

Giving a Voice to the Oppressed in Samuel Beckett's *Waiting for Godot* and Toni Morrison's *Beloved*

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Abstract

The current study intends to show the link between Samuel Beckett's *Waiting for Godot* and Toni Morrison's *Beloved*. The study tries to explore the way Lucky, who is introduced as a slave in Beckett's play, represents Morrison's Sethe. The study also intends to show how both Beckett and Morrison are advocates for the oppressed and give them voices to speak up for themselves. To reach the aims of the study, both literary works are approached from the lens of postmodernism, especially focusing on postwar issues and how postmodern writers began looking back to colonial literature and started giving voices to the oppressed, where the approach of postcolonialism occurs. Most of the conducted studies tackle each literary work alone from the postmodern lens. What makes the current study different is how it links the two literary works together, yet also highlights how each author gives a voice to the oppressed.

Keywords: Samuel Beckett, Toni Morrison, Lucky, Sethe, postmodernism

1. Introduction

The study tries to explore how both postmodern writers Samuel Beckett (1906-1989) and Toni Morrison (1931-2019) provide the oppressed with a voice to speak up in their literary works, giving them the ability to talk about their histories and the way they were treated as African-American slaves. To do this, both works are analyzed from the perspective of postcolonialism, specifically, the views of Spivak on the Subaltern and whether those considered "colonized" truly have a voice with which to speak out. The views of Said and Bhabha on colonialism are also applied, as are the relationship between the colonized and the colonizer. Both Samuel Beckett and Toni Morrison use features of postmodernism in their literary works to highlight the oppressed. The study tries to prove that Toni Morrison provides both a voice and a space for the ex-slaves in her novel to express the trauma of slavery and its effect on them as ex-slaves even after they are freed. Her main character, Sethe, represents all the slaves in *Beloved*. At the same time, the study attempts to show how Beckett gives voice to the slave, Lucky, in the second act of the play, giving him a chance to speak up for himself against the colonizer, represented by Pozzo.

Beckett's play, *Waiting for Godot*, and how Beckett uses many features to reflect the post-war issues people face in the play - and especially the absurdity of life is continuously critiqued by many scholars from the perspective of Postmodernism. The current study focuses on the relationship between two characters in the play, Pozzo and Lucky, and how they mirror the relationship between the colonizer and the colonized. Many studies have been conducted on the relationship between these characters, but up to the knowledge of the researcher, only a few of these studies have linked their relationship to that of the colonizer and the colonized. Furthermore, there are very few, if any, studies that link Morrison's character Sethe and Beckett's character Lucky to one another.

Though people had already been exposed to many postwar issues since World War I, Postmodernism did not start until after World War II, when writers started reflecting postwar issues in their works. Sheeba (2017) states that postmodernism emerged from the "stylistic and ideological limitations" of modernism as a result of the world's fundamental changes after World War II (p.180). The changes that are described by Sheeba (2017) made it so difficult for people to comprehend and understand the life around them and its circumstances (p.182).

Sharma and Chaudhary (2011) add that the prefix "post" in postmodernism does not represent a new era; instead, it is considered a "reaction against modernism" after World War II (p.191). They declare that modernism and postmodernism reflect a complete shift from the 19th century. The features moved towards subjectivity, examining the consciousness of the individual through the "stream of consciousness", fragmentations, and postwar issues, such as chaos and physical and mental destruction (p. 190). As a result, authors started to present these issues in their literary works in various ways. By using these postwar issues, writers began to revisit the colonial writings and rewrite them in a way to highlight oppressed characters and give them voices to express the way they were treated and dealt with. They were given voices to express their fears, anxieties, and wishes.

Weber (2004) and David (2001) state that postmodernism began with the introduction of postcolonial literature and the civil rights movement in the United States (Weber 2004, pp. 28-29); David 2001, p. 179). According to Achera ūu (2011), Postcolonialism is related to Postmodernism and complements it in terms of concepts and ideologies that are mostly considered "a postmodernist legacy" (p. 144).

Some postmodernist features that are used in Postcolonial writing are mentioned by Acheraïou (2011), such as “the transient, the fragmentary, difference, heterogeneity, multiplicity, contestation of foundational narratives and overarching discourses of emancipation, the cult of ambivalence, indeterminacy, and collage” (p. 144). Berger (1992) states that postmodernism and postcolonialism meet in many purposes. They are both “textual practice.” They are both considered movements which examine an “emergent or dominant global culture” in relation to the idea of authority (p. 2).

Richards (1993) declares that postcolonial writers try to “unmask European authority” while postmodernists try to “unmask authority in general” (p. 36). Based on what Richards (1993) declares, both movements explore the ideas of “control” and “authority”, but in different settings (p. 36). So, the theory of postmodernism specifies language as a way in which authority could control. In the same way, postcolonial writings present the colonizer’s authority and how they impose and control the colonized with the use of language and its manipulation.

Tiffin (1993) declares that language is used by colonizers to control the colonized (p. 171). Tiffin’s statement that “language and power operate in the world” together also means that “power” stands for power in its ability to control and manipulate public and private language (p. 2). Tiffin (1993) distinguishes between the theories of postcolonialism and postmodernism saying, “they are energized by different theoretical assumptions (postmodernism) and by vastly different political (postcolonialism) motivations. A postmodernist’s focus is on aesthetics and authority, but a postcolonial writer’s focus is on the implications of the colonizer’s authority.” This then explains why postcolonialism is considered a political movement whereas postmodernism is considered a cultural movement (p. 172). Both postcolonialism and postmodernism aim to give a voice to the oppressed and the marginalized who have otherwise been silenced and ignored in literature where they can express themselves and be heard. This could also be seen in postmodernism, where postmodernists show the marginalized characters in the center rather than in the margins “by rewriting history in favor of those who have been excluded from power -- women, homosexuals, blacks, Native Americans, and other victims of oppression” (Veith 1994, p. 57).

Tiffin (1993) also adds that postcolonial writers adopt “the positions of those already written out of, or marginalized by, the western record of historical materialism oppressed or annihilated peoples, [and] women” (p. 176). Richards (1993) comments on this “intersection” saying that, “postcolonialism like postmodernism (and modernism) functions in terms of sexual, racial, class, economic and even stylistic differences, [and are] reducible to the spatial metaphor of a centre-margins opposition” (p. 3).

Postmodernism paves the ground for rebelliousness and writing against colonialism. It also helps the reader better interpret post-colonialism (Singh 2017, p. 3). Post-colonialism and postmodernism, in the core of their nature, “contest the imperialist devaluing of the ‘other’ and the ‘different’” (Hutcheon 1989, p. 161). One of the Post-modernism vanguards is Michel Foucault, who provides “an intellectual platform for the post-colonial debates” (Singh 2017, p. 3). Foucault and how he questions the West’s discourse and authority is considered a very important cause for producing decolonization and postcolonial writing against Eurocentric philosophy. Actually, the main reason behind postcolonial writing development is the analysis of Western discourse by Foucault, which aimed at imposing the West’s dominance on the non-Westerners. The way Foucault perceives knowledge and power endorses the authority and privilege of the pedagogies of the West and their epistemology (Singh 2017, p. 4).

Edward Said is considered the “innovator of postcolonial discourse” which he created in his *Orientalism* (1977) where “post colonialism in its theoretically form” was originated (Al Mtairi 2019, p. 2). According to Said, Orientalism is a “style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident” (p. 10). Said continues saying that a continuous “investment” of “a created body of theory and practice” has made “Orientalism, as a system of knowledge about the Orient, an accepted grid for filtering through the Orient into Western consciousness, just as that same investment multiplied-indeed, made truly productive-the statements proliferating out from Orientalism into the general culture” (p. 14).

Said argues with Foucault’s views on postcolonialism stating that:

“My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment era.” (Said 2000, p. 25)

Said and Foucault, both aim to analyze Western discourse, but both see it through different points of view. The “textual attitude” of Foucauldian discourse founded the analysis of colonial texts to look for and highlight the dominance of the colonizer over the colonized (Singh 2017, p. 3). Lyotard (1988) challenges the Western authority and epistemology and creates a kind of debate on grand-narratives. The way he defines “different” as “a conflict, between (at least) two parties, that cannot be equitably resolved for lack of a rule of judgment applicable to both arguments” (p. xi) supports post-colonial thinkers and writers to reassess the standards of “Western terminology of truth, objectivity and rationality” (Singh 2017, p. 6).

Gayatri Spivak (1988), who is a post colonialist critic, also critiques the imperialistic discourse. In her well-known book, *Can the Subaltern Speak?* Spivak defines the subaltern as anyone who is in a lower economic or social status that does not exist within the power structure. The verb “speak” in the question “Can the Subaltern Speak?” does not literally mean to talk, but it is a metaphor for asking whether these people from a lower class or status can express themselves, and their problems, issues and concerns, and whether they are able to communicate with those who have the power, authority and control. It is also related to whether the problems, issues, and concerns of the lower ranking people are heard and taken into consideration by those who have the power, authority and control when they speak.

In his book *White Skin and Black Mask*, Fanon (1952) discusses the colonial subject's psychological trauma when he/she recognizes that he/she cannot reach to the whiteness he desires nor get rid of the blackness he/she devalues. Fanon clarifies how white masters forced their superiority and the superiority of their culture and literature both through the dissemination of knowledge and the representations of the native subject, their culture and their literature as inferior. They also stress how they would become more civilized and modern if they adopted the culture of the West. In this way, the native subjects -the colonized - will be considered mimics of the colonizers and their lifestyles. According to Bhabha (1990), what could link the colonized and the colonizer is language, which also, in its own way could negotiate culture and identity. Bhabha (1990) blames colonialism for these relationships based on oppression, violence and dominance between the colonizer and the colonized, yet praises such cultural interactions. A common language could be found in the writings of post-colonial and post-modern writers. In fact, most postmodern writers like Toni Morrison and Samuel Becket could also be considered postcolonial writers, as their writings link postcolonial and postmodern together (Singh 2017, p. 8).

2. Literature Review

The experience of the Afro American began when some colonialists bought Africans from Africa to the United States of America, and specifically to Virginia in 1619 (Trotter and Williams 2001, p. 58). Since these Africans were brought to the United States to serve the White, prejudice against slaves started to emerge. In 1664, officials of Maryland ordered "that all Negroes or other Slaves... shall serve ... and all children born of any Negro or other slaves shall be slaves as their fathers were for the term of their lives". Clearly, they were oppressed and all basic human rights were denied (Holt *et al.*, 2000, p. 89). Lakshmi (2017) discusses how the Africans were brought to America to serve the Europeans first, then they started to be bought by the Natives in America to serve as slaves. At the end of the 17th century, prejudice against Black people started to emerge. It was only at the beginning of the awakening of Negroes in America that they started to call for "a hostile environment, which includes social, political and economic bearing" (p. 63).

The life of these slaves and how they were treated were neglected and ignored as they were seen as chattel until postmodern writers started looking back to colonization and write against the colonials and how they treated the oppressed most of whom were African slaves. These narratives are called Neo-slave narratives. Neo-slave narratives reflect the history of the African American in the United States or "The New World". These narratives mirror the personal experiences of slaves and ex-slaves, such as how they were treated, their efforts to survive during slavery, or even their experiences in gaining their freedom and their suffering to overcome slavery and start a new life. They are narratives written or dictated as accounts of the memory (Biswas 2016). In other words, written as an account of the memories and histories of these slaves through the stream of consciousness.

Neo-slave narrative is a term which was first coined by Bellin (1987). He defines "neo slave narratives" as "residually oral, modern narratives of escape from bondage to freedom" (p. 289). Rushdy (2004) argues that the neo-slave narrative is "a new body of historical studies of slavery that took seriously the agency and self-representation of slaves, their community and culture building energies, and the forms of resistance they exhibited" (pp. 88-89). This new literary form was developed only by the writers of the twentieth-century to integrate with their historical and literary past.

Through using neo-slave narrative, Morrison gives a voice to the silence in slavery and thus represents the unspoken and the unexpected. She has recovered the "interior lives" of the slaves and their mistreatments. As a consequence, Morrison "crosses the boundaries of space, time, history, place, language, corporeality and restricted consciousness in order to make reconstructions and mark or name gaps and absences" (Davies 1994, p. 17).

Morrison (1995) declares that "no slave society in the history of the world wrote more — or more thoughtfully — about its own enslavement But most importantly — there was no mention of their interior life" (pp. 90-91). So, as an African-American writer, Morrison's job was to "rip that veil drawn over 'proceedings too terrible to relate'" by using memories and imagination to reconstruct the past (p. 91). Morrison confirms that, through writing, she finds the meaning of life and its logic. It also enables her to reform the past of African-Americans (Chakravarty 2016, p. 394). Morrison's (1974) clarifies her own justification in reconstructing history and the legacy of slavery by saying that there is no need to be nostalgic about "the good old days" because they weren't, but "to recognize and rescue those qualities of resistance, excellence and integrity that were so much a part of their past and so useful to the generations of blacks now growing up" (p. 16).

Becket's play, *Waiting for Godot* is continuously critiqued by many scholars from the perspective of Postmodernism, and how Becket reflects people's post-war issues, especially the absurdity of life, in the play by using many features. The current study focuses on the relationship between two characters in the play, Pozzo and Lucky and how they mirror the relationship between the colonizer and the colonized. Many studies have been conducted on the relationship between these characters, but up to the knowledge of the researcher, few studies have linked their relationship to the colonizer-colonized relationship. There are almost no studies that link Morrison's character Sethe to Becket's character Lucky.

Most of the studies analyzed the relationship between Pozzo and Lucky from the perspective of Marxism and Capitalism. As an example, Hasyim, Arafah, and Kuswarini (2020) state that the relationship between Pozzo and Lucky is related to the idea of being enslaved to people who have money and power. Here the action of slavery is a consequence of the actions of the government. In this case, the relationship between Pozzo and Lucky reflects the relationship between a society and its government, and specifically mirrors the upper class. Along the same lines, Fadillah, Arafah and Abbas (2022) link the act of slavery between Pozzo and Lucky in *Waiting for Godot* with what happened in the 20th century before, during, and after World War II in the 1940s. They justify this by relating it to the upper-class

oppression of lower-class society because they had power and money.

Added to that, Moosavinia and Tabari (2014) approach Samuel Beckett's *Waiting for Godot* from the perspective of postcolonialism saying that although the playwright lived in exile out of the Irish Literature, his plays can be read through the lens of postcolonialism (p. 96). They discuss the relation between Godot and Estragon and Vladimir, and how they are colonized by the idea of waiting for Godot. Azad (2016) approaches the play from the lens of Marxism, and analyzes the character of Pozzo as an "exploiter, a capitalist, who literally reflects bourgeois ideology" Azad (2016) adds that Pozzo is seen as cruel, unfriendly, and selfish (p. 110).

3. Analysis

The study first tries to show how Morrison has given her ex-slaves voices to speak and talk about their histories through representing Sethe. Sethe stands for all slaves in *Beloved*, which is a novel based on the true story of Margaret Garner. It is a novel, where Morrison, according to Biswas (2016), reveals the "unspeakable and unimaginable". Morrison (1987) states that the novel is about a female slave, who reflects the life of all slaves.

One of the points that Morrison tries to reveal through Sethe is how female slaves are continuously raped even during their pregnancy. She recalls herself being raped by the schoolteacher's nephews when she was nine months pregnant. Raping is part of taking the person's self-hood. Sethe states her feeling while being raped during her pregnancy in the following quote:

"[T]hey had me down and took it. Milk that belonged to my baby. Nan had to nurse white babies and me too because Ma'am was in the rice. The little white babies got it first and I got what was left. Or none. There was no nursing milk to call my own. I know what it is like to be without milk that belongs to you" (Morrison 1987, p. 236).

For Biswas (2016), the rape and the stealing of Sethe's milk symbolizes the taking of her "self-hood, and her inner being" (p. 210). As seen from the quote, is the milk of a female slave is spoiled and ruined by White force and humiliation. During this time, Sethe was pregnant with "Beloved" who she kills to save her from the same fate that Sethe herself suffers from and lived through as a slave. In this way, milk mixes with blood when they try to defend themselves from the oppression in killing their own children thinking of saving them from being tarnished and disgraced by slavery. According to Mitchell (2002), Morrison tries to reconstruct the very concept of motherhood as a "monolithic entity" (p. 98). Sethe states, "I would rather see them [her children] killed than have them given up to his [the slave owner's] power" (Morrison 1987, p. 66). Sethe reveals the reason behind killing her own child is slavery and everything that falls under it. Morrison tries to reveal the conditions which forced Sethe to commit the crime of killing her own daughter. She shows how the conditions that the slaves are put in are the reason why they deprive their children of life. Biswas (2016) comments on this saying that slavery and everything that comes with it including psychological and sexual oppression force not only Sethe, but also her mother, Baby Suggs, Ella, and other black women to "go beyond the acceptable boundaries of mother's love" (p. 710).

Sethe herself cannot be blamed for what she does with her daughter, added to the circumstances that she has been put through, because she does not have a mother who she considers as a role model to imitate and follow. Seeing her mother, who does not show any kind of love and care, hanged from a tree, makes her think of the reason why she is punished. In this moment Sethe is not able to think of her mother running away and leaving her behind saying, "Nobody ma'am would run off and leave her daughter, could she?" (Morrison 1987, p. 240). Here Morrison creates a kind of debate about the frightening mother slave. As discussed, Sethe is stripped away from any healthy relationship which, as a result of being traumatized by slavery, leads her to believe that she needs to murder her own daughter (Selfridge 2018, p. 71). This is because her conditions and situations lead her to "irrational" actions. The way she is treated during slavery - whipping, torture, and rape is what leads to her traumatization (Selfridge 2018, p. 73). Sethe is not related to her mother and considers herself a stranger. Being a slave deprives her of any healthy mother-daughter relationship and affects her humanity. This, in its way, leads her to kill her daughter as a way to escape (Schapiro 1991, p. 195; Caesar 1994, p. 113).

Through her flashbacks, Sethe reveals the way the slaves were treated in Sweet Home and other places by their masters. Morrison speaks the unspoken about how Black "men and women were moved around like checkers" (p. 23). She tries to show how these Black men, the slaves, were killed, hanged, sold, bought, rented, stored, imprisoned, wiped, burnt, and trapped. Black women were dealt the same, but they were also raped. Their lives were trapped in their dreams of freedom. They were also deprived from their rights to officially get married and create families. The members of each family were separated and individually sold. When Sethe asks Mrs. Garner if there was a wedding, Mrs. Garner put down her cooking spoon. Laughing a little, she touched Sethe on the head, saying, 'You are one sweet child.' And then no more" (Morrison 1987, p. 27). According to Chakravarty (2016), slaves did not have the freedom to get married and create their own families (p. 395).

When Sethe ran away, she started to deliver her baby so she needed help. A white nurse helped her just because Sethe tells her that she is sent by her master to fetch food. Sethe runs away "hungry and exhausted, she took flight from the white School teacher, his nephews, Sweet Home, slavery and Kentucky, the bloody side of the Ohio River" (Morrison 1987, p. 31). She disappears from the torturing and the mistreatment. She also loses her husband after being raped in front of him, after "her husband had disappeared"; and "after her milk had been stolen, her back pulped, her children orphaned, she was not to have an easeful death" (Morrison 1987, p. 31).

This shows how the slaves see their beloved ones and their relatives tortured, killed, burnt, and raped without being able to defend them and sometimes they were asked to harm, whip and kill each other. Sethe is raped by the school teachers' nephews in front of Halle, her husband. Another point that Morrison highlights, is how the white nurse, Amy Denver, helps Sethe give birth to her child. She would not

have helped her, if she knew that Sethe is a runaway slave (Morrison 1987, p. 82).

Through Sethe, Morrison tries to reflect the details of slavery and how the slaves are dealt with. They are seen as animals and they are treated in an inhuman way. According to Angelo (1989), Morrison tries to create from Sethe's story "a personal experience". The novel is not just about slavery, but specifically about these unknown and unidentified slaves, and what they are able to risk, despite the time that it may take and last, to gain their freedom (Morrison 1987, p. 48).

Throughout the novel, Morrison tries to reflect the human characteristics of the slaves, as any other human being including Whites. This happens mainly through Baby Suggs. She represents the voice of wisdom in the way she uses to advise the slaves even after slavery. Chakravarty (2016) states that Sethe learns both women's and general human rights. She has related her to the souls of her ancestors and people. She plants in Sethe the desire to love herself (p. 396). The treatment of the slaves is also seen in the flashbacks of Paul D, one of the slaves in Sweet Home, who states that during and after the American Civil War, Black lives did not change. They were homeless and without people, moving, walking, running, hiding, stealing and moving on. He recalls a woman he witnessed that was jailed and hanged just for stealing ducks she believed were her own babies (Morrison 1987, p. 66).

The life of slavery has a vital effect on the ex-slaves because of their oppressed feelings about their past. This would lead to their separation, and alienation, as traumatized human beings. According to Chakravarty (2016), this is "one of the worst effects of historical transition for a used-to-be slave" (p. 397). As an ex-slave, Sethe is described as living in "helpless, apologetic resignation because she had no choice; that minus husband, sons, mother-in-law, she and her slow-witted daughter to live there all alone making do" (p.164).

These characters, ex-slaves, can only overcome their memories about slavery and the history of slavery by talking about them and letting these stories out. This is why Morrison gives them voices, to speak up and talk about their experiences, which would in its way help them in reconstructing their new identities as new human beings. Morrison (1987b) declares that Morrison in writing the novel aims at depicting the truth of the people who do not write, and to fill in the blanks in the narratives of slaves. She is able to do this by giving voices for these people to speak up and fill in the blanks (p. 113). Selfridge (2018) declares that the novel speaks "the unspeakable, and somewhat incommunicable, rawness of trauma" (p. 69). Lakshmi (2017) states that it is a mission Morrison has taken in *Beloved*, which is to give these people voices to talk. She helps the ex-slaves in reconstructing their memory and history. In this way, she tries to help them reach their psychological and mental freedom, rather than physical kind (p. 65).

From the previous points that are discussed, it can be noticed how Sethe, who represents all slaves, has been given a voice to talk about the legacy of slavery. In this case, Sethe is the subaltern who, because was oppressed and silenced during slavery, was not able to talk and reveal what they go through as slaves. They are - as Bhabha and Said call those that are oppressed and silenced by the colonizer - the colonized.

As the study aims to prove, the same voice that is given to the slaves by Toni Morrison in *Beloved* is also given by Samuel Becket to the slave Lucky in *Waiting for Godot*. Appearing in the first act, the involved characters are Pozzo as the master and Lucky as his slave. However, Becket changes the role of the two characters in the second act where Pozzo becomes the slave and Lucky becomes the master. In the first act, Pozzo shows up on stage represented as rich and dominant towards his slave, Lucky. Lucky is shown tied with a rope around his neck and dragged by Pozzo. This is how Pozzo is described, "Pozzo drives Lucky utilizing a rope passed around his neck. Lucky carries a heavy bag, a folding stool, a picnic basket, and a greatcoat, Pozzo a whip." (Beckett 1982, p.16).

The audience have no idea about Lucky and why he is even tied with a rope. This could be related to colonization and slavery. After World War II, writers started focusing on colonization and its legacy (Peck & Coyle 2002, p. 289). One of these writers was the playwright Samuel Becket, who focused on post colonialism in his postmodern writing (Moosavinia and Chamran 2014, p. 69). Fadillah, Arafah and Abbas (2022) state that the appearance of Pozzo, how he is dressed and how he behaves, indicates that he is a "colonizer", an oppressor (p. 68). This could also be noticed from the way Pozzo deals with Lucky; he asks him to do lots of things and if he does not obey, he pulls the rope to hurt him or whips him. He is treated like an animal, and calls him animal names. Fadillah, Arafah and Abbas (2022) comment on this saying that the way Pozzo deals with Lucky in the first act, shows that Lucky symbolizes the colonized and that the colonized is oppressed by his oppressor, Pozzo (p. 68). The way Lucky is treated can be noticed in the following words, "Pozzo: (with a magnanimous gesture). Let's say no more about it. (He jerks the rope.) Up pig! (Pause.) Every time he drops he falls asleep. (Jerks the rope.) Up hog! (Noise of Lucky getting up and picking up his baggage. Pozzo jerks the rope.) Back! Enter Lucky backward.) Stop! (Lucky stops)" (Beckett 1982, p. 20). The colonizer-colonized relationship appears in act one by how Pozzo orders and Lucky obeys.

The colonizer-colonized relationship could be also seen in the following quote:

"As though I were short of slaves! Vladimir: You want to get rid of him? Pozzo: I do. But instead of driving him away as I might have done, I mean instead of simply kicking him out on his arse, in the goodness of my heart I am bringing him to the fair, where I hope to get a good price of him. The truth is you can't drive such creatures away. The best thing would be to kill them." (Beckett 1982, p. 30-31)

Lucky is afraid of leaving Pozzo, despite how he is treated. This is only because there is no place for him to go, no food, no shelter, and no money. He will definitely be sold to someone else. Pozzo calls him "a creature" and says that the best way to get rid of such a creature is to kill it. In the play, Lucky is described as dumb which symbolizes his weakness for "not being able to voice his aspirations by protesting Pozzo's actions against him." People who lack power are not able to speak up for their rights and freedom because they are

oppressed by the colonized (Fadillah, Arafah and Abbas 2022, p. 70).

Postcolonial critics focus more on language and how the colonized at the end finally reaches “a state of consciousness in the case of the adoption of a language for expressing his own version of reality.” As mentioned earlier in the paper, Spivak discusses “the subaltern” who “cannot speak” (cited in Pearson, 2001, p. 226) for many reasons. The first is because he does not find a “medium to speak through” and because “it has been imposed on him that there always exists a cultural or gender difference, a hierarchy between him and the colonizer, something that would shake him to death at the presence of the colonizer” (Fadillah, Arafah and Abbas 2022, p. 61). Lucky here is the subaltern, who is given a voice in the second act to speak and act against the colonized Pozzo.

Esslin (2002) declares that “Pozzo is a sadistic master and Lucky a submissive slave” (p. 46) who carries Pozzo’s luggage and the whip by which Lucky is beaten. To Esslin (2002), Pozzo’s dominance exceeds just controlling Lucky’s thinking and telling him what and when to think. Pozzo’s order to think, reflects the way the colonizer represses the colonized (Brandabur, 2006, p. 123). Lyon puts it in another way, Pozzo’s treatment of Lucky, which can be considered as the nonverbal language of the colonizer, “isolates Lucky as an image of a disfranchised intellectual who functions as a type of licensed fool” (cited in Hyland & Sammells, 1994, pp. 193-194).

In the second act of *Waiting for Godot*, Becket changes the relationship between Pozzo and Lucky, as if he is giving Lucky a chance and space to act and speak. The master becomes the slave, and the slave becomes the master in act two of the play. Pozzo appears blind, begging Lucky to help guide him and pick him up when he falls down. He also seems not to know the people around him. Moosavinia and Tabari (2013) state that Pozzo now is the colonized and is not able to see nor to feel the time and place, symbolizing how traumatized he is. This can be related to what Bhabha (1990) declares, which is that at the end the colonized will reach to a point of resistance and will adopt the suitable language for that. The colonizer will also reach to a point, where he loses his dominance and authority over the colonized. This is what happens in the second act when Pozzo no longer has control over Lucky. Azad (2016) state that Pozzo is represented as a “dominator” and deals with Lucky in a violent way (p. 111). According to Azad (2016), Pozzo’s superiority, seen in his manners and treatment of the even other characters, changes to becoming inferior in the second act.

4. Conclusion/ Final Considerations

From the previous points that are discussed, it can be noticed how Sethe, who represents all slaves, has been given a voice to talk about the legacy of slavery. In this case, Sethe is the subaltern, who was not able to talk and reveal what they go through during slavery because she was oppressed and silenced during that time. Referred to by Bhabha and Said as the colonized, they are silenced by the colonizer. The same could be applied to Lucky, who is treated as a slave by Pozzo. Becket changes the role of Lucky by the second act as a way of writing against the colonizers and giving a voice to Lucky to speak against Pozzo, the colonizer. Lucky, in this case is the subaltern, who is oppressed and silenced during slavery, was not able to talk and reveal what he went through during slavery. Referred to by Bhabha and Said as the colonized – the one who is oppressed and silenced by the colonizer.

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