home and have a rest. They find the moon as a sign of mercy to them to end their suffering.

ESTRAGON: We came too soon.
Vladimir: It's always at nightfall.
ESTRAGON: But night doesn't fall.
VLADIMIR: It'll fall all of a sudden, like yesterday.
ESTRAGON: Then it'll be night.
VLADIMIR: And we can go.
ESTRAGON: Then it'll be day again. (Pause. Despairing.)
What'll we do, what'll we do! (Beckett, Act2, p.67)

This idea in the play is originally existed in the holy *Quran*, both of them can send and share the same meaning. God in his holy book says "He causes the break of day; and he made the night for rest and the sun and the moon for reckoning time. That is the decree of the Mighty, the wise" (*Quran* Majeed, 7:96). Ibn Katheer has mentioned in his explanation about this verse that when God created humanity he also explains that he created the day and the night, the sun and the moon as he likes it to be, also for the benefit of humans. He created the day for the human to live and work, so they will suffer during the day. Also, he created the night to end humans suffering through ending their day by getting rest and feel save. Therefore, when it says that the symbol of moon in both holy *Quran* and the play means death, it does not mean the end of life, yet the end of suffering. Thus, the characters suffer during the day, and when they see the nightfall and the moon rises in the sky, they know that this is the time to leave their place and go home and have rest.

The moon in this verse can also give the meaning of the progression of time. God created the moon for the humanity to work as guidance for them, in order to know the continuity of their days. At the initial days of the month, the moon begins with a small size and then with the continuation of the month, the size of the moon begins to be bigger and bigger until it reaches its full and rounded shape at the mid of the month. After the mid of the month, the moon begins to shrink its size until it fades in the sky which is the end of the month. In this way, the people will be aware of the progression of their days. While in *Waiting for Godot*, the moon gives ironical meaning. Instead of showing the progression of the time, the characters think that the time has stopped. They don't know how many days they have been waiting in that place, and they think that they waited there for just two day, while they were waiting in that spot for sixty years. In this way, one can say that the symbol of moon can work as a sign for time progression.

6.3 The Dog

The other symbol in *Waiting for Godot* is the dog in Vladimir's song. At the beginning of act two, Vladimir is alone on the stage, so he starts to sing a song, and he keeps repeating it;

VLADIMIR;
A dog came in the kitchen
And stole a crust of bread.
Then cook up with a ladle
And beat him till he was dead.

Then all the dogs came running
And dug the dog a tomb—
He stops, broods, resumes:
Then all the dogs came running
And dug the dog a tomb
And wrote upon the tombstone
For the eyes of dogs to come:
A dog came in the kitchen
And stole a crust of bread.
Then cook up with a ladle
And beat him till he was dead.
Then all the dogs came running
And dug the dog a tomb— (Beckett, Act2, pp.52-53)

The song is about a dog that stole a crust of bread from a kitchen, then the cook hits him with a ladle, so he died, the other dogs came running and they dug a grave for their friend and wrote his story on its tombstone, so it can work as a history for other dogs in the future. Vladimir seems to keep repeating the song, but when Estragon enters he stops. In this song, the dog represents Estragon, because he is ready to do anything to get what he wants even if he loses his life.

The dog in the song lost its life for just a crust of bread. But, why has Samuel Beckett chosen a dog among other animals? The dog by its nature pants and keeps the tongue out most the time even if it does not feel hungry or thirsty, so one can say that this condition is specialized for the dog which makes it different from other animals. (This is the creation of God). The readers of the holy *Quran* can easily notice that God has mentioned this situation first in his holy book in one of the verses of (Surah Al-A'raf). "And if We had pleased, we could have exalted him thereby; but he inclined to the earth and followed his evil inclination. His case therefore is like the case of a thirsty dog; if thou drive him away, he hangs out his tongue; and if thou leave him, he hangs out his tongue. Such is the case of the people who disbelieve in our signs. So give them the description that they may ponder" (*Quran* Majeed, 9:176). In this verse, God has mentioned the dog and gave it as an example of a person. And according to this verse, the person who is treated as dog is the one who does not follow or believe in God's messages and orders. So, God says that even if he reads God's holy book, he does not work in it, he will do what he wants and what he believes in without caring about God's warnings and orders. In this condition he will be like the dog that you cannot know his state, because he pants most of the time (Al-Tabary 272. n.d). Thus, Estragon as a character in the play shows the reality of a kind of human beings who care much more about their lives and how to entertain themselves. Estragon is always hungry and he asks for food from Vladimir, also when Pozzo throws the bone of the chicken after eating it, Estragon asks for having it. Therefore, Estragon could be one of the persons that God had mentioned in the verse of the holy *Quran*. Both examples in the play and in the verse explain how the person makes mistakes when he cares more about

the entertainment in his life, and without noticing these mistakes, for them the life is more important than working for the after life or correct their actions. The person who is like Estragon looks for what he wants and he doesn't look at the way of gaining it, this person will be happy for getting his needs without noticing that he lost his face among people. So when he discovers it, it will be too late for him to correct and deal with his condition.

6.4 The Boy

God creates human beings and send them to the earth, and he taught them everything about how to live and how to protect themselves. He created the brain inside our heads, in order to think and do what brings us all the benefit. Not just the brain, God gave us heart to have a mercy on other creatures. God wants humans to obey him, not to be slaves, yet to bring humanity peace in life and eternity after life in heaven. So, God sent messengers to humans, in order to deliver his message. Hence, the messengers were carrying one message from God which is not to ignore God's orders to gain his mercy (Al-Shaarawy, 2018). Therefore, God says in his holy Book "And we send not the messengers but as bearers of glad tidings and as warners. So those who believe and reform themselves, on them shall come no fear nor shall they grieve." (*Quran* Majeed, 7:48). Similar to God's messengers, the boy's duty in writing for Godot is the same; he works as a messenger to Vladimir. The boy appears at the end of the two acts having a duty, his duty is to deliver Godot's message to Vladimir who is waiting for Godot's coming.

BOY: Mister Albert . . . ?
VLADIMIR: Yes.
ESTRAGON: What do you want?
VLADIMIR: Approach!
The Boy does not move.
ESTRAGON: (forcibly). Approach when you're told, can't you?
The Boy advances timidly, halts.
VLADIMIR: What is it?
Boy: Mr. Godot . . .
VLADIMIR: Obviously . . . (Pause.) Approach.
ESTRAGON: (violently). Will you approach! (The Boy advances timidly.) What kept you so late?
VLADIMIR: You have a message from Mr. Godot?
Boy: Yes Sir. (Beckett, Act1, p.46)

In this quote, it seems that the boy appears at the end of the first act to deliver a message from Mr. Godot. Also, at the end of the second act the boy appears again having the same shape, but he is not the same person, yet he is carrying the same message as the previous boy.

BOY: Mister . . . (Vladimir turns.) Mister Albert.
VLADIMIR: Off we go again. (Pause.) Do you not recognize me?
Boy: No Sir.
VLADIMIR: It wasn't you came yesterday.
Boy: No Sir.
VLADIMIR: This is your first time.
Boy: Yes Sir.
Silence.

VLADIMIR: You have a message from Mr. Godot.
Boy: Yes Sir.
VLADIMIR: He won't come this evening.
Boy: No Sir.
VLADIMIR: But he'll come tomorrow.
Boy: Yes Sir. (Beckett, Act2, p.88)

This quote reveals that there are two messenger boys in the play. They are brothers and look like twins. Also, they have direct connection with Godot, and he takes care of them. This makes them too close to Godot. The same can be said about God's prophets and messengers. They are the closest creatures to God, because God has chosen them among all his creatures to send his message. But, God's messengers do not share the same shape; they are too different in their appearance, personalities, and the period that God sent them in. Thus, the messenger boys in the play and the prophets and the messengers have the same meaning and interpretation to the reader, because they share similar duty.

As conclusion, the discussion about the symbols in both *Waiting for Godot* and the holy *Quran* becomes deeper, as the reader notices the similarities between the two interpretations. One of the symbols in the holy *Quran* is the tree of Ridhwan which has the meaning of trust and waiting which is one of the meanings of the tree in the play. Also the tree of Mary and the tree of Jonah have the meaning of hope and repentance which is another meaning of the tree in the play. In addition to the tree, the symbol of moon in the holy *Quran* also has various meanings including; the progression of time which clarifies the days of the month, and it works as a sign for the arrival of the night to the characters in the play and to humanity in the holy *Quran*. Another symbol in the holy *Quran* is the symbol of dog. The dog has been included in one of God's verses; God uses it as an example for the disobedience people on earth. This meaning is similar to the meaning of the symbol of the dog in the play. In the play the dog stands for Estragon as a person who cares more for his entertainment, even if it causes him to lose something in his life. The other symbol that can be observed in *Waiting for Godot* is the boy; the reader can see the boy as a messenger to humanity which is the same duty of God's messengers that he sent to the earth. Hence, the symbols of *Quran* in this research easily can be noticed in *Waiting for Godot* through sharing similar interpretations.

7. COMPARISON OF WAITING FOR GODOT'S SYMBOLS IN BIBLE AND QURAN

According to *Bible*, that talks about the appearance of God critics claimed that Godot is similar to God and Godot's pronunciation is similar to the name of God. However, in *Quran* there is no mentioning of the appearance of God except his characteristics, like Al-Raheem (merciful).

Then it is clear that the prophets are the ones who are sent from God to humanity to deliver his messages and show people the right path in life toward heaven. Within the play there is a Boy who appears at the end of the two acts in order to deliver Godot's message to Vladimir and Estragon (the two main characters in the play). The boy's characteristics in the play are similar to the prophets that are mentioned in the holy *Bible*.

In *Quran* God has sent his prophets to humanity to give warnings, save people from misery in life and get peace after life. So God has sent 25 prophets and all of them had the same duty which is delivering God's messages, and the rest is left to human beings if they listen to the prophets or not. Finally, one can see that the Boy's characteristics are similar to the prophets in holy *Bible* and *Quran*.

Moreover, most of the critics are considering the tree in *Waiting for Godot* as the tree that Jesus Christ was crucified on, because both of the trees are without leaves. Also the shape of the tree in *Waiting for Godot* is similar to the tree that Jesus Christ crucified on; both of them are taking the shape of cross. Furthermore, in *Waiting for Godot* the two characters Vladimir and Estragon are waiting beneath a dead tree, and they're following Godot's order which is waiting for him beside a tree. Then Estragon asks Vladimir, if this tree is the right tree to wait beneath but Vladimir ignores answering him.

ESTRAGON: (despairingly). Ah! (Pause.) You're sure it was here?

VLADIMIR: What?

ESTRAGON: That we were to wait.

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. (Beckett, Act1, p.7)

This shows his belief in meeting Godot, and being saved. These behaviors are showing Vladimir's trust in Godot. The two main characters were ordered to stay and wait for Godot, so as Jesus Christ who was obeying God's order to stay and face people before his crucifixion because he trusted God that he will save him.

The idea of trust in God brings us similar example from *Quran* who is Mary (Jesus Christ's mother). Mary was hopeless because people rejected her pregnancy, and didn't know the father of her child. So Mary went out of the village with having a lot of trust in God that he will help her and save her. Then Mary gave birth to Jesus under a dead palm, she was alone and she didn't have enough milk to feed her child due to her weakness, but God helped her and gave her dates from the dead palm. The dates worked as a supporter for Mary and her child, which was given to them as the outcome of Mary's trust and believe in God. Similarly, within the play in Act 2 there is a change in the tree which is having leaves, which gives the characters Vladimir and Estragon hope that Godot will come and save them.

Furthermore, Beckett's awareness of religion leads him to use religious allusions inside his play, for example using the name Adam and mentioning the names of Cain and Able. As it's mentioned, that Estragon calls himself Adam when Pozzo asks about his name: in addition to the play in holy *Bible* there is also mentioning of the names of Adam (human beings' father) and Cain and Able.

In *Quran* there is also mentioning about Adam and his sons Cain and Able. God mentions the story of them in the holy *Quran*: "And recite to them the story of Adam's two sons, in truth, when they both offered a sacrifice [to Allah], and it was accepted from one of them but was not accepted from the other (Al-Ma'idah 5, p.11). These names symbolize the religious language in both holy books *Quran* and *Bible* that Beckett has used in his work *Waiting for Godot*. This research's claim for showing the similarities and the differences of the symbols in the two holy books and the play has been achieved through having this comparison.

CONCLUSION

In this research similar symbols and different symbols in *Bible* and *Quran* are being compared to each other based on their interpretation of the symbols inside the play *Waiting for Godot*, like Godot's appearance, the boy, the tree, and the language of the play. After all, and based on the comparison between the symbols in *Bible* and symbols in *Quran*, the name Godot and its appearance have religious meaning within the holy book *Bible* in terms of the pronunciation of the name God and his appearance. However, there is no mentioning of the appearance of God in the holy *Quran*.

Moreover, the boy inside the play has gotten the characteristics of the prophets that are mentioned in both holy books *Bible* and *Quran* which is delivering God's message. Likewise the boy, the tree in the play shares some of the meanings of the trees in both the holy *Bible* and the holy *Quran* such as waiting, trust, and hope. Names like Adam, Cain and Able which show Beckett's creativity in using religious language inside his play, because these names are mentioned in both holy books *Bible* and *Quran*. *Waiting for Godot* is a broad work in its nature which has a lot of symbols that hold different meanings including religious interpretations which can be analyzed based on different religious books such as *Quran* and *Bible*.

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