Death is Taking Its Course: A Psychoanalytic Reading of *Endgame*

Farah Ghaderi
Department of English Language and Literature, Urmia University
57198-48375, Urmia, Iran
Email: f.ghaderi@urmia.ac.ir; ghaderiftd@gmail.com
Himan Heidari
Department of English Literature, Shiraz University
71946-85799, Shiraz, Iran
Email: himan71h@yahoo.com

Abstract The wretched gloomy world Samuel Beckett exposes to view in *Endgame*, where the characters have learned to live with their variety of afflictions, both mental and physical, draws the attention of many critics to the psychology of the characters and the absurdity of its world. This article aims to analyze Samuel Beckett's *Endgame* in light of psychoanalysis, especially Freud's theory of life drive and death drive. It examines Hamm's psyche and argues that although Hamm desires his prolongation of life, he is psychologically dead and longs for his biological death to come so that he can end his suffering, infliction and the meaninglessness of his existence.

Key words death drive; *Endgame*; Freud; life drive; psychoanalysis

Author **Farah Ghaderi** is Assistant Professor in English Literature at Urmia University, Iran. Much of her recent research has focused on the impact of gender on intercultural encounters in travel writing. Her recent publications include "Exoticism in Gertrude Bell's *Persian Pictures*" (*Victorian Literature and Culture*, 42, 2014), "The Exotic Portrayal of Women in Bird Bishop's *Journeys in Persia and Kurdistan*" (*Iranian Studies*, 45: 6, 2012), and "Appropriating Difference in Ella C. Sykes' *Through Persia on a Side-Saddle*" (*Angelaki: Journal of Theoretical Humanities*, 21: 2, 2016). **Himan Heidari** received his B.A in English Literature from Urmia University and is currently studying in the same field at Shiraz University. He has published a series of short stories in both online and local magazines and is also a member of Iranian Translators Network.

Introduction

Samuel Beckett, one of the greatest writers of the 20th century, was born in Dublin, spent most of his life in Paris and usually wrote in French and translated his own works into English. Beckett is mostly known for his plays and is considered to be one of the key writers in what the critic, Martin Esslin, later dubbed as *The Theater of the Absurd* (14). Like other writers of this mode, Beckett's concerns in his plays are human suffering, spiritual loss, the question of existence, and the concept of putting meaning on trial. The dialogues in his plays, generally expressed in a comical manner, reinforce the meaninglessness of the life of his characters, and depict an illogical, senseless or absurd reality.

Endgame, Samuel Beckett's second most important play, was originally written in French under the title *Fin de Partie* and then was translated into English by Beckett himself. Since its first premiere in 1957, *Endgame* has been the subject of many studies. Evan Horowitz, for example, analyzes the structure of *Endgame* and confines his attention to the role and placement of Clov as an effective piece in the trajectory of the play (121-122). Theodor Adorno, on the other hand, examines the historical and cultural moments in *Endgame* and puts it in opposition to ontology (120-121). The play has also been looked at through psychoanalytic lens. A recent study entitled "A Psychoanalytic Review of *Endgame*" has been conducted on the mutual influence of conscious and unconscious, the repression of the character's desires, as well as Freud's interpretation of dream (Mansuri et al. 1). In a similar vein, Shane Weller dissects the details in the play and claims that Beckett was influenced by Ernest Jones's essay "Anal-Erotic Character Traits" when composing *Endgame*. He also argues that the play is indebted to "the Freudian theory of the anal-sadistic phase" (135). A brief overview of the studies conducted psychoanalytically on *Endgame* shows that none has scrutinized Hamm in light of Freud's theory of life drive and death drive. Accordingly, this article looks at Endgame through a psychoanalytic lens and argues that Hamm's suffering unites him with his abstract, psychological death. It further suggests that despite his longing for the prolongation of his life, Hamm desires his biological death in order to put an end to his misery and pain.

On its surface, *Endgame* revolves around four characters — Hamm, the motionless blind old man seated in his wheelchair at the center of the room, Clov, Hamm's servant who cannot sit down, and Nagg and Nell, Hamm's legless parents living in dustbins — whose absurd, pointless, and disruptive dialogues leave them

with a circular and repetitive plot which goes nowhere in the end. The exact time and place are not given. What an audience can see or a reader can imagine, for that matter, is a claustrophobic room with a door and two small windows on the opposite side to each other although there are numerous interpretations that the barren and bleak landscape seen from the windows resembles a "post-apocalyptic scene" or even is the aftermath of a "Cold War" that exterminates life and these four characters are the only survivals of this terrible disaster (McDonald 43). In contrast, another critic, Hugh Kenner, considered "the stage, with its highpeepholes to be the inside of an immense skull" (Qtd. in Bloom 103) and in that way the setting changes from a place to a mentality "defined by preoccupation with loss and depletion" (Levy 103). In other words, while some deem a physical setting for the play, others choose a more psychological stance and consider the setting along with the plot to be more of a mentality than a reality. As Adorno puts it, "Understanding it [*Endgame*] can mean nothing other than understanding its incomprehensibility, or concretely reconstructing its meaning structure — that it has none" (120).

Discussion

Physical handicaps, loss, disease, mental decay, and affliction are prevalent throughout *Endgame*; however, the characters endure the futility of their existence with the help of a guiding spirit to tread life as their painful road. Hamm tells Clov, "You're on earth, there's no cure for that!"(68). It is as if Hamm shares his view with Clov that they are both condemned and 'no cure' can be found unless they die. According to Alec Reid, "what cannot be cured must be endured" (56). This tolerance makes the characters disclose the traces of unexpected love, compassion, and virtues amidst the frustrating, gloomy, and dark theme of the play.

Despite the degenerate world and inevitability of the end which permeate through *Endgame*, the characters desire to continue onward because they have no other alternatives but to go on. Beckett presents the reality of the character's world in Hamm's words, "the end is the beginning and yet you go on" (69). In a similar vein, James Knowlson indicates that Beckett conveys "a view of life which sees birth as intimately connected with suffering and death and which sees life as a painful road to be trod" (2). Following that, the degenerated state of the world and the mental and physical infirmities of the characters place a high priority for us to analyze this Beckettian world on the basis of Freud's theory of life drive and death drive.

In *Beyond Pleasure Principle*, Freud examines human's psyche and observes that it is composed of two oppositional forces, life drive and death drive. For the

first time he introduces the concept of death drive and creates a blurred opposition between life and death drive. Placing these two drives in opposition to each other, he, later, considered them interlinked in few cases when he pointed out that "we must suppose [death drive] to be associated from the very first with life instincts" (Freud 57). Freud, in the same book, defines life instincts or drive as "instincts which watch over the destinies" (40) of organisms, "provide [the organisms] with a safe shelter" (40) as well as exercise pressure "toward the prolongation of life" (44). He, further, infers that "we might suppose that the life instincts or sexual instincts which are active in each cell take the other cells as their object, that they partly neutralize the death instincts (that is, the processes set up by them) in those cells and thus preserve their life" (Freud 50).

For Joanne Faulkner, life drive attempts to reduce tension by restraining and discharging energy while death drive increase tension in order for the organism to reach stability and inorganic state (162). That being said, the life drive or Eros seeks to preserve, prolong and create life. Accordingly, such basic needs as health, safety, security, love and sexuality are placed within life drive.

Considering sexual instincts as a major part of life drive, one can see the characters in *Endgame* longing, in vain, for sexuality as a basic, healthy part of their drive despite their physical predicaments. There are some sexual innuendoes when Nagg taps at Nell's bin and says "What is it, my pet? (Pause.) Time for love?", to which Nagg recommends they kiss but to no avail (14). Not surprisingly, the blind, paralyzed Hamm can only dream of sex as a part of life drive. He reflects, "If I could sleep I might make love" (18). Hamm's sexuality as a major part in life drive is unfulfilled and gives itself to death drive due to the fact that he seems impotent, does not eat anything and his safety becomes doubtful as Clov can put him out of his misery anytime he wishes to.

Beckett, also, repeatedly refreshes the minds of the audience with Hamm's frequent supposition that "Is it not time for my pain-killer?" (12) which, in some way, given the definition of Eros, retains the idea of safety in Hamm's unconscious and the extent to which Hamm both struggles and suffers to live. In Adorno's words, "while he [Hamm] desires the end of the torment of a miserably infinite existence, he is concerned about his life, like a gentleman in his ominous 'prime' year" (145). Ironically, Hamm prolongs Clov's existence thus:

> **HAMM**:
> I'll give you nothing more to eat.
> **CLOV**:

Then we'll die.

HAMM:

I'll give you just enough to keep you from dying. You'll be hungry all the time. (5)

Then Hamm continues to say, "I'll give you one biscuit per day" (6). It is ironical because Hamm cannot see or even stand and it is Clov who runs his errands. As Michael Worton rightly argues, "Clov is stronger than Hamm because he makes his existence possible"(71).

The "misery" in *Endgame* is mainly attributed to "love or, more precisely, its lack" (Levy 112). Eric P. Levy claims that Hamm's need for love ("Whom did you call when you were a tiny boy, and were frightened, in the dark?" (Beckett 56)) is "transformed into the need for abandonment" (113). In this respect, the implications of love and their link with abandonment in the play direct us to a more powerful force which Freud labeled as death drive.

Given the definition of drive as "endosomatic, continuously flowing source of stimulation" (qtd. in D. Smith 56), death drive, as the name suggests, is a drive toward death in which individuals are intent on destroying themselves psychologically if not physically. Lois Tyson, likewise, treats the concept of death drive as an "abstraction, an idea that operates only onthe conceptual level, with no connection to the concrete world of experience" (22). To better understand this biological death drive and follow its functions, we look at it alongside other psychological experiences. As a source of destructiveness, death drive can either turn outward, in the form of sadism or internalize as an aggressive drive toward the ego. Freud first introduces death drive in *Beyond Pleasure Principle* and presents the oppositional relation between life and death drive:

> It is as though the life of the organism moved with a vacillating rhythm. One group of instincts rushes forward so as to reach the final aim of life as swiftly as possible; but when a particular stage in the advance has been reached, the other group jerks back to a certain point to make a fresh start and so prolong the journey. (40)

Richard Boothby is right to interpret Freud's ambiguous and challenging theory of death drive as implying that "the true goal of living is dying and that the life-course of all organisms must be regarded as only a circuitous route to death" (3). In what follows, different elements of death drive including repetition compulsion,

melancholia, ambivalence, and moral masochism are explained drawing examples from *Endgame*.

In *Beyond Pleasure Principle*, Freud attributes repetition compulsion to pleasure principle, i.e. life drive. He subsequently alters his view considering repetition compulsion of the ego instincts, which he later calls death instincts, and adds, one "can predicate a conservative, or rather retrograde, character responding to a compulsion to repeat" (44). Presuming that repetition compulsion is an overriding element inherent in all instincts, Freud suggests:

> It seems, then, that an instinct is an urge inherent in organic life to restore an earlier state of things which the living entity has been obliged to abandon under the pressure of external disturbing forces; that is, it is a kind of organic elasticity, or to put it another way, the expression of the inertia inherent in organic life. (36)

Elaborating on "an earlier state of things" to which all instincts aspire to return, Freud states, "the aim of all life is death and, looking backwards, that inanimate things existed before living ones" (38). Thus returning to such an inanimate state requires freeing "oneself of all stimulation and of all tension — that is, to achieve death" (Caropreso & Simanke 89).

Considering repetition in *Endgame* as both related to the plot and structure of the play, Russell Smith maintains that "because the play begins with the word 'finished' and ends with the word 'remain,' far too many critics make the assumption that the play describes an endless, hellishly circular repetition" (109). By the same token, at the very beginning of the play Clov begins to say "Finished, it's finished, nearly finished, it must be nearly finished. *(Pause.)* Grain upon grain, one by one, and one day, suddenly, there's a heap, a littleheap, the impossible heap" (1). Hamm, later, begins to narrate his story thus: "it's finished, we're finished. Nearly finished" then, toward the end, he recounts "Moment upon moment, pattering down, like the millet grains of... *(he hesitates)*...that old Greek" (70). Despite such vivid repetitious form of dialogues Beckett employed in *Endgame*, there are some latent instances that directly support Freud's theory of repetition compulsion. One can see Hamm's preoccupation with storytelling as he invents a story one time, sets it aside and picks it up again later:

> …Enough of that, it's story time, where was I?
> (*Pause. Narrative tone*.)

The man came crawling towards me, on his belly. Pale, wonderfully pale and thin, he seemed on the point of —

> (*Pause. Normal tone*.)
> No, I've done that bit.
> (*Pause. Narrative tone*). (50-51)

His game of inventing story and his pleading for an audience to hear his story, "Ask my father if he wants to listen to my story" (48), are overwhelming compulsions Hamm repeats throughout the play so as to, on one hand, be free from all stimulation and, on the other hand, amuses himself and takes his mind off his past.

Every time Hamm asks Clov about what is happening, Clov responds, "Something is taking its course"(13 & 32) and when they switch roles and Clov asks "what's the matter with you today?" (42), Hamm's answer is "I'm taking my course" (42). Eric Levy takes this ambiguous mentioning of *something* and *course* as an"automatic process, proceeding with the same mechanical inevitability as the ticking of the "alarm-clock" that Clov "hangs up" on the wall (107). This automatic process repeats itself and continues to exist up to the end of the play as Hamm utters that "the end is in the beginning and yet we go on" (69).

The next element influencing death drive is melancholia. Before expanding upon melancholia, it is indispensable to examine the idea of loss, as a prerequisite to melancholia, in this play. The very facts that Hamm is crippled and blind, Clov cannot sit down, Nagg and Nell are legless, Nagg has lost his tooth and even the toy dog is without sex and lacks a leg suffice to show that the play is bound to losses. Likewise, in the course of the play Clov often repeats that *there is no more* "pap" (9), "nature"(11), "tide"(62) and "pain-killer" (71). This lack of different things indicates the idea of loss on a greater scale. In a related vein, in *Mourning and Melancholia,* Freud attributes Melancholia to "an object-loss which is withdrawn from consciousness" (245) and details its distinctive features thus:

> painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activity, and a lowering of self-degrading feelings to a degree that finds utterance in the self-reproaches and self-revilings, and culminates in a delusional expectation of punishment. (244)

Being a part of unconscious in which the ego becomes poor, melancholia haunts

the person throughout his life. Hamm, in this case, is melancholic because of his inability to love as he labels his father "accursed progenitor" and "accursed fornicator" or as he shows hostility toward the toy dog considering it to be a "dirty brute" and throws it away (57).

In the beginning of the play, when Hamm punishes himself saying "Can there be misery — (he yawns) — loftier than mine? No doubt. Formerly. But now? (2)" he, in fact, pulls with himself this self-degrading feeling from his past up to the present upon which deems punishment as his only solution. In like manner, when Clov touches on the subject in which Mother Pegg entreated Hamm to get oil for her lamp and Hamm told her to go to hell, Hamm's only response to Clov's melancholic mentioning of past experience is to feebly utter "I hadn't any" (75). Mother Pegg is another character whose name is only mentioned few times by Hamm and Clov. She, as a symptom of Hamm's melancholy, is "the primary emblem of the dead past which continually haunts Hamm" (Boulter 48).

Kristeva's description of melancholia as "a devitalized existence that, although occasionally fired by the effort …[one] make[s] to prolong it, is ready at any moment for a plunge into death" (4) supports the tension in *Endgame* between the desire to prolong the end, in case of Hamm storytelling, and the desire to reach the end. Hamm wearily says, "It's time it ended and yet I hesitate to — (*he yawns*) — to end" (3). Sandra Raponi associates the empty outside world in *Endgame* which Clov describes as "zero" (22) with Freud's definition of melancholia and, further, connects Hamm's description of the mad painter with his melancholic ego:

> I once knew a madman who thought the end of the world had come. He was a painter — and engraver. I had a great fondness for him. I used to go and see him, in the asylum. I'd take him by the hand and drag him to the window. Look! There! All that rising corn! And there! Look! The sails of the herring fleet! All that loveliness! (*Pause*.) He'd snatch away his hand and go back into his corner. Appalled. All he had seen was ashes. (*Pause*.) He alone had been spared. (*Pause*.) Forgotten. (*Pause*.) It appears the case is ... was not so ... so unusual. (Beckett 44)

The third element under study is ambivalence. In *Totem and Taboo*, Freud defines emotional ambivalence as "the simultaneous existence of love and hate toward the same object" (157) and explains the existing conflict provoked due to ambivalence as "a well-grounded love and a no less justifiable hatred" ("Inhibitions" 102). In *Group Psychology,* Freud confirms that the attempt in *Beyond the Pleasure*

Principle is to connect "the polarity of love and hatred with the hypothetical opposition between instincts of life and death" (102). Associating the existing love and hate of ambivalence with the life drive and death drive present in every individual, one can see Hamm's hatred exceeding his love toward his companions. Hamm's relationship with his father is indicative of such ambivalence. Hamm abhors his father. When Nagg whines for his pap, Hamm gets annoyed and responds, "The old folks at home! No decency left! Guzzle, guzzle, that's all they think of" (7). The following dialogue exemplifies how Hamm curses his father while showing affection toward him:

> **HAMM**:
> Give him a biscuit.
> (*Exit Clov*.)
> Accursed fornicator! How are your stumps?
> **NAGG**:
> Never mind me stumps.
> (*Enter Clov with biscuit*.) (10)

In another section, Nagg touches on the subject of patriarchy. Right at that moment, Hamm tells Nagg that he cannot get any sugarplum because there is none, and this drives Nagg to his melancholic musings: "Whom did you call when you were a tiny boy, and were frightened, in the dark? Your mother? No. Me" (56). This example exemplifies that Hamm's hatred toward his father cannot be out of having a patriarchal father. The only logical reason regarding such hatred would be Hamm's fear of losing his father which can be explained drawing on Freud. In *Mourning and Melancholia*, Freud hypothesizes that "ambivalence is either constitutional, i.e. is an element of every love-relation formed by this particular ego or else it proceeds precisely from those experiences that involved the threat of losing the object" (256).

The other element of death drive affecting Hamm is masochism. In *The Economic Problem of Masochism,* Freud identifies three types of masochism as erotogenic, feminine, and moral, the most important of which is moral masochism, defined as "a sense of guilt which is mostly unconscious" (161). Moral masochism is a good exemplar of the fusion of instincts since the suffering itself, whether it is decreed by a loved person or not, is of importance. Freud, further, states that this type of masochism originates from death instincts (165-170). In other words, moral masochism, as an element of death drive, is to seek displeasure and

suffering because of the unconscious feeling of guilt which brings about destructive consequences. This kind of masochism reveals itself in the odd game Hamm plays with Clov. One can say that Hamm suffers from a burden of guilt he unknowingly carries while he is unaware of the pleasure that he unconsciously seeks.

HAMM:
If you must hit me, hit me with the axe.
(*Pause*.)
Or with the gaff, hit me with the gaff. Not with the dog. With the gaff. Or with the axe. (*Clov picks up the dog and gives it to Hamm who takes it in his arms*.)
CLOV (*impatiently*):
Let's stop playing!
HAMM:
Never!
(*Pause*.)
Put me in my coffin. (77)

Drawing examples from *Endgame*, we have argued that melancholia, repetition compulsion, ambivalence, and moral masochism are among those destructive elements of death drive which push Hamm to his death. This shows that Hamm's longing for death outweighs his desire to prolong his existence.

From the very beginning of the play Hamm starts to play by inventing stories. His stories deal with finishing and ending something or a course of something. When he compares his misery with that of his parents, he actually desires to end his misery, story, or life: "Enough, it's time it ended, in the shelter, too. (Pause.) And yet I hesitate, I hesitate to... to end. Yes, there it is, it's time it ended and yet I hesitate to — (*He yawns*.) — to end" (3). Moreover, Hamm's prediction and awareness of his death become apparent when he enquires about Clov's reason of staying with him:

HAMM:
….
Why do you stay with me?
CLOV:
Why do you keep me?
HAMM:

There's no one else.
CLOV:
There's nowhere else.
(*Pause*.)
HAMM:
You're leaving me all the same.
CLOV:
I'm trying. (6)

Whenever Hamm gets bored, he remembers his desperate current state and wants to end it by any means necessary. Hamm asks about Clov's health and suddenly blurts "why don't you kill me" (8), to which Clov's vaguely responds "I don't know the combination of the cupboard (*pause*)" (8). Hamm, later, repeats himself and includes his parents too:

HAMM: Why don't you finish us? (*Pause*.) I'll tell you the combination of the cupboard if you promise to finish me.
CLOV: I couldn't finish you. (37)

Toward the end of the play Hamm's satisfaction with death and dying increases. In the middle of his question about Mother Pegg's death and burial, suddenly, he asks Clov "But you'll bury me?" (42). It is as if he is playing with the idea of death and enjoys the fact that he is taking its course toward his end.

HAMM:
…
I feel rather drained.
(*Pause*.)
The prolonged creative effort.
(*Pause*.)
If I could drag myself down to the sea! I'd make a pillow of sand for my head and the
tide would come.
CLOV:
There's no more tide.
(*Pause*.)
HAMM:

Go and see is she dead.
(*Clov goes to bins, raises the lid of Nell's, stoops, looks into it. Pause*.)
CLOV:
Looks like it. (61)

Even Hamm's vain hope to go out to the sea and lie down on the shore is a symbol of his desire to die; the way he makes a pillow of sand for his head and let the tides submerge him is like resting in a coffin. Here is another illustrative example:

HAMM:
…
Perhaps I could throw myself out on the floor.
(*He pushes himself painfully off his seat, falls back again*.)
Dig my nails into the cracks and drag myself forward with my fingers.
(*Pause*.)
It will be the end and there I'll be, wondering what can have brought it on and wondering what can have... (*he hesitates*) ...why it was so long coming. (69)

Little by little, Hamm grows bored with his stories and tells Clov
HAMM: It's the end, Clov, we've come to the end. I don't need you anymore. (*Pause*.)
CLOV: Lucky for you. (*He goes towards door*.)
HAMM: Leave me the gaff. (79)

Here the gaff can be a suicidal weapon which Hamm points to as his last resort. Finally, when Hamm realizes that Clov decides to leave him, he asks for one last favor "cover me with the sheet (*Long pause*.)" (82).This request also suggests that Hamm longs for his physical death.

Conclusion

In this Beckettian world where there is no tinge of hope and characters are finding their feet and come to accept suffering, Hamm seems to be more obsessed with his being. Although he wishes to prolong his existence upon this possibility that death is elusive, he is unaware of the fact that he desires the end of his life by so doing. Hamm's obsession with his storytelling which is repeated on and on in the play accounts for his repetition compulsion which Freud attributes to death drive. We also observed that Hamm's musings over his past show his melancholic nature.

Ambivalence and masochism are two other elements which directly deal with Hamm's death drive and bolster our argument that he is psychologically dead. He is unconsciously looking forward to ending his life when he dreams about outside world and sees himself as dead and when he asks Clov to leave him the gaff and to finish him.

Note

1. Some parts of this paper were separately presented at the First International English-French Conference on Applied Linguistics and Literature (Sanandaj University, Sanandaj, Iran)

Works Cited

Adorno, W. Theodor, and Michael T. Jones. "Trying to Understanding of *Endgame*." *Critical Theory and Modernity* 26 (1982): 119-150.

Beckett, Samuel. *Endgame: A Play in One Act, Followed by Act without Words, a Mime for One Player.* New York: Grove Press, 1958.

Boothby, Richard. *Death and Desire: Psychoanalytic Theory in Lacan's Return to Freud.* New York: Routledge, 1991.

Boulter, Jonathan. *Beckett*: *A Guide for the Perplexed*. London: Continuum International Publishing Group, 2008.

Caropreso, Fátima, and Richard Theisen Simanke. "Life and death in Freudian metapsychology: a reappraisal of the second instinctual dualism." *On Freud's "Beyond the Pleasure Principle"*. Eds. *Salman Akhtar and Mary Kay O'Neil.* London: Karnac Books. 2011.

Esslin, Martin. *The Theater of the Absurd.* London: Cox & Wyman. 1968.

Faulkner, Joanne. "Freud's Concept of the Death Drive and its Relation to the Superego." *Minerva - An Internet Journal of Philosophy* 9 (2005): 153-176.

Freud, Sigmund. "Beyond the Pleasure Principle." *The Standard Edition of the Complete Psychological Works of Sigmund Freud.* Vol. 18. Ed. James Strachey. London: The Hogarth Press, 1955. 1- 64.

—. "Mourning and Melancholia." *The Standard Edition of the Complete Psychological Works of Sigmund Freud.* Vol. 14. Ed. James Strachey. London: The Hogarth Press, 1957. 237-258**.**

—. "The Economic Problem of Masochism" *The Standard Edition of the Complete Psychological Works of Sigmund Freud.* Vol. 19. Ed. James Strachey. London: The Hogarth Press, 1924. 155-170.

—. "Group Psychology and the Analysis of the Ego." *The Standard Edition of the Complete Psychological Works of Sigmund Freud.* Vol. 18. Ed. James Strachey. London: TheHogarth

Press, 1921. 65-144.

—. "Totem and Taboo." *The Standard Edition of the Complete Psychological Works of Sigmund Freud.* Vol. 13. Ed. James Strachey. London: The Hogarth Press, 1912. 66-237.

—. "Inhibitions, Symptoms and Anxiety." *The Standard Edition of the Complete Psychological Works of Sigmund Freud.* Vol. 20. Ed. James Strachey. London: The Hogarth Press, 1926. 170-265.

Harold, Bloom. *Bloom's Modern Critical Views: Samuel Becket — New Edition.* New York: Infobase Publishing House. 2011.

Horowitz, Evan. "Endgame Beginning to End*." Journal of Modern Literature*. 4.27 (2004): 121-128.

Knowlson, J. *Damned to Fame: The Life of Samuel Beckett*. London: Bloomsbury. 1997.

Kristeva, Julia. *Black Sun: Depression and Melancholia*. Trans. Leon S. Roudiez. New York: Columbia UP, 1980.

Levy, Eric P. "Disintegrative Process in Endgame." *Bloom's Modern Critical Views:Samuel Becket — New Edition.* Ed. Harold Bloom. New York: Infobase Publishing House. 2011. 101-115.

Mansuri, Behruz, et sal. "A Psychoanalytic Review of *Endgame.*" *European Online Journal of Natural and Social Science*. 2.2 (2013): 251-255.

McDonald, Ronan. *The Cambridge Introduction to Samuel Beckett*. New York: Cambridge UP, 2006.

Raponi, Sandra. "Meaning and Melancholia in Beckett's *Endgame.*" *j_spot,* no.1, vol.4, 2003< http://www.yorku.ca/jspot/4/beckett.html>.

Reid, Alec. *All I Can Manage, More Than I could: an Approach to the Plays of Samuel Beckett*. Dublin: The Dolman Press, 1968.

Smith, David. L. *Approaching Psychoanalysis: An Introductory Course*. London: Karnac Books, 1999.

Smith, Russell. "Endgame's Remainders." *Samuel Beckett's Endgame*. Ed. Mark S. Byron. New York: Rodopi B.V, 2007. 99-120.

Tyson, Lois. *Critical Theory Today: A User Friendly Guide*. New York: RoutledgeTaylor & Francis Group, 2006.

Weller, Shane. "STAGING PSYCHOANALYSIS: "Endgame" and the Freudian Theory of the Anal-Sadistic Phase." *Samuel Beckett: Debts and Legacies*. 22 (2010): 135-147.

Worton, Michael. "Waiting for Godot and Endgame: Theatre as Text." *The Cambridge Companion to Beckett.* Ed. John Pilling. England: Cambridge UP, 1994.

责任编辑：柏　灵