
RELIGION IN WAITING FOR GODOT – BIBLICAL AND QURANIC SYMBOLISM

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Abstract: *Waiting for Godot* (1952) is a conventional and remarkable play written by the Irish author Samuel Beckett. The play *Waiting for Godot* belongs to the theater of absurd and it is a part of the modernist period of literature. Existential philosophers and play writers through their work depicted the problem of existence the absurdity of life and the question of God. Based on this, I tried to pay attention and analyze the religious aspect, or the religious theme of the play. It is a play that presents conflict between living by religious beliefs and leaving by the existential philosophy, which asserts that it is up to an individual to discover the meaning of life through personal experience in the world. This study aims to elaborate the two opposites as a whole and to obtain a knowledge and insight concerning on the existential themes together with the religious allegory and symbolism.

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. The focus is on the religious elements of the play, which are presented in this paper. These elements are analyzed in two sections, and what I point out are both the *Biblical* and *Quranic* symbols and the comparison of the symbols of these holy books, *Quran* and *Bible*, in the play. Eventually, conclusion will be drawn as the final outcome of the study.

Keywords: Waiting for Godot; religion; modern literature; Quran; Bible

1. INTRODUCTION

While living in the world of peace progress and industrial revolution, people in the late 19th and early 20th century believed in the possibility of constructing a better world. Soon this dream was shattered. The First World War shook the souls of the people with violence and suffering, by throwing the man relentlessly into meaningless situations and great difficulties, facing them with the absurdity of living and the futility of the future. In this time of war while people altered their beliefs questioning everything, even religion, in Western Europe emerged a philosophical course that raised the problem of existence as a core of its research. This philosophy of existentialism originated in 1920s in Germany, and later, in various variants, in other European countries. During the Second World War it became even more popular, and after the war, due to the anthropological psychological and critical orientation of this thought, in France it was a way of life. Literary works written from the same point of view have also been a great influence, so the novels and dramas with existential themes and orientation have become the most popular in the world. Existential philosophers and playwrights through their work depicted the problem of existence the absurdity of life and the question of God. Existentialist ideas were spread by many philosophers across Europe. Among the most famous is Soren Kierkegaard, a Danish philosopher, considered to be a precursor to existentialism. According to Kierkegaard, human's individual existence is coincidental, inimitable, final, transient and uncertain. Another philosopher worth mentioning is Karl Jaspers (1882 1969) is a German philosopher who discovered the fact that one does not relate to the world primarily in order to get to know it, but, above all to practically orient himself in it, to discover it, and in order to do that he needs a complete image of the world. Heidegger is another important philosopher who thinks that the goal of fundamental ontology is to develop the meaning of existentialism through everyday life, and with them to discover the meaning of authentic existence. Jean - Paul Sartre (1905 – 1908) is the most important figure in existentialism in France. According to Sartre, philosophy should be a call and encouragement of the individual to act freely and to fulfill their own freedom.

In England, existentialist philosophy was very present in literature, which was reborn with the new literary style called the theater of the absurd. The main concept of the plays of this style was the alienation of man from the social and physical environment..

As far as the representatives of these style are concerned, one of the greatest was Samuel Beckett, who himself witnessed and took part in the WWII so he transferred that experience in his work. He was an Irish poet, novelist and play writer and a Nobel Prize winner. 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, taking an active part in underground resistance group in WWII. He spent most of his adult life in Paris and wrote in both English and French.

Becket was considered its key figure. Beckett's work represents a tragicomic view of human culture in a formal and philosophical way abounding with black humor. His later works became increasingly minimalist and included poetry and short story collection and novellas. Beckett's mature style comes as a voice from the darkness, a provisional consciousness uttering forth its own perplexity in bafflement and anguish. In 1969 he won Nobel Prize

for Literature. His play 'Waiting for Godot' is one of the most significant works of literature in the 20th century and is a play open to all manner of reading. It is a two act play that prompts many questions, and answers none of them. As the title suggests it is a play about waiting. The only setting of the play is a country road, a leafless tree, evening... the two characters Vladimir and Estragon, or Didi and Gogo converse, argue and narrate stories reviling that they are waiting for a person named Godot. They are interrupted by other two characters Pozzo and Lucky and they all have unconnected and absurd conversations. After their departing, a boy arrives claiming that he is delivering a message from Godot who is delaying their meeting to the next day. The second act is similar to the first, the characters are in the same place meeting the same two people whose characteristics are slightly changed, doing the same things and waiting for the same man. The same boy appear again but this time he insist that he never met them before, and declaring the same statement as before. Once again Didi and Gogo decided to go, but they don't move.

2. RELIGIOUS IMAGERY IN WAITING FOR THE GODOT

The human necessity of unifying explanation of world has always been satisfied by religion and creators of the philosophical systems who made the human life meaningful. The natural desire to get to know and understand the world in its most hidden spheres was fulfilled by religious dogmas about the existence of God, which guaranteed the meaningful contingency of human life. The play has very strong evidences of theory of existentialism, but still, it can be related with religious interpretations. The main parts deals with a religious side of *Waiting for Godot*, and try to figure if the play is religious or atheist depending on the religious allegory presented in the play.

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, and the play also gives quotes about God's appearance more than one time. Even 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. 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.

3. BIBLICAL IMAGERY IN THE PLAY

The numerous Christian symbols in *Waiting for Godot* are a big and essential part of the play, and it could therefore be interpreted as a deeply religious literary work. Biblical images, as well as direct and indirect references to the Bible, are frequent and often explicit in the text of the play. We can mention the following:

Crucifixion - In the very beginning the reader encounters the very first clear indication to the tale of the crucifixion of Christ:

VLADIMIR: ...how is it that of the four Evangelists⁴³ only one speaks of a thief being saved. The four of them were there – or thereabouts – and only one speaks of a thief being saved. But one of the four says that one of the two was saved. (Beckett: 06)

Vladimir might be referring to the four gospel accounts that: —only John was at the site of the crucifixion while Matthew was most likely —thereabouts, as Vladimir says, after having deserted him. The other two —Evangelists to which he refers, Mark and Luke, however, wrote their accounts based on the testimony of Peter and other eyewitnesses. Luke explains this in the second verse of his gospel and the same conclusion can be made about Mark, considering he is first referenced as becoming part of the Christian faith in the book of Acts, which takes place approximately two months after the crucifixion (Kelsch: 72).

It is recorded in the Holy Bible that together with Jesus two prisoners were crucified. One of them said, —You're Christ, aren't you? You can save us and yourself! But the other answered, and rebuking him said, —Do you not even fear God, since you are under the same sentence of condemnation? And we indeed are suffering justly, for we are receiving what we deserve for our deeds; but this man has done nothing wrong. And he was saying, —Jesus, remember me when you come in Your kingdom!" Jesus said to him—"Truly I say to you, today you shall be with Me in Paradise."(cheristainity.com).

The Second Coming - Another popular interpretation of *Waiting for Godot* is the second coming aspect. One meaning of Mr. Godot is none other but 'God' and there are many clues and evidences in the play which symbolically says, that Mr. Godot is a symbol for God. According to the Bible:

⁴³ the **Four Evangelists** are [Matthew](#), [Mark](#), [Luke](#), and [John](#), the authors attributed with the creation of the four [Gospel](#) accounts in the [New Testament](#) that bear the following titles: [Gospel according to Matthew](#); [Gospel according to Mark](#); [Gospel according to Luke](#) and [Gospel according to John](#).

"A shoot will come up from the stump of Jesse; from his roots a branch will bear fruit. The spirit of the Lord will rest on him- the spirit of wisdom and of understanding, the spirit of counsel and power, the spirit of knowledge and of the fear of the Lord- and he will delight in the fear of the Lord. He will not judge by what he sees with his eyes, or decide by what he hears with his ears; but with righteousness he will judge the needy, with justice he will give decisions for the poor of the earth. He will strike the earth with the rod of his mouth; with the breath of his lips he will slay the wicked. Righteousness will be his belt and faithfulness the sash around his waist...'

It is clear from this text chosen from The Old Testament⁴⁴ that the Lord promised Jewish people to send them a Holy Spirit from him to give them glorious life in which even animals can live peacefully together. This text proves that the religious myth of waiting for somebody who will come to help poor people exists in the main religious books. In the same way in the New Testament⁴⁵:

"The second woe has passed; the third woe is coming soon. The seventh angel sounded his trumpet, and there were loud voices in heaven, which said .The kingdom of the world has become the kingdom of our Lord and of his Christ, and he will reign forever and ever"(22). "A great and wondrous sign appeared in heaven: a woman clothed with the sun, with the moon under her feet and crown of twelve stars on her head. She was pregnant and cried out in pain as she was about to give birth. She gave birth to a son, a male child, who will rule all the with an iron scepter. And her child was snatched up to God and to His throne. The woman fled into the desert to a place prepared for her by God, where she might be taken care of for 1260 days"

Religious interpretation posits Vladimir and Estragon as humanity waiting for the elusive return of a Savior. This interpretation makes Pozzo into the pope and Lucky into the faithful.

The divinity - In this beginning section we get the only clue of the nature of Vladimir and Estragon's relationship with Godot. They mention that they asked Godot for "a kind of prayer...a vague supplication," which he is currently considering. This creates a parallel between Godot and God, also suggested by their similar names, and it seems that Vladimir and Estragon do consider Godot a kind of religious figure when they mention coming in on their hands and knees. It certainly gives an allusion that Mr. Godot has some kind of divine personality.

The Tree of life - The tree might also have some religious symbolism as it can be compared with the cross where Christ was crucified. It is also the only item in the scenery that has changed.

The tree's random sprouting of leaves in between Act 1 and Act 2 might correlate with regeneration: it is hopeful, it is growth; it is life, unlike everything else in the play that degenerates from Act 1 to Act 2 (Pozzo's going blind and Lucky mute, as well as Gogo and Didi's increasing uncertainty and suffering).

Vladimir is referring to the biblical proverb that goes a little something like this: "Hope deferred makes the heart sick; but a desire fulfilled is a tree of life" ([Proverbs 13:12](#)). So the tree's random blooming would suggest that it is something of a tree of life.

VLADIMIR: But you can't go barefoot!

ESTRAGON: Christ did.

VLADIMIR: Christ! What has Christ got to do with it? You're not going to compare yourself to Christ!

ESTRAGON: All my life I've compared myself to him.

This section provides evidence for a religious reading of the play as Estragon compares himself to Christ when he decides to go barefoot. When Vladimir tells him not to compare himself to Christ, Estragon responds that "all my life I've compared myself to him.

The sheep and the goats - Godot boy minds the goats, while his brother raises the sheep; this could compare with the words in the Bible: "When the Son of Man comes in his glory, and all the angels with him. He will sit on his throne in heavenly glory. All the nations will be gathered before him, and he will separate the people one from another as a shepherd separates the sheep from the goats. He will put the sheep on his right and the goats on his left. (Matthew 25:31)

Free will - Every action of a human then becomes a commitment and humans assert their free will. Questioning of the fact of existence of God is connected to the idea of having the freedom to take the conscious decisions in life for all individuals, which might inspire people and at the same time deprive them of their ambitions and desires. Thus it is not quite clear why, but Estragon and Vladimir are waiting for Godot, although they are free to stop waiting and to leave. There is a connection between human freedom and human morality, which helps individuals choose the correct path to go. Most of individuals want to make their correct choices and thus they are limited by the norms of morality in their choices and behaviors, although they are free to make them.

⁴⁴ The **Old Testament** is the first part of the [Christian biblical canon](#), which is based primarily upon the twenty-four books of the [Hebrew Bible](#), a collection of ancient religious Hebrew writings by the [Israelites](#) believed by most Christians and religious Jews to be the sacred [Word of God](#).

⁴⁵ The **New Testament** is the second part of the [Christian biblical canon](#), and discusses the teachings and person of [Jesus](#) Christ

Existential atheism in Godot - Existential theology is recognition that real faith and spiritual meaning cannot be found in organized religions, rituals, or texts. Adhering to religious rules, even those called “laws” within a religion, is not a sign of true faith. Existential theology demands that faith be individual. Because most people are born into a religion, they do not have a faith so much as a sense of community identity. The religion is a way to connect to other people, not a way to connect directly to the metaphysical. This does not mean that every person born into a religion lacks faith, but few people are genuinely spiritual.

However, a somewhat closer analysis of the Christian symbols and the allusions to biblical stories can equally suggest a different interpretation, namely an overall confusion about the whole Christian concept, presented by the characters. The Christian theme of the crucifixion becomes a subject for a rather long elaboration in the immediate conversation of the characters where they mention the Gospels and the Holy Land, the Savior and the story of how one of the thieves was saved (4-5). In the end of Act I, the appearance of the boy messenger who minds the goats can be seen as a clear allusion to an angel coming down with a message from God and the whole picture signals a Nativity scene (Mercier 173).

On closer examination of the biblical imagery, one can see that the Christian symbols and images do not actually form any cohesive network of references and are mentioned and discussed by the characters sporadically and rather “to pass the time.” These ideas suggest that Estragon does not seem to have a clear idea on what the whole story is about, nor is he willing to know more about it. Vladimir, in his turn, is reluctant to give any further explanation of the idea of repentance:

VLADIMIR: Suppose we repented.

ESTRAGON: Repented what?

VLADIMIR: Oh... [*He reflects.*] We wouldn't have to go into the details. (3)

Vladimir reveals here that he is not aware either of what they should repent or what the concept of repentance entails as such. Both characters demonstrate a high level of uncertainty over the discussed topics, like Vladimir confusing the ideas of hell and death while he is trying to describe what the thief is saved from (4-5).

ESTRAGON: Saved from what?

VLADIMIR: Hell.

ESTRAGON: I'm going. (4)

Altogether, these dialogues hardly present a clear picture of the Christian concept of the world that is based upon biblical dogmas of creation of the human kind, original sin, crucifixion and the Christ's second coming. Vladimir and Estragon demonstrate in their conversations that they hardly know or remember what they are talking about. Neither do they show any particular interest in the discussed topic.

Thus, it would be fair to say that the biblical imagery of the play does not convey any specific religious message, or mean to describe a Christian concept of the world. On the contrary, the numerous references to the Bible in the characters' dialogues accentuate and strengthen the major existential theme of God who has left people, running through the play.

The religious images are there in the same function as the ill-fitting hats and boots, as the refuse of some earlier time, as part of the collection of ‘things that are left’ which these old men exploit in their desperation to find ideas, objects, words to pass the time.

Lyons suggests that Vladimir and Estragon's religious discourses and other references to the biblical stories in the play should not be considered as means to grasp the Christian idea of the world. Rather, the biblical images and references illustrate people's overall confusion and frustration of the Christian concept at that time. They represent those fragments of the ideas and ideals of “old times” that used to serve a purpose before but hardly make any sense for a modern existential human being.

Quranic elements - 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.

The Trees of Quran - 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). In fact, the prophet sent Othman Ibn Afan (one of the prophet's friends) to explain to the Quraysh that they wanted to perform Umrah, but they didn't allow him to leave, and the holy prophet was waiting for Othman, who 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. 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 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. In fact, Estragon doesn't know the reason for their waiting, yet Vladimir definitely knows and he keeps waiting. So, this means 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.

The Tree of Mary - Beside the tree of Ridhwan, there is another remarkable tree in the holy *Quran*, named the tree of Mary. The story of this tree gives the meaning of trust, hope, and rewarding. The story of the tree of Mary is about Mary herself, Jesus' mother, and God gave her a child without being touched by any man. Worrying and suffering about her reputation, she went to a lonely place, and when she gave birth 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). We understand that the trunk of the palm tree was dead, so how it will give fruit?! No matter of her desperate situation, Mary still believed in God, so she followed what God has ordered her to do. So, by sending the fruit from a dead tree, God wanted to tell her that nothing is impossible. 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. 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.

The Tree of Jonah - Jonah is another prophet, who experienced God's mercy after being swallowed by a whale, 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, very sick and hopeless, with no one there to help him, but God was there to support and to protect him. 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, and its big leaves worked as a protection from the sun, and it keeps the flies away. This tree worked as a sign for him that God has forgiven him when he repented.

In *waiting for Godot*, the audience can also see the meaning of the characters repentance in the tree of the play. Vladimir and Estragon are hopeless in act one as they see the dead tree in front of them. They 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. They also say that they will not hang themselves on the tree if Godot comes, means that they are afraid to disobey Godot's orders, since his arrival means that he will save them from their suffering and accept their repentance;

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.

The Moon - 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. 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, and when the moon appears in the sky, they say that it's time they can go home and have a rest.

This idea in the play is originally taken from the holy *Quran*, where it has 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). God 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

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; 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 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 believes in without caring about God’s warnings and orders. 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 afterlife or correct their actions.

The Boy - God created human beings and sent them to earth. He gave us brain inside our heads in order to think, God gave us heart to have a mercy on other creatures. God wants humans to obey him, not to be slaves. So, God sent passengers to humans, in order to deliver his message. Hence, the passengers 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 passengers, 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. 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.

This means 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.

4. COMPARISON OF *WAITING FOR GODOT’S* SYMBOLS IN *BIBLE* AND *THE QURAN*

Make a comparison, we’ll see that name 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.

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 Meriem, (Mary, Jesus Christ's mother).

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. 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.

5. 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 the *Quran*.

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