

35. Kristevan intertextuality between *Waiting for Godot* and *The Pillowman*

“Where there's hope, there's life.”

Anne Frank, *The Diary of a Young Girl*

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Abstract

This study is focused on intertextual interpretation over the common elements in Samuel Beckett's *Waiting for Godot* and Martin McDonagh's *The Pillowman*. Both plays are excellent examples of how reality and imagination interact with one another. *Waiting for Godot* and *The Pillowman* are psychological plays that explore the relationship around existentialism, death, and future hope. Beckett and McDonagh are two well-known Irish playwrights who will probably always hold a special place in world literature. In this context, Beckett is widely regarded as one of the greatest playwrights of the twentieth century, both in Europe and across the globe. Besides, despite the fact that McDonagh began writing plays at the end of the twentieth century, he should be regarded as a playwright of the twenty-first. On the other hand, intertextuality is a text analysis strategy based on postmodernism, introduced by literary theorist Julia Kristeva in the late 1960s. According to the intertextual theory, all texts interact with one another inside the writer's and reader's social and cultural background. Kristeva's intertextual theory later began to be used as one of the contemporary literary criticism methods. During the intertextual criticism, a bond is formed between the reader and the work they are reading. In this framework, the reader becomes the critic who delivers a unique process by detecting parallels between works. Actually, *The Pillowman* was written half a century after *Waiting for Godot*, and the plots of the two plays are quite different. However, the character pairs, character names, told stories, themes, phrases, setting, and feeling of hope in *The Pillowman* are similar to Beckett's *Waiting for Godot*. All these support Kristeva's theory of intertextuality that writers create a new text under the influence of several works they read in the past.

Keywords: Intertextuality, Martin McDonagh, Samuel Beckett, *The Pillowman*, *Waiting for Godot*

***Godot'yu Beklerken ile Yastık Adam* oyunları arasındaki Kristevacı metinlerarasılık**

Öz

Bu çalışma, Samuel Beckett'in *Godot'yu Beklerken* ve Martin McDonagh'ın *Yastık Adam* oyunlarındaki ortak unsurlar üzerinden metinlerarası yorumlamaya odaklanmaktadır. Her iki oyun gerçekliğin ve hayal gücünün birbiriyle nasıl etkileşime girdiğinin mükemmel örnekleridir. *Godot'yu Beklerken* ve *Yastık Adam* varoluşçuluk, ölüm ve gelecek için umut arasındaki ilişkiyi konu alan psikolojik oyunlardır. Beckett ve McDonagh, dünya edebiyatında muhtemelen her zaman özel bir yere sahip olacak olan iki tanınmış İrlandalı oyun yazarıdır. Bu bağlamda, Beckett hem Avrupa'da hem de dünya çapında yirminci yüzyılın en büyük oyun yazarlarından biri olarak kabul edilmektedir.

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McDonagh ise yirminci yüzyılın sonunda oyun yazmaya başlamasına rağmen, yirmi birinci yüzyılın oyun yazarı olarak kabul edilmelidir. Metinlerarasılık da 1960'ların sonlarında edebiyat kuramcısı Julia Kristeva tarafından ortaya atılan, postmodernizme dayalı bir metin çözümleme yöntemidir. Metinlerarası kurama göre tüm metinler, yazarın ve okuyucunun sosyal ve kültürel geçmiři içinde birbirleriyle etkileşim halindedir. Kristeva'nın metinlerarası kuramı daha sonra çağdaş edebi eleřtiri yöntemlerinden biri olarak kullanılmaya başlandı. Metinlerarası eleřtiri sırasında okuyucu ile onun okuduđu eser arasında bir bađ kurulur. Bu çerçevede okur, eserler arasındaki paralellikleri tespit ederek özgün bir süreç sunan eleřtirmen haline gelir. Aslında *Yastık Adam Godot'yu Beklerken* oyunundan yaklaşık yarım asır sonra yazılmıştır ve iki oyunun olay örgüleri birbirlerinden oldukça farklıdır. Ancak *Yastık Adam*'daki karakter çiftleri, karakter adları, anlatılan hikâyeler, temalar, ifadeler, ortam ve umut duygusu Beckett'in *Godot'yu Beklerken* oyunundakine benzemektedir. Bütün bunlar, Kristeva'nın yazarların geçmişte okudukları birçok eserin etkisiyle yeni metinler ürettiklerini ileri süren metinlerarasılık kuramını desteklemektedir.

Anahtar kelimeler: Metinlerarasılık, Martin McDonagh, Samuel Beckett, Godot'yu Beklerken, Yastık Adam

Introduction: On Intertextuality

Intertextual criticism is the interpretation about any type of similarity between two literary works in terms of character, time, place, subjects, setting etc. detected by the reader. For instance, while reading Martin McDonagh's *The Pillowman* recently, it reminded me of *Waiting for Godot*, which I had read years ago. Therefore, I will share with you the parallels that I have noticed between the two works written about fifty years apart. Intertextuality, which is based on postmodernism, is a text analysis method “developed by many linguists such as J. Kristeva, M. Riffaterre, R. Barthes and G. Genette” (Şeref, 2018: 49)². Chris Baldick (2001: 128) in his *Oxford Concise Dictionary of Literary terms* defines intertextuality as “various relations that a given text may have with other texts.” However, Allen (2000: 1) underlines that intertextuality is one of the most overused and misunderstood terms in today's critical lexicon. The reason is that there are several distinct ideas of intertextuality within literary studies, some of which are constructed on one another and some of which are highly contradictory. For this reason, my preferred approach in this study is to employ only Kristeva's basic theory of intertextuality during the interpretation between *Waiting for Godot* and *The Pillowman*.

Julia Kristeva is the first person to use intertextuality as the term in the late 1960s (Fairclough, 1992: 269). According to the French-Bulgarian Kristeva (1986: 37), every text is a mosaic of quotations; every text is the absorption and transformation of another. In this regard, such a broadening of the concept of intertextuality implies its limitless expansion. Kristeva considers intertextuality to be a universal feature of all texts that becomes a combination of various excerpts. Certainly, Kristeva observes a literary work as something that is constantly interacting with other texts, and she perceives reading as a productive system wherein the reader attempts to give interpretation to the text using the literary history they have acquired up to the time of reading. As a result, Kristeva's intertextuality theory is based on the idea that a work cannot exist in isolation from other works. In fact, given the circumstances of our time, it is impossible for the work to be entirely original. As a result, a literary work has a close relationship with another work or works, and this bond is eternal. In this framework, Şeref (2018: 50) explains that the author interacts with the works of previous writers, imitates them, brings them into an original form

² All the translations from Turkish into English are conducted by Ajda Bařtan in this present study.

and presents them to the reader with her/his own discourse. For this reason, no existing work can exist on its own.

As Zengin (2016: 300) asserts, intertextuality has come to be widely used as a term in literary theory since 1966 although it dates back to antiquity, when the first recorded human history and textual discourses emerged. One of the core elements in intertextual theory is that a text is not a fixed discipline of connotation, but rather something that the reader works with and recognizes. According to Aktulum (2000: 10), the phenomenon of intertextuality is the intersection of disjunctive discourses in another text which is polyphonic. He continues as:

In the field of postmodern criticism, Julia Kristeva, in particular, introduces the concept of "intertextuality" to show the relationships of a text with other texts, other discourses, and the fact that the discourse is constantly open to other discourses, and that every discourse also appears with a polyphonic feature by giving place to other discourses. Thus, she attempts to define intertextuality, which is a distinguishing feature of postmodern texts as well as classical, modern, and ancient texts, but which classical criticism only addresses in the context of source or origin criticism, as a different field of criticism. Barthes, like many other critics, accepts the existence of his student Kristeva's intertextual phenomenon (Aktulum, 2000: 11).

Actually, since ancient times, authors may have tried to convey thoughts to other people in some way. Naturally, there are differences in the reason and style of writing for each author. Some writers dream of a better world, some want to share their feelings with others, and some want to immortalize their books. Authors may carry traces of a book they read, a movie or a play they watched, a song they listened to in previous years. When the authors later produce their own work, they unwittingly draw inspiration from the works they were influenced by in the previous periods while creating a new work. This cannot be called plagiarism at all, it may only be defined as vision or life experience which shapes the personalities of human-beings. Moreover, social surroundings such as the environment in which the authors live, the school they attend, and friend groups are also effective in the development of the personality and the sentences they would use in works.

Authors have the intelligence to transpose any message on the reader by transferring the meaning of other texts whose intertextual references they may have hidden in their own text. Even so, we must keep in mind that the reader has the ability to accept, reject, or generate their messages. The theory of intertextuality states that a text does not exist in privacy, but rather as part of a larger system of texts created over time. As a result, each text has a specific textual relationship with the one before or after it. It may make references to pre-existing works, contrast them, incorporate parts of them into its structure, or combining them elsewhere in order to create a new but collage-like content.

The plots of *Waiting for Godot* and *The Pillowman*

Samuel Beckett (1906-1986) and Martin McDonagh (1970-) are highly-regarded playwrights of Irish origin. In this sense, Beckett is undoubtedly one of the most outstanding playwrights of the twentieth century, not only in Europe but also in in most parts of the world. Scott (2012: 448) underlines that *Waiting for Godot* was elected the most important English language play of the twentieth century in a poll of 800 playwrights, performers, journalists, and directors conducted by the British Royal National Theatre in 1999. On the other hand, although McDonagh started writing plays at the end of the twentieth century, he should be considered as a twenty-first century playwright. Moreover, McDonagh received an Oscar for Best Short Film in 2006 for his short movie *Six Shooter*. It would not be wrong to mention that their most well-known plays are *Waiting for Godot* and *The Pillowman*. Both plays rely on a small

cast of four male protagonists, who usually are people on the outskirts of society, often poor and in a subordinate position. However, as Clare implies (2015: 335), Martin McDonagh's stage and screen work is heavily influenced by Samuel Beckett's drama, as many critics have pointed out.

In January 1953, Samuel Beckett's play *Waiting for Godot* (originally *En attendant Godot* written in French but later translated into English by Beckett) had its Paris premiere. While the play seems funny at first sight, the statement is actually very bitter. In *Waiting for Godot* there is a great disillusionment with the world one lives in today. The play cemented Beckett's reputation as a master and classic author of the absurdist theatre. Beckett tackles with language, with repetition, and with how language works. The focus in the play is on the experience of people who question their existence and identity which they feel to be meaningless. The characters in the play are displayed without identity, torn out of all order and context, and confused creatures. Despite the fact that *Waiting for Godot* does not appear to be particularly long, it contains a number of intriguing themes, including time, the human condition, the characters' hope or struggle, and many others.

In the two-act play Estragon and Vladimir are waiting for a stranger named Godot somewhere along a country road. They have no clear memory of why they were summoned, nor do they know if or when Godot will arrive. Each of the two remarkably similar acts takes place over the course of two days in an unexplainable span of hours. Vladimir and Estragon go by the nicknames Didi and Gogo respectively, and because they have nothing to do, they try to come up with amusing ways to pass the time. They discuss a variety of topics, including what they are going to eat. Estragon wishes to leave, but Vladimir reminds him that they cannot do so because they are waiting for Godot, whom they are supposed to meet there. However, Godot fails to appear. But then a boy appears, a messenger from Godot, who informs Vladimir and Estragon that Mr. Godot has apologized. According to the news, Godot won't be able to come tonight, but he will be there tomorrow. While they wait, Estragon falls asleep but is sharply awoken by Vladimir, who feels lonely. Estragon wants to tell him about his dream, but Vladimir isn't interested in hearing any of it. To pass the time, Estragon suggests they hang themselves from a nearby tree; however, they decide to wait and see what Godot has to say. Meanwhile in the scene, Pozzo and his slave Lucky appear. Pozzo is a wealthy man who wishes to sell Lucky at sale. In fact, Lucky is a multi-talented individual who entertains the three men by dancing and thinking. Moreover, Lucky has an interesting peculiarity in that he cannot think without his hat on.

The second act of the play is almost the repetition of the first one. However, this act presents itself in terms of content even more negatively and hopelessly than the first. Vladimir and Estragon are still waiting for Godot. Again, the two have no idea who this Godot is, but they expect him to take them to his house, feed them something hot, and make them sleep dry when he arrives. Equally, Godot never appears but assures the men that he will visit them tomorrow through a messenger boy. This time Pozzo is blind and Lucky dump. Towards the end of the play Vladimir and Estragon are exhausted of waiting and decide to commit suicide. However, in the end they keep waiting for Godot.

Martin McDonagh's three-act *Pillowman* staged in 2003 is his first play not to take place in Ireland (Cliff, 2007: 131). With his previous plays set in Ireland, McDonagh has become well-liked by theatre critics and the audience that have brought him several awards. *The Pillowman* is about Katurian, a writer who is interrogated in a totalitarian regime police station about the brutal content of his stories. Because of the similarities between locally committed child murders and his descriptions of child abuse, he is being held responsible. Police officers, namely detectives Ariel and Tupolski are hoping for information to find out the killer since a death body was found in the neighbourhood. Despite the use of

violent interrogation techniques, Katurian's confidence is only broken when his brother Michal, who remained behind, is arrested. While the latter was tortured for years by his parents, Katurian has served as Michal's guardian since the deaths of both their mother and father. He learns from the police officers that his brother Michal has already confessed to his role in the murders, putting their bond to the test. Katurian's stories, which he read to him all the time, served as a model. This is a positive statement for Ariel and Tupolski, but Katurian is most concerned about the preservation of his art. Once Katurian realizes that his brother Michal committed the crimes for which he is being investigated, he attempts to overcome the detectives in order to preserve his stories. In a tangle of questions, alleged accusations, and devastating facts, Katurian kills Michal, and short after Ariel kills Katurian.

Parallels between *Waiting for Godot* and *The Pillowman*

At first sight, *Waiting for Godot* and *The Pillowman* seem two independent plays when considering the plots. However, as mentioned earlier, when there is any similarity detected by the reader between two literary works, the interpreting of intertextuality occurs. There are several connections between *Waiting for Godot* and *The Pillowman* like space, characters, setting, subject that will be discussed in the following. The names of the characters are perhaps the most noticeable parallel between the two plays.

Characterization is crucial for playwrights; therefore, they have to convey everything via the characters. If they want to express an opinion on something, they must do so through the personalities in the play. *Waiting for Godot's* four male characters are Vladimir, Estragon, Pozzo, and Lucky. In *The Pillowman* there also exists four male characters named Katurian, Michal, Tupolski, and Ariel. Among these characters Michal, Vladimir, Estragon, and Tupolski's names sound Russian or eastern European. Bolton (2006: 112) defines the meaning of Michal as "who is like God?" of Hebrew origin. In Beckett's play, Godot's name sounds also similar to God's, but he never appears on stage for even a single moment. Only a boy delivers the message that Godot is unable to arrive today, but his visit is still expected by Vladimir and Estragon.

In both plays there exist a duality of characters as Vladimir-Estragon, Pozzo-Lucky, Katurian-Michal, and Tupolski-Ariel. Beckett and McDonagh display dynamic relationships among the characters who all need each other in both plays. Pozzo and Lucky in *Waiting for Godot* display master and slave, and Ariel-Tupolski are presented as bad and good detectives in *The Pillowman*. While Vladimir and Estragon form a friendship companionship, Katurian and Michal are brothers. *Waiting for Godot's* Vladimir resembles Katurian, and Estragon to Michal. The signs of affection that Vladimir and Estragon show for each other are reminiscent of the kind of relationship one cannot do without the other. Furthermore, Vladimir requires Estragon's presence because he is lonely without him. The same relationship exists between Katurian and Michal. Namely, Beckett and McDonagh's Vladimir, Estragon, Michal and Katurian know they can't do anything on their own, so they are inseparable. They all love each other, and this love has left its place to habit and monotony with the passing of long years. Sometimes they squabble but cannot do without the other.

Estragon and Michal are considered less intelligent in both plays. For example, Katurian uses the words "slow to get things sometimes" (McDonagh, 2003: 9) for his older brother Michal. However, it is clearly observed that Vladimir and Katurian are more protective and dominant in their mutual relationships. Both in *Waiting for Godot* and *The Pillowman*, Vladimir and Katurian are the ones who look after the physical needs of Estragon and Michal. In this context, an addiction-based relationship model is drawn, in which the task of meeting the emotional and physical needs of Michal and Estragon, who are almost

as vulnerable as a child, is assigned to Katurian and Vladimir. For instance, Katurian even tells Michal to brush his teeth and do his homework (McDonagh, 2003: 35). Thus, it is noticed that one of the most obvious attitudes developed by Katurian and Vladimir, who treat Michal and Estragon like children at every opportunity, is the motivation of protectionism:

ESTRAGON wakes with a start, jumps up, casts about wildly.

VLADIMIR runs to him, puts his arms round him.

There...there...Didi is there...don't be afraid...

ESTRAGON: Ah!

VLADIMIR: There...there...it's all over.

ESTRAGON: I was falling –

VLADIMIR: It's all over, it's all over. (Beckett, 1954: 62).

As seen in the dialogue above, Estragon had a bad nightmare and woke up in fear. Suni and Singh (2022), on the *Sleep Foundation* website, define nightmares as vibrant dreams that can be frightening, disturbing, mysterious, or otherwise distressing. Seeing Estragon waking up in fear and anxiety, Vladimir immediately runs up to him like a parent. Simultaneously, he hugs Estragon and says comforting words to calm him down and regain his confidence. Nightmares are also mentioned in *The Pillowman*, when on the night of his seventh birthday, Katurian begins having scary dreams. In the next room at home, frightening noises, squeaks, punches, and a child's crying can be heard. When Katurian asks his parents what those noises are, his mother comforts him and calms him down just like Vladimir did in the other play.

Michal is Katurian's psychically disabled brother, who is directly to blame for the children's deaths but defended his actions due to brain damage. Besides, it is noticed that during his childhood Michal was abused and raped by his parents. Katurian functions as if he was Michal's father, for in the past he killed his mother and father with a pillow because he did not want Michal to feel any more ache or brutality. However, in the end he concludes to murder Michal with a pillow in the interrogation room in order to avoid pain.

At the start of the play Katurian and his brother Michal are in separate rooms at a police station. There, when Katurian hears screams, he realizes Michal is being interrogated as well. As the play proceeds, it is noticed that Michal admires Katurian and thinks he is a great writer. Later in *The Pillowman* it is revealed that Michal is a tragic character who murdered the children because of reading and listening to Katurian's stories. In the first act it becomes obvious how Katurian is protective and worried about his elder brother Michal:

KATURIAN. I'm scared my brother is all alone in a strange place, and I'm scared your friend is gonna go kick the shit out of him, and I'm scared he's gonna come kick the shit out of me again although if he does it's okay... (McDonagh, 2003: 15).

When *The Pillowman* proceeds, Katurian displays his anxiety about his brother and asks twice to Ariel and Tupolski as "What have you done to my brother?" (McDonagh, 2003: 18). Tupolski and Ariel are completely oblivious to Katurian while they converse. He is becoming increasingly nervous and concerned about his brother. As a result, the two detectives' conversation only serves to confirm Katurian's worst fears. When Tupolski and Ariel return their attention to Katurian, they don't respond to his question about Michal; instead, Tupolski only mentions that Ariel had a difficult childhood and

now wants vengeance on mentally handicapped people who are imprisoned. Besides, both Michal and Estragon like to listen stories from Vladimir and Katurian. According to Estragon and Michal, the stories of Vladimir and Katurian are very impressive and they think they tell well. In fact, Michal and Estragon know the stories by heart as they have listened to them many times:

ESTRAGON: (voluptuously). Calm ... calm ... The English say cawm. (Pause.) You know the story of the Englishman in the brothel?

VLADIMIR: Yes.

ESTRAGON: Tell it to me.

VLADIMIR: Ah stop it!

ESTRAGON: An Englishman having drunk a little more than usual proceeds to a brothel. The bawd asks him if he wants a fair one, a dark one or a red-haired one. Go on. (Beckett, 1954: 11).

Thus, a further similarity both in *Waiting for Godot* and *The Pillowman* is that Vladimir and Katurian are the people who tell stories. In Beckett's play, while Estragon struggles to put his boots on, Vladimir tells a story from the Gospels about two thieves (Beckett, 1954: 9). According to Vladimir's Bible story, the two thieves were crucified alongside Jesus. One of the thieves evidently believed in God was saved, while the other did not. Interestingly, a story in *The Pillowman* is also related to Jesus Christ and Christianity which is another proof for similarity between Beckett's and McDonagh's plays:

KATURIAN. Once upon a time in a land not so very far away there lived a little girl, and, although this little girl's gentle parents hadn't brought her up very religiously at all, she was quite quite determined that she was the second coming of the Lord Jesus Christ. (McDonagh, 2003: 46).

In *The Pillowman*, Katurian tells about "The Little Jesus", a story of a girl whose parents are murdered and who is placed with an adoptive family. Her foster parents abuse her, torturing and crucifying her because she believes she is Jesus. They bury her with the expectation that she will rise three days later, as Jesus did, but she does not. Just like in Beckett's Vladimir's telling, a person was crucified in *The Pillowman*. When the two brothers are finally back together at the police station, it turns to a relief for both Michal and Katurian. Michal is aware of the fact that they will be stuck here for a while and cannot go home. Just like Estragon, Michal asks his brother to tell a story, both for fun and to pass the time as "Tell us a story, Katurian. It'll take my mind off ..." (McDonagh, 2003: 30).

Since the characters' relationships in both plays reflect opposing personalities, interpersonal relationships are crucial. Vladimir and Estragon are portrayed as clever and mindless. Vladimir is the intellectual who is preoccupied with a range of ideas by making decisions and recalling significant events from their past. Moreover, Vladimir appears to be more knowledgeable about Godot, and he is the one who keeps reminding Estragon that they must wait for him. Pozzo and Lucky are introduced as master and slave in Beckett's play. In *The Pillowman*, both the good police Tupolski, and the bad police Ariel can be linked to Lucky and Pozzo. Lucky's owner, the bad Pozzo, has already simplified him to a state of animal. Because of carrying Pozzo's belongings, the good Lucky, an elderly servant, is unable to move properly. When he tries to communicate, he merely roars or makes incomprehensible noises. While Pozzo drifts him with a rope around his neck and abuses his old servant, Lucky moves as his master commands:

POZZO: (with 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 backwards.*) Stop! (*Lucky stops.*) Turn! (*Lucky turns. To Vladimir and Estragon, affably.*) (Beckett, 1954: 16).

Pozzo is strategic, influential, and competent in his treatment of Lucky, as evidenced by his use of violent and aggressive addressing such as 'pig' and 'hog.' Even though Vladimir and Estragon can't seem to agree on anything and are frequently at conflict, they are mostly linked by one another by relying on each other. Also Pozzo and Lucky's relationship is similar in many ways, though there is a much larger disparity of power. Despite this, Pozzo and Lucky are still reliant on one another, and are even tied together by a rope that could be interpreted as a navel cord.

Another similarity between the two plays is the presence of repeated phrases. Both Beckett and McDonagh use repetition in their plays to attract the attention of the audience and readers, and to strengthen their understanding. The repetitions in the plays create the tragic as well as the comic elements:

ESTRAGON: What did we do yesterday?

VLADIMIR: What did we do yesterday? (Beckett, 1954: 10).

.....

ARIEL. You're not what?

KATURIAN. What?

ARIEL. Not what?

KATURIAN. What, are you trying to say that I'm trying to say that the children represent something?

ARIEL. "I am trying to say"...? (McDonagh, 2003: 10).

Imprisonment and limited space is another obvious similarity both in *Waiting for Godot* and *The Pillowman*. In Beckett's play, when Vladimir and Estragon first meet, they are assuring themselves that the location where they are waiting is correct. The only thing they know is that they should wait near a tree. In fact, there is nothing but a tree, a country road, and the sky which at first impression may refer to freedom. However, despite the fact that Vladimir and Estragon appear to be free in what they say and do, they are prisoners and bound to the location by their expectation of the mysterious Godot:

ESTRAGON : ...Let's go.

VLADIMIR : We can't.

ESTRAGON: Why not?

VLADIMIR : We're waiting for Godot. (Beckett, 1954: 10).

As noticed above, Estragon insists on leaving, but Vladimir reminds him of whom they are waiting for. They are unable to leave because they think they have an appointment with Godot, so the place has turned into a prison. *The Pillowman* also starts at the prison-like police station where Katurian is in custody and cannot go anywhere. These places do not change until Beckett and McDonagh's plays are over, so the characters are doomed to an absolute present conviction and their future is uncertain.

In *Waiting for Godot* physical destruction is demonstrated either directly or through verbal discussion. Mental suffering is a division of psychological destruction that manifests itself in a variety of ways in which specific elements such as dehumanization, struggling, damage, and weakness appear. The concept of destruction has an impact on the play's structural, symbolic, and textual concepts. Its structural examples are realized by setting the plot in a single location. The loss of memories is one of the features that is foreshadowed as a subject to destruction at the level of time and space limitation.

The term destruction is explained by the Merriam-Webster Dictionary as “ruin, the action or process of destroying something (2004: 196). In *Waiting for Godot*, the concept of physical destruction is evidenced in the manner of objectively observable form. Its expressions in the first act form the basis of wounds on Lucky's neck. Moreover, destruction and pain appear in Estragon's speech when he tries - in desperation - to take off his boot, as they do externally. On the other hand, physical destruction manifests itself in the form of themes, such as suicide discourses. Moreover, when *Waiting for Godot* proceeds, Pozzo lost his sight, and Lucky his hearing which are examples of destruction. Likewise, in *The Pillowman* Michal is crippled by the constant torture of his parents and, as in Beckett's play, depicts organ failure- an example of psychical destruction.

The theme of salvation is inextricably linked to the theme of death both in *Waiting for Godot* and *The Pillowman*. Vladimir and Estragon do not gloss over the fact that death is an unforeseen part of life. Indeed, death is not something that the characters in this story are afraid of. Besides, they are trying to pass the time by exploring something to do because their days while waiting are so monotonous. Especially Estragon could no longer stand the boredom of their lives and has yearned for a drastic change. As a result, he proposes to Vladimir that they hang themselves:

ESTRAGON: Wait.

VLADIMIR: Yes, but while waiting.

ESTRAGON: What about hanging ourselves?

VLADIMIR: Hmm. It'd give us an erection.

ESTRAGON: (highly excited). An erection! (Beckett, 1954: 17).

As noticed above, death may represent recovery from the monotony and repetition of their lives. Also in *The Pillowman* death is used as a means of salvation for the characters. In both plays it is revealed that Michal and Ariel are exposed to physical violence by their parents. Michal and Ariel find salvation when Katurian kills his parents with a pillow, and Ariel kills his father.

A leading parallel between *Waiting for Godot* and *The Pillowman* is hope which dominates both plays. Hope can be characterized as a feeling which provides people the faith or willingness that something specialised will occur or eventually happen. Vladimir and Estragon are waiting for a person named Godot because they think their life will be better with his arrival. Pozzo hopes to sell Lucky, but Lucky hopes to live with him for a long time. In McDonagh's play, Ariel and Tupolski hope to catch and arrest the child killer. Katurian's greatest hope is that the stories he writes will live forever.

Conclusion

This study's primary objective has been to present the intertextual relationships between *Waiting for Godot* and *The Pillowman*. *Waiting for Godot* is undoubtedly the most famous theatrical work by Samuel Beckett and one of the best known texts of the twentieth century theatre. Therefore, Beckett's play has influenced many fields of art such as literature, architecture, painting, and music. *The Pillowman* staged in 2003, roughly half a century after *Waiting for Godot*, is Martin McDonagh's most famous play as well. Apparently, both plays are of great quality in which reality and imagination collide. In this intertextual study, it has been revealed that *The Pillowman's* character pairs, character names, told stories, themes, phrases, setting, and sense of hope are all similar to Beckett's *Waiting for Godot*, despite the fact that the plots are different. In fact, intertextual criticism is the association between the reader and the text they are reading, based on their past experiences. In this framework, any author of

a literary work may write by being influenced by his past experiences or the works they had read during the process of creating a literary work. While producing *The Pillowman*, McDonagh may have unwittingly incorporated some elements of Beckett's play into his work. Perhaps, McDonagh wrote his play, being influenced by a different literary work he had read in the past. I am not able to know that he created this play under the effect of other works, because in intertextual theory, the reader as the critic can only connect with a work they are reading, based on their own experiences. In this context, I formed an intertextual bridge with *The Pillowman* because of reading *Waiting for Godot* years ago.

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