

## Zen, A Better End to ‘The Game’: A careful study on Becket’s *Endgame*

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### Abstract

*This study carries out an analysis of the play Endgame by Samuel Beckett through Zen, Meditation and Mindfulness practices. It achieves this goal by exploring how the playwright’s existentialism that ends up in ignorance can find a way out through meditation practices and can create hope for self-glorification and proper human relationships through Zen practices. This study claims that mere existential behavior produces despair, anxiety and hopelessness. Zen, Mindfulness and Meditation practices can reach man to the state of deathlessness from an existential life in death condition.*

*The way to open the source of great energy that can change the face of humanity for the better is discussed and thoughtful practices are explained in order to preserve man from Pain, anguish, facticity, choice, death, authenticity, forlornness, nothingness or non-being and despair which arise from existentialism.*

*Through effort and reconciliation, living mindfully, and being aware of the hindrances, and inviting happiness; enlightenment can be realized in the world. And man can better play ‘the game’.*

**Keywords: Zen, Mindfulness, Existentialism, Samuel Beckett, Endgame, Enlightenment, Self-glorification, deathlessness.**

## Introduction

Mindfulness and meditation through Zen practices had a great role in invoking writers to write unconsciously about subjects that were inexpressible otherwise. Samuel Beckett was a writer who understood deeply the limits of existentialism in his drama *Endgame*. *Endgame* considers life a game of chess whose outcome is the fall of all characters despite their role in the play. By just dealing with ordinaries and everyday tasks and necessities of being, humans turn to animals which are unable to live spiritually. The ability to tame the mind by Zen practices to pass icebergs of destructive thought and get out of oneself and overcome anger, envy, frustration that cripple us by disciplined meditation and tame unruliness of mind to go deeper in order to get calmer is the goal of this study.

Zen paves the way to unconsciousness and by accessing that rich resource one can get closer to truth and beauty. Many famous poets and great writers had connections with metaphysical agents through tranquility of mind and enlightened and found the true way that God destined for them to be.

*Endgame* is about the first steps of self-glorification but the end of *Endgame* can change by “Zen Buddhism” that can end up in peace, beauty and truth. Existentialism ends up in pain, anguish, facticity, choice, death, authenticity, forlornness, despair and nothingness. *Endgame* makes tangible very skillfully all characteristics of existentialism. Characters are so departed from their Godly spirit that they have accustomed to get one with materials and people around them. In this study a detailed overview on experiences of the characters in *Endgame* is drawn and the goal was to amplify the situation of majority of people in the world who are unable to see beyond their nose. Giving examples is a chance to awaken a deceased soul and *Endgame* examples are brought to make facts of Zen and existentialism down to earth. Then meditation introduction and its techniques are coming which are the key points in coming back to true self.

In a world that people have lost themselves in materialism and got disappointed in what inhuman behaviors people treat each other, a need for coming back to the true self of humanity is felt deeply. Zen and meditation can enlighten and smooth the behavior of self and make better people. We are deeply imprisoned in different organizations and just by coming back to our essence and getting one with the peaceful grow of nature can feel freedom and happiness indeed. This study shows the tangible problems of Existentialism and the darkness which is the result of it and finding the light through Zen which can be a way to spiritual glorification. Zen is to be friend with you and people and the world and even God. It is to accept who we really are and try to be better and better every day to get and united with God even here in this world. It is not to be afraid of anything anymore. In this study the beauty of living internally well is shown and by living internally well the external would be well and beautiful also. All the problems of the world arise from sick internals that today or tomorrow will show it in externals. Many philosophers has understood this point but I think because they talked in an abstract form and never tried to give tangible examples for ordinary people the result would be this world that we are living in. Why all wars and killings take place in developing countries and among uneducated people? Why are so many leaders of the world the cause of turbulence and unrest? These are the questions that show the significance of this study.

The present study intends to provide an analysis of the role and effects of mindfulness on individuals living in a chaotic world. I have preferred to observe and deduct facts out of history and principles of “Existentialism” and “Zen Buddhism” and then a comparative study is done

between “Zen Buddhism” and “Existentialism” through *Endgame*. The comparison between the two poles have become tangible by examples in *Endgame* and a solution has come up that can change the situation of humanity for the better. The solution has come up by deep contemplation on the point of what is lacking in “Existentialism”.

Different researches are done on these subjects. Since at least 1960 there has been a considerable amount of critical attention paid to Beckett. Besides articles, reviews, chapters and paragraphs, by 1979, more than sixty books had been published devoted exclusively to him. It is my opinion that at the heart of his writing, there is an inescapable mass of involvement with the fundamental issues of existence that has yet to be dealt with adequately. Lance St. John Butler in his *Critical essays on Samuel Beckett* states that “The absolute knowledge, the goal of art, religion and philosophy depends on a relationship between self and spirit (in Beckettian term between “I” and “He”) so intimate that even Hegel’s dialectical method of showing how antithesis “pass into” one another seems inadequate to describe it” (57).

Beckett cannot get rid of himself to meet the absolute. He is dragged back like the sea only to form another wave that will uselessly break again against the unforgiving rock. Having “ended” he has never ended and he must end yet again.” Marius Buning in his *Beckett versus Beckett believes* that memories are killing and that Beckett’s characters are unable to free themselves from their thoughts and their thoughts cripple them, but Zen techniques can be a solution to this problem.

In *Two shores of Zen: An American Monk’s Japan* by Jiryu Mark Rutschman Byler, he concludes that human beings have a purpose like any device which is made for a special purpose. This purpose is human flourishing or well-being. Track of Zen principles can be found in *Endgame*. Zen principles can be pursued in the dialogue, behavior, decoration, characterization and the attitudes of the roles of the drama and even truly similar grounds can be established between Zen and existentialism.

Accordingly one can name Beckett a gifted man who has been able to produce such a masterpiece. “Zen Buddhism” can be a critical tool to read Beckett’s *Endgame*. Beckett was greatly influenced by philosophers and he transformed the philosophy into something useless and out of work. *Endgame* consists of some fundamental “Buddhist” concepts hosted, so to speak in, in the playwright’s art, concepts that can consequently be employed as helpful tools in order to reach a better understanding of his works. Beckett has mentioned the point of being in front of a white wall whole his life (Spender 25-30) which is a Zen principle. For instance one of the most frequent topics in both Beckett’s plays and novels is the examination of “Hamah” condition and the perception of suffering “I” in the daily experience of living and dying that is the “Buddhist Samsara”.

Beckett could not go beyond mere existence and because of his stop at bitter realities of living in this world; he never reached to the level of getting help from what is beyond material that can shape the situation of material for the better. Osho in his book “Courage: The Joy of Living Dangerously” mentions the point of how make our tools of connection to metaphysical agents sharp in order to get help for shaping our life for the better. He mentions that when one is travelling by the machine of love, one should not be worried by any consequence that this machine may bring for the traveller that may even be death that is the most tragic end for existentialists. However according to Zen principles that death can be real life when truth appears. So to speak, in order to have an analysis of *Endgame* in details and applying and

comparing Zen and meditation rules on that in order to reach a better understanding of living principles would be enough proof for completing this study.

This will serve as background to a discussion of how Beckett relates to this philosophical system. Existentialism is a philosophical movement which rejects the idea that the universe offers any clues about how humanity should live and focuses on individual existence, freedom and choice. It basically came into being as a reaction to the Age of Reason. What gave way to the irrational in the Age of Reason was that neither physics nor biology nor modern psychology was able to prove absolute reality, which was to show the power of reason to be a limitless and all-embracing way of solution to all problems. For instance, despite the fact that Lamarck claimed that organisms adapt themselves gradually to new surroundings and new living conditions, thus postulating a process of evolution long before Darwin, Lamarck's theory of evolution had to be rejected by Darwin and replaced with a new theory of evolution, which is today most widely accepted, based on mutations, sudden accidental changes in organisms, and instead of linear, bush-like or branching developments in species. If one theory can be undermined by another, then it becomes open to the attacks which question the attributes of absolute reason. Thus, no matter how hard they tried in biology, it did not help to prove the absoluteness of reason.

In addition, the discovery of the subconscious in modern psychology undermined the powers of reason since the Age of Reason identified man with his consciousness. However, according to modern psychology, the existence of subconscious saps the objectivity of science; moreover, it was proved that science is prone to its own subjectivity. Hence, science, which was stuck in its own subjectivity, lost its reliability, and thus absoluteness of reason was weakened.

Then, if the reality of the subconscious is taken for granted, then simultaneously it is seen that reason has limitations, which proves that reason can never be absolute. These and other disappointing human experiences following the discoveries in natural sciences signal a need for a new perspective suggesting that it is not enough to know all about the truths that natural sciences might tell. Then, human beings can be understood neither as atomic subjects primarily interacting with a world of objects, nor as substances with fixed properties. Besides taking the validity of scientific and moral categories into consideration, in order to grasp human existence, Existentialism claims that there should be other categories ruled by the norm of authenticity.

In this way, existence emerges as a problem of philosophy. And this is how Sartre defines it: "existentialism, in our sense of the word, is a doctrine that does render human life possible; a doctrine, also, which affirms that every truth and every action imply both an environment and a human subjectivity" (24).

In other words, reason was considered to be absolute, which explains why those philosophers, who were proud of being reasonable and rational, overstated their case. The word absolute has got two meanings in this context. The first one is that "reason is an ultimate part of reality, undermined and not determined by anything else"; and the second meaning of it is that "... the powers of reason are unlimited" (Roubiczek 30). However, unlike these attributes of reason, human experience shows that reason is just a part of human nature and it is limited. Therefore, it is irrational to consider that reason is absolute. This claim for an absolute reason, in turn, generated reaction and produced Existentialism. After World War II, most human beings have recognized that they have invalidated the existing values. The existentialist says that man has no innate nature or being. Then, not provided by particular clues and meanings concerning the world, man must make meanings for himself, which requires the burden of responsibility.

Then, this means “The world is utterly without absolute meaning, and man is left to invent his own personal meaning for his existence” (Bohlmann 14).

Since human beings are abandoned in the world, they need to take responsibility for what they do. However, human beings are aware that they must live on and they will die one day, and so, they find no sense in clinging to life when they feel anxiety. All assuring promises of hope and all explanations of ultimate meanings turn out to be nonsensical illusions. Now that there is no essence to define the existence of man, in fear of being nothing, he investigates the emptiness of his existence in anxiety and suffering. Likewise, the existentialist characters in their positions are clearly after defining themselves, and affirming their own selves. According to the existentialism, as their existence precedes their essence, they need to create themselves, and make meaning for their lives, and the other characters to do the same.

Lance St. John Butler in *Samuel Beckett and the Meaning of Being* remarks, “Beckett’s characters create their worlds” (94). In accordance with the Sartrean Existentialism, which proclaims that humans have no predetermined purpose or meaning, existentialist characters pursue their beings as a response to the challenges posed by existence in the world. In the case of existentialist viewpoints, the characters’ imperfections employed by the playwright are the most visible challenges to existence.

The condition of man and his existence with this utterance is explained: an “over-deepening ignorance of the real nature of human existence” (Jaspers 8). This is modern man’s situation and plight. There is an intensified emphasis on the assessment of an over-deepening ignorance of man’s existence, accompanied by a hopeless mode of living in the play of life. Furthermore, many existentialists proclaim that there is no reality except in action (Sartre 41). On the way to the discovery of being, action is required. Existentialists, however, depict such a confusing situation and characters in their plays that action becomes difficult, painful and even impossible.

Hence, what the existentialist playwright applies in both his plays in terms of reduced or purposefully ignored action clearly shows that he is presenting an existentialist challenge to both the characters and the audiences. Although he formulates more difficulties and challenges for his characters when compared to the ones existentialists talk about, all the characters in the play are aware that they need to pass the time and fill it with some meaningless and aimless activities and routines in order to save themselves from eventuality.

In the book *The Tragic Pursuit of Being*, Robert Richmond Ellis states that man is desperately aware that what he is experiencing is the “... absurd hope of endowing being with necessity and thereby saving man from contingency” (8).

It is apparent that ‘despite’ and ‘due to’ the challenges posed by the existence of the characters, and existentialists of course, all their characters are trying to furnish themselves with the being which they lack in real life. In the midst of dense meaninglessness, the characters are left, or even more cruelly abandoned, to invent themselves. The fear of being nothing sometimes outweighs the wish to investigate the depths of their existence by leaving them desperate. However, despite their profound tenderness, they are all made to know that ‘Man creates himself’.

As Heidegger points out “there’s nothing beyond man himself that can solve the problem of man’s existence” (Sartre 11). If so, what existentialist artists do as playwrights are just demonstrating this existential problem of man. All their characters are there to solve their problem of existence in the existentialist universe, or at least suffer from this obligation.

Therefore, it is likely that “They are probing into what today seems the elementary structure of our interpretation of reality as the simplest, basic modes of our being in the world” (Murphy 236). Hence, the basic modes of the characters in the play are designed to help the audience confront the cruel responsibility of creating themselves. This will force the audience to complete their existence with their essence.

While suffering an existential pain, existentialist characters notice that there is no end to it, and hope of getting fuller is not sufficient for them to endure their suffering since they are well aware of the fact that the fuller they are means the emptier they get. This statement echoes existentialist well-known and often-repeated sentence that because we are living on earth, this living would be enough proof for our endless problems and there’s no cure for them!

So, there is no cure for being on earth, and for being condemned at every instant to invent oneself despite the severity of pain. Therefore, the majority of existentialist characters, who are striking for living, appear to have been sentenced to decay into eternity in pain. Thus, their suffering is endless like Sisyphus rolling the stone up and down without an end.

It is obvious that Beckett as an existentialist has an intensified “concern for modes of being and suffering” (Kennedy 12). He inserts this concern into his plays particularly through his weird characters because they are all suffering. Apart from the characters, the playwright’s other target to make the pain of existence be felt is the audience, as stated by one critic: “The author lets the audience permeate with the atmosphere about numbing the pain of existence with words” (Gaensbauer 32). In majority of existentialist works, the characters ask for something to relieve their pains. The mood of anxiety is another existential theme to be observed in existentialist works. Therefore, the dreadful consequence of meaninglessness in them that is anguish springs from the sense of responsibility to choose for the existentialist characters. For existentialists human beings are absolutely alone when attributing their own meaning to life, and inventing them. Sartre points out “We are left alone, without excuse” (34). What is more, man has no control over his existence, which applies to existentialist characters. This is what existentialists call facticity. In the Heidegger sense, thrones of man is the source of facticity, and every man faces the fact that man is left alone on earth.

A philosophy characterized by despair, anguish and freedom, charges human beings with absolute accountability in the face of absolute choice. Similarly, Beckett’s hellish universe of freedom for man is filled with numerous instances of choice with which comes responsibility. Sartre proclaims in *Being and Nothingness*, “I am absolutely free and absolutely responsible for my situation” (509). Sartre’s explanation of this responsibility resembles the situation of the Beckettian man: They are coefficients of adversity as Sartre asserts, “Our freedom itself creates the obstacles from which we suffer” again in *Being and Nothingness* (495).

Death is a preoccupying concern of existentialism since death provides man with a better understanding of his non-being, which is the negation of being. Then, man must face death according to existentialists. In Existentialism there are many signs of the theme of death. Characters become aware of their mortality, and at first they try to ignore it by busying themselves with trivial daily routines. However, what is to be done is not to avoid death since it means avoiding life.

Authenticity for man means creating his own comprehensive meaning for existence. This is attaining authentic projects of being according to the existentialist movement of philosophy. When man reenters and reintegrates his life around freely-chosen objectives, he becomes

authentic. Authenticity finds itself under different definitions in different philosophers. While for Camus, authenticity means rebelling against the absurd and translating the meaninglessness of absurdity into a meaning, for Heidegger it is confronting existential anguish and death.

Forlornness, the state of being forlorn, means “only that God does not exist and that we have to face the consequences of this” (Sartre 21). Beckett is very much concerned with the feeling of forlornness, and he reflects his interest in his plays. It is just like the idea that human beings are forlorn and thrown into the world. Furthermore, the characters in the Beckettian world are not placed in a normal environment, and are obliged to face their own situation alone. Butler explains the similarities between the Beckettian universe and the world, noting, “the situation is illustrated by physical limitation – amputation, paralysis, blindness” (15). So it is clear that the lack of an absolute deity discomfords the characters who know that they are doomed to lose from the beginning. What is worse, they have to face the dreadful consequences of forlornness, being left alone in the world.

Despair too is the outcome of uncertainty and the unpredictability of man’s daily life. We can deal only with the probabilities of various alternative possibilities. We have no control over what these possibilities are, either. So although I might count on a person I know well not to inflict harm on me, he might still do that, just as a reliable trolley might nonetheless jump its tracks and harm me.

Existentialists has an intensified concern about reducing everything to the level of non-existence including characters, setting, and the language used. There is always a suggestion of ending and reducing everything to non-existence. “The end of the body and the end of nature are accompanied, as well they might be, by the end of all existential and metaphysical comforts: the end of meaning, the death of God, the end of time” (Kennedy 52).

Existentialism has emerged as a reaction against the traditional philosophies of the time. Likewise, Beckett’s plays are the antithesis to the mainstream drama of his time because they reject realistic settings, characters, situations and conventional flow of logic, and instead offer meaninglessness, isolation and the breakdown of language. The mainstream realistic drama against which Beckett reacts show life as it is or should be. In other words, it is the reproduction of life, in particular, as it appears to the eye and ear. It is usually didactic and entertaining, peopled with ordinary men in ordinary situations. The setting is realistic. The characterization of a realistic play is more important than the plot structure, which is linear and chronological. Further, the dialogue comes closer to what human senses perceive. That is why realistic plays avoid soliloquies, remarks which are not part of the main subject, and declamations. However, Beckett appears as a figure committing himself to the representations of a reactionary drama, which contributes to reflecting the playwright’s view of human condition, which is very similar to Existentialism. This type of existentialist drama is also called the ‘Theater of the Absurd’. “Although ‘absurdist’s’ were never really a coherent movement, their plays did share a rejection of realistic settings, characters and situations, along with conventional logic, and offered instead portrayals of meaninglessness, isolation and the breakdown of language” (Chambers 76).

Samuel Beckett’s literary output is filled with the absurd and tragic emptiness of human condition. His drama is haunted by an absence of meaning at the center. Within this meaninglessness, Beckett’s characters desperately struggle for finding a meaning for themselves. They are born into an irrational world. They live out their lives waiting for an explanation that never comes, and even the existence of this explanation might be only a product of their

imagination. Beckett's drama is based on his perception of human condition, that is, being born and mostly living in pain, suffering ordeals, a short rough and unpleasant existence. Man's needs and desires are all reduced. Therefore, "All Beckett's work comprises a unity in which certain attitudes are expressed in different ways with much force and rare imagination: life is cruel and painful; failure is no worse than success because neither matters; what is important is to avoid giving pain to others and to share misfortune" (Chambers 78). That is to say, for Beckett, there is neither meaning nor explanation; there is and there remains only nothingness, which puts him close to the Existentialists. Within this context, human relationships in his plays are reduced to cruelty, hope, frustration and disillusionment revolving around the repetitive themes of birth, death, and human emotions like anxiety and despair, and physical obstacles.

Zen is a kind of meditation for spiritual development. Through Zen, followers reach enlightenment. Zen focuses on oneself and how to accept oneself and care for who we really are. Zen teaches how to be friend with yourself and nature. It is to get in harmony internally and externally. It is by simple awareness that one can let natural process of things happen naturally. All thoughts and feelings and emotions can be destructive if they do not be treated smoothly and skillfully. Another exchange between Hamm and Clov openly exemplifies that they want to end their bothering thoughts, but do not dare it:

CLOV (*impatiently*):Let's stop playing!

HAMM: Never!(*Pause.*) Put me in my coffin.

CLOV: There are no more coffins.

HAMM: Then let it end!

Hamm is so locked in his thought of losing Clov and Clov is so imprisoned in believing in his inabilities that it shows what a thought can do to human being. A thought may kill an individual. On the whole end of life comes to everybody, but it is the question of being in harmony with natural order of things and accepting the process of dying and rebirth or moving against the stream of river of life.

In 'Eagle' the poem by Tennyson, the power of getting one with a bird and feel every moment of its fall is beautifully pictured. In *Tintern Abbey* by Wordsworth the ability to revive past experiences through getting one with nature is treated. All nature is within human being. Cloud is the cause of potency for earth and it is similar to the power of men in reproduction process .As if men are clouds and women are earth .Many distractions that happen are against natural process of things and Zen practices are in this direction pro nature.

Clov goes and stands under window left. He looks up at window left. He turns and looks at window right (*Endgame*). It does not make any difference whether to live in a castle or small room to experience what Clov experienced .It is the problem of not following the direction of stream. "Clov: all lifelong the same questions, the same answers" (*Endgame* 29).To be connected with living nature and beauty brings joy and happiness and to be stuck in one's own thought is what that put the individual in a prison. Zen opens the face of humanity to human beings and what is better than being deathless in this world and forever.

Hamm's blindness is a metaphor of his dark inside. He himself is lost in his own darkness and how can we expect others to be led by him. As is often the case in literature, light connotes life and death connotes darkness. Clov says his light is dying, the unseen character Mother Pegg died of light deprivation. Hamm could not be a source of spiritual enlightenment for his people.

Clov is frustrated because he thinks Hamm has cheated him all his life and could not lead him well.

Just Nell found out the darkness of living without light internally and externally and preferred to die. As their lights are vanishing signs of light extinguishing are appearing in them which are their physical defects.

“HAMM: Sit on him!

CLOV: I can't sit.

HAMM: True. And I can't stand.

CLOV: So it is.

HAMM: Every man his specialty.” (*Endgame 10*).

A further example demonstrating their slow decay takes place when Hamm and Clov are talking about ‘light’:

“CLOV: I see my light dying.

HAMM: Your light dying! Listen to that! Well, it can die just as well here, your light.

Take a look at me and then come back and tell me what you think of your light.” (*Endgame 12*).

Clov notices that he has no power to control his light dying at the moment of speaking, and articulates this. Hereupon, Hamm reacts harshly, and says, “look at me and then come back and tell me what you think of your light” implying that his light has already been extinguished. To have a light which can be on forever is achievable by following the rules of meditation and mindfulness. A light that can come from inside and enlighten all the people and the world around. This is humanity incarnate.

The constant tension in *Endgame* is whether Clov will leave Hamm or not. He threatens to do so but he is never able to make a clean break. Likewise Hamm continually tells Clov to leave him alone but pulls him back before an exit is possible. Both wonder out loud why they stay with each other. Their empty lives are filled with unyielding pain and none of life’s typical consolations help them. Hamm extends the same feeling of emptiness and death when he articulates these words: And the emptier.

“(He sniffs.)

Clov!

(Pause.)

No, alone.

...Enough, its time it ended, in the shelter, too.

(Pause.)

And yet I hesitate, I hesitate to... to end. Yes, there it is, its time it ended and

Yet I hesitate to end.

(He yawns.)

—to end.” (*Endgame 3*).

He verbalizes that he hesitates to end; he cannot decide whether to confront his non-being immediately or not. In the end, from the dialogue it is clear that he avoids death, avoiding life too according to existentialism.

There is no cure for being on earth as Hamm often says. Beckett has compared Hamm and Clov's codependency to his own relationship to his wife, both wanted to leave each other but were afraid. The sense of death and emptiness invades not only the inside but also the outside of the room. "Corpse" (*Endgame* 30) utters Clov. The life outside is dead; it is already dead. He informs that there is death outside their enclosed place. The same idea of death is repeated and revealed in the dialogue between Hamm and Clov again and again: "Outside of here it's death" (*Endgame*9) and "beyond is the ... other hell" (*Endgame* 26).

In Zen practices the solution to the problem of suffering began with the recognition that life is suffering which is called The First Noble Truth. If people examine their own experiences or look at the world around them, they will see that life is full of suffering. Suffering may be physical or mental. In this respect *Endgame* is the symbol of suffering. All characters are stuck deeply in their sufferings.

The causes of the sufferings are The Second Noble Truths of Zen philosophy which is very essential. Besides physical sufferings, there are also various forms of mental suffering.

People must have observed at one time or another, how their aged relatives suffer. Most of them suffer aches and pains in their joints and many find it hard to move about. With advancing age, the elderly find life difficult because they cannot see, hear or eat properly. The pain of disease, which strikes young and old alike, is unbearable, and the pain of death brings much grief and suffering. Even the moment of birth gives pain both to the mother and the child that is born. The truth is that suffering of birth, old age, sickness and death are unavoidable.

People feel sad, lonely or depressed when they lose someone they love through separation or death. They feel irritated or uncomfortable when they are forced to be in the company of those whom they dislike or those who are unpleasant. People also suffer when they are unable to satisfy their limitless needs and wants. Hamm and Clov are exactly in this situation and mental suffering is quite apparent in their reactions. They suffer the presence of one another.

Buddha discovered that the direct causes of suffering are desire or craving, and ignorance. If a man is prevented from getting what is desired, may feel anger. Desire, when obstructed, can lead to ill will and anger. This can lead to harsh words, violent quarrels and even fights or killings which end to suffering. Hamm and Clov knew by craving for things from each other that the result is the suffering. It would be better for Hamm not to desire anything from anybody anymore and cover his face at the end. Can ignorance be the end of human relationships?

When Buddha said that there is suffering in life, He did not deny that there is happiness also (The Third Noble Truth). On the contrary, He spoke of various kinds of happiness, such as the happiness of friendship, the happiness of family life, and so on. But all these kinds of happiness are impermanent and when one loses them, one suffers. For example, one may like a pleasant and charming person and enjoy his or her company. But when one is separated from that person, the happiness turns into suffering. One suffers because of one's attachment to pleasures that do not last. People often remain unaware of the inevitable sufferings of life because they are distracted by temporary pleasures.

The key point to happiness is to keep expectations low. Defects are so widespread in the world and people, that if life be spent wholly on fixing defects our chance of living would be very short, it does not mean to stop working but it means to find a way out whenever blockings appear. Existentialism ends up in materials and limitations. In *Endgame* line 228 the Englishman says that God made the entire world in six days and the tailor can't even make a pair of trousers

in three month .The tailor responds “But my dear sir, my dear sir, look at the world and look at my trousers”. Meditation is about letting go and reaching enlightenment and accepting defects. By accepting defects and dealing with them in a peaceful way, humanity can rise and influence all aspects of living and what can be better than this expression of humanity.

The point is that “Craving or desire is like a great tree having many branches” such as “greed, of ill will and of anger” and “grows out of ignorance” (Suzuki 37).Ignorance is the inability to see the truth about things, to see things as they really are. There are many truths about the world which people are ignorant of because of the limitations of their understanding. Science has shown, for instance, that there are sounds that people are unable to hear and waves of light that they are unable to see. People would be totally unaware of radio waves, or ultra-violet light rays if special instruments had not been developed to enable them to observe these things. So long as people remain ignorant of things about the world in which they live, they suffer from all kinds of misunderstandings and delusions.

But if people improve their living and acquire wisdom through study, careful thought and meditation, they will see the Truth. They will see things as they really are. They will understand the suffering and impermanence of life if they consider the Law of Cause and Effect and the Four Noble Truths. By overcoming craving and ignorance, they will attain happiness and Enlightenment just as the Buddha did about 2500 years ago.

The ‘Middle Path’ (The Forth Nobel Truth) is a path among the above two mentioned ways of life which may be compared to the strings of different tensions on a lute. The loose string, which is like a life of indulgence, produces a poor sound when struck. The overly tight string, which is like a life of extreme asceticism, similarly produces a poor sound when struck and is, moreover, likely to break at any moment. Only the middle string, which is neither too loose nor too tight, and is like the Middle Path, produces a pleasant and harmonious sound when struck. So those who follow the Middle Path which avoids the extreme of indulging one's desires and the opposite extreme of torturing one's mind and body unreasonably will find happiness, peace of mind and Enlightenment. Existentialists stopped in the state of man’s suffering existence with no proper solution to end this cycle, they just created a game to entertain man but Zen Buddhism is truly an end to this game ; a better practice that could demonstrate a way out of chains of existence.

## Conclusion

In fact there are a lot of Hamms in our society whom end up living like animals. They are looking to be masters and try to slave other people. However if one reflects on the nature of physical and mental state of one’s own being for a better life considering the welfare of other beings then he or she is the living soul and a blessing. So one is actually living every day with brings joy, compassion, kindness he or she may not face unnecessary confusion and misery. This is a way of training oneself to live the life without fear or guilt. In *Endgame* Clov is always on a foolish pursuit. He himself is aware of this futility but he has not found a way out. Because people are deluded by the sense of self, all organizations end up in tyranny and selfishness, fear and suspicion. Hamm can be a good example of this tyranny.

Finding peace for tranquility of mind thorough meditation is not an easy practice and like planting of a small tree needs a lot of care and attention. If anybody in this world learns to get control of him or herself through meditation, a drastic change would happen in the world for the

better. Nowadays we notice the presence of animals in the form of human beings like Daesh or some other world leaders that just think of satisfying their animal needs. A reform in human training is felt and what is the best suggestion other than coming back to oneself and reflect on our connection with divinity. For others to further develop this study, to have a virtual analysis of Zen, mindfulness and meditation on different aspects of life and show the fruitfulness of this practice and experiencing Zen for oneself like tasting mango for oneself is suggesting. In this study an abstract entity like Zen has come down to earth by applying that to a play in order to make it much more tangible by giving examples. Further studies on this subject can be on the direction of how to change for the better by these practices.

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