

**UNDERSTANDING AWARENESS IDENTITY TO BECOME A WHOLE
HUMAN IN ENDGAME SAMUEL BECKETT'S PLAYS
A THESIS**

**Submitted as a Partial Fulfillment of the Requirements for the Sarjana
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DECLARATION

This thesis entitled “*Understanding Awareness Identity to Become a Whole Human in Endgame Samuel Beckett’s Plays*” contains materials which have been accepted for the award of Sarjana degree of English Department Faculty of Arts and Humanities State Islamic University of Sunan Ampel Surabaya. This thesis contains no material previously published or written by other person except where due reference is made in the text of the thesis.

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CHAPTER 1

INTRODUCTION

1.1 Background of Study

Literature is shadowing or imaginative depiction of life and mind into the forms and structures of language (Tarigan 3). It is also a creative activity, a work of art (Wellek and Warren 3). In other words, the world of literature is the fantasy world, the world is happening because the imagination of author (17). Activities of an author (in literature), especially who has become proficient author, giving a variety of values. Value is something that arising from the actions, thoughts, and article of one's actions. So, what mentioned in a literary work could provide experience or inspiration for readers (Gie 1).

To understand the values in the literature, it requires a literary criticism. As Wellek and Warren said that every work of art is existing now, is directly accessible to observation, and is a solution of certain artistic problems whether it was composed yesterday or a thousand years ago. It cannot be analyzed, characterized, or evaluated without a constant recourse to literary critical principles (36). Literary criticism is the discipline of interpreting, analyzing, and evaluating work of literature (Gillespie 1).

Absurdity is a thing that is extremely unreasonable, so as to be foolish or not taken seriously, or the state of being so. "Absurd" is an adjective used to describe an absurdity, e.g., "this encyclopedia article is absurd (1). It derives from the Latin *absurdum* meaning "out of tune", hence irrational. The Latin *surdus*

means "deaf", implying stupidity. Absurdity is contrasted with seriousness in reasoning. In general usage, absurdity may be synonymous with ridiculousness and nonsense. In specialized usage, absurdity is related to extremes in bad reasoning or pointlessness in reasoning; ridiculousness is related to extremes of incongruous juxtaposition, laughter, and ridicule; and nonsense is related to a lack of meaningfulness.

Psychology is endlessly fascinating science of human mind and behavior, and it can be rewarding tool for enhancing our understanding and appreciation of literature and of ourselves (43). It is not just about understanding psychological issues of others-whether literary characters or authors or a whole story. It needs to understand or analyze many stories that have hidden motivation and makes it clear. In literary work sometimes we find characters live in their desires, anxieties, and dreams that influence characters behavior. As Freud said that the writers work out their secret desires and anxieties in fictional form. Thus, character's issues are actually writer's issues displaced in the story (44). There are many desires that do by some characters in literary work. One of them is desire to sacrifice instead of helping others.

There are four characters that experience complicated situation in this family. Hamm is a man, about fifty years old, and as son of Nagg. He is one of persons in his family that have physical disability, such as blind and unable to stand. Clov is servant of Hamm, unable to sit. Nagg is Hamm's father, has no legs and lives in a dustbin. And Nell is Hamm's mother, has no legs and lives in a dustbin next to Nagg. The main character, Hamm, behaves badly, in a manner

seemingly guaranteed to ensure that no audience member would like him or care about what happened to him. He succeeds. At the end, he is alone in an apparently depopulated world, his parents Nell and Nagg dead on stage in their garbage bins, and abandoned by his long-suffering. The play was premiered on 3 April 1957 at the Royal Court Theatre, London, directed by Roger Blin, who also played Hamm; Jean Martin was Clov, Georges Adet was Nagg and Christine Tsingos was Nell. In the early 1960s, an English language production produced by Philippe Staib and, directed by Beckett himself with Patrick MacGee and Jack MacGowran was staged at the Studio des Champs-Elysees, Paris. Other early productions were those at the Cherry Lane Theatre, New York, 28 January 1958, directed by Alan Schneider with Lester Rawlins as Hamm and Alvin Epstein together with Gerald Hiken playing Clov; and at the Royal Court directed by George Devine who also played Hamm, with Jack MacGowran as Clov. In 1984, JoAnne Akalaitis directed the play at the American Repertory Theatre in Cambridge, Massachusetts. The production featured music from Philip Glass and was set in a derelict subway tunnel. Grove Press, the owner of Beckett's work, took legal action against the theatre. The issue was settled out of court through the agreement of an insert into the program, part of which was written by Beckett himself.

In 2015, two of Australia's major state theatre companies will stage the play. For Sydney Theatre Company, Andrew Upton will direct the production, featuring Hugo Weaving as Hamm and for Melbourne Theatre Company, Colin Friels will star in a production directed by Sam Strong and designed by visual artist Callum Morton.

. By choosing Beckett's Endgame plays then interpretation and get understand in our life is more complicated like game, so many problem and unexplained things that can learn by human awareness. Because there is still few number of thesis which analyze this plays. Most of people only know Beckett's masterpiece such as *Waiting for godot*, which was a best plays and hit reading. So, this thesis hopefully is able to give new color among the number of thesis especially from Beckett's works.

The other interesting part in the story is how the characters of Endgame take special education as Hamm and clov talk about hustle and bustle symbols of life. He decided stay on the stage to continuing his role although his parents are dead behind him. Since he was knew all about problem of his life that realize how absurd human to understand the creator give many sign, symbol, and key to solve human role puzzle. Besides, Beckett also wrote how Hamm makes conversation with clov about life. Hamm was showed his way to refuse old tough by disagree with his parent on dustbin. It was showed by symbol of old man is useless when they were just silent and waiting for dead.

Theatre of the absurd is correctly beginning from existentialism doctrine or human nature and being from behavior to choosing freely and freedom, also having responsibility to the choosing. Basic theme of absurd's acts as existentialism itself is metaphysical anguish from the world's absurdity and human's life absurdity. The absurdist are apart from the reform movement and development of theatre conventions which is generally not easy to understood and define. The form of absurd's writing plays tends to undermine all existing

conventions before then become a new convention. If the good plays (conventional) have a good plot's structure and clear, then in the absurd story there is no story or plot that can be explained.

If a good play can be judged by the presence of a clear and recognizable figure as a mechanical puppets of his day, in addition to having a whole theme that can be explained and disclosed neatly with complete solutions then absurd plays do not need to have a beginning and end. if a good play is present as a natural mirror and a portrait of the ordinance of an era as a slick sketch, the absurd story is a reflection of a terrible dream and a nightmare, if a good play rests on a sharp dialogue and answers to the answer then it is not so with the absurd play that often contains non-disconnecting babbles. Theatre of the absurd nevertheless emerges as a reflection of the most true attitude that represents the age itself, it tends to put forward the devaluation of language by carrying concrete poetry and the objective image of the stage itself. Thus, the language element remains an essential part of the absurd conception of the play, wherein (conventional) language is hollow meaning.

Endgame is the play is delivered using first-person point of view which Hamm appears as the writer who write all the events in the play. Only one round plays which shows the work of a mechanism until it stops and Endgame is the same as Waiting for Godot, grouping its character figures in symmetrical pairs. Endgame certainly not designed as an allegory that is maintained continuously, but there is no indication that there is an element of monodrama in the text. Beckett's plays can be interpreted in various layers of meaning, the endgame is a

monodrama in one layer of meaning and a script of the morality of death of a rich man and other layers of meaning. Hamm and Clov are linked by a mutually beneficial relationship of mutual dependence, wanting to abandon each other, fight each other, but remain dependent on one another. This is a situation that often occurs between couples, but it is also a picture of the connection of elements of the personality especially if the personality is experiencing a fight with himself.

He is the one who tells to the readers or audience about what he does. He only tells anything that correlate with his life. Despite of that, Clov can be called as the main character since she often appears although he does not dominate the whole play. As Nurgiyantoro said that the main character in the play may be more than one person, although its superiority level is not the same. Their superiority are determined by dominance, mostly appearance, and influence toward the whole development in the play (177).

Meanwhile, the "Theatre of the Absurd" is a term coined by Hungarian-born critic Martin Esslin, who made it the title of his 1962 book on the subject. The term refers to a particular type of play which first became popular during the 1950s and 1960s and which presented on stage the philosophy articulated by French philosopher Albert Camus in his 1942 essay, *The Myth of Sisyphus*, in which he defines the human condition as basically meaningless. Camus argued that humanity had to resign itself to recognizing that a fully satisfying rational explanation of the universe was beyond its reach; in that sense, the world must ultimately be seen as absurd.

Esslin regarded the term "Theatre of the Absurd" merely as a "device" by which he meant to bring attention to certain fundamental traits discernible in the works of a range of playwrights. The playwrights loosely grouped under the label of the absurd attempt to convey their sense of bewilderment, anxiety, and wonder in the face of an inexplicable universe. According to Esslin, the five defining playwrights of the movement are Eugène Ionesco, Samuel Beckett, Jean Genet, Arthur Adamov, and Harold Pinter, although these writers were not always comfortable with the label and sometimes preferred to use terms such as "Anti-Theater" or "New Theater".

Hamm's statement is described nature as a symbol of social conditions that carelessly about his/subject's life. Hamm, his servant Clov, and his parents Nell and Nagg all stay in the room, each with their own weaknesses, causing them to be dependent on one another. Nell and Nagg are both legless and live in two trash cans alongside one another. Hamm is blind and immobilized, but he controls access to the cupboard containing food necessary for survival. Clov moves Hamm around the room and completes simple tasks such as opening the curtains to view the nothingness outside and fetching Hamm's stuffed dog. Throughout the play Hamm engages his servant in mind games meant to distract him from his terror of dying. This opposite character is the source of the endless quarrels between them and often leads to the possibility of separation, however, because of their complementary nature, they also depend on each other and must always be together.

The "Theatre of the Absurd" shows the world as an incomprehensible place. The spectators see the happenings on the stage entirely from the outside, without ever understanding the full meaning of these strange patterns of events, as newly arrived visitors might watch life in a country of which they have not yet mastered the language. The confrontation of the audience with characters and happenings which they are not quite able to comprehend makes it impossible for them to share the aspirations and emotions depicted in the play.

The dialogs between Neell and Nagg are very verbal communicative language, when the reader or audience can understanding as verbal language. But in these dialogs describe nothing about the conflict in the playwright. It just a part of meaningless in our life, sometimes human are likely subject without meaning when they were do their daily activities, their hope, and their sacrifice is unavoidable in each their role. Human always expected about the happiness and success will happen to them, in the substantial meaning of life will faced to confusion and suffering.

Emotional identification with the characters is replaced by a puzzled, critical attention. For while the happenings on the stage are absurd, they yet remain recognizable as somehow related to real life with its absurdity, so that eventually the spectators are brought face to face with the irrational side of their existence. Thus, the absurd and fantastic goings-on of the Theatre of the Absurd will, in the end, be found to reveal the irrationality of the human condition and the illusion of what we thought was its apparent logical structure. If the work of beckett seeks to express the difficulty of seeking meaning in a world that tends to

further understanding about human's mind and behavior through Hamm's life. Hopefully, this research will be very useful in helping readers, especially for the youth, to be understood about the meaning of life. At last, this study can be considered as a contribution to the literary study especially for students in English Department Faculty of Letters and Humanities State Islamic University of Sunan Ampel Surabaya.

1.5 Scope and Limitation

This study focuses on the character of Hamm, the main character in Samuel Beckett's *Endgame*. This study will analyze her character by observing her background, thought, behavior, and also the other character's thought about him. The limitation of the study is Hamm's awareness to an absurdity and the effect of it based on psychoanalysis point of view within the playwright and not outside that context of study. Therefore, this study will only be concentrating on finding awareness that is portrayed and the effect that he has experienced in the story.

1.6 Method of the Study

This chapter discusses how the research is conducted. It involves four main sub chapters consisting of research design, source of data, procedure of data collection, and procedure of data analysis.

1.6.1 Research Design

This study will use descriptive qualitative method. Qualitative research is a scientific activity of a number of procedures that can be used to solve the problem in accordance with the viewpoint and approach used by researchers (Aminuddin 1). Qualitative research as a type of research that is more emphasis on efforts to produce data, in-depth understanding, as well as the conception of meaning of a phenomenon can be applied in various fields of social sciences concerned with humanity (5). This study uses descriptive method. Surakhmad states that descriptive method is kind of research method using a technique of searching, collecting, classifying, analyzing the data, interpreting them and finally drawing conclusion (147).

1.6.2 Source of Data

The source of data in this research is come from the text of the plays with the tittle *Endgame* that was written by Samuel Beckett. The data will be taken by quoting the important sentences in the playwright and also related to problem of the study.

1.6.3 Procedure of Data Collection

There are some steps to collect the data. First, reading and understand the story, of *Endgame*. Second, collecting the data based on the problem of the study. Third, making the two grand's theories implication and two supporting theories to produce conclusion of thesis title's meaning. This study will only focus on the behavior that was done by Hamm in the plays.

1.6.4 Procedure of Data Analysis

The data which have been collected will be analyzed using literary theory. The research follows some steps. First, Selecting and collecting data in form of narration and conversation from the playwright related to the problem. Then, analyzing the data collected dealing with the statement of problems. The last, drawing conclusion based on the result of data analysis.

1.7. Definition of Key Terms

- 1.7.1. Drama script:** script of a drama which is used as conversation by main characters in the drama.
- 1.7.2. Speech Act:** Action performed via utterances (Yule, 1996: 47).
- 1.7.3. Awareness :** Conscious in subject.

CHAPTER 2

LITERATURE REVIEW

2.1. Theoretical Framework

This chapter aims to explain some theories which will be applied to analyze the plays *End Game* by Samuel Beckett. The focus of the study is to find out the awareness that portrayed in the character of Hamm and to know the effect of his absurdity as self-discovery in the story. Thus, this study decides that Jean Paul Sratre's Existentialism would be the appropriate theory and Jacques Lacan's Psychoanalysis would be supporting theory in providing the academic support for the analysis and two complementary theories.

2.1.1 Jean Paul Sartre Existensialism Theory

Existensialism is in the broader sense does a 20th century philosophy that is centered upon the analysis of existence and of the way humans find themselves exist in the world. The notion is that humans exist first and then each individual spends a lifetime changing their essence nature.

In simpler terms, existentialism is a philosophy concerned with finding self and the meaning of life through free will, choice, and personal responsibility.

Sartre asserts that the key defining concept of existentialism is that the existence of a person is prior to his or her essence. The term "existence precedes essence" subsequently became a maxim of the existentialist movement. Put simply, this means that there is nothing to dictate that person's character, goals in life, and so on; that only the individual can define his or

her essence. According to Sartre, "man first of all exists, encounters himself, surges up in the world – and defines himself afterwards".

Although the author's intention or the reader's response is sometimes mentioned in Existentialism readings of literary texts, neither one is the focus of analysis. For the only way we can know if a given author's intention or a given reader's interpretation actually represents the text's meaning is to carefully examine, or "closely read," all the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its *formal elements* (137).

Jean-Paul Sartre was born in Paris as the only child of Jean-Baptiste Sartre. As a teenager in the 1920s, Sartre became attracted to philosophy upon reading Henri Bergson's essay *Time and Free Will: An Essay on the Immediate Data of Consciousness*.

Sartre challenged the cultural and social assumptions and expectations of their upbringings, which they considered bourgeois, in both lifestyle and thought. The conflict between oppressive, spiritually destructive conformity (*mauvaise foi*, literally, "bad faith") and an "authentic" way of "being" became the dominant theme of Sartre's early work, a theme embodied in his principal philosophical work *L'Être et le Néant (Being and Nothingness)* (1943). Sartre's introduction to his philosophy is his work *Existentialism and Humanism* (1946), originally presented as a lecture.

Sartre's primary idea is that people, as humans, are "condemned to be free". This theory relies upon his position that there is no creator, and is illustrated using the example of the paper cutter. Sartre says that if one considered a paper cutter, one would assume that the creator would have had a plan for it: an essence. Sartre said that human beings have no essence before their existence because there is no Creator. Thus: "existence precedes essence". This forms the basis for his assertion that since one cannot explain one's own actions and behaviour by referencing any specific human nature, they are necessarily fully responsible for those actions. "We are left alone, without excuse." "We can act without being determined by our past which is always separated from us." Sartre maintained that the concepts of authenticity and individuality have to be earned but not learned. We need to experience "death consciousness" so as to wake up ourselves as to what is really important; the authentic in our lives which is life experience, not knowledge. Death draws the final point when we as beings cease to live for ourselves and permanently become objects that exist only for the outside world. In this way death emphasizes the burden of our free, individual existence.

As a junior lecturer at the Lycée du Havre in 1938, Sartre wrote the novel *La Nausée* (*Nausea*), which serves in some ways as a manifesto of existentialism and remains one of his most famous books. Taking a page from the German phenomenological movement, he believed that our ideas are the product of experiences of real-life situations, and that novels and plays can well describe such fundamental experiences, having

equal value to discursive essays for the elaboration of philosophical theories such as existentialism. With such purpose, this novel concerns a dejected researcher (Roquentin) in a town similar to Le Havre who becomes starkly conscious of the fact that inanimate objects and situations remain absolutely indifferent to his existence. As such, they show themselves to be resistant to whatever significance human consciousness might perceive in them.

He also took inspiration from phenomenologist epistemology, explained by Franz Adler in this way: "Man chooses and makes himself by acting. Any action implies the judgment that he is right under the circumstances not only for the actor, but also for everybody else in similar circumstances."

This indifference of "things in themselves" (closely linked with the later notion of "being-in-itself" in his *Being and Nothingness*) has the effect of highlighting all the more the freedom Roquentin has to perceive and act in the world; everywhere he looks, he finds situations imbued with meanings which bear the stamp of his existence. Hence the "nausea" referred to in the title of the book; all that he encounters in his everyday life is suffused with a pervasive, even horrible, taste—specifically, his freedom. The book takes the term from Friedrich Nietzsche's *Thus Spoke Zarathustra*, where it is used in the context of the often nauseating quality of existence. No matter how much Roquentin longs for something else or something different, he cannot get away from this harrowing evidence of his engagement with the world.

The novel also acts as a terrifying realization of some of Immanuel Kant's fundamental ideas about freedom; Sartre uses the idea of the autonomy of the will (that morality is derived from our ability to choose in reality; the ability to choose being derived from human freedom; embodied in the famous saying "Condemned to be free") as a way to show the world's indifference to the individual. The freedom that Kant exposed is here a strong burden, for the freedom to act towards objects is ultimately useless, and the practical application of Kant's ideas proves to be bitterly rejected.

Sartre wrote successfully in a number of literary modes and made major contributions to literary criticism and literary biography. His plays are richly symbolic and serve as a means of conveying his philosophy. The best-known, *Huis-clos* (*No Exit*), contains the famous line "L'enfer, c'est les autres", usually translated as "Hell is other people." Aside from the impact of *Nausea*, Sartre's major work of fiction was *The Roads to Freedom* trilogy which charts the progression of how World War II affected Sartre's ideas. In this way, *Roads to Freedom* presents a less theoretical and more practical approach to existentialism.

From the explanation above, this study uses Existentialism as supporting theory to identify the main character, Hamm. It will be a guidance to understand all about the character of Hamm. It will help the researcher in identifying the awareness identity that has shown by Hamm in the play.

2.1.2. Jacques Lacan Psychoanalysis Theory

Psychology is the endlessly fascinating human mind and behavior (Gillespie 43). The word psychology is derived from Greek word *psyche* that means soul and *logos* means science. The meaning of psychology is the science of soul or the science that identifies and learns about human behavior (Atkinson 7). Psychology concerns with human mind and behavior and the aim is giving better understanding of human being.

Human being has their own unique to live in their life. Some people may have same purpose but every of them have different way to do. Santrock said in his book that everyone has their own characteristic of personality or the character they behave. The character deals with mind, feeling, and behavior that showing how they live in life (435). That is called personality.

Personality refers to the characteristic patterns of behavior and ways of thinking that determine a person's adjustment to his environment. It is shaped by human potency since they was born and modified by culture and common experiences that affect them as individual (Hilgard 396). It is about the uniqueness of person, that is, the characteristic that distinguishes him or her from other people. Personality shows how a person will act or react under different circumstances. One of personality theories is psychoanalysis.

Psychoanalytic concepts have become part of our everyday lives, and therefore psychoanalytic thinking should have the advantage of familiarity. The goal of psychoanalysis is to help us resolve our psychological problems. It is the way to get better understanding of human mind and behavior. Then, it

must certainly be able to help us understanding literary texts, which are about human behavior (Tyson 11). This science is a branch of psychology that gives big contribution and has been made to human psychology today.

According to Brenner, psychoanalytic theory is a body of hypotheses concerning mental functioning and development in a man (Brenner 11). Mental is something that relates to psycho or soul and gives influence to individual behavior. Every individual behavior and expression is an impulse and shadowing from their mental condition. By applying psychoanalysis theory on literature, it can give us an understanding about the mental or the psychological condition of the author or the characters in story.

This theory is developed by Jacques Lacan, Lacan and psychoanalysis are practically synonymous terms today. Jacques Lacan expanded upon the developments of Freud in psychology and psychoanalysis. The first idea that stands out is his shift in perspective in regards to the unconscious. Instead of positioning the unconscious as an unwieldy director of drive, Lacan suggested that "The unconscious is structured as a language." (Lacan 1998) He explained the unconscious as a source of real truth which was best confronted head-on.

Freud introduces three basic structures as division of the mind: the id, the ego, and the superego. He said in Minder that the id is like a king or queen, the ego as a prime minister, and the superego as the highest priest. The id acts as absolute leader, respectful, spoiled, arbitrariness, and selfish. All the need of id has to be satisfied. The ego as prime minister has a duty to finish

anything that related to reality and responsive toward the need of society. Superego is like a priest who always encourages anything based on the value of good and bad. It has to remind the Id that smart and wise behavior is important (21).

2.1.2.1.Lacan and Personality Development

Whereas theorists like Dabrowski and Maharishi focused on development later in life, Lacan and Freud emphasized the importance of early experiences. Lacan also rejects the hierarchical approach to personality development, and stands in absolute opposition any end goals of personality development, such as Maharishi's enlightenment through Unity Consciousness or Dabrowski's fifth stage, Secondary Integration. This is not to say that development doesn't continue throughout adulthood - it simply means that Lacan did not feel comfortable imposing society's understanding of peak achievement on other people. Rather, his analysis led to *traversing the fantasy*, which allowed the patient to come to terms with the insatiable nature of desire.

2.1.2.2.The Fundamental Fantasy

Lacan realized early in his career the risk of a patient continuing their poor behavior despite having traversed the fantasy. A patient may even feel encouraged to pursue their problematic activity as a result of the liberation offered by the loss of their ties to societal norms. Therefore, Lacan conceptualized a "fundamental fantasy" which lurks beneath and supports all of the fantasies we experience. If this foundational construct is

identified as a bomb shelter in the wake of a nuclear war, the interior of an individual's mind on the stages as life's manifestation. This study wants to reveal the awareness that portrayed in the plays and Rather than encouraging systematic reflection on and intervention in the psychological, social, and political effects that various texts and discourses might produce in those who receive and consume them, humanities scholars have variously ignored, denied, or even celebrated the inconsequential nature of their own critical activity, resting content with platitudes about liberal education while perpetuating its relative inconsequentiality through curricula that emphasize consumption and analysis of literary texts as objects of knowledge.

2.1.3. Society in the Individual

As the transition from mechanical to organic society suggests, individuals are influenced by the society in which they live. While society cannot exist without the individuals that compose it, it represents a much greater force than merely the summation of all its parts. Durkheim believed that out of all possible environments that could affect the individual, the social environment was the strongest. He wrote, Man depends upon only three kinds of environment: the organism, the external world and society. If we set aside chance variations due to the combinations of heredity—and their role in human progress is certainly not very considerable—the organism is not modified spontaneously; it must be constrained to do so by some external cause. As for the physical world, from the very dawn of history this has

remained appreciably unchanged, if at least we take no account of innovations of a social origin. Consequently there is only society that has changed enough to be able to explain the parallel changes in the nature of the individual. (Durkheim, 1984: 286)

Durkheim alluded to the debate of nature versus nurture. Heredity, he believed, did not play an important role in the evolution of the individual. Society, however, greatly affects individuals, and Durkheim rationalized his belief by emphasizing their parallel developments. Just as mechanical solidarity depended on the collective consciousness, so too did the individual in that society. Similarly, as society became divided through the division of labor, the individual underwent changes as well, becoming specialized in certain tasks, taking on various roles, and forming numerous relationships with others.

Durkheim pointed to social facts to further illustrate the relationship between the individual and society. In describing the nature of social institutions and their origins, he wrote, these are things which exist in their own right. The individual finds them already formed, and he cannot act as if they did not exist or were different from how they are...Of course, the individual plays a role in their genesis. (Durkheim, 1972: 71)

The synergy between individuals and the societies in which they live is crucial to Durkheim's theories. Social facts such as economy, education, and religion have no material substance, and although individuals are at the

core of their creation, they cannot support such institutions. Social facts help define individuals; they provide a sense of belonging within the larger whole of society. Just as Durkheim divided individuals into two parts, the body and the soul, we can analyze his notion of society in a similar manner.

Individuals constitute the body of society, that which is personal and profane. The soul of society can be described through its social facts and institutions, its components that are not materially based, but that extend their power over the whole. In this respect, social facts are sacred and impersonal because they are distant from the individual, yet they still influence our everyday lives. Furthermore, while individuals depend on the coexistence of the body and soul, society does so in the same manner.

Individuals comprise society's existence, yet its soul, the social facts and institutions, govern the ways that its individuals carry out their lives, just as the individual's soul governs his/her morality. Both the individual and society are complex concepts that Durkheim addresses in his works. Society is the soul that runs through the veins of its individuals.

They are not always aware of its existence, yet it governs their everyday thoughts and experience. His notion of the society within the individual falls short only with his admission that individuals must precede the birth of society in order to create it. Nonetheless, Durkheim provided the discourse of sociology with theories that explored society and the individuals through which it is represented.

2.1.4. Personality and Social Crisis

Allport redeployed the behaviorist distinction “between personality devaluated and personality evaluated, that is, between personality and character. it was a message born out of his own close proximity to the idiom of experimental psychology. His recent Harvard experience had underscored the growing power of scientific rhetoric and the importance of institutional support. One way of gaining this support was to constitute the object of study along preexisting methodological and discursive lines.

The Psychology of and his work to establish the Society for the Psychological Study of Social Issues (SPSS1)-a scholarly organization designed to lend scientific support for “all progressive action that promises to aid in the preservation and creation of human value. Allport’s commitment to applied psychology was undeniable, but his approach to personality remained largely unaffected by the upheavals of the Depression. He carefully compartmentalized his politically informed, applied work in social psychology with his study of personality.

Anxious to secure a scholarly niche for personality within the stridently scientific discipline of psychology, Allport viewed this multiplicity of definitions with alarm. Imprecise terminology “retards the interpretation of reliabilities,” he argued, “[and] is generally prejudicial to advance in the field (95). *The Personality as a Whole*. The definition of the unit of personality is one problem pressing for solution. Equally insistent is the demand for a theory as to the way in which units are related in personality.

Griffith (15) writes, "The fusion of unnumbered experiences into a single unit bearing a total character of its own or the fusion of behavior patterns of different kinds into consistent and internally coherent systems is a problem that the psychologist has barely touched. Even his generalizations about a 'common factor' are vague in the extreme. A problem lies here, however, that cannot be ignored.

That totality of mental life and behavior called 'personality' or 'character' is, perhaps, the most unique thing about the human organism." The first step in the solution of this problem is to determine to what extent a personality is to be treated as an integer. If it is a true integer, then each trait must reflect but an aspect of a synthesis in which all components are congruous. Under such a condition it would be true of the personality, as Lavater said of the human body, that no member contradicts another, for each has the character of the whole.

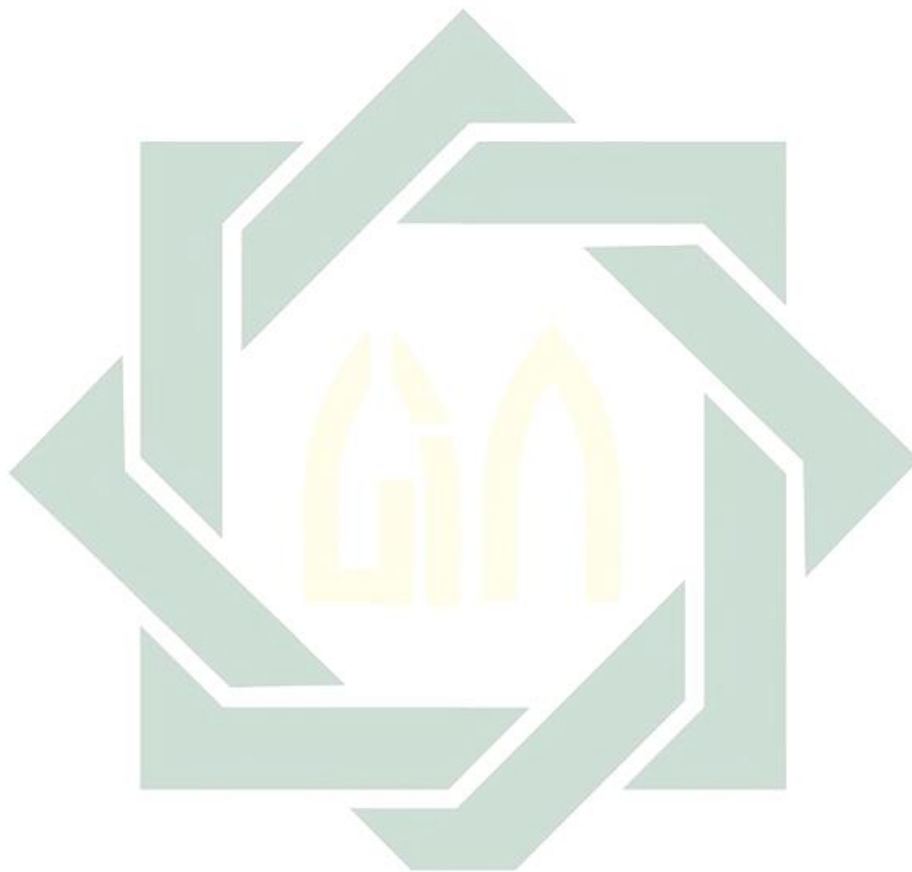
For instance, Margaret Mead argued that her famous South Sea studies showed that "cultural rhythms are stronger and more compelling than the physiological rhythms which they overlay and distort [and] that the failure to satisfy an artificial, culturally stimulated need . . . may produce more unhappiness and frustration . . . than the most rigorous cultural curtailment of the physiological demands of sex or hunger." Mead's study and others like it were often called studies in "culture and personality."

Yet, Sartre depends on the distinction between being and nothingness. He firmly believes there is a reciprocal contradiction between the two. In the plays of Beckett, we move to underneath of the consciousness where the opposites gather together. In Sartre's world, man is depicted as a futile passion because he aims at the union of the *en soi* and the *pour soi*.

However, only God embodies this mutual contradiction. For Sartre, this union, by default and by definition, is logically impossible because *le néant* and *l'être* are incompatible with each other. This brings the futility of manhood which projects himself towards such a union of opposites. Yet, the Irreducible is impossibly there. It inescapably exists.

The second study is Play of Pauses in Samuel Beckett's *Endgame: A Postmodern Threshold* by Dr. Muhammad Shahbaz Arif. It deals In an effort to look for the significance of pauses in Beckett's *Endgame* one can actually make a choice to unfold vigour energies of postmodernism. The pauses explore the procedure for the liberation of language in postmodern text. The incessant styles of postmodernism are enormously spoken through the unique play pauses in the text. The formidable benevolence of the „moment of „différance“ has got its complication through the happening of pauses. The unfixity of text's final meaning is continued through the creation of unspoken mark and by decentering the authority of transcendental signified. The pauses occur to propose significations and ultimately deferring their presence to establish a condition of self-reflexivity by sticking to the state of failing centers to continue an interminable process of negotiation. The unfamiliar

discourse of pauses is baffling and like Derrida's „différance“ is ineluctably precarious. It engages itself in declaring the tendencies of postmodernism by invigorating the neologism of Ihab Hassan i.e. „Indetermanence“, an attempt of theoretical definition of postmodernism.



CHAPTER 3

ANALYSIS

This chapter presents the analysis of the data which contains the descriptions of the absurdity as self-discovery made by Hamm based on his ambiguity act, awareness as a subject, and existensialism which influence his resistense of depiction of humanity's denial. This study wants to analyze the awareness as subject through Hamm's character. Firstly examining on his character, it is hoped to gain profound knowledge about the character of Hamm clearly. After having the fundamental background of Hamm's character, then it is intended to reveal his absurdity behavior as self-discovery toward other character. Secondly, after getting understanding of his self-discovery, it will be guidance to identify the effect of his awareness that influences his entire life.

3.1. The Absurdity as Self-Discovery by Hamm in Endgame

Eugene Ionesco: "Absurd is that which is devoid of purpose...cut off from his religious, metaphysical, and transcendental roots, man is losr; all his actions become senseless, absurd, useless" - Dans les armes de la ville, (1957). What has happened is that for years, for centuries, the theater combined the roles of theater and cinema for audiences that needed the film but had no inkling of what it could be, for it had not yet been invented. Contrary to the common assertion, the emergence of the cinema did not plunge the theater into a crisis nor did it injure the art of theater. It did in fact injure some theatrical producers by depriving them of part of their public, and it did harm a certain type of theater, specifically the type which was a substitute for the cinema, that is to say the bourgeois realistic

theater—realistic in that its aim was the accurate representation of reality—and harmed it because after a certain date cinematographic realism seemed to have downgraded theatrical realism permanently (to someone seeing a film a tree is a real tree, whereas a tree on the stage always looks false).

As early as 1928 Artaud was so deeply impressed by this singularity and evanescence of performance that he wrote, "The theater will aim at being truly *an act*, subject to every twist and every turn of circumstance, and chance will always have its say. There is no longer a plot in the sense of a well-constructed anecdote with a beginning, middle, and end; there is no plot anymore because Beckett believe that plot means diverting and distracting the audience's attention from the essential. The purpose of plot was to please.

Beckett do not want to please; they want a subject, that is to say a developing total theme rather than recipes for constructing an anecdote within a tale. Beckett is not in favor of discarding the whole idea of construction, but he try to construct the subject within a tight frame; his construction is basically concerned with time—which is the raw material of drama. At the level on which he want to work, which for him (no matter whether it is comic, tragic, or simply blackly humorous) is the level of the subterranean forces or, if prefer it the level of the human adventure, on that level the essential conditions of the human adventure are no longer realistic because it can no longer really grasp it.

3.1.1. Jean Paul-Sartre Existentialism

From the quotation above, it is clear that Hamm knows about the awareness to making sure his position. Even Clov often tells to him how much he had in the center.

That is also resistance for developing himself, Hamm just repeating with any skepticism and this situation make someone's fantasy always encourage the identity to top of desire and it affecting the behavior. Hamm shows how people so poor and so weak to develop himself to be ideal image. The most important point in personality development is early experience, the relational between signifier and signified from quotation above is According to Lacan "the subject is constituted, or not, as a bearer of this unary trait" (IX, 2/28/62). When there is a subject that is constituted as the bearer of this trait, there is a subject-as-meaning, despite the fact that the name itself is meaningless. My name precedes me, and to this extent my place in the linguistic and social other is given before my birth. This is all my name does—it gives me a place. This meaningless signifier, however, is also the bearer of a string of meanings provided that other signifiers enter into the picture, bringing about an operation similar to what happens in metaphor. Here again, the other signifier at work would be the place in the Other from which I am looked at and possibly desired, for example, the Other's affirmation of the signifier that gives me a place. So to the extent that I am talked about and desired (or not) by means of this meaningless "trait" existing in most cases before I am born, a discursive place is already carved out for me in the other. My name functions as the representative point of this "talk," this knot of signifiers whose consistency makes up the stuff of the subject- as-meaning. Once

again, we see that the construction of the subject as- meaning may thus precede the actual birth of the individual.

3.1.2.2. Fundamental Fantasy

The definition of the subject Lacan gives in his fourteenth seminar takes into account both the fact that a subject is produced by an interaction of signifiers, and the fact that it is contingent upon a particular kind of event within a signifying chain. How Lacan's conceptions of fantasy and the act represent different ways in which this definition takes shape, and how they allow us to flesh out the subject's structure. According to Lacan, metaphor is to be defined as "the structure of the superimposition of the signifiers" (1966, p. 160). As Ragland-Sullivan notes, it is therefore to be regarded as "first a function and only second an iconic mode of meaning" (1986, p. 255). Metaphor is the function by which one signifier can be substituted for another, rather than simply a figure of speech with a reference outside.

Lacan intends to show "not how men think in language but how linguistic structure thinks in men, unbeknownst to them." Behind all of this, of course, lies the structuralist emphasis on structure over event. But the synchronic determinism which results from this emphasis opens Lacan's theory to the objections we have made to deterministic psychoanalysis in general—that it denies the philosophical premises which might sustain a theory of change in psychotherapy. One might, of course, take Lacan's definition of the goal of psychoanalysis as a movement from "empty speech" to "full speech" as a sign that transformation is possible. "\et

individuals. They are not always aware of their existence, but it regulates their daily thoughts and experiences. His ideas about society within individuals fell short only by his recognition that the individual must precede the birth of society to create it. Nevertheless, Durkheim provides sociological discourse with a theory that explores the society and the individuals through which it is represented.

From the conversation above, it told that Savannah asks the reason of John coming to her house. John's answer is that he does not know where else to go. John wanted to know about her condition, actually her life with her husband. But as long as he is in the house, he did not see her husband was coming up.

3.1.4. Personality and Social Crisis

Mindful of the political and economic upheavals of the 1930s, Allport remained wary of any formulation that appeared to minimize personal freedom and individual distinctiveness. In his mind, the brutality of fascism and the inhumanity of the Depression pointed to the need to reaffirm the emancipation of the individual and the incalculable value of each person. It was with these concerns in mind that Allport published what is arguably his most famous book, *Personality: A Psychological Interpretation*. An artful combination of scientific ambition and antimodernist angst, the book boldly asserted the themes of personal freedom, transcendence, and uniqueness that Allport had been stressing since the early 1920s.

HAMM: In my house.

(Pause. With prophetic relish.)

happen outside of home. Beside of that the social crisis were happened since he wrote this playwright In the 1950s and 1960s. After World War II, european's social economic, culture, and politics was falling down and its influence the social or individual welfare and security. Once again Beckett's endgame message is how human understanding just little apart of universe and absurdity of life can be situation or image of social condition form.

In the preface of *Personality*, Allport was again quick to admit that "personality is fashioned to a large extent through the impact of culture upon the individual. However, he continued to insist that personality could be meaningfully studied apart from specific social contexts.

In the book's preface, he stated that the "interest of psychology is not in the factors shaping personality," but "rather in personality itself as a developing Allport chose to conclude *Personality* on a similar note. In a famous passage, he wrote: Thus there are many ways to study man psychologically. Yet to study him most fully is to take him as an individual. He is more than a bundle of habits; more than a citizen of the state, and more than a mere incident in the gigantic movements of mankind. He transcends them all. The individual, striving ever for his own integrity, has existed under many forms of social life-forms as varied as the nomadic, feudal, and capitalistic. He struggles on even under oppression always hoping and planning for a more perfect democracy where the dignity and growth of each personality will be prized above all else.

The layout of *Personality* was consistent with this notion of a timeless, cultureless spirit or personality. Allport devoted more than 100 pages to an analysis of the "structure of personality." Culture, economics, politics.

CLOV: I'm back again, with the glass.

(He goes to window right, looks up at it.)

I need the steps.

HAMM: Why? Have you shrunk?

(Exit Clov with telescope.)

I don't like that, I don't like that.

(Enter Clov with ladder, but without telescope.)

CLOV: I'm back again, with the steps.

(He sets down ladder under window right, gets up on it, realizes he has not the telescope, gets down.)

I need the glass.

(He goes towards door.)

HAMM *(violently)*: But you have the glass!

CLOV *(halting, violently)*: No, I haven't the glass!

(Exit Clov.)

HAMM: This is deadly.

(Enter Clov with the telescope. He goes towards ladder.)

CLOV: Things are livening up.

(He gets up on ladder, raises the telescope, lets it fall.)

I did it on purpose.

(He gets down, picks up the telescope, turns it on auditorium.)

I see... a multitude... in transports... of joy.

(Pause. He lowers telescope, looks at it.)

That's what I call a magnifier.

Clov chose not to be involved in the game, but Hamm rejected Clov's request. Although it is already in the final game phase how suffering the subject will not get out of the game and must play it to completion.

Given the political and economic turmoil of the 1930s, Allport Stay alert to any formulations that seem to minimize personal freedom and its own peculiarities. In his mind, the brutality of fascism and the inhumanity of Depression points to the need to reaffirm emancipation of individuals and the innumerable value of each person. The consciousness of the subject shown by Hamm was when his attitude and dialogue even told Clov to hit him with various objects. Being already in the condition of the saturation point around him where the hot social turmoil of the time. In the Personality Introduction, Allport returned quickly to acknowledge that "personality is largely determined by its impact culture on the individual and Individuals, who are fighting for their own integrity, have existed under many different forms of social life such as nomadic, feudal, and capitalistic. He fought even under persecution always hoping and planning a more perfect democracy in which her dignity and the growth of each personality will be rewarded above all else. Psychologists make a sharp separation between individuals and society so cannot see someone "In its true light as a social and cultural being."

CHAPTER 4

CONCLUSION

The result of this study shows that blind and immovable Hamm and Clov as their maid, they present the bitter phase of the final game of life, there is a great narrative behind the absurdity that is served. With this drama script once again Beckett peeling from the bitter and torturing side of life but there is a joke dynamics in it. On the other side the importance of understanding the consciousness of identity to become whole human by gradually exploring the meaning behind life which in essence is absurd.

The play, written in 1957 in French and first performed in the same year at the Royal Court Theater, London in the original, recorded the odd moments of the day. The moments involved four people, Hamm and his aide, Clov and parents Hamm, Nagg and Nell. Under their conditions and limitations, they interdepend, interact, share love and hate, overcome emptiness, loneliness and unhappiness.

Hamm with his 'power' asked the people around him to be willing to listen to his story, with the lure of chocolate candy. The bored Clov always wanted to leave Hamm and always get angry. While Nagg and Nell boast about their beautiful past. It was a bitter joke that occasionally laughed at herself.

The endgame is a one-act play about ludicrous unhappiness, of an endless game; when the desire to end the game appears at the beginning of the story and at the end of another new story will begin. About four disabled people in a family. Hamm is blind and can not stand; Clov, Hamm's maid, could not sit; Nagg and

Nell, Hamm's father and mother, both of them are not legged and live in trash cans. Because of that limitation they are interdependent, fighting between emptiness and loneliness, trying to value the futile.

Endgame is a play that does not present the story, but a series of events and situations. Events and situations are close to us, while reality is often incomprehensible and oppressive. Humans must create and play beliefs, hopes, fictions and other narratives, so that life can still continue and be accounted for - whatever it is.

Besides that, there are endgame is the term used in chess to describe the point in a match when the outcome is inevitable. One player is guaranteed victory after a certain number of moves. Beckett uses this as a metaphor for life; regardless of the moves one makes, the end is inevitable from the start.

Other imagery from chess include that Nagg and Nell are very pale/white while Hamm and Clov are very "red-faced". Like the king in chess, Hamm is the most powerful piece on the board but also the most vulnerable since he has limited mobility. Hamm also says, "Me to play," a saying that chess players use to indicate it is their turn to move Clov, Nag, and Nell can only move according to Hamm's orders.

