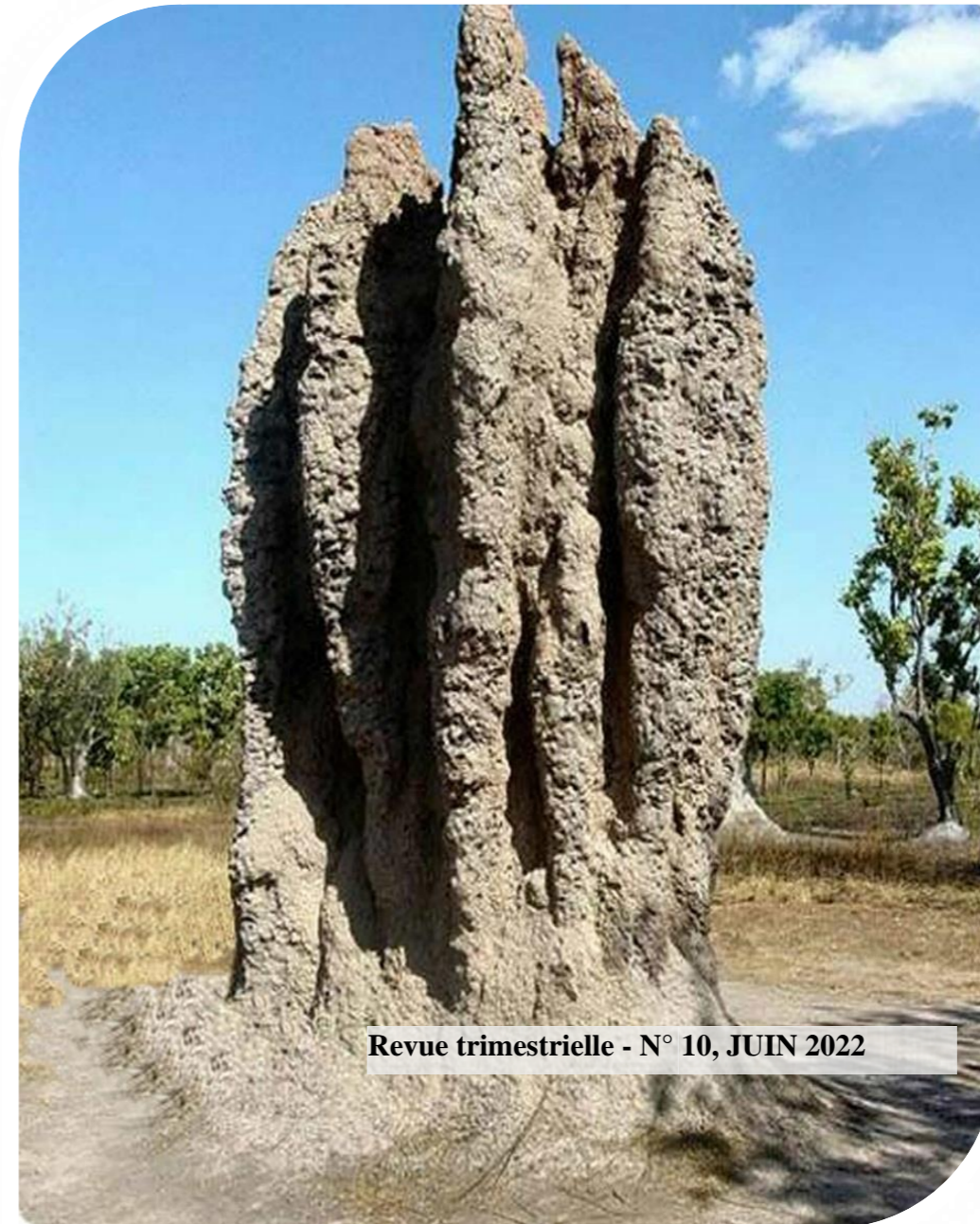


ISSN: 2617-4766

Đamá Nínau

REVUE INTERDISCIPLINAIRE
LETTRES, ARTS ET SCIENCES HUMAINES



Revue trimestrielle - N° 10, JUIN 2022

REVUE TRIMESTRIELLE - N° 10 | Đamá Nínau | REVUE INTERDISCIPLINAIRE LETTRES, ARTS ET SCIENCES HUMAINES

Mise en page et Impression
IMPRIMERIE ST LOUIS

53, Rue N'ZARA Doulassamé Face Première Eglise Baptiste du TOGO
BP: 61536 / Tel Bureau: (228) 22 22 10 45 / Mobile : (228) 90 12 37 30
E-mail: imprimerie.stlouis@yahoo.fr

"Dama Ninao" est une revue scientifique interdisciplinaire qui accepte et publie tous les articles relevant des Lettres, Arts et Sciences Humaines. A cet effet, elle s'intéresse aux études et théories littéraires, linguistiques, sociologiques, philosophiques, anthropologiques et historico-géographiques. La Revue "Dama Ninao", entendu "L'Entente" en langue kabyè du Nord Togo, est créée dans l'intention de matérialiser la mondialisation ou la globalisation qui s'opère avec l'esprit d'équipe et d'échanges et la désuétude du monde autarcique. Le monde scientifique universitaire ne peut échapper à cet esprit d'équipe qui fonde un creuset où « le fer aiguisé le fer », les échanges se croisent, puis s'entremêlent pour aboutir à une reconstruction des connaissances scientifiques individuelles dans la collectivité.

La Revue Dama Ninao nous renvoie à la Civilisation de l'Universel du poète sénégalais Léopold Sédar Senghor, qui prône la porosité des âmes avec l'acceptation de l'autre, de ce qu'il dispose d'utile pour mon avancement : sa civilisation, sa culture, sa langue ... Elle se fonde notamment sur la philosophie de Paul Ricœur qui préconise la perception de Soi-même comme un autre. Considérer soi-même comme un autre aux yeux de l'autre, nous amènerait à faire taire nos distensions et ressentiments afin de redimensionner notre espace, reconstruire notre histoire et notre société.

La Revue Dama Ninao s'est inspirée de la nature. Des insectes en miniature nous produisent de bels chefs-d'œuvre architecturaux, conjuguent leur génie créateur et leur force dans la patience et dans la tolérance. Ils créent des œuvres monumentales qui dépassent l'entendement humain, les termitières. A cet effet, la nature semble nous parler, nous guider, nous instruire dans le silence. Seules ces créations nous interpellent sans autant faire de nous des disciples. Comme la termitière qui, pour la plupart du temps, est une composante de maillons surgissant de la même matière, la Revue Dama Ninao se veut une termitière scientifique dont les enseignants-chercheurs en sont les maillons.

Au confluent de diverses sciences, la Revue Dama Ninao se propose de promouvoir la recherche scientifique et universitaire en impulsant le dialogue interdisciplinaire, le dialogue entre divers champs disciplinaires et divers contributeurs du monde universitaire.

Professeur Koutchoukalo TCHASSIM

Université de Lomé

ADMINISTRATION DE LA REVUE

Directeur de publication et rédacteur en chef : Professeur TCHASSIM Koutchoukalo,
Université de Lomé

Directeur de rédaction : SILUE Lèfara (Maître de Conférences), Université Félix Houphouët Boigny

Comité Scientifique

Professeur Yaovi AKAKPO, Université de Lomé (Togo), Professeur Kodjona KADANGA, Université de Lomé (Togo), Professeur Xavier GARNIER, Université Paris 3 (France), Professeur Norbert VIGNONDE, Université de Bordeaux (France), Professeur Adama COULIBALY, Université Félix Houphouët-Boigny (Côte d'Ivoire), Professeur Pierre MEDEHOUEGNON, Université d'Abomey-Calavi (Bénin), Professeur Mamadou KANDJI, Université de Cheikh Anta Diop (Sénégal), Professeur Komla Messan NUBUKPO, Université de Lomé (Togo), Professeur Amadou LY, Université de Cheikh Anta Diop (Sénégal), Professeur Kazaro TASSOU, Université de Lomé (Togo), Professeur Simon Agbeko AMEGBLEAME, Université de Lomé (Togo), Professeur Komlan Sélom GBANOU, Université de Calgary (Canada), Professeur Serge GLITHO, Université de Lomé (Togo), Professeur Nicoué GAYIBOR, Université de Lomé (Togo), Professeur Alain-Joseph SISSAO, Université de (Burkina Faso), Professeur Komla Essowè ESSIZEWA, Université de Lomé (Togo), Professeur Gneba KOKORA, Université Félix Houphouët-Boigny (Côte d'Ivoire), Professeur Louis OBOU, Université Félix Houphouët-Boigny (Côte d'Ivoire)

Comité de lecture

Professeur Koutchoukalo TCHASSIM, Université de Lomé (Togo), Professeur Okri Pascal TOSSOU, Université d'Abomey-Calavi (Bénin), Dr Lèfara SILUE, Université Félix Houphouët-Boigny (Côte d'Ivoire), Dr Christian ADJASSOH, Université Alassane Ouattara de Bouaké (Côte d'Ivoire), Dr Bi Boli GOURE, Institut Polytechnique Félix Houphouët-Boigny de Yamoussoukro (Côte d'Ivoire), Dr Moussa PARE, Université Félix Houphouët-Boigny (Côte d'Ivoire), Dr Xolali MOUMOUNI-AGBOKE, Université de Lomé (Togo), Dr Paul SAMSIA, Université de Yaoundé I (Cameroun), Dr Anicette Ghislaine QUENUM, Université d'Abomey-Calavi (Bénin), Dr Gbati NAPO, Maître de Conférences, Université de Lomé (Togo), Dr Koffi TSIGBE, Maître de Conférences, Université de Lomé (Togo), Dr Anoumou AMEKUDJI, Université de Lomé (Togo), Dr Ahossi Nicolas BROU, Université Félix Houphouët-Boigny (Côte d'Ivoire).

Comité de rédaction

Professeur Koutchoukalo TCHASSIM, Xolali MOUMOUNI-AGBOKE, Maître de Conférences, Lèfara SILUE, Maître de Conférences, Wonouvo GNAGNON, Assistant, DOUHADJI Kossi, doctorant, Université de Lomé.

Contact : revuedamaninao@gmail.com

LIGNE EDITORIALE DE LA REVUE DAMA NINAO

Dama Ninao est une revue scientifique internationale. Dans cette perspective, les textes que nous acceptons en français ou anglais sont sélectionnés par le comité scientifique et de lecture en raison de leur originalité, des intérêts qu'ils présentent aux plans africain et international et de leur rigueur scientifique. Les articles que notre revue publie doivent respecter les normes éditoriales suivantes :

La taille des articles

Volume : 10 à 15 pages ; interligne 1.5, police 12 pour le corps du texte et les courtes citations; police 11 pour les longues citations, Times New Roman, les références des citations doivent être incorporées dans le texte. Exemple : Guy Rocher (1968, p. 29), pas de référence en foot-notes à l'exception de quelques commentaires.

Ordre logique du texte

- Un **TITRE** en caractère d'imprimerie et en gras. Le titre ne doit pas être trop long ;
- Un **Résumé (Abstract)** de 8 lignes en français et anglais, en interligne simple, suivi de 6 Mots clés (Key-words)

- Une **Introduction** : elle doit avoir une problématique, une méthode et une structure.
- Un **Développement** : les articulations du développement du texte doivent-être titrées comme suit :
 - 1-Pour le **Titre** de la première section
 - 1-1-Pour le **Titre** de la première sous-section
 - 1-2- Pour le **Titre** de la deuxième sous-section
 - 2- Pour le **Titre** de la deuxième section
 - 2-1-Pour le **Titre** de la première sous-section
 - 2-2- Pour le **Titre** de la deuxième sous-section
 - 3- Pour le **Titre** de la troisième section (si l'auteur de l'article le souhaite)
- Une **Conclusion** : elle doit être courte, précise et concise en mettant en relief l'authenticité des résultats de la recherche.
- **Bibliographie** (Mentionner uniquement les auteurs cités)

Les divers éléments d'une référence bibliographique sont présentés comme suit :
NOM et Prénom (s) de l'auteur, Année de publication, Zone titre, Lieu de publication,
Zone Editeur.

Exemples:

- AMIN Samir (1996), *Les défis de la mondialisation*, Paris, L'Harmattan.
- BERGER Gaston (1967), *L'homme moderne et son éducation*, Paris, PUF.
- DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », *Diogène*, 202, p. 145-151. (Pour les articles).

SOMMAIRE

SIMILITUDE ET DISSIMILITUDE DE LA MUSICALITE DES POEMES DE CHARLES NOKAN ET DE ZADI ZAOUROU -----	6
Philomène Adjoua KOUADIO, Université Peleforo Gon Coulibaly de Korhogo (Côte d’Ivoire)	
CEUX QUI SORTENT DANS LA NUIT DE MUTT-LON : DU MYTHE DE LA SORCELLERIE A UNE ECRITURE DU SACRE -----	26
Amatsia K. MONBLE, Université de Lomé (TOGO)	
LA PONCTUATION COMME FRONTIERES DE LA LITTERATURE ET DES ARTS -----	46
Dr THIEMELE Aimé, Université Félix Houphouët-Boigny d’Abidjan Cocody, (Côte d’Ivoire)	
IMPACTS DE LA POSTPOSITION DU SUJET DANS LA COMMUNICATION DISCURSIVE DE <i>LES SOLEILS DES INDÉPENDANCES</i> D’AHMADOU KOUROUMA-----	59
Kei Joachim, Université Alassane Ouattara(Côte d’Ivoire)	
MARRIAGE AND WIDOWHOOD AS A DOUBLE YOKE TO AFRICAN WOMEN: AN APPROACH TO NESHANI ANDREAS’ <i>THE PURPLE VIOLET OF OSHAANTU</i>-----	78
Panaewazibiou DADJA-TIOU/Université de Kara (Togo)	
Monfaye KOFFI/Université de Kara (Togo)	
Ablavi Mandirann AMEGNONKA/Université de Kara (Togo)	
UNCERTAINTY IN A MODERNIST WORLD: AN ANALYSIS OF SAMUEL BECKETT’S WAITING FOR GODOT -----	97
Mabandine DJAGRI TEMOUKALE, University of Kara (Togo)	
ASPECTS DESCRIPTIFS ET ARGUMENTATIFS DE L’ENONCIATION CHEZ le romancier FLORENT COUAO-ZOTTI -----	112
Léopold KOTOR, Raphaël YEBOU, Université d’Abomey-Calavi (BENIN)	
Raphaël YEBOU, Université d’Abomey-Calavi (BENIN)	
RITUALISATION DES ELECTIONS AU TOGO, QUELS EFFETS SUR L’ANCRAGE DEMOCRATIQUE ?-----	133
Komlavi A. LOLONYO, Université de Lomé (TOGO)	

COMMENT RELEVER LES DÉFIS DE LA RECHERCHE DANS LES UNIVERSITÉS AFRICAINES DE L'ESPACE CAMES ? CAS DE L'UNIVERSITÉ MARIEN NGOUABI EN RÉPUBLIQUE DU CONGO----	156
Michel Émile MANKESSI, Université Marien NGOUABI (Congo)	
LA FEMME CONGOLAISE ET LE CHEMIN DE FER CONGO-OCEAN (1921-1991). -----	176
Martin Pariss VOUNOU, Université Marien Ngouabi (Congo)	
LA FIN DE L'ÉTAT ET LE BONHEUR DU CITOYEN CHEZ PLATON ET CHEZ SPINOZA -----	193
YÉO Caleb Siéna, Université Alassane Ouattara (Côte d'Ivoire)	
MONDIALISATION ET "LIQUIDITÉ" DU MONDE : BAUMAN, LA SONNETTE D'ALARME DES TEMPS MODERNES -----	204
DOSSO Faloukou, Université Alassane Ouattara, Bouaké (Côte d'Ivoire)	
LES INDICATEURS DE PERFORMANCE EN MATIERE DE RENFORCEMENT DE L'EMPLOYABILITÉ DES JEUNES PAR L'AGENCE NATIONALE DU VOLONTARIAT AU TOGO (ANVT). -----	223
AGO Afèïgnim Essodisso, Université de Lomé (Togo)	
LE FAILLIBILISME POPPERIEN ET LA CRITIQUE DE L'INDUCTION -----	241
Giscard Kevin Dessinga, Université Marien Ngouabi (Congo)	
LES ORIGINES DE LA PREMIERE REBELLION AU TCHAD : 1963 A 1966 -----	254
NOURENE Souleymane Nourene, Ecole Normale Supérieure de Ndjamena (Tchad)	
MAHAMAT Almahadi Ahmat, Université Adam Barka d'Abéché (Tchad)	
ENVIRONNEMENT CULTUREL ET PARTICIPATION DES ENFANTS DANS LES PROCESSUS DE DEVELOPPEMENT PILOTES PAR LES ORGANISATIONS DE LA SOCIETE CIVILE (OSC)-----	272
Essoh ALI, IRES-RDEC, Lomé (Togo).	
Gbati NAPO, Université de Lomé (Togo)	
ANTHROPOTECHNIE ET MUTATIONS DES PRATIQUES MEDICALES -----	292
KOUVON et Lafiakoi TANKRI, Université de Lomé (Togo)	

**IMPACT DE L'IMPLICATION DES PARENTS SUR LA RÉUSSITE
SCOLAIRE DES ÉLÈVES AU PRIMAIRE A BRAZZAVILLE----- 312**

**Chris Poppel LOUYINDOULA BANGANA YIYA, Université Marien Ngouabi
(Congo)**

**LES ALLIANCES À PLAISANTERIE : UNE THEATRALITE
THERAPEUTIQUE ----- 336**

**Dr MABA Tagbo Victor, Institut National Supérieur des Arts et de
l'Action Culturelle, (Côte d'Ivoire)**

UNCERTAINTY IN A MODERNIST WORLD: AN ANALYSIS OF
SAMUEL BECKETT'S WAITING FOR GODOT

Mabandine DJAGRI TEMOUKALE,
University of Kara, Togo josiasdjagri@yahoo.fr

Abstract: Samuel Beckett's *Waiting for Godot* is written in a tormenting and troublesome modernist period. It portrays the perplexity of human life through two actors waiting to meet Godot. The actions of Vladimir and Estragon during the waiting make it difficult for the audience to grasp the meaning. However, a psychoanalytical reading of *Waiting for Godot* shows that the waiting does not reflect absurdity but is somewhat influenced by the uncertainty that gives meaning to the interaction between the two main actors. The paper demonstrates that uncertainty is a drive that provides impetus to aspire for the desired state in a seemingly absurd modernist world.

Keywords: absurdity, uncertainty, modernist world, psychoanalytic theory

Résumé : *En attendant Godot* de Samuel Beckett est écrit dans une période moderniste tourmentée et troublante. Elle dépeint la perplexité de la vie humaine à travers deux acteurs qui attendent de rencontrer Godot. Les actions de Vladimir et d'Estragon pendant l'attente rendent difficile pour le public d'en saisir le sens. Cependant, une lecture psychanalytique de *En attendant Godot* montre que l'attente ne reflète pas l'absurdité mais est quelque peu influencée par l'incertitude qui donne un sens à l'interaction entre les deux acteurs principaux. L'article démontre que l'incertitude est un moteur qui donne l'impulsion nécessaire pour aspirer à l'état désiré dans un monde moderniste apparemment absurde.

Mots clés : absurdité, incertitude, monde moderniste, théorie psychanalytique.

Introduction

Waiting for Godot (1954) by Samuel Becket (1906-1989) portrays the perplexity and anguish of human life. For some literary critics, it is referred to as a theatre of the absurd, indicating the absence of meaning, or the presence of nothingness and emptiness imprinted on the psyche of actors (Paris, 2013; Riveline, 2013; Zeng, 2014; Ménessier, 2015). The dialogue between Vladimir and Estragon, two main actors in *Waiting for Godot*, reveals their psychic state following the tragic upheavals of their time (Cole, 2012; Bronstein, 2018). However, a psychoanalytic reading of the play helps postulate that waiting in *Waiting for Godot* is not absurd despite its complex semantic character. The waiting is rather marked by uncertainty which better reflects the atmosphere in which these two actors evolve. It differs from absurdity by the presence of a stake whose probability of success or failure remains to be calculated. It is noted that the probability calculation to determine whether Godot is likely to come or not is one of the catalysts of hope that has kept Vladimir and Estragon throughout the play.

A psychoanalytic approach to *Waiting for Godot* examines the weight of uncertainty on the psyche of Vladimir and Estragon in a context of violence and horror. Founded by Sigmund Freud (1856-1939), psychoanalysis is used as a therapeutic method to understand the psychological functioning of the person seeking the services of the psychoanalyst (Ody, 2012; Coblenz, 2012; Legrand, 2013; Lepoutre, 2014; Fernandez, 2020). In literature, the psychoanalytic approach explores the psyche of characters to show how the repressed ideas in their subconscious influence their external actions (Fernandez, 2020; Oppenheim, 2017; Upton, 2019). Psychoanalysts hold that the characters' external anguish can be a result of internal conflicts (Perron-Borelli, 2012; Troubé, 2013). They, therefore, give attention to the study of characters' psyche in a literary analysis of creative writings.

In relation to the interactions between Vladimir and Estragon in *Waiting for Godot*, the psychoanalytical approach sheds light on the veiled vulnerability of both actors (Ford, 2010). Although he pretends to be strong and courageous, Vladimir's fragility is revealed when his friend Estragon falls asleep for a few minutes. The feeling of loneliness that invades him has created a condition that makes him relive painful moments that he tries to repress or deny (Widmer- Perrenoud, 2012). Being in a state of death to the surrounding reality, Estragon's sleep no longer allows him to be the active object on which Vladimir vents his rage and anger. The latter's fear of loneliness is expressed in these words: "I felt lonely" (Act I, p.37). Although Vladimir expresses himself a lot and presents himself as Estragon's protector, his fragility and vulnerability become apparent when the object (Estragon) that absorbs his psychological projection was rendered inactive by sleep. In a sense, Vladimir takes refuge in his speeches in order to avoid the silence and solitude that create the conditions for reflexivity (Elisabeth, 2012) that frightens him.

In this paper, the psychoanalytical approach addresses modernist writing and uncertainty in *Waiting for Godot*. Firstly, the paper shows how the theatre of the absurd and the stream-of-consciousness style reflect the literary demands of the violent modernist context. Secondly, it deals with uncertainty to highlight the motives of the waiting in *Waiting for Godot* that allow for a glimpse of hope for the future of Vladimir and Estragon.

1. *Waiting for Godot* as a Modernist Writing

The modernist world coincides with the 20^{ème} century and is marked by violence in the West and in many other places. The two great world wars and the economic crisis of 1929 left indelible imprints on the bodies and psyches of those who experienced them (Cole, 2012; Bronstein, 2018; Abrams, 1985). This violence manifested itself in a physical form through the fragmentation and tearing of bodies as a result of the bombings. Misery and starvation in a destructive setting have also

led to psychological anaemia and physical tension (Dayan, 2014; Ryan & Deci, 2017; Lopez et al., 2019). The trauma of these victims has caused their psychic imbalance with thought and speech disorders as a corollary (Fernandez, 2020).

Faced with this bleak picture, art and literature have played an important role in expressing human tragedy. Modernist writers attempted to represent the human experience in a context deemed absurd where the absence of meaning is felt in the prevailing destructive impulses (Widmer-Perrenoud, 2012). As such, some modernist writers began to break away from the traditional forms of writing that defined literary genres such as poetry, novel, and drama. From the theatre of operations to the theatre of wars, there was a desire to use literary language to represent violence, rightly or wrongly. This theatricalisation of violence showed that wars were no longer primarily about winning territory but about achieving staging, exhibitions, and demonstrations of striking force in order to provide the substance that would feed the arts, literature, and media.

The analysis of modernist writings established new forms of writing style such as the theatre of the absurd and stream of consciousness which become the foundation of literary modernism. It is then crucial to note that this desire for demarcation began in the late 19th and early 20th centuries when artists and writers wanted to produce works that could meet the demands of the industrialised Western society (Cowlshaw, 2021). It was both a need for realism and social engagement through art and literature. The theatre of the absurd became a product of this demarcation practice and rightly reflected the horrors of wars and post-war experiences.

Samuel Beckett, like many other playwrights of the time, witnessed upheavals in Western society. *Waiting for Godot* is an example of the theatre of the absurd whose primary aim is to break with classical theatre whereby certain conventions relating to the plot and psychology of the actors made the catharsis

achievable (David, 2007). Samuel Beckett offers his audience a dramatisation dominated by two tramps, Vladimir and Estragon, who are desperately trying to beguile time as their lives seem to be invaded by meaninglessness and anguish.

Thus, by intensifying the anguish of these two actors, Beckett succeeds in provoking not only humour or comedy but also a sense of uneasiness among his audience. The absurdity arises from the fact that this dramatisation of existence provides little information about the background of the actors in order to provoke a dearth of meaning (Lenoël, 2021; Lavigne D., 2012; Grenier, 2014). Though from a psychoanalytical perspective it can be argued that the two tramps are victims of past trauma and that their attitudes and words reflect their inner anguish, it is, however, difficult to correlate this trauma with an external context such as the Second World War. The mention of bones and corpses hints at the existence of a human tragedy without naming it with certainty as Vladimir asks Estragon: “Where are all these corpses from?” (Act II, p. 221). The horror “these corpses” evoke, recalls a traumatic memory that both actors try to forget. In a sense, Vladimir and Estragon do not want to surrender to absurdity.

However, the absurdity of human existence as presented in *Waiting for Godot* had already been addressed by philosophers such as Franz Kafka (1883-1924), Albert Camus (1913-1960), and Jean-Paul Sartre (1905-1980). Their works laid the foundations for the theatre of the absurd. Playwrights like Samuel Beckett (1906-1989), Eugène Ionesco (1909-1994), and Arthur Adamov (1908-1970) used the theatre of the absurd to represent the loss of meaning noted in human civilisation (Denis et al., 2010). By creating discordant, incongruous, and illogical situations, as illustrated in *Waiting for Godot*, the authors of the theatre of the absurd show the incongruity of the violence and the illogicality of the decisions that have led to the unleashing of the horror.

In *Waiting for Godot*, the mysterious figure of Godot whose arrival would

offer meaning to Vladimir and Estragon's waiting becomes, as time passes on stage, the representation of the absurdity that feeds and sustains the anxiety and anguish. This expectation plunges the two actors into boredom and fear where they feel alienated in their world. The deep desire to create meaning is manifested through Estragon's curiosity and the annoying questions he asks. The loss of logic and lucidity in his attempts to answer them shows the extent to which Vladimir's memory escapes him. As a result, Vladimir becomes the image and symbol of the man who ignores himself.

Stream of consciousness is one of the writing styles used by modernist writers (Bronstein, 2018; Cole, 2012). Their characters deliver their speeches as they are aware of them without worrying about a logic to be respected. In a dialogue between two characters, it can be observed that they do not listen to each other since each wants to say their thoughts immediately without being prevented by the other's speech. An illustration of such writing style can be found in Robert Bolt's (1963) *A Man for All Seasons*. This style creates discomfort for the audience or readers who try to piece together the logic in order to make sense.

Samuel Beckett used stream of consciousness in *Waiting for Godot*, and in many of the interactions between Vladimir and Estragon, the discrepancy and illogicality of each other's words are expressed in these terms:

Vladimir

You should have been a poet.

Estragon

I was. Isn't that obvious?

Vladimir

Where was I ... How's your foot?

Estragon

Swelling

visibly.

Vladimir

Ah yes, the two thieves. Do you remember the story?

Estragon

No.

(Act I, p.21)

In the excerpt above, Vladimir addresses three problems in three interactions, which helps the audience perceive how his subconscious works. First, he thinks his friend should have been a poet. Second, Vladimir asks his friend to remind him what he (Vladimir) has been saying, which is not connected to the state of being a poet. Third, Vladimir wants to know whether his friend's foot is fine or not. Estragon is bound to follow Vladimir's flow of thoughts.

In short, Vladimir expresses himself according to the ideas that come to his memory. Logic and coherence (traditional style) of his ideas are not his priority. The disruption of order and logic in his external world has spilled over into his internal world. The loss of external control has led to a loss of internal control where the subconscious mind feeds the flow of consciousness with repressed ideas and words that need to be spoken. This psychic mechanism allows him to defuse the tension created by frustration and powerlessness in the face of his tragic fate.

Sometimes, the scrambling and fighting of ego-controlled ideas eventually take over when the outside world can no longer energise the ego (Allen, 2018; Araud, 2014). Vladimir's lowering of guard and control of inner turmoil has led to a release of ideas held hostage in his subconscious. As such, the stream of consciousness mirrors the functioning of the psyche of characters who have experienced the trauma of violence in the modernist era (Meier, 2013; Mireille, 2018; Elisabeth). It is, therefore, appropriate to say that the traditional style that obeys coherence and logic cannot effectively serve the needs of modernists. The stream of consciousness becomes a style more suited to modernist writing alongside the theme of absurdity as represented in Samuel Beckett's *Waiting for Godot*.

1. The Challenge of Uncertainty in *Waiting for Godot*

Vladimir and Estragon's waiting is not influenced by absurdity but uncertainty. The former leads to despair and abandonment, while the latter is a stake that sharpens curiosity. Uncertainty deals with actors who are anxious and worried

but who keep a window of hope (Grenier, 2014; Berthelot, 2004; Alho, 2008). Referring to Estragon's vulnerability and dependence, Vladimir admits that his friend's life burden is not meant for one man to bear: "It's too much for one man" (Act I, p.12). When he realises that Estragon speaks more desperately, Vladimir laments: "No one ever suffers but you. I don't count. I'd like to hear what you'd say if you had what I have" (Act I, p.15). Without going into detail, Vladimir draws his friend's attention to his own burden. In a sense, Vladimir wants Estragon to know that he does not feel good from the inside (psyche) as he is also tormented by their seemingly absurd life.

Godot in *Waiting for Godot* represents a stake for Vladimir and Estragon. The result from the calculation of the probability (Atlan & Alfredo, 2014) of Godot's coming can be positive or negative. Thus, the conversations between Vladimir and Estragon are not only an expression of their psychic tearing apart but also a means of building and maintaining hope as Estragon rhetorically asks Vladimir: "We always find something, eh Didi, to give us the impression we exist?" (Act II, p.245). Vladimir then answers in the affirmative: "Yes yes, we're magicians" (Act II, p.245). Although both actors ironically refer to their daily lives as meaningless, the reader or audience can perceive their desire to live and overcome the fear of nothingness. This choice of life was not the option of some followers of Jean-Paul Sartre (1905-1980) whose existentialist philosophy convinced them of the absurdity of their existence (Pena-Vega, 2014; Pievani, 2014; Picq, 2014).

The fear of hanging themselves in *Waiting for Godot* reveals the hope Vladimir and Estragon nourish. The flowing dialogue is illustrative:

Estragon

What about hanging ourselves?

Vladimir

Humm. It'd give us an erection.

Estragon

Let's hang ourselves immediately!

Vladimir

From a bough? I wouldn't trust it (Act I, p.43).

In this extract, Estragon introduces a suicidal plan that he is unable to carry out. Vladimir doubts the strength of the branch that is meant to support their weight. In the end, they resign to waiting for Godot in the hope of finding meaning in their daily lives. Consequently, the comedy that accompanies the theatricalisation of Vladimir and Estragon's anguish shows a strategy of resilience in the face of the uncertainty for which the present provides the indicators of measurement. The two actors move from absurdity to the desire to live as their subconscious, which holds their repressed aspirations and impulses, releases the fear of dying in order to protect the threatened life.

The inability to decide whether to leave or wait for Godot is a state of uncertainty that is linked to the impossibility of knowing Godot's character in order to validate the sincerity of his promises to meet them. Uncertainty does not allow the two actors to anticipate their actions. It exposes them to the vulnerability and precariousness of what might happen. They, therefore, have a vague perception of Godot, which creates in them a hesitant state of mind, supported by a lack of indicator of certainty.

The challenge of living is one of the key elements of resilience in the upheavals experienced by Vladimir and Estragon. The doubt and embarrassment of waiting for Godot reinforce and stimulate the desire to continue the play. The audience, like Vladimir and Estragon, cannot determine the outcome of the waiting. Though uncertainty can be cruel, awful, or painful, it is not devoid of meaning. *Waiting for Godot* presents actors who are sick with uncertainty since "mass graves" and "bones" can only evoke a horrible and painful past. However, the choice of life cancels their indecision. This choice may also be linked to an inner conviction of Vladimir and Estragon since none of them has the courage to commit suicide.

Yet, by taking Godot as a representation of God, the audience can realise that Vladimir and Estragon are not naïve. Their ability to philosophise about their

existence shows their distance from indoctrination and blind belief. For example, Vladimir observes a biblical fact about the story of the salvation of a thief on the cross in the following terms: “How is it that of the four Evangelists only one speaks of a thief being saved. The four of them were there – or thereabouts – and only one speaks of a thief being saved” (Act I, p. 23). This critical analysis of the Bible shows that Vladimir and Estragon are not trying, in their uncertainty, to cling desperately to Godot’s intervention. They are aware that Godot is part of their ability to transcend chaos, but they remain critical of the meaning he might give to their existence.

The waiting in *Waiting for Godot* can be long but bearable because of the deficit of certainty as to the exact appointment date between Godot and the two actors as expressed in the following passage:

Vladimir

He said Saturday. I think.

Estragon

But what Saturday? And is it Saturday? Is it not rather Sunday? Or Monday? Or Friday?

(Act I, p.35)

The imprecision expressed in the above passage reflects the uncertainty which is neither aimed at the ultimate decision held by Godot nor at the deemed absurdity of Vladimir and Estragon’s existence. They remain active in the waiting process as they fill it with both comedy and existential questioning. Using the language of probability and approximation, Vladimir casts doubt on the reliability of the appointment date. Moreover, Estragon’s questioning reveals amnesia in both actors. Thus, the awareness of their mental instability increases the certainty that Godot can come on any day of the week. Life, therefore, becomes a challenge rather than a problem as Vladimir and Estragon seek to overcome their condition rather than solve a problem. Since the challenge is related to the stake, it can be said that both actors are influenced by uncertainty, which is an open condition capable of welcoming the worst as well as the best. To refuse to commit suicide is to bet or gamble on life. It is also to take risks by investing in daily life in the hope of gaining

interest, or meaning in the future. Therefore, a situation of uncertainty involves risk and those who accept it are convinced of the potential for meaning and positivity that these risks can bring. The same is true of Vladimir and Estragon's waiting in a two-acts tragedy whose ending keeps both actors alive despite the setting being filled with suicidal ideas and self-destructive impulses.

Conclusion

Waiting for Godot deals with human anxiety in a chaotic modernist world. This paper has shown through a psychoanalytical reading that the theatre of the absurd is one of the hallmarks of the modernist writing style and is meant to adequately portray the conditions under which modernists lived. As a modernist writing technique that relies on the free flow of thoughts, it is noted that the stream of consciousness mirrors the mental and inner state of Vladimir and Estragon in *Waiting for Godot*. It reflects the two actors' desire to liberate the repressed thoughts in order to gain relief. The theatre of the absurd and stream of consciousness are, therefore, designed by modernist writers to meet the literary needs of their epoch. It has been argued that uncertainty differs from absurdity because of the stake that renders its experience more stimulating. It has been established that the waiting in *Waiting for Godot* is charged with meaning even though the exact appointment date on which Godot is supposed to come is doubtful. The paper has shown that this doubt is rather due to amnesia caused by traumatic events Vladimir and Estragon have experienced. In a sense, Godot's coming is still valid as long as both actors' mental instability does not allow them to remember the exact appointment date. In addition, the paper has argued that Vladimir and Estragon are not as desperate as they can generally be conceived. Their inability to commit suicide denotes their willingness to live, that is their trust in a better future out of a chaotic present. Choosing life at the expense of death reveals the two actors' inner drives which represent their sincere aspirations either consciously or unconsciously. Their choice has, therefore, caused

the state of absurdity to dwindle into uncertainty in *Waiting for Godot* as a more probable and promising condition gives momentum to their waiting.

References

- ABRAMS Mike Howard (1985), *A Glossary of Literary Terms (7th Edition)*, Orlando, Harcourt Brace College Publishers.
- ALHO Juha M. (2008), « Annuity-Based Assessment of Uncertainty in Mortality », *Revue économique*, vol. 59, no. 5, p. 927-940.
- ALLEN James (2018), *James Allen 21 Books: Complete Collection*, Middletown, DE, Premium Classic Books.
- ARAUD Gérard (2014), « Le monde à la recherche d'un ordre », *Esprit*, vol. /, no. 8-9, p. 39-48.
- ATLAN Henri et ALFREDO Pena-Vega (2014), « La probabilité confrontée au temps », *Communications*, vol. 95, no. 2, p. 41-49.
- BECKETT Samuel (1954), *Waiting for Godot / En attendant Godot* (A Bilingual Edition), New York, Grove Press
- BERTHELOT Jean-Michel (2004), *Les vertus de l'incertitude*, Presses Universitaires de France.
- BOLT Robert (1963), *A Man for All Seasons*, Toronto, Irwin Publishing.
- BRONSTEIN Michaela (2018), *Out of Context: The Uses of Modernist Fiction*, New York, Oxford University Press
- COBLENCÉ Françoise, et JEAN-LUC Donnet (2012), « Argument : La psychanalyse et la réflexivité », *Revue française de psychanalyse*, vol. 76, no. 3, p. 645-648.
- COLE Sarah (2012), *At the Violent Hour: Modernism and Violence in England Ireland*, New York, Oxford University Press.
- COWLISHAW Brian (2021), *The Rail, the Body and the Pen: Essays on Travel, Medicine and Technology in 19th Century British Literature*. North Carolina: McFarland.

- DAVID Mikics (2007), *A New Handbook of Literary Terms*, New Haven & London: Yale University Press.
- DAYAN Hugo (2014), « El Niño : tensions entre forces « naturelles » et forces « anthropiques » », *Communications*, vol. 95, no. 2, p. 131-156.
- DENIS Jean-Philippe, VERONIQUE Perret, et AUDREY Rouziès (2010), « Incertitude(s) et Stratégie(s) », *Revue française de gestion*, vol. 203, no. 4, p. 15-24.
- ÉLISABETH Birot (2012/3), « Réflexivité et parole de séance : des mots pour se voir », *Revue française de psychanalyse*, Vol. 76, p. 665-678.
- FERNANDEZ Pedro (2020), *Psychoanalysis on Foot: What is Psychoanalysis, and What Are Its Uses?* North Haven: Cámara Colombiana del Libro.
- FORD Debbie (2010), *The Dark Side of the Light Chasers: Reclaiming Your Power, Creativity, Brilliance, and Dreamers*, New York, Penguin Group.
- GRENIER Jean-Yves (2014), « Temporalités, incertitude et historiographie », *Communications*, vol. 95, no. 2, p. 119-129.
- LAVIGNE DELVILLE Philippe (2012), « Affronter l'incertitude ? Les projets de développement à contre-courant de la « révolution du management de projet », *Revue Tiers Monde*, vol. 211, no. 3, p. 153-168.
- LEGRAND Dorothée (2013), « 'I am Listening to You'. The Clinical Impact of the Encounter », *Recherches en psychanalyse*, vol. 16, no. 2, p. 133-143.
- LENOËL Audrey (2021), « Kleist Nauja & Thorsen Dorte (eds.). — *Hope and Uncertainty in Contemporary African Migration*. New York-London, Routledge (« Routledge Studies in Anthropology »), 2017, 200 p., bibl., index. », *Cahiers d'études africaines*, vol. 241, no. 1, p. 221-224.
- LEPOUTRE Thomas (2014), « Ludwig Binswanger's "Path Towards Freud" through Psychoanalysis, Psychiatry and Philosophy », *Recherches en psychanalyse*, vol. 18, no. 2, p. 104a-115a.
- LOPEZ Shane J. et al. (2019), *Positive Psychology: The Scientific and Practical*

- Explorations of Human Strength, Fourth Edition*, London, Sage.
- MEIER Sandy Prita, et ISABELLE Montin (2013), « Malaise dans l'authenticité. Écrire les histoires « africaines » et « moyen-orientales » de l'art moderniste », *Multitudes*, vol. 53, no. 2, p. 77-96.
- MIREILLE Cifali (2021), « Freud et l'approche psychanalytique : un autre regard sur la relation éducative », *Revue internationale d'éducation de Sèvres* [En ligne], 79 | décembre 2018, mis en ligne le 01 décembre 2020, consulté le 24 juin 2021, p.127-137.
- ODY Michel (2012), « La psychanalyse, la réflexivité et l'enfant », *Revue française de psychanalyse*, vol. 76, no. 3, p. 649-664.
- OPPENHEIM Lois (2017), « Beckett and Neuropsychoanalysis », *Revue internationale de philosophie*, vol. 282, no. 4, p. 385-399.
- PARIS Thomas (2013), « L'ordre et le chaos », *Le journal de l'école de Paris du management*, vol. 102, no. 4, p. 3-3.
- PENA-VEGA Alfredo (2014), « À l'épreuve des incertitudes », *Communications*, vol. 95, no. 2, p. 5-8.
- PERRON-BORELLI Michèle (2012), « Réflexivité et identité : à propos des « souvenirs-écrans » », *Revue française de psychanalyse*, vol. 76, no. 3, p. 725-736.
- PICQ Pascal (2014), « Homo et la fin des certitudes », *Communications*, vol. 95, no. 2, p. 19-30.
- PIEVANI Telmo, et AURELIE André (2014), « La souveraine incertitude de l'évolution », *Communications*, vol. 95, no. 2, p. 9-18.
- RIVELINE Claude (2013), « Le hasard et la nécessité », *Le journal de l'école de Paris du management*, vol. 102, no. 4, p. 7-7.
- ROBERTS Jay W. (2022), *Risk Teaching: Harnessing the Power of Uncertainty in Higher Education*. New York: Routledge.
- RYAN Richard M., et EDWARD L. Deci (2017), *Self-Determination Theory : Basic*

- Psychological Needs in Motivation, Development, and Wellness*, New York, NY: The Guilford Press.
- UPTON Julie (2019), *Perceptions and Projections – The Needless Drama: How to Finally Live Drama and Blame Free*, Middletown, Kendal Publishing Direct.
- WIDMER-PERRENOUD May (2012), « L'effacement de soi, une forme spécifique de trouble narcissique. Considérations sur la dynamique du processus, modalités techniques », *Revue française de psychanalyse*, vol. 76, no. 3, p. 847-861.
- ZENG Yi (2014), « L'incertitude dans la pensée chinoise », *Communications*, vol. 95, no. 2, p. 223-241.