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GODOT MEANT TO MEAN DIFFERENTLY: ADAPTING WAITING FOR GODOT IN MUSLIM CONTEXTS

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ABSTRACT

Beckett's Multilingual Aspect Is A Distinguishing And Unique Characteristic That Not Only Grants Him A Peculiar Status But Also Classifies Beckett Scholarship As An International Business. It Is Noted That the Beckettian Oeuvre Has Been Acclaimed All Over the World, And Its By-Product May Be Seen Through an Abundance of Critical Commentary Which Employs Diverse Theoretical and Philosophical Perspectives. Nevertheless, A Thorough examination detects That the Reception of Beckettian Oeuvre Has Hardly Been Studied and This Aspect Has Remained unnoticed in Beckett Studies. This Identification Establishes That There Are, Still, Rich Signs and Tokens in Need Of Tracing And Beckett's Connection With The Islamic World Is One Of Many. Hence, The Situation Necessitates Ascertaining The Substantial Response That Beckett Attains In The Muslim Contexts And The Contemporary Literary Scenario Is Quite Promising For Such An Undertaking. Predominantly, This Paper Looks At The Reception Of Waiting For Godot In Various Contexts Involving Muslims Either Directly Or Indirectly. It Assumes That the Translations And Adaptations Cause Alterations In Original Literary Works, But Generate New Text In Return. This Study Operates On Two Related Levels; It Begins With Differentiating The Concepts Of Domestication And Foreignization In translation Studies And Goes On To Explore How Waiting For Godot Was Adapted in Various Contexts. I Conclude With The Assertion That Though 'Invisible Force' Affects The Process Of Translation And Adaptation Of Waiting For Godot But Such A Control Atypically Increase The Value Of Literary Work. Thus, The Experimentation With Waiting

For Godot Involving Directly Or Indirectly Muslim Contexts Supplements The Existing Beckett Scholarship.

INTRODUCTION

The Proliferation Which Samuel Beckett Critical Industry Is Experiencing Now Finds Its Origins In The Unparalleled Success Of His Avant-Garde Play Waiting For Godot Which Brought Him To The Limelight. Since Then, The critical Arena Has Been Focusing On The Beckettian Oeuvre As An Exceptional Body Of Literary Work That Needs Profound Consideration And Interest. In Particular, Beckett's Handling Of Humanity And Nature In A Complex Way Has Always Led The Scholars To Read Beckett With An Entirely distinguished Pair Of Eyes. Touching This Peculiar Aspect, Hesla As Cited By Cohn (1972) Argues that 'Beckett's Sagacious Art Is Profoundly And Essentially Human' As It Expresses 'Painful Self-Consciousness' With 'All Its Dialectical Brilliance, Its Logical Elegance, Its Symmetrical Proportions'. In Other Words, Hesla Believes That Beckett's Artistic Talent Is Innovative But Is Forced To Bear The Burden Of Inexpressibly Pathetic And Phenomenally Valueless Human Conditions. More Often Than Not, The Characters In The Beckettian World Appear To Be Extremely Insignificant, Overtly Gloomy, Hysterically Worthless, And Asymmetrically Disproportionate Creatures In This Universe. Observing All This Sorry State, Balwin (1981) Contends That Beckett Hardly Enjoys Any Sort Of Close Affiliation With Any Overtly Distinguished Political Group Though He Sings Nothing But 'The Dies Irae of The Human Race.'

Beckett's Bleak And Nihilist View Of Humanity, Ironically, Affords Him The Potential To attract The People Residing In Different Areas Of The World. Interestingly, Beckett Wrote In Either French Or English but His Works Had Found Or Are Finding Ways To Reach The Readers Through Academic Activities And Translated Works. The Other Source Of Knowing Beckett Is Adaptations Of His Plays In Various Cultures. The Translations And Adaptations, In Particular, Serve As An Interesting Part In The Process Of The Expansion Of Literary Works. Sometimes, Such Imaginative Experiments Cause A Huge Change In Original Literary Texts And Add Something New To Them As Well. In Simple Words, The Adaptations And Translations Construct A New Image Of A Literary Writer Unfamiliar with prevalent Literary studies. Thus, This Process Helps In Internationalizing A Writer. In Case Of Samuel Beckett, Mark Nixon And Matthew Feldman's *The International Reception Of Samuel Beckett* (2009) Was A Comprehensive Attempt To Examine Beckett In Various Contexts That Helped Them To Announce That Beckett Has Become As An International Phenomenon. Recently, Jose And Pascale (2021) Supplemented The Existing Body Of Beckett Scholarship By Exploring Beckett In Eastern European And Asian Countries With The Argument That It Is The 'Last Unexplored Frontier In This Endeavour Pertains To The Study Of How Beckett Has Been Translated In Languages Other Than French, English And Perhaps Even German.' However, They Overlooked The Aspect Of Beckett's Reception In The Islamic Context. This Interesting Phenomenon Inspires This Paper To Explore How The Adaptations Of waiting For Godot Involving A Direct Or Indirect Muslim Context Shape Themselves. This Overarching Endeavour Would Be Better Explained If The Answers To The Following Questions Are Found Out.

1. Do The Adaptations Of Waiting For Godot undermine Beckett As An Artist Or Increase His Influence And Status?

2. How Do The Cultural Representations Vary From That Of Original Texts? This Study Claims That The Worth Of Beckett Resides In His Vitality As An Adjustable And Flexible Resource In The Global Cultural Contexts. This Adaptable Beckett Is Esteemed By The Theatre Practitioners Because His Plays Can Easily Bear The Burden Of A New Culture And Language. In This Regard, Beckett Is A Gifted Writer Who Contains A Range Of Various Cultural Values Which Provide A Cosmos For Adapters To Shape Beckettian Ovuvre According To The Cultural Sensibilities, Political Beliefs And Social Approaches. As The Aim Of This Study Is To Explore Beckett's Waiting For Godot In Either Directly Or Indirectly Islamic Context To Identify How It Was Adapted As We Find No Or Little Material That May Assist Us In Establishing an incomprehensible Bond Between Beckett And The Muslim World. The Only Possibility Of Conceiving A Link Is By Exploring The Reception Of Beckett In The Muslim World. Waiting For Godot Offers Us An Opportunity For Exploration As It Has Been Translated, Modified, And Staged In Various Countries In Various Decades. It Is Interesting To Note That A Few Politically-Inflicted Productions Of Waiting For Godot Directly Or Indirectly Involved Muslim Audience. Thus, The Double-Edged Reception Brought Those Productions Into The Limelight.

A Few Of The Most Prominent Adaptations Of Waiting For Godot Are Linked With Muslims Or Muslim Contexts Either Directly Or Indirectly. Thus, This Study Particularly Deals With The Adaptations Of Waiting For Godot In Israel, Sarajevo, Bangladesh And Pakistan.

Adaptations And the Matter of Domestication and Foreignization

The Act Of Translation Is Not A New And Novel Activity Rather It Has Been In Use For Centuries though The Second Half Of Twentieth Century Shaped It Into Important Discipline. Venuti (1995) Proposes That The Process Of Translation Involves 'The Chain Of Signifiers That Constitutes The Source-Language Text Is Replaced By A Chain Of Signifiers In The Target Language' And Then The Translator Provides All This 'On The Strength Of An Interpretation'. Translation Mainly Depends On The External Elements Such As Social, Religious, Cultural And Political As Well As On Internal Elements Including Linguistic Features Of The Text And Translator's Personal Abilities And Tendencies. In Such A Fraught Internal And External Pressure, The Translators Generally Remain Easy With Compromise. This Sort Of Compromise Is Termed As 'Domestication'. Venuti Postulates That 'Domesticating Method' Is 'An Ethnocentric Reduction Of The Foreign Text To Target Language Cultural Values, Bringing The Author Back Home'; On The Other Hand, Foreignizing Method Exerts 'An Ethnodeviant Pressure On Those Values' For Registering 'The Linguistic And Cultural Difference Of The Foreign Text, Sending The Reader Abroad' (Venuti, 1995). In Simple Terms, Domestication Allows The Translator To Adopt A Style That May Hardly Look Strange To The Readers. Contrary To It, Foreignization Is A Process In Which

Foreignness Of The Original Text Is Reserved To Familiarise The Foreign Cultural customs And Traditions To The Target Readers Despite Their Unfamiliarity. Not All The Scholars Are Comfortable In Praising Any Of The Terms Either Domestication Or Foreignization. This Resistance Has Raised The Controversy Among The Practitioners. While It Was A Linguistic Controversy After The 1950s But Dongfeng(2002) Sees That The Cultural Aspect Of The 1970s Had Led This Controversy To Be Seen Through A New Lens That Is Social, Historical And Cultural Instead Of Looking At This Trough The Prisms Of Free Translation And Literal Translation. Munday(2016) Considers 'Domestication And Foreignization' As A 'Part Of A Continuum' instead Of Taking Up The Both Terms As 'Binary Opposites'. According To Him, Domestication And Foreignization Are Associated To The Translator's 'Ethical Choices' with An Aim To 'Expand The Receiving Culture's Range'. Nevertheless, Venuti(1995) Advocates That Foreignization In Translation Should Be Preferred As 'Foreignizing Translation Seeks To Restrain The Ethnocentric Violence Of Translation' And It 'Can Be A Form Of Resistance Against Ethnocentrism And Racism, Cultural Narcissism And Imperialism, In The Interests Of Democratic Geopolitical Relations'. Whilenida(1964) Favours Domestication With A Proposition That 'Linguists And Anthropologists Have Discovered that Which Unites Mankind Is Much Greater Than That Which Divides, And Hence There Is, Even In Cases Of Very Disparate Languages And Cultures, A Basis For Communication'. It Is, However, Seen That Nida Sees The Translation Through The Prism Of Translating Spiritual Texts So She Is More Focused On Familiarization.

We Can Note That A Variety Of Views Exists In Favour Of Or Against Domestication Or Foreignization As Both Are Not Without Advantages And Disadvantages. While Foreignizing Translation Poses A Difficult Scenario For The Readers In Understanding And Accepting A Foreign Text. The Domesticating Translation Is Not Bound To Preserve The Features Of A Foreign Language As A Result Unfamiliar Linguistic Features And Cultural Imagery Replaced With Familiar That Feature Save The Reader From Overloaded Information. Thus, The Style Of Writing Becomes Natural And Fluent. Keeping The Advantages And Disadvantages In View, This Paper Utilizes The Concepts Of Domestication And Foreignization While Keeping The Context Of Translation In View.

Adapting Waiting For Godot in Israel

Beckett's Waiting For Godot Attracted The Attention Of Theatre Practitioners In Israel As Early As 1955 When The Play Was First Performed In Hebrew With The Name Of 'Anumehakimle'marel' By Michael Almaz. However, It Could Not Impress The Israeli Audience Or They Might Have Been Unprepared For Such A Different Sort Of Drama. After This Specific Production, Waiting For Godot appeared Unlimited Times On Numerous Theatres In Israel But Ilan Ronen's Adaptation Of This Play, Performed At The Municipal Theatre, Haifa (1984), Remained The Major Talk Of The Town. It, Still, Has Always Been Observed As One Of The outstanding Productions For Its Unusual Content Assimilation And Extraordinary Performance Of The Characters. The Symbolic depiction Of The Worsening Relationship Between Muslims And

Jews Altered The Nature And Content Of The Play. Accordingly, Anton Shammas Translated The Play In Both Arabic And Hebrew Languages To Accord The Proper Place And Representation To The Speakers Of These Languages(Hutchings, 2005).

Ilan Ronen Was An Influential And Innovative Theatre Director. His Status And Expertise Provided Him With A Space To Make A Deliberate Endeavour To Fit Israeli Reality Into The Rawframework Provided By The Structure Ofwaiting For Godot. Although His Experimentation Reduced The Scope Of Waiting For Godotas Its Universality Was Restrained To The Depiction Of The Complex Situation Of The People In Israel, Its Limitation Lent It A Unique Place In Beckett Critical Industry. Ronen Replaced The Timeless And Place-Less Motifsof Waiting For Godot With A Particular Period Of Israeli History. Accordingly, The Anonymous Setting Of ‘A Country Road. A Tree. Evening’(Beckett,2012)Got Replaced With An Abandoned Construction Site Somewhere In Israel. Instead Of A Tree, A Cement Pole With Protrudingsteel Rods Was Introduced. As The Play Was Translated Into Both Arabic And Hebrew, The Characters Used Both Languages To Express Their Ideas According To The Status Of The Characters. The Conversation Of Vladimir And Estragon, Palestinian Construction Workers, With Each Other Took Place In Colloquial Arabic. Through Introducing Linguistic Diversity, Ronen(1997) Wanted The Audience To ‘Identify Emotionally With The Characters’ As Food Fort Hought About ‘Their Fate’. For This Purpose, He Picked Arab Artistes To Perform Estragon And Vladimir’s Roles While Pozzo And Lucky’s Role Were Played Jews Artists. The Role Of Messenger Was Performed By A Native Arab Boy. Pozzo, A Hebrew-Speaking Building Contractor, Would Dress Up In Colonialist Grab To Represent Himself As A Colonial Landlord. Lucky, The Representative Of A Non-Muslim Ethnic Group, Delivered His Speech In Literary Arabic That Was Hardly Understood By Construction Workers I.E. Vladimir And Estragon(Yaari,2007).

The Success Of This Production Was Wrapped In Raising An Unending Debate Among Beckett Scholars As Well As The Right-Wing Ideologists. Beckett Scholars Termed The Production As The Distortion Of Beckett’s Artistic Work. Beckett, Disliking The Experimentation With Waiting For Godotby Altering Its Basic Content, Attemptedhalting The Production But Remained Unsuccessful. The Director Of The Production, However, Justified His Decision Of Staging The Adaptation While Stressing The Point That The Content Of Waiting For Godot Was Inherentlylinked With The Israeli Political Situation And It Was So Relevant That He Did Not Need To Change A Single Word Of Beckett; Rather ‘The Play Lent Itself Beautifully To The Political Treatment.’ The Political Adaptation, Nevertheless, Instigated Controversies. The Right-Wing Ideologists, In Particular, Ran Propaganda By Giving A Call To Israeli Parliament For Censoring The Adaptation Of Waiting For Godot ‘On The Ground Of Its Subversive Account.’ On The Other Hand, The Left-Wing Critics Appreciated The Form And Content Of The Play. They Believed The Subtlety Of The Production Gave Voice To The Many Overlooked And Unnoticed Problems Of The People. Levy(2002)Records:

Vladimir And Estragon Are Funny, Clever And Philosophical Palestinian Workers And Godot Is, Most Likely, A Vague Warning Echo Of A Future

Revolution, Although Arab And Jew May Disagree As To Which Revolution It Is: Which Of The Thieves Was Saved, Which Was Damned.

Although Levy Thinks That Godot Echoes A Future Revolution, The Events Of The Adaptation Disclose Another Story. Keeping The Context In View, The Adaptation Blue-Pencils Religious References As Shimon Levy Observes, 'Phrases With Poetic And Religious Overtones Were Reduced Or Eliminated.' This Censorship, Nonetheless, Could Not Keep The Audience Away From Interpreting The Adaptation From A Religious Lens. Accordingly, Not Only Godot Attained A New Significance But Also The Playstreamlined The General Issues Of The Jews And Muslims. Weitz (1989) Believes That The Performance Worked As An Allegory To Showcase The 'Ambiguous Bond Which Holds Jews And Arabs Together.' This Is The Ambiguous Bond That Offered Hope For Both Sides While Godot Meant Differently To Each Group. Taylor-Batty And Taylor-Batty Quote That The Audience Were Influenced By Their Faith In Interpreting Godot. For Arabs, Godot Meant To Be The Symbol Of Hope In The Form Of either Yasser Arafat Or The Neighbouring Arab Countries' Promise Of Support And Intervention. However, The Jewish Audience Offered 'An Existential, Universally Applicable Interpretation' Of Godot. Remarkably, These Interpretations Propose That The Adaptation Offered The Spectators An Additional Pair Of Eyes To Reflect On Their Situations For A Better Future.

While The Above Discussion Suggests The Adaptation Was An Artistic Achievement, It Provided Food For Thought. It Assists Us (As Well As The Spectators) In Recognising How The Production Was Able To Paint The Plight Of Suffering Muslims And Other Communities Who Had Had Neither The Privilege To Conceptualise A Meaningful Account For Their Lives Nor The Freedom To Clinch Possibly Different Future That Can Be Offered By Innate Meaningless And Purposelessness Of Life. In Other Words, The Protagonists In *Waiting For Godot* Wait For Godot As They Have The Choice But The Protagonists In The Adaptation Wait For Godot As They Have No Choice. Thus, The Wait For The Former Is Inherently Internal And The Wait For The Latter Is Essentially External, One That Is Imposed On. In Simple Words, We Can Say That The Concepts Of Waiting And The Godot Offers An Entirely Different Spectrum Of Meanings In Comparison With The Original Text. While The Protagonists In Beckett's *Waiting For Godot* Attempt To Give Meaning To The Meaninglessness Of Life, Didi And Gogo In Ronen's Represent Their Meaningful Struggle Against Oppression, Domination And Coercion.

Adapting Waiting for Godot in Sarajevo

In Sarajevo, Susan Sontag's Adapted *Waiting For Godot* With A View To Unveil The Wretched Plight Of European Citizens, But It Indirectly Involves Muslims As Well. This Striking Production Raised The Status Of Sontag, An American Writer And Activist, In Both Literary And Political Fields. Staging *Waiting For Godot* During The Bosnian War Was Considered To Be A Momentous Artistic Contribution As It Attracted The Attention Of The Common People And World Leaders Towards The Human Tragedy. Sontag Was Conscious Of The Inexpressible Human Dilemma And Unending Tragedies Of The War-Stricken People Of The Unfortunate City Of Sarajevo.

She Felt That The Tyrannical Period Of Siege Shaped The People Into Fragile, Abandoned And Helpless Creatures. As A Result, She Wanted To Do Something For The Inflicted City Instead Of Being An Ordinary Observer Of Ferocity And Injustice. She Conceived That The Doomed People Were 'Waiting For Something To Happen' That Would Console Them While Knowing That It Could Be An Impossible Dream But They Kept It 'On Hoping Against Hope'. In Such A Contrary Situation, When One Side Was At Its Peak Of Brutality And The Second Was Waiting For Miraculous Relief, Sontag Identified That Beckett's Waiting For Godot Was 'Written For And About Sarajevo,' Where Helplessness Of The Inhabitants Was A Norm And The Hope Of Getting Support From The Powerful World (So-Called Civilized World) Was Dwindling. Therefore, The Adaptation Was Staged At The Youth Theatre Sarajevo In 1993 To Convey A Visibly Political Message.

Sontag Was An Active Social Reformer And Could Hardly Believe That Humans Could Undergo Such Tyrannical Circumstances. Her Personal Involvement With The Suffering Community Had Exerted A Huge Influence On Her So Her Emotions Would Find A Vigorous Place In The Adaptation. As A Result, The Adaptation Was Staged In A Bomb-Blasted Area Just 1000 Feet Away 'From Civil War Frontline' (Heinrich, 1993) With A Motto Of Disseminating The Notion That United Sarajevo Could Lessen The Pangs Of Suffering Humanity. As Sontag Wanted To Portray The Terrible Situation Of The People Under Siege, Her Production Was Moulded Into An Exceedingly Political One. Taylor-Batty(2013)Identify This Idea And Suggest That The 'Multiple Casting' Was Introduced To 'An Ideologically Liberal Vision Of Unity That Spoke To The Immediate Political Background.' Consequently, Estragon's Physical Ailment Of Sore Feet And Vladimir's urinary Infection are Not Received As Mere Symbols Rather They Are Naturally Felt By The Starved, Scared And Dejected Audiences In A Grimy Candlelit Theatre Where Actors Were Consistently Distracted By Loud Shelling. Thus, This Adaptation Of Waiting For Godot was Able To Break The Fourth Wall By Succeeding In Framing 'A Relation Between The Drama Onstage And The Audience In The Immediate Performance Space' As Has Been Suggested By Erin Koshal while She Reconsiders waiting For Godot's Theatrical Form Through Its 'Prison Performances'. Also, Koshal observes That 'Prison Inmates' were The 'First, Unanimous Enthusiasts (In The 1950s)' Of Beckett's Waiting For Godot. She Believes That Waiting For Godot's Reception In Various Sorts Of Contexts Suggest That The Play's Content And Form Play A Vital Role In Its Understanding As 'The Prison Performances Illuminate How Godot Activates Different Alliances And Tests Different Types Of Identification With Two Different Kinds Of Audiences – Rights-Bearing Citizens And Prisoners. (Koshal 2010, 189)'. Thus, It Can Be Argued That Sontag's Waiting For Godot Was Also An Attempt To Create A Sense Of Solidarity, Friendship And Love Among The Audience By offering Them Hope Through This Production. It Succeeded In Creating A Hope That The World Was Not Completely Oblivious Of The Miserable Situations Of The Sarajevo People And The Hope Of Salvation (The Arrival Of Godot) Is Not Altogether Meaningless And Futile. The Aforementioned Review Suggests That Sontag's Novel Experimentation With Waiting For Godot Offered A Factual Picture Of The Bleak And Miserable Situation Of The War-Inflicted Sarjevo People Whose Deferred

Hopes Were Reducing Them To Grinning Corpses Though They Were Alive. With All Its Bleak Message Of Meaninglessness And Confinement, The Adaptation Was Able To Afford The Space To Cherish A Hope Of Salvation. However, It Can Be Contended That The Close Reflection Of The Adaptation Reveals That It Was A Sort Of An Emotional Outburst That Subdued The Literary Charm Of Waiting For Godot By Simplifying The Essence Of The Play As Per Sontag's Own Approach And Feelings. Accordingly, Sontag Not Only Multiplied The Characters In The Adaptation But Also Restricted It To A Single Act. She Was Of The View That She Wanted To spare The Wretched Audience From The Disappointment About The Non-Arrival Of Godot Even The Second Time As The 'The Despair Of Act 1 Was Enough For The Sarajevo Audience'. Her Justification Resounds Famous Line 'A Play In Which Nothing Happens, Twice' By Vivian Mercier. Mercier (1971)'S Idea, However, Conveys Implicitly That No Concrete Outcome Is Achieved At The End Of Both Acts But The characters Have Neither Departed Nor Left The Site To Absolute Darkness. Although It Was Staged Almost Four Years After the Demise Of Beckett Yet The 'Reduction Of The Play And Multiplying Of The Characters Was Severely Criticised By The Stern Beckett Scholars. Moreover, The Production Censored The Religious Content That Is A Complex Phenomenon; However, This Conscious Omission Can Be Justified As Sontag Was Conscious Of The Diversity Of The Cultural And Religious Background Of The Audience And Such Content Could Have A Negative Impact On The Essence And Message Of The Production As It Was Claimed By Sontag That The Production Was An Expression Of Solidarity With Subjugated Citizens Of Sarajevo During Wartime And Means Of Delivering The Message That Their Inexpressible Miseries Would Find Reward Only Through Their Consistent Courage And Resistance.

Adapting Waiting For Godot In Bangladesh

The Preceding Sections Indicate That waiting For Godot Is A Extraordinarily Experimental Play And This Peculiar Quality Allows It To Transcend Categorise of '-isms' Such As Existentialism, Absurdism, And Nihilism. David Bradby also Advocates That Waiting For Godot Serves As 'A Metaphor For Existence' As Beckett Indulges 'His audience To Share The Experience, In Real Time, Of What It Is To Wait' (Bradby, 2001). Therefore, The Sufferings Of Idi and Gogo characterise The General Human Condition. The Subject Matter Of waiting For Godot, In Other Words, Was Received And Perceived As Something Universally Shared Human milieu certainly Associated With All The human World. This Unique Feature Of Waiting For Godot fascinated Artists From All Over The World To Experience It In An Original Or Translated Form. Thus, Waiting For Godot was Transported From The French And English Speaking World To Not Only The Multilingual European Countries But Also Arabian Peninsula And Asia. In Bangladesh, The English Text Of Waiting For Godot Became Part Of The Academic World In The Late 1970s. Mahmood (1993) Records That waiting For Godot's Reception In The Academic Arena Was Exceptional. This Positive Response Motivated Professor Kabir Chowdhry To Translate waiting For Godot With The Name Of Godor pratikshaya Into Bengali, Which Was Published In 1981. Mahmood Availed The Opportunity To Read Godor pratikshaya And Attend The

Performance Of Godorpratikhaya. Based On His Close Experience, He Evaluated The Reception Of Godorpratikhayain Two Ways. Firstly, He Pinpoints The Quality Of Translation. Secondly, He Offers Us A Deep Insight Into The Performance Of Godorpratikhayain 1984.

Regarding The Translation, He Discovers That ‘Long And Frenzied Speech’ Of Lucky Along With Other Minor Chunks Of Text Were Either Shortened Or Omitted. In Addition To This, He Identifies That Bengali Readers(As Well As The Audience) Had To Miss ‘The Biblical Allusions, The Reference To The Crucifixion Of The Thieves, And To The Saviour, And The Implication Of Good Friday.’ Mahmood Does Not Offer Us A Clue About This Exclusion (Or Maybe Censorship) Of Religiously Symbolic References And Allusions. Therefore, We Can Hardly Know Whether It Was An Unconscious Step Of The Translator Or Such Segregation Occurred Due To An Invisible Religious Force. Nonetheless, He Understands That The ‘Inevitable Cultural Gap’ Led To Excluding A Few Themes Of The Play. While It Has Been Conceived By The Beckett Scholars That The ‘Excluded’ topics of Waiting For Godot Have Always Been Branded sensitive And Crucial As Waiting For Godot Was Deemed Blasphemous Even In The Christian Context of The UK When Lord Chamberlain Asked To Censor The Text In 1954 (Stanton And Banham 1996: 60). Keeping This Context In View, It Can Be Contended That Mahmood Implicitly Conveys That The Religious Aspect Of The Play Was Discounted And It Should Have Had Distorted The Coherence Of The Play By Squeezing The Thematic Cohesion. Notably, If Lucky’s Speech And Other Religiously Symbolic Textual References Do Not Find Their Place In Waiting For Godot, Then There Remains No Conflicting Aspect In The Play. While It Has Largely Been Assumed That Beckett Scholarship, At Least In Conservative Societies, Frequently Revolves Around The Religious Material Of Waiting For Godot, Which Was Extraneous In Godorpratikhaya. Although He Does Not Say So Directly, We Can Deduce From His Phrase ‘Cultural Gap’ That The Religious Part Of The Waiting For Godot In Godorpratikhaya Was Consciously Omitted. This ‘Inevitable Cultural Gap’ Can Be Assumed As The Religious Context Of The Country. The Translator’s Substantial Awareness Of His Religious Context Might Have Pushed Him Towards Self-Censorship To Avoid Problematic Consequences In His Own Society By Translating The Conflicting Religious Material.

The Same Translation Version Of Waiting For Godot Under The Name Of Godorpratikhaya was Staged In 1984. It Was A Practical Step To Introduce Waiting For Godot To The General Public While It Had Remained An Important Part Of The Academic World For Years. Mahmood Establishes The View That That The Key Objective Of Adapting waiting For Godot In Bangladesh Was Not Only To Introduce Beckett In The Bangladeshi Theatre Industry But Also To Entertain The General Public And Theatre-Goers With A Sort Of New Form Of Drama. The Adaptation Was Staged While Keeping In View The Dramatic Perspective Of Tragi-Comedy. As It Has Been Mentioned Above That The Adaption Blue-Pencilled The Religious Aspect Of Waiting For Godot, This Treatment Amazingly Prompted To Offer A Leading Cosmos To The Pangs And Pains Of Human Life By Apt Capturing Of Emotions And Their Exhibition. Mahmood (1993) Is Of The View That The Comic Aspect Of The

Adaptation Provided Relief To The Audience As He Records That ‘Everyone Certainly Enjoyed The Comic Aspects Of This Unique Tragi-Comedy.’ On The Other Hand, He Reveals That The General Theme Of Unhappiness Did Not Go Unnoticed; Rather, It Prompted the Audience To Identify ‘The Confusion, The Uncertainty, The Hopelessness, And Despair Of The Tramps In The Play.’ However, It Is Unfortunate That We Are Unaware Of The Fact That What It Was That Audience Took With Them Either The Feeling Of Confusion About Their Lives Or The Sorry Feelings For The Characters. Neither Mahmood Has Said Anything, Nor We Can Say Something About It. This Aspect, If It Might Have Been Addressed, Might Have Brought A Vibrant Picture Of What Happened With The Audience And How They Responded To The Play.

Overall It May Be Said That The Bangladeshi Adaptation And Translation Of Waiting For Godot under The Name Of Godorpratikshaya suggests That Its Foremost Purpose Was To Introduce Beckett For Entertainment And Literary Reasons. The General Charisma Of The Play Did Not Fail In Entertaining The Reader And Audience And Impelling Them To Find Out The Meanings And Purpose Of Life By Forming An Imaginative Association With The Characters Of Godorpratikshaya. Although The Context Of Religion Invisibly Allowed To Adopt Self-Censorship About Religious Material In It Yet This Act Would Have Been Led To The Creation Of Vagueness In The Themes Of The Play. And This Ambiguity Of Waiting For Godot Is Its Raison D'etre For Being Popular Since The Late 1950s. Knowlson Opines That The Permanency Of Waiting For Godot ‘Lies In Its Ambiguities. So Much Is Suggested Rather Than Explicitly Stated’ As ‘People Can Read Into It What They Want To Read Into It’. Thus, It Is Expected That Susceptibility And Obscurity Would Keep Waiting For Godot Alive If A Culture Does Not Give Space To Waiting For Godot, It Would Emerge As Godorpratikshaya.

Adapting Waiting for Godot In Pakistan

Anwerhussainjafri Is An Eminent Dramatist, Director, Translator And Social Activist. His Works Depict His Keen Desire To Establish A System Of Equality And Justice In Pakistan. He Has Been Keenly Working For Peacebuilding And Constructive Collaboration Among The Artists Based In Not Only Pakistan But Also India, Bangladesh, Afghanistan And Other Countries Of The World. His long-standing Association With Tehrik-E-Niswan (Women’s Movement) Has Been A Consistent Source Of Encouragement For The Expression Of His Artistic Abilities. Tehrik-E-Niswan Is A Well-Established Not-For-Profit Organization (NGO), Founded In 1979 to ‘Strive With Persistence And Single-Mindedness To Create Change In The Lives Of The People’. Tehrik-E-Niswan Has Been Consistently Struggling In The Social, Political And Cultural Arena To Create Awareness Among Ordinary Pakistanis About Their Basic Human Rights So That They May Live In A Society Free Of All Sorts Of Exploitation, Violence And Oppression. Under The Platform Of Tehrik-E-Niswan, Jafri produced, Directed And Adapted Various Plays. A Few Of The Include Ga’on Mae Roshni – An Adaptation Of Jo Clifford’s Light In The Village, Behrupiya – A Musical Urdu Adaptation Of Moliere’s Tartuffe, Woyzeck – An Adaptation Of Georg Buchner’s Play And Inshakaintazaar – Based On Samuel Beckett’s Waiting For Godot. However, His Adaptation

Inshakaintezaar[Waiting For Insha] Is The Most Acclaimed And Celebrated Play. It Has Been Staged Twice In Pakistan And Once In India As Well. (Nasir,2021)

Inshakaintezaar was Performed at The Arts Council Of Pakistan, Karachi In 2008. In 2011, Sheemakermani Uploaded The Recorded Video Of The Play Into Eight Parts (1-8) On Youtube (Sheema, 2011). Inshakaintezaar was Directed And Adapted By Anwerjafri While The Cast Includes Sheemakermani, Salimmeraj, Hafeez Ali, And Mahasarwar. The Induction Of Female Characters Reveals The Experimentation In Characterisation By The Director As Three Female Characters Perform In The Adaptation While Waiting For Godot as None. Thus, Sheemakermani Acts Zulekha (Vladimir), Hafeez Ali Plays The Role Of Estragon With The Name Of Karmu Or Karm-U-Din, Hafeez Ali Appears As Mansha (Pozzo), Shamaaskri Is Naseebun (Lucky) And Mahasarwar Acts As The Messenger Girl.

Inshakaintezaar reveals How Common Pakistani And Women Face The Problems Of Life And How their Rights Are Neglected By The Powerful Either Patriarchs Or Rich. Strikingly, This Adaptation Plays With The Theme Of Religious Exploitation That Is Frequently Exhibited Through The Discriminatory Constitutional Laws And Behaviour Of The Society. Jafri Gives Voice To The Pain And Discontentment Of Common Pakistanis By Aptly Manoeuvring The Universality Of The Structure Of Waiting For Godot. While The Characters And Their Actions Keep Us On A Track Of Thinking About The Unbalanced And Devastating Condition Of The General Public, The overall Frustration, Discontent, Bleakness, Misery, And Other Feelings Of helplessness Implicitly Lead Us To Reflect On The Hollow Hope Of The Occurrence Of A miracle bringing Better Future.

A Thought Provoking But Domesticated Translation Of The Titular Word 'Godot' Into Insha Reverberates the Religious Schema Of The Play, Inshakaintezaar. Insha Is A Frequently Used Religious Word In The Islamic World But Its Usage In The Adaptation Is Strikingly Interesting. The Story Involves Two Characters, Karmu And Zulekha, Who Are Waiting For Insha, An Invisible Character Who Is Supposed To Rescue Them By Unchaining The Bonds They Have With Sufferings. Once Inshais Being Called Insha Allah Also But The Characters, More Often Than Not, Stick With The Name Of Insha. In Islam, The Arabic-Originated Word Insha Allah — If God Wills — Has A Specific Significance For Muslims. However, If We Use The Word Insha Without Allah, It Would Mean 'If Willing'. Although Grammatically Inshais A Complete Word And Religiously Symbolic But Is Unable To Provide A Complete Sense. Thus, Insha Without Allah Fails To Transport Any Explicit Meanings And Renders Itself To Be Empty And Hollow. Ironically, While The Karmu And Zulekha Wait For Inshaallah, A Disgusting And Oppressive Figure Manshaallah Arrives. Mansha, The Character, Represents The Ruling Class. He Is A Frightening Individual Who Never Feels Empathy For His Slave. His Callous Nature Does Not Have Boundaries Even He Can Offer Justification For His Oppressive Behaviour. Thus The Wait For A Bright Future Attached With Insha Allah Is Answered With The Arrival Of Manshaallah. Interestingly, Manshaallah Means "The Way God Has Willed It To Be" (Translation Mine). In

A Way, From The Wait Of Insha Allah To The Arrival Of Manshaullah, The Entire Spectrum Of Belief Gets Deflated. Therefore, Not Only The Linguistic Sense But The Practical Side Of The Adaptation Proves That Insha Is An Exceedingly Similar Word To Godot. It Validates A Strong And Intrinsic Relationship With Godot By Forcing Us To Attach Many Inferences With It But Always Prove To Be Dubious And Uncertain. Thus, The Adaptation Advocates That The Way The Wait For Insha results In The Arrival Of Mansha Is The Reality Of Life As The Hope Proves To Be Bleak And Hollow.

Moving Around The Paradoxical Themes Of Vivid Void and Consistent Hope, The Adaptation Expurgates The Religiously Symbolic Text Of Waiting For Godot. The Upshot Of This adjustment, However, Strongly inculcates Religious Manipulation In The Pakistani Context While Eluding Beckett's Challenging Religious Material. For Example, Lucky's Speech Was Replaced With Ideas That Are Related To The Introduction Of Islamic Laws In The Constitution. Also, Naseebun (Lucky) Depicts That Religious Discrimination Is Common As 'Each One Has Created His Own God.' The Depiction Of Pakistani Socio-Religious And Political Reality Is The Most Dominant Theme In The Play. As Soon As The Characters Start Realizing That Their Hope Is Hollow And They Should Keep It Away From Them, One Of Them Brings Back The Idea Of Waiting For Insha So They Start Waiting For Insha Again. Resultantly, And They Are Unable To Leave. Insha Kaintazaar's Public Reception Had Not Been Recorded But Pakistani Leading Newspapers Gave Proper Space To The Production. In The Dawn, Shanazramzia claimed The Adaptation For Successfully mingling it With The Religious 'Scenario' Of Pakistan And Depicting 'The Apathy, The Gullibility Of Our People, And The State Of Hopelessness Interlaced With An Almost Desperate Conviction Of Better Things To Come' (Ramzi, 2008). In The News, Iram Noor Muzaffar Identified That Insha Kaintazaar Documented 'The Poignancy, Oppression, Camaraderie, Hope, Corruption, Exploitation And Bewilderment' Of Humanity That Reflect 'Both Comedy And Pathos' (Muzaffar 2008, 4).

CONCLUSION

The Aforementioned Comprehensive Discussions On Various Adaptations Of Waiting For Godot Involving Direct Or Indirect Muslim Contexts, This Essay Suggests That Waiting For Godot Has Been Staged, Either In Original Or Adapted Form, Almost All Over The World, With Exceptions, Influence In Periods Of Calamity And The Context Of Consistent Exploitation Where The Godot-Like Figure As A Saviour Is Always Awaited. As A Result, The Productions Were Able To Touch The Hearts Of The Audience As The Play Was Taken As The Harbinger Of Spelling The Change. The Discussion Identified That The Adaptations Of Waiting For Godot Staged In Haifa And Sarajevo Were Staged In An Utterly Challenging And Tense Political Background. In Haifa, The Performance Of Waiting For Godot focused On Exploring The Real Problems Of Arab Communities While Keeping Muslims In Vital Attention, Though They Were Not The Only Community To Be The Audience. However, Sontag's Production served As An Aesthetic Remedy To The War-Stricken Unfortunate Communities. The Basic Agenda Behind Both Productions Was To Create A Sense Of Hope For Peace And Solidarity Among The Communities. It Is, Therefore, Explicable That The Producers Were More

Focused On The Prevailing Problems Of The People And Not The Broader Scenario Of Religion And God, Which Has Led To The Censorship Of Religious Content Perceived To Be Sensitive And Divisive. While The Productions Of Waiting For Godot In Haifa And Sarajevo Kept Cross-Religious Perspectives In View, Godorpratikhaya And Inshakaentezaar Were Staged Entirely In Muslim Contexts Of Islamic Countries. Therefore, The Explicit Burden Of Religious Context Is Not Ambiguous.

Godorpratikhaya In Bengali Was A Breakthrough For The Academia And General Public In Bangladesh Though It Excluded The Religious Content Predominant In Waiting For Godot. Before This Translated Version, Beckett Had Already Been Popular In Bengali Academic Circles. The Same Translated Version Was Performed In The Country And Was Well Received By The Audience For Its Provision Of Entertainment And A Message Of Reflection About Life. In The Pakistani Context, Inshakaentezaar ironically Included The Religious Dilemma Of Pakistan While Blue-Pencilling The Religiously Problematic Ideas Of Waiting For Godot. The Expeurgation Of These Ideas, However, Resulted In Adoption Of Coercive Satirizing Tone To Highlight The Plight Of Common Pakistani Citizens Who, According To The Adaptation's Central Message, Are Always Misled By The Religious Authorities And The State.

Thus The Thoughtful Analysis Guides Us To Conclude That The Concept Of Domestication Governs Almost All The Abovementioned Adaptations. Rather In The Words Of yang(2010), It Can Be Stated That The Cultural 'Gaps Between The Source Language And The Target Language' Proved To Be 'A Hard Nut For Translators To Crack' Due To The Specific Contexts And Potential Risks Involved In Translation. However, This Domestication Imparts Substantial And Extraordinary Liveliness To Waiting For Godot In Two Ways. Firstly, These Adaptations Take The Responsibility Of Conveying Political Issues And Problems In Subtle Ways While Utilising literary Language. In This Way The Value Of The Literary Work Is Escalated; However, The Originality Of The Work May Be Compromised And Criticized For The Free Translation. Secondly, Although All The Productions Almost blue-Pencils The Religious Material Of The Original Text Of Waiting For Godot, They Have Hardly Been able To Move Beyond The Religious Sphere. Instead, The Religious Contexts Of The Adaptations Lend More Expressive insights For The Audience. In Simple Words, Beckett's Version Of Religious Content go Missing, But The Receivers Were Able To See And Feel More Clearly What Was Absent In The Adaptations.

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