



## The thematic implications of gender absence in Samuel Beckett's *Waiting for Godot*: examining the lack of female despondency

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### Abstract:

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This study examines the notable absence of female characters in Samuel Beckett's play "Waiting for Godot" and its implications for contemporary literary discourse. The research explores the following questions: What are the primary reasons for the exclusion of women from the narrative? How does this absence reflect or challenge prevailing gender ideologies within the context of Beckett's existential themes? Through a qualitative analysis of various scholarly interpretations, this paper contrasts feminist theory and psychoanalytic criticism to clarify the potential discriminatory implications of this absence alongside the complex philosophical questions raised by the play. By investigating Beckett's reservations regarding female representation and the historical context of the play's reception, the findings suggest that the omission of female characters serves to reinforce patriarchal structures while also questioning themes of existential despair and waiting. Consequently, the conclusion argues that the absence of women in "Waiting for Godot" is not merely a narrative oversight but a profound commentary on the human condition, prompting viewers to reconsider ideas of gender, power, and existence within this iconic modernist work.

**Keywords:** Puzzling, Gender discrimination, Symbol of affection, Absurdity, Despondency, Patriarchal structures, Woman kindness, Existential despair, Female character.

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## 1. Introduction

Women's contributions to societal growth and transformation cannot be overstated, as they often represent the bedrock of progress and development within civilisations. Their roles as mothers, embodiments of virtue, and agents of change have left an indelible mark on societal evolution. However, Samuel Beckett's "Waiting for Godot" conspicuously excludes female characters, prompting critical discourse surrounding the implications of this absence. The lack of female representation not only highlights a significant oversight in the play but also elicits contentious opinions within societal conversations regarding gender roles and representation in literature. Therefore, this research aims to scrutinise the negligence of women's presentation in "Waiting for Godot," emphasising the importance of incorporating diverse representations in future literary works. A notable point of contention surrounding "Waiting for Godot" arose from a legal case involving the Haarlem Theatre, wherein a judge controversially permitted an all-female cast to perform the play, despite Beckett's explicit instructions to maintain a male-only ensemble. The ruling was informed by precedent, which established that the essence of the play, dealing fundamentally with the human condition, could be interpreted and enacted by either male or female performers.

According to James Knowlson, a biographer and close companion of Beckett, the appointed authority maintained that the narrative's core themes were inclusive enough to allow for diverse casting. Despite these rulings, Beckett harboured distinct reservations regarding the inclusion of women in "Waiting for Godot." His responses to criticism regarding the exclusively male cast illustrate a staunch adherence to his vision, as he faced backlash from audiences and critics for denying roles to women. Following the court's decision, Beckett reinforced his claim that he believed women should not perform in the play whatsoever. In an interview with Linda Ben-Zvi, Beckett articulated his reasoning with the assertion, "Women cannot have prostates," referencing a line of dialogue concerning Vladimir's frequent need to urinate. This statement reflects not only a rigid perception of gender-specific roles but also reinforces the patriarchal structures that often hinder the representation of women in significant literary works, particularly in the existential realm characterised by "Waiting for Godot."

The exclusion of female characters in "Waiting for Godot" is a subject of considerable academic interest, revealing broader implications for gender representation in theatre and literature. Recognising and valuing the contributions of women in literature is essential for fostering a more equitable and inclusive cultural landscape. Future writers and creators must take heed of this oversight to ensure that the narratives they present enrich the diversity of human experience, ultimately cultivating a literature that reflects the multifaceted nature of society at large. The ambiguous nature of certain characteristics attributed to women elicits controversial opinions within societal discourse. There is an opinion that the Haarlem court judge allowed the female cast to perform despite the playwright's precise instructions, citing previous rulings that allowed mixed-race casting. Beckett's biographer and dear companion James Knowlson writes that the appointed authority's perspective was that "since the play was about the human condition overall, it very well may be played by one or the other men or ladies".

Samuel Beckett had issues with the casting of women in his plays, and he was afraid to cast women in *Waiting for Godot* in particular. His productions were banned in the Netherlands, and he received a lot of criticism from the audience for casting only male characters in *Godot's* waiting room. Throughout and after the trial, Beckett insisted vehemently that he did not

believe women should play any role in the play. At the point when he was asked in an interview with theatre researcher Linda Ben-Zvi, Beckett shielded his position on the casting requirements by demanding "Ladies cannot prostates" — a reasonable allusion to the printed ramifications that Vladimir's (Wright, 2020). Vladimir expected to pee more than once in the scenes and due to his bladder ailment.

## **2. Theoretical framework: absurdism and the role of women in Absurd Theatre**

The theoretical framework presented here pivots on the dual axes of Absurdism, as articulated by seminal thinkers such as Albert Camus and Søren Kierkegaard, while simultaneously incorporating feminist theory to critically examine the position and roles of women within the genre of absurd theatre. This framework highlights both philosophical inquiries into the meaninglessness of existence and the socio-cultural dynamics that shape gender representation in theatrical works.

### **2.1. Albert Camus and Absurdism**

Central to the understanding of Absurdism is Albert Camus's foundational text, "The Myth of Sisyphus." In this essay, Camus explores the notion of the Absurd as the conflict between humanity's innate desire for meaning and the silent, indifferent universe that offers none. He famously depicts Sisyphus, condemned to push a boulder uphill only to watch it roll back down, as a metaphor for the human condition. Camus asserts, "The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy." This assertion serves as a rallying cry for individuals to embrace the absurdity of their existence and to continue living fully despite life's inherent meaninglessness. Camus's influence extends into the realm of theatre, thus illuminating how characters in the Absurd similarly grapple with their existence like Sisyphus. In works such as "Waiting for Godot," the characters engage in circular, futile dialogue that underscores their perpetual waiting for meaning that never arrives. The lack of traditional narrative structure and the existential queries faced by the male protagonists encapsulate the essence of Absurdism, rendering the human experience as one of alienation.

### **2.2. Søren Kierkegaard and the Leap of Faith**

While Camus frames the Absurd through a secular lens, Søren Kierkegaard introduces a nuanced perspective on faith and existential struggle in his key work "Fear and Trembling." Here, Kierkegaard examines the story of Abraham and Isaac, proposing that faith often requires embracing the paradoxes of existence. He argues for the necessity of the "leap of faith," suggesting that accurate understanding lies beyond rationality. This tension between faith and reason resonates deeply within Absurd theatre, as characters navigate the complex emotional landscapes shaped by both existential doubt and the potential for personal salvation amidst chaos. In the context of female characters in Absurd theatre, Kierkegaard's philosophy raises salient questions. It compels audiences and scholars to consider the role of women in navigating the dilemmas of faith, morality, and existence. The challenge becomes not only understanding one's place in an Absurd universe but also how gender dynamics impact one's experience of this struggle.

### **2.3. The Role and Position of Women in Absurd Theatre**

Intertwining feminist theory with Absurdism provides a critical lens through which to evaluate the representation of women in this genre. The absence or marginalisation of female characters in many Absurdist works speaks volumes about societal gender norms. Judith Butler's "Gender Trouble" critically explores the performativity of gender and the societal constructs that dictate notions of femininity and masculinity. Butler posits that gender is not an inherent identity but rather a series of actions and performances dictated by cultural norms. In Absurd theatre, the lack of female voices can be interpreted as a profound commentary on patriarchal structures that often silence women. The predominance of male characters in works such as "Waiting for Godot," where the only roles featured are those of men, raises questions about the exclusion and representation of women in existential discourse. The underlying message may suggest a critique of a society that prioritises male experiences and philosophies, thereby obscuring the rich contributions women can make to the exploration of absurdity and meaning.

Moreover, feminist readings of these plays encourage a deeper inquiry into how women are portrayed when they do appear. In her exploration of female absurdist playwrights, Amelia Jones in "Body Art/Performing the Subject" argues that women in Absurd theatre often embody complexities that challenge traditional roles. The feminine experience within absurdity frequently encompasses feelings of rage, futility, and resilience, providing fertile ground for feminist theorisation. The integration of Absurdism with feminist theory reveals profound insights into both the nature of existential struggle and the representation of gender in theatre. By examining the works of Camus and Kierkegaard alongside feminist critiques, particularly those from Butler and Jones, we can better understand the implications of Absurdism not only as a philosophical inquiry but also as a critique of societal norms regarding gender and representation. This theoretical framework unearths the key tensions faced by women in Absurd theatre, highlighting the need for their narratives and voices to be recognised and valued within this discourse. As such, scholars are invited to investigate further how the Absurd can reflect the complex experiences of women and open pathways for richer, more inclusive understandings of existence in absurdity.

### **3. Research methodology**

The focus of this research article centres on the portrayal—or rather, the absence—of women in Samuel Beckett's seminal play "Waiting for Godot." Utilising a qualitative approach, the analysis aims to illuminate the gender dynamics inherent in the text through a detailed examination of existing literature and critical analyses. As Beckett's work is often cited as a cornerstone of absurdist theatre, investigating its representation of female characters adds an essential layer of understanding to both the play itself and the broader socio-cultural contexts from which it emanates. The methodological framework for this analysis is primarily textual; it draws on the principles of textual analysis as articulated by Catherine Belsey. Belsey posits that "textual analysis involves analysing texts in detail to understand what is being said, to whom, why, and the intended effect". By applying this approach, the objective is to dissect how the absence of female characters might signify underlying ideological perspectives prevalent during the time of the play's conception. The lack of female presence is not only a noteworthy omission but also prompts an investigation into the consequent implications it has for the narrative's thematic construction. Alan Mackey also offers valuable insights into the qualitative nature of textual analysis. He states, "Textual analysis involves a detailed analysis of the language, structure, and meaning of a text to uncover underlying themes, patterns, and stylistic features". This methodology frames the examination of "Waiting for Godot," as it will enable the exploration of how the play's dialogue, structure, and interactions between male

characters reflect broader societal norms that may contribute to the exclusion of female perspectives and voices.

Data for this analysis has been meticulously collected from various online research articles and critical essays, contributing to a robust corpus of scholarly work on the subject. The investigation includes a review of feminist critiques that explore the societal implications of Beckett's gender dynamics. By scrutinising the characters of Vladimir and Estragon, whose interactions and dialogue form the crux of the play, the analysis highlights how their relationship and existential concerns perpetuate a sense of male dominance and inadvertently silence female existence. This qualitative inquiry thereby serves to question not only the text of "Waiting for Godot" but also the context in which it was produced. It opens up discussions about the implications of gender representation in literature and encourages further examination of how works of art reflect and reinforce (or challenge) societal values. The analysis ultimately reflects on the necessity of examining the role of women in literature, particularly in canonical works that have shaped modern theatre, to ensure that voices that have been historically marginalised gain visibility and recognition in contemporary discourse.

#### **4. Waiting for Godot: a critical review**

The play "Waiting for Godot," authored by Samuel Beckett, stands as a seminal piece in the genre of absurdist literature, earning both reverence and scrutiny from scholars and critics alike. The text's unconventional plot, which lacks a definitive beginning or ending, and its confined characters reflect a philosophical exploration of human existence in a seemingly purposeless universe. Beckett's work deviates from traditional narrative structures, focusing instead on the circular time and repetitive dialogue exhibited by protagonists Vladimir and Estragon, whose endless waiting encapsulates the essence of absurdism. Many scholars interpret Godot's absence as a manifestation of existential despair—the play serves as a medium to analyse the meaninglessness of life, marked by the bleak imagery of a barren tree and the cyclical, fruitless exchanges between characters.

Numerous interpretations of "Waiting for Godot" emphasise the symbolism embedded within its narrative framework. The tree, which transitions from barren to minimally adorned with leaves, symbolises fleeting hope in the face of despair. This notion aligns with the statement by M. Yaseen, who notes that the sporadic appearance of leaves holds the potential for rekindling hope and the possibility of consolation amidst suffering. The character dynamics, particularly the master-servant relationship between Pozzo and Lucky, further illustrate the societal critique embedded in the narrative. Critics have argued that Pozzo represents the dominant class while Lucky embodies the oppressed labour, thereby reflecting the exploitation inherent in capitalist societies. This dichotomy highlights the themes of power and submission that permeate Beckett's work, revealing the absurdity of human dependency both socially and existentially.

The second part of the literature review delves into the theoretical frameworks underpinning the philosophical concepts employed in "Waiting for Godot." Absurdism, a philosophical ideology predominantly attributed to thinkers like Albert Camus and Søren Kierkegaard, posits that the search for inherent meaning in life is futile against the backdrop of a chaotic universe. Camus famously illustrated this philosophy in his essay "The Myth of Sisyphus," where he scrutinises the absurdity of existence through the metaphor of Sisyphus, who is condemned to ceaselessly push a boulder up a hill only to watch it roll down again. This allegory parallels Beckett's characters, who, much like Sisyphus, engage in relentless activities devoid of

meaningful outcomes, epitomising the absurd human condition where traditional moral and existential frameworks collapse.

Moreover, absurdism interlaces with discussions on identity, morality, and faith, challenging conventional narratives that seek to impose structure on existence. The juxtaposition between absurdism and various religious philosophies raises questions about the validity of faith and the moral implications of human life. Critics argue that the disconnection from a higher purpose, particularly illustrated through Beckett's text, underscores a collective loss of belief in divine order, leading to despair and existential questioning. This tension between existentialism and religious doctrine reveals a critical gap in contemporary discussions surrounding the implications of absurdist literature.

Despite the rich analyses surrounding "Waiting for Godot," a notable research gap persists in examining how these absurdist themes resonate within the broader socio-political context of the post-World War II era. The interplay between literature and the historical trauma of the Holocaust and the atomic bombings creates an arena for deeper exploration into how existential narratives inform contemporary responses to absurdity and meaninglessness in literature today. Additionally, there remains limited scholarship that systematically investigates the implications of gender and the absence of female characters within the framework of Beckett's exploration of absurdism, an analysis crucial for understanding the layered dimensions of power and representation in his work. These articulations about existence go against the others. The meaning and purpose of life are fourfold, according to Hinduism's philosophy, and they differ from person to person. Different thinkers and religious scholars have different views on the meaning and purpose of life. To attain Moksha, Dharma, Artha, and Kama. The principal point of life is dharma, which means to act prudently and uprightly. This definition of life explores the positive view of life with ethical and moral values. They have an objective in their lives. If the philosophy of life is evaluated through the Jewish principle of life, the same results would be found; they have their aims and motives in their lives. This definition of life explores the positive view of life with ethical and moral values.

As it is said in Tora the heavenly book of Jews " The Tora starts with Beginning when Adam was made the maker quickly evaluated him of his powers and let him know that his motivation in life is renew the earth, and vanquish it, have territory over the fish of the ocean, and over the fowl of the airs and over each living thing that moves upon the earth (Beginning, 1: 28. In comparison to the life philosophy of Islam, the; The opposite is true of the absurdism theory. As per the blessed book of Islam life's vision is edified that arrangements with each individual's deterrents of life, "Man isn't fatigued of request for a good thing, but assuming evil contacts him (Surah Ash Shura, 28) on another event same is rehashed, God said, who gives up all hope of the leniency of his master except those off track (surah Az \_ Kumar, 39) There are so many understanding which condemns firmly despondency and it is considered as a wrongdoing .answer for issues and Human are having direction in their lives with stresses and hardships of life, there are potential solaces which can view as through persevering with consistency and tolerance exclusively. The entire universe is made for the human being; he is a free animal with his mind to investigate and use it to improve mankind through reliable examination and investigation without double-dealing of any animal on the earth.

What's more, the hypothesis of absurdism in postmodern writing may cause a struggle between mysticism and religion, especially in the Islamic world, and the peruser could lose interest in this class of ridiculous writing. This is a critical grave issue to set out to introduce life as purposeless in the writing as it is introduced in the play *Sitting Tight for Godot* by Samuel

Beckett. The postulation will resolve this issue and present hanging tight for Godot as a symbolical play by assessing its different parts, and the variables to investigate preeminent and grandiose plans to exhibit the sublime worth of life (Md, 2020). Firstly, its symbolic components would be evaluated on the background of verifiable tragic episodes of World War II and the development of free enterprise and industrialism, which prompts the author to compose a sketchy and easy-to-refute play at any point.

In the late 19th century, symbolism first emerged as a literary movement that dominated Western culture. This manifesto argued that rather than replicating reality, creators should express opinions through symbols using various objects, and every person, natural element, and object should be used to represent a symbol of a deep idea or feeling. It is utilised as a scholarly gadget in artistic works and day-to-day talk. Neginsk says that the idea of a symbol in the classical era was rather unique to concrete, it goes from the substantial to a theoretical what is seen, heard, felt, and tasted (Neginsk, 2017). This assertion shows that the use of images is, however, critical as it seemed to be in the early times of writing. Later it was structured into a development in the Nineteenth century. These images can be utilised to address a theoretical thought in an endlessly concrete way to make sense of the thought or pass the message on to the peruser and watcher. In the illumination of this contention, the components of dynamic thought and substantial articles have been utilised by Samuel Beckett to address, perhaps, another way to grasp the intricacy of life. Consequently, images utilised in the dramatisation picture complex ideas like the vulnerability of life and the subject's careless holding up of two drifters and a couple of characters without females as incongruity and parody to follow the development imagery. The writer welcomes its pursuer and crowd to decipher a message freely rather than straightforwardly determining what one means by regular guidelines of composing. The suggested importance and ideologies in the play are especially engaged. The examination of the chosen play *Hanging Tight for Godot* implies that absurdism's different appearances of hypotheses about existence are disconnected from others' methods of reasoning, especially the Islamic way of thinking about human life and its importance in life, which is a long-lasting way of thinking and unchanged.

Concerning its terrific worldwide qualities, a more extensive degree of English writing is well known all over the planet. It is being shown in schools and other educational institutions, as an unknown language and an obligatory subject in their educational program. Their content depends on absolutely English writing. Therefore, literature should be incredible for the pursuer to foster decisive pondering life's venture. That should give a more extensive vision and a positive picture of life instead of giving a hazier picture. People may ask questions about English literature, particularly absurd literature, if the outlook on life is presented as disjointed. The reader, who is optimistic and has specific goals in life, appears to be disenchanted by the theory of absurdism. There are certain instances of substitution of English books in course books in certain areas. Similar to how the Pakistani government's national assembly decided to replace the English novel *Mr. Chips* with other Islamic stories or an innovative, insight-based course of study, parents and high authorities decided on a mutual understanding. High authority and partners were supposed to replace novels with certain anecdotes about the life and lessons of the Prophet Muhammad. It was fundamental to bring up that a considerable number of individuals maintain that their kids should learn about imagination, they saw this Novel as obsolete, outdated, and improper for their children's development (Adeed, 2023). This changing propensity towards English writing suggests that in the future, there won't be an extension for artistic works like plays and books if topics are perceived as good for nothing and futile, and they neglect to seek answers to the obstacles of life. This examination paper will

focus primarily on uncovering the disappointment introduced in a play explicitly, and it will look for its inferred meaning and address it as a symbolic play, rather than an appearance of a crazy play. It figures out the distinguishing proof of ethical quality in the play with Shocking satire. Like other works of literature, it draws inspiration and influence from the post-modern Holocaust. The destruction was the second universal conflict; it was not simply one more occasion after the first conflict - it made a huge difference (John, 2017).

Even more than the extraordinary conflict of 1914, Keith Lowes contended, the subsequent conflict impacted more people than any other vicious clash ever. Fourfold the number of individuals were killed during the primary conflict. However, the effects went far beyond the number of people who died. Dozens of others found that their lives were changed forever. Accordingly, individuals of that period who had seen the severe killing of nuclear bombs on two urban communities turned out to be socially, inwardly, truly, intellectually, and politically embittered and became uncertain about their future and day-to-day routines. They envisioned that their lives became inconsequential and there is no utilisation of headway science, information, and disclosures have no reason to assume they are used to clear out blameless human beings. They became defenceless to face and overcome a strange conflict which came about suddenly and extraordinarily. There is no opportunity for reclamation to dispose of the holocaust. They thought their lives were purposeless, assuming they had been brutally cleared from the earth. In these circumstances, Beckett was aware of the victims' despair and realised that his play would provide them with entertainment and hope. Philosophers and critics, in particular, hold opposing viewpoints regarding the play. They called it a silly play. There are no proper beginnings or endings, just random conversations between the four characters. A mastermind declared that such a man's reality is brimming with disquiet, fretfulness, ungainliness, misgivings, stresses, outrage, and dread and with no importance in life (Noori, 2020). Many different researchers and scientists have composed the same thoughts and assessments of the ridiculousness in the play "Waiting for Godot". "The drama Waiting for Godot expresses the pitiable plight of human existence caused by the breaking of 'Westerners' faith in human rationality and the feelings of helplessness, absurdity, and confusion derived from it," a Ph.D. student named Donexia added in his research work (Donexia, 2021).

However, the writing has a direction to change society, it manages the lead or Character of an individual and leads of entire society with amusement and diversion. Individuals express their sentiments, feelings, ideas, and imagination in various ways, which come from the general public where they reside, for the most part, centred on specific conditions and regions they live in. The Hanging Tight for Godot is taken from the Western world. "Writing permits individuals to step back in time and find out about existence" (Sophie et al., 2022), as per the mind, on earth, from the person who passed before us. We can accumulate a better comprehension of our way of life and have a greater enthusiasm for what we learn through the methods of history, which is kept in the structures of manuscripts, books, stories, and through discourse itself. Here Sophie states that writing lets us know and gain from the goofs, errors, and great deeds of the set of experiences that permits us to support our way of life, customs, and values. The play is referred to as an absurd theatre piece. The word reference significance of ridiculous is fierce, preposterous, silly, or improper. Yet the play is certainly not strange. It is a symbolic piece of composition and its manly four characters Viladmire, Estragon Pozzo, and Fortunate represent and address every individual and their mentality and nature, which implies they are addressing the Western world, as when individuals get some information about his play hanging tight for Godot he interrogated," why individuals have confused the things so straightforward that he can't make out. Peter Wood Thrope, who assumed a part of Estragon, asked him one day in a

taxi what was truly going on with the play? It is called symbiosis, he replied (Blin, 1953). Everyone individually griped that the play was being oppressed, an interminable misunderstanding. He made sense of what's truly going on with a Godot from the comments of individuals. It is inferred that the crowd had a penchant for conventional and formal methods of plot, setting, and reality. They wanted to see the play's proper beginning and ending for the climax. They are not interested in innovation.

It depicted the psychologically damaged states of individuals in the Western world, causing constant universal conflict and private enterprise. His play is about the people's newly formed social, economic, political, and distorted mental conditions. The people's predicament is the subject of satire and irony. The entire story spins around the two characters Vladimir and Estragon sitting out and about side till the end, without any imagination or change of setting, other than a tree. After bombings that left only a few people behind and turned the densely populated land into a barren landscape for many decades, this demonstrates the emptiness of the two cities. To start with, the scene in the phase of "Sitting tight for Godot", Estragon battles to remove his boots and reports in an irate state of mind, "Nothing to be finished." In this explanation, he is communicating he is in-depth frustration in the wake of losing the honest existences of kids' ladies and men by nuclear conflict that left them discouraged for a long time. Here, removing his boot represents that he needs to illuminate that individuals should give up and surrender the utilisation of weapons, which has only brought you trouble and vacancy; you still have not learned the lesson of what you have done. You, the human beings, are answerable for these masks of guiltless individuals. Waiting for someone to come and free you from this chaos is foolish.

Vladimir answers Estragon by saying, "I'm starting to figure out your perspective. I will begin thinking about why we are damaging as opposed to being productive. The information and strength ought to be utilized for the government assistance of Person" The utilization of the play on different words, in this scene incites a humorous impact on the crowd and the users, as Estragon is alluding to the actual force of endeavours removing his boot, while Vladimir is alluding to the philosophical power and strength that they sit around aimlessly however pause. This huge delay represents Human postponements and faltering reasons, even though it is purposeless, the body needs to come to eliminate human suffering from the world. Using their knowledge and inventiveness, they must survive on their own. Throughout the length of the locations of the show, the two male characters, Estragon, feature the actual viewpoints in circumstances, while Vladimir's emphasis is on scholarly insight of correspondence and association with one another, which makes a fundamental topic expressed in the play. The conclusion that can be drawn is that Estragon's chakra represents the human body and Vladimir's chakra represents the human mind, but they are unaware of these powers and are unsure of how, where, and when to use them.

Because of its Special style of settings and characters, this play lacks a female character. There might be consistent reasons. Samuel had offered his viewpoint that "ladies don't have prostates" because Vladimir habitually needs to pass on the stage to pee in light of his gallbladder disorder issue, and Beckett felt that a female couldn't assume the part of Vladimir because she would be disrespecting the person's fundamental characteristics. As he clarified his point in response to the audience and critics' inquiries, Beckett decidedly demanded both during and after the preliminary that he didn't consent to project ladies to act in any job they presented in the show of the theatre. When he was asked about the debate in Harlem in a meeting which was conducted by researcher Linda Ben-Zvi, he defended himself by stressing that "females don't

have prostates" about the casting criteria, likely referring to the role's context. In the larger feminist debate, this event became extremely significant, which zeroed in on orientation disparity in the Western high expressions of society. Yet here he just featured the female's actual failure to perform character as a male character. It appears that the absence of a female person in this play is just four male addresses, which suggests that males are associated with causing Turmoil and discouragement in the public eye because of their predominant political power.

The entire situation of the play revolves around private enterprise and wars. Ladies didn't cause for obliteration, not assume her part straightforwardly in that frame of mind. There is no idea or proof of how much females were involved, or how a significant number of them were willing and reluctant to clear out the urban communities. There isn't any examination finished in any case, the lady is more personal mentally than a man, and she opposes the fierce killings of honest individuals. As per a scientist's perspective on the day-to-day schedule's struggles, ladies tried to gain by social pleasantness of "ladies as harmony producers for harmony gatherings to bring the fighting groups (Leslie, 2002). So, it is clear from the above research proclamation that ladies are an image of life and creators of unqualified love. Estragon, in one of the demonstration plays, talks considerately to his companion, drawing nearer towards him gradually and laying a hand around his shoulders. He tells Viladmir where we'll go for the special night. Where will we swim? In the wake of requesting his hand and telling him not to be too difficult. Here he communicates his dream of ladies' love to feel secure and strong. This represents that Beckett had taken a female person as an image of affection, trust, and strength. A lady is so strong ethically and with otherworldliness. She is a symbol of strength and power, and she can play her part in fostering peace and harmony rather than participating in brutal killings and bombings. For this reason, Beckett didn't make any female characters in his play to show that Ladies have no political ability to assume their part to make concordance with the general public, she doesn't have the force to pursue choice. As we can all see, the ideology presented in the play progresses in which the lady kills his brother to save and safeguard humankind.

Progress is a play prearranged by St. John Greer Ervine. It is a very strong enemy of war play. The drama has two main characters, a sister and a brother, who play the roles of protagonist and antagonist. In the teacher, Corrie communicates the top-to-bottom sensation of his effective examination of the synthetic besieging equation to his sister, Mrs. Meldon, who has recently lost her main child in war and is miserable and traumatised. Her sibling couldn't have cared less about the sensations of bitterness and valuable loss, even though Teacher Corrie is still occupied with his analysis and praising his prosperity. His experiment has been a success, and he is pleased and proud of it. His sister, Mrs. Meldon, is bereaved because she lost her only son, Eddie, in the First World War. She also lost her husband, and her husband lost his life as a result of the death of her only son. She is advised not to dwell on the past by Corrie. Because it can demolish and wipe out a large city in a matter of seconds, Corrie is excited about his invention. He goes on to say that his invention will end future wars in a matter of hours. He is additionally egotistical, so the outcome of the conflict will rely upon who strikes first and what sort of awards and advantages he will get. Mrs. Meldon delicately reminds him and causes him to understand that his innovation will prompt the demise of many blameless young ladies like her child, Eddie. However, he didn't focus on comments; he constantly disregarded her words and entertained himself with his creation and the acclaim, riches, and prizes. He told his sister that he would offer his bomb to the public authority, for which he would get awarded the most noteworthy amount of cash. Mrs. Meldon delicately and astutely attempted to make her sibling

understand the awful outcomes of his compound weapons. She wanted to stop him from conducting these experiments because the war had taken her son and husband, and she was suffering a lot. However, out of lust for wealth and fame, he ignores her suffering and the precious lives of other people. She ruined his equations and killed her sibling, demonstrating that women can assume their role for peace and harmony among individuals in resolving questions. She can even forfeit her precious ones. Never give in to war or attacks.

The play's lack of female characters may also be due to society's gender discrimination, which must be eradicated even in the highly educated 21st-century society. Women can play a role in the development of society and the making of peace because they are intellectually equal to men, except for their biological differences. The movement for gender discrimination began in the 19th century in response to the Industrial Revolution, which brought new opportunities and challenges for women. Women who did not receive equal opportunities in facilities were disappointed to some extent. Numerous models played their role as rulers. A lady who governed over certain states in the seventeenth 100 years. Her cruel and cannibalistic king used to feed baby boys with milk. The subjects were exhausted by his brutality. His girl, Princess Javari, killed her dad. She designed the plan to ensure the children's safety. She plays a more significant role than her father in ensuring the prosperity of her kingdom.

But only the Pozzo-Lucky couple in *Waiting for Godot*, without a female character, is absurd and pointless, which is what makes the play unique and plays a very important role in showing Beckett's worldview. The prevailing subject of this play is that without females, the general public is weary, oblivious, and feeble. In addition, there are numerous additional interpretations regarding the men Pozzo and Lucky and the significance of their symbols. As per one understanding, these two men address the brutal mentalities of expert and enduring servitude and servitude. As indicated by different understandings, Pozzo and Fortunate represent the connection between private enterprise and work, or wealth and poverty. As a result, there are as many interpretations as critics. One of the pundits says that, while Pozzo and Fortunate might be body and mind, experts and slaves, entrepreneurs who engage themselves in the difficult work of the slaves and work. As Samuel points out in the play, the industrialists were treating artisans like animals.

Pozzo and Fortunate address the lower and privileged society of the world. Due to his wealth, Pozzo appears to be an all-powerful and dominant personality. He brings to mind the feudal system that is prevalent in all societies and cultures. It is Fortunate who brings Pozzo's fantasies into the real world. If it weren't for Lucky and Pozzo's ideas, all of his feelings would have been about insignificant things. Taste, honour, and truth of the main conflict, these were all past Pozzo. Be that as it may, Fortunate is currently a manikin and a servant who complies with Pozzo's orders. He entertains by dancing, singing, reciting, and constantly taking care of Pozzo, and his personal life has evolved into that of a pet and tamed animal. He cries like a dog and a cat while Pozzo kicks him like an animal. But Lucky was able to dance and give his master moments of great joy and comfort. He was kind, helpful, and entertaining, and Pozzo liked him. Later, Lucky gets cruel to Pozzo. This shows that when somebody can work and advantage others, he is respected.

Lucky is seen being pulled by Pozzo through the play, *Waiting for Godot*, by a rope around his neck. When Estragon tries to assist the slave, this situation exemplifies the animal behaviour of a human: when given authority, he disregards his humanity and honour and degrades others. He acts fiercely and kicks him away. He doesn't want to change his circumstances or position,

so it would appear that he is willing to work as a slave. He is completely speechless when he arrives in Act II, only slightly worse than in Act I, and he does not attempt to speak at all. Fortunate addresses the man, diminished to lead the visually impaired, not by keenness, but rather by blind nature, never comes for the rest of the show. The characters that are remembered from the play are Vladimir, Estragon, Pozzo, Fortunate, and Kid. Pozzo and Lucky play the roles of master and servant in the play to symbolise the act of slavery. Fortunate is an exhibition of a lower-class society. The elite class enjoys a higher standard of living than their subordinates, whereas members of the lower class are reluctant to submit to authority. Correspondingly, a slave is fortunate and can't control his own life. He decides to work as a slave because he doesn't have a place to live. Pozzo, Lucky's master, oppresses Lucky and exercises control over his life. Lucky's experience as a slave has forced him to accept his fate. Other than dying or being sold at the fair, he can only continue his life by being oppressed by Pozzo. Pozzo, on the other hand, doesn't have to do everything because Lucky will do it for him, and he can control other people's lives however he wants. Slavery in the West during the 20th century is depicted in this play. Fidallah et al. (2022) depict the author's perspective on the terrible conditions he encountered while serving in World War II. These pictures after the conflict likewise incorporate because servitude existed while he was composing this play, even until now. The privileged society can subjugate a lower-class society as a result of its capacity to control and utilise its ability to do anything it desires. The two characters are images of double-dealing of the working class by the exclusive class of the general public. As can be seen above, Lucky resists Estragon's attempts to assist, satirising the condition of the lower class who do not want to change their fate, prevent their trials, and resist the industrialists.

The play includes religious elements in addition to these symbolic ones. At the very beginning of the play, Beckett proposes solutions to human problems. Valadmir recounts to the uninformed Estrogen the story from the Guidebook that the two thieves were hanged simultaneously with Jesus. One of the thieves was saved in Vladimir's assessment. According to the narrative, men's actions determine whether they receive a reward or punishment. Here, the crucifixion of Christ addresses the difficulties of normal people are important for life, and those difficulties are made by individuals themselves, like making unsafe logical creations, such as nuclear bombs and different weapons. These molecules can be utilised for a valuable reason, as opposed to annihilating urban communities, they can defeat these preliminaries. It is silly to trust that somebody heavenly or God will come to assist them with settling issues. This is illegal in nature to hang tight to God. It is absurd to believe that God will return or that he is currently dead. He never, at any point, came genuinely to stop the activities of fierce killings and treachery. Humans take personal responsibility for their deeds and actions.

A specialist, M. Yaseen, States in the relative investigation of the Blessed Quran and Scriptural images in *Sitting Tight for Godot*, said that the two men got their prize, which is an expectation that life makes them pleased with developments, through noticing the leaves of the dead tree. The two tramps' hopes of Godot's arrival are rekindled in their minds and hearts by the leaves. (Yaseen, 2019). This statement asserts that the development of a small number of leaves on a tree demonstrates that life can be comforting in the face of difficulties and that disappointment is no longer permanent. In addition, the two characters, Vladimir and Estragon, are symbols of power, intelligence, and wisdom. Both characters must use these qualities to find meaning in their lives. Humans are the luckiest creatures on Earth because they can fight against any disaster, natural or unnatural, thanks to their spiritual wisdom. Even though it appears that humans cannot fulfil all of their needs and desires, as evidenced by the characters of Piozzo and Lucky, it is insane to depend on one another beyond the limits. Industrialists alone could

not put forth any progress without the efforts of the workforce. They should be dealt with suitably, not regarded as creatures, but even should be dealt with thoughtfully and modestly. Pozzo goes blind in the second act, a symbol of how dependent people are on one another to some degree. There is nothing to be impatient about; all you have to do is live your life with hope and continue to fight with physical strength, spiritual wisdom, and knowledge.

## 5. Findings

This journey doesn't expect to give any analysis of Beckett's play *Waiting for Godot*. Its sole purpose is to investigate the reason why women's characteristics are ignored when human creation would be impossible without them. They have their feelings of love and care, as well as their strengths and potential. They can think strategically and rationally about how to advance society and come up with solutions to problems. This appears to be gender discrimination because Beckett has not mentioned any particular female characters. Instead, he has only focused on male characters. Women's characters are highly valued and regarded in early English literature, particularly in Shakespeare's plays. At the height of modern English literature, the downfall of female characters is thought-provoking. In this day and age of science and technology, women and men are contributing equally to society's growth. Writing should assume the part and obligations of the ladies to kill fear, war, and hunger and support harmony and congruity among the countries of the world. In the twentieth-century modern unrest, ladies have been deceived by the conflicts and bombings. They've had to deal with class differences and lower wages for labour.

## 6. Conclusions

This research article highlights the complexities inherent in Samuel Beckett's casting preferences, particularly his reluctance to have women perform in his plays, which may stem from biological differences rather than a reflection of their intellectual capabilities. While women possess significant roles and responsibilities in society, their physical abilities can sometimes limit their representations in dramatically intense roles, especially those influenced by themes of war. The exploration of Beckett's work reveals a nuanced view of femininity—women, often absent from battlefields, embody a gentler perspective, evoking the idea of peace amidst chaos. This absent representation is not merely a failure but rather serves as an acknowledgement of women as caretakers of human emotion and as pacifists, reflecting their ability to resist cruelty and bloodshed.

Moving forward, it is crucial to consider the implications of this research for contemporary theatre and the ongoing discussions surrounding gender representation in the arts. Future studies could explore how modern adaptations of Beckett's work might challenge or reinforce these historical perspectives. Additionally, examining the transformations in casting practices since Beckett's time may shed light on how female representation has evolved in response to societal changes. Ultimately, fostering a broader understanding of women's roles in theatre could lead not only to richer artistic expressions but also to narratives that celebrate femininity as equally vital in portraying the complexities of human experience. This research encourages further dialogue on gender dynamics within theatrical representations, pushing for inclusivity that resonates with today's societal norms and values.

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