

The Images and Effects of Absurdity in Samuel Beckett's Endgame (1957)

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صور العبثية وآثارها عند صموئيل بيكيت نهاية اللعبة (١٩٥٧)

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Abstract

Samuel Beckett's Endgame (1957) stands as a seminal work of the Absurdist movement, renowned for its exploration of human existence in a meaningless universe. This research examines the images and effects of absurdity within the play, focusing on the characters, setting, language, and themes. Through a close analysis of Beckett's use of absurdity, this research reveals how the playwright employs surreal imagery and nonsensical dialogue to depict the futile search for meaning and the inevitable decay of human condition. By delving into the interplay of absurdity and its effects on both characters and audience, this study sheds light on the profound existential questions raised by Beckett's masterpiece and its enduring impact on theater and literature. This research is divided into four chapters; chapter presents the introductory marks of the research. Chapter two provides the meaning, characteristics of absurd theater, life and works of Samuel Beckett's Endgame, a plot summary, and characters of the play. Chapter three will explain the images and effects of absurdity within the play, focusing on the characters, setting. Chapter four gives a discussion of the research questions to sum up the whole research. Then, the conclusion is concluded.

Keywords: Absurdity, chaos, disintegration, Endgame, Theatre

المخلص...

تعتبر "نهاية اللعبة" (١٩٥٧) لصامويل بيكيت بمثابة عمل أساسي للحركة العبثية، المشهورة باستكشافها للوجود الإنساني في عالم لا معنى له. يتناول هذا البحث صور وتأثيرات العبثية داخل المسرحية، مع التركيز على الشخصيات والمكان واللغة والموضوعات. من خلال التحليل الدقيق لاستخدام بيكيت للعبثية، يكشف هذا البحث كيف يستخدم الكاتب المسرحي الصور السريالية والحوار غير المنطقي لتصوير البحث العقيم عن المعنى والتدهور الحتمي للحالة الإنسانية. من خلال الخوض في التفاعل بين العبث وتأثيراته على كل من الشخصيات والجمهور، تلقي هذه الدراسة الضوء على الأسئلة الوجودية العميقة التي أثارها تحفة بيكيت وتأثيرها الدائم على المسرح والأدب وينقسم هذا البحث إلى أربعة فصول؛ ويعرض الفصل العلامات التمهيدية للبحث. يقدم الفصل الثاني معنى وخصائص المسرح العبثي وحيات وأعمال صموئيل بيكيت نهاية اللعبة وملخص الحكمة وشخصيات المسرحية. أما الفصل الثالث فسوف يشرح صور العبث وتأثيراته داخل المسرحية، مع التركيز على الشخصيات والمكان. ويتناول الفصل الرابع مناقشة أسئلة البحث لتلخيص البحث بأكمله. ومن ثم يتم التوصل إلى الاستنتاجات المفتاحية: العبث، الفوضى، التفكك، نهاية اللعبة، المسرح

Chapter One: Introduction

١.١ Introduction

In order to portray the irrational or fictional nature of reality and the fundamental isolation of humanity in a meaningless world, the theater of absurdity disregards or distorts standard or naturalistic conventions of plot, characterization, and thematic structure. Clichés, puns, repetitions, and non sequiturs abound in absurdist play, which is frequently dislocated. Ionesco's The Chairs (1950) exposes the shortcomings of verbal communication as its characters sit and talk, repeating the obvious until it sounds like gibberish. Dramas and theatrical

performances have existed in human society since the beginning of time. As the times changed, various theater genres gained importance, including comedies, tragedies, satire, musicals, and many more. The Theatre of the Absurd was one such type of theater that gained popularity in the years following World War II. According to Williams (1952), *Endgame*, a play by Samuel Beckett, was regarded as one of the Absurdist Theatre's most unbelievable. Samuel Beckett is one of the most famous writers that write in Absurd theater, his *Endgame* play is the best example of Absurd theater, many of the events in *Endgame* are absurd, underscoring the loneliness of human existence and the hunger for human contact (Webb, 1972). This research discusses how Samuel Beckett's *Endgame* is an absurd play that reflects the characteristics of Absurdity such as loneliness, desolation, sadness..etc with some selecting quotations that reflect the images and effects of absurdity in *Endgame* with more detail and explanation.

١.٢ Review of Related Literature

Several scholars have delved into the exploration of the image and effects of absurdity in Samuel Beckett's *Endgame*. Some notable studies include: *The Theatre of the Absurd* by Martin Esslin. This foundational work examines the characteristics and themes of absurd drama, including Beckett's contributions, providing insights into the broader context of *Endgame*. Beckett: A Study of His Plays by Ruby Cohn (1997). Cohn's comprehensive study offers a detailed analysis of Beckett's works, including "*Endgame*," focusing on the existential and philosophical dimensions of absurdity. Another study is *Samuel Beckett: The Comic Gamut* by Rubin Rabinovitz (1890), Rabinovitz explores the comedic aspects of Beckett's plays, shedding light on how absurdity, often laced with humor, serves as a powerful tool in *Endgame*. *Endgame: The Continuation of Absurdity* by John Fletcher (1999), this specific study centers on *Endgame*, examining how Beckett extends the tradition of absurd drama and its impact on the portrayal of meaninglessness in the play. These studies collectively contribute to the understanding of how absurdity is employed in *Endgame* and its implications on both the narrative and the existential themes within Beckett's body of work (Esslin, 1980).

١.٣ Statement of the Problem The statement of the problem for this research that is not tackled by the above previous studies on The Image and Effects of Absurdity in S. Beckett's *Endgame* is that Samuel Beckett's *Endgame* stands as a quintessential work within the Absurdist movement, renowned for its portrayal of a world steeped in absurdity. The study aims to delve into the image and effects of absurdity within the confines of *Endgame*, seeking to unravel the intricacies of Beckett's craft and the profound implications of absurdity on both the narrative and the characters. In order to analyze absurdity's image and effects within Samuel Beckett's 1957 play *Endgame*, the study explores the play's complex use of absurdity. A pioneer in the theater of the absurd, Beckett skillfully incorporates absurdity into *Endgame* to create a world devoid of common sense and reasoning. It is clear from a characterization analysis how the characters—like Hamm and Clov—embody absurdity through their dysfunctional relationships, pointless actions, and existential crises. Beckett uses these characters as vehicles to examine the ridiculousness of the human condition, emphasizing themes of loneliness, futility, and the pursuit of meaning in an apparently pointless life. Additionally, the study explores the deeper philosophical foundations of *Endgame*'s absurdity. The play challenges viewers to face life's innate meaninglessness by examining themes like nihilism, existential angst, and the absurdity of human existence. By questioning conventional ideas of purpose and identity, this philosophical investigation challenges viewers to consider their own existential issues.

١.٤ Significance of the Study This study seeks to address the issue of absurdity by providing a comprehensive analysis of *Endgame*, thereby contributing to the broader discourse on Absurdist literature and Samuel Beckett's impact on the genre. This study holds significant value for scholars, theater practitioners, and enthusiasts alike, as it offers a comprehensive exploration of the image and effects of absurdity in Samuel Beckett's *Endgame* (1957). By dissecting Beckett's masterful use of absurdity in characterization, language, setting, and theme, the study provides invaluable insights into the playwright's artistic vision and its broader implications for the theater of the absurd genre. Moreover, by examining the impact of absurdity on audience reception, the study contributes to a deeper understanding of how theater-goers engage with and interpret works of existential significance. Ultimately, this research not only enriches scholarly discourse surrounding Beckett's oeuvre but also fosters a greater appreciation for the enduring relevance and complexity of absurd drama in contemporary society.

١.٥ Findings of the Study The findings of the study on the image and effects of Absurdity in S. Beckett's *Endgame* are summarized as firstly, Beckett employs a distinctive linguistic style characterized by repetition, fragmentation, and a minimalist approach, contributing to the overall image of absurdity in *Game*. Secondly, Absurdity profoundly influences the relationships among characters, fostering a sense of dependency,

resentment, and an inability to escape the cyclical nature of their interactions. The findings of this study reveals that Samuel Beckett's Endgame masterfully utilizes language, symbolism, and theatrical techniques to construct a world immersed in absurdity, influencing character dynamics and delving into profound existential themes.

١,٦ Research Questions

The primary questions to be addressed in this research include:

١.٦١ What are the specific images, effects of absurdity on scenes, characters, and dialogues that exemplify absurdity, and how do they contribute to the overall thematic depth of Endgame play?

١.٦٢ In what ways does the portrayal of absurdity in Endgame impact the relationships and actions of the characters within Endgame play?

١,٧ Methodology

This study will employ a qualitative research methodology, utilizing close textual analysis and thematic coding to examine the portrayal of absurdity in Samuel Beckett's Endgame. By closely scrutinizing the play's dialogue, stage directions, and character development, this research aims to uncover the underlying messages regarding these themes later in chapter three. A thorough textual analysis of scenes, characters, and dialogue will be carried out in order to answer the first question about particular absurdity-related images and effects in "Endgame" and how they add to thematic depth. The goal of this analysis is to pinpoint the situations in which absurdity is most evident, such as when Hamm relies on Clov in spite of their dysfunctional dynamic or when their interactions are repetitive and circular. The study intends to clarify how Beckett's depiction of absurdity highlights the play's existential themes—such as the pointlessness of human existence and the breakdown of communication and connection—by closely analyzing these components. Furthermore, by examining how absurdity affects the characters and the audience, the study will shed light on how Beckett subverts accepted theatrical conventions and encourages more in-depth philosophical contemplation. Chapter Two: Literature Review 2.1 Introduction

The idea of theater of absurdity—a genre that emphasizes the absurdity and illogical aspects of human existence—will be the main topic of discussion in this chapter. Playwrights like Samuel Beckett and Eugene Ionesco often use unconventional language and situations to highlight the absurdity of life, questioning traditional theatrical conventions. Another thing is that this chapter will introduce a short overview of the author; Samuel Beckett, and also provide a plot, and characters of Endgame in more detail (Haney, 1990).

١,٧١ Theatre of Absurd in Literature Theatre of the Absurd has been the category in which European playwrights have placed Waiting for Godot (1949) since the late 1950s. The term Theatre of the Absurd was coined by the dramatist Martin Esslin (1918- 2002) in his book of the same name. Theatre of the Absurd is described as an important principle that uses odd or fantastic techniques to illustrate the absurdity of human life in a meaningless cosmos. The Theatre of the Absurd attacks the comfortable predictabilities of religious or political orthodoxy. By exposing its audience to the harsh realities of life as these authors see it, it seeks to shake them out of their complacency. Martin Esslin categorized the writings of authors like Samuel Beckett and Arthur Adamov as belonging to the Theatre of the Absurd. The plays' characters' incomprehensibility is a sign of their opposition to reason (Esslin, 1980). Even though absurdist plays deal with a variety of subjects, the genre frequently features a few themes or concepts. These themes emerged from the new mindset that swept through post-World War Two Europe. It mostly involved acknowledging that the beliefs and presumptions of earlier generations had been tested and failed, and were thus dismissed as flimsy and occasionally childish delusions (Bennett, 2015). The loneliness of the individual and the meaninglessness of the world are two themes that frequently appear in absurdist tragedies. It is often difficult to tell if the action of Waiting for Godot is meant to depict a nightmarish dream world or actual events because the more complicated the character is, the more obvious it is that the reality around them is incomprehensible. Second, the speech and conversations between the characters in absurdist plays sometimes lack consistency. Despite artistic variances, the majority of absurd plays share a common theme. These plays frequently contain existentialism, the idea that there is no value in human existence and that as a result, communication breaks down (Brook, 1995).

١,٧٢ Characteristics of Theatre of Absurd These plays are ludicrous because they don't emphasize rational behavior, realistic events, or conventional character development; rather, they center on people who are stranded in an unfathomable world where anything can happen, no matter how irrational. The idea of incomprehensibility is combined with the fact that language is inadequate for establishing deep human connections. The inevitable devaluation of ideals, purity, and purpose is absurdism. Absurdist drama invites the audience to form their own opinions and make their own mistakes. Despite being perceived as absurd, theater of the absurd has a purpose and is comprehensible (Haney, 1990). When a person loses their sense of purpose and is disconnected from their

religious, metaphysical, and transcendental roots, they become absurd, useless, and face an inexplicable universe. Harold Pinter, Arthur Adamov, Jean Genet, Samuel Beckett, and Eugene Ionesco were the five most significant playwrights of the movement. Even so, these authors disapproved of the term "theater of the absurd," preferring to refer to it as "anti-theater" or "new theater." This kind of theater also featured playwrights such as Boris Vian, Edward Albee, Friedrich Durrenmat, Fernando Arrabal, Tom Stoppard, and Arthur Kopit. Other European and American nations began to adopt this style of theater. A number of traits are common to plays in the Theater of the Absurd, including absurd dialogue, repetitive or pointless action, and unrealistic or impractical plots. In the middle of the 1960s, the Theater of the Absurd started to wane. When the Theater of the Absurd declined, many of its distinctive elements were incorporated into modern theater, despite the fact that this theater initially shocked the audiences. The methods are now widely used in theater (Adamov, 1974).

٢,٤ Samuel Beckett Literary Life & Works The native of Dublin, Ireland Samuel Beckett was a dramatist, poet, and writer (1906–1989). Many people in the field of education took notice of his abilities, and while James Joyce was writing *Finnegans Wake* (1939) during the course of his first job as a teacher at the *École Normale Supérieure*, he served as Joyce's secretary. He relocated to Paris and began self-publishing. Shortly after joining the French Resistance in World War II, he had to go into hiding to avoid the Nazis until the war was ended. *Waiting for Godot*, the most well known play by Beckett, fits within the Theatre of the Absurd category due to its dark humor and obsession with meaninglessness. The thriving Parisian literary culture served as inspiration for Beckett to start writing. He published his first poem, *Whoroscope*, in 1930. He won a £10 award for this poem in a poetry competition (Williams, 1952). Beckett was most productive in the years after the war, which he called the *siege in the room* (1989). He wrote three novels in a short period of time: *The Unnamable* (1953), *Malone Dies* (1951), and *Molloy* (1951). Despite his productivity, Beckett was still insecure about his finances and had to translate other people's writings to make ends meet. Only four months were needed to finish *Waiting for Godot* (1949), the work that made Beckett famous. Beckett's *Waiting for Godot* (1949), *Endgame* (1950) and *Happy Days* (1951) all premiered within the years of 1950-1970. In 1969, he was awarded the Nobel Prize in Literature for his contributions as a writer of novels, plays, and poetry. Beckett died in 1989 at the age of eighty three (Chevigny, 1969).

٢,٥ Endgame Play

٢,٥,١ Endgame: A Plot Summary Endgame delves deeper into existential despair as the characters, Hamm and Clov, grapple with the monotony and futility of their existence. Hamm, a blind and immobile figure, represents physical and metaphorical paralysis, while Clov, unable to sit, symbolizes a perpetual state of restlessness. The barren room they inhabit mirrors a world devoid of purpose (Wright, 1972). The play explores the absurdity of life through repetitive and circular dialogue, emphasizing the characters' inability to break free from their predicament. The arrival of Hamm's parents, confined to ashbins, adds a layer of melancholy as familial ties are reduced to a grim and detached state. Samuel Beckett's *Endgame* challenges conventional theatrical structures, using minimalism and dark humor to depict the human struggle for meaning in a seemingly indifferent universe. The play's bleakness serves as a powerful commentary on the human condition, leaving the audience to confront the inherent absurdity of existence (Morgan, 1987).

٢,٥,٢ Characters in Endgame Play

١ Hamm Despite being the play's protagonist, Hamm occasionally acts as an antagonist to his servant, Clov, due to his disagreeable personality. Hamm, who is blind and in a wheelchair due to old age, feels that no one goes through more hardship than he does. He believes that there is no remedy for living on this planet, particularly not in the dank hole where he also controls his mother, Nell, and father, Nagg (Chevigny, 1969).

٢ Clov The play's other main character, Clov, serves Hamm in spite of his own illness. He was raised by Hamm, and the conflict in the play is between Clov's wish to leave and his duty to remain with Hamm—a duty he frequently questions. For his master, he does a variety of duties, including wheeling him around and reporting on the scenery outside the windows (Isherwood, 2005). Nagg

٣ Nagg Nagg is the father of Hamm and the spouse of Nell. He and his similarly trapped wife are kept in an ashbin, and he occasionally comes out to scream for food or make an unsuccessful attempt to kiss Nell and tell her the same story he always tells. He can be profound and articulate, but at times he is childlike and hardly speaks (Hayman, 1968). Nell

٤ Nell

Nell is the mother of Hamm and the spouse of Nagg. She refers to the daily attempt to kiss Nagg as a "farce," suggesting that she is most content with their routine lives. Despite having a small role, she appears to be the

only reason Nagg survives and serves as the play's only illustration of wholesome love (Esslin, 1966). Chapter Three: Analysis 3.1 Absurdity in Endgame Play Samuel Beckett, a prominent figure in the Absurdist movement, crafted Endgame as a quintessential work within the genre. The play, set in a confined space with minimal characters, serves as a microcosm of existential isolation and despair. This thesis delves into the image and effects of absurdity in the play examining the isolated environment, repetitive dialogue, characters' conditions, sense of nihilism, and the interplay of humor and despair. In Endgame, the physical and emotional decay of the characters, Hamm and Clov, reinforces the absurdity. Hamm, confined to a wheelchair, and Clov, unable to sit down, symbolize the limitations and struggles of the human condition. The decay of structure and meaning in their lives is reflected in the run-down surroundings. Even though the play's title, Endgame, implies a definitive conclusion, the absurdity is heightened by the absence of a clear resolution. By questioning conventional dramatic structures, Beckett evokes ambiguity in the audience and encourages reflection on the meaning of life. The monotony and pointlessness of the characters' efforts are highlighted by the actions' and dialogues' repetition. By pushing boundaries and questioning accepted theatrical conventions, Beckett uses absurdity to elicit reflection on the inherent absurdities within the human experience (Hayman, 1968). The characters' pointless actions and illogical speech serve as a visual representation of the play's main theme of absurdity. The sense of meaninglessness is further reinforced by the gloomy scene, in which Hamm and Clov are imprisoned in a barren room. Repetitive routines heighten absurdity, reflecting the characters' incapacity to escape their assigned roles (Chevigny, 1969). The language used by the characters is frequently fragmented and devoid of traditional communication, which adds to the overall ridiculous atmosphere. As a coping strategy for the characters in the face of their existential dilemma, Beckett uses humor to highlight the ridiculousness. The audience is left wondering why and what the characters' existence means because of the cyclical nature of events and the unresolved ending, which highlight the absurdity even more. In the end, "Endgame" offers a compelling examination of the human condition in a seemingly meaningless and purposeless world. The play's interplay between humor and despair, which is a defining feature of Beckett's writing, reflects the absurdity. Dark comedy turns into a means of highlighting the ridiculousness, turning what appear to be pointless and ordinary acts into tragic and humorous moments. The audience's complex emotional response to the characters' struggles—which are presented with a blend of humor and despair—highlights the complexity of absurdity. Selected quotes from Endgame encapsulate the essence of absurdity in the play. "Nothing is funnier than unhappiness" (Endgame, 1957, P. 68) highlights the dark humor inherent in despair, while "You're on Earth, there's no cure for that!" (Endgame, 1957, P. 7), it emphasizes the absurdity of being trapped in an existence with no escape. These quotes serve as linguistic anchors, embodying the play's themes and contributing to its overall impact. Symbolism embedded in the language and actions of the characters further enriches the layers of absurdity within the narrative. These plays lack any distinguishable or identifiable stage props, costumes, or décor. As a result, Endgame lacks any appropriate setting, costumes, or décor—it is just a plain room with two windows, a door, and a picture. "Denying the audience the comfortable security of a recognizable world", the play opens with the description of the place the four characters are in: "Bare interior. Left and right back, high up, two small windows, curtains drawn. Front right, a door. Hanging near the door, its face to wall, a picture" (Endgame, 1957, p. 92). The dramatic effect Beckett wishes to portray in his play, The Theater of the Absurd, is aided by the way the stage appears in Endgame. Hale shares her opinions about the play's setting and décor in the following way.: "The decor of Endgame [...] contributes to the impression of a world coming to its end. [...] and its bareness, grey light, and the grey nothingness of the barren, uninhabited world outside the windows all point to the distinct possibility that Hamm, Clov, Nell, and Nagg may be the last survivors of some dreadful catastrophe. [...] Even though a picture remains on the wall of the room, it is turned over so its decorative function is no longer served (Endgame, 1957, p. 72-73). From what Hale states above can be deduced that, the decor, different from the conventional ones, contributes to the essential philosophical thought in the play, which portrays a world, nearing its end with only a few survivors. Beckett expresses that "every word is like an unnecessary stain on silence and nothingness" (Endgame, 1957, p. 135). This statement in fact reveals absurdity perhaps the most important characteristic of the theater of the absurd, that is the function of language. Instead of witty repartee and pointed dialogue", absurdist plays "often consist of incoherent babblings. As a result, even though the characters in Endgame appear to converse throughout the play, they are unable to do so and are unable to comprehend what each other is saying. Another exchange between Hamm and Clov that characterizes the absurd and wasteful world and universe is this one": Hamm: Yes, but how would I know, if you were merely dead in your kitchen? Clov: Well...sooner or later I'd start to stink. Hamm: You stink already. The whole place stinks of corpses. Clov: The

whole universe.” (Endgame, 1957, p. 67) When Clov claims that the entire universe is stinking—that is, that everything on it has died out and that it has lost all meaning—it is clear how ridiculous this is. The patient and his caregiver, who are totally detached from the outside world, believe that the universe is a meaningless void and that what matters is not just the characters in the room but also the collapse of humankind and civilization as a whole. Moreover, life is painful in this world of disaster. Until the very end, when he tells him, Clov consistently responds that the time for a painkiller has not yet arrived when Hamm asks for one. The painkiller is no longer available. It is impossible to avoid the reality that life is miserable and that everything is in ruins in this world (Adamov, 1974).

Chapter Four 4.1 Introduction In this chapter, the focus will be on giving a summary, discussing the questions, and conclusion to sum up the main benefits. Samuel Beckett's meticulous crafting of absurdity in Endgame challenges conventional perceptions of meaning and purpose, inviting audiences to confront the complexities of the human condition in a world devoid of inherent significance.

٤,٢ Summary of the Study The isolated setting, recurring dialogue, characters' circumstances, nihilism, and the interplay between humor and despair all contribute to the play's lasting impact of absurdity. Samuel Beckett's careful construction of absurdity in Endgame challenges conventional notions of meaning and purpose, inviting audiences to confront the complexities of the human condition in a world devoid of inherent significance. As this research navigates the intricate tapestry of absurdity woven by Beckett, people are compelled to reflect on the work's eternal relevance and its profound influence on the field of existential literature. The nihilism that pervades Endgame, which presents a world where finding meaning is pointless, challenges conventional notions of meaning. Beckett's skillful use of dark comedy creates a nuanced interplay between humor and despair, evoking a complex emotional response from the audience. Selected quotations and symbolism serve as linguistic anchors that represent the play's thematic richness, further capturing the essence of absurdity. But in the larger literary context, Beckett's contributions to the Absurdist movement and his depiction of absurdity in Endgame remain relevant, encouraging writers and thinkers of later generations to delve deeply into existential questions. Through its exploration of absurdity, Endgame remains a timeless and thought-provoking work that invites continual reflection on the intricate tapestry of the human condition.

٤,٣ Addressing Research Questions

The first question:

١.) What are the specific images, effects of absurdity on scenes, characters, and dialogues that exemplify Absurdity, and how do they contribute to the overall thematic depth of the play? A playwright may attempt to elicit a deeper investigation of existential themes by presenting a chaotic world in order to elicit reflection on the absurdity of human life and societal expectations. The perplexing effects of absurdity, which make viewers think about the inherent meaninglessness of some aspects of life, add to the play's overall thematic depth. Scenes in an absurd play can include illogical events or situations, such as characters engaging in meaningless activities or facing absurd challenges; characters themselves may exhibit exaggerated traits; and dialogues may be fragmented or lack traditional coherence. What effects does Endgame's depiction of absurdity have on the interactions and behavior of the characters in the play? Through the aforementioned question, the absurdity of Endgame permeates the characters' interactions and behavior, resulting in a mood that is both existential and depressing. The pointlessness of human endeavors is demonstrated by the characters' repetitive and seemingly pointless interactions, such as those between Hamm and Clov. A sense of hopelessness and stagnation is fostered by the ridiculousness of their situation, which heightens the characters' dependence and loneliness. The ridiculous elements also affect character dynamics, often reducing communication to jumbled and absurd exchanges, highlighting the characters' inability to connect through meaningful dialogue, highlighting the inherent difficulties of real human interaction. Therefore, Endgame's portrayal of absurdity reinforces the characters' existential struggles, intensifies their sense of alienation, and contributes to the overall mood of melancholy and despair.

4.4 Conclusion

In conclusion, Endgame's depiction of absurdity has a significant influence on the interactions and behavior of its characters. The play highlights the characters' sense of loneliness and the pointlessness of human endeavors through repetitive and meaningless interactions. Their existential issues are exacerbated by the breakdown in meaningful communication, which emphasizes the difficulties in establishing a true human connection. Lastly, Endgame's ubiquitous silliness creates a desolate and lonely ambiance that invites viewers to consider life's inherent issues and meaninglessness.

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