**In the Name of Allah**

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**Title:**

**Identity and Undo identity in Samuel Beckett’s *Waiting for Godot* and *Endgame***

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***Dedication***

I dedicate this thesis to My father and mother and everyone who helped me for unlimited encouragement along this study.

**Abstract**

Many commentators define Samuel Beckett's plays as "theatre of risk," and Endgame, one of Beckett's best works, fits that definition perfectly. The connections between Beckett's characters are complex and sometimes conflicting. The importance of trust, the connection between age and ego, and the process by which individuals seek their sense of self by way of their thoughts' engagement with the external world (the realm of "being and non-existence") are all discussed. One of Beckett's other well-known works is Waiting for Godot. The mysterious Godot, who is never seen, is one of the characters whose backstory and personality are developed. Godot's identity is shaped by the actions of the other characters, such as Vladimir and Estragon. Therefore, identity development is inextricably bound up with the social construction to which many attributes are ascribed by the individuals comprising a sizable community. plays were analysed using postmodern and identity theory. The goal of this research is to analyse how identity is established and destroyed during these plays.

**Keywords**: Identity, Undo Identity, Endgame, Waiting for Godot, Samuel Beckett

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# Chapter One:

# Introduction

## 1-1 Statement of Problem

One's identity may be tied to their genetic makeup, the people they associate with, the country they were born in, or the culture they were raised in. Humans are capable of profound communication with one another, and that is also covered. Personality is formed based on a person's genetics, upbringing, environment, thoughts, and experiences as well as their relationships with others. Because the existence of "pariahs" is so thoroughly considered, the character development succeeds, particularly in terms of social inclusion. In short, one's sense of self is based on the unique characteristics that other people see in them. In light of the heated debates around evidence of difference, individuality comes to be seen as a shaky concept (Suciu, 2007).

According to Fearon, one's identity is comprised of "distinctive traits" or "personal qualities." Very few researchers in the domains of neuroscience, sociology, and anthropology have focused their attention solely on the study of personality. It's widely accepted that interactions with others have a significant impact on shaping a person's personality (Fearon, 2014).

Beckett is a candidate for inclusion in progressive literature because of his work as a dramatist, translator, and writer. Because of his disregard for and exploitation of academic conventions, he is generally considered as a troubled writer. The singularity of his creations is crucial in the process of establishing one's identity. To further complicate issues, the necessity for a major subject functions as a bottleneck in determining what constitutes as such works (Fajar, 2013).

However, reversing an individual's identity is an issue. The bulk of the literature deals with the strengthening, repairing, and progressing of members' characters, but sometimes portrays immature personalities; the deconstruction, unwinding, and letting go that may be felt while working on oneself is also discussed (Paul, 2001).

Originally coined by Erik Erikson, the phrase "identity crisis" is used to describe a young person's struggle to find their place in the world throughout their formative years (Erikson, 1963).

He uses the idea of a negative identity to describe how someone's life may change as a result of this setback. A person's or a group's negative identity is made up of all the aspects of themselves that they've had to hide or downplay because of harmful stereotypes about their sex, colour, class, or religion. A individual or group may abandon all possibility of concealing their undesirable qualities behind a positive identity if they are subjected to severe hardship (Erikson, 1975).

As Martin Esslin hypothesised in 2009, the Anglo-inevitable Irishman's persistent concern with answering the question "Who am I?" may have inspired Beckett's interest in self-identity and existence. While this may be true, it seems that Beckett values the characters' ability to solve the problem within a "restricted" time period comprised of "yesterday" and "today," it seems. This appears to be the case in Endgame: "Only questions and agony and consciousness without identity," to paraphrase Beckett.

Beckett has reversed the identity of the man in respect to the temporality of the world and indeed the projected reflection of human beings in the same universe. Contrasting themes such as balance and instability, order and chaos, prosperity and poverty, life and nonexistence are prevalent in almost every one of Beckett's plays.

To understand himself and the existence of his consciousness, he tries to reach the deep core of that enigmatic thing known as Beckett's unique Self, according to Esslin (2009), Beckett "writes solely for himself." There are a few "identity-related" disputes that Beckett delicately portrays in the characters that show their tragic weaknesses, not simply because of particular individualistic deficiencies, but because of their tragi-comic natures.

They create an atmosphere in which every one of the characters' behaviours reflect their own developmental features, resulting in a "internal conflict" in which "provisional fulfilment, the awful violent nature of time, and the inevitable death from birth" contribute to an identity crisis. Ronald McDonald's (2006) book Orientation to Samuel Becket dealt extensively with this issue.

Identity crisis is categorised according to the psychological growth stage of identity cohesion vs. role uncertainty. According to Erikson, at this time (adolescence), individuals combine their self-perceptions and what other people think of them while also observing their physical development and sexual maturation. As a consequence, individuals grow in self-awareness and learn to cope with the crisis in their core sense of identity. Resolving crises necessitates the use of trust, autonomy, and initiative, all of which were studied in earlier phases of a project (Erikson, 1963).

Identity crises may result from the aforementioned developmental changes, which one may feel later in life but commonly neglect to confront. Beckett's characters' mannerisms unmistakably reflect this situation. Having been revealed to have some parental indifference, Hamm seemed to be concerned about his self-esteem.

The talks between Hamm and Clov highlight the distinction between "self" and "ego." Hamm's aversion to losing his sense of self is demonstrated by the fact that, despite his advanced age, he still sees himself as the centre of all things and people. At the start of the play, Beckett placed Hamm in the "Center, on an armchair on castors, covered with an old sheet."

As a symbol of Hamm's "ego fulfilment" and his desire to distinguish himself from the other characters, Beckett places the actor directly in the centre of stage in this iconic image. "Am I right in the middle?" is all Hamm asks himself to end his search for the Self. Clov agrees to "take me him for a short turn," but Hamm warns, "Not too fast!" and "Right around the world!" before making the assertion. First, Clov asks for information about his identity or the development of his memories, both of which are evocative of Clov's own search for answers (Beckett, 1958).

These two plays both fall under the postmodern drama umbrella. Because the drama usually lacks a conclusive ending, the reader is typically left to develop their own conclusions. This study will look at the development and destruction of identity in two of Beckett's well-known pieces.

The features of the person, groups of people, countries, and civilizations are profoundly linked to the idea of identity. It also addresses the open lines of contact that individuals have with one another. When defining identity, factors such as gender, race, family, history, language, attitudes, behaviours, and social engagement are often taken into consideration (Hall, 1996). The formation of identity is very important since the presence of "outsiders" is strongly taken into account, especially when it comes to social involvement. In other terms, one's identity is something that other people can recognise about them.

In light of the evolving discourses around identification, identity is thereafter seen as a constant and transient construct. Identity is a fascinating issue in Samuel Beckett's play Waiting for Godot. Because Godot, a mysterious absent individual who only appears in character dialogue and who the play's two heroes, Vladimir and Estragon, resolve to wait steadfastly for despite not knowing one another, has to be thoroughly scrutinised, it needs to be carefully examined. Concerns concerning Godot's unclear identity are commonly raised by readers and reviewers.

Identity is described as "personal features or attributes" by Fearon (1999). However, how is identity created? Some academics in the fields of psychology, sociology, and culture have critically explored identity. For example, Stuart Hall, a culture critic, Woodward, a sociologist, and Erik H. Erikson, a psychologist, are all interested in the study of how identity is constructed. Fundamentally, all three of these academics concur that identity construction is influenced by social dynamics, or the way in which people interact with one another. Erikson strongly embraces the function of the social entity even if he believes that the psychological aspect is the most important.

Identity formation is a changing configuration that alters as a consequence of internal motives and external social factors at different stages of life, according to Erikson (1995), who was cited by Bloom (1999). Therefore, the "self" and its underlying impulses are reliant on society to survive.

In contrast, Woodward argues that identities are formed in social situations and as a consequence of an individual's contemplation on what connects them to the rest of the world in his 2004 book Questioning Identity: Gender, Class, and Nation. Using symbols makes this procedure easier to complete. "We convey the sort of person we want other people to believe we are by the clothing we wear and the way we conduct." As a result, "outsiders" who have a part in shaping an individual's identity are likely to form opinions about them based on their appearance and behaviour, among other things. According to Hall (1996), the social framework that is forming at the same time as identity creation cannot be separated:

Therefore, rather than being essentialist, the idea of identity [..] is strategic and situational. In other words, this idea of identity does not signify that stable core of the self, extending from beginning to end through all the vicissitudes of history without change, despite what could seem to be its established semantic career [..].

Hall (1996) emphasises how identity is a dynamic, changing idea that is never stable in the overview above. He claims that the basics are challenged by identity building. The perspective of Erikson is partly similar to this concept.

According to Erikson (1995), who was cited by Bloom (1990), changes in historical circumstances will affect and threaten each person's sense of identity within a given group. Additionally, according to Hall, identities are constantly multiplied and divided rather than being separate. They are always evolving and changing.

## 1-2 Literature Review

Fajar looked at the emergence of Beckett's persona in Waiting for Godot (2013). This study investigated how the identities of the characters in Samuel Beckett's well-known play were set up. One of the characters in the play who develops a personality is Godot, a strange lost person. Estragon, Vladimir, and the other characters do a wonderful job in influencing Godot's personality.

As a consequence, it is impossible to separate the structure of identity from the social development that members of the vast society attribute a particular set of characteristics to. Stuart Corridor and Erikson's identification concept is used to the play's analysis. Godot's and other characters' identities seem to be ill-defined and ambiguous. Their personality characteristics are fuzzy and hard to define.

Several of Samuel Beckett's writing identities were investigated by Oheix (2014). He and his detractors, who tend to focus on his mental qualities rather than his works, have found inspiration in the absence of other people's thoughts and feelings. In addition to being unnecessary, negative identity deconstruction talk is stupid as well. Using Samuel Beckett's plays and writings such as The Unnameable, Waiting for Godot, Endgame, Krapp's Last Tape, and other relevant works, this study investigates the core dilemma of many identities. Beckett's books, plays, and translations are included in the canon of revolutionary literature. Both reject and draw on literary tradition, making him an ambivalent author.

The stability of identity in his works is greatly aided by the singularity issue. Furthermore, since these works lack a distinct topic, it is difficult to classify them. The intricacy of his communication approach, which is built on conventional and peculiar discourse systems, is evident in his adoption of French and Irish conventions as well as his detachment from them. These investigations are aimed at discovering literary forms of identification and gaining an understanding of how one's self is constantly redefined in light of the tension between reduction and multiplicity. It does this by examining the fundamental oppositions that departure and return represent.

Samuel Beckett's *Waiting for Godot* was the subject of Sucio's 2007 study of Absurd Identities or the Identity of the Absurd. Through the lenses of individual alienation, contemporary consumer society, and a strengthened Darwinian idea of survival of the fittest, modern identities both inside and outside of the text have been shaped. The modern individual must navigate a modern world that lacks individuality due to how universally human dramas are experienced in a time when it seems that man has forgotten his past, lost any perspective on the future, and appears to be living in an endless present while speaking a language that communicates but never identifies.

The goal of this study is to draw attention to some of the strategies used in Beckett's Waiting for Godot, a classic example of absurdist theatre, to portray all of these qualities while also equally perplexing and annoying readers and viewers. It is made evident by this justification that how identities are formed is influenced by how other people behave in social situations. Because of how slowly but steadily human circumstances change over time, the identity itself is also subject to change.

## 1-3 Purpose of Study

The characters in Samuel Beckett's well-known plays Waiting for Godot and Endgame will be the focus of this thesis, which examines how they come to define their own identities. This essay's primary focus is on the construction and destruction of character identities in plays.

## 1-4 Research Questions

The following research questions guided this study.

1- How is the construction of identity in Samuel Beckett's Endgame and Waiting for Godot?

2- How is the identity undoing in these two famous works of Samuel Beckett?

3- What is the similarities and differences of identity construction and identity undoing between these two selected works of Samuel Beckett?

## 1-5 Methodology

Some critics use the term "postmodernism" to refer to critics and theorists who adhere to a "postmodern" ideology that promotes deconstruction, fragmentation, and dispersion. Essentially, postmodernism is a response against modern-era theoretical constructs and ideas (roughly, the 17th through the 19th century). Though not unique to the Enlightenment, many postmodernist concepts may fairly be described as the explicit rejection of universal points of view.

While it is possible to classify these two well-known plays by Samuel Beckett as postmodern works, we utilise postmodernism theory to further explain how identities are constructed and destroyed in these two plays. Additionally, we explore these aims using Hall and Erikson's identity theories.

According to its research type, this study is descriptive-analytical, and the library technique was used to get its data. The study uses qualitative methods in order to describe how identity is created and then destroyed in two Samuel Beckett plays. Reading the plays in their entirety and choosing passages that speak to the idea of identity and how it is unravelled helps collect data. In an initial effort to highlight the hypothesis and make sure that the theory and those excerpts have a strong link, note-taking on those excerpts is done before analysis. The data is then analysed and explained using the theory of identity.

# Chapter 2:

# Theory

## 2-1 Postmodernism theory

To define a wide range of fields, the term "postmodernism" is widely used. This includes a new way of thinking about everything from the social sciences to the arts to architecture to literature to fashion to communication to technology. Postmodernism is usually accepted to have begun in the late '50s and is likely still going strong. In the decades following World War II, the emergence of consumer capitalism, the reorganisation of political power, and the depersonalization of everyday life were all connected to the postmodern movement of the time (Adorno and Michael, 1982).

The term "Postmodernism" suggests a connection to Modernism by its very nature. Aesthetic modernism was largely accepted in the early twentieth century. It has been argued that postmodernism is both a continuation and a rupture from the Modernist worldview (Bloom, 2011).

Modernist and postmodern aesthetics share a lot in common. There is no clear cut line between good and terrible art, according to either school. The deliberate mixing of many styles, periods, and levels of artistic quality is another postmodernism hallmark. This jumble of incongruous parts is an example of postmodernism's use of parody, like Modernism's.

They also used pastiche, which is the copying of another artist's style, in the same way as these two schools did. Pastiche and parody underline the self-reflexivity of Modernist and Postmodernist works, which prompts the viewer to focus on the fact that the work is created rather than "real." The work of modernist and postmodernist artists is characterised by a similar confusion and opacity. That is to say, the authors of these pieces did so with the intention of allowing for several interpretations. A excellent illustration of how the protagonist or subject of such works is frequently dehumanised, decentred, and devoid of a primary goal in life, losing his or her distinguishing qualities and becoming the mere embodiment of a time or society, is T. S. Eliot's protagonist Tiresias from The Waste Land (Bloom, 2011).

Modernism and postmodernism are both expressions of the anxieties, bewilderment, and disintegration of the Western world in the twentieth century. This sense of security was a result of the gradual loss of Third World colonies, the destruction of two great wars, new social ideologies like Marxism or Postcolonial migrations, new technology, and a shift in political power from Europe to the United States in the 20th century. Fragmentation, discontinuity, and decay in subject and style obfuscate the primary contrast between modernism and postmodernism (Brater, 2003).

Modernism bemoans the disarray and inequity that characterises today's world. In this essay, the author laments the fragmentation of modern life and claims that art is the way to regaining the balance, cohesion, continuity, and significance that have been lost. Since the world is a futile wasteland, Eliot laments its disjointedness and incoherence, and the poem's style reflects this fact. Traditional Eastern practises and its protagonist Tiresias are used to bring back lost meaning and biological wholeness in the Waste Land (Esslin, 2011).

In postmodernism, disorientation and chaos are celebrated. Postmodernism, on the other hand, embraces chaos and disorder. Given that it considers disintegration and decrepitude to be the only possible forms of existence, it makes no effort to eradicate them. This is where postmodernism and poststructuralism meet, since they both agree that a unified core is impossible to achieve.

Derridean views hold that the centre and the periphery are in constant movement and so cannot coexist. That is to say, the decision-making centre rarely functions. No matter how hard the peripheral that already lacks power works to get extra, it keeps draining. As a result, it's conceivable to say that either there are several centres or there are none. Difference for Derrida was this pause in the center's consolidation or acquisition of power. In this way, the celebration of fragmentation in postmodernism is rooted in the belief in difference and the conviction that wholeness, meaning, and coherence are forever delayed (Erikson, 1975).

The denial of unity and consistency by postmodernists is another key contrast between modernism and postmodernism. Due to its belief in the possibility of internal consistency and external harmony, modernism places a premium on logic and structure. One of modernism's central tenets is that increasing rationality will lead to more order, which in turn will improve the efficiency of human society.

Modernism's presentation of the Other, which includes those who aren't white, male, heterosexual, mature, or logical, constantly invents the concept of Disorder in order to prove the superiority of Order. If you want to show that Order is superior, then Modernism would have you believe that all marginalised groups, such as those who are not white or male, are tainted by Disorder. Alternatively, postmodernism goes too far in the other direction. There is no indication that certain parts of society are representative of Order and others of Disorder. It is in this criticism of binaries that postmodernism cynically says that everything is chaos (Maslow, 2013).

Lyotard, a prominent Postmodern theorist, calls the Modernist ideal of cohesion and institutionalised authority a "metanarrative." Postmodernism questions and analyses modernism's grand narratives, or metanarratives. A culture's metanarrative is the myth it tells about its own beliefs and practises. That's according to research (McDonald, 2006).

According to postmodernism, grand narratives obscure, silence, and disregard the inherent tensions, instability, and inequalities in any social structure. Mini-narratives, or brief tales describing specific local customs and occurrences, are prized in postmodernism because they make no claim of universality or finality. Postmodernism acknowledges the presence of grand narratives of the powerful in history, politics, and society, despite the fact that these narratives often include distortions and inaccuracies (Orrock, 2013).

Postmodernism, by destroying the notion of an unchanging, eternal reality, has radically transformed the concept of language. Language, in the eyes of modernists, was a precise and reasonable medium for conveying both the world as it really is and the concepts of the rational brain. The modernist view is that language functions as a symbol for concepts and things. Therefore, all signifiers here must have signifieds. Postmodernism, however, is all about the surface level and nothing more. In the absence of any objective reality, the concept of a "signifier" is meaningless (Postlewait, 1978).

The postmodern veneer of culture has been regarded as a false by French philosopher Jean Baudrillard. In order to advance a certain ideology, the media and other ideological organisations create or imitate an actuality in order to create a "simulacrum." A simulacrum is an artificial, fake depiction that serves as a substitute for the original. In today's synthetic world, visuals have overtaken reality. As a result, we may conclude that the Gulf War, which most of us are only aware of through the media, had little to do with the "actual" Iraq War.

According to Baudrillard, the imaginary Gulf War has become more powerful and realistic than its real-world equivalent. In the postmodern world, everything is a copy, there is no actual land, and everything is a simulation. For Baudrillard, the postmodern world is manufactured, and he argues that we have lost the ability to tell the difference between the genuine and the fake in this passage (Rahimpour, 2013).

Because we've failed to keep up with our lives, we've also lost all contact with the truth of the products we consume. Other than the media, globalisation and multinational capitalism also contribute to the postmodern situation. Fredric Jameson has drawn parallels between the Modernist and Postmodernist periods and the Second and Third Waves of Capitalism. Early innovations, such as the steam-driven automobile, emerged during the period of Market Capitalism, which spanned the 18th and 19th century and corresponded with the Realist era.

Electricity and internal combustion engines became widely used throughout the early twentieth century, which ushered in modernism and monopolistic capitalism. Consumer Capitalism, which places a premium on consumption and marketing above production, and the proliferation of nuclear and electronic technology are hallmarks of the postmodern age. Dehumanized and globalised culture promotes worldwide commerce at the expense of national and personal identities (Restivo, 2011).

Thus, it is evident from this explanation that Postmodernism can be broken down into at least three distinct schools of thought, each of which can be traced back to the respective theoretical tenets of Lyotard, Baudrillard, and Jameson. Additionally, postmodernism may be traced back to the work of theorists like Habermas and Foucault. Also, Feminist and Postcolonial perspectives might provide light on postmodernism. Because of the inherent diversity of Postmodern thought, it is impossible to definitively identify its guiding ideas (Riva, 1970).

In postmodernism, the anti-essentialist position of constructivism, the belief that everything is ideologically produced in its rejection of fundamental or reality, is strongly backed by constructivism. Postmodernism argues that the media actively participates in "constructing" our identities and the world we live in. As a matter of fact, postmodernism is a response to the pre-industrial society's radical shift brought on by the advent of contemporary electronic and communication technology.

When it comes to ideas, constructivism always results in relativity. Our identities are always evolving as a result of interactions with our surrounding society. Thus, there is room for a wide variety of identities, truths, moral codes, and worldviews.

Postmodernism has frequently placed an emphasis on subjectivity since it understands that there is no such thing as objective truth. It goes without saying that subjectivity involves many different variables and is always evolving. As the emphasis shifts to the individual, we will once again be drawn to specific anecdotes rather than grand sweeping sagas; in short, we will be reading and watching more short tales than epic novels (Shapiro, 1969).

Finally, deconstruction is a method used by all postmodernists to analyse societal and cultural settings. Unfortunately, postmodernism often receives scathing reviews. An essential characteristic of postmodernism is scepticism, the rejection of societal and individual facts and experiences. It's easy to dismiss the reality of the Gulf War and the Iraq War, but it doesn't help account for the millions of lives lost and the untold misery caused by these conflicts. Culture is the sole thing keeping social life alive, yet postmodernism encourages a healthy dose of scepticism against it.

Postmodernism produces a sense of scarcity and insecurity in modern society, which is essential for the maintenance of a capitalist global system since it removes the intellectual foundations upon which human civilization is built. During the rise of the Third World as a counterweight to Eurocentric hegemony, postmodernists warned that the empowerment of the periphery was only temporary and transitory in nature (Brater, 2003).

## 2-2 Identity theory

A structural symbolic interactionist account of role-choosing behaviour may be found in the literature on identity theory, which is defined here in connection to that literature. This is only one of a number of formulations that emphasise the importance of uniqueness, from the social sciences and therapies to the humanities. From political science to psychology to sociology, these formulations may be traced back to a range of fields (Bloom, 1990).

How do some people prefer to spend a free Saturday afternoon at the zoo with their kids, while others go for a round of golf with their pals? in a basic way, which is what identity theory attempts to do. At the outset, it's important to acknowledge that the theoretical framework at hand is constrained by the language of this prototype inquiry. This idea may be employed when the actor has a larger number of viable options, all of which are essentially equivalent (Bradby, 2001)

According to the symbolic interactionist theoretical paradigm, humans are not just observers but also participants. This assumption is shared by identity theory; both agree that the ability to make choices is fundamental to being human. Identity theory, on the other hand, recognises the sociological reality that social interaction and structure limit rather than "determine" individual behaviour. That constraint is malleable (Cerulo, 1997)

It is true that people are "free" to do whatever they want, wherever they want, even if that means accepting a harsh punishment or even death, but in reality, it is reasonable to assume that prisoners in jail have fewer options than the general population in terms of many, if not all, aspects of life. This is especially true for those who have been incarcerated for long periods of time. There is more to say about this group of individuals and about the few aspects of life in which they have reasonable choice than there is about the many areas of prisoner life in which options, in practise, do not exist (Gordon, 2002).

Some of the conceptual assumptions of symbolic interactionist theory are shared by identity theory, a subfield of that school. A human's ability to both act and respond has long since been lost. When we attach meanings to circumstances based on our experiences and relationships with others, our behaviour and interactions are highly impacted.

The third premise is that the processes that lead to people's activity and interaction are highly dependent on the meanings individuals assign themselves (their self-conceptions). In addition, the fourth assumption is that one's self-conception, like one's understanding of other things, is established via contact with others and is, at least initially and principally, the outcome of the reactions of those around them (Graver, 2004).

The fourth principle has been expressed using the term "self mirrors society." When paired with the third premise, this becomes the central theoretical assumption or formula of symbolic interactionism. Individuals as well as social groups contribute to shaping people's social behaviours. It's important to note that the variables in this equation are both capable of and dependent on one another, since engaging in social engagement has both individual and societal effects. Identity theory builds on top of the established advances to the symbolic interactionist framework and its underlying formula (Mason, 1999).

An overall result of this way of looking at society is to dissolve social structure in the universal solvent of personal definitions and interpretations while ignoring the enduring reality of social forms that have a noticeable impact on human behaviour. Not to diminish the importance of interactionist explanations and reasoning based on definition or interpretation in ordinary social life.

However, it's important to note that seeing social life as more of a product of people's phenomenology than it probably should be is a result of viewing these processes as largely unconstrained and limitless, as open to any possibility, without taking into account the fact that some possibilities are significantly more likely than others. Because the individual is seen to be a reflection of society, this point of view on society leads inevitably to an individualistic point of view, which is itself undifferentiated, disorganised, unstable, and transient (Mchale, 2001).

The structural symbolic interactionist framework, from which identity theory emerges, contains a different perspective on society than classical symbolic interactionism. Sociology's current concept of social structure emphasises the importance of regular interactions and links. It demonstrates how difficult it is to change social structures and how they have a strong inclination to persist.

In contrast, the contemporary view portrays societies as intricate mosaics of groups, communities, organisations, and institutions, with overlapping social demarcation lines depending on factors such as socioeconomic status, gender, sexual orientation, ethnicity, religion, and more (McDonald, 2006).

This enormously complex system is theorised to be organised in many overlapping ways, such as by function, hierarchy, and interactions among its many parts. It is also considered that different parts of society are sometimes highly reliant on one another and other times relatively autonomous, sometimes interacting closely and cooperatively and other times coming into conflict with one another (McDonald, 2006).

To accommodate the new view of society, the central principle of symbolic interactionism—that the self is a reflection of society—requires a radical rethinking of the self. We need to see the self as complex, as composed of a wide range of components that may be either complementary or hostile, reliant or freestanding, and structured in a wide variety of patterns (Lawley, 2008).

Similar to this, the idea that society and the self are both complex, multifaceted, and organised opens the door to escaping the overly general, virtually untestable, and essentially untestable qualities of the fundamental symbolic interactionist formula by allowing theorization of the relationships between particular parts of society and particular parts of the self as well as reasonable operationalizations of those parts (Esslin, 1967).

The next step in identity theory is to outline the fundamental components of the symbolic interactionist model, with a focus on the particulars that are thought to have the most influence on role choice. In other words, role choice, which is defined as choosing an action that satisfies the requirements of one role over another, is the definition of social behaviour. It is assumed that commitment, a definition of society, would lead to identity salience, a specification of the broad category of the self. Thus, "commitment impacts identity, and identity influences role choice" is the core tenet of identity theory (Fletcher, 1978).

The concept of identity salience arises from this thorough knowing of oneself. Each person has the capacity to engage in as many organised networks of role relationships as there are identities available. They are seen as components of the self. One must first accept a positional designation that has been given to them by others in order to have an identity. In this situation, roles such as mother, father, child, doctor, salesperson, employee, senator, candidate, priest, tennis player, churchgoer, and so on may all be utilised to define a person's identity.

Three variables in the identity theory formula have reciprocal interactions, however it is hypothesised that the process is sped up because identity is more pliable than commitment, which has its conceptual foundation in interaction rather than cognition since identity is a completely cognitional phenomena.

The fundamental identity theory formula's hypotheses have been proved to be supported by empirical data. Commitment (here measured as both interactional and emotional commitment) toward the people one meets through religious activities is positively connected with time spent performing religious roles and with a desire for dedicating time to that function (as shown by Stryker and Serpe, 1982).

Burke (1988) found evidence that the correlation between identity and gender, educational achievement and ambitions, and career goals indicates the shared significance of these factors in people's lives. According to Lee (1998), students' interest in science can be predicted, and gender differences in the intention to become scientists can be largely accounted for, When students' personal identities and those of individuals who hold scientific positions are linked in a meaningful way.

Students at a residential college were asked three times to provide data on their student-related identities, and Serpe and Stryker (1987) used this information to show that the importance of these identities remains essentially constant over time. After relocating to a residential institution, they observed that high identity salience drives attempts to reestablish social relationships that enable them to execute the function associated with the salient identity.

Contrary to popular belief, there is considerable reason to believe that identity theory requires further development and refinement beyond the basic assertion on which it is built. Efforts in this direction have already begun, and they come in numerous forms. One path of theoretical growth is the effect of "choice" on the links between commitment, identity salience, and role performance (Serpe, 1987).

When it comes to the real work, it is time to deliver on the promise of giving a more accurate understanding of the connections between identity theory processes and the wider social structures within which these processes are contained. As a result of structural symbolic interactionism's emphasis on social structures and their influence on commitments, class, ethnicity, age, gender, etc. are seen as social barriers that make it more or less probable that particular persons create interactional networks.

To be clear, the connection between these structures and identity processes extends much further than just the meanings of roles in interaction. They also affect what it means to be an individual, what it means to have symbolic and material resources at one's disposal, and what it means to have a goal in interaction with another person. Direct and indirect impacts of social structure on processes linked to commitment, identity salience, and role performance have yet to be described.

# Chapter 3:

# About Author and His Works

**About Author and His Works**

Irish author Samuel Barclay Beckett also penned novels, plays, short stories, directed theatre, wrote poetry, and translated literature. For the most part of his adult life, he called Paris home while also publishing works in both French and English. Beckett was a member of the Gloria SMH, a group inside the French Resistance during WWII (Bloom, 1990).

Beckett often combines dark humour and absurdity with his explorations of the bleak, impersonal, and tragicomic aspects of existence in his plays and works. His latter work is characterised by an increased emphasis on minimalism as well as more linguistic and aesthetic experimentation. According to Martin Esslin, who coined the phrase "Theatre of the Absurd" for him, he is one of the last modernists (Bradby, 2001).

In the August 1934 edition of The Bookman, Beckett published both a criticism of the poetry of his friend Thomas MacGreevy, titled "Humanistic Quietism," and an article titled "Recent Irish Poetry" (in The Dublin Magazine, July–September 1934). In spite of the writers' initial lack of literary success, their work was praised and compared to that of other members of the Celtic Revival, including Ezra Pound, T. S. Eliot, and French symbolists. The modernist canon of Irish poetry was sketched out by Beckett, who referred to these poets as "the base of a live poetic" in Ireland. In a research (Gordon, 2002).

Beckett began work on his novel Murphy the same year that his poetry collection Echo's Bones and Other Precipitates was released to critical acclaim. After reading books on film, he wrote to MacGreevy in May to express his desire to study under Sergei Eisenstein at the Gerasimov Institute of Cinematography in Moscow. In the middle of 1936, he sent a letter to Eisenstein and Vsevolod Pudovkin, offering his services as an apprentice. Because Eisenstein was quarantined during the smallpox epidemic and focused on rewriting the screenplay for his delayed picture, Beckett's letter never made it to him.

After a friend in 1936 recommended reading Arnold Geulincx's books, Beckett did so and made extensive notes. There is a reference to the philosopher in Murphy, and the book seems to have had an indelible impact on the protagonist (Graver, 2004).

When Beckett finished writing Murphy in 1936, he set off on a lengthy trip across Germany. To express his hatred for Nazi cruelty and his opinions on great works of art, he kept several notebooks throughout this time period. After a brief tour to Ireland in 1937 and 1938, he was responsible for the publishing of Murphy (which he had already translated into French). A disagreement with his mother may have had a role in his choice to move to Paris. After the onset of World War II in 1939, Beckett remained in Paris because he preferred "France at war to Ireland at peace." (Mason, 1999).

His frequent appearances at the cafés of the Left Bank, where he extended his acquaintance with James Joyce and made new connections with artists like Alberto Giacometti and Marcel Duchamp, where he regularly played chess, made him a recognisable face. Peggy Guggenheim gave Beckett the nickname "Oblomov" (after the character in Ivan Goncharov's novel) after a brief flirtation with him in December 1937. (McHale, 2001).

In January 1938, Beckett was stabbed in the chest and nearly killed when he rejected the approaches of a well-known pimp in Paris (who went by the name of Prudent). Beckett was given his own room at the hospital by Joyce. As a result of the widespread coverage of the stabbing, Suzanne Dechevaux-Dumesnil learned of it via Beckett. It was only after this encounter that the two formed a lasting relationship. During a preliminary hearing, Beckett pressed his assailant to reveal the motive for the stabbing.

At this time, Beckett was through both a creative and an emotional transformation. He married Suzanne in a civil marriage in England in 1961. (its secrecy due to reasons relating to French inheritance law). As a result of his success, he began receiving invitations to witness rehearsals and performances throughout the world, which eventually led to a new profession as a theatre director. He wrote his first radio play for the BBC Third Programme in 1957.

He then began branching out into film and television in addition to his irregular contributions to radio. He resumed writing in English, but he continued to pen works in French until his death. In 1953, he purchased property close to a little hamlet located around 60 kilometres (40 miles) northeast of Paris, where he eventually constructed a small cabin with the assistance of some neighbourhood (McHAle, 2001).

From the late 1950s until her death in the early 1960s, Beckett was intimately linked with BBC script editor Barbara Bray, a widow. Knowlson made the following comment about them in his writing: "Though cute and petite, her fast mind and extensive reading material were her most endearing features. It seems she and Beckett clicked immediately away. Their unexpected encounter was significant since it was the beginning of a friendship that would last as long as his marriage to Suzanne."

With Godot never showing up, Vladimir and Estragon meet up for a series of encounters and discussions in *Waiting for Godot* by Samuel Beckett. Waiting for Godot is an English translation of Beckett's original French play, En awaiting Godot, which is billed as "a tragicomedy in two acts" (in English only).

Estragon and Vladimir, two homeless men on a country road, wait impatiently under a willow tree for a mysterious entity they only known as Godot in Samuel Beckett's absurdist comedy Waiting for Godot. Despite being the center of their universe, Godot remains a phantom both throughout the play's run and long after. Since this phantom is a mirage in the desert, the homeless will keep searching for it.

Samuel Beckett's Endgame is a short play with a cast of four. This English version was adapted by Beckett from the original French. The drama made its international debut at London's Royal Court Theatre on April 3, 1957, in a French-language production. Most critics agree that Beckett's masterpiece, the follow-up to Waiting for Godot, is one of his finest works. Literary critic Harold Bloom hailed it as the century's finest prose play, but said he couldn't bring himself to read it in his latter years because of its unnerving, stripped-down nihilism. Most critics agreed that it was Samuel Beckett's greatest work.

Briefly, the play follows a blind, paralysed man and his servant as they wait for the play's conclusion or some other unnamed "end," either of which may refer to the end of their relationship, death, or the play itself. The play has a lot of lighthearted banter between the characters, with the only substantial narrative development occurring inside a story-within-a-story that Hamm is telling (Graver, 2004).

The term Endgame describes Samuel Beckett's last work. The play's opening phrase, "Completed, it's finished, almost finished, it must be nearly finished," encapsulates the play's preoccupation with the last moments before death, before the lights go out, and before a final epiphany. In contrast to "Where," "Waiting for Godot" shows a never-ending cycle of thwarted expectation. Based on the chess metaphor, the play depicts the closing moments of a game that finishes in checkmate or stalemate. Gogo and Didi's worst nightmare is realised in Endgame, but it's not quite the consolation they were hoping for. The two acts and wide open road of Godot have been reduced to a single act set in a confined, empty location.

Endgame is Beckett's existential tragedy of willed cessation, whereas Waiting for Godot is his existential comedy of affirming continuance. In a 1973 article on Endgame, Harold Hobson said: "In recent years, there has been some risk of Mr. Beckett becoming sentimental. In an effort to protect ourselves, we feel compelled to convince ourselves that his plays are, at their core, nothing more than a load of hilarity. They're not exactly lighthearted fun.

During one of Beckett's darkest moments, he wrote Endgame. Beckett suffered through many years of "inertia," during which he admitted not having "the least inclination to put pen to paper," after his amazing creative explosion that produced his three great novels (Malloy, Malone Dies, and The Unnamable) and the ground-breaking Waiting for Godot. His second lengthy work, Endgame, did not debut until 1956, long after his 1949 completion of Waiting for Godot. In the ensuing years, Beckett travelled to Ireland to be at his mother's and brother's bedsides as they passed away from terminal diseases. End-game was inspired in large part by his author's daily, three-month vigil at his brother Frank's bedside before Frank's death from lung cancer.

"Things drag on, a bit more miserable every day, and with so many days yet definitely to run what awfulness to look forward to," wrote Beckett in letters as he witnessed his brother's condition deteriorate. Having to sit there like a prisoner is exhausting. It would be created a "waiting shackled to a chair" ending.

# Chapter Four:

# Application

## 4-1 Reading Endgame

Both plays begin with him presenting the audience with a vision that is nearly identical. Endgame features a "bare interior," "grey light," and "left and right back, high up, two small windows, drapes down" (Barry, 1995, p.11).

"A stage in darkness but for Mouth, softly illuminated from close-up and below, the rest of the face in shadow" is how he begins Not I. To put it another way, an auditor was characterized as being "tall standing figure (indeterminate gender)" dressed in flowing black robes (Bloom. 2011, p.5).

Only Mouth and Auditor are lighted, creating the appearance that they seem to dangle in space, which may compound the possible hallucinatory implications for a viewer fixated on a tiny point of light.

In this example, trying to decipher the symbolic meanings of the setting just adds to the confusion, and not because the meanings are impossible to predict, but because that is the impact they were designed to have from the start. The aesthetic appeal of Beckett's plays like Endgame would be compromised if an attempt was made to assign obvious referential meanings to the symbols.

We must not ignore symbols altogether, but we also cannot concentrate primarily on them. Due to the difficulties in communication, the aesthetic reaction is not tied to the play's referential meanings but rather to the methods that led to that experience. In a very succinct statement, Gabriele Schwab explains:

If you're expecting characters to have a clear sense of self, you're going to be sorely let down, because the displacement is most obvious when you try to hold on to preconceived notions of identification. Neither Hamm nor Clov, the protagonists, seem to base their identities on any kind of psychological continuity. They do, however, exhibit patterns of behaviour and language that approximate certain outward signs of a hidden personality or inner existence. When an attempt is made to piece together a complete picture of a character's personality, however, the characters move on to a new level of self-presentation.

It's not only the actors, however; the audience members are also confused by the stage directives. At first glance, both Endgame's seemingly improbable large number of stage instructions of Pause and Clov and Hamm's conversation, and Not I's endlessly repeated short chuckle and excellent laugh by Mouth, seem inexplicable.

This is because of the significance they have symbolically. The repeated Pause interrupts the flow of the characters' remarks, causing the viewer to become disengaged and adding to the overall impression of emptiness and ambiguity that contributes to the lack of clarity in the characters' personalities.

However, the brief chuckle, great laugh, and other stage orders in Not I indicate the characters' distracted and unstable mental state, which would never arise in Shakespeare's Hamlet. The conversation suggests Hamlet's mental instability or craziness. Almost everything, including the scene's environment and the actors' entrances and exits at the beginning, middle, and conclusion of the scene, may be shown by language alone.

Beckett's plays do not include a plot in the traditional sense. He only illustrates a universal human experience via them. Images of this incident from various perspectives are shown. Since his plays do not rely on physical movement in the same way that Shakespeare's do, but rather show the inner workings of the mind in all their richness and complexity, we might call them static in this sense. According to Beckett (1958, p. 8), "the aim of art is to ponder and not to fix issues."

Looking at personalities and humanity as a whole, focusing on their plights as well as their own. Because nothing occurs at all in Endgame, the only episode of substantial importance is Nell's death at the halfway point of the play. Waiting for the inevitable outcome is the beginning point. Because the protagonist refuses to accept any organic self-identification, the situation in Not I resembles the ceaseless babbling of Mouth. The storylines of these plays are nonexistent.

Even when Clov ultimately chooses to leave Hamm in Endgame, the audience is left feeling dissatisfied as they see him standing there, hat, coat, and umbrella in hand, starring at the town without moving an inch. By saying, this is not much fun, Hamm makes his displeasure clear. (Pause) But that's the way things turn out in the end.

Clov tells him that something is taking its course when he inquires about what's going on a short time later. Nothing is going according to plan in reality. This quote from Colin Duckworth, who directed some of Beckett's plays including Waiting for Godot: All we have is a quick remark to the small child sitting outdoors in a decaying environment. That's the only thing that piques the interest of the four protagonists.

Until the age of sixty, there was nothing of significance to report. How old are you, exactly? I'm very sorry! When you're about to turn seventy, In Not I, the protagonist claims to be a stranger. As part of Beckett's dramatic structure, the character's life here is designed to be one of waiting or emptiness, in accordance with the futility of existence. A young aristocrat who is seeking revenge for the murder of his father necessitates the development of a plot, even if it means the hero's demise. This feeling of emptiness is expressed in the play's absence in storyline.

The conflict in such a drama is often external, whereas in Beckett's works, it is typically inside. All of the play's dramatic tension is ratcheted up a notch by this moment. It's presented in a way that provides some philosophical and psychological insight into the psyches of the characters, who stand in for a wide range of people or those who have experienced hardship. When it comes to presenting his issue, Beckett knows that the tension that results from being divided between two or more extreme versions of one's own soul, self, whole being, or identity is just what he needs.

Although the major theme of Beckett's narrative is the meaninglessness of existence, he runs into technical difficulties in keeping an audience engaged. In Endgame, he shows off his honed acting abilities. From his poet's keen sense of the weight and meaning of every word came an eerie knowledge of the pauses and silences used on stage to heighten the tension created by words omitted from speech.

For the same reason, his plays often include relatively little language. In contrast to the standard five- and three-act play structures, he used the format of the one-act play. In classical drama, there is a story arc that must be set up and revealed, with an introductory act, a middle act, a denouement, and a final act. Therefore, it makes sense for there to be five or three acts.

A scenario is depicted as a static artwork in Beckett's play and in modern theatre in general, although this may be observed from a variety of views or angles. He also employs compression and reduction to enhance the relevance of the text, as Beckett has done throughout his career. In reality, this is the motivation for the intricate plotting of his plays. In the brief time these plays are onstage, audiences get a peek of the characters and go on a journey with them to discover who they are.

Beckett's characters live meaningless, aimless, fruitless lives in a world devoid of certainties, so it seems to reason that their language would be empty and useless as well. It's important to note that the tragic results of both World Wars contributed to people's growing feeling of hopelessness and doubt in long-held convictions (particularly religious ones). Since there is nothing to communicate, language must be rendered ineffective.

To his German acquaintance, Axel Kaun, Beckett made his literary position on the topic quite clear: "Grammar and style.... To me, they now seem "... outdated... a mask" (Beckett, 1958, p.13).

Beckett, as in his letter, makes this point quite clear in Endgame. What, Clov wonders of Hamm, keeps me here? Hamm is direct with his response: The discourse. The point of talking, therefore, is to simply talk, to avoid awkward silences when no one knows what to say to each other.

However, this does not imply that Endgame does not speak to us or have a tremendous influence on us, because it does. He was a German philosopher and critic known as T. W. Adorno. Theatre in opposed to ontology, for dramatizing an incoherent situation that cannot be expressed in the language of reason and concept, may merit praise. Beckett creates purposefully absurd dialogue by having characters repeatedly say the same thing over and over again. Clovis, I'm going to have to leave you now. Hamm, you can't just walk out the door. And Clov is back, too. Then I'll be there for you. A few more lines later, Clov says, "I couldn't finish you." (Beckett, 1958, p.44).

Then you shan't end me is a phrase that Hamm frequently repeats. No one can deny that the degradation of the English language has contributed to this sense of being unable to communicate one's own opinions. As noted by Martin Esslin:

As Hamm describes in Endgame: "... babbling... phrases like the lone kid who converts himself into children, two, three, so as to be together and mutter together in the dark... moment upon moment pattering down." (Beckett, 1958, p.53). Dialogue, like all action, loses its importance in a society without purpose.

It is amazing to witness the characters' inability to communicate their thoughts and feelings verbally. In every manner, they resemble someone with amnesia. A person's incapacity to remember the past may be seen as a betrayal of their own identity. Hamm asks Clov whether he's had enough. Clever responds, Yes! Is there anything more I need to know? Of this... this... thing. Hamm stumbles for an answer.

Their words are meaningless since they have nothing authentic, true, or trustworthy to convey. It is strange that the most efficient technique for capturing the emptiness of the characters' lives and identities is language that has no meaning. Not I is made up of nothing more than a static, psychedelic image and the accompanying text that describes it. Furthermore, language is all that's required.

It is impossible to read Beckett and expect the flowery, grandiose vocabulary of Shakespearean classics like Hamlet. As a result, language has become a sort of ballast filling empty holes, rather than a great tool of meaningful connection.

This helps to explain Beckett's penchant for using ellipses, elisions, and pauses in his plays as a dramatic device. An attempt is made to express the characters' emptiness, despair and grief as they try to discover their actual selves through this fragmented, meaningless form of writing (the identity crisis).

Very intriguing is the organic connection between this concept and the language of Not I. A character's true identity is hidden by her frustratingly subtle and endearing way with pronoun allusions. In this case, the pronoun it is used to refer to a wide variety of objects at different times and places throughout the play. Here's a quick rundown of the main points:

The brain refers to the cognitive organ in the statement ... yet the brain still... still sufficiently... oh so much so... at this level... in charge... under control to question even this... for that April morning... so it reasoned. … As in no idea what she was saying!... until she started trying to... fool herself -. it was not hers at all... not her voice at all...; as in something she had to convey... could that be it? How it was, who she was, etc. would be revealed. Alternatively, the unknown answer, or something that would show how it had been... how she had lived, as in "hit on it in the end, then back, God is love, exquisite mercies.

Because he uses this pronoun to refer to the newborn infant, we can see how baffling his usage of this pronoun is: Tiny, precocious creature... before it's time... in a god-forsaken... what?... girl?

The answer is, yes, a little young lady.

In this case, the character's identity is so muddled that it threatens to die out or crumble apart with the fragmented language. When you see a Beckett play, you'll see how the language is used to symbolise the collapse and dissolution of communication. No absolute truths can be established if there is no certainty. Since the characters' identities are shaped mostly by what they say and mean, the lack of any concrete meanings makes it impossible for there to be any clear distinctions among them.

Beckett's manner of characterization best shows the artifice with which he portrays his topic and views. Beckett. It is by depicting them as puppet-like figures, schizophrenic characters, void or blank personalities, and finally as mad beings that he discloses their hidden identities.

A variety of horrifyingly disfigured characters populate Endgame: Hamm is an elderly man confined to a wheelchair; his parents, Nell and Nagg, have been forced to live in trash cans when their shanks were stolen. No one can walk, and the lone one who can move is confined to a chair. Plus, in Not I, an entire human being is reduced to a stage mouth. This method successfully represents the characters' unfinished, nearly erased selves as a whole by weakening or reducing them.

As a result of his unquestioning obedience to Hamm's orders and whistle, Clov appears to be little more than a puppet. He leans against the table, facing the wall, and waits for someone to whistle at him. It is at this time that he vows, Do this, and I will do it. I've never said no to anything. Why? Hamm asks, There is one thing I'll never understand... why I always obey you, near the end of the film. Let me know what you mean by it.

Although Nels Pearson's commentary suggests that we can gain insight into the play's themes without focusing on the master/slave dialectic, a reading of the play through a colonial, historical, or hegemonic lens still reveals the characters' fractured, confused, amputated, sane, or codependent identities. The end effect is a genuine crisis of self-identity.

A closer look of Endgame reveals that the play demonstrates many of the paradoxes of decolonization that are familiar to the Irish and to the Irish writer. Among them are language loss and identity codependency between coloniser and colonised. Close examination reveals a work... which challenges the viewer to go beyond the master-slave dichotomy... History (re-)production and violent opposition to created originary identities thrive not only in the imperial/colonial situation itself, but also in many present (supposedly liberal) intellectual and artistic endeavours to speak for the disadvantaged.

Schizophrenia seems to be the mental illness that Beckett's characters suffer from when they take on several identities. While waiting for his death in Endgame, Hamm can't stand to see any signs of life around him. All living creatures must be exterminated at the conclusion of the play, including the fleas and rats. However, he is choking with remorse for not rescuing others like Mother Pegg, who he might have saved had he been more attentive. "Everyone I could have assisted. I was able to assist! (Pause.) There were so many of them! (Pause.) There were so many of them!" (Beckett, 1958, p.61).

However, it is also possible that Beckett's personal sentiments of guilt toward his mother may be traced back to this. Beckett's relationship with his mother is important to understanding him, according to Dr. Geoffrey Thomson. Beckett's extreme feelings of fear and guilt may be traced back to his love-hate relationship with his mother, who was both compassionate and controlling, attentive and severe.

Clov, on the other hand, is steadfast in his loyalty to Hamm, even while he is tormented by the dictator's orders. Throughout the play, Clov wonders why he stays with Hamm despite the abuse he receives from his tormentor. A common fear of being alone may be the explanation, despite his declaration that he would rather be alone. Another thing to consider is Hamm's assertion at the play's conclusion that he is compassionate. As an outward expression of his crazy state of mind, he moves back and forth between the two windows, ignoring the ladder in the backdrop.

Not I's character was in a similar predicament. While walking, she takes a few steps then pauses for a while and stares into the distance. According to this study, a welter of pronoun references is being used in an attempt to dissociate herself from her organs. This complicates and confuses the situation. Oddly enough, these organs seem to have separate personalities and aren't associated with a single individual.

Before then, Because, of course, she possessed not only the lips, but also the cheeks, the jaws, and the rest of the face. What about the tongue, then? Is that right? In the mouth, the tongue. The brain is always converting Mouth in some form. What? Who is it? ... Oh, no! When she is recognized or connected to any of her organs or the I, she asks, Who?

As with the characters, the surroundings are vacant, empty, or otherwise devoid of any type of identity. In Endgame, Clov's telescope always shows zero and nothing as he looks out over the land and water. He is fond of declaring, there is no nature left. A personification of the emptiness, Hamm, is indeed his name. There are several inconsistencies in his demeanour or maybe his whole self-identity:

A major concern of Hamm's is that the beginnings and endings of life are connected and that life will repeat itself. However, he's unsure of what he wants. To avoid the possibility that "humanity may start from there all over again," he advises that he and Clov go to the South to see other "mammals." As much as he wants to be left alone, Clov is the only thing keeping him in the room. Most perplexingly, he thinks that nature is evolving despite the overwhelming evidence that it has not. He has a deep-seated neediness and dread of being alone that he has carried with him since he was a youngster (as Nagg tells it).

Clov, like the rest of the group, is devoid of a particular personal style. Using their pointless language, which conveys no coherent thinking and lacks both ideas and logic, they pretend to have an identity while actually having none. In terms of self-awareness, the characters in Hamm's universe have nothing to say since they have nothing to say about their own selves whatsoever. Question from Hamm: Are we starting to... to... symbolise anything? What does Clov say? Mean something! he exclaims. Every single one of us has something to give the world! It's a good one, he says, laughing.

The inaccessibility of the self is another factor contributing to their lack of self-awareness. This fundamental question of being, is confronted by the passage of time - the conundrum of self-nature, which is subject to constant change in time and thus permanently beyond our grasp.

The emptiness in the protagonist's life is what drives the plot of Not I. Mouth's incessant speech about "nothing of any significance till coming up to sixty when... what?... seventy?" (Beckett, 2006, p.11). makes it tough to piece together her life. Wow! I'm approaching 70 and wandering around a field looking for cowslips to make a ball out of…

Nothing in her life seems to have any meaning. Emptiness and a lack of identity go hand in hand in this kind of existence, which is filled with anguish and frustration.

Using their wild language and irrational behaviours is another way to portray these characters, which speaks directly to the issue of identity crisis. It's a simple question: How can a person with mental illness have a real name? Mental decay may be seen in Hamm's unwillingness to let go of his toy dog, even though it is unfinished and missing one of its legs. Clov's response is... Clov: I tell you I don't complain!' As a result, he says, I feel a bit odd. Last third of play: "Sometimes I wonder whether I'm in my right mind," Clov says. Hamm screams, "You drive me nuts, I'm insane!" to his chagrin.

Mouth in Not I says he pours it out... steady stream... mad babble... half the vowels were wrong... no one could understand" what he's saying. Brains become illogical as a result of the mouth and the brain "ranting away on its own....

## 4-2 Reading Waiting for Godot

What *Waiting for Godot* is all about may be gleaned from a glance at how many times Godot is referenced by name. In order to make a Derridean criticism of the concept of centre, it is necessary to explain Godot's various alternative identities step by step and to deny that any of them are absolute.

There is a strong tendency to see Godot as God given the text's biblical allusions and its focus on themes of hope, longing, and redemption. This concept is reinforced by the motifs of two criminals on the cross and the uncertainty of redemption, as well as the random bestowal of the grace

On the other hand, Kristine Morrison believes Vladimir's focus on the two thieves' narrative is an indication of the author's own contradictory optimism and sorrow. It's clear that Beckett was trying to create a theme of ruined promise by including this narrative so early in the play.

Delay in the fulfilment of one's dreams, as expressed in Proverb Hope postponed makes the heart sick, irritates Vladimir. Waiting for Godot, Vladimir is impatient. The youngster's proclamation at the end of each play is the most conclusive evidence that Godot is a deity. On the subject of his looks, Godot asserts that he has an extensive beard, which is in keeping with the Western tradition of seeing the gods as paternal figureheads. The following dialogue serves as an excellent illustration of what I mean:

"VLADIMIR: What's the matter?" (softly). Mr. Godot, does he have a beard?

BOY:SIR, YES,

VLADIMIR:: It's up to you, Is it fair or black?

BOY: Sir, I believe it's white.

Silence.

VLADIMIR : The Lord have compassion on us, . As quoted by Beckett (1955, p.85): ”

Insinuations of Godot's existence are implied because of his name. When speaking French, the diminutive suffix -ot adds an endearing tone to a word. It was for this reason that the word God-ot was invented to characterise the diminutive god. Even the Irish language lends credence to Godot's godliness, using a name for God called Gogo while speaking English.

As Godot, Vladimir's question has an undertone of dread about meeting him for either grace or salvation, which is conveyed by the hushed voice and delay in his question. Godot is a theorised deity, according to Bryden, who is reviled by Estragon and Vladimir because of his evil absence and watchful presence in the book.

No matter how many times he is ridiculed or mocked, he never ceases to be a figure of derision. Refuting the many meanings of Godot, If I wanted God, Beckett reasoned, I would have referred to God, but Godot. *Waiting for Godot*, as the song says. In the following sentence, Beckett compares God with Godot, one of his most memorable narrative twists:

**“BOY:** … Mr. Godot ordered me to inform you he won’t arrive this evening but certainly tomorrow…

**VLADIMIR:** You work for Mr. Godot?

**BOY:** Yes Sir.

**VLADIMIR:** What do you do?

**BOY:** I mind the goats, Sir.

**VLADIMIR:** Is he kind to you?

**BOY:** Yes Sir.

**VLADIMIR:** He doesn’t beat you?

**BOY:** No Sir, not me.

**VLADIMIR:** Whom does he beat?

**BOY:** He hits my brother, Sir.

**VLADIMIR:** Ah, you have a brother?

**BOY:** Yes Sir.

**VLADIMIR:** What does he do?

**Boy:** He's quite good with the sheep,Sir

**VLADIMIR :** If he doesn't beat you, VLADIMIR:

**Boy:** Sir, I'm afraid I don't know.( Beckett ,1955, 44.)

Here there is an allusion to the following biblical parable:

All countries will be assembled before Christ the King and his angels, who will sit on the throne of his majesty and separate them as one shepherd separates his sheep from the goats. He'll put the lambs on his right and the goats on his left side of his throne. It is on his right hand that the King says, "Come and inherit the kingdom that has been prepared for you by your heavenly Father from the beginning of time." On his left, the King will say, "Depart from me, you cursed," into everlasting fire, which has been prepared for the devil and his angels. In contrast, the righteous will be granted eternal life, while the wicked will be damned to an everlasting torment.

Godot doesn't appear to be as protective of his flock as the biblical God. In this case, the goatherd is protected by God while the sheepherder is condemned by the goatherd. No biblical Godot exists, but the tramps' lives may have some significance if he saves them. Despite Beckett's denial, I've presented an explanation of several textual indications that support the idea that Godot is the divine person he claims to be.

Godot is characterised as a guy with a family, friends, bank accounts, books, and agents at another point in the story:

“ESTRAGON: What exactly did we ask him for?

VLADIMIR: Were you not there?

ESTRAGON: I can’t have been listening.

VLADIMIR: Oh . . . Nothing very definite.

ESTRAGON: A kind of prayer.

VLADIMIR: Precisely.

ESTRAGON: A vague supplication.

VLADIMIR: Exactly.

ESTRAGON: And what did he reply?

VLADIMIR: That he’d see.

ESTRAGON: That he couldn’t promise anything.

VLADIMIR: That he’d have to think it over.

ESTRAGON: In the quiet of his home.

VLADIMIR: Consult his family.

ESTRAGON: His friends.

VLADIMIR: His agents.

ESTRAGON: His correspondents.

VLADIMIR: His books.

ESTRAGON: His bank account.

VLADIMIR: Before taking a decision.

Either Vladimir or Estragon has doubts regarding Godot's existence or the tramps' link to Godot. To their credit, both Estragon and Vladimir appear eagerly anticipating the advent of Godot. Nevertheless, look at how reluctant they are to ask for what they need! The phrase vague supplication makes sense in light of Godot's role as their boss and the agents he employs. In spite of Godot's resemblance to a wealthy businessman, we have no idea who he really is. As the tale progresses, the tramps' scepticism about being connected to Godot is mentioned in same fashion.

ESTRAGON: This is nothing unusual (Beckett, 1955, p.11)

“ESTRAGON: (chews, swallows). I’m asking you if we’re tied.

VLADIMIR: Tied?

ESTRAGON: Ti-ed.

VLADIMIR: How do you mean tied?

ESTRAGON: Down.

VLADIMIR: But to whom? By whom?

ESTRAGON: To your man.

VLADIMIR: To Godot? Tied to Godot! What an idea! No question of it. (Pause.)”

For the time being, at least. It's safe to say that the tramps are eager to see Godot and will keep coming to the same spot until they do.

Vladimir is questioned by Estragon about their relationship with Godot. Pozzo and Lucky, who are bound to one another, arrive. Like Estragon and Vladimir, Pozzo has a submissive relationship with his slave. Estragon and Vladimir are kept on their toes by him since he keeps them guessing as to when Godot will come. Waiting is the only option they have.

The fact that Estragon thinks Pozzo is Godot only serves to fuel the fire of scepticism regarding Godot's real identity. Pozzo's dominating character is reflected in Estragon and Vladimir's description of Godot:

"POZZO: Let me introduce myself: Pozzo

Russian Deputy Prime Minister Vladimir Putin (to Estragon). Absolutely not!

ESTRAGON: "Godot," he said.

VLADIMIR :In fact, I don't think so.

ESTRAGON: (timidly, to Pozzo). Sir, you aren't Mr. Godot, right?

POZZO: I don't know what to call you (terrifying voice). My name is Pozzo! Does the name Pozzo mean nothing to you? (Silence.) (Silence.) Do you not recognise that name? … (Beckett,1955, p.15)”

As Pozzo aggressively interrogates them about Godot, things take an unexpected turn. Once again, his ignorance of them is demonstrated:

“POZZO: Who is he?

VLADIMIR: Oh he’s a . . . he’s a kind of acquaintance.

ESTRAGON: Nothing of the kind, we hardly know him.

VLADIMIR: True . . . we don’t know him very well . . . but all the same . . .

ESTRAGON: Personally, I wouldn’t even know him if I saw him. (Beckett, 1955, p.16)”

They show a lack of confidence in their replies with pauses, hesitations, and silences. It's probable that Godot is actually Pozzo, based on the pronunciation of the two characters and the preceding paragraph's explanation. Godot Pozzo may be a good question to ask. No, Beckett says when asked the question. It's not correct, despite the indication. While he's waiting for Godot, As a result of Pozzo's influence, Lucky gains a feeling of purpose, meaning, and a place in the world. Lucky has found a means to avoid the anguish and boredom of waiting that Vladimir and Estragon have not yet discovered. The Lord is great! Among the many things they did were relive their past, consider suicide, and eat carrots. They were also robbed of their shoes. In spite of their efforts, though, they end up doing little. They feverishly try to make noise in order to drown out the terrible silence that threatens their own lives.

# Chapter Five:

# Conclusion

The ludicrous farce of Samuel Beckett While Estragon and Vladimir wait for Godot, the two tramps wait interminably under a willow tree on an isolated country road for him to appear. However, Godot remains the focus of their life, even though he does not appear at the play's conclusion and there is no sign that he will even after it has completed. In the absence of this illusive figure, the tramps will continue to wait for him to return, like a mirage in the desert.

"While Attending Godot," which is what "While Waiting for Godot" means in French, is a better title. In a nutshell, it says that the play concentrates more on waiting than it is about who or what Godot is. In a deconstructionist world where the idea of "decentering" is common, Estragon and Vladimir's view of the world as being centred on Godot would need to be questioned.

Beckett said that if he had known who or what Godot stands for, he would have said so in the play. This Beckettian argument can be understood by looking at the play's text, which does give hints about who Godot could be, but only through different, unrelated references to Godot that don't help us figure out who Godot is. In other words, when Beckett says, "If I knew, I would have said so in the play," he may be referring to the fact that the identity of Godot is unclear, has many meanings, or has "polysemy." Waiting for Godot is about a world that revolves around Godot, and there are many hints in the text that Godot has more than one identity. These hints are important for explaining why the idea of centre is an illusion in this world.

Godot, the tramps' saviour figure, is not the Christian God. " There's no way to verify the tramps' assertions that they met Godot, so we can't take their descriptions of the wealthy businessman at face value. Pozzo may or may not be home to a Godot, but this is only an educated estimate.

As a result, Godot might be thought of as an object rather than a person. Godot may be viewed in this light as an experience. The sensation of waiting for Godot can be compared to the metaphor of *waiting for Godot*. It's possible to think of Godot as a postulated creature, a posited entity that helps one endure the *wait for Godot* or perhaps help Godot survive, as Beckett said. Godot is the only purpose of the tramps' existence; they anxiously await his arrival.

In this situation, there may be a Derridean need for Godot. The claim that Godot exists is not backed up by any evidence. Even though Godot's identity is unclear and there are different ideas about who he might be, Estragon and Vladimir have to make an educated guess about who he is. So, waiting for Godot gives them a sense of stability and comfort in a life that is otherwise pointless and terrible. Even if Godot doesn't exist, the lives of the tramps need him to.

The identity of Godot not only exemplifies the Derridean concepts of polysemy (many meanings) and indeterminacy (no absolute referent), but it also overturns the dualism of presence/absence. Presence has always had a metaphysical, transcendental, and greater position than absence in Western philosophy. In Waiting for Godot, one missing character has a profound impact on the whole play. A whole conversation is built around a missing core. This may also be seen in light of Jacques Derrida's famous phrase, "There is nothing beyond the text." It may be argued that Godot exists only as a linguistic sign as part of the larger signifying system known as language, or, more precisely, as part of a literary system known as Waiting for Godot. Beckett's insinuation in the text that what he meant to say about Godot could be interpreted precisely in a Derridean perspective of sign systems in language and literature.

You're misinterpreting Godot if you conceive of him as someone who doesn't appear in the play or who appears just at the end. The 'transcendental signified' does not exist since Godot is not a non-textual character. Most likely, Godot's numerous meanings can only be explained by the process of 'différance,' in which a signifier refers to other signifiers or distinct signifiers. To put it another way, there is no signified in Derrida's universe. Everything that is meant to be a signifier in that world is just another sign.

There is just one shared conviction among Beckett's protagonists in Endgame: "that of unending ignorance of self." The characters' refusal to acknowledge their own identities begs the question: Why? The post-World War II era was marked by a pervasive sense of existential dread. Characters must confront the tragedy of having to be born, going through a futile existence, and dying in vain if they are to accept who they are and what they have become. They're footing the bill for "the notion of revenge... for some sin or another... or for the lot..."

Success and complexity in these plays are clearly due to Beckett's creative ability to shape his works in such a way that they reflect his intended themes throughout their entire structure. He believes that "art has nothing to do with clarity, does not dabble in the clear, and does not make plain." This stance has made Beckett's work difficult to define. We may still experience Beckett's plays by our emotions, feelings, or nerves rather than through our intellects, despite the complexity and deception of his works. By using our "nerves" rather than our "intellect," Beckett's gloomy people and their identity struggle may be properly observed, understood, and appreciated.

Due to the fact that we construct our sense of self largely via our connections with individuals around us, the range of folks we encounter with could produce uncertainty and ambiguity in our thinking. A person's psychological identity starts to crumble as a consequence of this uniqueness, leading to a loss of their self-image (the mental model of oneself), self-esteem, and individuality..

Beckett's absurdist vision of the universe is usually represented through the ambiguous or ambiguous character identities or interactions between his characters that he creates. To find the answer to the question 'who', Samuel Beckett hammers out the peculiarities of each of his characters in an effort to discover the meaning of life. By taking Erik Erikson's phases in the other direction, Beckett reveals the "broken" structure of the individual "self": the ego cannot be satisfied inside a/n un/limited period (zero) that covers before and after, and life cannot be sustained without the fear of dying.

Neophobia leads characters to act in accordance with their wishes in Endgame, while ego advocates self-destruction. However, necrophobia again urges the self to maintain a healthy equilibrium. So the identities of Hamm, Clov, Nagg, and Nell are shaped by their own self-conception, in which how they perceive themselves in the present is a reference to their past experiences. Through Erikson and Maslow's character development phases that fail, the self-destructions of Erikson and Maslow's protagonists are revealed. The characters are seen to be ill, but they are also viewed as being weary of living.

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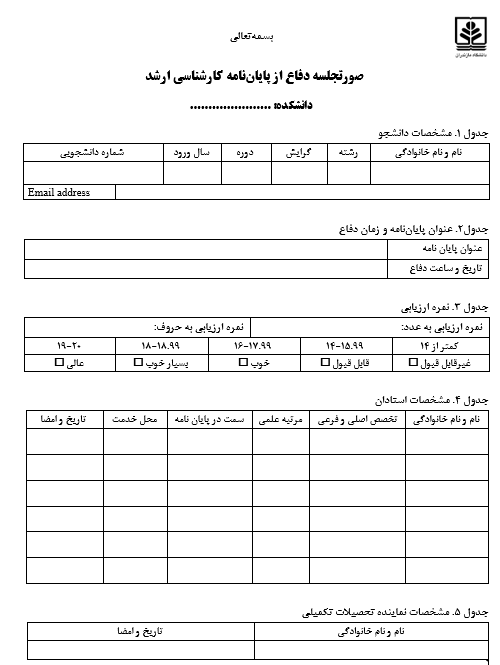
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**تعهدنامه اصالت پایان نامه**

بدینوسیله اینجانب **جواد عطوان محمد** دانشجوی دوره کارشناسی ارشد در رشته‌ی **زبان و ادبيات انگليسي.** با شماره دانشجویی **9914112201263** تعهد می‌نمایم که کلیه‌ی مطالب مندرج در این پایان نامه تحت عنوان: **هويت و ضد هويت در آثار در انتظار گودو و آخربازي، اثرساموئل بكت؛** حاصل فعالیت پژوهشی خودم بوده که به راهنمایی یا مشاورت اساتید دانشگاه مازندران تهیه شده است و در هر جا که از دستاوردها یا آثار علمی دیگران استفاده شده با رعایت حقوق مالکین معنوی به صورت مستقیم یا غیرمستقیم در متن پایان نامه، ارجاع داده شده و در منابع پایانی ذکر شده است. این اثر پژوهشی قبلاً برای اخذ هیچ مدرک هم سطح، بالاتر یا پایین تر هیچ‌یک از دانشگاه ها و مؤسسات دولتی یا غیر دولتی ارائه نشده است، در صورت احراز تخلف و اثبات خلاف هر یک از موارد فوق، دانشگاه مازندران حق دارد بدون نیاز به حکمی از مراجع قضایی یا غیرقضایی، نسبت به ابطال مدرک تحصیلی اینجانب اقدام کند و حق پیگیری قضایی موضوع نیز برای دانشگاه مازندران محفوظ است و اینجانب حق هرگونه اعتراض را از خود ساقط می نمایم.

کلیه­ی نتایج و حقوق حاصل از این اثر، متعلق به دانشگاه مازندران است و هرگونه استفاده از نتایج علمی و عملی، واگذاری اطلاعات به دیگران یا چاپ و تکثیر، نسخه برداری ترجمه و اقتباس از پایان نامه، بدون موافقت دانشگاه مازندران یا استاد راهنما یا مشاور ممنوع است. نقل مطالب با ذکر مأخذ بلامانع است.

**صحت امضای دانشجو مورد گواهی است نام و نام خانوادگی و امضاء دانشجو**

**مدیر گروه آموزشی**

**معاون پژوهشی دانشکده**

**چكيده:**

از نظر بسیاری از مفسران آثار ادبی کهن، نمایشنامه های ساموئل بکت به عنوان «تئاتر خطر» تعریف می شود و رمان "آخر بازی" ساموئل بکت یکی از بهترین آثار وی با چنین تعریفی کاملا متناسب است. میان شخصیت های بکت ارتباطی پیچیده و گاه متضاد وجوددارد. آثار بکت مضامینی همچون اهمیت اعتماد، ارتباط بین سن و نفس را در بر می گیرد. ارتباط میان سن و نفس در این پژوهش یعنی فرآیندی که افراد به دنبال احساس خود با افکار و با دنیای بیرونی شان یعنی قلمرو "هستی و نیستی" آشنا می شوند. از دیگر آثار و نمایشنامه های بکت در "انتظار گودو" است. گودو مرموز که هرگز دیده نمی‌شود، یکی از شخصیت‌هایی است که هویت و شخصیت او پرورش یافته است. هویت گودو با اعمال شخصیت های دیگر مانند ولادمیر و استراگون شکل می گیرد. بنابراین، پرورش هویت با ساخت اجتماعی افراد جامعه بزرگ به صورت نا گسستنی پیوند خورده است. نمایشنامه های این پژوهش بر اساس نظریه پست مدرن و هویت مورد بررسی قرار گرفتند. هدف از انجام این پژوهش تحلیل چگونگی ایجاد و تخریب هویت در جریان این نمایشنامه هاست.

**کلید واژه ها** : هویت، ضد هویت، آخر بازی، در انتظار گودو، ساموئل بکت

**دانشکده ادبیات فارسی و زبان های خارجی**

**پایان نامه جهت اخذ درجه کارشناسی ارشد در رشته‌ی زبان و ادبيات انگليسي**

**عنوان:**

**هويت و ضد هويت در آثار در انتظار گودو و آخربازي، اثرساموئل بكت**

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